
D04 Beginner Level

Easy sheet music

For classical guitar

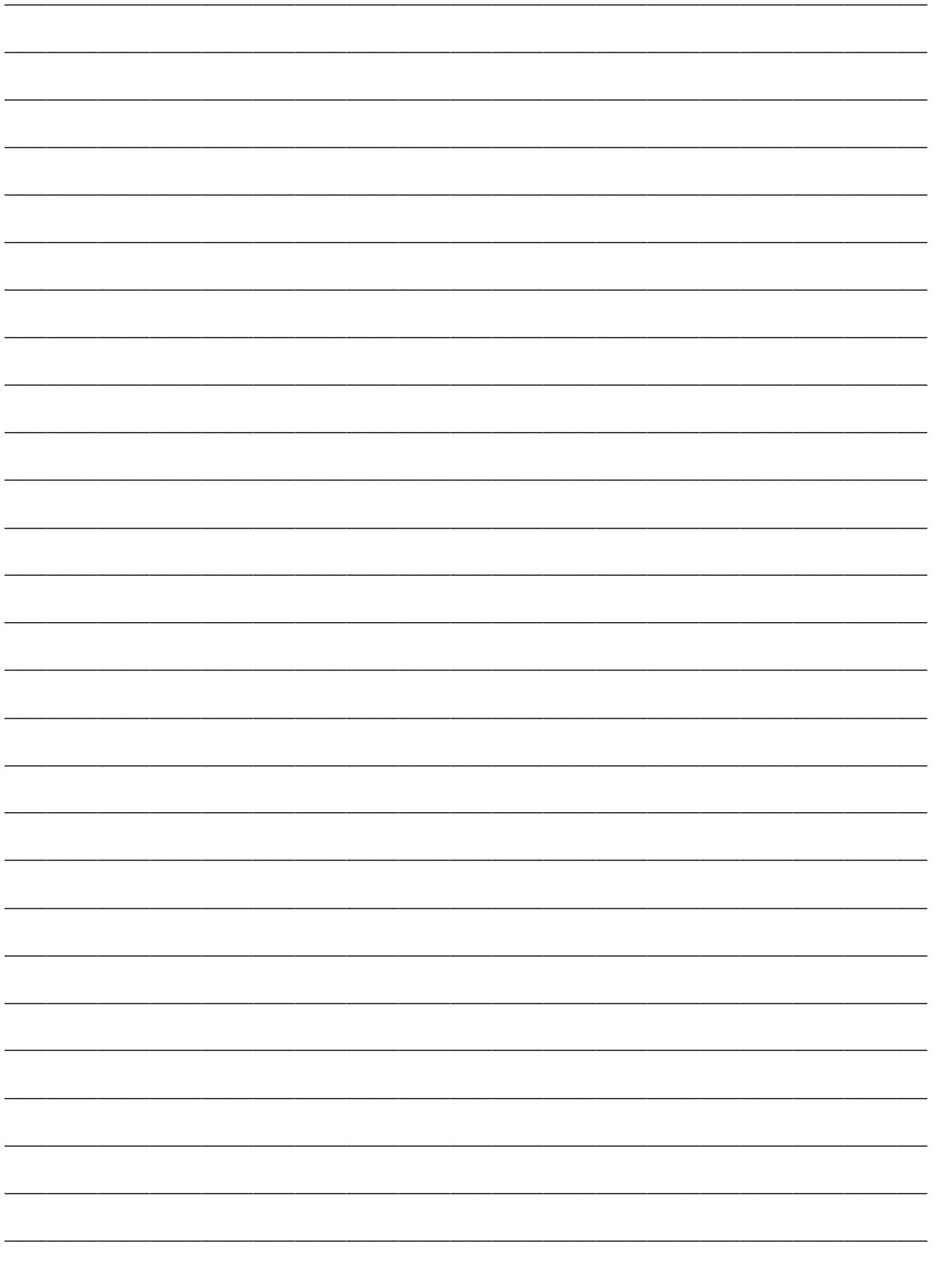
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Jean-François DELCAMP

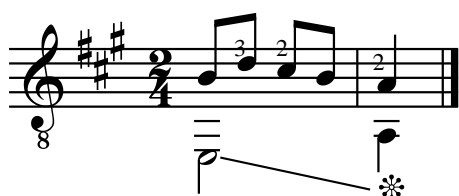
Symboles / Simboli / Symbols / Símbolos

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.

