
D03 Beginner Level

Easy sheet music

For classical guitar

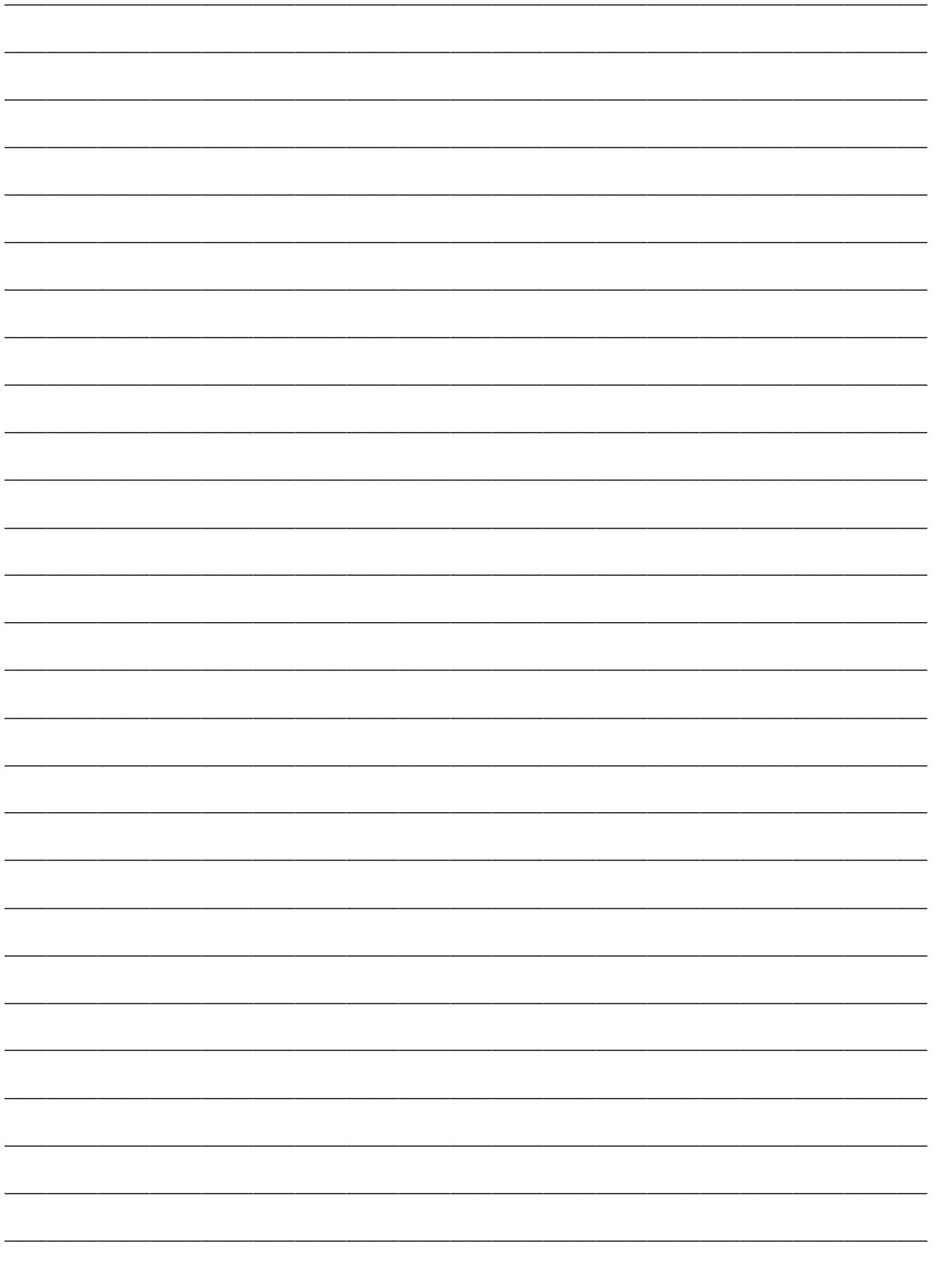
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Jean-François DELCAMP

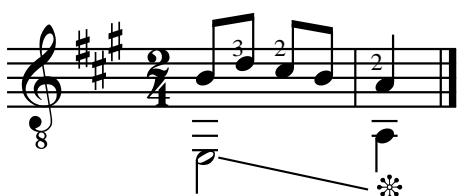
Symboles / Simboli / Symbols / Símbolos

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

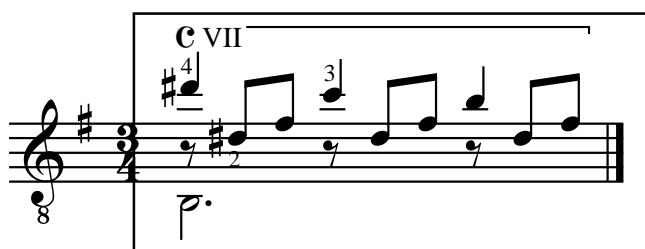
p i ma - Pouce, index, majeur et annulaire.
 - Pollice, indice, medio e anulare.
 - Thumb, index, middle-finger, and ring-finger.
 - Pulgar, indice, medio y anular.

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

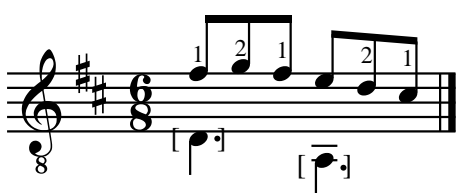
♮ II ♮ V ♮ IX - Frette où le premier doigt fait un barré.
 ♮ II ♮ V ♮ IX - Tasto che il primo dito preme per fare un barré.
 ♮ II ♮ V ♮ IX - Fret where the first finger makes a barré.
 ♮ II ♮ V ♮ IX - Traste donde debe extenderse el dedo primero para formar una cejilla.



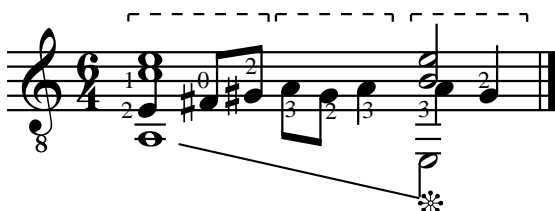
- Stopper la résonance de la note précédente.
 - Fermare la risonanza della nota precedente.
 - Damp the preceding note.
 - Detener la resonancia de la nota precedente.



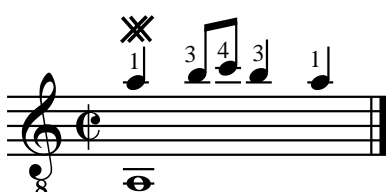
- Les passages difficiles sont encadrés.
 - I passaggi difficili sono incorniciati.
 - Difficult passages are highlighted in a box.
 - Los pasajes más difíciles están enmarcados.



- 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'emiole.
 - The dotted lines define a hemiola.
 - Las líneas de puntos definen una hemiola.



✱ - vibrato (Gaspar Sanz)

L'emploi du temps en troisième 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.

Il calendario di uno studente al terzo 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.

The schedule of a student in the third year: 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 yellow), - 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 tercer 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 subrayándolos enmarcado. 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)

PREMIER BRANSLE DE POICTOU

du "Tiers livre de tablature de guitterre" Paris 1552, folio 22v

Révision 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).

6

12

18

Plus diminué.

24

28

34

39

44

Giorgio MAINERIO (1535-1582)

SCHIARAZULA MARAZULA

Passemeze en la mineur

Adaptation pour guitare de Jean-François Delcamp

$\text{♩} = 112$

Musical notation for measures 1-6. The melody is in treble clef with a 4/4 time signature. The bass line is in bass clef. Fingerings are indicated by numbers 1-4. Dynamics include *p* and *pp*. Trill ornaments are marked with asterisks. The lyrics 'm a m a m i m a m i m i a i m i m a m a m' are written above the notes.

Musical notation for measures 7-11. Measure 7 starts with a trill ornament marked *simile*. A box highlights the final measure (measure 11).

Musical notation for measures 12-16. A box highlights the first measure (measure 12).

Musical notation for measures 17-22.

Musical notation for measures 23-28.

Musical notation for measures 29-34.

Guillaume MORLAYE (1510?-1558?)

GAILLARDE

de "Premier livre de chansons, gaillardes, pavannes ..." Paris 1552

Révision pour guitare de Jean-François Delcamp

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ANONYME

GWIN AR C'HALLAOUED

de "Barzaz-Breiz", Théodore Hersart de la Villemarqué, Paris 1839

Adaptation pour guitare de Jean-François Delcamp

♩ = 104

m a m a m a m a m a m a m

7

14

19

24

30

ANONYME (ca. 1600) GREENSLEEVES

England

Adaptation pour guitare de Jean-François Delcamp

$\bullet = 120$

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

6

13

Fine

20

27

D.C. al Fine

ANONYME MARO PONTKALLEG

Gwerz,
de "Barzaz-Breiz", Théodore Hersart de la Villemarqué, Paris 1839

Adaptation pour guitare de Jean-François Delcamp

$\bullet = 46$

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

8

5

9

14

19

24

Santino GARSI da PARMA (1542-1603)

CORRENTA

en ré majeur

Adaptation pour guitare de Jean-François Delcamp

$\text{♩} = 176$

The musical score is written on six staves in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The tempo is marked as $\text{♩} = 176$. The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and slurs. Fingerings are indicated by letters 'm' and 'i' above the notes. Dynamics are marked with 'p' (piano). Several sections are enclosed in boxes, highlighting specific fingering and dynamics. Asterisks (*) are placed under certain notes, likely indicating specific techniques. A circled '5' appears at the end of several phrases, possibly indicating a measure rest or a specific fingering. The score concludes with a double bar line and repeat dots.

Francis CUTTING (ca. 1600)

PACKINGTON'S POUND

en la mineur

Adaptation pour guitare de Jean-François Delcamp

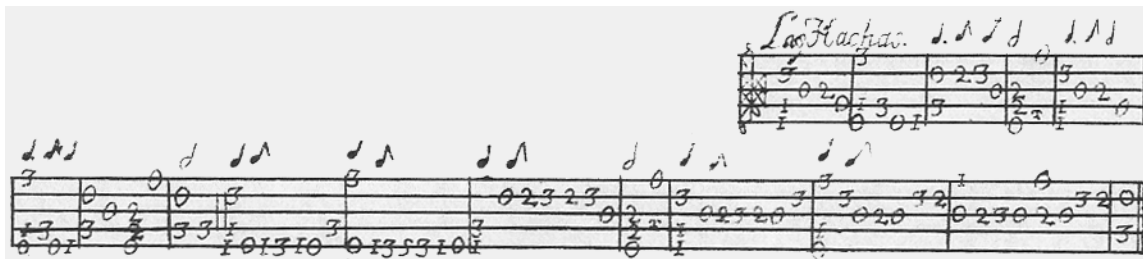
The image displays a guitar adaptation of the piece 'Packington's Pound' by Francis Cutting. The score is written in treble clef with a 3/8 time signature and a key signature of one flat (B-flat). The tempo is marked as quarter note = 132. The piece is in the key of A minor. The score is divided into six systems, each with a measure number (8, 9, 15, 25, 33, 41) at the beginning. The melody is written on a single staff, and the guitar accompaniment is indicated by numbers 1-4 below the notes, representing fret positions. The piece features a mix of eighth and sixteenth notes, with some triplets and sixteenth-note runs. The lyrics 'i m i m i m i m a m i m a m i' are written above the melody. The score includes various guitar techniques such as triplets, sixteenth-note runs, and specific fretting instructions. The piece concludes with a final cadence.

