
D02 Beginner Level

Easy sheet music

For classical guitar

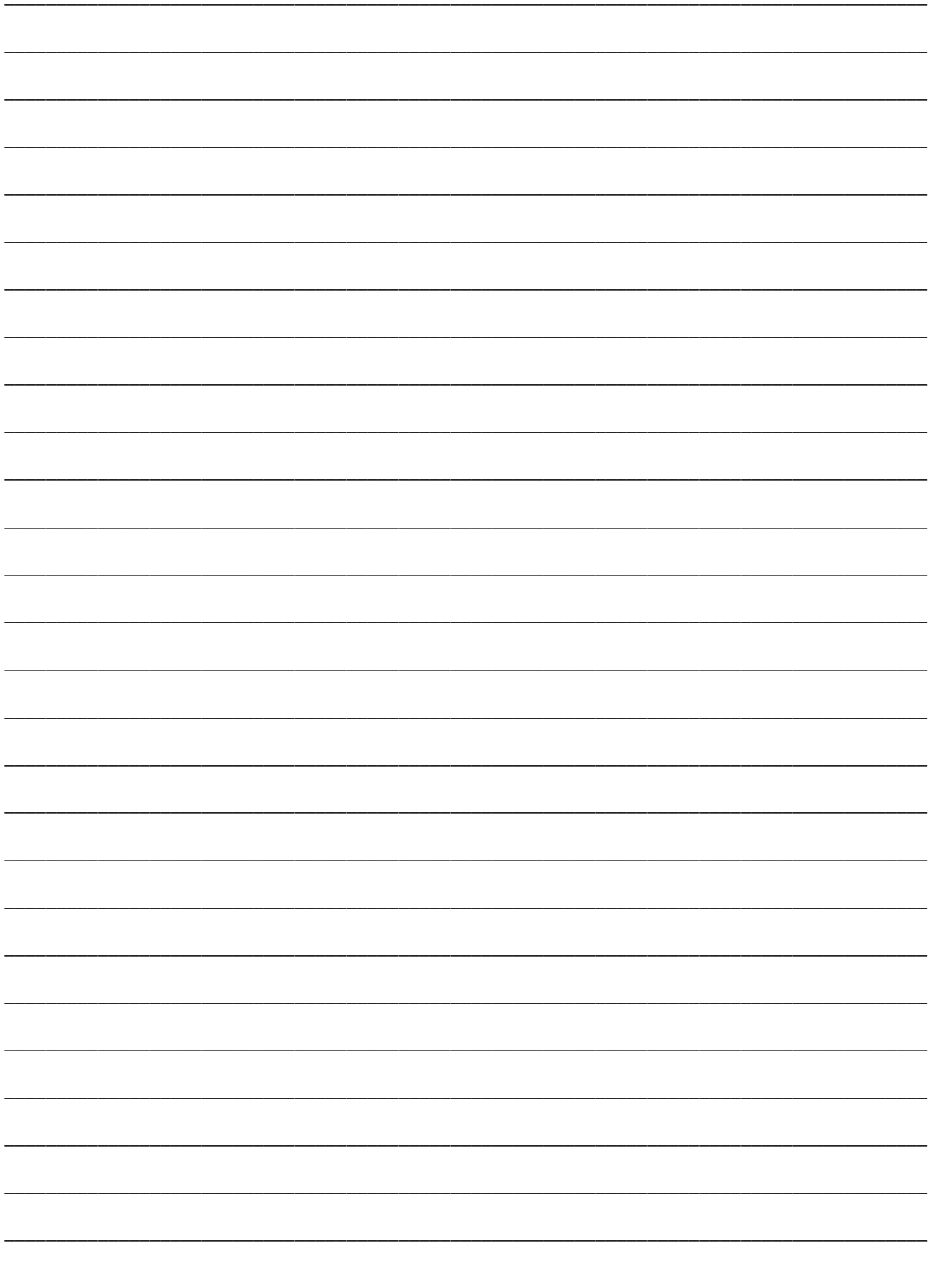
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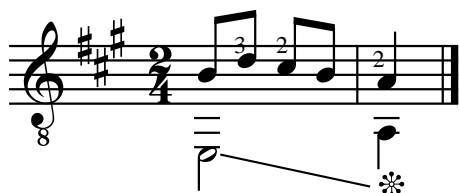
Symboles / Simboli / Symbols / Símbolos

1 2 3 4 - Doigts de la main gauche.
 - Dita della mano sinistra.
 - Fingers of the left hand.
 - Dedos de la mano izquierda.

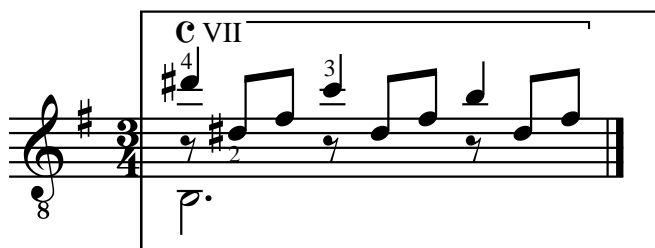
p i ma - Pouce, index, majeur et annulaire.
 - Pollice, indice, medio e anulare.
 - Thumb, index, middle-finger, and ring-finger.
 - Pulgar, indice, medio y anular.

⑥ ⑤ ④ - Les cordes .
 ③ ② ① - Le corde.
 - The strings.
 - Las cuerdas.

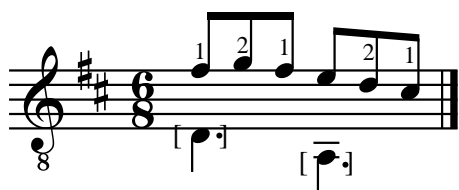
♮ II ♮ V ♮ IX - Frette où le premier doigt fait un barré.
 ♮ II ♮ V ♮ IX - Tasto che il primo dito preme per fare un barré.
 ♮ II ♮ V ♮ IX - Fret where the first finger makes a barré.
 ♮ II ♮ V ♮ IX - Traste donde debe extenderse el dedo primero para formar una cejilla.



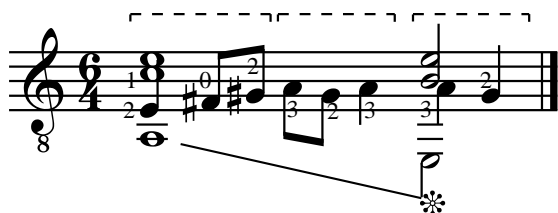
- Stopper la résonance de la note précédente.
 - Fermare la risonanza della nota precedente.
 - Damp the preceding note.
 - Detener la resonancia de la nota precedente.



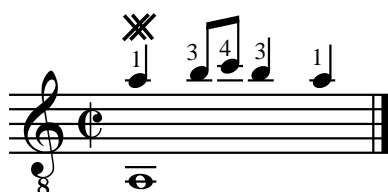
- Les passages difficiles sont encadrés.
 - I passaggi difficili sono incorniciati.
 - Difficult passages are highlighted in a box.
 - Los pasajes más difíciles están enmarcados.



- Les crochets signalent les ajouts de l'éditeur.
 - Le parentesi quadre segnalano le aggiunte del trascrittore.
 - Square brackets show editorial additions.
 - Los parentesis cuadrados muestran añadidos de la editorial.



- Les pointillés précisent une hémiole.
 - La linea punteggiata evidenzia un'emioia.
 - The dotted lines define a hemiola.
 - Las líneas de puntos definen una hemiola.



✱ - vibrato (Gaspar Sanz)

L'emploi du temps en deuxième année : Pour progresser il faut que vous ayez un peu de temps pendant 6 jours de la semaine, voici le minimum nécessaire : 3 jours où vous pouvez consacrer 15 minutes à répéter de 6 à 12 fois chaque passage difficile. Je vous signalerai ces passages difficiles en les surlignant en jaune. Et 3 jours où vous pouvez consacrer 40 minutes à l'étude de la guitare, dont - 15 minutes à travailler les passages difficiles (encadrés), - 15 minutes à répéter plusieurs fois de suite (3 à 6 fois) les membres de phrases - et enfin 10 minutes à jouer le ou les morceaux en entier.

Notez bien qu'il faut jouer 6 jours par semaine. Si vous regroupez tout ce temps sur une journée, c'est à dire 2 heures 45 en un seul jour, vous ne progresserez pas et en plus vous risquez de vous faire mal en sollicitant trop longtemps certains muscles. Fractionnez votre travail et jouez un peu tous les jours.

Faites l'essentiel de votre travail sur ce que vous avez du mal à jouer : les passages difficiles, les membres de phrase difficiles. Ne jouez les morceaux en entier qu'une ou deux fois par semaine. Pour bien nous comprendre, voici un exemple d'emploi du temps où alternent les séances de 15 et 40 minutes : lundi 40 minutes, mardi 15 minutes, mercredi 40 minutes, jeudi 15 minutes, vendredi 40 minutes, samedi 15 minutes.

I tempi di studio di un allievo del secondo anno: Per progredire è necessario avere un po' di tempo per 6 giorni a settimana, ecco il minimo necessario per questi livelli: 3 giorni dove potete dedicare 15 minuti per ripetere da 6 a 12 volte ogni passaggio difficile. Vi segnalo i passaggi difficili evidenziandoli in giallo. E 3 giorni dove potete dedicare 40 minuti allo studio della chitarra, di cui - 15 minuti per lavorare sui passaggi difficili (incorniciati), - 15 minuti per ripetere più volte di seguito (da 3 a 6 volte) le parti di frasi - e infine 10 minuti per suonare i brani per intero.

Notate bene che occorre suonare 6 giorni alla settimana. Se impiegate tutto questo tempo in una sola giornata, vale a dire 2 ore 45 minuti in un solo giorno, non progredirete e rischiate di procurarvi dei danni insistendo per un tempo troppo prolungato su certi muscoli. Frazionate il vostro tempo di studio e suonate un poco tutti i giorni.

Sfruttate al massimo il vostro tempo per affrontare i passaggi difficili, le frasi difficili. Suonate i brani in modo completo solo una o due volte alla settimana. Per farvi comprendere meglio ecco un esempio d'orario di studio con sessioni alternate di studio di 15 e 40 minuti: Lunedì 40 minuti, Martedì 15 minuti, Mercoledì 40 minuti, Giovedì 15 minuti, Venerdì 40 minuti, Sabato 15 minuti.

Timetable for players of a year's experience: In order to progress, you need a little time each day for 6 days of the week. Here is the minimum necessary when you are a beginner: 3 days when you can devote 15 minutes to repeating each difficult passage from 6 to 12 times. I'll indicate these difficult passages to you by highlighting them in a box. And 3 days when you can devote 40 minutes to studying the guitar, made up of - 15 minutes practising the difficult passages (highlighted in a box), - 15 minutes repeating the individual phrases several times in succession (3 to 6 times) - and finally 10 minutes playing the piece or pieces in full.

