

Albert John WEIDT  
(1866 - 1945)



**A. J. WEIDT**

*Teacher, Composer, Artist*

*Collected Works  
for Solo Guitar*

*édition Marieh - Delcamp - Grzesiek*

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Albert John WEIDT  
Collected Works  
for Solo Guitar

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Amusement in 2 time  
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Breath of Spring  
Cold Molasses Rag  
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The Home Town Band  
The Red Rover  
The Serenaders  
The Waving Grain  
Vernal Bloom  
Veronica  
Virginian Courtship

# Amusement



A. J. Weidt (1866 - 1945)

♩ = 144

8 *p*

8

16 *mf*

24

# Amusement in 2/4 time



A. J. Weidt (1866 - 1945)

♩ = 72



# Auld Lang Syne

GUITAR SOLO

Arr. by A. J. WEIDT

Moderato

*mf* 7

VAR.

*mf* 7

The C A D E N Z A

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# BOSTON YODLE.

## DANCE A LA FANDANGO.

GUITAR SOLO.

(2nd Guitar Part Solo.)

A. J. WEIDT.

The musical score is written for guitar and consists of eight staves. The notation includes a variety of rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamic markings like *p.* (piano) and *s.* (sforzando) are used throughout. There are also some slurs and accents. The key signature has one sharp (F#), and the time signature is 2/4. The music is a solo piece, as indicated by the title and the '2nd Guitar Part Solo' subtitle.

THE CADENZA.

The musical score consists of ten staves of piano notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is marked *pp* and *allegro*. The second staff continues the melody and accompaniment. The third staff features a *cresc.* marking. The fourth and fifth staves show a steady accompaniment. The sixth staff includes a *d.* marking. The seventh and eighth staves continue the piece, with the eighth staff showing first and second endings. The ninth staff is marked *cresc. e accel.* and concludes with a final cadence.







# Cold Molasses Rag

GUITAR SOLO

A SLOW DRAG

A. J. WEIDT

The musical score for 'Cold Molasses Rag' is a guitar solo in 2/4 time, key of D major. It consists of eight staves of music. The first staff begins with a dynamic of *f* and includes a 7th fret barre. The second staff starts with a dynamic of *mf* and a 3rd fret barre. The third and fourth staves continue the melodic line with various dynamics. The fifth staff features a dynamic of *f* and includes first and second endings. The sixth staff begins with a dynamic of *mf* and a 3rd fret barre. The seventh staff starts with a dynamic of *ff* and includes a 2/3 and 1/2 time signature change. The eighth staff concludes the piece with a final chord and a double bar line.

The CADENZA

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Musical score for a cadenza, consisting of ten staves of music. The score includes various dynamics such as *ff*, *mf*, *f*, *p-f*, and *D.C. al Fine*. It features complex rhythmic patterns, including triplets and sixteenth notes, and includes first and second endings.

The CADENZA

*D.C. al Fine*

# Colonial Days

## Gavotte

GUITAR SOLO

A. J. WEIDT

The musical score is written for guitar solo in treble clef, common time (C). It consists of eight staves of music. The first staff begins with a dynamic marking of *f* and a *p* (piano) marking. The second staff starts with a *mf* (mezzo-forte) dynamic and the tempo marking *al tempo*. The score includes various musical notations such as slurs, accents, and dynamic markings like *rall.* (rallentando), *f*, and *mf*. Fingering numbers (1-4) are indicated above notes throughout the piece. The key signature changes from C major to G major in the seventh staff. The piece concludes with a double bar line and repeat dots.



The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. The second staff continues the melodic line with similar dynamics. The third staff also starts with *mf* and includes a *p* marking. The fourth staff features a *mf* marking and a *f* marking. The fifth staff begins with a *p* marking and includes a first ending bracket. The sixth staff continues with a *p* marking. The seventh staff includes a *f* marking, a *rit.* (ritardando) marking, and a *p a tempo* marking. The eighth staff features a *mf* marking. The ninth staff includes a *rall.* (rallentando) marking. The tenth staff concludes with a *rall.* marking and a double bar line with a repeat sign.

*D.S. al*

The CADENZA



THE CADENZA

# Dance of the Kewpies

GUITAR SOLO

A. J. WEIDT

Location of notes on First Three Strings

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

# Dance of the Moths

GUITAR SOLO

Caprice

A. J. WEIDT

Allegretto Moderato

Musical score for guitar solo, consisting of six staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The score features various musical notations such as triplets, slurs, and dynamic markings including *mf*, *rall.*, *f*, *mf a tempo*, *rit.*, and *a tempo*. There are also markings for *Har. 12* and *D.S. al C.* at the end of the section.