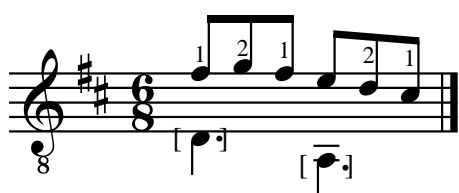
♮ II ♮ V ♮ IX - Frette où le premier doigt fait un barré.
 ♮ II ♮ V ♮ IX - Tasto che il primo dito preme per fare un barré.
 ♮ II ♮ V ♮ IX - Fret where the first finger makes a barré.
 ♮ II ♮ V ♮ IX - Traste donde debe extenderse el dedo primero para formar una cejilla.



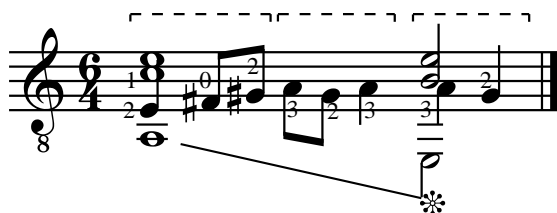
- Stopper la résonance de la note précédente.
 - Fermare la risonanza della nota precedente.
 - Damp the preceding note.
 - Detener la resonancia de la nota precedente.



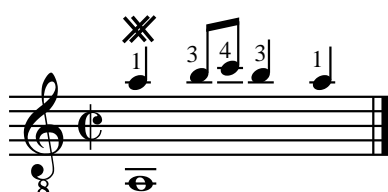
- Les passages difficiles sont encadrés.
 - I passaggi difficili sono incorniciati.
 - Difficult passages are highlighted in a box.
 - Los pasajes más difíciles están enmarcados.



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



✱ - vibrato (Gaspar Sanz)

L'emploi du temps en quatrième 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 20 minutes à répéter de 9 à 16 fois chaque passage difficile. Je vous signalerai ces passages difficiles. Et 3 jours où vous pouvez consacrer 50 minutes à l'étude de la guitare, dont - 20 minutes à travailler les passages difficiles (encadrés), - 20 minutes à répéter plusieurs fois de suite (3 à 6 fois) les membres de phrases - et enfin 20 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 3 heures 30 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 20 et 50 minutes : lundi 50 minutes, mardi 20 minutes, mercredi 50 minutes, jeudi 20 minutes, vendredi 50 minutes, samedi 20 minutes.

Il calendario di uno studente al quarto 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 20 minuti per ripetere da 9 a 16 volte ogni passaggio difficile. Vi segnalo i passaggi difficili (I passaggi difficili sono incorniciati). E 3 giorni dove potete dedicare 50 minuti allo studio della chitarra, di cui - 20 minuti per lavorare sui passaggi difficili - 20 minuti per ripetere più volte di seguito (da 3 a 6 volte) le parti di frasi (indicate tra parentesi) - 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 3 ore 30 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 20 e 50 minuti: Lunedì 50 minuti, Martedì 20 minuti, Mercoledì 50 minuti, Giovedì 20 minuti, Venerdì 50 minuti, Sabato 20 minuti.

The schedule of a student in the fourth 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 20 minutes to repeating each difficult passage from 9 to 16 times. I'll indicate these difficult passages to you by highlighting them in a box. And 3 days when you can devote 50 minutes to studying the guitar, made up of - 20 minutes practising the difficult passages (highlighted in yellow), - 20 minutes repeating the individual phrases (indicated by phrase marks) 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, 3 hours 30 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 20 and 50 minutes: Monday 50 minutes, Tuesday 20 minutes, Wednesday 50 minutes, Thursday 20 minutes, Friday 50 minutes, Saturday 20 minutes.

Organización del tiempo para un alumno de cuarto 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 20 minutos. Durante este tiempo habrá que ensayar 9 a 16 veces seguidas los compases, especialmente los más difíciles. Os indicaré estos compases difíciles . Un segundo programa de estudios de 50 minutos organizado de la siguiente manera: - 20 minutos para estudiar los compases difíciles (Los pasajes más difíciles están enmarcados), - 20 minutos para ensayar varias veces seguidas (de 3 a 6 veces) partes de algunas falsetas (que marcaré entre corchetes), - 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 3 horas 30 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 20 y 50 minutos) :

lunes 50 minutos, martes 20 minutos, miércoles 50 minutos, jueves 20 minutos, viernes 50 minutos, sábado 20 minutos..

