

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

07/04/2024
www.delcamp.net

Cette édition est destinée exclusivement à l'usage personnel des membres des forums de Delcamp.net. Les partitions de Delcamp.net sont gratuits et libres de droits pour une utilisation individuelle et non commerciale. Vous n'êtes pas autorisé à redistribuer des copies des documents, ni dans le format proposé, ni après conversion dans un autre format.

Questa edizione è riservata all'uso personale dei membri del forum Delcamp.net. Gli spartiti di Delcamp.net sono gratuiti e liberi da diritti solo per uso individuale e non commerciale. Non siete autorizzati a distribuire copie del materiale nè nel formato proposto, nè dopo conversione in altri formati.

This publication is for the exclusive personal usage of Delcamp.net forum members. Scores from Delcamp.net are free of rights for a non commercial use. **You are not authorized to distribute copies of the documents either in their original form or after their conversion in another format.**

Esta edición está exclusivamente destinada para el uso personal de los miembros de los foros de Delcamp.net. Las partituras de Delcamp.net son gratuitas y libres de derechos para un uso individual y no comercial. Ustedes no están autorizados a redistribuir copias de los documentos en su formato original, ni después de su conversión a otro formato.

Jean-François DELCAMP

INDEX

Fernando Sor - Andante Largo Opus 5	4
Fernando Sor - Variations Opus 9	7
Fernando Sor - Largo Fantaisie Opus 7	16
Fernando Sor - Grand Solo Opus 14	20
Fernando Sor - Variations Opus 15	34
Fernando Sor - Menuet Opus 22	38
Fernando Sor - Malbroug Opus 28	40
Mauro Giuliani - Ouverture Opus 61	46
Mauro Giuliani - Sonate Opus 71	58
Mauro Giuliani - Variations Opus 107	67
Niccolò Paganini - GrandeSonate	74
Niccolò Paganini - Sonata 4	94
Dionisio Aguado – Fandango	96
Matteo Carcassi - Variations Opus 7	106
Matteo Carcassi - Etude 25 Opus 60	116
Johann Kaspar Mertz - Tarantelle	120
Johann Kaspar Mertz - Elegie	128
Josè Vinas - Fantasia Original	136

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. There are also circled numbers 2, 3, and 4. A sixteenth-note triplet is marked with a '6' over it. The notation includes eighth notes, quarter notes, and chords. The score ends with a circled '3'.

The image displays a musical score for guitar, consisting of six systems of notation. Each system includes a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The score is annotated with various chord diagrams and fingering instructions:

- System 1:** Labeled **CVII**. It features a sixteenth-note triplet (circled 2) and a sixteenth-note sextuplet (bracketed 6). A circled 3 is at the end of the system.
- System 2:** Labeled **CII**. It includes a circled 1 at the end of the system.
- System 3:** Labeled **CV** and **CVII**. It includes a circled 2 at the beginning of the system.
- System 4:** Labeled **CV**, **CVII**, and **CII**.
- System 5:** Labeled **CVII**. It includes a circled 3 at the end of the system.
- System 6:** Labeled **CII** and **CVI**. It includes a circled 2 at the beginning of the system.

The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and dynamic markings. The guitar-specific notation includes fret numbers (0-4) and fingering numbers (1-4) placed above or below notes.

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

f

dolce

5

9

12

14

48

50

52

54

56

58

99

102

105

108

Piu mosso

VAR. 5

110

112

IX

130

132

134

137

♩ XI

141

144

♩ XI

♩ VII

Fernando SOR (1778-1839)

LARGO de la Fantaisie opus 7

dédiée à Ignace Pleyel

Révision pour guitare de Jean-François Delcamp

Largo non tanto

The score is written for guitar in a single system with five staves. It begins with a treble clef and a key signature of two flats. The tempo is marked "Largo non tanto". The score includes various guitar-specific notations such as circled numbers (1-5) for fingerings, "ar7" and "ar12" for artificial harmonics, and "C I" through "C VIII" for barre positions. Dynamics range from *pp* to *sf*. The piece concludes with a *dolce* marking.

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* *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