Gaspar SANZ (1640-1710)

LAS HACHAS

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

Révision pour guitare de Jean-François Delcamp



$\text{♩} = 76 - 88$

$\text{♩} \text{ I } \text{---}$

m i m i m i m i

8 3 p 0 p p 3 p 4 1 4 4 2 3 p p p p p

5 3 * 3 * 1 4 4 2 3 * 1 4 4

9 3 1 4 4 0 1 4 4 1 1 0 1 4 2 3 1 4

13 3 * 2 4 4 1 4 2 2 2 4 2 4 3 1 *

The image displays a modern musical score for guitar. It consists of four systems of music. Each system begins with a treble clef and a common time signature. The first system includes a tempo marking of quarter note = 76-88 and a dynamic marking of piano (p). The score features various rhythmic values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Dynamics like 'p' and articulation marks like '*' are used throughout. The piece concludes with a double bar line and repeat dots.

Gaspar SANZ (1640-1710)

ESPAÑOLETA

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

Révision pour guitare de Jean-François Delcamp



• = 144

m i m i m i m i m

This block contains a modern guitar score for the piece 'Españoleta'. It consists of five staves of music. The first staff is in treble clef with a 3/4 time signature. The tempo is marked as quarter note = 144. The music is written in a style that is more accessible to modern guitarists, with various rhythmic values and fingerings indicated by numbers and letters. The score includes several measures with asterisks, indicating specific techniques or ornaments. There are also first and second endings marked with '1.' and '2.'. The key signature is one flat (B-flat), and the time signature is 3/4.

Gaspar SANZ (ca. 1640-1710)

GALLARDA

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

Révision pour guitare de Jean-François Delcamp

*Gallarda, con otros Sopres para los que enpieçan a
Jañer de punteado la Suitarra.*

$\text{♩} = 76$

* a)

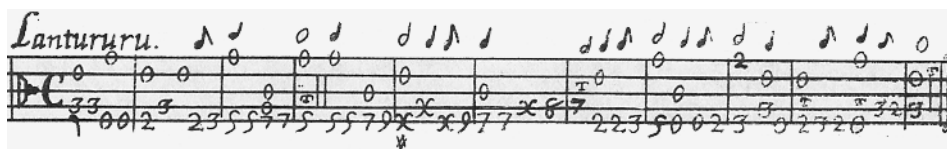
* a)

Gaspar SANZ (1640-1710)

LANTURURU

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

Révision pour guitare de Jean-François Delcamp



$\text{♩} = 160$

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

VII

5 1 1 3 4 3 4 3 1 4 2 1 2131 tr* a)

* b) 2131 tr 1020 tr

* c) 1020 *

* a) * b) * c)

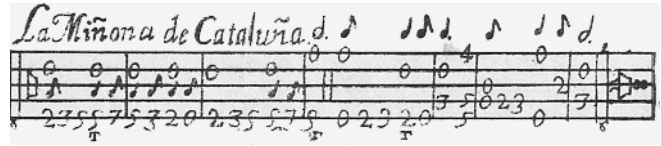
This block contains a modern guitar score for 'Lantururu'. It is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked as quarter note = 160. The score includes a melodic line with fingerings (1-4) and dynamics (p, p*). There are three boxed sections: a) a melodic phrase with fingerings 2131 and a trill; b) a melodic phrase with fingerings 2131 and 1020, and a trill; c) a melodic phrase with a 1020 fingering and a trill. There are also three asterisked sections: * a) a triplet of eighth notes; * b) a triplet of eighth notes; * c) a triplet of eighth notes.

Gaspar SANZ (1640-1710)

LA MIÑONA DE CATALUÑA

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

Révision pour guitare de Jean-François Delcamp



♩ = 69

*** a)** i m i 3141 i
*** b)** 3141 i 2131 i
*** c)** 3141
*** d)** 3141

*** e)** 2131

Gaspar SANZ (1640-1710)

ABECEDARIO ITALIANO

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

Révision pour guitare de Jean-François Delcamp

Año 1674

Abecedario Italiano.

✠	A	B	C	D	E	F	G	H	I	K	L	M	M	N	N	O	P	Q	Q
2..	2.	3..		2..		2..	3..	1..	2.	1..	3..	1.	1.	3.	2..	1.	3..	4..	4..
			2.	2..	2..		3..	3..	2..	3..	2.	3.	1.	1.	1.	3..	3..	3..	2..
	3..	1.	3..	1.	3..		1.	3..	2.	2..	4..	4..	4..	1.	4..	3..	1.	2..	2..
	3..		2..	1.	1.		1.	1.	2.	1.	3..	3..	2.	4..	4..	3..	1.	1.	

✠ A B C D E F G

Emanuel ADRIAENSSEN (1554-1604)

BRANLE ANGLAIS

en la mineur

Adaptation pour guitare de Jean-François Delcamp

Placez un capodastre à la frette V de votre guitare.

Potete collocare un capotasto mobile sul V tasto.

Place a capo at fret V of your guitar.

8 $\text{♩} = 96$
i m i m i
p p p p p p

4
p p p p p

7
m i m i m
p p p p p

11
p p p p p

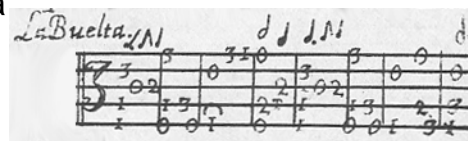
15
1. 2.
p p p p p

Gaspar SANZ (1640-1710)

LA BUELTA

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

Révision pour guitare de Jean-François Delcamp



$\text{♩} = 160$

C I

m i

m i m

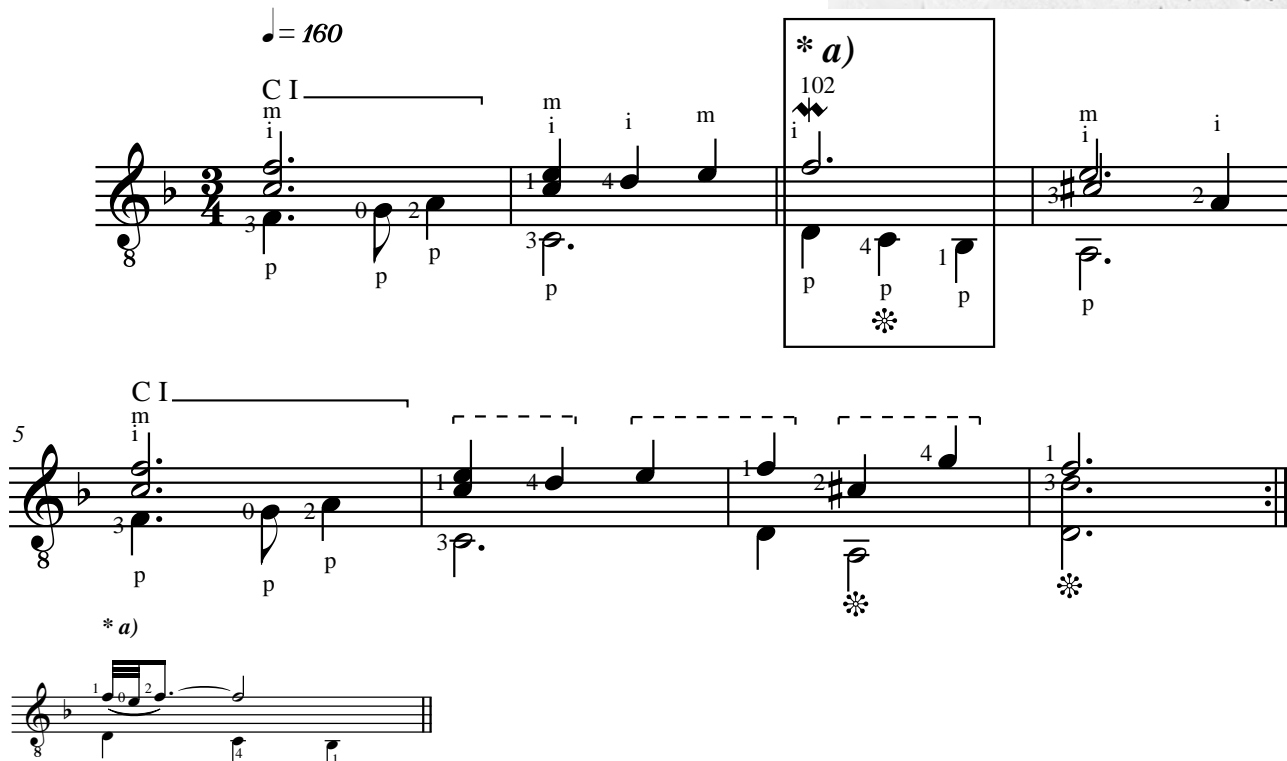
** a)*

102

m i

5

** a)*

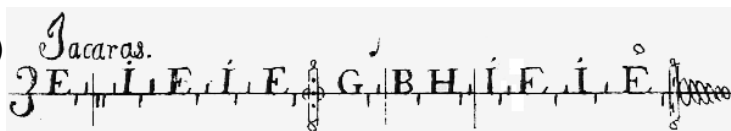


Gaspar SANZ (1640-1710)

JACARAS

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

Révision pour guitare de Jean-François Delcamp



$\text{♩} = 184$

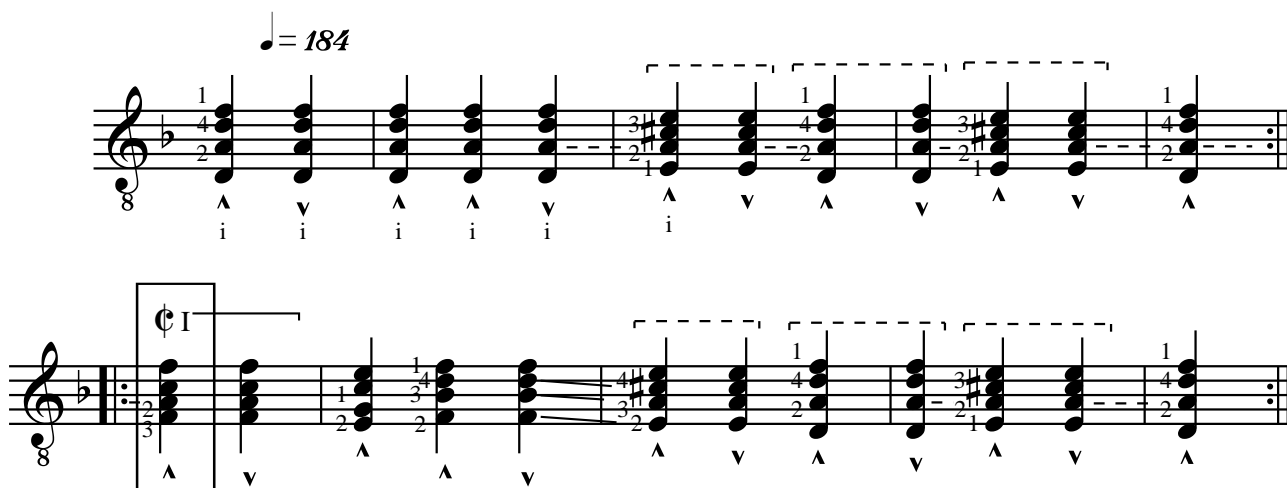
C I

i i i i i i i

i i i i i i i

i i i i i i i

i i i i i i i

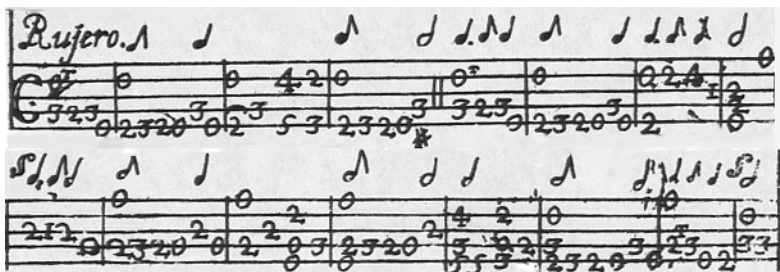


Gaspar SANZ (1640-1710)

RUJERO

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

Révision pour guitare de Jean-François Delcamp



$\text{♩} = 92$

* a)

Musical notation for measures 1-3. Measure 1: ♩ m, ♩ i, ♩ m, ♩ i. Measure 2: ♩ m, ♩ i, ♩ m, ♩ i. Measure 3: ♩ m, ♩ i. Dynamics: *p*. A box highlights measure 3 with fingerings: m, i, 4, 4.