Don Luys MILÁN (1500-1562)

PAVANA I

de "Libro de musica de vihuela de mano Entitulado El maestro"
(Valencia, 1536)

Adaptation pour guitare de Jean-François Delcamp

$\text{♩} = 84$

Compas algo apressurado

Mouvement assez rapide

Musical notation for measures 1-5. The piece is in C major, 3/4 time. Measure 1 starts with a treble clef and a common time signature. The first staff shows a treble clef and a common time signature. The second staff shows a bass clef and a common time signature. The notation includes various chords and melodic lines with fingerings (1-4) and accents (*). A circled 5 is placed below the fifth measure.

Musical notation for measures 6-10. The notation continues with treble and bass staves, including chords, melodic lines, and fingerings. A circled 5 is placed below the fifth measure.

Musical notation for measures 11-16. The notation continues with treble and bass staves, including chords, melodic lines, and fingerings. A circled 5 is placed below the fifth measure.

Musical notation for measures 17-20. The notation continues with treble and bass staves, including chords, melodic lines, and fingerings. A circled 5 is placed below the fifth measure.

Musical notation for measures 21-24. The notation continues with treble and bass staves, including chords, melodic lines, and fingerings. A circled 3 is placed below the third measure. A box labeled 'C II' is drawn around measures 21-22. A box labeled 'C I' is drawn around measures 23-24. A circled 5 is placed below the fifth measure.

27

32

37

42

48

53

Don Luys MILÁN (1500-1562)

PAVANA II

de "Libro de musica de vihuela de mano Entitulado El maestro"
(Valencia, 1536)

Adaptation pour guitare de Jean-François Delcamp

$\text{♩} = 84$

Compas algo apressurado

Mouvement assez rapide

6

11

16

21

26

C III

31

8

5

36

8

41

8

C II

46

8

51

8

56

8

61

8

66

8

C IV

Don Luys MILÁN (1500-1562)

PAVANA III

de "Libro de musica de vihuela de mano Entitulado El maestro"
(Valencia, 1536)

Adaptation pour guitare de Jean-François Delcamp

$\text{♩} = 104$

Compas algo apressurado
Mouvement assez rapide

6

12

18

23

28

34

39 C I_1

45

50 C I_1

57

62 C I_1 C I_1 C I_1

68 C I_1 C III_1

75

80 C I_1

Diego PISADOR (ca. 1520-1598)

PAVANA MUY LLANA PARA TAÑER

de "Libro de Música de vihuela" (Salamanca, 1552)

Adaptation pour guitare de Jean-François Delcamp

Pavanamuy
llana para ta
ñer.

The image shows the original vihuela tablature for the piece. It consists of four systems of six-line staves. Each staff contains letters (Z, O, +, 3, 4) representing fret positions and rhythmic values (circles with dots). Above the staves are lute-style clefs and various ornaments (trills, mordents, etc.).

③ =FA#

○ = 104

The first system of guitar notation is in treble clef with a key signature of one sharp (F#). It features a 4/4 time signature. The music is written on a single staff with guitar-specific markings: a '3' above the first measure, a '2' below the first measure, and a '2' below the eighth measure. The notes are mostly quarter notes and half notes.

The second system of guitar notation continues the piece. It includes a measure with a '4' above and a '3' below. A box highlights a sequence of notes: a quarter note with a '4' above and a '2' below, followed by a quarter note with a '4' above and a '3' below, and a quarter note with a '3' above and a '3' below. The system ends with a measure containing a '2' above and a '3' below.

Guillaume MORLAYE (1510?-1558?)

GAILLARDE

de "Le second livre de chansons" Paris 1553

Révision pour guitare de Jean-François Delcamp

The image shows a historical manuscript page for the piece 'Gailarde'. It features four systems of lute tablature. Each system consists of a rhythmic notation line at the top and three lines of letters (a, b, c) representing fret positions on the strings. A large, ornate initial 'G' is at the beginning of the first system. The word 'Aillarde.' is written below the first system. The piece concludes with the word 'Fin.' at the end of the fourth system.