Note that you must play for 6 days of the week. If you combine all this time into one day, that is to say, 2 hours 45 in a single day, you will not make progress and furthermore you will risk injuring yourself by making demands on certain muscles for too long. Divide up your practice and play a little each day.

Spend most of your practice time on the parts you have trouble playing: difficult passages, difficult phrases. Only play pieces the whole way through once or twice a week. So we understand one another properly, here is an example of a timetable where sessions alternate between 15 and 40 minutes: Monday 40 minutes, Tuesday 15 minutes, Wednesday 40 minutes, Thursday 15 minutes, Friday 40 minutes, Saturday 15 minutes.

Organización del tiempo para un alumno de segundo año : Para poder progresar hay que tocar un poco cada día y por lo menos 6 días a la semana. Podéis organizar el tiempo de estudio siguiendo por lo menos dos tipos de programas: Un programa de estudio de 15 minutos. Durante este tiempo habrá que ensayar 6 a doce veces seguidas los compases, especialmente los más difíciles. Os indicaré estos compases difíciles están enmarcados. Un segundo programa de estudios de 40 minutos organizado de la siguiente manera: - 15 minutos para estudiar los compases difíciles (enmarcados), - 15 minutos para ensayar varias veces seguidas (de 3 a 6 veces) partes de algunas falsetas, - y, para acabar, 5 minutos para tocar la o las piezas enteras.

Es importante tocar los 6 días de la semana. Si en lugar de repartir el trabajo os ponéis a tocar un único día a la semana, o sea 2 horas 45 seguidas el mismo día, no vais a mejorar, además lo más probable es que os hagáis daño por utilizar algunos músculos del cuerpo durante tanto tiempo seguido. Es importante fraccionar el tiempo de trabajo y estudiar un poco cada día.

Intentad centrar vuestros esfuerzos en las partes que os resulten más complejas : compases o falsetas (frases) más difíciles. Solo debéis tocar las piezas enteras un par de veces por semana. Para no dejar lugar a duda, os doy un ejemplo de organización de vuestra semana para estudiar la guitarra (alternando sesiones de 15 y 40 minutos) :

lunes 40 minutos, martes 15 minutos, miércoles 40 minutos, jueves 15 minutos, viernes 40 minutos, sábado 15 minutos.

Adrian LE ROY (ca. 1520-1598)

TROISYESME BRANSLÉ DE POICTOU

du "Tiers livre de tablature de guitte" Paris 1552, folio 23v

Révision pour guitare de Jean-François Delcamp

La guitare renaissance était accordée : SOL - DO - MI - LA. Placez un capodastre à la frette V de votre guitare pour obtenir un accord similaire. Cela vous rapprochera des dimensions de la guitare renaissance qui est plus petite (diapason 55 cm) que nos guitares modernes (65 cm).

La chitarra rinascimentale, per la quale quest'opera è stata scritta, era così accordata : SOL – DO – MI - LA. Per ottenere un simile accordo potete collocare un capotasto mobile sul V tasto. In questo modo è possibile riportare la chitarra a dimensioni più simili a quelle della chitarra rinascimentale che è più piccola (diapason 55 cm) rispetto alla chitarra moderna (65 cm).

The renaissance guitar, for which this work was originally composed, had four courses tuned to: G-C-E-A. Place a capo at fret V of your guitar to get a similar effect. This will reproduce the size of the renaissance guitar that is smaller (55 cm scale length) than our modern guitars (65 cm).

$\text{♩} = 88$

6

13

20

27

35

ANONYME (1750)

DANSE D'AVILA

en la majeur

Adaptation pour guitare de Jean-François Delcamp

$\bullet = 160$

The score consists of four systems of music, each with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked as $\bullet = 160$. The first system (measures 1-5) features a melodic line with fingerings p, i, m, i, m, i, m, i, m, i, m and guitar chords with asterisks. The second system (measures 6-11) includes a triplet of eighth notes (measures 9-11) with fingerings m, i and a circled 3. The third system (measures 12-17) continues the melodic pattern. The fourth system (measures 18-23) concludes the piece with a final chord and a double bar line.

Stephen Collins FOSTER (1826-1864)

OH! SUSANNA

en la majeur

Adaptation pour guitare de Jean-François Delcamp

• = 104

4 e 1 e 2 e 3 e 4 e m

i m i m i m i m i m i

4 m i m

7

12

16

21

Fernando SOR (1778-1839)

VALSE n°1 opus 51

en sol majeur

de "À la bonne heure, 6 Valses pour la guitare"

Révision pour guitare de Jean-François Delcamp

♩ = 60

8 p i p m i p i m i m a p p p p p

9

18

26

33

40

49

ANONYME (1600)

ATOYE

en la majeur

Adaptation pour guitare de Jean-François Delcamp

$\bullet = 160$ *apoyando*

1e2e 3e 4e5 e 6e
m i m i m i m i m i m i

Jan Nepomucen BOBROWITZ (1805-1881)

DANSE POLONAISE

en la majeur

Révision pour guitare de Jean-François Delcamp

$\bullet = 152$

The musical score is written for guitar in the key of A major (two sharps) and 3/4 time. It begins with a tempo marking of quarter note = 152. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The score is divided into five systems of music. The first system contains measures 1-5, with fingering (m, i, m, i, m, i, m, a, m) and dynamics (p) indicated. The second system contains measures 6-8, with a box around measures 2-4 and another around measure 5. The third system contains measures 9-11, with boxes around measures 2-3 and 4-5. The fourth system contains measures 12-14, with a box around measure 2. The fifth system contains measures 15-18, with boxes around measures 1-2 and 4-5. The score includes various rhythmic values, accidentals, and articulation marks.

Jean-François DELCAMP (1956)

MALAGUEÑA

Traditionnel

Pour guitare

♩ = 168

1e 2 e 3e 1e 2e 3e 1e 2 e 3e

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

23

28

34

39

43

48

19 juin 2006

Fernando SOR (1778-1839)

LEÇON V opus 60

en la mineur

de "Introduction à l'étude de la guitare en 25 leçons progressives"

Révision pour guitare de Jean-François Delcamp

♩ = 76

Musical notation for the first system (measures 1-4). The music is in 7/8 time and G minor. Fingerings are indicated by 'i', 'm', and 'i'. Dynamics include piano (p) and accents (*).

Musical notation for the second system (measures 5-8). The music continues in 7/8 time and G minor. It includes a repeat sign at the end of measure 8.

Musical notation for the third system (measures 9-12). The music continues in 7/8 time and G minor. It includes a slur over measures 9-10 and a repeat sign at the end of measure 12.

Musical notation for the fourth system (measures 13-16). The music continues in 7/8 time and G minor. It includes a box around measures 13-14, a *Fine* marking, and a repeat sign at the end of measure 16.

18

8

p.

p.

p.

p.

p.

23

8

p.

p.

p.

p.

p.

28

8

p.

p.

p.

p.

32

8

p.

p.

p.

35

8

p.

p.

p.

38

8

p.

p.

p.

p.

D.C. al Fine

Jean-François DELCAMP (1956)

SOLEARES

Traditionnel

Pour guitare

Solea ♩ = 132

Falseta 1

Falseta 2

Falseta 3

Falseta 4

Musical notation for Falseta 4, including a treble clef staff with a key signature of one sharp and a bass clef staff with a key signature of one sharp. The piece features a melodic line with a trill and a bass line with triplets and accents.

Falseta 5

Musical notation for Falseta 5, including a treble clef staff with a key signature of one sharp and a bass clef staff with a key signature of one sharp. The piece features a melodic line with a trill and a bass line with triplets and accents.

Musical notation for Falseta 6, including a treble clef staff with a key signature of one sharp and a bass clef staff with a key signature of one sharp. The piece features a melodic line with a trill and a bass line with triplets and accents.

Falseta 6

Musical notation for Falseta 6, including a treble clef staff with a key signature of one sharp and a bass clef staff with a key signature of one sharp. The piece features a melodic line with a trill and a bass line with triplets and accents.

Final

Musical notation for the Final section, including a treble clef staff with a key signature of one sharp and a bass clef staff with a key signature of one sharp. The piece features a melodic line with a trill and a bass line with triplets and accents.

Musical notation for Falseta 7, including a treble clef staff with a key signature of one sharp and a bass clef staff with a key signature of one sharp. The piece features a melodic line with a trill and a bass line with triplets and accents.

Musical notation for Falseta 8, including a treble clef staff with a key signature of one sharp and a bass clef staff with a key signature of one sharp. The piece features a melodic line with a trill and a bass line with triplets and accents. A box at the end contains the date "19 juin 2006" and the instruction "golpe".

ANONYME (1720)

UN ÉLÉPHANT QUI SE BALANÇAIT

en do majeur

Révision de Jean-François Delcamp

pincé, tirando, free stroke, tirando

Musical score for 'UN ÉLÉPHANT QUI SE BALANÇAIT' in G major, 4/4 time. The score consists of three staves of music. The first staff starts with a treble clef and a 4/4 time signature. The melody is written in eighth notes, and the bass line is written in quarter notes. The second staff continues the melody and bass line. The third staff concludes the piece with a double bar line. Fingerings are indicated by numbers 1-4. The piece is marked with 'p' (piano).

Jean-François DELCAMP (1956)

QUATRE ACCORDS

Do Majeur, La mineur, Ré mineur, Sol 7
C Major, A minor, D minor, G 7

Pour guitare

DO
C



LA min
A min



RE min
D min



SOL 7
G 7



Musical score for 'QUATRE ACCORDS' in 3/4 time. The score is written for guitar and consists of three staves. The first staff shows the four chords: C major, A minor, D minor, and G7. The second staff is marked 'arpeggio' and shows the chords being played in an arpeggiated fashion. The third staff shows the chords being played in a more traditional manner. Fingerings are indicated by numbers 1-4. The piece is marked with 'p' (piano).

ANONYME (1750)

QUE NE SUIS-JE LA FOUGÈRE

attribué à Giovanni Battista PERGOLESI (1710-1736)

Adaptation pour guitare de Jean-François Delcamp

$\bullet = 96$

The musical score is written for guitar in 3/4 time with a key signature of one sharp (F#). It consists of five systems of music, each with a treble staff and a bass staff. The tempo is marked as quarter note = 96. The piece includes various performance markings such as *a tempo*, *a m*, *rit.*, and *p*. Fingerings are indicated by numbers 1-4. Asterisks mark specific notes throughout the score. A box highlights a section of the first system.