* b)

Musical notation for measures 4-6. Measure 4: ♩ 2, ♩ 3, ♩ 3. Measure 5: ♩ 3, ♩ 2. Measure 6: ♩ 2, ♩ 3, ♩ 3. Dynamics: *p*. A box highlights measure 6 with fingerings: 1, 4, #.

Musical notation for measures 7-11. Measure 7: ♩ 2, ♩ 1. Measure 8: ♩ 2, ♩ 1. Measure 9: ♩ 2, ♩ 3, ♩ 1. Measure 10: ♩ 2, ♩ 1. Measure 11: ♩ 1, ♩ 1. Dynamics: *p*. A box highlights measure 11 with a star symbol.

* c)

Musical notation for measures 12-15. Measure 12: ♩ 2, ♩ 3, ♩ 1. Measure 13: ♩ 4, ♩ 4, ♩ 2, ♩ 4. Measure 14: ♩ 2, ♩ 3, ♩ 3. Measure 15: ♩ 1, ♩ 3, ♩ 2, ♩ 3. Dynamics: *p*. A box highlights measure 13 with a star symbol. Measure 15 has a star symbol and a trill marking.

* a)

* b)

* c)

Musical notation for measures 16-18. Measure 16: ♩ 1, ♩ 2, ♩ i, ♩ 4, ♩ 4. Measure 17: ♩ 2, ♩ 3, ♩ 3. Measure 18: ♩ 2, ♩ 1, ♩ 3, ♩ 1, ♩ 3, ♩ 2. Dynamics: *p*. A box highlights measure 18 with a trill marking and the word "vibrato".

Gaspar SANZ (1640-1710)

PARADETAS

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

Révision pour guitare de Jean-François Delcamp



$\bullet = 152$

2131 * a)

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

p p p p

* b)

5 3 2 3 2 3 2 3 2 3 2 3 1

p p p p

9 1 2 3 1 2 3 1 2 3 1 2 3 1

p p p p

1020 * c)

13 4 2 2 3 2 3 2 3 2 3 2 3 1

p p p p

* a) vibrato * b) * c)

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

p p p

Gaspar SANZ (1640-1710)

LA ESFACHATA DE NAPOLES

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

Révision pour guitare de Jean-François Delcamp

La Esfachata de Napoles.

Handwritten musical notation and guitar tablature for the piece. The tablature is written in a traditional style with numbers 0-7 on a six-line staff.

♩ = 72

First system of musical notation. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The melody is written in quarter notes and eighth notes. Below the staff, guitar-specific notation includes fingering (i, m, 3, 2, m, 2, i, 4, 2, m, i), trills (tr), and dynamic markings (p). A box highlights the first measure with the fingering '3141' and a trill. Another box highlights the last measure with the fingering '2030' and a trill.

Second system of musical notation. It continues the melody from the first system. It features a repeat sign with a circled '2' above it. The notation includes quarter notes, eighth notes, and a trill. A guitar-specific asterisk (*) is placed below the staff.

Third system of musical notation. It continues the melody. It features a repeat sign with a circled '2' above it. The notation includes quarter notes, eighth notes, and a trill. A box highlights a measure with the fingering '3141' and a trill. A guitar-specific asterisk (*) is placed below the staff.

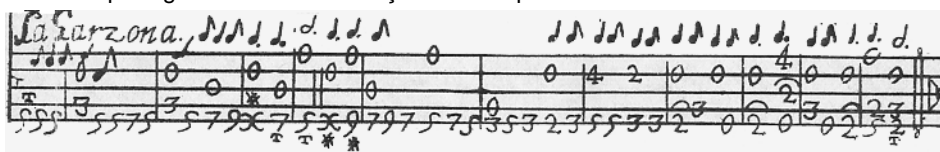
Fourth system of musical notation. It continues the melody. The notation includes quarter notes, eighth notes, and a trill. A box highlights a measure with the fingering '1020' and a trill. A guitar-specific asterisk (*) is placed below the staff. The system ends with a double bar line and repeat dots.

Gaspar SANZ (1640-1710)

LA GARZONA

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

Révision pour guitare de Jean-François Delcamp



Modern musical notation for "La Garzona" in G major, 3/4 time, tempo 80. The score includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked as 80. The notation includes various musical symbols such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-4. Dynamics include piano (p) and accents (*). Trills are marked with 'tr' and '3141' patterns. The score is divided into three systems, each with a treble clef and a key signature of one sharp (F#). The first system starts with a treble clef and a key signature of one sharp (F#). The second system starts with a treble clef and a key signature of one sharp (F#). The third system starts with a treble clef and a key signature of one sharp (F#). The score ends with a double bar line and repeat dots.

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

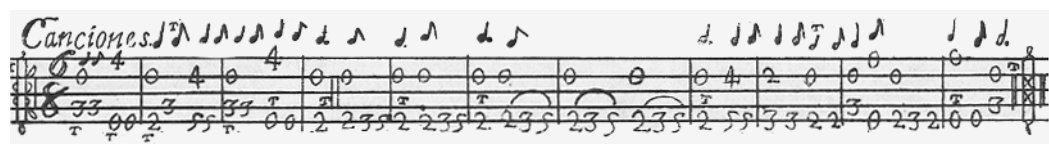
Modern musical notation for "Dance de las Hachas" in G major, 3/4 time, tempo 76. The score includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked as 76. The notation includes various musical symbols such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-4. Dynamics include piano (p) and accents (*). Trills are marked with 'tr' and '3131' patterns. The score is divided into two systems, each with a treble clef and a key signature of one sharp (F#). The first system starts with a treble clef and a key signature of one sharp (F#). The second system starts with a treble clef and a key signature of one sharp (F#). The score ends with a double bar line and repeat dots.

Gaspar SANZ (1640-1710)

CANCIONES

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

Révision pour guitare de Jean-François Delcamp



$\text{♩} = 72$

*** a)**
3141 *tr* m i 1010 *tr* m i 2131 *tr* m i 3141 *tr* m i 1010 *tr* m i 2131 *tr* m

*** b)**
1. 2131 *tr* m

*** c)**
2131 *tr* m 4 4 2 3 1 1020 *tr* *

*** a)** *** b)** *** c)**

Gaspar SANZ (1640-1710)

CLARIN DE LOS MOSQUETEROS DEL REY DE FRANCIA

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

Révision pour guitare de Jean-François Delcamp



$\bullet = 184$

* a)

102

m i m i m a i m

8 p. p. p. p. p. p. p. p.

* b)

6

tr 1020

4. 2. 4. 4. 1. 1. 4. 4.

1. 2. 3. 2. 2. p. p. p. p.

* c)

1010

tr

12

1020 * d) * b) * e)

1. 1. 4. 2. 4. 4. 4. 2. 4. 4. 2.

2. p. p. p. p. p. p. p. p.

tr 1020 101

18

* a) * b) * c) * d) * e)

1. 2. 3. 1. 2. 3. 1. 2. 3. 1. 2. 3.

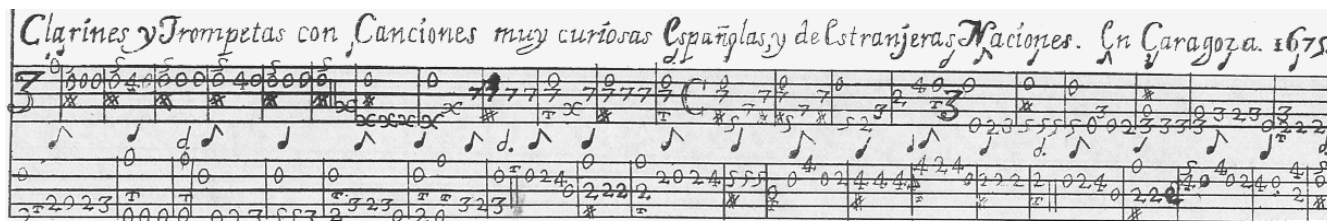
p. p. p. p. p. p. p. p.

Gaspar SANZ (1640-1710)

CLARINES Y TROMPETAS

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

Révision pour guitare de Jean-François Delcamp



$\text{♩} = 52$

*** a)**

i m i m i m i m i m

*** b)**

3141 tr

$\text{♩} = 52$

*** c)**

3141 tr

*** d)**

$\text{♩} = 52$

1020 tr

21

3131 *tr* 2131 *tr* 1020 *tr*

8

26

1020 *tr* 2131 *tr* 2131 *tr* 1020 *tr*

8

32

3141 *tr*

8

4

37

1020 *tr* 2131 *tr* 3141 *tr*

8

3

42

3141 *tr* 1020 *tr*

8

5

* a) * b) * c) * d)

8

vibrato

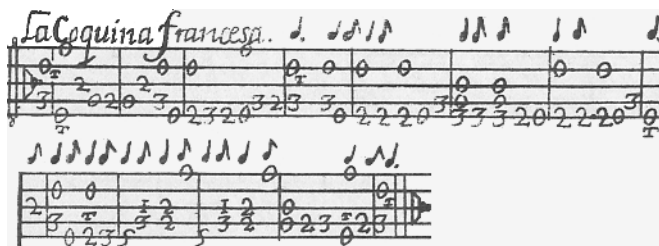
5

Gaspar SANZ (1640-1710)

LA COQUINA FRANCESA

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

Révision pour guitare de Jean-François Delcamp



♩ = 88

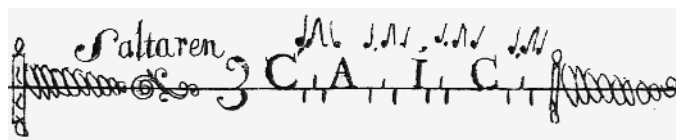
Handwritten musical score for 'La Coquina francesa' in G major, 3/4 time. The score consists of three staves of music. The first staff contains the melody with fingerings (i, m) and dynamics (p, mp). The second and third staves contain the bass line with chords and fingerings (2, 3, 4, 1, 2, 3). The score includes various ornaments (trills, mordents) and dynamic markings (p, mp, *).