60 **C VII**

63 **IX**

66 **C V** **C IV** **C V** **C VII**

69 **IX**

72

75

77

80

83

86

89

91

94

96

98

100

103

106

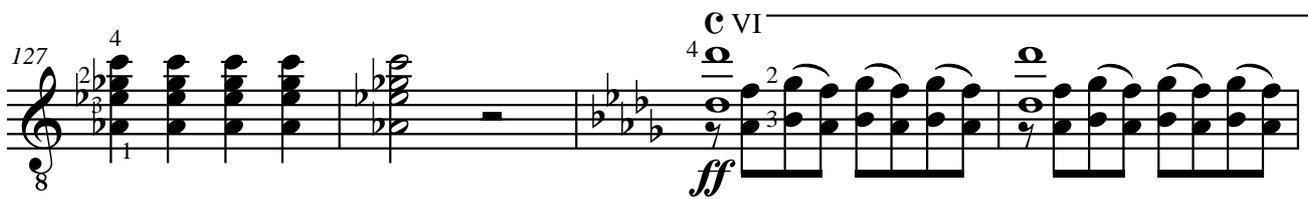
109

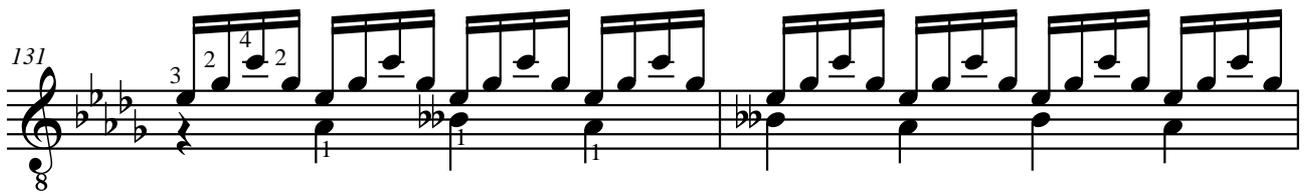
112

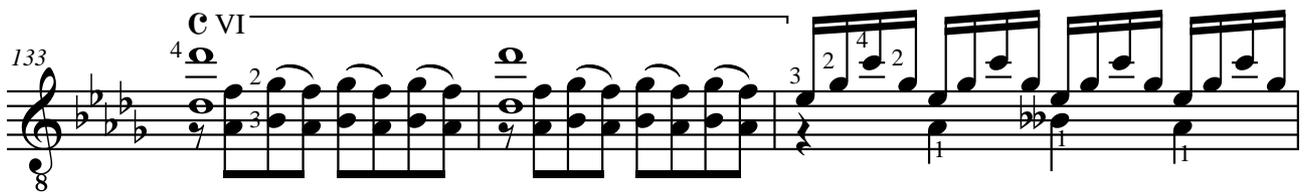
115

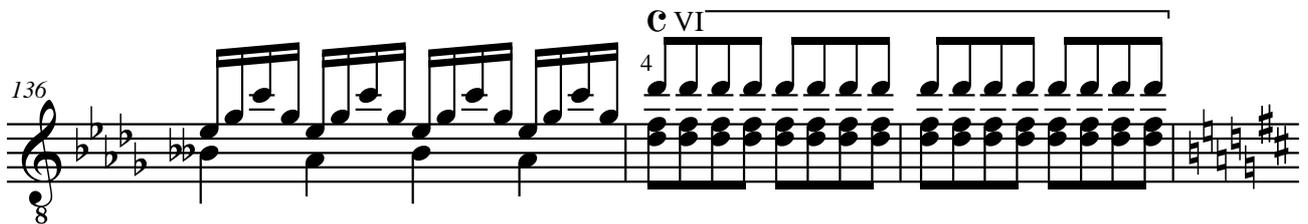
118 

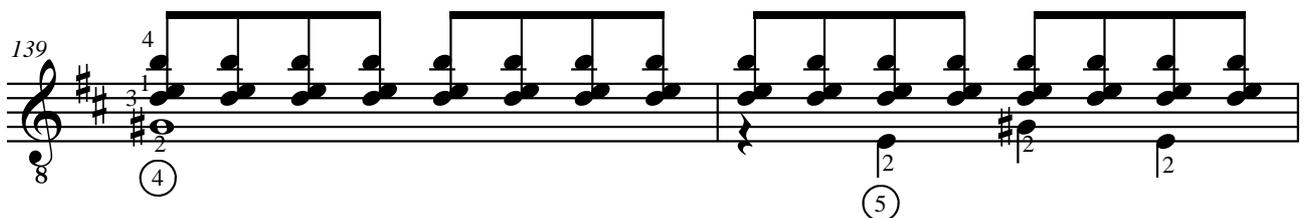
122 

127 

131 

133 

136 

139 

141 ♩ V i m a p i m a p i m a

143

145

147

149 *pp*

153 *f* *p*

157 ♩ V *f* *p* *f*

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

180

183

186

189

192

195

197

Musical score for Fernando Sor's Grand Solo, measures 180-197. The score is in G major and 8/8 time. It features a variety of guitar techniques including triplets, slurs, and dynamic markings like 'p' and 'm'. Chord symbols C VII and C III are present. Fingerings are indicated by numbers 1-4 and 0 for natural.

199

C V C VII C V

202

C VII C V C V C V

p

206

C V C V C V

209

C V C V C V

212

C V C V

214

C V C V

216

C V C II

arpeggio.

218

221

223

225

227

230

233

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

266

269

272

C VII

Fernando SOR (1778-1839)

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

en mi

Révision pour guitare de Jean-François Delcamp

THEME

8

8

Var. 1

8

8

8

C VII ————— C IV (3)

C V ————— C VII (4)

C VII —————

C V ————— C II Var. 4

C II (3) (3) (3)

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

C II (4) (3) (1)

First system of musical notation for 'LES FOLIES D'ESPAGNE'. It features a treble clef and a key signature of two sharps (F# and C#). The music consists of a single melodic line with various ornaments and fingerings. Fingerings are indicated by numbers 1-5 in circles. Chord symbols 'C II' and 'C II' are placed above the staff. The system ends with a double bar line and repeat signs.

MENUET

First system of musical notation for 'MENUET'. It features a treble clef and a key signature of two sharps. The tempo is marked 'Andante'. The music consists of a single melodic line with various ornaments and fingerings. Fingerings are indicated by numbers 1-5 in circles. Chord symbols 'C IV', 'C VII', 'C V', and 'C IV' are placed above the staff. Dynamics include 'p' and 'dolce'. The system ends with a double bar line and repeat signs.