Musical score for the Trio section, consisting of four staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The score features various musical notations such as triplets, slurs, and dynamic markings including *mf*, *f*, and *mf*. There are also markings for *trio* and *D. C. Trio al C.* at the end of the section.

The CADENZA

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# Dream Pictures

GUITAR SOLO

REVERIE

A. J. WEIDT

The musical score is written for guitar and consists of two main sections: a solo and a trio. The solo section begins with a treble clef and a key signature of one sharp (F#). It starts with a *rit.* (ritardando) marking and a *f* (forte) dynamic. The tempo is marked *♩ a tempo*. The music features intricate fingerings and various articulations. A *poco a poco cresc.* (poco a poco crescendo) marking appears in the middle of the solo. The solo concludes with a *ff* (fortissimo) dynamic and a *rit.* marking. The trio section begins with a treble clef and a key signature of one sharp. It starts with a *p* (piano) dynamic and a *Andante* tempo marking. The music is characterized by rhythmic patterns and chordal textures. The score ends with a *rit.* marking and a *ff* dynamic.

GUITAR SOLO

# Drowsy Land

LULLARY

A. J. WEIDT

Andante

The musical score is written for guitar solo and consists of ten staves. The tempo is marked 'Andante'. The key signature has one sharp (F#) and the time signature is 2/4. The score includes various dynamics and performance markings: *mf*, *f*, *rit*, *mf a tempo*, *dim*, *Har. 12*, *a tempo*, *dolce*, and *p*. There are also circled numbers 1 and 2 indicating first and second endings. The piece concludes with a final chord and a double bar line.



# Evening Shadows

GUITAR SOLO

Reverie

A. J. WEIDT

Andantino

*mf*

*più mosso*

*f*

*meno mosso*

*mf*

*più mosso*

*f*

*meno mosso*

*mf*



Tempo I

*mf*

*dolce*

*p*

*rit.*

*u tempo*

*mf*

*p*

*D.C. al Fine*

The CADENZA

# Eventide

GUITAR SOLO

REVERIE

A. J. WEIDT

Andante

*p*

*cresc.*

Più mosso

*p*

Tempo I.

*rall.*

*mf*

*cresc.*

*p dolce*

*p*

REVERIE

A. J. WEIDT

Moderato

*cresc. poco a poco*

*f Più mosso*

*p dolce*

*rit*

*p rit*

## Firelight Fancies

GUITAR SOLO

REVERIE

A. J. WEIDT

Andante

mf

rall

p

mf

p

rall

a tempo

mf

rall

mf

a tempo

rall

dolce

p

D.S. al

TRIO

The CADENZA

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# Florence

GUITAR SOLO

WALTZ

A. J. WEIDT

The musical score is written in 3/4 time and consists of two main sections: a guitar solo and a piano trio.

**Guitar Solo Section:** This section begins with a *mf* dynamic. It features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The melody includes several triplet figures. The section concludes with a *p* dynamic and a *last* marking.

**Piano Trio Section:** This section begins with a *p* dynamic. It features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The melody includes several triplet figures. The section concludes with a *p* dynamic and a *D.C. al Fine Trio* marking.

**Trio Section:** This section begins with a *mf* dynamic. It features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The melody includes several triplet figures. The section concludes with a *p* dynamic and a *D.C. al Fine Trio* marking.

THE CADENZA  
**Floriana**

GUITAR SOLO

WALTZ

A. J. WEIDT

The guitar solo section consists of ten staves of music. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'WALTZ'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) and *p* (piano) are indicated throughout. The piece concludes with a double bar line and a 'last' marking.

The trio section consists of four staves of music. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'WALTZ'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *p-f* (piano-forte) and *f-ff* (fortissimo) are indicated throughout. The piece concludes with a double bar line and a 'last' marking.

# Fragrant Flowers

GUITAR SOLO

NOVELETTE

A. J. WEIDT

Moderato

First system of musical notation for the guitar solo. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 2/4 time and features a variety of chords and melodic lines. Dynamics include *mf* and *cull.* (crescendo). The tempo marking *a tempo* is present.

Second system of musical notation for the guitar solo. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with similar chordal and melodic patterns. Dynamics include *mf* and *mezzo*. The tempo marking *Animato* is introduced in this system.

