

C H E F S - D ' Œ U V R E CLASSIQUES POUR GUITARE



**1800-1890 - ŒUVRES DE SOR,
GIULIANI, PAGANINI, AGUADO,
CARCASSI, MERTZ, VIÑAS.**

Jean-François DELCAMP

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www.delcamp.net

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Jean-François DELCAMP

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Fernando SOR (1778-1839)

ANDANTE LARGO opus 5 n°5

Révision pour guitare de Jean-François Delcamp

The musical score is written for guitar in treble clef, with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked 'ANDANTE LARGO' with a metronome marking of 80. The score consists of six staves of music. The first staff begins with a circled '6' and the text '=RE/D'. The tempo marking '♩ = 80' is placed above the first staff. The score includes various chords labeled C VII, C II, C V, and C VII. Fingerings are indicated by numbers 1-4. Some notes are marked with a circled '2'. A six-measure slur is present in the first staff. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, and rests.

Fernando SOR (1778-1839)

VARIATIONS SUR UN THÈME DE MOZART

Opus 9

Dedicated to his brother (London - Royal Harmonic Institution - 1821)

Révision pour guitare de Jean-François Delcamp

INTRODUCTION

Andante Largo

The musical score is written for guitar in treble clef, with a key signature of one sharp (F#) and a common time signature (C). It begins with a dynamic marking of *f* (forte) and a *dolce* (softly) instruction. The score consists of five staves of music, with measure numbers 5, 9, 12, and 14 indicated at the start of their respective lines. The notation includes various guitar-specific techniques such as triplets, slurs, and fingering numbers (1-4) placed above or below notes. There are also circled numbers (2, 3, 4) indicating specific fingering or phrasing points. The piece concludes with a fermata over the final note.

16

18

20

22

THEME

Andante Moderato

24

28

31

C II

34

38

C II

41

C II

44

VAR. I

46

C II

48

50

52

54

56

58

Mineur

60 **VAR. 2**

63

67

71

74 **VAR. 3**

77

81

C II

84

88

90

C VIII C IX

C VII C IV

Piu mosso
a i 3 m
4 4

VAR. 4

93

a p

p i m a p

a p

p

96

99

102

105

108

Piu mosso

VAR. 5

110

112

IX

114

i p m i P m i P m i p m

116

120

IX

i p m i p m

122

p m i P m i P m i p m

125

2. CODA

128

130

132

134

137

141

144

Fernando SOR (1778-1839)

LARGO de la Fantaisie opus 7

dédiée à Ignace Pleyel

Révision pour guitare de Jean-François Delcamp

Largo non tanto

8 *f* *p* C VIII C VII

4 *f* *sf* *p* ar7 ar12 ar12 C I C III

8 *f* *p* C I C I C III C IV C III C II C III C I

12 *p* C I

16 *pp* *p* C III C I C I C VIII *dolce*

20

Musical notation for measures 20-22. The piece is in G minor (one flat) and 8/8 time. Measure 20 features a complex rhythmic pattern with triplets and sixteenth notes. Measure 21 continues this pattern with a four-measure rest. Measure 22 concludes with a triplet and a quarter note.

23

Musical notation for measures 23-25. Measure 23 starts with a four-measure rest followed by a triplet. Measure 24 contains a quarter note, a quarter rest, and a quarter note. Measure 25 features a quarter note, a quarter rest, and a quarter note.

26

Musical notation for measures 26-28. Measure 26 includes a four-measure rest, a quarter note, and a quarter note. Measure 27 features a quarter note, a quarter rest, and a quarter note. Measure 28 contains a quarter note, a quarter rest, and a quarter note. Fingerings 1-4 and 2-3 are indicated. Chordal structures C^{VI} and C^{VII} are marked above the staff.

29

Musical notation for measures 29-31. Measure 29 includes a four-measure rest, a quarter note, and a quarter note. Measure 30 features a quarter note, a quarter rest, and a quarter note. Measure 31 contains a quarter note, a quarter rest, and a quarter note. Fingerings 1-4 and 2-3 are indicated. Chordal structures C^{VI} and C^{VIII} are marked above the staff.

32

Musical notation for measures 32-34. Measure 32 includes a four-measure rest, a quarter note, and a quarter note. Measure 33 features a quarter note, a quarter rest, and a quarter note. Measure 34 contains a quarter note, a quarter rest, and a quarter note. Fingerings 1-4 and 2-3 are indicated. Chordal structures C^{VIII} and C^{VI} are marked above the staff.

35

Musical notation for measures 35-37. Measure 35 includes a four-measure rest, a quarter note, and a quarter note. Measure 36 features a quarter note, a quarter rest, and a quarter note. Measure 37 contains a quarter note, a quarter rest, and a quarter note. Fingerings 1-4 and 2-3 are indicated.

37

39

42

45

50

53

55

57

59

63

67

71

Fernando SOR (1778-1839)

GRAND SOLO

opus 14

Révision pour guitare de Jean-François Delcamp

INTRODUCTION

Andante

⑥ = RE ② ②

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

4212

p *f*

C V *C III* *C II*

original

C I *C I*

C I *C X* *C VIII*

rf

19 ♩ VI

23 ♩ V

26 **Allegro**

29

32 ♩ II

35

38

41

44

47

50

52

54

57

80

83

86

89

91

94

96

98

100

103

106

109

112

115

118

122

127

131

133

136

139

141 ♩ V i m a p i m a p i m a

143

145

147

149

153

157 ♩ V

160

C VII

C X

163

C V

C VII

C X

166

C V

Smorz poco a poco.