Second system of musical notation for 'MENUET'. It features a treble clef and a key signature of two sharps. The music consists of a single melodic line with various ornaments and fingerings. Fingerings are indicated by numbers 1-5 in circles. Chord symbols 'C II' and 'C II' are placed above the staff. Dynamics include 'fz' and 'f'. The system ends with a double bar line and repeat signs.

Third system of musical notation for 'MENUET'. It features a treble clef and a key signature of two sharps. The music consists of a single melodic line with various ornaments and fingerings. Fingerings are indicated by numbers 1-5 in circles. Chord symbols 'C VII' and 'C IV' are placed above the staff. The system ends with a double bar line and repeat signs.

Fourth system of musical notation for 'MENUET'. It features a treble clef and a key signature of two sharps. The music consists of a single melodic line with various ornaments and fingerings. Fingerings are indicated by numbers 1-5 in circles. Chord symbols 'C II' and 'C II' are placed above the staff. Dynamics include 'p'. The system ends with a double bar line and repeat signs.

Fifth system of musical notation for 'MENUET'. It features a treble clef and a key signature of two sharps. The music consists of a single melodic line with various ornaments and fingerings. Fingerings are indicated by numbers 1-5 in circles. Chord symbols 'C IV', 'C VII', 'C V', and 'C IV' are placed above the staff. Dynamics include 'dolce'. The system ends with a double bar line and repeat signs.

Sixth system of musical notation for 'MENUET'. It features a treble clef and a key signature of two sharps. The music consists of a single melodic line with various ornaments and fingerings. Fingerings are indicated by numbers 1-5 in circles. Chord symbols 'C II' and 'C II' are placed above the staff. Dynamics include 'fz'. The system ends with a double bar line and repeat signs.

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 the Minuetto Opus 22 by Fernando Sor. 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 (f) dynamic marking. The notation includes various musical symbols such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 on the right hand and 1-3 on the left hand. A section starting at measure 7 is marked with a repeat sign and a C V4/6 time signature change. A circled '2' appears above the staff at measure 19, and circled '3's and '5's are used for fingering throughout the piece. The score ends at measure 27.

33

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

1^{ère} 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, 3/4 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. Fingering numbers (1-4) are placed above notes. The second and third staves continue the melodic and harmonic development, with some notes marked with a '4' above them, possibly indicating a fourth finger or a specific fingering technique. The piece concludes with a double bar line.

Tempo 1^o. majeur

Musical notation for the 3rd variation of 'Tempo 1º. majeur'. It consists of three staves of music in G major, 3/4 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 melody in the treble. Fingering numbers (1-4) are present. The second and third staves continue the piece, featuring dynamic markings such as *f* (forte) and *p* (piano). The notation includes various chord symbols (e.g., C^V, C^{III}, C^{VII}) and includes a specific fingering sequence 'ar5ar4ar3' in the third staff. The piece ends with a double bar line.

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 of 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.

The image displays a musical score for guitar, consisting of eight systems of notation. Each system includes a treble clef staff and a bass clef staff. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped into slurs or triplets. Fingering numbers (1-4) are indicated above the notes. Chord markings 'CII' and 'CVII' are placed above the staves, with horizontal lines indicating their duration. The score concludes with a double bar line and repeat dots. The overall style is characteristic of classical guitar technique, focusing on intricate fingerings and complex rhythmic structures.

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

Allegro Maestoso

CV

CV

CVI

CIV

CII

CII

CII

f *p* *cresc.* *poco* *a* *poco* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *mf* *p* *p* *e ritardando* *p* *mf* *mf*

38 **CII**

mf

40

ff *sf*

43

p *sf p*

46 **CII**

sf *p*

49 **CIV** **CIV**

dol.

52

55

58

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* C^{VI} C^{IV} C^{II}

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

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

129 *mf* C^{II}

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*

154

8

157

8

pp

160

8

cresc.

162

8

poco *a* *poco*

164

8

f *sf*

166

8

sf *ff*

168

8

pp

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

C.IX. *mf*

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

The image displays three systems of musical notation for guitar. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The music is written in a single melodic line. Fingerings are indicated by numbers 1-4 above the notes. The first system starts at measure 8 and ends with a double bar line. The second system starts at measure 5 and ends with a double bar line. The third system starts at measure 10 and ends with a double bar line. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and slurs. The overall tempo is marked as 'Maestoso'.

15

19

23

27

31

34

37

40

43

46

49

51

53

55

58

Measures 58-59: Treble clef, 8/8 time signature. Measure 58: Melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass line has quarter notes G3, B2, D3, F3, G3, B2, D3, F3. Measure 59: Melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass line has quarter notes G3, B2, D3, F3, G3, B2, D3, F3. Fingering numbers 1-4 are shown above the melody notes.

60

Measures 60-61: Treble clef, 8/8 time signature. Measure 60: Melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass line has quarter notes G3, B2, D3, F3, G3, B2, D3, F3. Measure 61: Melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass line has quarter notes G3, B2, D3, F3, G3, B2, D3, F3. Fingering numbers 1-4 are shown above the melody notes.

62

Measures 62-63: Treble clef, 8/8 time signature. Measure 62: Melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass line has quarter notes G3, B2, D3, F3, G3, B2, D3, F3. Measure 63: Melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass line has quarter notes G3, B2, D3, F3, G3, B2, D3, F3. Fingering numbers 1-4 are shown above the melody notes.