The image shows a modern guitar transcription of the piece 'Gailarde'. It consists of four systems of musical notation in treble clef with a key signature of one sharp (F#). The tempo is marked as $\text{♩} = 60$. The transcription includes fingerings (1-4), accents, and asterisks (*) indicating specific techniques or ornaments. The piece ends with a double bar line and repeat dots.

Guillaume MORLAYE (1510?-1558?)

VILLANESQUE

de "Le second livre de chansons" Paris 1553

Révision pour guitare de Jean-François Delcamp

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

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

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

La guitarra renacentista, para la que esta obra fue originalmente compuesta, estaba afinada en 4 acordes: SOL - DO - MI - LA. Poned una cejilla en el traste V de vuestra guitarra para conseguir un efecto similar. Esto reproducirá el tamaño de la guitarra renacentista, que es más pequeña (longitud del diapason de 55 cm) que nuestras guitarras modernas (65 cm).

PIETRO PAULO BORRONO DA MILANO (1490-1563) PESCATORE CHE VA CANTANDO

Casteliono (Milano, 1536)

Adaptation pour guitare de Jean-François Delcamp

③ = FA# ♩ = 160

4

9

14

18 *Alto modo*

22

26

30

35

40

Alio modo

44

48

52

56

Adrian LE ROY (ca. 1520-1598)

PREMIER BRANLE DE BOURGONGNE

du "Premier livre de tablature de guitare" Paris 1551, folio 21r

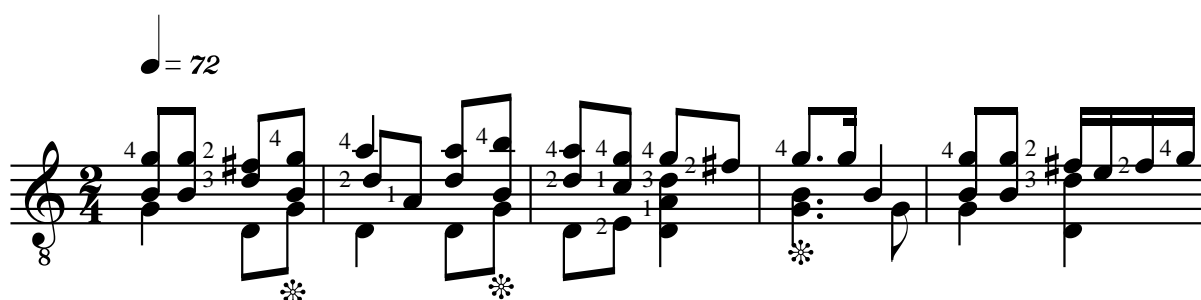
Révision pour guitare de Jean-François Delcamp



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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

11

16

20

24

29

Adrian LE ROY (ca. 1520-1598)

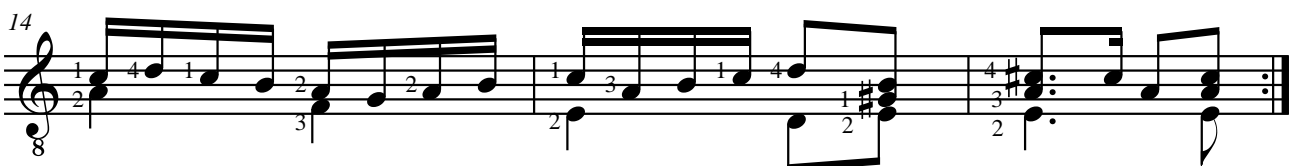
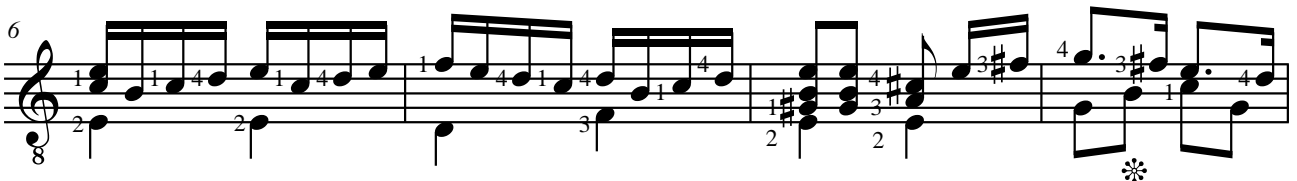
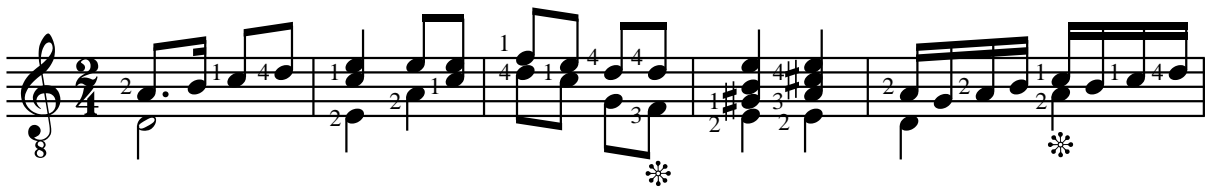
ALMANDE "la mon amy la"