169

171

174

177

C II

f

180

183

186

189

192

195

197

199

202

206

209

212

214

216

218

8

221

8

223

8

225

8

227

8

230

8

233

8

236 ♩ VII^{-}

239

243

246

249

252

255

258

cresc. *ff*

p i m a p i m a

260

p i m a p i m a

p

C VII

262

C VII C VI7 C VII

p

266

p

269

p

272

C VII

p

Fernando SOR (1778-1839)

LES FOLIES D'ESPAGNE VARIÉES, ET UN MENUET OPUS 15

en mi

Révision pour guitare de Jean-François Delcamp

THEME

Var. 1

C VII ————— C IV (3)

C V ————— C VII (4)

C VII —————

C V ————— C II Var. 4

C II

(2) (4) (3) (5)

C II

MENUET

Fernando SOR (1778-1839)

MINUETTO Opus 22

de la "Grande Sonate opus 22"

Révision pour guitare de Jean-François Delcamp

Allegro

The image displays a guitar score for Fernando Sor's Minuetto Opus 22. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a forte dynamic marking 'f'. The notation includes various guitar-specific symbols such as 'f', 'C V4/6', and circled numbers (2, 3, 4, 5) indicating fingering or specific techniques. The score is divided into systems, with measure numbers 7, 14, 20, and 27 clearly marked. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some triplet markings. The piece concludes with a final cadence in the fifth system.

33

f

39

Fine **Trio**

45

C I

52

58

64

C I

71

D.S. al Fine

Fernando SOR (1778-1839)

INTRODUCTION ET VARIATIONS opus 28

sur l'air Malbroug

Révision pour guitare de Jean-François Delcamp

⑥ = RE/D

Andante Largo

INTRODUCTION

Allegretto

THÈME

1ère Var.

2ème Var.

3ème Var.

4ème Var.

5ème Var.

6ème Var.

7ème Var.

Andantino mineur

2^{ème} Var.

Musical notation for the 2nd variation of 'Andantino mineur'. It consists of three staves of music in G minor, 3/8 time. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above notes. The second staff continues the melodic line with similar rhythmic patterns. The third staff concludes the variation with a final cadence.

Tempo 1^o. majeur

Musical notation for the 3rd variation of 'Tempo 1º. majeur'. It consists of three staves of music in G major, 3/8 time. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The music is characterized by a steady eighth-note accompaniment in the bass and a more active melodic line in the treble. Fingerings and dynamics like *f* and *p* are marked. The second staff continues with similar patterns, including some triplet markings. The third staff concludes the variation with a final cadence and includes the text 'ar5ar4ar3' above a specific melodic phrase.

Musical score for Fernando Sor's Introduction and Variations, Opus 28. The score consists of seven staves of music. The first staff is the main piece, followed by four staves of the 4th variation, and one staff for the 5th variation. The music is in G major and 8/8 time. It features complex guitar techniques such as triplets, sixteenth-note runs, and various chord voicings. Fingerings are indicated by numbers 1-4. Dynamics include forte (*f*) and piano (*p*). Chord diagrams for CII and CVII are shown above the first staff. The 5th variation includes a 9-measure phrase marked with a fermata.

CII

CII

CVII

CVII

CVII CVI

CII

Mauro GIULIANI (1781-1829)

GRANDE OUVERTURE opus 61

dédiée par l'éditeur à Mr. Louis AGLIATI
Edition Jean RICORDI n° 185

Révision pour guitare de Jean-François Delcamp

Andante
Sostenuto

Measures 1-15. Dynamics: *f*, *p*, *cresc.*, *poco a poco*, *f*, *p*, *f*, *p*, *f*, *mf*, *p*, *p* e ritardando.

Allegro
Maestoso

Measures 15-15. Dynamics: *p*, *mf*, *mf*.

19 CII^- CII *mf*

22 CII^- CII *f p f p*

25 CII^- CII^- *f p f*

28 CII^- CII^- *f p f p*

31 CII^- CII^- *f p f*

34 *sf f*

36 *f*

38 **CII**

mf

40

ff *sf*

43

p *sf p*

46

sf *p* **CII**

49

dol.

52

dol.

55

dol.