Third system of musical notation for the guitar solo. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music features more complex chordal structures. Dynamics include *rit.* (ritardando). The tempo marking *D. S. al* (Da Capo) is present.

TRIO section of the piece, consisting of three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The music is more rhythmic and features a variety of chords. Dynamics include *mf*, *rit.*, *a tempo*, and *2p*. The tempo marking *D. C. al* (Da Capo) is present.

# Ger-Ma-Nee

GUITAR SOLO

ONE-STEP or TWO-STEP

A. J. WEIDT

The musical score is written for guitar in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a forte (*ff*) dynamic and includes a 7th fret barre. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Chordal textures are prominent throughout, with some staves showing complex chord voicings. The score concludes with a final forte (*ff*) dynamic and a double bar line.



THE CADENZA  
Girlie

GUITAR SOLO

WALTZ

A. J. WEID

Musical score for "The Cadenza Girlie" guitar solo. The score consists of 12 staves of music in 3/4 time, featuring a variety of chords and melodic lines. Dynamics include *mf*, *p*, and *f*. The piece concludes with a *poco a poco cresc.* marking and a final *p* dynamic.

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

# Golden Hours

27

GUITAR SOLO

Waltz

A. J. WEIDT

The musical score is written for guitar solo in 3/4 time. It consists of 12 staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamic markings like *p* (piano), *mf* (mezzo-forte), and *f* (forte) are used throughout. There are also articulation marks like accents and slurs. The score features several first and second endings, indicated by bracketed lines with '1' and '2' above them. The key signature has one sharp (F#), and the piece concludes with a final cadence.

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# Golden Memories

## REVERIE

A. J. WEIDT

GUITAR SOLO

Andante

The first system of musical notation consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a harmonic accompaniment with chords and arpeggios. Dynamics include *f* and *rit*. The tempo is marked *Andante*.

Più mosso

The second system of musical notation consists of two staves. The upper staff continues the melodic line, and the lower staff continues the harmonic accompaniment. Dynamics include *f* and *rit*. The tempo is marked *Più mosso*.

Tempo I

The third system of musical notation consists of two staves. The upper staff continues the melodic line, and the lower staff continues the harmonic accompaniment. Dynamics include *f* and *rit*. The tempo is marked *Tempo I*.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line, and the lower staff continues the harmonic accompaniment. Dynamics include *p* and *rit*. The tempo is marked *Tempo I*.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line, and the lower staff continues the harmonic accompaniment. Dynamics include *p* and *rit*. The tempo is marked *Tempo I*.

The CADENZA

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## The Cadenza.

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

Lillies of the Valley  
Waltz

GUITAR SOLO

A. J. WEIDT

The musical score is written for guitar solo in 3/4 time, key of D major. It consists of nine staves of music. The first staff begins with a fortissimo (*ff*) dynamic and a *rall* (rallentando) marking. The second staff features a piano (*p*) dynamic and a *a tempo* marking. The score includes various musical notations such as chords, arpeggios, and melodic lines. There are first and second endings marked with '1' and '2' in the eighth staff. The piece concludes with a mezzo-forte (*mf*) dynamic in the final staff.

# The Cadenza.

The musical score consists of ten staves of music. The first staff begins with a piano (*p.*) dynamic, followed by a crescendo leading to a fortissimo (*ff*) dynamic. The second staff continues with piano (*p.*) dynamics. The third staff features a crescendo to mezzo-forte (*mf*), followed by piano (*p.*) dynamics and another crescendo to fortissimo (*ff*). The fourth staff starts with piano (*p.*) dynamics and ends with mezzo-forte (*mf*) dynamics. The fifth staff is marked with piano (*p.*) dynamics. The sixth staff begins with piano (*p.*) dynamics and includes a crescendo. The seventh staff is marked with mezzo-forte (*mf*) dynamics. The eighth staff continues with piano (*p.*) dynamics. The ninth staff features piano (*p.*) dynamics. The tenth staff starts with a *dim.* (diminuendo) marking and concludes with mezzo-forte (*mf*) dynamics, including first and second endings.

# In Flowerland

## REVERIE

A.J. WEIDT

Andante

*mf p.*

*p*

*f*

*Agitato*

*f*

*mf*

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

*f.* *p* *poco rit* *f.* *p* *poco rit*

*mf* *a tempo* *f.*

*p*

*Amoroso*

*p dolce* *mf* *p* *rit*



GUITAR SOLO

# IOLA

VALSE DE BALLET

A. J. WEIDT

The musical score is written for guitar solo and consists of 14 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as 'a tempo'.