du "Premier livre de tablature de guitare" Paris 1551, folio 20v
d'après Clément Janequin

Révision pour guitare de Jean-François Delcamp



$\text{♩} = 80$



Adrian LE ROY (ca. 1520-1598)

CINQUIEME BRANLE DE BOURGOGNE

du "Premier livre de tablature de guitte" Paris 1551, folio 22

Révision pour guitare de Jean-François Delcamp

♩ = 80

5

8

14

18

John DOWLAND (1563-1626)

MISTRIS WINTERS JUMPE

en la majeur

Adaptation pour guitare de Jean-François Delcamp

♩ = 56

The musical score is presented in five systems, each with a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 8/8. The tempo is marked as ♩ = 56. The score includes various musical notations such as eighth notes, quarter notes, and sixteenth notes, along with fingerings (1-4) and ornaments (marked with an asterisk). A section labeled 'C II' is indicated above the staff at measure 10. The piece concludes with a double bar line and repeat dots at the end of the fifth system.

John DOWLAND (1563-1626)

ORLANDO SLEEPETH

Ballad

Adaptation pour guitare de Jean-François Delcamp

The musical score is written for guitar in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked as quarter note = 54 (♩ = 54). The score consists of four systems of music, each with a measure number (1, 4, 8, 11) at the beginning. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and fingerings (1-4). There are several asterisks (*) placed below the notes, likely indicating specific fingering or technique. The score includes repeat signs and first/second endings. The first ending is marked '1.' and the second ending is marked '2.'. The piece concludes with a double bar line and repeat dots.

ANONYME (1600) THE SICK TUNE

en mi mineur

Adaptation pour guitare de Jean-François Delcamp

③ = FA# ♩ = 56

The first system of musical notation consists of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth notes. The bass staff shows guitar chord diagrams with fingerings (0, 2, 2, 4, 2, 3) and asterisks indicating barre positions. A box highlights a specific chord sequence in the bass staff.

6

The second system of musical notation continues the piece from measure 6. It features the same treble and bass staves with guitar-specific notation, including fingerings and asterisks.

10

The third system of musical notation continues from measure 10. It includes treble and bass staves with guitar-specific notation and asterisks.

14

The fourth system of musical notation concludes the piece at measure 14. It features the same treble and bass staves with guitar-specific notation and asterisks.

ANONYME (1500)

SCARBOROUGH FAIR

England

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.

a tempo

The musical score is written in treble clef with a 3/4 time signature. It consists of five staves of music. The first staff begins with a circled 8 below the staff, indicating the starting fret. The music features a sequence of eighth notes with various fingerings (1, 2, 3) and rests. A circled 5 is placed below the staff at the first measure. The word "rall." is written below the staff at the end of the first staff. The second staff starts with a circled 6. The third staff starts with a circled 11. The fourth staff starts with a circled 16. The fifth staff starts with a circled 21 and ends with a circled 5 and the word "rall." below the staff. The score includes various musical notations such as notes, rests, and fingerings.