58

pp

61 *cresc.* *poco* *a*

63 *poco* *f*

65 *sf* *sf*

67 *ff* CII

69 *pp* *cresc.* *poco*

71 *a* *poco* *f*

73 *sf* *sf*

75 *ff* CII

77 *mf* *f*

80 *f* *mf*

84 *p* *pp* *ppp*

87 *f* *p*

89 *f* *p* *f*

92 *p* *sf* *f*

95 *mf* *f*

98 *p* *f* *p*

* Original = LA/A
 Mauro GIULIANI : GRANDE OUVERTURE opus 61

101 *f* *p*

104 *ff* *sf* *sf*

106 *sf* *mf* *sf* *sf*

108 *sf* *mf* *sf* *sf*

110 *sf* *mf* *sf* *sf*

112 *sf* *mf* *sf* *sf*

114 *sf* *sf* *sf* *p* *sf* *sf*

116 *sf* *sf* *sf* *sf* *sf*

118 *sf sf f* C^{IV}

120 *p p*

122 *p sf sf p* C^{VI} C^{IV} C^{II}

125 *mf mf* C^{II} C^{II} C^{II} C^{II}

129 *mf* C^I

131 *f p f p* C^{II} C^{II}

133 *f p* C^{II} C^{II}

135 *f p*

137

f *sf* *f*

139

sf *ff*

141

sf

143

pp *sf* *p*

146

p *sf*

148

sf

151

dol. *sf*

170 *cresc.* *sempre* *cresc.*

172 *f* *sf*

174 *sf* *ff*

176 *mf*

178 *f*

180 *f* *f*

182 *mf* *p* *ppp*

187

pp *cresc.*

189

poco *a*

191

poco *f* **C V**

193

mf **C IX**

196

f *mf*

198

f

200

pp **C II**

202

f

204

pp

206

f

208

sf *f*

210

sf *f*

212

sf *f*

215

fff

Mauro GIULIANI (1781-1829)

SONATINE opus 71 N°1

en do majeur

Révision pour guitare de Jean-François Delcamp

Maestoso

First system of musical notation (measures 1-4). The notation is in treble clef with a key signature of one sharp (F#). The melody consists of quarter notes and eighth notes. The bass line features a steady eighth-note accompaniment with fingerings 2, 3, 2, 3, 3, 2, 2, 3, 3, 2, 3, 2. Measure numbers 1, 2, 3, and 4 are indicated above the staff.

Second system of musical notation (measures 5-8). The notation continues the melody and accompaniment. Measure numbers 5, 6, 7, and 8 are indicated above the staff. The bass line includes a sharp sign (F#) in measure 8.

Third system of musical notation (measures 9-12). The notation continues the melody and accompaniment. Measure numbers 9, 10, 11, and 12 are indicated above the staff.

15

19

23

27

31

34

37

40

43

46

49

51

53

55

58

Musical notation for measures 58 and 59. The piece is in treble clef with a key signature of one flat (B-flat). The time signature is 8/8. The melody consists of eighth-note patterns with various fingerings indicated by numbers 1-4. The bass line features chords with fingerings 1, 3, 4, and 1.

60

Musical notation for measures 60 and 61. The melody continues with eighth-note patterns and fingerings. The bass line includes chords with fingerings 3, 2, 3, 2, and 3.

62

Musical notation for measures 62 and 63. The melody features eighth-note patterns with fingerings. The bass line includes chords with fingerings 3, 2, 3, 1, 3, and 3.

64

Musical notation for measures 64 and 65. The melody continues with eighth-note patterns and fingerings. The bass line includes chords with fingerings 3, 2, 3, 3, 2, and 3.

66

Musical notation for measures 66 and 67. The melody features eighth-note patterns with fingerings. The bass line includes chords with fingerings 3, 1, 3, 3, 3, 2, and 3.

68

Musical notation for measures 68 and 69. The melody continues with eighth-note patterns and fingerings. The bass line includes chords with fingerings 3, 2, 3, 3, 1, 3, and 3.

70

Musical notation for measures 70 and 71. The melody features eighth-note patterns with fingerings. The bass line includes chords with fingerings 3, 3, 3, 4, and 3. The piece concludes with a double bar line.

Menuetto

Allegretto

Musical score for Menuetto, Allegretto, measures 73-102. The score is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked 'Allegretto'. The score consists of six systems of music, each with a treble staff and a bass staff. The first system (measures 73-78) starts with a piano (*p*) dynamic and includes a circled '2' above the final measure. The second system (measures 79-84) begins with a forte (*f*) dynamic. The third system (measures 85-90) starts with a sforzando (*sf*) dynamic and includes a circled '2' above the final measure. The fourth system (measures 91-96) continues with piano (*p*) dynamics. The fifth system (measures 97-101) features a crescendo (*cresc.*) and a fermata over the final measure. The sixth system (measures 102-107) concludes with piano (*p*) dynamics and includes a circled '2' above the final measure. Fingerings and articulation marks are indicated throughout the score.

107 *sf* *f* *p* *Fine*

112 *♩*

117

123

128

133

138 *♩* *D.C. Menuetto*

Rondo

Allegretto

143

p

Musical notation for measures 143-148. The piece is in 4/8 time. The right hand plays a series of eighth-note patterns, often in pairs, with fingerings 1, 2, 3, 4. The left hand provides a steady accompaniment of eighth notes, with fingerings 2, 3, 2, 3. The dynamic is *p* (piano).

149

f

Musical notation for measures 149-153. The right hand continues with eighth-note patterns, including some triplets. The left hand accompaniment remains consistent. The dynamic is *f* (forte).

154

Musical notation for measures 154-158. The right hand features more complex eighth-note patterns. The left hand accompaniment continues. The dynamic is *f* (forte).

159

mf

Musical notation for measures 159-163. The right hand has a more rhythmic eighth-note pattern. The left hand accompaniment continues. The dynamic is *mf* (mezzo-forte).

164

Musical notation for measures 164-168. The right hand continues with eighth-note patterns. The left hand accompaniment continues. The dynamic is *mf* (mezzo-forte).