Key markings and instructions include:

- p.* (piano) and *pp.* (pianissimo) throughout the score.
- rall.* (rallentando) at the beginning of the 8th staff.
- a tempo* at the beginning of the 9th staff.
- 1 Pos.* and *6 Pos.* (positions) indicated above the 8th and 9th staves.
- TRIO* marking at the beginning of the 10th staff.
- dim.* (diminuendo) and *poco a poco* markings on the 10th staff.
- rall.* (rallentando) at the end of the 10th staff.
- D. S. al* (Da Capo) and *then Trio* markings at the end of the 10th staff.
- a tempo* at the beginning of the 11th staff.

The score concludes with a double bar line and repeat signs at the end of the 14th staff.

# Joy-Boy

27

GUITAR SOLO

FOX TROT

A. J. WEIDT

The musical score is written for guitar in a single system with 12 staves. The key signature is one sharp (F#) and the time signature is 2/4. The piece is a fox trot. The notation includes various guitar-specific symbols such as *ff*, *p*, *f*, *mf*, *sfz*, and *cresc.* (crescendo). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are two first and second endings at the end of the piece, marked with '1' and '2' above the staff lines.

The CADENZA

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GUITAR SOLO

# Ken-Tuc-Kee

FOX TROT

A. J. WEIDT

The musical score is written for guitar and consists of 14 staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo and style are indicated as 'FOX TROT'. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *mf*, *f*, and *ff*. A 'Drum' part is indicated on the seventh staff. The piece concludes with a double bar line and repeat signs.

# KOONVILLE KOONLETS.

GUITAR SOLO.

CHARACTERISTIC CAKE WALK AND TWO-STEP MARCH.

By A. J. WEIDT.

INTRO.

The musical score is written for guitar solo in 2/4 time. It begins with an introduction (INTRO.) marked *f* (forte). The first system contains the first two measures of the intro, with fingerings 2, 4, 2, 4 indicated above the notes. The second system continues the intro with a *mf* (mezzo-forte) dynamic. The third system features a *f* dynamic followed by a *mf* dynamic. The fourth system is marked *cresc.* (crescendo). The fifth system introduces the first two-step march section, marked with a first ending (1.) and a second ending (2.), with a *f* dynamic. The sixth system continues the first ending with a *mf* dynamic. The seventh system continues the first ending with a *f* dynamic. The eighth system continues the first ending with a *cresc.* dynamic. The ninth system concludes the first ending with a first ending (1.) and a second ending (2.), marked *fz* (forzando).







# La Vera

## WALTZ

A. J. WEIDT

### GUITAR SOLO

The musical score is written for guitar solo and consists of 12 staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as treble clefs, notes, rests, and dynamic markings like *mf*, *f*, *pp*, and *sfz*. There are also specific guitar techniques indicated, such as *Har. 12* (harmonics at the 12th fret) and *tr. cresc.* (trills with crescendo). The piece features several measures with first and second endings, and concludes with a final cadence.

# Lady Mary

GUITAR SOLO

GAVOTTE

A. J. WEIDT

*mf* *p.*

*mf* *a tempo*

*ff*

*rit.*

*p.*

*mf*

*rit.*

*D.C. al C.*

*rit.*

# LUELLA WALTZ.

INTRO.

For Guitar.

By A. J. WEIDT.

Andante con espress.

The first system of the guitar introduction consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with chords and single notes. Dynamics include *p* and *sf*. A first ending bracket is present over the final measures of the system.

The second system continues the introduction. It features a first ending bracket with two endings. The first ending leads back to the beginning of the system, while the second ending concludes the introduction. Dynamics include *cresc.*, *f*, and *rit.*

Tempo di Valse.

The first system of the waltz consists of two staves. The upper staff has a melodic line with slurs and ornaments. The lower staff has a bass line with chords. Dynamics include *p* and *sf*.

The second system of the waltz consists of two staves. It features a first ending bracket with two endings. The first ending leads to the second ending, which concludes the system. Dynamics include *f* and *sf*.

The third system of the waltz consists of two staves. The upper staff includes a section labeled "Har 12." with circled numbers 1, 2, and 3. The system concludes with a first ending bracket and two endings. Dynamics include *p*, *f*, *cresc.*, and *rit.*



*p*  
*a tempo.*



1.



2.