Gaspar SANZ (1640-1710)

ZARABANDA

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

Adaptation pour guitare de Jean-François Delcamp



= 160

2131
tr

Measures 1-3 of the guitar adaptation. Measure 1 is in 3/4 time, measure 2 in 2/4, and measure 3 in 3/4. The key signature is one sharp (F#). The notation includes a trill (tr) over the first measure and various fingerings (2, 4, 2, 4, 2, 3, 2, 1, 2, 3, 2, 1). Asterisks (*) are placed below the bass line in measures 1, 2, and 3.

4

2131
tr

Measures 4-6 of the guitar adaptation. Measure 4 is in 3/4 time, measure 5 in 2/4, and measure 6 in 3/4. The key signature is one sharp (F#). The notation includes a trill (tr) over the first measure and various fingerings (2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1). Asterisks (*) are placed below the bass line in measures 4 and 6.

7

2131
tr

V VII (2)

Measures 7-9 of the guitar adaptation. Measure 7 is in 3/4 time, measure 8 in 2/4, and measure 9 in 3/4. The key signature is one sharp (F#). The notation includes a trill (tr) over the first measure and various fingerings (3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 4, 2). Roman numerals V and VII (2) are indicated above the notes in measures 8 and 9. Circled numbers 3 and 4 are placed below the bass line in measures 8 and 9.

10

Measures 10-12 of the guitar adaptation. Measure 10 is in 3/4 time, measure 11 in 2/4, and measure 12 in 3/4. The key signature is one sharp (F#). The notation includes various fingerings (4, 3, 3, 4, 4, 4, 2, 4, 2, 2, 4, 3, 4, 3). Circled numbers 4 and 2 are placed below the bass line in measures 10 and 11. A box highlights the first measure of measure 10.

Gaspar SANZ (1640-1710)

VILLANOS

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

Adaptation pour guitare de Jean-François Delcamp

• = 120

2131 *tr*

3131 *tr*

1030 *tr*

1020 *tr*

2131 *tr*

201

1010

424

323

2030 *tr*

2131

3131 *tr*

3131 *tr*

3141 *tr*

✱ = vibrato

Jan Antonín LOSY (1650-1721)

ARIA

en la mineur

Révision pour guitare de Jean-François Delcamp

$\bullet = 108$

1. 2.

4 7 10 12

Jan Antonín LOSY (1650-1721)

CAPRICCIO

en la mineur

Révision pour guitare de Jean-François Delcamp

$\bullet = 132$

The musical score is written in treble clef with a 3/4 time signature. It consists of six systems of music, each with a system number (5, 9, 14, 19, 24) at the beginning. The score includes various musical notations such as slurs, triplets, and fingering numbers (1-4). Asterisks (*) are placed below certain notes, likely indicating specific techniques or ornaments. A circled number 4 is placed below a note in the second system. A dashed box encloses a section of the score starting at measure 24, with the number 1010 and the abbreviation 'tr' above it. The score ends with a double bar line and repeat dots.

Jan Antonín LOSY (1650-1721)

SARABANDE

en la mineur

Révision pour guitare de Jean-François Delcamp

♩ = 69

Musical notation for the first system (measures 1-4). The piece is in 3/4 time and the key signature has one sharp (F#). The notation includes a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody consists of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. There are two asterisks (*) under the bass line in measures 2 and 3.

Musical notation for the second system (measures 5-8). Measure 5 starts with a treble clef and a key signature of one sharp. The notation includes a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody continues with eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. There are two asterisks (*) under the bass line in measures 5 and 6. A box highlights measures 7-8, with a trill (tr) and the fingering 3141 above measure 7.

Musical notation for the third system (measures 9-12). Measure 9 starts with a treble clef and a key signature of one sharp. The notation includes a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody continues with eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. There are two asterisks (*) under the bass line in measures 10 and 11. A circled number 4 is under the bass line in measure 11. A trill (tr) with the fingering #2030 is above measure 12.

Musical notation for the fourth system (measures 13-16). Measure 13 starts with a treble clef and a key signature of one sharp. The notation includes a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody continues with eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. There are two asterisks (*) under the bass line in measures 14 and 15. A circled number 3 is above measure 13, and another circled number 3 is above measure 14. A box highlights measures 13-14, and another box highlights measure 14. A trill (tr) with the fingering 1010 is above measure 16.