169

Musical notation for measures 169-173. The right hand continues with eighth-note patterns. The left hand accompaniment continues. The dynamic is *mf* (mezzo-forte).

174

Musical notation for measures 174-178. The right hand continues with eighth-note patterns. The left hand accompaniment continues. The dynamic is *mf* (mezzo-forte).

179

184

188

192

196

200

204

209

213

218

223

228

233

237

Mauro GIULIANI (1781-1829)

VARIATIONS op. 107

SUR UN THEME DE HAENDEL

Révision pour guitare de Jean-François Delcamp

Thème

Andantino $\text{♩} = 88$

C II

First system of musical notation (measures 1-7). The key signature is two sharps (F# and C#), and the time signature is 2/4. The notation includes a treble clef, a bass clef, and a guitar-specific C II barre. Fingerings are indicated by numbers 1-4. A dynamic marking of *p* is present. Circled numbers 2, 3, and 4 are placed above and below notes.

Second system of musical notation (measures 8-14). The notation includes a treble clef, a bass clef, and a guitar-specific C II barre. Fingerings are indicated by numbers 1-4. A dynamic marking of *p* is present. Circled numbers 2, 3, and 4 are placed above and below notes.

Third system of musical notation (measures 15-21). The notation includes a treble clef, a bass clef, and a guitar-specific C II barre. Fingerings are indicated by numbers 1-4. A dynamic marking of *p* is present. Circled numbers 2, 3, and 4 are placed above and below notes.

Var. 1

First system of musical notation for Variation 1 (measures 22-30). The notation includes a treble clef, a bass clef, and a guitar-specific C II barre. Fingerings are indicated by numbers 1-4. Dynamic markings of *mf* and *sf* are present. Circled numbers 2, 3, 4, and 5 are placed above and below notes.

29

36

43

Var. 2

50

55

60

65 *p* **C IV**

70 *mf* **Var. 3**

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

81 *f*

86 *slargandosi*

90 *a tempo* **C II**

94

98

Var. 4

pp

102

106

f

p

110

114

mf

f

118 *p*

122 *p*

126 *Var. 5* *p* *mf*

131 *f*

135 *mf* *sf* *sf*

139 *pp* *slargandosi* *mf* *a tempo*

170

174

178

182

186

190

Niccoló PAGANINI (1782-1839)

GRANDE SONATE

en La majeur

d'après la sonate pour guitare avec accompagnement de violon

Révision pour guitare seule de Jean-François Delcamp

I Allegro risoluto

dolce

4

7

10

CIV ③

④

①

⑤

13

16

19

23

26

28

30

f

p i p i

CII

CII

7

32

CIX

35

p

38

CI

42

CII

45

48

CIV

51

53

55

57

60

62

64

66

69 *8va*

73

77

80

83

88

92 *dolce* *m m m* *C1*

94

C I

96

98

100

C II

102

C II

104

106

108

110

112

114

116

118

120

122

124

127

129

131

Maggiore

134

138

142

146

149

151

153

156

159

sf p

tr

Detailed description: This image shows a page of musical notation for Niccolò Paganini's Grande Sonata. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It consists of eight systems of music, each starting with a measure number: 142, 146, 149, 151, 153, 156, and 159. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together in groups. There are also rests and dynamic markings. A fortissimo (sf) and piano (p) marking appear between measures 146 and 149. A trill (tr) marking is present above a note in measure 156. The bottom of the page contains the composer's name, the title of the work, the page number, and the website address.

161

163

166

169

173

176

179

II Romance

Più tosto largo. Amorosamente

The musical score is written for a single melodic line on a treble clef staff in 8/8 time. It begins with a key signature of one sharp (F#) and a tempo/mood marking of "Più tosto largo. Amorosamente". The first measure is marked "dolce". The score contains several triplet markings (circled 2s and 3s) and fingering numbers (1-4). A "CV" (Crescendo) marking is placed above the staff between measures 10 and 15. The section "Candence" begins at measure 15, marked with a piano (*p*) dynamic and the instruction "i p t p". The score continues with measures 18, 19, and 20, featuring a steady eighth-note accompaniment in the lower register.

21

22

23

24

26

29

32

34 *a tempo*

36 *piangendo*

39 *piangendo*

43 *piangendo*

46 *piangendo*

49 *mancando* *morendo*

III Andantino variato

Scherzando

4

8

11

15

18

21

23

26

Musical notation for measures 26-28, featuring eighth-note triplets and fingering numbers (2, 1, 0, 3, 0, 2, 1).

29

Musical notation for measures 29-30, featuring eighth-note triplets.

31

Musical notation for measures 31-32, featuring eighth-note triplets.

33

Musical notation for measures 33-34, featuring sixteenth-note groups.

35

Musical notation for measures 35-36, featuring sixteenth-note groups and a 'CII' marking.

37

Musical notation for measures 37-38, featuring sixteenth-note groups.

39

Musical notation for measures 39-40, featuring sixteenth-note groups.

41

43

45

47

49

52

55

58

61

64

66

68

70

72

74

Musical notation for measures 74-75. The key signature is three sharps (F#, C#, G#). The melody consists of eighth-note patterns, and the bass line features quarter notes and eighth notes.

76

Musical notation for measures 76-77. The melody continues with eighth-note patterns, and the bass line includes some grace notes.