Gaspar SANZ (1640-1710)

SALTAREN

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

Révision pour guitare de Jean-François Delcamp



♩ = 48

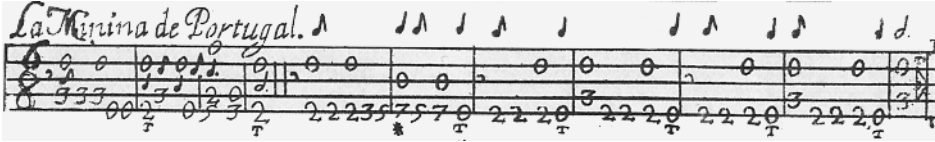
Handwritten musical score for 'Saltaren' in G major, 3/4 time. The score consists of a single staff of music. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes. The score includes fingerings (2, 3, 4, 1, 2, 3) and dynamic markings (p, mp, *).

Gaspar SANZ (1640-1710)

LA MININA DE PORTUGAL

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

Révision pour guitare de Jean-François Delcamp



♩ = 69

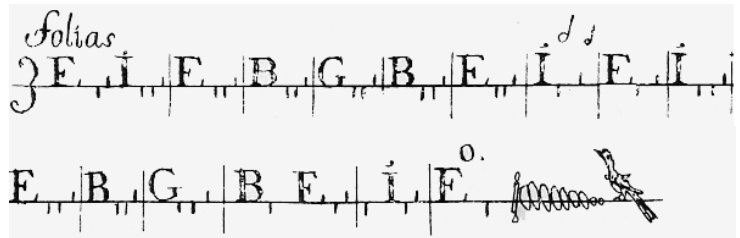
Modern musical notation for "La Minina de Portugal" in treble clef, one sharp key signature, and 3/4 time. The tempo is marked as ♩ = 69. The notation includes fingerings (i, m, i, m, i), trills (tr), and dynamic markings (p). A guitar-specific notation at the bottom shows a sequence of notes with trills and a final 1020 trill.

Gaspar SANZ (1640-1710)

FOLIAS

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

Révision pour guitare de Jean-François Delcamp



♩ = 50

Modern musical notation for "Folias" in treble clef, one flat key signature, and 3/4 time. The tempo is marked as ♩ = 50. The notation features a series of chords with fingerings (1, 2, 3, 4) and dynamic markings (v). A guitar-specific notation at the bottom shows a sequence of chords with fingerings and dynamic markings.

Gaspar SANZ (1640-1710)

PAVANA

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

Révision pour guitare de Jean-François Delcamp

The image shows the title page of the manuscript. At the top right, the word "Pavana" is written in a decorative script above a small musical notation. Below this, the beginning of the piece is shown with a treble clef and a 3/4 time signature. The score consists of a single line of music with guitar tablature written below the notes. The tablature uses numbers 0-4 to indicate fret positions. The piece begins with a series of eighth and sixteenth notes.

The main body of the musical score is presented in four systems, each starting with a measure number (8, 4, 8, 12) and a treble clef. The tempo is marked as $\text{♩} = 132$. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings like *p* (piano). Fingerings are indicated by numbers 1-4. There are several boxed sections: a box around the first measure of the second system, a box around the first measure of the third system, and a larger box around the final measures of the fourth system. Some notes are marked with an asterisk (*). The piece concludes with a final chord and a double bar line.

Johann Kaspar Ferdinand FISCHER (1665-1746)

GAVOTTE

en la mineur

Révision pour guitare de Jean-François Delcamp

♩ = 126

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

TURLOUGH O'CAROLAN (1670-1738)

BRIAN BORU'S MARCH

en la mineur

Adaptation pour guitare de Jean-François Delcamp

$\text{♩} = 144$

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

3

6

9

12

15

8

18

8

21

8

24

8

27

8

30

8

Johann Sebastian BACH (1685-1750)

MENUETS BWV 1007

de la première Suite pour violoncelle BWV 1007

Adaptation pour guitare de Jean-François Delcamp

Menuet I ♩ = 116

1e 2e 3e 4e 5e 6 e
i m i m m i m i m i m i m i

p *mf* *

323232
p *p*
* a) *

5

9 C II

13

17 *cresc.*

21 *f* *Fine*

Menuet II

* a)

Michel CORRETTE (1707-1795)

AUX ARMES CAMARADES

Les dons d'Apollon (1762)

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 76$

Michel CORRETTE (1707-1795)

RAMONEZ-CI RAMONEZ LA

Les dons d'Apollon (1762)

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 92$

Ferdinand CARULLI (1770-1841)

PRELUDE N°4 opus 114

de "24 Préludes opus 114"

Révision pour guitare de Jean-François Delcamp

[Moderato]

The musical score is written for guitar in G major (one sharp) and 8/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature of 8. The first measure is marked with a piano dynamic (*p*). The first three notes of the first staff are marked with fingerings *i m a* (1, 2, 3). The score includes various musical notations such as slurs, ties, and repeat signs. A circled number 3 appears below the fifth measure of the first staff. The second staff starts at measure 4 and includes a box labeled **CII** above the fourth measure. The third staff starts at measure 8 and includes asterisks below the first, second, and fourth measures. The fourth staff starts at measure 12 and includes a box labeled **CII** above the third measure and asterisks below the first and fourth measures. The piece concludes with a final cadence in the fourth staff.

Ferdinand CARULLI (1770-1841)

VALSE

en sol majeur

Méthode complète pour guitare, Opéra 27

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 60$

First system of musical notation (measures 1-9). The piece is in G major (one sharp) and 3/4 time. The melody is written on a treble clef staff. Fingerings are indicated by numbers 1-4 above notes. The bass line is written on a bass clef staff with fingerings 1-3. Dynamics include piano (p) and accents. The first measure has a triplet of eighth notes with fingerings m i i, m i i, m i i. The second measure has a quarter note with fingering 4 and a quarter note with fingering 3. The third measure has a quarter note with fingering 4 and a quarter note with fingering 3. The fourth measure has a quarter note with fingering 4 and a quarter note with fingering 3. The fifth measure has a quarter note with fingering 4 and a quarter note with fingering 3. The sixth measure has a quarter note with fingering 4 and a quarter note with fingering 3. The seventh measure has a quarter note with fingering 4 and a quarter note with fingering 3. The eighth measure has a quarter note with fingering 4 and a quarter note with fingering 3. The ninth measure has a quarter note with fingering 4 and a quarter note with fingering 3.

Second system of musical notation (measures 10-19). The melody continues with various rhythmic patterns and fingerings. The bass line provides harmonic support with fingerings 1-3. The system ends with a repeat sign.

Third system of musical notation (measures 20-28). The melody features more complex rhythmic patterns and fingerings. The bass line continues with fingerings 1-3. The system ends with a repeat sign.

Fourth system of musical notation (measures 29-36). The melody includes a triplet of eighth notes with fingerings m i m i and a quarter note with fingering 4. The bass line has fingerings 1-3. Dynamics include piano (p). The system ends with a repeat sign.

Fifth system of musical notation (measures 37-44). The melody continues with various rhythmic patterns and fingerings. The bass line provides harmonic support with fingerings 1-3. The system ends with a repeat sign.

45

8

3

53

8

2

3

2

3

62

8

3

2

71

8

3

2

3

3

1

3

2

i m i m i

p

77

8

3

84

8

3

Ferdinand CARULLI (1770-1841)

VALSE

en mi mineur

Méthode complète pour guitare, Opéra 27

Révision pour guitare de Jean-François Delcamp

$\bullet = 44$

a m m a m a m m a m a m a m a m

2 p i 7 p i 7 3 4 1 p

4 4 3 2 7 2 7

7 3 4 1 2 7 1 2 7

11 3 4 2 7 1 2

14 *Fine*

17

20

23

27

30 *D.C. al Fine*

Antonio NAVA (1775-1826)

VALSE

en sol majeur

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 60$

First system of musical notation (measures 1-7). It features a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody is written on a single staff with guitar-specific notation including fingerings (m, i, 1, 2, 3, 4) and dynamics (p). A box highlights measures 6 and 7.

Second system of musical notation (measures 8-15). It continues the melody with various fingerings and dynamics. A small asterisk is placed below measure 9.

Third system of musical notation (measures 16-23). It features a consistent rhythmic pattern with fingerings and dynamics.

Fourth system of musical notation (measures 24-32). It includes a double bar line and ends with an asterisk.

Fifth system of musical notation (measures 33-40). It concludes the piece with a final double bar line.

Ferdinand CARULLI (1770-1841)

ARPEGGI

Méthode complète pour guitare, Opéra 27

Révision pour guitare de Jean-François Delcamp

Arpeggi di tre note ♩ = 112

First system of musical notation (measures 1-3) for 'Arpeggi di tre note'. The music is in C major, 8/8 time. It features a series of arpeggiated triplets. Above the first triplet, the fingering 'p i m' is written with a '3' below it. Above the second triplet, the fingering 'p i m' is written with a '3' below it. Above the third triplet, the fingering 'p i m' is written with a '1' below it. A final measure has a '3' below it. The bass clef and a key signature of one sharp (F#) are indicated at the beginning.

Second system of musical notation (measures 4-6). It continues the arpeggiated triplet pattern. Above the first triplet, the fingering '1' is written. Above the second triplet, the fingering '1 2' is written. Above the third triplet, the fingering '4 1' is written with a '2' below it. A box around the last measure contains a '*' symbol. The bass clef and a key signature of one sharp (F#) are indicated.

Arpeggi di quattro note

Third system of musical notation (measures 7-9). It features arpeggiated quadruplets. Above the first quadruplet, the fingering 'p i m i' is written with a '4' below it. Above the second quadruplet, the fingering 'p i m i' is written with a '3' below it. Above the third quadruplet, the fingering 'p i m i' is written with a '3' below it. The music changes key signature to D major (two sharps) at the end of the system. The bass clef and a key signature of two sharps (D major) are indicated.

Fourth system of musical notation (measures 10-11). It continues the arpeggiated quadruplet pattern in D major. Above the first quadruplet, the fingering 'p i m i' is written with a '1' below it. Above the second quadruplet, the fingering '1' is written. Above the third quadruplet, the fingering '3' is written. The bass clef and a key signature of two sharps (D major) are indicated.

Fifth system of musical notation (measures 12-13). It continues the arpeggiated quadruplet pattern. Above the first quadruplet, the fingering '1 3' is written with a '2' below it. Above the second quadruplet, the fingering '4' is written. Above the third quadruplet, the fingering '2' is written. A box around the last measure contains a '*' symbol. The bass clef and a key signature of two sharps (D major) are indicated.

Sixth system of musical notation (measures 14-16). It continues the arpeggiated quadruplet pattern. Above the first quadruplet, the fingering '1' is written with a '3' below it. Above the second quadruplet, the fingering '0' is written. Above the third quadruplet, the fingering '4' is written. Above the fourth quadruplet, the fingering '1 2' is written with a '3' below it. Above the fifth quadruplet, the fingering '4' is written with a '3' below it. A box around the last measure contains a '*' symbol. The bass clef and a key signature of two sharps (D major) are indicated.