TRIO.  
*p*  
*marcato il basso.*



*mf*



*stacc.*



*ff* *ritenuto il basso.*

*poco a poco ritenuto dim.* *ff*

Tempo I.

*p* *p.* *p.* *p.*

*mf*

*fz* *p*

*mf* *p.*

*ff cresc.* *accel.* *p.*

*p.* *p.* *p.*





# Me Melican Man

A PIGTAIL RAG

GUITAR SOLO

A. J. WEIDT

The musical score is written for guitar solo in treble clef, key of D major, and 2/4 time. It consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. Dynamic markings are placed throughout the piece, including *f*, *mf*, and *ff*. There are also performance instructions like *p* (piano) and *ffz* (fortissimo with accent). The score features several repeat signs with first and second endings. Fingering numbers (1-4) are indicated above certain notes. The piece concludes with a final *ffz* marking.

TRIO

*f* *mf* *f* *ff* *mf* *f* *ff* *mf* *f* *mf* *f* *ff*

# Monkey Dreams

A JUNGLE DANCE

GUITAR SOLO

A.J. WEIDT

The sheet music for 'Monkey Dreams' is a guitar solo in 2/4 time. It consists of ten staves of music. The key signature has one sharp (F#), and the time signature is 2/4. The music is characterized by a driving, rhythmic pattern with frequent eighth and sixteenth notes. Dynamics include *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). There are several first and second endings marked with '1' and '2'. The piece concludes with a final *mf* dynamic marking.

The CADENZA

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Musical score for "The CADENZA". The score consists of ten staves of music. The key signature is one flat (B-flat major or D minor). The time signature is 7/8. The score includes various musical notations such as slurs, accents, and dynamic markings.

Dynamic markings include *p* (piano), *f* (forte), *mf* (mezzo-forte), *cresc.* (crescendo), and *ff* (fortissimo).

The score features several measures with circled numbers (3, 4, 1, 2) and a circled '3' with the word "cresc." below it. There are also first and second endings marked with "1" and "2".

The piece concludes with the title "The CADENZA" and the dynamic marking *ff*.



# MONTCLAIR GALOP.

GUITAR SOLO.

A. J. WEIDT.

INTRO.

The musical score is written for guitar solo in G major (one sharp) and 2/4 time. It begins with an 'INTRO.' section. The first staff starts with a forte (*ff*) dynamic and includes a circled '4' below a note. The second staff has a mezzo-forte (*mf*) dynamic. The third staff contains a circled '3' below a note. The fourth staff has a circled '2' below a note. The fifth staff includes a circled '4' below a note and a circled '3' below another note. The sixth staff features a circled '2' below a note and a circled '3' below another note. The seventh staff has a circled '3' below a note and the instruction *ff marcato il basso.* below it. The eighth staff has a circled '3' below a note. The ninth staff has a circled '4' below a note. The tenth staff includes a circled '3' below a note and a circled '4' below another note. The score concludes with first and second endings marked '1.' and '2.'.

\* NOTE: Strike all notes with stems down with thumb.

TRIO.

*p*

1. 2.

*repeat f*

*mf*

*ff*

*f*

1. 2.

*ff marcato il basso.*

1. 2.

# NEW LIFE. Gavotte.

GUITAR SOLO.  
(2 Guitars 40 cents.)

A. J. WEIDT.

Con espress.

The musical score is written for guitar solo and consists of ten staves of music. The key signature is one sharp (F#). The piece begins with a dynamic marking of *mf* and the instruction *Con espress.*. The first staff contains the initial melody and accompaniment. The second staff features a *cresc.* marking and a first ending. The third staff includes a *rall.* marking followed by *a tempo.* and a second ending. The fourth staff has a *f* dynamic and includes fingering numbers (1, 2, 3, 4) and circled numbers (1, 2, 3, 4, 5, 6). The fifth staff is marked *ff* and includes a circled number 3. The sixth staff has a first ending and a *mf* dynamic. The seventh staff continues the melody. The eighth staff has a first ending. The ninth staff is marked *cresc.* and *f*. The final staff concludes with a *rall.* marking and *a tempo.* instruction.

2.