78

Musical notation for measures 78-79. The melody features eighth-note patterns, and the bass line has quarter notes.

80

Musical notation for measures 80-82. Measure 80 includes a repeat sign. The melody has eighth-note patterns, and the bass line has quarter notes.

83

Musical notation for measures 83-85. The melody continues with eighth-note patterns, and the bass line has quarter notes.

86

Musical notation for measures 86-88. Measure 86 includes a repeat sign. The melody has eighth-note patterns, and the bass line has quarter notes.

89

Musical notation for measures 89-91. The melody continues with eighth-note patterns, and the bass line has quarter notes.

This image shows a page of musical notation for Niccolò Paganini's Grande Sonata. The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The page contains seven systems of music, each starting with a measure number: 92, 95, 98, 100, 102, 104, and 106. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are also some rests and dynamic markings. The piece is in a major key, and the tempo is likely fast, given the complexity and density of the notes.

108

Musical notation for measures 108-109. The key signature is three sharps (F#, C#, G#). The music features a complex rhythmic pattern with sixteenth and thirty-second notes, often beamed together. The bass line consists of quarter notes and eighth notes.

110

Musical notation for measures 110-111. The key signature is three sharps. The music continues with intricate sixteenth-note passages in the treble and a steady bass line.

112

1. 2.

Musical notation for measures 112-113, showing two first endings. The first ending leads back to measure 112, while the second ending concludes the phrase. The key signature remains three sharps.

114

Musical notation for measures 114-115. The key signature is three sharps. A dynamic marking of *p* (piano) is present at the start of measure 115.

116

Musical notation for measures 116-117. The key signature is three sharps. A dynamic marking of *pp* (pianissimo) is present at the start of measure 117.

118

Musical notation for measures 118-119. The key signature is three sharps. A dynamic marking of *mancando* (diminuendo) is present at the start of measure 119.

120

Musical notation for measures 120-121. The key signature is three sharps. A dynamic marking of *morendo* (diminuendo) is present at the start of measure 121.

Niccolò PAGANINI (1782-1840)

SONATA n°4

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

Révision de Jean-François Delcamp

76

CII

5

CII

CII

8

CII

CII

CII

11

CII

15

CII

i p i *p* *i* *p* *i* *p*

18

CII

21

CII

CII

CII

Rondocino **104**

24

2/4

4

10

17

24

30

36

42

46

52

C I

D.C. al Θ poi segue

C II

C VII

Dionisio AGUADO (1784-1849)

LE FANDANGO VARIÉ opus 16

Paris - 1836

Révision pour guitare de Jean-François Delcamp

Adagio

The image displays the first 22 measures of the guitar piece 'Le Fandango Varié' by Dionisio Aguado. The score is written in a single system with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Adagio'. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by circled numbers 1-5. Chord diagrams are provided for measures 9, 14, and 18, labeled with Roman numerals III, II, and V respectively. Measure numbers 5, 9, 14, 18, and 22 are placed at the beginning of their respective lines. The notation includes various articulations such as slurs and accents.

27

31

35

Allegro vivace

38

43

47

50

53

57

61

64

67

71

75

78

81

85

89

93

97

101

106

110

114

117

120

122

125

128

132

136 **CI**

141 **CI**

146 **CI**

150

153 **CI**

156

160

163

167

170

173

176

179

181

185

ritardando

Allegro

190

194

197

200

204

208

212

The musical score consists of seven staves of music in treble clef with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score includes various rhythmic patterns such as eighth and sixteenth notes, triplets, and sixteenth-note runs. Fingerings are indicated by numbers 1-4 above the notes. Some measures include a 'C VII' marking above the staff. The piece concludes with a circled '4' at the end of the final measure.

215

♩ 3 4 3 3 3 3 4 1

217

♩ 3 3 3 3 3 2 # 3 3 3

219

♩ 4 3 3 3 3 2 # 1

221

♩ 2 3 # 1 3

223

♩ 1 3 1 3 1

225

♩ 4 3 3 3 3 2 3 4

227

♩ 3 3 3 3 3 2 4 1

229

C VII C VI C IX

231

C VII

233

235

237

239

242

Matteo CARCASSI (1792-1853)

AU CLAIR DE LA LUNE

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

Révision pour guitare de Jean-François Delcamp

THÈMA

Andante

8

7

14

20

25

1. 2.

1ère VAR.

mf

p i

p

rf

29

p

33

1. 2. *2ème VAR.*

37

41

45

49

1. 2. *3ème VAR.*

mf

53

56

59

62

65

68

4^{ème} VAR.
staccato

72

8

76

8

79

8

83

8

5^{ème} VAR.

86

8

p

88

8

90

8

4

3 1 2

3 1 2

1 2

2

1 2 4 2 2 1 2 1

92

8

4 2

4 2

3 2

2 0

2

1 2 4 2 4

1 2 3 2

94

8

f

2

3

1 2 3 2 0 3 0 2

96

8

3

2

1

4

3

1 2 4 2 1 0 2 1

98

8

p

4

3 1 2

3 1 2

1 2

2

1 2 4 2 2 1 2 1

100

8

4 2

4 2

3 2

2 0

3

1 2 4 2 4

1 2 3 2

1. 2.

3 2

1 4 0

6^{ème} VAR.