Ferdinand CARULLI (1770-1841)

ANDANTE

en la mineur

Méthode complète pour guitare, Opéra 27

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 108$

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

8

4

8

12

16

20

Fine

24

28

31

34

37

41

45

D.C. al Fine

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 p

9

18

26

33

40

49

Fernando SOR (1778-1839)

EXERCICE I opus 35

en do majeur

de "24 Exercices très faciles soigneusement doigtés pour la guitare"

Révision pour guitare de Jean-François Delcamp

Andante ♩ = 184

8

6

11

16

21

27

Fernando SOR (1778-1839)

EXERCICE II opus 35

en do majeur

de "24 Exercices très faciles soigneusement doigtés pour la guitare"

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 132$

The musical score is written in treble clef with a 3/8 time signature. It begins with a tempo marking of quarter note = 132. The first system contains six measures with fingerings 'm', 'a', 'm', 'i' and dynamics 'p'. The second system has a boxed-in section of four measures. The third system features a 4-measure phrase. The fourth system has another boxed-in section. The fifth system concludes the piece with a repeat sign.

Fernando SOR (1778-1839)

LEÇON XI opus 60

en sol majeur

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

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 80$

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

5 *Fine*

10

15 *harm. V*

20

25

29 *D.C. al Fine*

Fernando SOR (1778-1839)

LEÇON VII opus 60

en do majeur

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

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 60$

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

Fine

D.C. al Fine

Fernando SOR (1778-1839)

LEÇON XII opus 60

en sol majeur

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

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 92$

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16

17 18 19 20 21

22 23 24 25

Fernando SOR (1778-1839)

LEÇON XIII opus 60

en do majeur

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

Révision pour guitare de Jean-François Delcamp

♩ = 88

The musical score is written in treble clef with a 2/4 time signature. It consists of six lines of music, each starting with a measure number (8, 5, 9, 13, 17, 21). The notation includes eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above notes and 1-3 below notes. Dynamics include piano (p) and accents (p). A trill is marked with an asterisk at measure 15. The piece ends with a repeat sign at measure 24.

Fernando SOR (1778-1839)

LEÇON XIV opus 60

en mi mineur

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

Révision pour guitare de Jean-François Delcamp

Andante ♩ = 108

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

6

11

17

22

27

Niccolò PAGANINI (1782-1840)

VALTZ

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

Révision pour guitare de Jean-François Delcamp

Musical score for Valtz by Niccolò Paganini, guitar edition. 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 three staves of music. The first staff starts with a treble clef and a common time signature. The second staff begins with a measure number '6' and contains a repeat sign. The third staff begins with a measure number '11' and contains a repeat sign. The score includes various guitar-specific notations such as fingerings (1-4), slurs, and a box around a measure in the third staff. A dashed line labeled 'VII' is positioned above the second staff.

Niccolò PAGANINI (1782-1840)

GHIRIBIZZO n°1

de "Ghiribizzi per Chitarra" (M.S. 43) Biblioteca Casanatense - Roma

Révision pour guitare de Jean-François Delcamp

Allegretto

Musical score for Ghiribizzo n°1 by Niccolò Paganini, guitar edition. 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 three staves of music. The first staff begins with a measure number 'IX' and contains a repeat sign. The second staff begins with a measure number '4' and contains a repeat sign. The third staff begins with a measure number '8' and contains a repeat sign. The score includes various guitar-specific notations such as fingerings (1-4), slurs, and a box around a measure in the first staff. A dashed line labeled 'IX' is positioned above the first staff, and another dashed line labeled 'VII' is positioned above the second staff.

Niccolò PAGANINI (1782-1840)

GHIRIBIZZO n°23

de "Ghiribizzi per Chitarra" (M.S. 43) Biblioteca Casanatense - Roma

Révision pour guitare de Jean-François Delcamp

Musical score for guitar, showing measures 7-27 of Ghiribizzo n°23 by Niccolò Paganini. The score is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It features various guitar techniques such as natural harmonics (VII), triplets, and slurs. Measure numbers 7, 13, 20, and 27 are indicated. The piece concludes with a double bar line and repeat sign.

Dionisio AGUADO (1784-1849)

LECCION N°19

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

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 88$

1 2 3 4

i m i i m i

p p

3

3 4 5 6 7 8

3

3

2

3

5 6 7 8 9 10 11 12

3

2

3

3

7 8 9 10 11 12 13 14 15 16

3 2 3 2

Dionisio AGUADO (1784-1849)

LECCION N°15

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

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 138$

1e 2 e 3e 4e 5e 6e
m i m i m i m a m a m i a i

6

11

16

20

*

*

*

*

*

Dionisio AGUADO (1784-1849)

EJERCICIO N°4

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

Révision pour guitare de Jean-François Delcamp

♩ = 56

Dionisio AGUADO (1784-1849)

EGERCICIO N°4 opus 6

de "Nuevo Método de Guitarra op. 6 " (Madrid, Campo 1840)

Révision pour guitare de Jean-François Delcamp

♩ = 63

The musical score is presented in six staves. The first staff contains measures 1-3 and includes fingering 'i m' above the notes and dynamic markings 'p' below. The second staff begins at measure 4. The third staff begins at measure 9. The fourth staff begins at measure 13. The fifth staff begins at measure 17. The sixth staff begins at measure 21 and features a boxed section with triplets marked with a circled '3'. Asterisks are placed below various measures throughout the piece.

Dionisio AGUADO (1784-1849)

EJERCICIO N°7 opus 6

de "Nuevo Método de Guitarra op. 6 " (Madrid, Campo 1840)

Révision pour guitare de Jean-François Delcamp

♩ = 66

Musical notation for the first system, measures 1-6. The key signature is two sharps (F# and C#). The time signature is 8/8. The notation includes fingerings (1, 2, 3, 4) and dynamics (p). A box highlights measures 3 and 4. Above the staff, the letters 'm' and 'i' are written above specific notes.

Musical notation for the second system, measures 7-10. The notation includes fingerings (1, 2, 3, 4) and dynamics (p). A box highlights measure 7. A star symbol is present below measure 8.

Musical notation for the third system, measures 11-14. The notation includes fingerings (1, 2, 3, 4) and dynamics (p). A box highlights measure 11. Above the staff, 'C II' is written above measures 12 and 13.

Musical notation for the fourth system, measures 15-18. The notation includes fingerings (1, 2, 3, 4) and dynamics (p). A box highlights measure 15. Above the staff, 'C II' is written above measures 16 and 17. A circled number '3' is below measure 18.

Musical notation for the fifth system, measures 19-22. The notation includes fingerings (1, 2, 3, 4) and dynamics (p). A box highlights measure 19. Above the staff, 'C II' is written above measures 20 and 21. A circled number '3' is below measure 19. A star symbol is present below measure 20.

Mattéo CARCASSI (1792-1853)

ANDANTINO opus 59

en do majeur

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 88$

The musical score is written for guitar in G major (one sharp) and 3/4 time. It consists of four systems of music. The first system has a tempo marking of quarter note = 88. Fingerings are indicated by numbers 1-4 above notes and p, i, m, a below notes. Dynamics include p (piano) and m (mezzo-forte). The second system includes a repeat sign and a key signature change to A major (two sharps). The third system features asterisks (*) under certain chords. The fourth system ends with a double bar line and repeat dots.

Mattéo CARCASSI (1792-1853)

ALLEGRETTO opus 59

en do majeur

Révision pour guitare de Jean-François Delcamp

♩ = 96

First system of musical notation in treble clef, 2/4 time. It features a melody with fingerings (m, a, m, i, m) and guitar-specific markings (8, 4, 1, 4, 3, 3, 3). The piece begins with a piano (*p*) dynamic.

Second system of musical notation in treble clef, 2/4 time. It continues the melody with various fingerings and guitar markings (8, 3, 3, 3, 2, 2). The dynamics shift from piano to forte (*f*).

Third system of musical notation in treble clef, 2/4 time. It includes a key signature change to one sharp (F#) and features complex guitar techniques like double stops and trills. Dynamics range from piano (*p*) to forte (*f*).

Fourth system of musical notation in treble clef, 2/4 time. It concludes the piece with a final cadence, featuring fingerings and guitar markings (8, 3, 3, 3, 3, 3, 3). The dynamic is forte (*f*).

Mattéo CARCASSI (1792-1853)

VALSE opus 59

en sol majeur

Révision pour guitare de Jean-François Delcamp

The musical score is written for guitar in G major, 3/4 time, with a tempo of quarter note = 50. It consists of five systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking is quarter note = 50. The first measure is marked with a forte *f* dynamic. The score includes various fingering indications (i, m, a) and dynamic markings (p, mf, f). A double bar line with repeat dots appears in the second system. The word "Fine" is written above the fourth system. The score concludes with a double bar line and repeat dots in the fifth system, followed by the instruction "D.C. al Fine".

ANONYME (ca. 1860)

VALSE

en sol majeur

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 84$

The musical score is written for guitar in G major (one sharp) and 3/4 time. It consists of 32 measures. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The score is divided into systems of five lines each. Fingerings are indicated by numbers 1-4 above notes. Accents are marked above notes in measures 1, 4, 7, 10, 13, 16, 19, 22, 25, 28, and 31. A 'p' (piano) dynamic marking is present in measures 1, 7, and 13. A 'CV' (Crescendo/Vibrato) box is placed over measures 18-21. Asterisks are placed below notes in measures 18, 21, 25, and 28. The piece concludes with a double bar line in measure 32.

36

42

48

55

61

68

74

José FERRER Y ESTEVE (1835-1916)

EJERCICIO N°9

de "Collection 12a de Ejercicios"

Révision pour guitare de Jean-François Delcamp

Vals ♩ = 56

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

5 9 13

p p p p

* *

17

21

25

29

33

37

Mattéo CARCASSI (1792-1853)

MARCHE opus 59

en la majeur

Révision pour guitare de Jean-François Delcamp

Maestoso ♩ = 104

1e2e 3e4 e 5e6e 7e8e

m i m i

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

ANONYME (ca. 1850)

VIDALITA

Argentine

Adaptation pour guitare de Jean-François Delcamp

$\text{♩} = 80$
1e2 e 3e 4e 5e6e
m i m i m i m i m

5

10

15

20

Ferdinand CARULLI (1770-1841)

ALLEGRETTO

Rondo en mi majeur de la Méthode complète pour guitare, Opéra 27

Révision pour guitare de
Jean-François Delcamp

Allegretto ♩ = 72

The musical score is written for guitar in G major (one sharp) and 2/4 time. It consists of eight staves of music, each starting with a measure number (8, 5, 10, 15, 20, 25, 30, 35) and a common time signature of 8. The piece is marked 'Allegretto' with a tempo of ♩ = 72. The score includes various guitar techniques such as triplets, sixteenth-note patterns, and dynamic markings like 'p' (piano) and 'i m a' (i m a). The notation includes fingerings (1, 2, 3, 4) and accents (*). The key signature is one sharp (F#).

40

i m

45

49

p i m i m i

p i m i m i p

52

55

a m i

59

63

p i m a m i

66

69

p i m a m i

Jean-François DELCAMP (1956)

TANGO

à Laure

Pour guitare

$\text{♩} = 104$

The musical score consists of four systems of music, each with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked as 104 bpm. The first system (measures 1-4) features a rhythmic pattern of eighth notes with rasgueado strokes (indicated by ^ and v) and triplets. The second system (measures 5-8) continues the pattern with similar rasgueado and triplet figures. The third system (measures 9-12) introduces a more complex rhythmic structure with eighth notes and triplets, including a dynamic marking of piano (p). The fourth system (measures 13-16) concludes the piece with a final melodic phrase and a dynamic marking of piano (p). The score includes various guitar techniques such as rasgueado (indicated by ^ and v), triplets, and dynamics like piano (p). Fingerings are indicated by numbers 1-4.