Ferdinando CARULLI (1770-1841)

ALLEGRETTO

en do majeur

Révision pour guitare de Jean-François Delcamp

$\bullet = 120$

8 p p p p p p p p p p p p

7 m i m m i m i p p p p p p p p

14 1 2 4 2 1 3 1 1 3 4 4 p p p p

21 1 3 1 1 4 m i m a p p p p p p p p

28 4 1# 2 1 3 4 1 4 2 1 3 1 1 p p p p p p p p

35 1 3 4 4 1 3 1 1 4 m p p p p p p p p

Ferdinando CARULLI (1770-1841)

ARPEGGI DI TRE NOTE

Méthode complète pour guitare, Opéra 27

Révision pour guitare de Jean-François Delcamp

First system of musical notation (measures 1-3). It features a treble clef and a common time signature. The melody consists of eighth-note triplets and pairs. Fingerings are indicated by numbers 1, 2, 3, and 4. Dynamics include piano (p) and piano molto (p i m). A small asterisk is placed below the staff at the end of the system.

Second system of musical notation (measures 4-6). It continues the piece with similar rhythmic patterns. Two specific measures are enclosed in rectangular boxes, with asterisks placed below them. Fingerings and dynamics are clearly marked throughout.

Third system of musical notation (measures 7-9). The notation continues with eighth-note patterns. A small asterisk is placed below the staff at the end of the system.

Fourth system of musical notation (measures 10-12). The piece concludes with final eighth-note patterns. Fingerings and dynamics are indicated.

13

16

19

22

B

p a m i a m

C

p a m i

D

p a m i a m i a


E

Joseph MEISSONNIER (1790-1855)

ANDANTE AFFETTUOSO

en la mineur

Révision pour guitare de Jean-François Delcamp

 = 104



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

Fine

D.C. al Fine

Hans JUDENKÖNIG (1546)

CHORAL

en la mineur

Adaptation pour guitare de Jean-François Delcamp

$\text{♩} = 63$

1
i m * i m i m i m i
p p p p p p p p p p p

6
4 2 1 4 2 1 4 2 1 4 2 1
* * * * *

11
4 1 2 4 1 2 4 1 2 4 1 2
* * * * *

17
2 3 2 4 1 2 4 1 2 4 1 2
* * * * *

Dionisio AGUADO (1784-1849)

LECCION 8a

de "Nuevo Método para Guitarra" (Madrid, Campo 1843)

Révision pour guitare de Jean-François Delcamp

[Moderato]

First system of musical notation for Lección 8a. It consists of two staves of music in treble clef with a common time signature. The first staff contains measures 1 through 4. Measure 1 has a dynamic marking of *p* and a fingering of 3. Measure 2 has a dynamic marking of *p* and a fingering of 2. Measure 3 has a dynamic marking of *m* and a fingering of 1. Measure 4 has a dynamic marking of *i* and a fingering of 4. The second staff contains measures 5 through 8. Measure 5 has a dynamic marking of *p* and a fingering of 2. Measure 6 has a dynamic marking of *m* and a fingering of 1. Measure 7 has a dynamic marking of *i* and a fingering of 4. Measure 8 has a dynamic marking of *p* and a fingering of 3. The piece concludes with a double bar line.

Dionisio AGUADO (1784-1849)

LECCION 8b

de "Nuevo Método para Guitarra" (Madrid, Campo 1843)

Révision pour guitare de Jean-François Delcamp

[Moderato]

First system of musical notation for Lección 8b. It consists of two staves of music in treble clef with a common time signature. The first staff contains measures 1 through 4. Measure 1 has a dynamic marking of *p* and a fingering of 3. Measure 2 has a dynamic marking of *p* and a fingering of 2. Measure 3 has a dynamic marking of *i* and a fingering of 1. Measure 4 has a dynamic marking of *m* and a fingering of 4. The second staff contains measures 5 through 8. Measure 5 has a dynamic marking of *p* and a fingering of 3. Measure 6 has a dynamic marking of *m* and a fingering of 2. Measure 7 has a dynamic marking of *i* and a fingering of 4. Measure 8 has a dynamic marking of *p* and a fingering of 3. The piece concludes with a double bar line.

Dionisio AGUADO (1784-1849)

LECCION 9a

de "Nuevo Método para Guitarra" (Madrid, Campo 1843)

Révision pour guitare de Jean-François Delcamp

[Moderato]

First system of musical notation for Lección 9a. It consists of two staves of music in treble clef with a common time signature. The first staff contains measures 1 through 4. Measure 1 has a dynamic marking of *p* and a fingering of 3. Measure 2 has a dynamic marking of *i* and a fingering of 1. Measure 3 has a dynamic marking of *m* and a fingering of 2. Measure 4 has a dynamic marking of *p* and a fingering of 1. The second staff contains measures 5 through 8. Measure 5 has a dynamic marking of *p* and a fingering of 2. Measure 6 has a dynamic marking of *m* and a fingering of 1. Measure 7 has a dynamic marking of *i* and a fingering of 2. Measure 8 has a dynamic marking of *p* and a fingering of 1. The piece concludes with a double bar line.

ANONYME (1600)

PAVANE

en la mineur

Adaptation pour guitare de Jean-François Delcamp

$\bullet = 104$

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

8 p 3 p 3 p 3 p 3 p 3 p 3 p

5 3 p 3 p 3 p 3 p

9 3 p 3 p 1 p 3 p

13 3 p 3 p 1 p 3 p C II

Joseph KÜFFNER (1776-1856)

ANDANTE

duo de "60 Leçons à l'usage des commençants, Op. 168 N°1"

Révision pour guitare de Jean-François Delcamp

Andante

8

8

6

6

12

12

Thoinot ARBEAU (1519-1595)

PAVANE

Belle qui tient ma vie - Orchésographie (Langres, 1589)

Adaptation pour guitare de Jean-François Delcamp

$\bullet = 112$

m i m i m i m i m i

8

4

8

12

5

6

Nicolas DEROSIERS (1660?-1720?)

CHACONNE

en la mineur

de "Les principes de la guitare", Amsterdam 1690

Adaptation pour guitare de Jean-François Delcamp

Chaconne.
A. la.

Andante ♩ = 88

A min



D min



v Battre l'accord de l'aigu vers le grave - Rasgueado upstroke = Strike chord from high strings to low.
 ^ Battre l'accord du grave vers l'aigu - Rasgueado downstroke = Strike chord from low strings to high.
 * Posez le pouce sur la corde 5 pour que cette corde ne puisse pas vibrer accidentellement.

Joseph KÜFFNER (1776-1856)

ANDANTE

duo de "60 Leçons à l'usage des commençants, Op. 168 N°2"

Révision pour guitare de Jean-François Delcamp

Andante

The musical score is written for guitar in 3/4 time. It consists of three systems of two staves each. The first system (measures 1-5) starts with a piano (*p*) dynamic. The second system (measures 6-11) includes a forte (*f*) dynamic. The third system (measures 12-16) returns to piano (*p*). Fingerings and articulation marks like asterisks are present throughout.

Ferdinando CARULLI (1770-1841)

ANDANTINO

Méthode complete pour la guitare, opus 241

Révision pour guitare de Jean-François Delcamp

Andantino

8

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

mf

5

9

13

ANONYME (1600)

IRISH TUNE

en ré majeur

Adaptation pour guitare de Jean-François Delcamp

$\bullet = 72$

1e2e 3e 4e5e 6e 1e2e 3e 4e5e6e 1e2e 3e 4e5e 6e

m i a m a m i a m i a

2 3 2 3 4 2 3 1 2 3 4

p p p p p p

4 1e2 e 3e 4e5e6e

m a m m i

2 3 2 3 4 2 3 1 2 3 4

p p *

8 2 1 2 4 2 1 2 2 1

1 1 1 1 1 1

11 3 2 3 3 1 2 4 2 1

* * * *

14 2 2 1 3 2 3 3 1

* * * *

Johann KRIEGER (1651-1735)

MENUET

en la mineur

Adaptation pour guitare de Jean-François Delcamp

$\bullet = 144$

The musical score is presented in four systems, each containing six measures. The notation includes a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). Fingerings are indicated by numbers 1-4 below the notes. Accents are marked with an asterisk (*). Dynamic markings 'p' (piano) are used throughout. The score includes various musical notations such as slurs, repeat signs, and a final double bar line with repeat dots. The tempo is indicated as $\bullet = 144$.

Jan Antonín LOSY (1650-1721)

GIGUE

en do majeur

Révision pour guitare de Jean-François Delcamp

$\bullet = 168$

6

13

19

ANONYME (1720)

WHISKEY IN THE JAR

balade irlandaise

Révision de Jean-François Delcamp

$\text{♩} = 104$ *pincé, tirando, free stroke, tirando*

8

4

9

14

20

Mauro GIULIANI (1781-1829)

ÉCOSSAISE N°10 opus 33

en la mineur

Révision pour guitare de Jean-François Delcamp

$\bullet = 84$

p

f

p

p

Joseph KÜFFNER (1776-1856)

LÄNDLER

duo de "60 Leçons à l'usage des commençants, Op. 168 N°11"

Révision pour guitare de Jean-François Delcamp

8 *p*

8 *p*

7

7 *f*

7 *f*

12

12 *f*

Ferdinando CARULLI (1770-1841)

VALSE VARIEE Opus 241

en do majeur

Révision pour guitare de Jean-François Delcamp

Valzer ♩ = 58

Musical notation for the first system (measures 1-8) in 3/4 time. The melody is written in treble clef with a key signature of one sharp (F#). Fingerings are indicated by numbers 1-4 above notes. The bass line is written in bass clef with a key signature of one sharp. It features a steady eighth-note accompaniment with triplets and dynamic markings like 'p' (piano) and 'pp' (pianissimo). Some notes in the bass line are marked with an asterisk (*). Above the first two measures, the letters 'm i i' are written. Above the fourth measure, 'a m i' is written. Above the sixth measure, 'i m a m' is written.

Musical notation for the second system (measures 9-16). The melody continues in treble clef. The bass line continues with eighth-note accompaniment. Measure 16 ends with the word 'Fine'.

Musical notation for the third system (measures 17-24). The melody continues in treble clef. The bass line continues with eighth-note accompaniment. Measure 24 ends with the instruction 'D.C. al Fine'.

I Variazione

25 *i m i m i* *i m i m i*

30

35

40 *Fine*

45 *D.C. I Variazione al Fine*

Detailed description: This block contains the musical notation for the first variation, measures 25 through 45. It is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The melody consists of eighth-note patterns, often beamed in groups of four. Fingerings are indicated by numbers 1-4. Dynamics include piano (p) and accents (*). Measure 40 is marked 'Fine' and ends with a double bar line. Measure 45 is marked 'D.C. I Variazione al Fine' and repeats the first part of the variation.