64

Measures 64-65: Treble clef, 8/8 time signature. Measure 64: Melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass line has quarter notes G3, B2, D3, F3, G3, B2, D3, F3. Measure 65: Melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass line has quarter notes G3, B2, D3, F3, G3, B2, D3, F3. Fingering numbers 1-4 are shown above the melody notes.

66

Measures 66-67: Treble clef, 8/8 time signature. Measure 66: Melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass line has quarter notes G3, B2, D3, F3, G3, B2, D3, F3. Measure 67: Melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass line has quarter notes G3, B2, D3, F3, G3, B2, D3, F3. Fingering numbers 1-4 are shown above the melody notes.

68

Measures 68-69: Treble clef, 8/8 time signature. Measure 68: Melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass line has quarter notes G3, B2, D3, F3, G3, B2, D3, F3. Measure 69: Melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass line has quarter notes G3, B2, D3, F3, G3, B2, D3, F3. Fingering numbers 1-4 are shown above the melody notes.

70

Measures 70-71: Treble clef, 8/8 time signature. Measure 70: Melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass line has quarter notes G3, B2, D3, F3, G3, B2, D3, F3. Measure 71: Melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass line has quarter notes G3, B2, D3, F3, G3, B2, D3, F3. Fingering numbers 1-4 are shown above the melody notes.

Menuetto

Allegretto

Musical score for Menuetto, Allegretto, measures 73-102. The score is written for a single melodic line in 3/4 time, with a bass line indicated by a large '8' below the staff. The key signature has one flat (B-flat). The tempo is marked 'Allegretto'. The score consists of six systems of music, each with a measure number at the beginning. The first system starts at measure 73 and ends at measure 78. The second system starts at measure 79 and ends at measure 84. The third system starts at measure 85 and ends at measure 90. The fourth system starts at measure 91 and ends at measure 96. The fifth system starts at measure 97 and ends at measure 101. The sixth system starts at measure 102 and ends at measure 107. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Dynamic markings include *p* (piano), *f* (forte), *sf* (sforzando), and *cresc.* (crescendo). There are also slurs and accents. The score is divided into two systems of three measures each, with a repeat sign at the end of the second system of each system. The first system of each system has a circled '2' above it, indicating a second ending. The second system of each system has a circled '1' above it, indicating a first ending. The score ends with a double bar line and repeat dots.

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

Trio

112

117

123

128

133

D.C. Menuetto

138

Rondo

Allegretto

143

p

Musical notation for measures 143-148. The piece is in 4/8 time. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a bass accompaniment with chords and eighth-note patterns. Fingerings are indicated by numbers 1-4. A dynamic marking of *p* (piano) is present.

149

f

Musical notation for measures 149-153. The notation continues with similar eighth-note patterns in both hands. A dynamic marking of *f* (forte) is present.

154

Musical notation for measures 154-158. The notation continues with similar eighth-note patterns in both hands.

159

mf

Musical notation for measures 159-163. The notation continues with similar eighth-note patterns in both hands. A dynamic marking of *mf* (mezzo-forte) is present.

164

Musical notation for measures 164-168. The notation continues with similar eighth-note patterns in both hands.

169

Musical notation for measures 169-173. The notation continues with similar eighth-note patterns in both hands.

174

Musical notation for measures 174-178. The notation continues with similar eighth-note patterns in both hands.

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

p

Var. 1

mf *sf* *sf*

94

98

Var. 4

pp

102

106

f *p*

110

114

mf *f*

118 C II C II

p

122 C II C II

p

126 **Var. 5**

p *mf*

131

f

135

mf *sf* *sf*

139 *a tempo* C V

pp *slargandosi* *mf*

144

♩ IV ♩ V ♩ IV ♩ V ♩ VI

149

1. 2.

diminuando -----

153

insensibilmente -----

157

Var. 6

♩ II

mf

162

♩ IV

166

1. 2.

♩ II

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

CIV ③

4

7

10

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

5

6

2

5

48

CIV

51

5

53

55

57

60

62

64

66

69 *8va*

73

77

80

83

88

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

94

CI

96

98

100

102

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. Specifically, the dynamic markings *sf* (sforzando) and *p* (piano) appear between measures 146 and 149. A trill marking (*tr*) 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

8va

169

tr

dolce

173

sf p

176

sf p

f

179

ff

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 various musical notations including triplets, slurs, and fingering numbers (1-4). A "Candence" section begins at measure 15, marked with a fermata and a dynamic of *p* (piano). The Candence consists of a series of sixteenth-note runs. The score ends at measure 20.

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

29

31

33

35

37

39

41

43

45

47

49

52

55

58

61

64

66

68

70

72

74

76

78

80

83

86

89

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 time signature of 8/8. 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 complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The piece is in a single melodic line, with the bass line consisting of simple harmonic accompaniment. The overall style is characteristic of Paganini's virtuosic and technically demanding compositions.

108

Musical notation for measures 108-109. The key signature is three sharps (F#, C#, G#). The music features a complex melodic line in the upper voice with many beamed sixteenth notes and a supporting bass line with eighth notes.

110

Musical notation for measures 110-111. The key signature is three sharps. The upper voice continues with intricate sixteenth-note patterns, while the bass line provides a steady accompaniment.