▼ Battrer l'accord de l'aigu vers le grave - Rasgueado upstroke = Strike chord from high strings to low.
▲ Battrer l'accord du grave vers l'aigu - Rasgueado downstroke = Strike chord from low strings to high.
* Posez le pouce sur la corde 4 pour que cette corde ne puisse pas vibrer accidentellement.

20

25

30

35

40

45

Jean-François DELCAMP (1956) MALAGUEÑA FÁCIL

Traditionnel

Pour guitare

$\text{♩} = 168$

The musical score is written for guitar in treble clef with a 3/4 time signature. It begins with a tempo marking of quarter note = 168. The piece is in a key with one sharp (F#). The notation includes various chords, dynamics (p for piano, m for mezzo-forte), and articulation (v for vibrato, ^ for accent). Measure numbers 7, 12, 17, 22, and 28 are clearly marked. A box highlights a specific chord sequence between measures 4 and 5. A Roman numeral IV is indicated at the end of the piece.

34

V IV V

40

X V

46

III

52

59

65

m i m i m i

70

ff

Brest, le 26 mai 2008

ANONYME (ca. 1850)
O CRAVO E A ROSA
Brésil

Adaptation pour guitare de Jean-François Delcamp

Andante ♩ = 92

The musical score is written for guitar and consists of three systems. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melody line with various rhythmic values and a bass line with fingerings (1, 2, 3, 4) and a repeat sign. The second system starts at measure 6 and includes a boxed section containing measures 6 through 10. The third system starts at measure 11 and includes two first endings (1. and 2.) and a final cadence marked with a circled 3 and a double bar line.

ANONYME (ca. 1850)

CARNAVALITO

Pérou

Adaptation pour guitare de Jean-François Delcamp

$\text{♩} = 66$

1e 2e 3e 4e
harm. XII

5 harm. XII

9

13

17

allarg. p m p m p
golpe - - - -

* * * * *

ANONYME (ca. 1850)

NESTA RUA

Brésil

Adaptation pour guitare de Jean-François Delcamp

Adagio $\text{♩} = 76$

5

10

15

ANONYME (ca. 1850)

SAMBA LELE

Brésil

Adaptation pour guitare de Jean-François Delcamp

$\text{♩} = 72$

1 e2 e 3e 4e 1e2 e 3e 4e 1 e2 e 3e 4e

1.

2.

3.

① XII

Jean-François DELCAMP (1956) PRÉAMBULE, opus 33

à Alana Pribilski

pour guitare

$\text{♩} = 108$

8 7 p p p p p p

4 *a tempo*

8 *rall.*

10

8 p

15

8 p

20

8 p *allargando*

Jean-François DELCAMP (1956)

EN BARQUE, opus 35

à Maïa

pour guitare

Allegretto (♩ = c. 104)

Jean-François DELCAMP (1956)

AVEC LA GAMME PENTATONIQUE

Initiation aux harmoniques naturelles

Pour guitare

Largo $\text{♩} = 50$

The musical score consists of three systems of notation on a single staff in treble clef with a common time signature. The first system contains five measures of music, each with a natural harmonic symbol (VII or XII) and a circled number (1-4) indicating the fretting finger. The second system starts at measure 6 and contains five measures, with similar harmonic symbols and fingerings. The third system starts at measure 11 and contains five measures, also with harmonic symbols and fingerings. The piece concludes with the instruction 'allargando'.

Brest, le 28 mai 2008

3



Classical guitar 55 Exercices

Jean-François DELCAMP (1956)

ETEINTE DES RESONANCES - FERMARE - STRING DAMPING - RESONANCIA APAGADA

NIVEAU 3 - LIVELLO 3 - LEVEL 3 - NIVEL 3

Pour guitare

1

2

3

4

5

Jean-François DELCAMP (1956)

EXTENSIONS

NIVEAU 3 - LIVELLO 3 - LEVEL 3 - NIVEL 3

Pour guitare

$\text{♩} = 84$

6

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

7

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

8

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

9

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

Jean-François DELCAMP (1956)

GAMMES - SCALE - SCALES - ESCALAS

NIVEAU 3 - LIVELLO 3 - LEVEL 3 - NIVEL 3

Pour guitare

♩ = 100

FA Majeur *apoyando*

10

RE mineur

11

DO Majeur

12

13 **LA mineur**

14 **SOL Majeur**

15

MI mineur

V

p p

RE Majeur

16

m i m i m i m

V IX

p

17

Gamme chromatique

V IX XIII XVII

XIII IX V

Jean-François DELCAMP (1956)

LEGATO STACCATO

NIVEAU 3 - LIVELLO 3 - LEVEL 3 - NIVEL 3

Pour guitare

♩ = 60

18

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

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

FA Majeur ♩ = 60

19

RE mineur

20

Jean-François DELCAMP (1956)

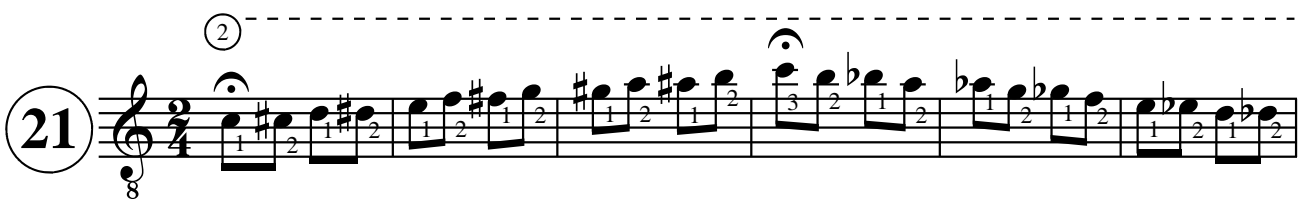
GLISSANDO

NIVEAU 3 - LIVELLO 3 - LEVEL 3 - NIVEL 3

Pour guitare

②

21



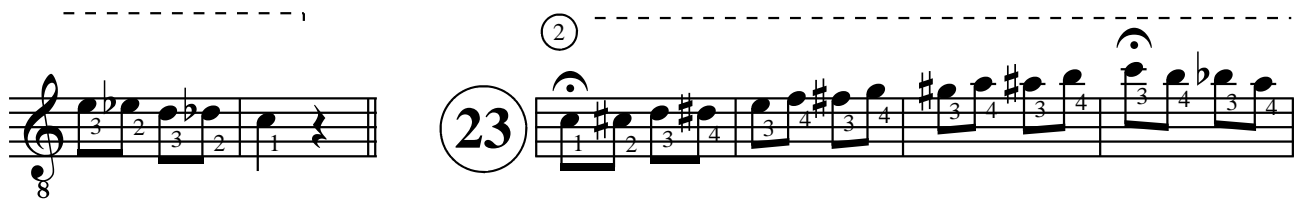
②

22



②

23



②

24



Gliss.



Gliss.

Gliss.

Glissando



Jean-François DELCAMP (1956)

GAMMES - SCALE - SCALES - ESCALAS

NIVEAU 3 - LIVELLO 3 - LEVEL 3 - NIVEL 3

Pour guitare

25 *Gamme de Do majeur en sixtes* ♩ = 100

26 *Gamme de Do majeur en octaves* ♩ = 100

27 *Gamme de Do majeur en tierces* ♩ = 100

28 *Gamme de Sol majeur en dixièmes* ♩ = 100

Jean-François DELCAMP (1956)

LIAISONS - LEGATURE - SLURS - LIGADOS

NIVEAU 3 - LIVELLO 3 - LEVEL 3 - NIVEL 3

Pour guitare

♩ = 100

29

①

②

30

①

②

③

31

①

②

Jean-François DELCAMP (1956)
LIAISONS - LEGATURE - SLURS - LIGADOS
NIVEAU 3 - LIVELLO 3 - LEVEL 3 - NIVEL 3

Pour guitare

$\bullet = 84$

32

8 m 3 i 3

33

3 1 4 1 3 1 4 1

34

1 2 2 1 3 1

35

2 1 3 1 3 1 4 1

36

2 1 3 1 2 1 3 1

Jean-François DELCAMP (1956)

MORDANTS ET TRILLES

NIVEAU 3 - LIVELLO 3 - LEVEL 3 - NIVEL 3

pour les oeuvres baroques

Pour guitare

<http://www.dolmetsch.com/musictheory23.htm>

Mordants DO majeur - Mordents C Major ♩ = 84

37

213 213 314 314 102 102 213 213

5 5

314 314 102 102 314 314 102

4 4 3 3

Mordants RE majeur - Mordents D Major ♩ = 84

38

213 213 102 102 314 314 213 213

5 5

102 102 314 314 102 102 213

39

Trilles DO majeur - Trills C Major ♩ = 84

3141 3141 1020 1020 2131 2131 3141 3141

40

1020 1020 3141 3141 1020 1020 3141

40

Trilles RE majeur - Trills D Major ♩ = 84

1020 1020 3141 3141 2131 2131 1020 1020

40

3141 3141 1020 1020 2131 2131 3141

40

Jean-François DELCAMP (1956)

ARPÈGES - ARPEGGI - ARPEGGIOS - ARPEGIOS

NIVEAU 3 - LIVELLO 3 - LEVEL 3 - NIVEL 3

Pour guitare ♩ = 66

Mi mineur - E minor

41

8

p i m p i m p i m p i m p i m p m i

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

La mineur - A minor

CV _____

42

8

p i m p i m p i m p i m p i m p m i

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

Do majeur - C major

43

8

p i m p i m p i m p i m p i m p m i

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

Jean-François DELCAMP (1956)

ACCORDS

NIVEAU 3 - LIVELLO 3 - LEVEL 3 - NIVEL 3

Pour guitare

$\text{♩} = 144$

44

45

Jean-François DELCAMP (1956)

BARRÉ - BARRÉ - BARRÉ - CEJILLA

NIVEAU 3 - LIVELLO 3 - LEVEL 3 - NIVEL 3

Pour guitare

$\text{♩} = 144$

46

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

47

Jean-François DELCAMP (1956)

BARRÉ - BARRÉ - BARRÉ - CEJILLA

NIVEAU 3 - LIVELLO 3 - LEVEL 3 - NIVEL 3

Pour guitare

♩ = 72

48

C I

a m i m i a m i m i

p i m i p

C II

49

C III

C IV

50

C V

C VI

C VII C VI C V

Jean-François DELCAMP (1956)

TERMINER - FERMARE - DAMP - APAGAR

NIVEAU 3 - LIVELLO 3 - LEVEL 3 - NIVEL 3

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 51 à 54 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 55 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' dovreste terminare una o piu' note nel momento esatto in cui iniziate la o le note seguenti. Gli esercizi da 51 a 54 sono per le dita della mano dx. Il segno (x) indica che il dito della mano dx e' posato sulla corda. L'esercizio 55 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 51 to 54 are for the fingers of the right hand. The sign (x) indicates that the right hand finger is placed on the string. Exercise 55 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 51 a 54 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 55 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.