TRIO. *Amoroso.*

*p*

*rall.* + *mf a tempo.*

*Animato.*

*f*

*dim.*

*f*

*Amoroso.*

*p*

*rall.* + *mf a tempo.*

# On the Trail

GUITAR SOLO

MARCH and TWO-STEP

A. J. WEIDT

The musical score is written for guitar and features a 'TRIO' section. It consists of ten staves of music. The first nine staves are for the guitar solo, and the tenth staff is for the trio. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as treble clefs, notes, rests, and dynamic markings like *ff*, *mf*, and *f*. There are also guitar-specific notations like bar lines with numbers (1, 2, 3, 4) and a 'TRIO' label at the start of the final staff. The music is divided into sections, with repeat signs and first/second endings indicated.

The CADENZA

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Musical score for a cadenza, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *mf*, and *ff*. The music is written in a single system with ten staves.

The CADENZA

# Pert and Pretty

GUITAR SOLO

Waltz

A. J. WEIDT

Andante

INTRO 

Tempo di Valse



WALTZ 













*mf a tempo*

*p dolce*

*D.C. Waltz*

*accel.*

*ff molto rall.*

*ff*

The musical score consists of ten staves. The first staff begins with the dynamic marking *mf a tempo*. The second and third staves continue the melodic and harmonic development. The fourth staff introduces the dynamic *p dolce*. The fifth and sixth staves feature complex rhythmic patterns with fingerings (1, 2, 3) and a circled '3' indicating a triplet. The seventh and eighth staves continue with similar rhythmic complexity and include first and second endings. The ninth staff is marked *D.C. Waltz* and *accel.*. The final staff concludes with *ff molto rall.* and *ff*.

The CADENZA

## Phantom Bells

GUITAR SOLO

GAVOTTE

A. J. WEIDT

Moderato

*mf*

*f* *rall*

*mf u tempo*

*rit* *u tempo*

Più mosso

*f*

*rall* *u tempo*



Har. 12  
rit

Tempo I  
mf

f rall

mf a tempo

rit a tempo

p

14/5

D.C. al Fine



GUITAR SOLO

# Pierrette

WALTZ

A. J. WEIDT

The guitar solo section consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff contains a series of chords and single notes, with a dynamic marking of *mf*. The second staff features a melodic line with a slur and a dynamic marking of *p*. The third staff continues the melodic line with a slur and a dynamic marking of *mf*. The fourth staff has a dynamic marking of *f*. The fifth staff includes a dynamic marking of *mf*. The sixth staff has a dynamic marking of *f*. The seventh staff has a dynamic marking of *p*. The eighth staff has a dynamic marking of *mf*. The ninth staff has a dynamic marking of *f*. The tenth staff has a dynamic marking of *mf*. The piece concludes with a double bar line.

TRIO

The trio section consists of four staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff has a dynamic marking of *p*. The second staff has a dynamic marking of *mf*. The third staff has a dynamic marking of *mf*. The fourth staff has a dynamic marking of *f*. The piece concludes with a double bar line.

# POSIES

GUITAR SOLO

Waltz

A. J. WEIDT

1

The image displays a musical score for a guitar solo. It consists of ten staves of music, each containing a single melodic line. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The score is written in a standard musical notation style with a treble clef and a key signature of one flat. The music is a waltz, characterized by its 3/4 time signature and a graceful, flowing melody. The score is arranged in a single column, with each staff representing a measure of the piece.

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# Queen City

## March

GUITAR SOLO

A. J. WEIDT

TRIO

*ff*

*cresc.*

1 2

The CADENZA

# Rag Tag

GUITAR SOLO

MARCH and TWO-STEP

A.J. WEIDT

The musical score is written for guitar and is divided into two main sections: a 'MARCH' section and a 'TWO-STEP' section. The 'MARCH' section consists of 12 staves of music, starting with a treble clef and a key signature of one sharp (F#). It includes various dynamics such as *f*, *ff*, *mf*, and *p*, and features complex rhythmic patterns with many beamed eighth and sixteenth notes. The 'TWO-STEP' section begins at the 13th staff, marked 'TRIO', and continues for 5 staves. It features a more relaxed, triplet-based rhythm and includes dynamics like *mf-ff* and *p*. The score concludes with a 'D.C. Trio al C.' instruction.



# Rag Time

A. J. Weidt (1866 - 1945)



♩ = 88

8

7

13

19

26

*dim.*

*mf*

*f*

*cresc.*

*fz*

# Rosalind

27

GUITAR SOLO

Waltz

A. J. WEIDT

Musical score for Guitar Solo, measures 1-16. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with various ornaments and a bass line with chords and triplets. Dynamics include *mf*, *p*, *f*, and *mf*. The piece concludes with a *D.C. al.* marking.