112

1. 2.

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

114

Musical notation for measures 114-115. The key signature is three sharps. The music features a mix of sixteenth and eighth notes. A dynamic marking of *p* (piano) is present at the end of measure 115.

116

Musical notation for measures 116-117. The key signature is three sharps. The music is characterized by rapid sixteenth-note passages. A dynamic marking of *pp* (pianissimo) is present at the end of measure 117.

118

Musical notation for measures 118-119. The key signature is three sharps. The music features a mix of sixteenth and eighth notes. A dynamic marking of *mancando* (diminuendo) is present at the end of measure 119.

120

Musical notation for measures 120-121. The key signature is three sharps. The music features a mix of sixteenth and eighth notes. A dynamic marking of *morendo* (diminuendo) is present at the end of measure 121.

Niccolò PAGANINI (1782-1840)

SONATA n°4

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

Révision de Jean-François Delcamp

The image displays a musical score for the first movement of Niccolò Paganini's Sonata No. 4. The score is written for guitar and includes the following elements:

- Tempo and Meter:** The tempo is marked as $\text{♩} = 76$ and the meter is 3/4.
- Staff and Key Signature:** The music is written on a single treble clef staff with a key signature of two sharps (F# and C#).
- Measure Numbers:** The score is divided into measures, with measure numbers 5, 8, 11, 15, 18, 21, and 24 indicated at the beginning of their respective lines.
- Chord Diagrams:** Chord diagrams are provided for the second fret (CII) at measures 1, 5, 8, 11, 15, 18, 21, and 24.
- Fingering:** Fingerings are indicated by numbers 1-4 below the notes.
- Dynamic Markings:** Dynamics include *i p i* (pizzicato) and *p* (piano) with asterisks, and *pp* (pianissimo).
- Repeat Signs:** Repeat signs with first and second endings are used at measures 11 and 24.
- Section Header:** The section starting at measure 24 is titled "Rondocino" with a tempo marking of $\text{♩} = 104$ and a meter change to 2/4.

4

8

10

8

17

8

24

8

30

8

36

8

42

8

46

8

52

8

Musical score for Niccolò Paganini's Sonata No. 4, featuring nine staves of guitar notation. The score includes various techniques such as triplets, slurs, and dynamic markings. The key signature is D major (two sharps). The time signature is 8/8. The score is divided into measures, with measure numbers 4, 10, 17, 24, 30, 36, 42, 46, and 52 indicated at the start of each staff. The notation includes fingerings (1-4), breathings (B), and dynamic markings (C, D.C., D.C. al Θ). The score concludes with a final cadence in measure 52.

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 3/4 time signature. The key signature has one flat (B-flat). The tempo is marked 'Adagio'. The score includes various musical notations such as notes, rests, and fingerings. Circled numbers (1-6) indicate specific fingerings for the right hand. Chord diagrams are provided for measures 9, 14, and 18, labeled with Roman numerals (C III, C II, C V) and a 'CV' label. Measure numbers 5, 9, 14, 18, and 22 are placed at the beginning of their respective lines. The piece concludes with a final cadence in measure 22.

27

31

35

Allegro vivace

38

43

47

50

53

57

61

64

67

71

75

78

81

85

89

CII

93

CIII

CII

CIII

CII

97

CIII

CII

CIII

CII

101

CIII

CI

CII

CI

106

CII

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

217

219

221

223

225

227

229

♯ VII 3 3 3 3 3

♯ VI 3 3 3 3 3

♯ IX 3 3 3 3 3

8

5

5

231

♯ VII 3 3 3 3 3

8

0 1 2

2

2

♯ 1

233

3 3 3 3 3

3 3 3 3 3

8

2

3

♯ 1

3

235

3 3 3 3 3

3 3 3 3 3

8

1

3

1

1

237

3 3 3 3 3

3 3 3 3 3

8

2 2 1 2 4 1 2 1 2 4 2

3 2 4

3

4

239

3 3 3 3 3

3 3 3 3 3

8

4 4 1 2 1 2 4 1 2 1 2 4 2

3 2 4

3 4

3

4

1 3 0 1

4

242

3 3 3 3 3

3 3 3 3 3

8

4 4 1 3 0 1

4

3 4

1 2

3

Matteo CARCASSI (1792-1853)

AU CLAIR DE LA LUNE

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

Révision pour guitare de Jean-François Delcamp

THÈMA

Andante

8

7

14

20

25

1ère VAR.

mf

p *i* *p* *rf*

29

p

33

1. 2. *2ème VAR.*

37

41

45

49

1. 2. *3ème VAR.*

mf

53

56

59

62

65

68

4^{ème} VAR.
staccato

72

8

76

8

79

8

83

8

5^{ème} VAR.

86

8

p

88

8

90

Musical notation for measures 90-91. Measure 90 features a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The right hand plays a sequence of eighth notes with fingerings 3, 1, 2, 2, 3, 1, 2, 1, 2. The left hand plays a bass line with notes G2, C3, and F#3, with fingerings 4, 4, and 0. Measure 91 includes a second ending bracket labeled 'C II' and contains a sixteenth-note triplet with fingerings 1, 2, 4, 2, 2, 2, followed by eighth notes with fingerings 1, 2, and #1.