51

52

53

54

55

a *m* *i* *p*

a *m* *i* *p*

a *m* *i* *p*

i *m* *i* *p*

m *i* *m* *i* *m* *i* *m*

Jean-François DELCAMP (1956)

IMPROVISATION

NIVEAU 3 - LIVELLO 3 - LEVEL 3 - NIVEL 3

Pour guitare

Travail d'improvisation D03. 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 D03. 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 - D03. 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 - D03. 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.

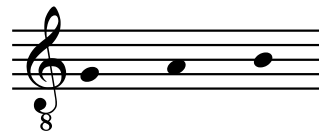


3/ Improvisez avec ces 3 seules notes (SOL LA SI) pendant 20 secondes.

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.

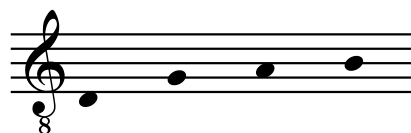


4/ Improvisez avec ces 4 notes (RE SOL LA SI) pendant 20 secondes.

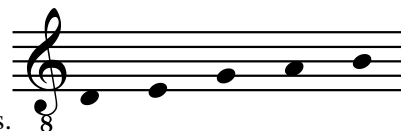
4/ Improvvisate su queste 4 note (RE SOL LA SI) per 20 secondi.

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

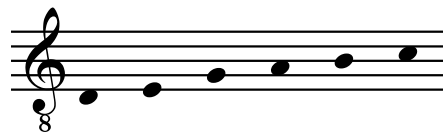
4/ Improvisad usando sólo 4 notas (RE SOL LA SI) durante 20 segundos.



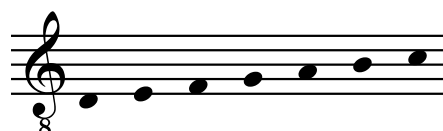
- 5/ Improvisez avec ces 5 notes (RE MI SOL LA SI) pendant 20 secondes.
 5/ Improvvisate su queste 5 note (RE MI SOL LA SI) per 20 secondi.
 5/ Improvise using only 5 notes (D E G A B) for 20 seconds.
 5/ Improvisad usando sólo 5 notas (RE MI SOL LA SI) durante 20 segundos.



- 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/ Improvise 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'.

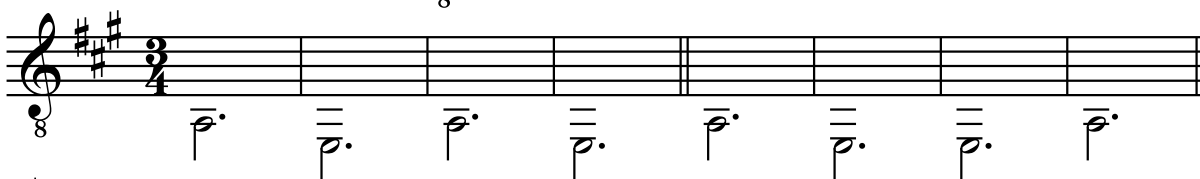
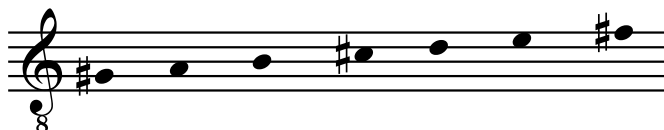


- 7/ Improvisez avec ces 7 notes (RE MI FA SOL LA SI DO) pendant 20'.
 7/ Improvvisate su queste 7 note (RE MI FA SOL LA SI DO) per 20'.
 7/ Improvise using only 7 notes (D E F G A B C) for 20'.
 7/ Improvisad usando 7 notas (RE MI FA SOL LA SI DO) durante 20'.



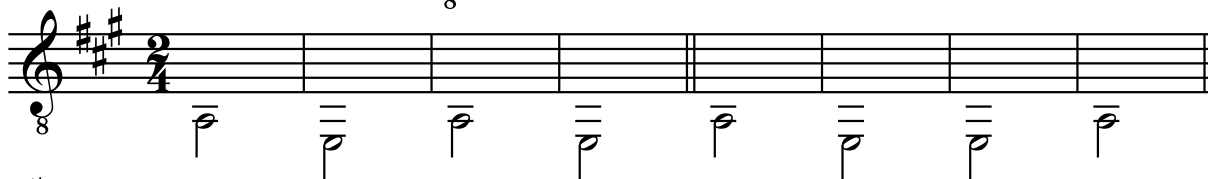
- 8/ Sur la basse de VALSE, improvisez une mélodie avec ces 7 seules notes (SOL# LA SI DO# RE MI FA#).
 8/ Sulla base della VALSE, improvvisate una melodia con queste sole 7 note (SOL# LA SI DO# RE MI FA#).
 8/ Improvise a melody upon the bass-line of VALSE, using only these 7 notes (G# A B C# D E F#).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



- 10/ Improvisez une mélodie sur la séquence harmonique de Saltaren.
- 10/ Improvvisate una melodia sulla sequenza armonica di Saltaren.
- 10/ Improvise a melody upon the harmonic sequence of Saltaren.
- 10/ Improvisad una melodía sobre la secuencia armónica de Saltaren.

- 11/ Improvisez des arpèges sur la séquence harmonique de Saltaren.
- 11/ Improvvisate degli arpeggi sulla sequenza armonica di Saltaren.
- 11/ Improvise an arpeggio upon the harmonic sequence of Saltaren.
- 11/ Improvisad arpeggios sobre la secuencia armónica de Saltaren.

- 12/ Improvisez en accords sur la séquence harmonique de Saltaren.
- 12/ Improvvisate con accordi sulla sequenza armonica di Saltaren.
- 12/ Improvise in chords upon the harmonic sequence of Saltaren.
- 12/ Improvisad acordes sobre la secuencia armónica de Saltaren.

- 13/ Improvisez une mélodie sur la séquence harmonique des Folias.
- 13/ Improvvisate una melodia sulla sequenza armonica di Folias.
- 13/ Improvise a melody upon the harmonic sequence of Folias.
- 13/ Improvisad una melodía sobre la secuencia armónica de Folias.

- 14/ Improvisez des arpèges sur la séquence harmonique des Folias.
- 14/ Improvvisate degli arpeggi sulla sequenza armonica di Folias.
- 14/ Improvise arpeggios upon the harmonic sequence of Folias.
- 14/ Improvisad arpeggios sobre la secuencia armónica de Folias.

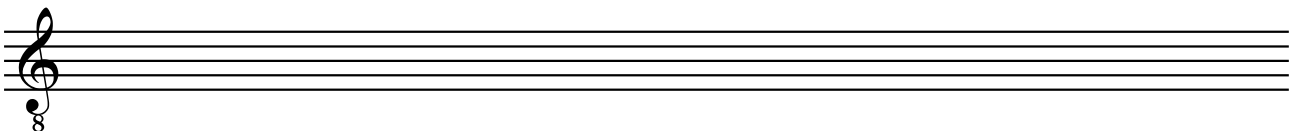
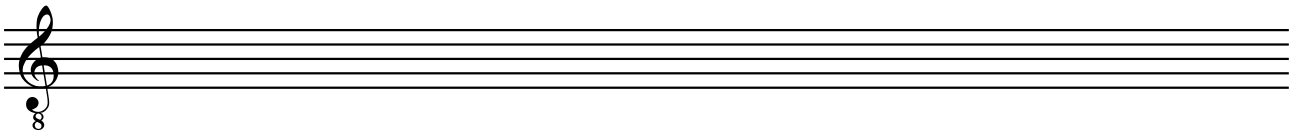
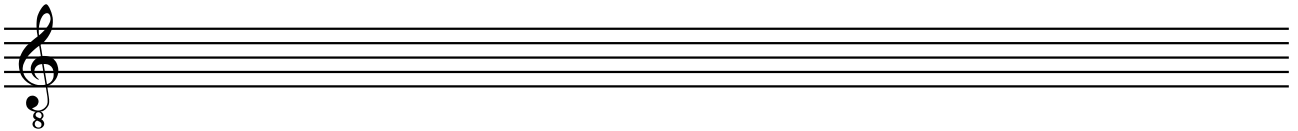
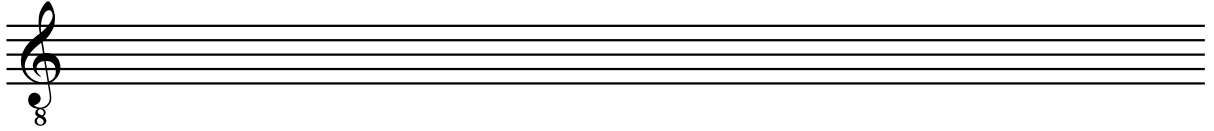
- 15/ Improvisez en accords sur la séquence harmonique des Folias.
- 15/ Improvvisate con accordi sulla sequenza armonica di Folias.
- 15/ Improvise in chords upon the harmonic sequence of Folias.
- 15/ Improvisad acordes sobre la secuencia armónica de Folias.

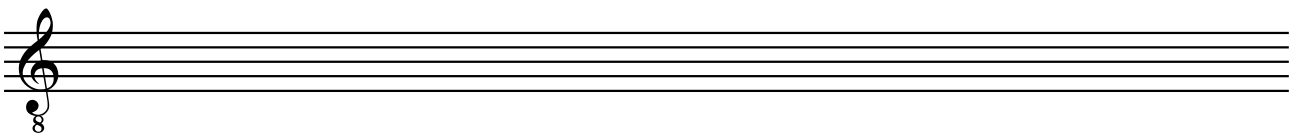
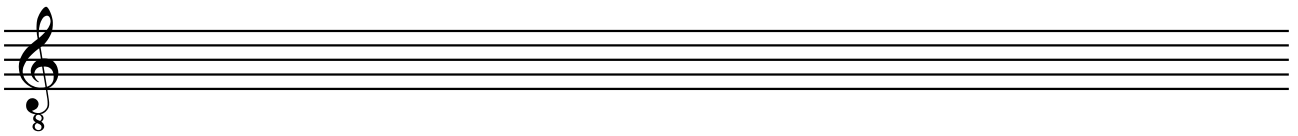
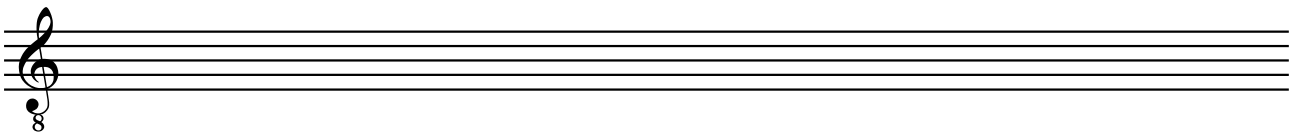
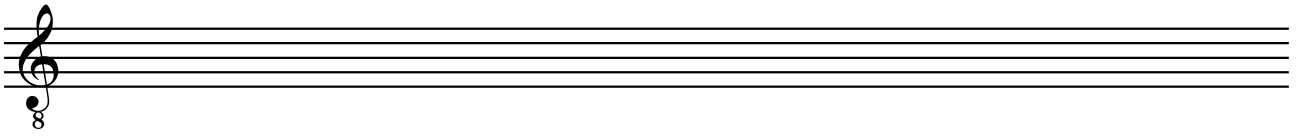
Mauro GIULIANI (1781-1829)