Musical score for Trio, measures 17-24. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line and a bass line with chords. Dynamics include *p*, *mf*, and *f*.





The musical score consists of ten staves of music. The first nine staves are in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The first staff begins with a dynamic marking of *f*. The second staff has a dynamic marking of *p*. The third staff includes first and second endings. The fourth staff starts with a dynamic marking of *ff* and ends with *mf* and *p*. The fifth staff has a dynamic marking of *p* and includes a *cresc.* marking. The sixth staff starts with a dynamic marking of *f* and ends with *mf*. The seventh staff has a dynamic marking of *p*. The eighth staff has a dynamic marking of *p*. The ninth staff has a dynamic marking of *f*. The tenth staff is labeled "CODA" and begins with a dynamic marking of *f*, followed by *accel.*, *p*, *pp*, and *4b p*. The final two staves of the coda end with dynamic markings of *ff* and *ffz*. The score includes various musical notations such as slurs, ties, and articulation marks.

*D. C. Waltz al*  $\text{♩}$



# THE BLACK CUPID. Schottische.

GUITAR SOLO.

A. J. WEIDT.

INTRO. Moderato.

Tempo di Schottische.

mf *cresc.*

*p*

1 2 3 4

1 2 3 4

mf *p*

*f* *mf*

3

*f*

*cresc.*

# The Blonde Beauty

## HESITATION WALTZ

A. J. WEIDT

### GUITAR SOLO

INTRO *Moderato*  
*mf* *cresc.* *f* *rall.*

WALTZ *Tempo di Valse*  
*mf* *p* *f* *p*

The musical score is written for guitar and consists of two main sections: an introduction and a waltz. The introduction is in 3/4 time, marked 'Moderato', and begins with a dynamic of *mf*. It features a melodic line with a 'cresc.' (crescendo) and a 'rall.' (rallentando) section. The waltz section is in 3/4 time, marked 'Tempo di Valse', and starts with a dynamic of *mf*. It contains several measures with dynamics ranging from *p* (piano) to *f* (forte). The score includes various musical notations such as slurs, accents, and fingering numbers (e.g., 1, 2, 3, 4, 7). The piece concludes with a final chord and a dynamic of *p*.

The musical score consists of approximately 14 staves of music. The notation is dense, featuring many beamed notes, slurs, and dynamic markings. Key markings include *cresc.* (crescendo), *f* (forte), and *p* (piano). The score concludes with a **CODA** section in 3/4 time, marked *D.C. Waltz al*. The overall style is characteristic of late 19th or early 20th-century piano music.

The CADENZA



# The Dream Girl

GUITAR SOLO

WALTZ

A. J. WEIDT

The main musical score consists of ten staves of music. It begins with a treble clef and a key signature of one sharp (F#). The music is primarily composed of chords and single notes, with some melodic lines. Dynamics include piano (p.) and mezzo-forte (fzr.). The piece concludes with a double bar line and the instruction 'D.C. al C'.

Location of notes on First Three Strings

A diagram showing the first three strings of a guitar. The notes are written on a treble clef staff. Below each note is a fret number: 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The notes correspond to the following fret numbers: 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

1 <sup>st</sup> Str.	E	F	F#	G	A	A#	B	C	C#	D	D#	E	
2 <sup>nd</sup> Str.	B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
3 <sup>rd</sup> Str.	G	A	A#	B	C	C#	D	D#	E	F	F#	G	
Frets	0	1	2	3	4	5	6	7	8	9	10	11	12



# The Hikers

GUITAR SOLO

MARCH and TWO-STEP

A. J. WEIDT

The musical score consists of 14 staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including *mf*, *mfz*, and *mfz*. A specific instruction *arco* is written above a staff in the middle of the piece. The score includes first and second endings, indicated by '1' and '2' above the notes. The key signature is one sharp (F#), and the time signature is 2/4.

# The Home Town Band

GUITAR SOLO

IMITATION

A. J. WEIDT

Tempo di Marcia

The musical score consists of ten 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 'Tempo di Marcia'. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'f' (forte) and 'mf' (mezzo-forte). There are also articulation marks like 'x' and 'x.' above notes. The piece features several first and second endings, indicated by '1.' and '2.' above the staff lines. The final measure of the piece is marked with a double bar line and the word 'ff' (fortissimo).