103

C II

ff

107

C II

111

115

C II

1. 2.

7^{ème} VAR.

Più lento

119

2.

121

dolce

123

8

dim.

125

C VII

8

p

pp

127

8

129

8

f

131

8

dim.

133

8

pp

8^{ème} VAR.

Tempo di marcia

135

138

141

144

147

150

153

sf *f* *sf*

9^{ème} VAR.

harm.

157

f

③ ① ② ①

160

p a m i

harm.
VII XII VII XII

③ ⑤ ④ ③ ① ② ①

164

harm.
VII XII

③ ⑤ ④ ① ②

168

harm.
VII XII VII XII

② ④ ⑤ ④ ③ ① ② ①

172

harm.
VII XII

Coda

mf

175

Matteo CARCASSI (1792-1853)

ETUDE XXV

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

Révision pour guitare de Jean-François Delcamp

Allegro brillante ♩ = 104

C II
p i m a m i m i i

C II
3

C II
5

C II
7

C II
9

C II
11

13

15

17

19

21

23

25

cresc.

f

p

p

p

p

41

43 C II

45 C II

47

49

51 C II

52 C XIV C XVII C V C II

ff *sf* *sf*

Johann Kaspar MERTZ (1806-1856)

TARANTELLE

Barden-Klänge Opus 13 No 6

Révision pour guitare de Jean-François Delcamp

Più Allegro

p
p i p i p

6

12

18

24

rit. -----

dim.

-poco-----a-----poco

Presto allegramente

29

34

dolce

40

46

f

cresc.

51

56

61

dolce

66

71

76

81

87

92

97

101

106

110

114

118

123

127

132

137

142

147

8

152

8

dolce

158

8

164

8

cresc. *ff*

169

8

dolce

174

8

179

con moto

184

189

195

201

206

212

217

a m i

Prestissimo

222

228

234

239

246

11 *>*

12 XII XII XII X *loco pp rit.*

13 *a tempo* IV V

14 V

15 IV V

16 VII V

17 *pp*

18

19

20

21

22

misterioso **Andante con espressione** ♩ = 34

25

27

dolce *loco*

28 *IV* *loco*

30 *(ben legato)* *dim.* *pp* *dolcissimo*

31

32 *a tempo* *rit.* *pp* *dolcissimo* *p* *dolce*

34

35 *dolcissimo* *ten.* *loco* *pp* *dolce*

36

37 *espres.* V

38 *espres.* *cresc.* *rit.* *a tempo*

39 *sf* *espres.* *sf* *sf* *sf*

40

41 VII V

45

46

47

CIV

48

49

52

53

55

(ben legato)

pp *dolcissimo*

56

57 *a tempo*
rit. dolcissimo p dolce

59

60 *dolcissimo pp dolce*

61

62 *espres.* V

63 *a tempo*

64 *sf sf sf sf*

65

pp

66

67

68

69

p

70

loco
dim.
pp
pp
pp

71

pp

José VIÑAS Y DIAS (1823-1888)

FANTASIA ORIGINAL

en mi

Révision pour guitare de Jean-François Delcamp

Andante mosso

The musical score is written for guitar in the key of E major (one sharp) and 4/4 time. It begins with a tempo marking of **Andante mosso**. The score is divided into systems, with measures 1 through 19 indicated. The first system (measures 1-4) features a melodic line in the treble clef and a bass line with chords and fingerings (1-4). The second system (measures 5-8) includes a **C II** chord and a *meno* dynamic marking. The third system (measures 9-10) is marked **pp** and features a **C III** chord. The fourth system (measures 11-14) is marked **ff** and includes a tempo change to **Allegro**. The fifth system (measures 15-18) contains several chords labeled **C III**, **C II**, and **C IV C VI**. The sixth system (measures 19-22) ends with a **p** dynamic marking. The score includes various guitar-specific notations such as fingerings, slurs, and accents.

Musical score for guitar, measures 23-51. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The time signature is 8/8. The piece features various chords and techniques:

- Measures 23-25: Chord C IV, triplets, slurs.
- Measures 26-28: Chord C IV, triplets, slurs.
- Measures 29-32: Chords C IV, C VI, C III, slurs, triplets.
- Measures 33-36: Chord C II, slurs, triplets.
- Measures 37-40: Chord C II, slurs, triplets.
- Measures 41-43: Slurs, triplets.
- Measures 44-46: Slurs, triplets.
- Measures 47-50: Slurs, triplets, *rall.*
- Measures 51: *rall.*, slurs, triplets.

Andante

52

Musical staff 52: Treble clef, key signature of three sharps (F#, C#, G#), 12/8 time signature. The staff contains a melodic line with a repeat sign at the beginning. The notes are G4, A4, B4, C5, B4, A4, G4. There are fingerings 1, 2, 3, 1, 2 and dynamics markings p. and a circled 4.

53

Musical staff 53: Treble clef, key signature of three sharps, 12/8 time signature. The staff contains a melodic line with a repeat sign at the beginning. The notes are G4, A4, B4, C5, B4, A4, G4. There are fingerings 3, 1, 2 and dynamics markings p. and a circled 4. The text "p a m i" is written above the staff, and "C IX" is written below it.