II Variazione

49 *i m a m i* *i m a m i* *i i*

54

Detailed description: This block contains the musical notation for the second variation, measures 49 through 54. It is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The melody features eighth-note patterns with various fingerings (1, 2, 3, 4) and dynamics (piano p). Measure 54 is enclosed in a box, indicating a repeat or a specific performance instruction.

59

8

*

64 *Fine*

8

*

*

*

69

8

*

*

D.C. II Variazione al Fine

III Variazione

i m i a i m i a

73

8

p

P

*

*

79

8

*

*

85

8

Fine

*

*

91

8

*

*

D.C. III Variazione al Fine

*

*

Ferdinando CARULLI (1770-1841)

POCO ALLEGRETTO opus 241

de la Méthode complète opus 241

Révision pour guitare de Jean-François Delcamp

♩ = 80

Gaspar SANZ (1640-1710)

LA TARENTELA

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

Révision pour guitare de Jean-François Delcamp

♩ = 108

A min G C D min E

Ferdinando CARULLI (1770-1841)

RONDO Opus 241

en do majeur

Révision pour guitare de Jean-François Delcamp

♩ = 66

f

m i m i

p i p i P i p i

a a a a

p

*

p

*

11

f

15

p

19

sf

22

sf *f*

26

[rit.] *f* [a tempo]

30

f

34

8

p

38

8

42

8

46

8

50

8

[rit.]

54

8

f

57

61

65

69

72

75

Matteo CARCASSI (1792-1853)

SAUTEUSE opus 59

en sol majeur

Révision pour guitare de Jean-François Delcamp

♩ = 116

The musical score is written for guitar in G major (one sharp) and 2/4 time. It consists of four systems of music. The first system includes a tempo marking of quarter note = 116. The notation includes fingerings (i, m, i, m, i, m, i, m, i, m, i, m, i), slurs, and accents. A box highlights a triplet of eighth notes in the bass line. The second system features a repeat sign and an accent 'a' over a note. The third system ends with the word 'Fine'. The fourth system includes a box around a four-note group and ends with the instruction 'D.C. al Fine'. The bass line contains various rhythmic patterns including triplets and slurs.

Gaspar SANZ (1640-1710)

DANCE DE LAS HACHAS

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

Révision pour guitare de
Jean-François Delcamp

Dance de las Hachas.

$\text{♩} = 84$

Gaspar SANZ (1640-1710)

2 VILLANOS

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

Révision pour guitare de Jean-François Delcamp

Villano
 $\text{♩} = 104$

D G D A

Otro
[Villano]
 $\text{♩} = 104$

A D A E A

Ferdinando CARULLI (1770-1841)

VALSE

en la majeur

Méthode complete pour guitare, opus 241

Révision pour guitare de Jean-François Delcamp

♩ = 63

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

7

13

Fine

19

D.C. al Fine

Fernando SOR (1778-1839)

LEÇON I opus 31

en do majeur

de "24 Leçons progressives pour la guitare"

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 184$

Musical staff with treble clef and 3/4 time signature. The melody is written on a single line with fingerings (i, a, m, i, m, a, 4, 1, 4, a, m, i, m) and dynamics (p) indicated below the notes.

Musical staff with treble clef and 3/4 time signature. A section of the melody is enclosed in a rectangular box, highlighting specific fingerings and dynamics.

Musical staff with treble clef and 3/4 time signature. A section of the melody is enclosed in a rectangular box with an asterisk (*) above it, indicating a specific technique or fingering.

Musical staff with treble clef and 3/4 time signature. Two sections of the melody are enclosed in rectangular boxes, each with an asterisk (*) above it, indicating specific techniques or fingerings.

Musical staff with treble clef and 3/4 time signature. A section of the melody is enclosed in a rectangular box with an asterisk (*) above it, indicating a specific technique or fingering.

Musical staff with treble clef and 3/4 time signature. The final section of the melody, ending with a double bar line and repeat dots.

Fernando SOR (1778-1839)

LEÇON VIII opus 60

en do majeur

de "Introduction à l'étude de la guitare en 25 leçons progressives"

Révision pour guitare de Jean-François Delcamp

♩ = 168

Musical notation for the first system, measures 1-4. The piece is in G major (one sharp). The first measure starts with a treble clef, a common time signature, and a guitar-specific notation '8' below the staff. The melody consists of quarter notes: G4 (finger 1), A4 (finger 1), B4 (finger 1), and C5 (finger 1). The bass line consists of quarter notes: G3 (finger 3), A3 (finger 3), B3 (finger 3), and C4 (finger 3). Chords are indicated above the staff: 'i' for the first measure, 'a m' for the second, 'i' for the third, and 'a m' for the fourth. Dynamics include 'p' (piano) for the first, third, and fourth measures, and a '*' symbol for the second measure.

Musical notation for the second system, measures 5-8. Measure 5 starts with a treble clef and a guitar-specific notation '8'. The melody continues with quarter notes: D5 (finger 1), E5 (finger 1), F#5 (finger 1), and G5 (finger 1). The bass line continues with quarter notes: D4 (finger 3), E4 (finger 3), F#4 (finger 3), and G4 (finger 3). A box highlights measures 6-7. Measure 6 has a guitar-specific notation '3' and a bar line. Measure 7 has a guitar-specific notation '3' and a bar line. Measure 8 has a guitar-specific notation '3' and a bar line. Dynamics include 'p' for measures 5, 6, and 7.

Musical notation for the third system, measures 9-12. Measure 9 starts with a treble clef and a guitar-specific notation '8'. The melody consists of quarter notes: A5 (finger 1), B5 (finger 1), C6 (finger 1), and D6 (finger 1). The bass line consists of quarter notes: A4 (finger 2), B4 (finger 2), C5 (finger 2), and D5 (finger 2). Chords are indicated above the staff: '1 4' for the first, second, and fourth measures, and '1 4' for the third measure. Dynamics include 'p' for measures 9, 10, 11, and 12.

Musical notation for the fourth system, measures 13-16. Measure 13 starts with a treble clef and a guitar-specific notation '8'. The melody consists of quarter notes: E6 (finger 1), F#6 (finger 1), G6 (finger 1), and A6 (finger 1). The bass line consists of quarter notes: E4 (finger 3), F#4 (finger 3), G4 (finger 3), and A4 (finger 3). A box highlights measures 13-14. Measure 13 has a guitar-specific notation '4' and a bar line. Measure 14 has a guitar-specific notation '2#' and a bar line. Measure 15 has a guitar-specific notation '4' and a bar line. Measure 16 has a guitar-specific notation '3' and a bar line. Dynamics include 'p' for measures 13, 14, 15, and 16.

Fernando SOR (1778-1839)

LEÇON IX opus 60

en do majeur

de "Introduction à l'étude de la guitare en 25 leçons progressives"

Révision pour guitare de Jean-François Delcamp

♩ = 168 Cette leçon est le développement de la leçon VIII

3 p

3 p

3 p

3 p

3 p

3 p

Fernando SOR (1778-1839)

ANDANTE N°1 opus 44

de "24 petites pièces progressives opus 44"

Révision pour guitare de Jean-François Delcamp

Ne levez le doigt qui presse une corde jusqu'à ce que vous en ayez besoin pour être employé ailleurs.

Andante $\text{♩} = 76$

Ferdinando CARULLI (1770-1841)

ÉCOSSAISE opus 121

en mi mineur

Révision pour guitare de Jean-François Delcamp

The musical score is written for guitar in G major (one sharp) and 2/4 time. It consists of six systems of music. The first system starts with a tempo marking of $\bullet = 108$ and a dynamic of *p*. Fingerings are indicated by letters 'e' and 'i' above notes, and numbers '1e2', '3e4', and '1' below notes. The second system continues with similar fingerings and dynamics. The third system begins with a dynamic of *f* and includes technical markings: asterisks (*) and numbers 2, 3, and 4 pointing to specific notes. The fourth system continues with these markings. The fifth system starts with a dynamic of *mf* and includes a large rectangular box around the first few measures, with asterisks and numbers 1, 2, 3, and 4 pointing to notes. The sixth system concludes the piece with a final cadence.

Fernando SOR (1778-1839)

ALLEGRETTO N°2 opus 44

de "24 petites pièces progressives opus 44"

Révision pour guitare de Jean-François Delcamp

Allegretto ♩ = 132

The musical score is written for guitar in 2/4 time. It consists of six systems of music, each starting with a measure number (8, 7, 14, 21, 28, 35) and an 8-measure rest. The notation includes treble clef, a key signature of one sharp (F#), and various musical notations such as fingerings (i, m, a), dynamics (p), and asterisks (*) marking specific notes. Some measures are boxed, and there are slurs and accents throughout. The piece concludes with a double bar line and a final asterisk.

Clément PIC (1980)

LE COW-BOY DE CHARLEROI

en LA majeur

pour guitare

♩ = 72

Measures 1-5 of the guitar score. The key signature is two sharps (F# and C#) and the time signature is 4/4. The notation includes a treble clef, a 4/4 time signature, and a tempo marking of ♩ = 72. The melody is written on a single staff with eighth and quarter notes, and the bass line consists of chords indicated by numbers 1, 2, and 3 below the staff.

Measures 6-10 of the guitar score. The notation continues with eighth and quarter notes in the melody and chords in the bass line. A slur is present under the bass line for measures 8 and 9.

Measures 11-16 of the guitar score. The notation continues with eighth and quarter notes in the melody and chords in the bass line.

Measures 17-21 of the guitar score. The notation includes triplets and other rhythmic patterns in the melody and bass line.

Measures 22-26 of the guitar score. The notation continues with eighth and quarter notes in the melody and chords in the bass line.

Measures 27-31 of the guitar score, ending with a double bar line. The notation continues with eighth and quarter notes in the melody and chords in the bass line.

Matteo CARCASSI (1792-1853)

ANDANTE opus 59

en la mineur

Révision pour guitare de Jean-François Delcamp

$\bullet = 104$

p *p* *p* *p* *mf* *p* *p*

6 *f*

13

19

25 *dim.* *pp*

Felix HORETZKY (1796-1870)

AMUSEMENT

Opus 18 No.10

Révision pour guitare de Jean-François Delcamp

$\bullet = 72$

5

9

13

17

22

Joseph KÜFFNER (1776-1856)

ÉCOSSAISE

duo de "60 Leçons à l'usage des commençants, Op. 168 N°16"

Révision pour guitare de Jean-François Delcamp

Poco moderato

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a treble clef and an '8' below it. The melody starts with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. The lower staff is in bass clef with an '8' below it. It features a bass line with chords and triplets. A box highlights a specific chord in the lower staff.

The second system of the musical score consists of two staves. The upper staff continues the melody from the first system, starting at measure 6. It includes a repeat sign and a measure marked with an asterisk (*). The lower staff continues the bass line, also starting at measure 6. A box highlights a specific chord in the lower staff.