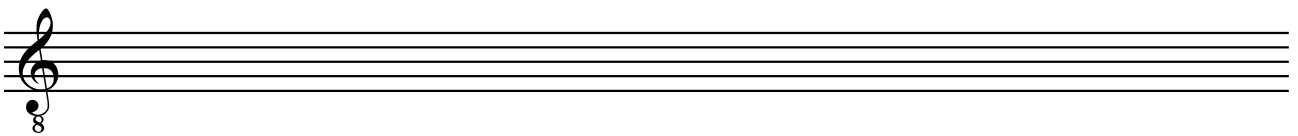
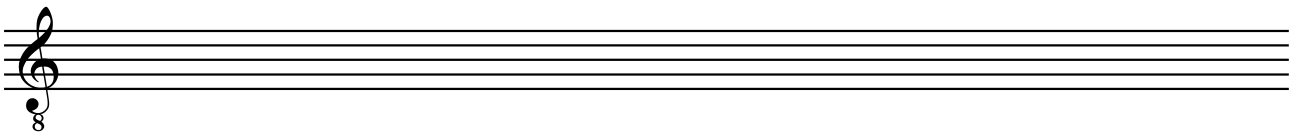
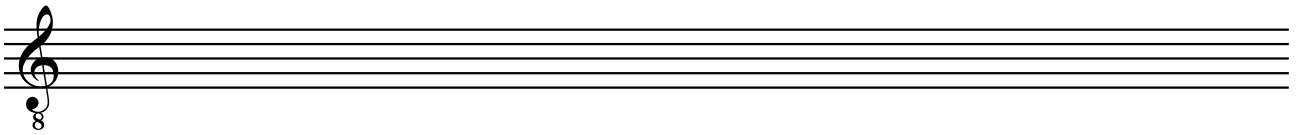
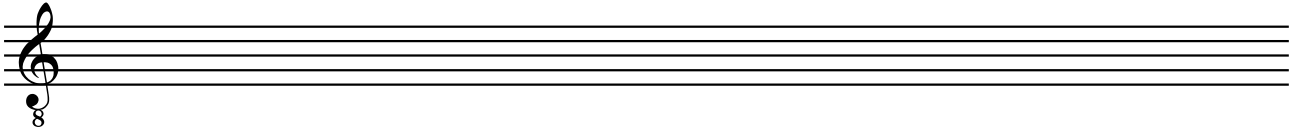
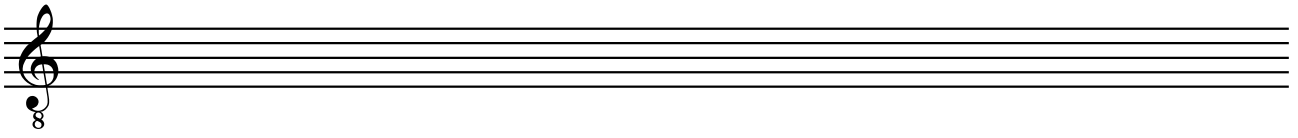
DEGLI ARPEGGI 1-18

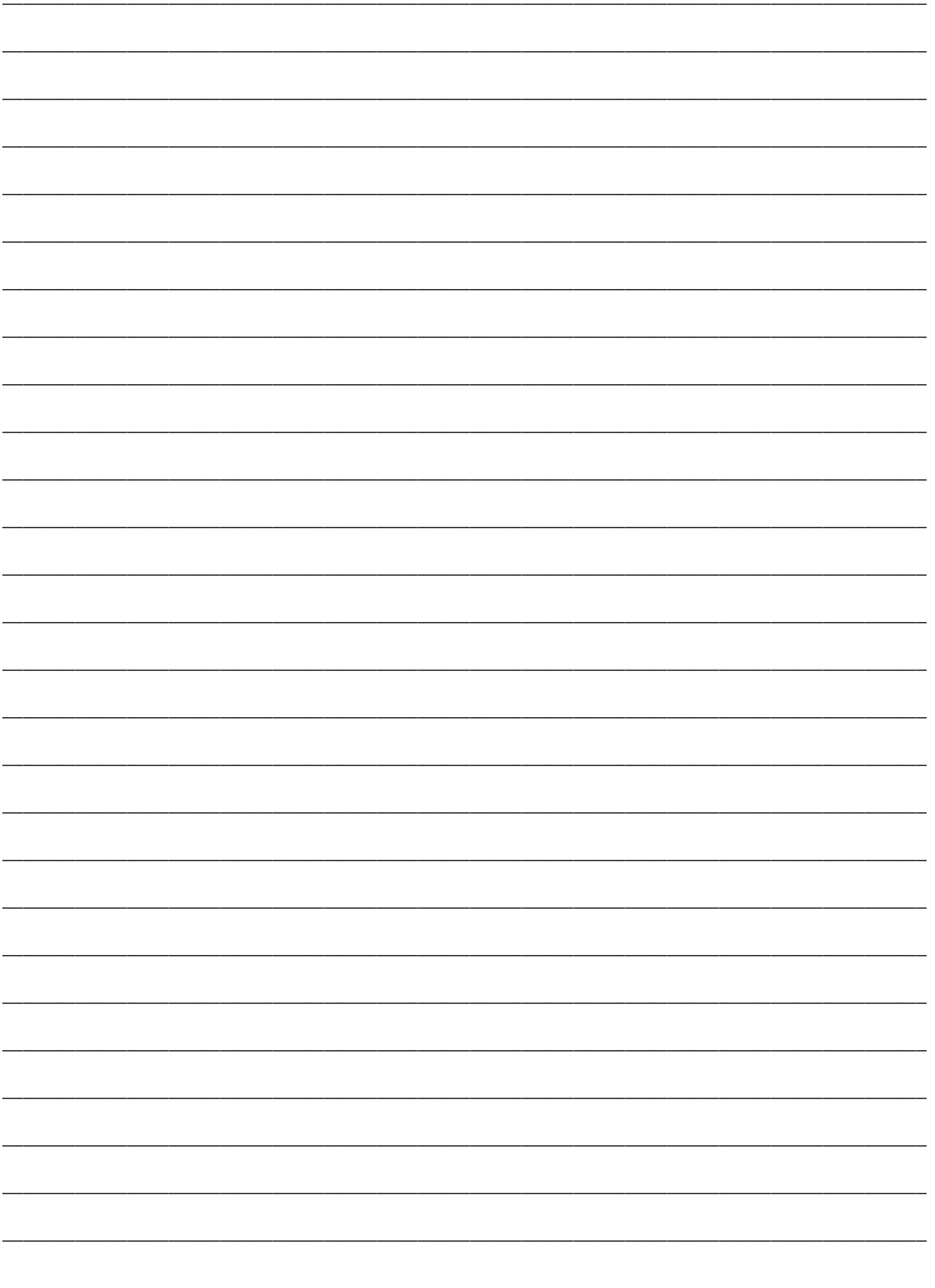
Studio per la chitarra opera 1a

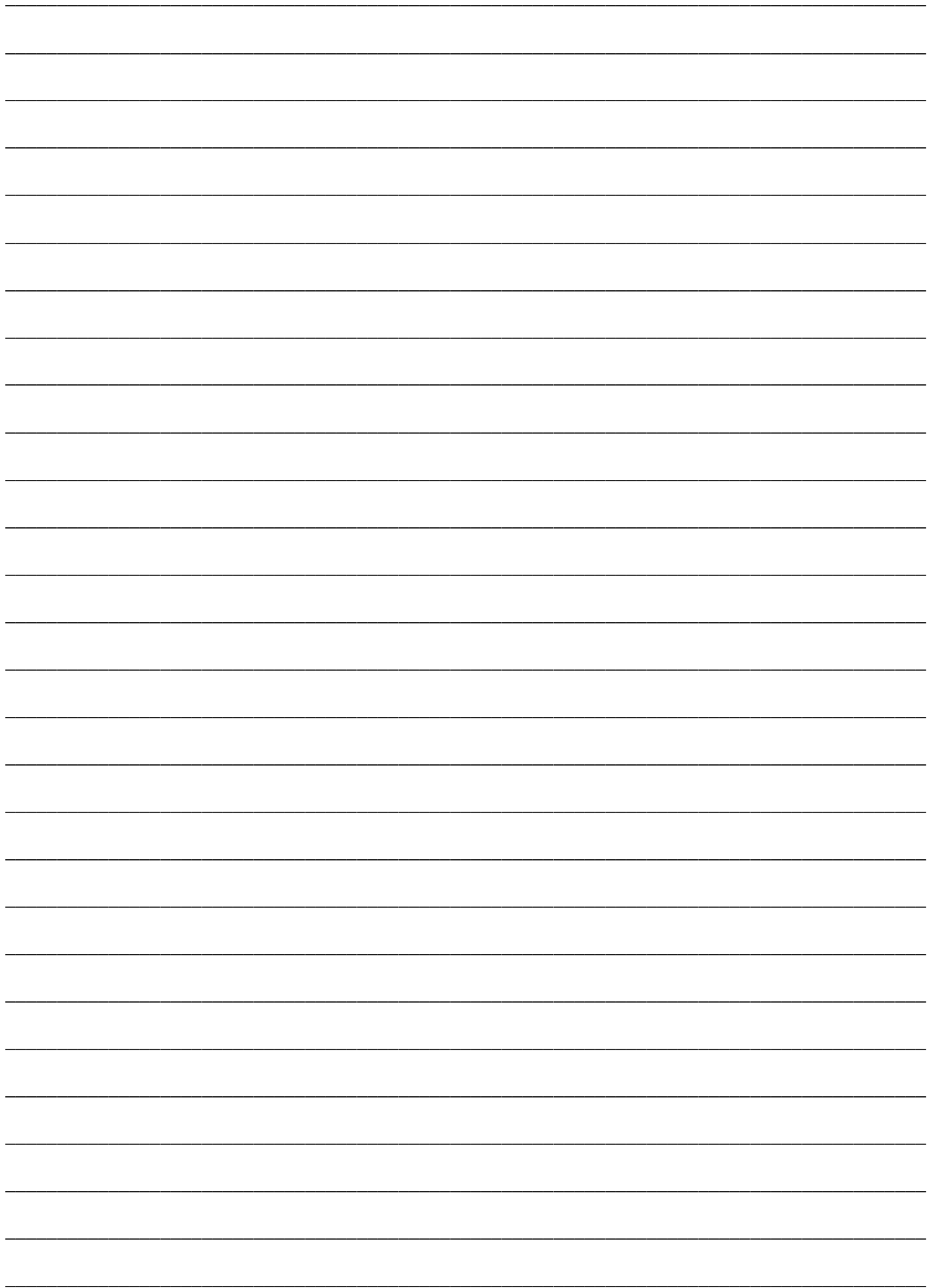
The image displays a page of musical notation for guitar, titled "DEGLI ARPEGGI 1-18" by Mauro Giuliani. The page contains 18 numbered exercises, each presented on a single staff. The exercises are arranged in a grid-like fashion, with two exercises per row. Each exercise is in 4/4 time and features a treble clef. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The exercises are numbered from 1 to 18, with "No 1." at the top left and "No 18." at the bottom center. The score is a study for guitar, focusing on arpeggiated patterns.











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. 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 : 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 - Vitesse - 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 : Guaríja - 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 nautile, 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 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*. - **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 tracers - 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*.