54

Musical staff 54: Treble clef, key signature of three sharps, 12/8 time signature. The staff contains a melodic line with a repeat sign at the beginning. The notes are G4, A4, B4, C5, B4, A4, G4. There are fingerings 2, 1, 3, 1, 2 and dynamics markings p. and a circled 4.

55

Musical staff 55: Treble clef, key signature of three sharps, 12/8 time signature. The staff contains a melodic line with a repeat sign at the beginning. The notes are G4, A4, B4, C5, B4, A4, G4. There are fingerings 3, 4, 3, 5, 3 and dynamics markings p. and a circled 4. The text "C II" is written above the staff.

56

Musical staff 56: Treble clef, key signature of three sharps, 12/8 time signature. The staff contains a melodic line with a repeat sign at the beginning. The notes are G4, A4, B4, C5, B4, A4, G4. There are fingerings 2, 1, 3, 2, 1 and dynamics markings p. and a circled 4.

57

Musical staff 57: Treble clef, key signature of three sharps, 12/8 time signature. The staff contains a melodic line with a repeat sign at the beginning. The notes are G4, A4, B4, C5, B4, A4, G4. There are fingerings 5, 1, 2 and dynamics markings p. and a circled 4. The text "C IX" is written above the staff.

58

Musical staff 58: Treble clef, key signature of three sharps, 12/8 time signature. The staff contains a melodic line with a repeat sign at the beginning. The notes are G4, A4, B4, C5, B4, A4, G4. There are fingerings 2, 1, 5, 1, 2 and dynamics markings p. and a circled 4.

59 **C IV**

60 **1. C VII**

61 **2. C VII**

62

63

64 **C IX**

65 **C VII**

66

67

68

69

70

71

72

73

p

cresc.

rall.

a tempo

p.

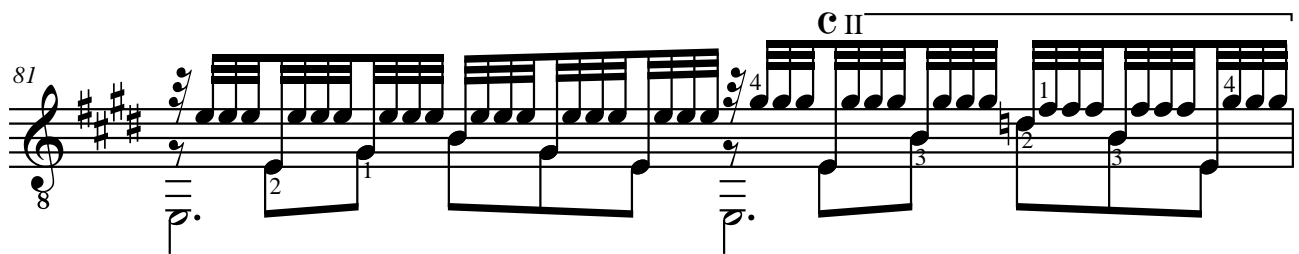
p.