The third system of the musical score consists of two staves. The upper staff continues the melody from the second system, starting at measure 11. It includes a measure marked with an asterisk (*). The lower staff continues the bass line, also starting at measure 11. A box highlights a specific chord in the lower staff.

José FERRER Y ESTEVE (1835-1916)

EJERCICIO N°6

de "Collection 12a de Ejercicios"

Révision pour guitare de Jean-François Delcamp

♩ = 116

The musical score is written on a single staff in treble clef, key of D major (one sharp), and 3/4 time. The tempo is marked as ♩ = 116. The piece consists of 12 measures. The melody is primarily composed of eighth and quarter notes, with some rests. Fingerings are indicated by numbers 1-4 above notes. Dynamics include piano (p) and accents (*). A box highlights a specific measure in the 8th measure. The piece ends with a double bar line and repeat dots.

ANONYME (ca. 1670)

DANS LES JARDINS D'MON PERE

France

Adaptation pour guitare de Jean-François Delcamp

8 7 3 3 1 4 4

6 3 3 1 1 3 2

11 3 4 3 4 3 2 1

17 4 4 2 3 2 3

ANONYME A CANOA VIROU

Brésil

Adaptation pour guitare de Jean-François Delcamp

The musical score is presented in three systems, each with a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system (measures 1-6) includes fingerings (3, 4, 1, 2, e, 3, 4, 1, 3, 4, 1, 4, 2) and guitar-specific notation: asterisks under the bass staff and a box highlighting the notes in measures 3 and 4. The second system (measures 7-12) includes fingerings (1, 3, 1, 4, 3, 2, 3, 2, 2, 3, 1, 3) and guitar-specific notation: asterisks under the bass staff and a box highlighting the notes in measure 8. The third system (measures 13-18) includes fingerings (3, 4, 2, 3, 2, 2, 3, 1, 3) and guitar-specific notation: asterisks under the bass staff. The score concludes with a double bar line and repeat dots.

Fernando SOR (1778-1839)

LEÇON XV opus 60

en mi majeur

de "Introduction à l'étude de la guitare en 25 leçons progressives"

Révision pour guitare de Jean-François Delcamp

Allegro ♩ = 104

ANONYME RED RIVER VALLEY

United States of America

Adaptation pour guitare de Jean-François Delcamp



Jean-François DELCAMP (1956) INTERLUDE, opus 35

à Azalais
juin 2006

Pour guitare

Andantino (♩. = c. 52)

rall.

a tempo

rall.

Gaspar SANZ (1640-1710)

TORNEO

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

Révision pour guitare de Jean-François Delcamp



$\text{♩} = 144$

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

5

10

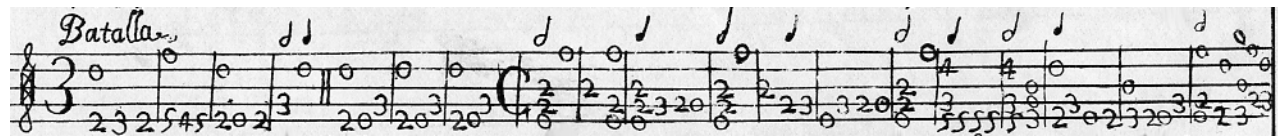
15

Gaspar SANZ (1640-1710)

BATALLA

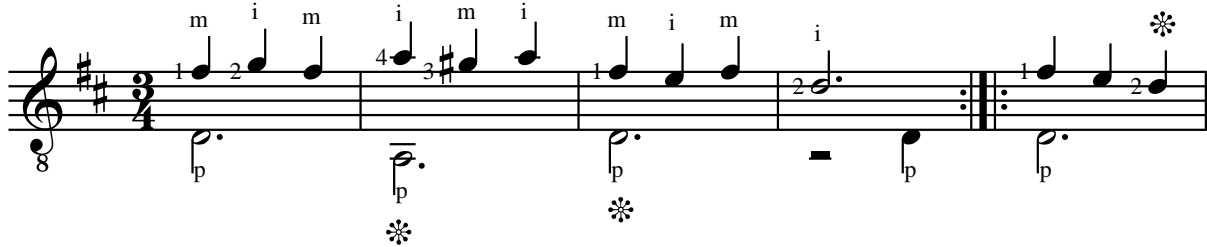
de "Instrucción de musica sobre la guitarra española"
(Zaragoza, 1674)

Révision pour guitare de Jean-François Delcamp



$\text{♩} = 60$

Handwritten fingering: m i m i m i m i m i

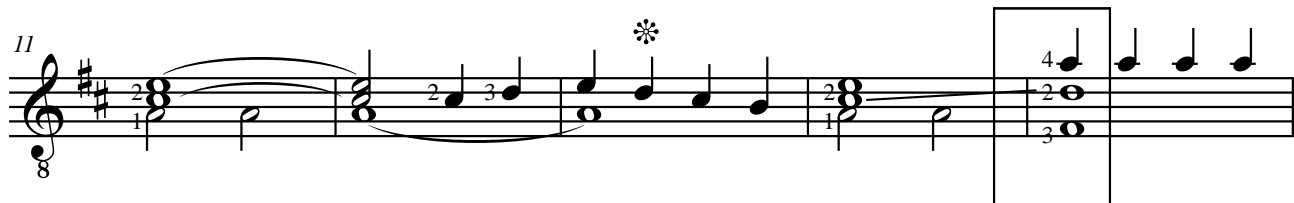


$\text{♩} = 60$

Measure 6



Measure 11



Measure 16



Jean-François DELCAMP (1956)

PETIT BOOGIE

en mi majeur

Pour guitare

• = 132

i m

i m

2

3

3

2

2

*

2

allargando molto

19 juin 2006

ANONYME (ca. 1850)

DOS PALOMAS

Argentina

Adaptation pour guitare de Jean-François Delcamp

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of four systems of music, each with a starting measure number (8, 5, 9, 13) and a guitar-specific 8-measure staff below the main staff. The notation includes various rhythmic values, accidentals, and performance instructions. Dynamics include *mf* and *f*. Performance markings include accents (*), slurs, and a circled '3' for a triplet. The final system includes the instruction *allarg.* (ritardando). The guitar staff contains fret numbers (0-4) and fingering numbers (1-3) for the left hand.

2



Classical guitar 41 Exercices

Jean-François DELCAMP (1956)

ETEINTE DES RESONANCES - SMORZANDO - STRING DAMPING - RESONANCIA APAGADA

NIVEAU 2 - LIVELLO 2 - LEVEL 2 - NIVEL 2

Pour guitare

1

2

3

4

5

Jean-François DELCAMP (1956)

EXTENSIONS

NIVEAU 2 - LIVELLO 2 - LEVEL 2 - NIVEL 2

Pour guitare

♩ = 84 *apoyando*

6

8 1 p pp f pp

8 3 f pp f pp

♩ = 84 *apoyando*

7

8 1 p pp f pp

8 3 f pp f pp

Jean-François DELCAMP (1956)

GAMMES - SCALE - SCALES - ESCALAS

NIVEAU 2 - LIVELLO 2 - LEVEL 2 - NIVEL 2

Pour guitare

Gamme chromatique ♩ = 84 *apoyando*

p p p p p a m a m a m a

8

6 1 2 3 4 0 1 2 3 4 0 1 2 3 4

3 2 1 0 1 2 3 4 0 1 2 3

2 3 4

5 6 5 4 3 2 1 0

p p p p p

SOL Majeur ♩ = 84 *apoyando*

9

3 p m a m a m a m a m a m

a m a m a m a m a m a m p

MI mineur *apoyando*

10

p p p i m i i

p p p

LA mineur *apoyando*

11

i a i a

p

FA Majeur *apoyando*

12

1 p 3 p a 1 m 3 a 0 2 a m 3 0 2 a 3 1 3 0

1 0 3 1 3 2 0 3 2 0 3 1 0 3 1

DO Majeur *apoyando*

13

3 m a m a 1 3 1 3 1 3 1 3 1

4 3 1 3 1 3 2 1 3 2 1 3 2 1 3

RE mineur *apoyando*

14

0 a i a i 0 2 0 2 1 3 1 3 1 3 2 3

4 4 2 1 3 1 3 0 3 1 3 2 0 3 2 0

Jean-François DELCAMP (1956)

GAMMES - SCALE - SCALES - ESCALAS

NIVEAU 2 - LIVELLO 2 - LEVEL 2 - NIVEL 2

Pour guitare

15 *Sol majeur* ♩ = 84

Diagram 15: Sol major scale, exercise 15. The scale is written in a single line with fingerings (m, i) and a circled number 3. A box highlights a specific fingering pattern with a circled number 2. An asterisk is placed above the final note.

16 *Fa majeur* ♩ = 84

Diagram 16: Fa major scale, exercise 16. The scale is written in a single line with fingerings (m, i) and a circled number 4. A box highlights a specific fingering pattern with a circled number 4. An asterisk is placed above the final note.

17 *Mi mineur* ♩ = 84

Diagram 17: Mi minor scale, exercise 17. The scale is written in a single line with fingerings (m, i) and a circled number 3. A box highlights a specific fingering pattern with a circled number 3. An asterisk is placed above the final note.

18 *La mineur* ♩ = 84

Diagram 18: La minor scale, exercise 18. The scale is written in a single line with fingerings (m, i) and circled numbers 3 and 2. A box highlights a specific fingering pattern with a circled number 3. An asterisk is placed above the final note.

Jean-François DELCAMP (1956)

LIAISONS - LEGATURE - SLURS - LIGADOS

NIVEAU 2 - LIVELLO 2 - LEVEL 2 - NIVEL 2

Pour guitare

19

♩ = 84

Exercise 19, first line: Treble clef, C-clef on the first line, common time. Tempo: ♩ = 84. The melody consists of eighth notes with slurs and ligatures. Fingerings 'm' and 'i' are indicated above the notes. There are three asterisks above the staff. A box encloses the first two notes.

Exercise 19, second line: Treble clef, C-clef on the first line, common time. The melody continues with eighth notes and slurs. There are three asterisks above the staff.

20

♩ = 84

Exercise 20, first line: Treble clef, C-clef on the first line, common time. Tempo: ♩ = 84. The melody consists of eighth notes with slurs and ligatures. Fingerings 'm' and 'i' are indicated above the notes. There are three asterisks above the staff.

Exercise 20, second line: Treble clef, C-clef on the first line, common time. The melody continues with eighth notes and slurs. There are three asterisks above the staff.

21

$\bullet = 84$

22

$\bullet = 84$

Jean-François DELCAMP (1956)

LIAISONS - LEGATURE - SLURS - LIGADOS

NIVEAU 2 - LIVELLO 2 - LEVEL 2 - NIVEL 2

Pour guitare

♩ = 84

23

m i m i

24

II pos.