92

Musical notation for measures 92-93. Measure 92 has eighth-note triplets with fingerings 4, 2, 4, 2, 3, 2, 2, 0. Measure 93 includes a second ending bracket labeled 'C II' and contains a sixteenth-note triplet with fingerings 1, 2, 4, 2, 4, followed by eighth notes with fingerings #1, 3, and 2.

94

Musical notation for measures 94-95. Measure 94 starts with a first ending bracket and a dynamic marking of *f*. The right hand has eighth notes with fingerings 1, 2, 3, 2, 0, 3, 0, 2. Measure 95 includes a second ending bracket labeled 'C II' and contains a sixteenth-note triplet with fingerings 1, 2, 3, 2, 0, followed by eighth notes with fingerings #1, 3, and 2.

96

Musical notation for measures 96-97. Measure 96 has eighth-note triplets with fingerings 3, 2, 1, 4. Measure 97 includes a second ending bracket labeled 'C II' and contains a sixteenth-note triplet with fingerings 1, 2, 4, 2, 1, 0, 2, 1.

98

Musical notation for measures 98-99. Measure 98 has eighth notes with fingerings 3, 1, 2, 2, 3, 1, 2, 1, 2 and a dynamic marking of *p*. Measure 99 includes a second ending bracket labeled 'C II' and contains a sixteenth-note triplet with fingerings 1, 2, 4, 2, 2, 2, followed by eighth notes with fingerings 1, 2, and #1.

100

Musical notation for measures 100-101. Measure 100 has eighth-note triplets with fingerings 4, 2, 4, 2, 3, 2, 2, 0. Measure 101 includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The first ending contains a sixteenth-note triplet with fingerings 1, 2, 4, 2, 4, followed by eighth notes with fingerings #1, 3, and 2. The second ending contains eighth notes with fingerings 3, 2, 1, 4, 0.

103 **6^{ème} VAR.** C II

ff

107 C II

111

115 C II

1.
2.

119 **7^{ème} VAR.** **Più lento**

121 *dolce*

123

8

dim.

C VII

125

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

160

p a m i *harm.*
VII XII VII XII

164

harm.
VII XII

168

harm.
VII XII VII XII

172

harm.
VII XII

Coda

mf

175

13 *f*

15 *f*

17

19

21

23 *f*

25 *cresc.* *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

rit.-----

18

dim.
-poco-a-poco

Presto allegramente

24

29

34

dolce

40

46

f

cresc.

51

56

61

dolce

66

71

76

81

87

118

123

127

cresc. -----

132

sf

137

sf *f*

142

f *>*

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

sempre cresc.

234

239

246

11

12

13

14

15

16

17

loco pp

pp rit.

a tempo

pp

18

19

20

21

22

misterioso **Andante con espressione** ♩ = 34

25

27

loco

dolce

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

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

V *γ.* > > >

68

V *γ.* > > >

69

p

70

loco *dim.* *pp* *pp* *pp*

71

gva

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 D major (one sharp) and 4/4 time. It begins with a tempo marking of **Andante mosso**. The score is divided into systems, with measure numbers 3, 6, 9, 11, 15, and 19 indicated. The first system (measures 1-4) features a melodic line with triplets and a bass line with chords, marked with *p*. The second system (measures 5-8) includes a **C II** chord and a *meno* 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 **C IV C VI** chord. The fifth system (measures 15-18) includes **C III** and **C II** chords. The sixth system (measures 19-22) includes a **C II** chord and ends with a *p* marking. The score concludes with a tempo change to **Allegro** and a **C IV C VI** chord.

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

Measures 23-25: Chord IV, featuring triplets and accents.

Measures 26-28: Chord IV, featuring triplets and accents.

Measures 29-32: Chords IV, VI, III, featuring triplets and accents.

Measures 33-36: Chords II, IV, VI, III, featuring triplets and accents.

Measures 37-40: Chord II, featuring triplets and accents.

Measures 41-43: Chord II, featuring triplets and accents.

Measures 44-46: Chord II, featuring triplets and accents.

Measures 47-50: Chord II, featuring triplets and accents.

Measure 51: Chord II, featuring triplets and accents.

The score includes various guitar techniques such as triplets, accents, and slurs. The piece concludes with a *rall.* (ritardando) marking.

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 below 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 **CIV**