## The Red Rover

GUITAR SOLO

MARCH

A. J. WEIDT

The musical score is written for guitar solo and consists of two main sections: a main melody and a Trio section. The main melody is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a forte (*ff*) dynamic and includes various articulations such as accents and slurs. The Trio section, labeled 'TRIO' on the left, is also in treble clef and features a more rhythmic, chordal texture. The score concludes with a *U. C. al.* marking.

# The Serenaders

GUITAR SOLO

DANCE CHARACTERISTIQUE

A. J. WEIDT

"One of 'em"

Tempo di Schottische

The musical score is written for guitar solo and consists of ten staves. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Tempo di Schottische'. The score includes various musical notations such as triplets, slurs, and dynamic markings (mf, f, p). There are also markings for 'Har. 12' and 'D.C. al Fine'.

The CADENZA

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D.C. al Fine



# The Waving Grain

GUITAR SOLO

WALTZ

A. J. WEIDT

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'WALTZ'. Dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte). The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks. A *dolce* (softly) marking appears on the 9th staff. The piece concludes with a double bar line and repeat signs.



# Vernal Bloom

## Waltz

GUITAR SOLO

A. J. WEIDT

The musical score is written for guitar solo in treble clef, 3/4 time, and the key of D major. It consists of nine staves of music. The first staff begins with a dynamic marking of *mf* and a piano (*p.*) instruction. The second staff has a *mf* marking. The third staff features a *f* marking. The fourth staff has a *f* marking. The fifth staff has a *mf* marking. The sixth staff has a *ff* marking. The seventh staff has a *p.* marking. The eighth staff has a *p.* marking. The ninth staff includes first and second endings, with a *p.* marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for "The CADENZA" on page 19. The score consists of ten staves of music in G major (one sharp). The first staff begins with a *mf* dynamic and a *p.* (piano) marking. The second staff also starts with *mf* and *p.*. The third staff has *mf* and *p.*. The fourth staff features a *f* (forte) dynamic. The fifth staff includes a *Fine* marking and a *p* (piano) dynamic. The sixth staff has a *p.* marking. The seventh staff has a *p.* marking. The eighth staff has a *p.* marking. The ninth staff has a *f* marking and a *p.* marking. The tenth staff concludes with a first ending (1) and a second ending (2), followed by the instruction *D.C. al Fine*.

The CADENZA

THE CADENZA  
Dedicated to Fred S. Crowell, Newark, N.J.

GUITAR SOLO

# Veronica

BARCAROLLE

A. J. WEIDT

Andantino con moto

The first section of the score is marked 'Andantino con moto'. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some triplets. The second and third staves continue the melodic and harmonic development. The fourth staff concludes with a first ending bracket labeled '1' and a final cadence.

Poco animato

The second section is marked 'Poco animato'. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is more rhythmic and includes dynamic markings such as *f* (forte) and *rit.* (ritardando). The second and third staves continue the piece, with the third staff ending with a *rall.* (rallentando) marking and a final cadence.

*D. S. al C. then Trio*

TRIO

The Trio section consists of three staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by a steady, rhythmic accompaniment with a mix of eighth and sixteenth notes. The first staff starts with a *p* (piano) dynamic marking. The second and third staves continue the rhythmic pattern, ending with a final cadence.

# Virginian Courtship

A. J. WEIDT

GUITAR SOLO

GAVOTTE

Har. 7

Musical score for the guitar solo section. It consists of ten staves of music in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece begins with a dynamic marking of *f* (forte) and includes a *rall* (rallentando) section. The score features various harmonic markings such as *mf* (mezzo-forte), *p* (piano), and *mf* *poco rit* (mezzo-forte, slightly ritardando). There are also performance instructions like *a tempo* and *last*. The piece concludes with a *D.S. al* (Da Capo) instruction.

Musical score for the Trio section, consisting of three staves of music in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The section begins with a *dolce* (dolce) marking and a dynamic of *p* (piano). It includes a *mf* (mezzo-forte) section and ends with a *rit* (ritardando) marking and a *D.C. al* (Da Capo) instruction.

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**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 : Fantasia 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 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 - 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, Fantasia, Ciacona, Tombeau Logy, Capricio, Passacaille - **Jean-Philippe Rameau** : Menuet en rondeau, Suite en mi 1724 (Allemande, Courante, Gigue I et II, Le Rappel des Oiseaux, Rigaudons et Double, Musette, Tambourin, La Villageoise.), Menuet, Gavotte et doubles, Le Lardon, Les tricoteurs - **Georg Friedrich Haendel** : Fughette, Sarabande, Chaconne HWV435.

**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 Guelmteur, 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.