25

II pos.

26

II pos.

27

II pos.

Jean-François DELCAMP (1956)
LIAISONS - LEGATURE - SLURS - LIGADOS
NIVEAU 2 - LIVELLO 2 - LEVEL 2 - NIVEL 2

Pour guitare

28

$\bullet = 84$

m

i

29

3

1

4

1

3

1

4

1

30

1

2

2

1

3

1

31

2

1

3

1

3

1

4

1

32

2

1

3

1

2

1

3

1

Jean-François DELCAMP (1956)

ARPÈGES - ARPEGGI - ARPEGGIOS - ARPEGIOS

NIVEAU 2 - LIVELLO 2 - LEVEL 2 - NIVEL 2

Pour guitare

Mi mineur ♩ = 168

33

8

i m a p i m a p i m a

m i p a m i p a m i p a m i

Do majeur ♩ = 168

34

8

i m a p i m a p i m a

m i p a m i p a m i p a m i

La mineur ♩ = 168

35

8

i m a p i m a p i m a

m i p a m i p a m i p a m i

Jean-François DELCAMP (1956)

BARRÉ - BARRÉ - BARRÉ - CEJILLA

NIVEAU 2 - LIVELLO 2 - LEVEL 2 - NIVEL 2

Pour guitare

♩ = 132

36

C I C II C III C IV

p i m a a m i p p i m a a m i p

C V C VI C VII C VIII

C IX C X C IX C VIII

C VII C VI C V C IV

C III C II C I

3
0
0
0

Jean-François DELCAMP (1956)

TERMINER - FERMARE - DAMP - APAGAR

NIVEAU 2 - LIVELLO 2 - LEVEL 2 - NIVEL 2

Pour guitare

Dans les exercices suivants, vous allez travailler l'enchaînement des notes, c'est à dire que vous allez terminer une ou des notes au moment exact où vous commencez la ou les notes suivantes. Les exercices 37 à 40 sont pour les doigts de la main droite. Le signe (x) indique que le doigt de la main droite est posé sur la corde. L'exercice 41 est pour la main gauche : penchez le doigt gauche pour bloquer la corde voisine en même temps que vous commencez la nouvelle note.

Negli esercizi seguenti andrete a lavorare sulla successione delle note, cioe' dovrete terminare una o piu' note nel momento esatto in cui iniziate la o le note seguenti. Gli esercizi da 37 a 40 sono per le dita della mano dx. Il segno (x) indica che il dito della mano dx e' posato sulla corda. L'esercizio 41 e' per la mano sinistra: inclinate il dito sinistro per bloccare la corda vicina nello stesso momento in cui iniziate la nuova nota.

In the following exercises, you will work on getting a smooth join between notes, that is to say that you will end one or more notes at the exact moment that you start the following note (or notes). Exercises 37 to 40 are for the fingers of the right hand. The sign (x) indicates that the right hand finger is placed on the string. Exercise 41 is for the left hand: lean the left hand finger to damp the adjacent string at the same time as you start the new note.

En estos ejercicios, vais a ejercitar el encadenamiento de las notas, o sea vais a acabar una o varias notas en el momento exacto en el que empezáis a tocar la o las notas siguientes. Los ejercicios 37 a 40 están hechos para los dedos de la mano derecha. La señal (x) indica que el dedo de la mano derecha se apoya sobre la cuerda. El objetivo del ejercicio 41 es ejercitar la mano izquierda: a la vez que se esta posicionando el dedo de la mano izquierda para preparar la nota, inclinar el dedo de la mano izquierda que va a presionar la cuerda hacia abajo. El objetivo de esta posición es apagar la vibración de la cuerda que hemos tocado justo antes.

Jean-François DELCAMP (1956)

IMPROVISATION

NIVEAU 2 - LIVELLO 2 - LEVEL 2 - NIVEL 2

Pour guitare

Travail d'improvisation D02. Ce travail d'improvisation est à faire plusieurs fois par semaine pendant plusieurs mois. Variez les nuances, les timbres, les rythmes. Ne faites jamais deux fois la même chose, car cela ne serait plus de l'improvisation, cela serait de la composition.

Lavoro di improvvisazione D02. Questo lavoro di improvvisazione va fatto molte volte a settimana per molti mesi. Variate l'intensità (mf,pp,ff,p...), i timbri, i ritmi. Non fate mai due volte la stessa cosa, perchè non si tratterebbe più di improvvisazione, ma sarebbe composizione.

Improvisation work - D02. These exercises in improvisation are to be done several times a week, for several months. Vary the volume (mf, pp, ff, p ...), timbres and rhythms. Never play the same thing twice, because it would cease to be improvisation, and would become composition.

Trabajo de improvisación - D02. Estos ejercicios de improvisación se tienen que hacer varias veces por semana, durante varios meses. Variad el volumen (mf, pp, ff, p ...), timbres y ritmos. Nunca toquéis lo mismo dos veces, porque entonces dejaría de ser improvisación para ser composición.

1/ Improvisez sur une seule note (LA) pendant 20 secondes.

1/ Improvvisate su una sola nota (LA) per 20 secondi.

1/ Improvise on a single note (A) for 20 seconds.

1/ Improvisad usando una única nota (LA) durante 20



2/ Improvisez avec ces 2 seules notes (SOL LA) pendant 20 secondes.

2/ Improvvisate su queste due sole note (SOL LA) per 20 secondi.

2/ Improvise using only two notes (G A) for 20 seconds.

2/ Improvisad usando sólo dos notas (SOL LA) durante 20 segundos.



3/ Improvisez avec ces 3 seules notes (SOL LA SI) pendant 20 secondes.

3/ Improvvisate su queste tre sole note (SOL LA SI) per 20 secondi.

3/ Improvise using only three notes (G A B) for 20 seconds.

3/ Improvisad usando sólo tres notas (SOL LA SI) durante 20 segundos.

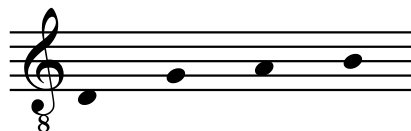


4/ Improvisez avec ces 4 notes (RE SOL LA SI) pendant 20 secondes.

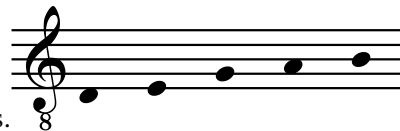
4/ Improvvisate su queste 4 note (RE SOL LA SI) per 20 secondi.

4/ Improvise using only 4 notes (D G A B) for 20 seconds.

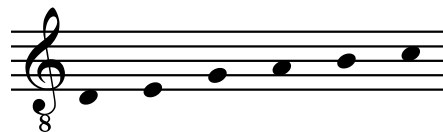
4/ Improvisad usando sólo 4 notas (RE SOL LA SI) durante 20 segundos.



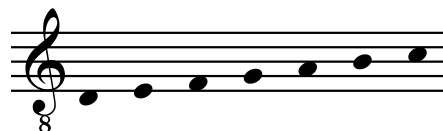
- 5/ Improvisez avec ces 5 notes (RE MI SOL LA SI) pendant 20 secondes.
 5/ Improvvisate su queste 5 note (RE MI SOL LA SI) per 20 secondi.
 5/ Improve using only 5 notes (D E G A B) for 20 seconds.
 5/ Improvisad usando sólo 5 notas (RE MI SOL LA SI) durante 20 segundos.



- 6/ Improvisez avec ces 6 notes (RE MI SOL LA SI DO) pendant 20'.
 6/ Improvvisate su queste 6 note (RE MI SOL LA SI DO) per 20'.
 6/ Improve using only 6 notes (D E G A B C) for 20'.
 6/ Improvisad usando 6 notas (RE MI SOL LA SI DO) durante 20'.

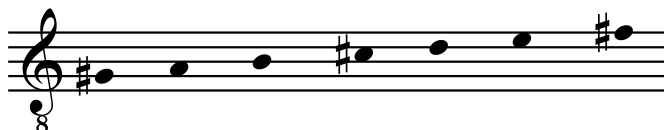


- 7/ Improvisez avec ces 7 notes (RE MI FA SOL LA SI DO) pendant 20'.
 7/ Improvvisate su queste 7 note (RE MI FA SOL LA SI DO) per 20'.
 7/ Improve using only 7 notes (D E F G A B C) for 20'.
 7/ Improvisad usando 7 notas (RE MI FA SOL LA SI DO) durante 20'.



- 8/ Sur la basse de VALSE, improvisez une mélodie avec ces 7 seules notes (SOL# LA SI DO# RE MI FA#).
 8/ Sulla base della VALSE, improvvisate una melodia con queste sole 7 note (SOL# LA SI DO# RE MI FA#).
 8/ Improve a melody upon the bass-line of VALSE, using only these 7 notes (G# A B C# D E F#).
 8/ Improvisad una melodía sobre la línea de bajos de VALSE, usando sólo esas 7 notas (SOL# LA SI DO# RE MI FA#).

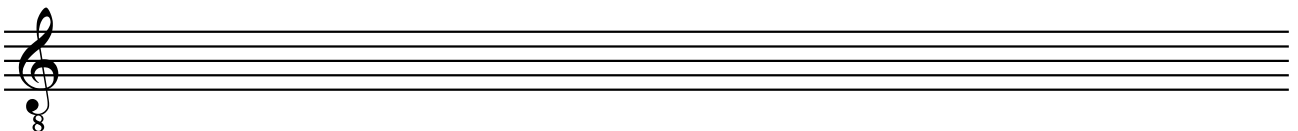
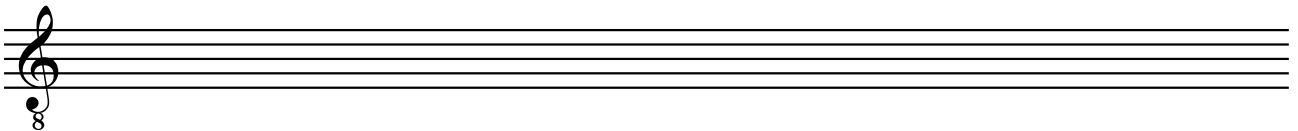
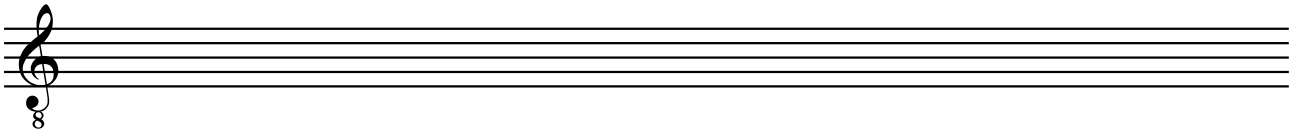
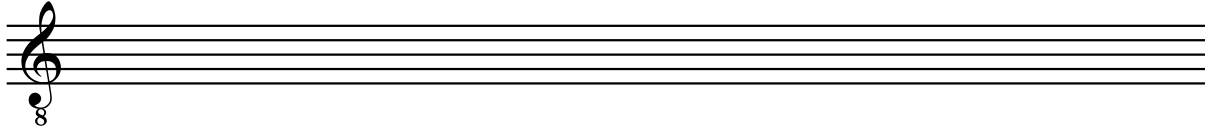
VALSE