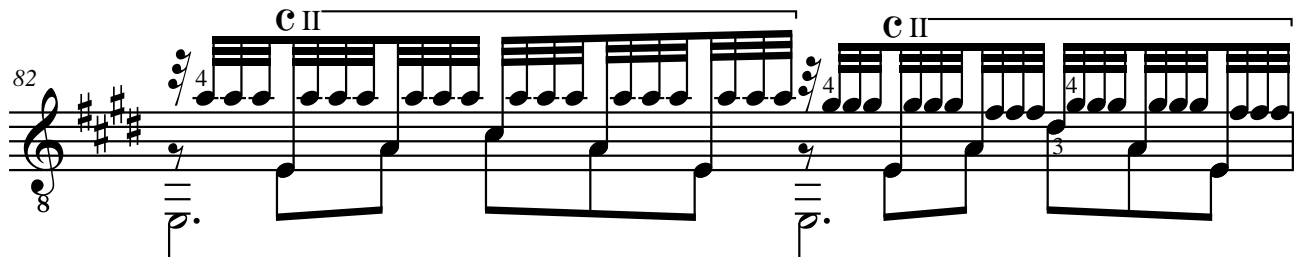
C IX

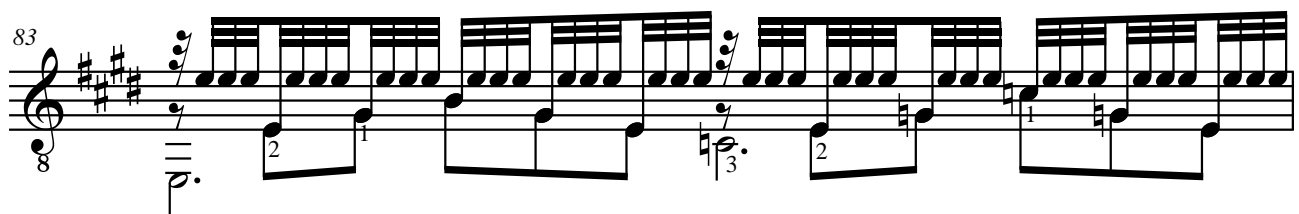
C II

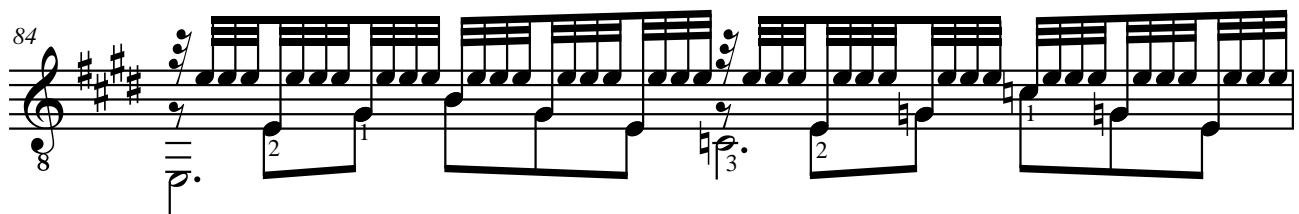
C IX

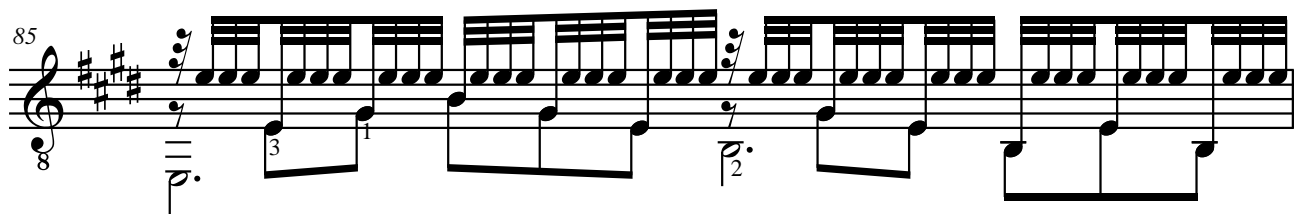
74 **C II**

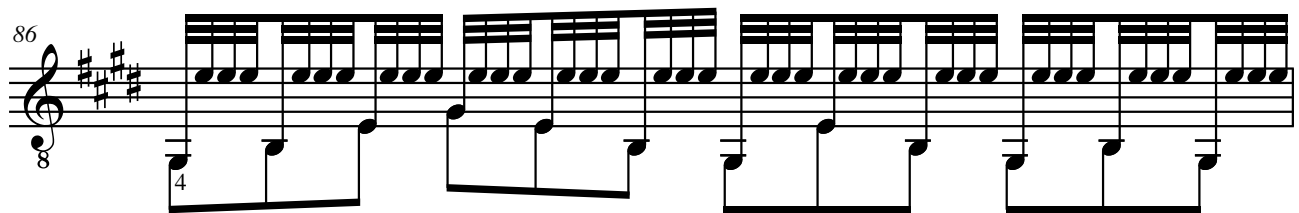
81 

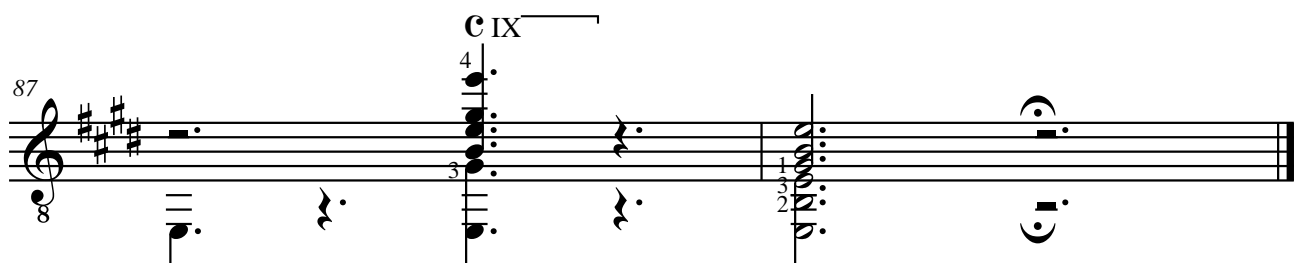
82 

83 

84 

85 

86 

87 

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Volume D02 - Anonyme : A canoa virou - Atoye - Irish Tune - Dans les jardins de mon père - Dos palomas - Danse d'Avila - Que ne suis-je la fougère - Pavane en La mineur - Un éléphant qui se balançait - Red river valley - Whiskey in the jar - Hans Judenkönig : Christ ist erstanden - Thoinot Arbeau : Pavane - Adrian Le Roy : Branle de 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.

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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 : Gnossonne 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 Léopold 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 Léopold Weiss : Passagaille - Tombeau sur la mort du comte Logy - Fernando Sor : Variations sur Malbroug Op. 28 - Mauro Giuliani : Grande ouverture Op. 61 - Dionisio Aguado : Fandango Op. 16 - José Viñas y Dias : Fantasia Original - Francisco Tárrega : Danza Mora - Alborada - Estudio Brillante - Mazurka en sol - Isaac Albéniz : Prelude Op. 165 - Malagueña Op. 165 - Capricho Catalan Op. 165 - 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 tricoteuses - **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 arpégios - Danza Odalisca - Recuerdos de la Alhambra - Preludio n° 13 - Preludio n° 7 - Preludio n° 8 - Maria, Gavota - Las dos hermanitas - Estudio Brillante de Alard - ¡Sueño! - Preludio n° 9 - Gran vals - Estudio en terceras - Alborada - Estudio de Damas - El Carnaval de 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 tracers - 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.