60 **1. C VII**

61 **2. C VII**

62

63

64 **C IX**

65 **C VII**

74 **C II**

75

76 **C IX**

77

78 **C VII** **C II**

79 **C II**

80 **C II** **C II**

81

C II

82

C II

83

C II

84

C II

85

C II

86

C II

87

C IX

CATALOGUE DELCAMP.NET

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

Volume D02 - Anonyme : A canoa virou - Atoye - Irish Tune - Dans les jardins de mon père - Dos palomas - Danse d'Avila - Que ne suis-je la fougère - Pavane en La mineur - Un éléphant qui se balançait - Red river valley - Whiskey in the jar - Hans Judenkönig : Christ ist erstanden - Thoinot Arbeau : Pavane - Adrian Le Roy : Branle de Poictou n° 3 - Gaspar Sanz : Batalla - Dance de las hachas - Española - Dance de las hachas - La Tarentela - 2 Villanos - Torneo - Nicolas Derosiers : Chaconne - John Anton Logy : Gigue - Johann Krieger : Menuet - Ferdinando Carulli : Andantino - Sautillante - Arpeggi di tre note - Valse variée - Valse en La majeur - Allegretto - Écossaise Op. 121 - Escozzese n°13 Op. 24 - Poco Allegretto - Rondo - Joseph Küffner : Andante n°1 [duo] - Andante n°2 [duo] - Ländler [duo] - Écossaise [duo] - Fernando Sor : Andante n°1 Op. 44 - Allegretto n°2 Op. 44 - Leçons Op. 60 n° 5, 8, 9 et 15 - Leçon 1 Op. 31 - Valse n°1 Op. 51 - Juan Bobrowicz : Danse - Joseph Meissonnier : Andante - Mauro Giuliani : Écossaise - Dionisio Aguado : Lecciones 8a, 8b, 9a - Matteo Carcassi : Andante - Sauteuse - Felix Horetzky : Amusement - Stephen Collins Foster : Oh! Susanna - José Ferrer Y Esteve : Ejercicio n°6 - Clément Pic : Le cow-boy de Charleroi - Jean-François Delcamp : Carnet de notes n°2 - Soleares - Malagueña - Petit Boogie - Exercices : Liaisons - Éteinte des résonances - Extensions - Arpèges - Cejilla - Gammes - Gammes en tierces - Improvisation.

Volume D03 - Anonyme : Greensleeves - Gwin ar c'hallaoued - Maro Pontkalleg - Passemeze - Valse en sol - Vidalita - O cravo e a rosa - Carnavalito - Samba lele - Nesta rua - Giorgio Mainerio : Schiarazula Marazula - Guillaume Morlaye : Gaillarde - Adrian Le Roy : Branles de Bourgogne n° 1 et 3 - Emmanuel Adriaenssen : Branle anglais - Santino Garsi da Parma : Corrente - Francis Cutting : Packington's Pound - Gaspar Sanz : Abecedario italiano - Canciones - Clarin de los mosqueteros - Clarines y trompetas - Dance de las hachas - Española - Foliás - Gallarda - Jacaras - La Buelta - La Coquina Francesa - La Garzona - La minima de Portugal - La Miñona de cataluña - Lantururu - Las hachas - Le Esfacheta de Napoles - Paradetas - Pavana - Rujero - Johann Kaspar Fischer : Gavotte - Turlough O'Carolan : Brian Boru's March - Johann Sebastian Bach : Menuets BWV 1007 - Michel Corrette : Aux armes camarades - Ramenez-ci ramenez-là - Joseph Haydn : Menuet - Ferdinando Carulli : Allegretto - Andante - Arpeggi - 2 Valses - Prélude 4 Op. 114 - Antonio Nava : Valse - Fernando Sor : Exercice n°1 et 2 Op. 35 - Leçons Op. 60 n°7, 11, 12, 13 et 14 - Niccolò Paganini : Ghiribizzi 1, 23 - Valtz - Dionisio Aguado : Ejercicios n°4 et 7 opus6 - Ejercicio n°4 - Leccion n°15 et 19 - Matteo Carcassi : Allegretto - Andantino - Marche - Valse - José Ferrer Y Esteve : Ejercicio n°9 - Jean-François Delcamp : Tango - Malagueña fácil - Avec la gamme pentatonique - Novelette n°1 - Petite étude sur le demi-barré - Exercices : Accords - Arpèges - Cejilla - Eteintes des résonances - Extensions - Gammes - Glissando - Legato, staccato - Liaisons - Mordants et trilles - Improvisation.

Volume D04 - Anonyme : Mi favorita - Scarborough fair - Se io m'accorgo ben - Le blues - The sick tune - Don Luys Milán : PAVANES n° I, II, III - Diego Pisador : Pavana - Guillaume Morlaye : Gaillarde - Villanesque - Pietro Paulo Borrono da Milano : Pescatore che va cantando - Adrian Le Roy : Almande - Branles de Bourgogne n° 1 et 5 - John Dowland : Mistris Winters Junpe - 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 Carrilhões - Agustín Barrios Mangoré : El Sueño de la Muñequita - Estudio del ligado - Américo Jacomino : Arrepentida - Jean-François Delcamp : Berceuse - Préludes n°1 et 2 - Tango - Mordants et trilles - Arpèges - Cejilla - Éteintes - Extensions - Gammes - Harmoniques - Liaisons - Polyphonie - Vélocité - Triolets - Pierre Tremblay : Contine.

Volume D06 - Francesco Canova da Milano : Fantasias VI et XX - Luys de Narváez : Arde corazon arde - Ya se asienta el rey Ramiro - Don Luys Milán : Pavane VI - Fantaisie XVI - Alonso Mudarra : Fantasias 1 et 13 - Conde claros - Pavane - Grégoire Brayssing : Fantaisie V - Adrian Le Roy : Passemeze - John Dowland : Tarleton's riserrectione - Lady Hunsdon's puffed - Gaspar Sanz : 2 fugues - Gallardas - Foliás - François Campion : Fugue - Notenbüchlein für A. M. Bach : Marche, Menuets, Musette - Johann Sebastian Bach : Bourrée BWV 996 - Sarabande BWV 1002 - Gavottes BWV 1012 - Domenico Scarlatti : Sonates K 32, K 34, K 391 et K 431 - Sylvius Léopold Weiss : Capriccio - Giuseppe Antonio Brescianello : Allegro - Wenzeslaus Thomas Matiegka : Menuetto - Fernando Sor : Cantabile - Leçons Op. 31 n°16 et 20 - Mauro Giuliani : Sonatine - Arpeggi Op. 1 - Dionisio Aguado : Estudios n°14, 15 et 29 - Matteo Carcassi : Études n°7 et 19 - Johann Strauss : Annen, Polka - Napoléon Coste : Etude - Frédéric Chopusn : Prélude n°7 - Robert Schumann : Fröhlicher Landmann - Soldatenmarsch - Julián Arcas : El Fagot - Francisco Tárrega : Preludio en mi -