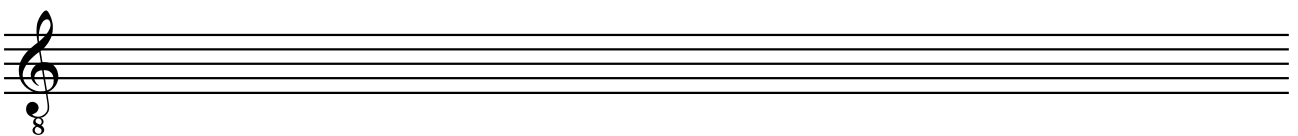
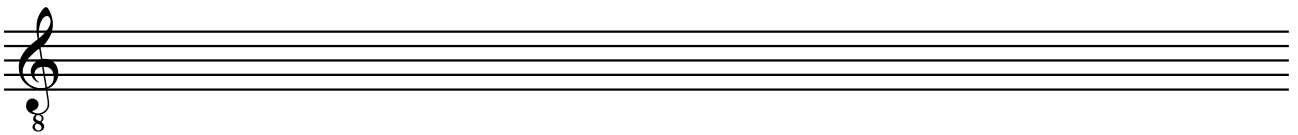
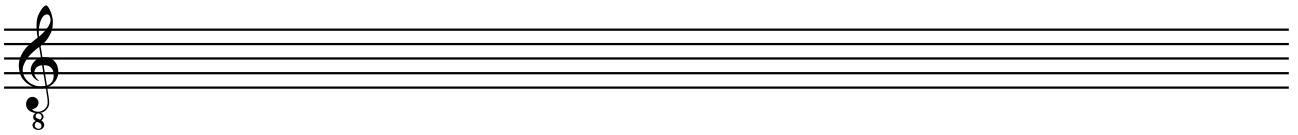
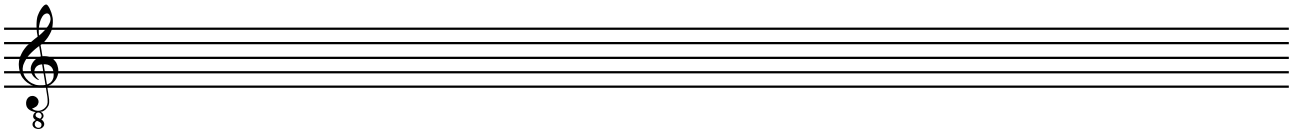


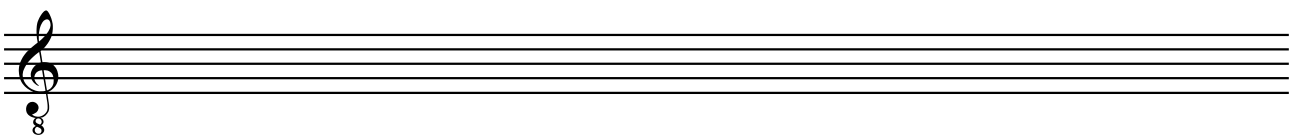
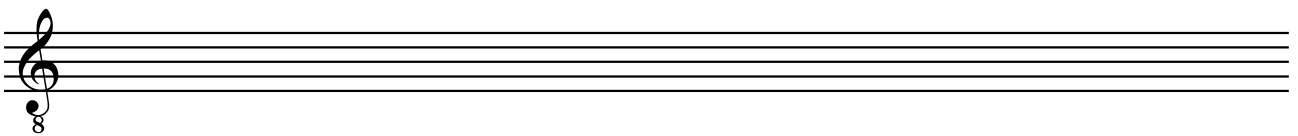
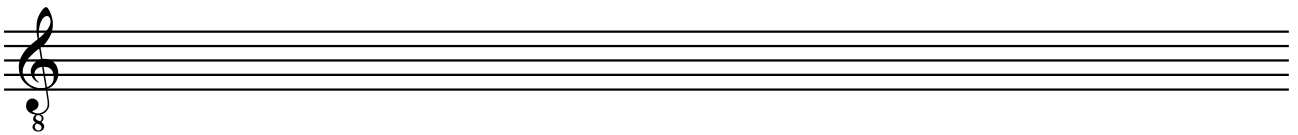
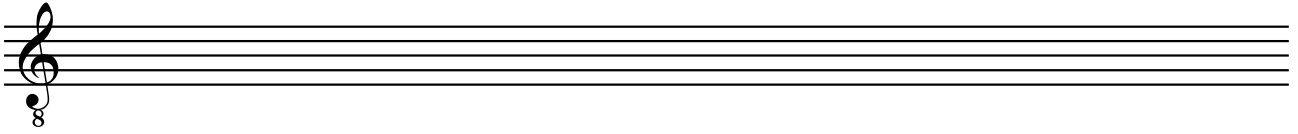
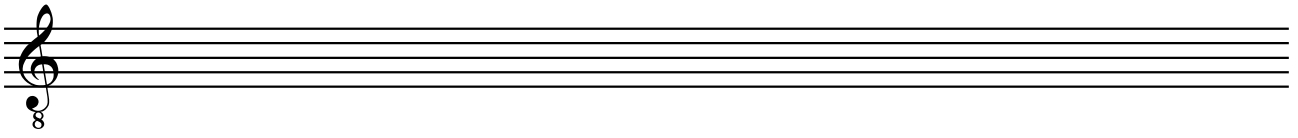
- 9/ Sur la basse de DANSE, improvisez une mélodie avec ces 7 seules notes (SOL# LA SI DO# RE MI FA#).
 9/ Sulla base di DANSE, improvvisate una melodia con queste sole 7 note (SOL# LA SI DO# RE MI FA#).
 9/ Improve a melody upon the bass-line of DANSE, using only these 7 notes (G# A B C# D E F#).
 9/ Improvisad una melodía sobre la línea de bajos de DANSE, usando sólo esas 7 notas (SOL# LA SI DO# RE MI FA#).

DANSE









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-Curriela : 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 : Interlude - Soleares - Malagueña - Petit Boogie - Exercices : Liaisons - Éteinte des résonances - Extensions - Arpèges - Cejilla - Gammes - Gammes en tierces - Improvisation.

Volume D03 - Anonyme : Greensleeves - Gwin ar c'hallaoued - Maro Pontkalleg - Passemeze - Valse en sol - Vidalita - O cravo e a rosa - Carnavalito - Samba lele - Nesta rua - Giorgio Mainerio : Schiarazula Marazula - Guillaume Morlaye : Gaillarde - Adrian Le Roy : Branles de Bourgogne n° 1 et 3 - Emmanuel Adriaenssen : Branle anglais - Santino Garsi da Parma : Correnta - Francis Cutting : Packington's Pound - Gaspar Sanz : Abecedario italiano - Canciones - Clarin de los mosqueteros - Clarines y trompetas - Dance de las hachas - Española - Foliás - Gallarda - Jacaras - La Buelta - La Coquina Francesa - La Garzona - La minima de Portugal - La Miñona de cataluña - Lantururu - Las hachas - Le Esfacheta de Napoles - Paradetas - Pavana - Rujero - Johann Kaspar Fischer : Gavotte - Turlough O'Carolan : Brian Boru's March - Johann Sebastian Bach : Menuets BWV 1007 - Michel Corrette : Aux armes camarades - Ramenez-ci ramenez-là - Joseph Haydn : Menuet - Ferdinando Carulli : Allegretto - Andante - Arpeggi - 2 Valses - Prélude 4 Op. 114 - Antonio Nava : Valse - Fernando Sor : Exercice n°1 et 2 Op. 35 - Leçons Op. 60 n°7, 11, 12, 13 et 14 - Niccolò Paganini : Ghiribizzi 1, 23 - Valtz - Dionisio Aguado : Ejercicios n°4 et 7 Op. 6 - 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 - Prélude - En barque - Exercices : Accords - Arpèges - Cejilla - Éteintes des résonances - Extensions - Gammes - Glissando - Legato, staccato - Liaisons - Mordants et trilles - Improvisation.

Volume D04 - Anonyme : Mi favorita - Scarborough fair - Se io m'accorgo ben - Le blues - The sick tune - Don Luys Milán : PAVANES n° I, II, III - Diego Pisador : Pavana - Guillaume Morlaye : Gaillarde - Villanesque - Pietro Paulo Borrono da Milano : Pescatore che va cantando - Adrian Le Roy : Almande - Branles de Bourgogne n° 1 et 5 - John Dowland : Mistris Winters Jumpe - Orlando Sleepeth - Gaspar Sanz : Zarabanda - Villanos - Jan Antonín Losy : Ciacona - Aria - Capriccio - Sarabande - Gigue - Menuet - Ciacona sobre las Foliás - Robert de Visé : Menuet - François Champion : Prélude - Johann Sebastian Bach : Menuets BWV 1008 - Giuseppe Antonio Brescianello : Capriccio - Menuet - Johannes Fr. Willh. Wenkel : Musette - Leonhard Von Call : Adagio - Ferdinando Carulli : Andantino - Rondo - Prelude Op. 114 n°7 - Fernando Sor : Exercices Op. 35 n°13, 17 et 22 - Valse - Mauro Giuliani : Etude - Valse - Allegro - La Tarentella - Arpeggi Op. 1 - Anton Diabelli : Prélude n°6 Op. 103 - Niccolò Paganini : Ghiribizzi 17, 24 et 37 - Perigoldino - Dionisio Aguado : Valse - Matteo Carcassi : Valse Op. 11 - Valse Op. 23 - Minuetto Op. 14 - Minuetto Op. 21 - Johann Strauss : Lockvögel - Johann Kaspar Mertz : Valse - Napoléon Coste : Barcarolle - Francesco Roggi : Lu primm'ammore - Francisco Tárrega : Preludio pentatonica - Estudio en mi - Preludio sobre los gruppetos - Preludio en la - Estudio ostinato - Andantino - Julio Salvador Sagreras : Maria Luisa - Štěpán Rak : Nostalgický Valcik - Jean-François Delcamp : Carnet de notes n°5 - Novelette n°3 - Venusdi - Stéphanie Foret : Breutonneuse - Ludovic-Alexandre Morin : Petite étude - Giorgio Signorile : Summer souvenir - Jean-François Delcamp : Exercices : Éteinte des résonances - Legato staccato - Liaisons - Mordants et trilles - Arpèges - Gammes - Cejilla - Extensions - Improvisation.

Volume D05 - Luys de Narváez : Cancion del Imperador - Guardame las vacas - Tres diferencias - Hans Neusiedler : Wascha mesa - Alonso Mudarra : Romanesca - Gallarda - Adrian Le Roy : Branle de Bourgogne n° 2 - Giulio Cesare Barbetta : Moresca detta le canarie - Santino Garsi da Parma : Ballo - Anonyme : Vaghe bellezze et bionde, Danza, Gagliarda, Bianca fiore, Passacaglia, Se io m'accorgo ben d'un altro amante, Saltarello - John Dowland : Lady Laiton's almain - Jean Baptiste Besard : Ballet - Robert Johnson : Alman VII - Gaspar Sanz : 2 Canarios - Preludio - PAVANAS por la D - François Champion : 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 : Fantasie V - Adrian Le Roy : Passemeze - John Dowland : Tarleton's risurrectione - Lady Hunsdon's puffed - Gaspar Sanz : 2 fugues - Gallardas - Foliás - François Champion : 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 Chopin : Prélude n°7 - Robert Schumann : Fröhlicher Landmann - Soldatenmarsch - Julián Arcas : El Fagot - Francisco Tárrega : Preludio en mi -

Estudio de terceras - Estudio de Damas - Preludios n° 10, 11 et 14 - Endecha - Vals - Estudio en la - Erik Satie : Gnossienne n°1 - Salvador Resgrasa : No se permite - João Teixeira Guimarães (Pernambuco) : Sonho de magia - Agustín Barrios Mangoré : Preludio en mi - Minueto - Américo Jacomino (Canhoto) : Marcha triunfal brasileira - Olhos feiticeiros - Jean-François Delcamp : 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 Chopin : Valse n°2 Op. 34 - Antonio Cano-Curriela : El Delirio - Juan Parga : Guarija - Edvard Grieg : Melodie - Juan Alais : La Mendozina - Francisco Tárrega : ¡Adelita! - Pavana - Preludio 2 - Maria - Pepita - Oremus - Paquito - Carlos García Tolsa : Maruja - Ernesto Júlio Nazareth : Odeon - Antonio Jiménez Manjón : Tu y yo - La Mariposa - Erik Satie : Gymnopédie n°1 - Enrique Granados : Valse I - Dedicatoria - Miguel Llobet : El Testament d'Amelia - Zequinha de Abreu : Tico-tico - João Teixeira Guimarães (Pernambuco) : Recordando Nazareth - Pó de Mico - As emboladas do Norte - Agustín Barrios Mangoré : Villancico de Navidad - London Carapé - Preludio en do menor - Carlos Gardel : Por una cabeza - Jean-François Delcamp : Tiento de Saturne - Tango en mi majeur Op. 3 - 6 variations sur la Partida - Valse de la rue Maleyssie Op. 19 - La Girafe a reçu du courrier Op. 10 - Prélude 7 Op. 24 - Exercices : Mordants et trilles.

Volume D08 - John Dowland : King of Denmark, his galliard - Girolamo Frescobaldi : Aria detta la Frescobalda - Dietrich Buxtehude : Suite BuxWV 236 - Jean-Philippe Rameau : Rigaudons et Double - Johann Sebastian Bach : Gavotte BWV 1006a - Domenico Scarlatti : Sonate K 78 - Georg Friedrich Händel : Sarabande - Sylvius Léopold Weiss : Fantaisie - 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 Op. 1 - Sunday Op. 2 - Impromptu Op. 5 - Exercices : Mordants et trilles.

Volume D09 - Clément Janequin : La guerre - John Dowland : A Fantasia n°VII - Daniell Batcheler : 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 Chopin : 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 cyclopes - Johann Sebastian Bach : Partita II, en ré mineur BWV 1004 - Prélude BWV 889 - Sicilienne BWV 1031 - Wolfgang Amadeus Mozart : Divertimento IV KV 229 - Niccolò Paganini : Caprice 5 - Caprice 24 - Johann Dubez : Fantaisie sur des motifs hongrois - Albert Roussel : Segovia Op. 29 - Isaac Albéniz : Cataluña Op. 47 - Aragon Op. 47 - Castilla Op. 47 - Serenata Op. 165 - Enrique Granados : Danza Española n°9 Romantica Op. 37 - Miguel Llobet : Variaciones sobre un tema de Sor, Op. 15 - Antonio José : Sonata.

Don Luys Milán : 6 Pavanas - **Alonso Mudarra** : Las Seis Obras para Guitarra - **Georg Philipp Telemann** : Concerto pour 4 guitares TWV 40:202.

Renaissance Music for Guitar : Adriaenssen : Branle Anglais - Anonyme : Greensleeves, Gwin Ar Challaoued, Irish Tune, Maro Pontkalleg, Pavane, The Sick Tune, Vaghe Bellezze Et Bionde, Passacaglia, Bianco Fiore, Danza, Gagliarda, Se Io Maccorgo Ben, Saltarello - Arbeau : Pavane - Bakfark : Gagliarda - 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 - **Josè Vinas** : Fantasia Original.

Francisco Tárrega : Integral de las obras de concierto - Preludio, sobre un tema de Mendelssohn - Preludio n° 6 - La Cartagenera - Estudio en si 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. España Op. 165 : Prélude, Tango, Malagueña, Serenata, Capricho, Zortzico.

Joaquín Turina : Sevillana, Op. 29 - Fandanguillo, Op. 36 - Ráfaga, Op. 53 - Sonata en ré mineur - Homenaje a Tárrega, Op. 69.

Albert John Weidt : Collected Works for Solo Guitar : Auld Lang Syne - Boston Yodle - Breath of Spring - Cold Molasses Rag - Colonial Days - Dance of The Dryads - Dance of the Kewpies - Dance Of The Moths - Dream Pictures - Drowsy Land - Evening Shadows - Eventide - Falling Stars - Firelight Fancies - Florence - Floriana - Fragrant Flowers - Ger-Ma-Nee - Girlie - Golden Hours - Golden Memories - Golden Rain - Lillies of the Valley - In Flowerland - Iola - Joy boy - Ken-Tuc-Kee - Koonville Koonlets - La Vera - Lady Mary - Luella - Me Melican Man - Monkey Dreams - Montclair - New Life - On The Trail - Pert and Pretty - Phantom Bells - Pierrette - Posies - Queen City - Rag Tag - Rag Time - Rosalind - Stray Leaves - The Black Cupid - The Blonde Beauty - The Dream Girl - The Hikers - The Home Town Band - The Red Rover - The Serenaders - The Waving Grain - Vernal Bloom - Veronica - Virginian Courtship.

Julio Salvador Sagreras : Las primeras lecciones de guitarra - Las segundas lecciones de guitarra - Las terceras lecciones de guitarra - Las quartas lecciones de guitarra - Las quintas lecciones de guitarra - Las sextas lecciones de guitarra - Obras para guitarra.

Duos et trios - John Johnson : The flat pavan - Thomas Robinson : A plaine song - A toy - Anonyme : Le Rossignol - Antonio Vivaldi : Adagio du Concerto RV 532 - Johann Sebastian Bach : Inventions n°1, 4 et 8 - Gavottes de la Suite anglaise n°3 - Georg Friedrich Händel : Sarabande de la suite XI - Ludwig Van Beethoven : Sonatine WoO 43a - Ferdinando Carulli : Duo Op. 34 n°2 - Anonyme : Pajarillo verde.

Jean-François Delcamp : Viviane, Op. 1 - **Trois jours**, Op. 2 : *Dimanche, Lundi, Mardi* - **Deux tangos**, Op. 3 - **Deux préludes**, Op. 4 - **Impromptu n°1**, Op.5 - **Quatre pièces**, Op. 6 : *Rue des Trois Frères, Vieux réveil, Paquet de cigarettes vide, La boutique du magicien distrait. Deux pièces tendres*, Op. 7 : *Petit rondo, Chanson de Moky et Poupy*. - **Papier recyclé et Fugue**, Op. 8 - **Pendant la nuit**, Op. 9 : *Tiento de Saturne, Le rêve d'une lampe de chevet, La voiture tombe en panne*. - **Réels et imaginaires**, Op. 10 : *Le caméléon en retard, La girafe a reçu du courrier, Danse des ptérodactyles, Picking du concombre de mer, Danseurs-visages, Prélude court, L'albatros rêve dans le ciel, Valse des mésanges, Dans les ramures. Promenade*, Op. 10 - **Suite des masques**, Op. 11. - **Sous le règne du Do**, Op. 12 : *Villanesca, La plage de la rue des Pétrés, Chanson du cédrat, Saltarelle du 1er novembre*. - **Milonga d'octobre**, Op. 13 - **Deux pièces brèves**, Op. 14 : *Danse dédiée à John Montes, Les petits pas*. - **En mémoire de Daniel Friederich**, Op. 15 - **Feunteun-Aod**, Op. 16 - **Reflets changeants**, Op. 17 - **Deux études vénéneuses**, Op. 18 - **Huit valse**, Op. 19 : *Valse polyglotte, Valse du Guelmeur, Valse de la rue Poullaouec, Valse de la rue Maleyssié, Valse des souris grises, Passé le col du Somport, Valse en Do majeur, Valse berceuse*. - **Respirations**, Op. 20 : *Eleições, Îles de Glénan, Trois et deux*. - **Suite Bretoise**, Op. 21 : *Roches - Gwerz - Arc-en-ciel - Gigue - Saltarelle*. - **Happy birthday with guitar**, Op. 22 : *Prélude - Danse - Valse sans refrain - Berceuse - Postlude*. - **Quatre pièces**, Op. 23 : *Isabelle - Le dernier jour de l'année - Choro de travers - Milonga d'hiver*. - **Prélude n°7**, Op. 24 - **Sonate Medina del Campo**, Op. 25 - **Deux choros**, Op. 26 : *Choro biscornu - Choro Maxixe - Picking à Bastia*, Op. 27 - **Comme des vagues, Île Wrac'h**, Op. 28 - **Suite Bretagne**, Op. 29 : *Rivage - Viviane - Merlin - Les roches du Diable - Le pont de Sein*. - **Deux préludes**, Op. 30 - **Sonate Ida Presti**, Op. 31 - **Deux pièces** Op. 32 : *Interlude, Nocturne - Coffre à jouets* Op. 33 : *Préambule, Avion en papier, Soldat de plomb, Ours en peluche, Voilier, Lune et étoile, Un kayak, On range tout - Danse de la rue Maleyssié* Op. 34 - **Douze tablatures**, Op. 35 : *Coquillage, Interlude, En barque, Malagueña, Petit boogie, Soleares, Burkina Faso, Blues de la cabane, Samba du jardin, Valse des laminaires, Moment musical, Monsieur bourdon butine*.