Estudio de terceras - Estudio de Damas - Preludios n° 10, 11 et 14 - Endecha - Vals - Estudio en la - Erik Satie : Gnosssienne n°1 - Salvador Resgrasa : No se permite - João Teixeira Guimarães (Pernambuco) : Sonho de magia - Agustín Barrios Mangoré : Preludio en mi - Minueto - Américo Jacomino (Canhoto) : Marcha triunfal brasileira - Olhos feiticeiros - Jean-François Delcamp : Jeudo - Valse des mésanges - Exercices : Gammes - Mordants et trilles.

Volume D07 - Luys de Narváez : Baxa de contrapunto - Conde claros - Bálint Bakfark : Non dite mai - Alonso Mudarra : Fantasias 10 et 14 - Adrian Le Roy : Fantasia 2 - Giulio Cesare Barbetta : Moresca detta il mattacino - John Dowland : Melancholy galliard - Sir John Smith, his almain - Sylvius Leopold Weiss : Prelude de la suite IV - Ludovico Roncalli : Gigua - Jean-Philippe Rameau : Le Lardon - Menuet en rondeau - Les Tricotets - Johann Sebastian Bach : Préludes BWV 846, 998 et 999 - Allemande BWV 996 - Sarabande BWV 997 - Domenico Scarlatti : Sonate K 322 - Georg Friedrich Händel : Fughette - Fernando Sor : Etude Op. 6 n°11 - Les folies d'Espagne - Menuetto Op. 22- Anton Diabelli : Menuet - Julián Arcas - Bolero - Luigi Legnani : Caprice n°5 - Matteo Carcassi : Etude n°20 - Johann Kaspar Mertz : Capriccio - Félix Mendelssohn-Bartholdy : Romance sans paroles Op. 19 - Frédéric Chopusn : Valse n°2 Op. 34 - Antonio Cano-Curriela : El Delirio - Juan Parga : Guarija - Edvard Grieg : Melodie - Juan Alais : La Mendozina - Francisco Tárrega : ¡Adelita! - Pavana - Preludio 2 - Maria - Pepita - Oremus - Paquito - Carlos García Tolsa : Maruja - Ernesto Júlio Nazareth : Odeon - Antonio Jiménez Manjón : Tu y yo - La Mariposa - Erik Satie : Gymnopusdie n°1 - Enrique Granados : Valse I - Dedicatoria - Miguel Llobet : El Testament d'Amelia - Zequinha de Abreu : Tico-tico - João Teixeira Guimarães (Pernambuco) : Recordando Nazareth - Pó de Mico - As embotadas do Norte - Agustín Barrios Mangoré : Villancico de Navidad - London Carapé - Preludio en do menor - Carlos Gardel : Por una cabeza - Jean-François Delcamp : Tiento de Saturne - Tango en mi majeur Op. 3 - 6 variations sur la Partida - Exercices : Mordants et trilles.

Volume D08 - John Dowland : King of Denmark, his galliard - Girolamo Frescobaldi : Aria detta la Frescobalda - Dietrich Buxtehude : Suite BuxWV 236 - Jean-Philippe Rameau : Rigaudons et Double - Johann Sebastian Bach : Gavotte BWV 1006a - Domenico Scarlatti : Sonate K 78 - Georg Friedrich Händel : Sarabande - Sylvius 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 - Rumbros 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 Gaillardes, Villanesque - Mudarra : Conde Claros, Fantasia 1, 10, 13, 14, Gallarda, Pavana Alexandre, Romanesca 1 - Narvaez : Arde Corazon, Baxa De Contrapunto, Cancion Del Imperador, Conde Claros, Guardame Las Vacas, Guardame Las Vacas Por Otra Parte, Ya Se Asienta - Neusiedler : Wascha Mesa - Pisador : Pavana Muy Llana

Baroque Music for Guitar #1 : **Gaspar Sanz** : Esfachata napoles, Espanoleta, Gallarda, Hachas, Paradetas, Rujero, Canarios en sol, Canarios en ré, Pavanas por la D, Prelude por la cruz, Folias, Gallardas - **Robert de Visée** : Suite en ré (Prélude, Allemande, Courante, Sarabande, Gavotte, Bourrée, Passacaille, Menuets, Gigue) - **François Couperin** : Les Baricades Mistérieuses, Les Silvains.

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

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

Baroque Music for Guitar #4 : Silvius Leopold Weiss - Prélude de la suite 4, Fantasie, Ciacona, Tombeau Logy, Capricio, Passacaille - **Jean-Philippe Rameau** : Menuet en rondeau, Suite en mi 1724 (Allemande, Courante, Gigue I et II, Le Rappel des Oiseaux, Rigaudons et Double, Musette, Tambourin, La Villageoise.), Menuet, Gavotte et doubles, Le Lardon, Les 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.