Jan Antonín LOSY (1650-1721)

GIGUE

en la mineur

Révision pour guitare de Jean-François Delcamp

♩ = 88

3

5

6

9

11

Robert de VISEE (1660-1720)

MENUET en la majeur

de "Livre de Pièces pour la guitarre" (Paris 1686) [R. 4.09]

Révision pour guitare de Jean-François Delcamp

♩ = 152

C II
2131
tr

2030
tr

5

C II
2131
tr

2030
tr

9

C II
2131
tr

2030
tr

13

3030
tr

François CAMPION (1680-1748)

PRELUDE

en ré mineur

Révision pour guitare de Jean-François Delcamp

♩ = 88

3

6

9

12

15

Johann Sebastian BACH (1685-1750)

MENUETS BWV 1008

de la "Suite n°2 pour violoncelle"

Adaptation pour guitare de Jean-François Delcamp

⑥=RE

Menuet I ♩ = 132

5 C II

10

15 2121 *tr* ③ 2131 *tr* ④

20 2131 *tr* ⑤

Menuet II

25 *tr* 2131 C II

29

33 *tr* 2131

37

41

45 *tr* 2131 D.C. al Menuet I

Guiseppe Antonio BRESCIANELLO (1690-1757)

ALLEGRO FINALE CAPRI[C]CIO, PARTITA X

de "Partite per colascione"

Adaptation pour guitare de Jean-François Delcamp

♩ = 116

4

1010
tr

p *f*

7

p [*cresc.*] [*f*]

10

13 *tr* 2131 *f*

16 *p*

19

22

25 *f* *mf*

28 *f* 1020 *tr*

Guiseppe Antonio BRESCIANELLO (1690-1757)

MENUET de la PARTITA XII

de "Partite per colascione"

Adaptation pour guitare de Jean-François Delcamp

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked as quarter note = 138. The score consists of 13 measures, divided into four systems. The first system contains measures 1-4. The second system contains measures 5-8, with a double bar line and repeat sign at the end. The third system contains measures 9-12, with a double bar line and repeat sign at the end. The fourth system contains measure 13. The score includes various guitar techniques: trills (tr) with fingerings 2131 and 3141; triplets (3); and specific fingerings (4, 1, 2, 3) for notes. Some notes are marked with an asterisk (*). A 'C II' marking is present above measure 7. The piece concludes with a repeat sign and a final cadence.

Leonhard von CALL (1768-1815)

ADAGIO

de la "Sonate opus 22"

Révision pour guitare de Jean-François Delcamp

Adagio ♩ = 100

The musical score is written for guitar in treble clef, 2/4 time, with a key signature of one sharp (F#). It consists of four systems of music, each with a treble staff and a bass staff. Measure numbers 1, 5, 8, 12, and 16 are indicated at the start of their respective systems. The score includes various musical notations such as chords, arpeggios, triplets, and slurs. Dynamics include *mp*, *mf*, *p*, *rit.*, *dolce*, and *fz*. There are also performance markings like asterisks and hairpins. A boxed section in measure 6 contains a complex arpeggiated figure. A boxed section in measure 13 contains a triplet of chords. A boxed section in measure 15 contains a triplet of chords.

19

p. *fz* *fz*

22

rit. *mp*

a tempo

27

mf *f*

31

mf

34

mf

38

allargando

Ferdinando CARULLI (1770-1841)

RONDO

de "Sonata opus 41"

Révision pour guitare de Jean-François Delcamp

Andantino $\bullet = 84$

The musical score is written for guitar in 6/8 time, marked 'Andantino' with a tempo of 84 beats per minute. It consists of 34 measures. The notation includes a treble clef, a key signature of one sharp (F#), and various dynamics such as *f* (forte), *p* (piano), *mp* (mezzo-piano), and *ff* (fortissimo). The score features numerous fingerings (1-4), slurs, and articulations (accents and asterisks). A 'Fine' marking is present at measure 28, followed by a repeat sign and a 'C III' instruction. The score concludes with a final cadence in measure 34.

Ferdinando CARULLI (1770-1841)

ANDANTINO

de "Sonata opus 41"

Révision pour guitare de Jean-François Delcamp

Andantino ♩ = 69

The musical score is written for guitar in 2/4 time, with a tempo of Andantino (♩ = 69). It consists of six systems of music, each with a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as fingerings (1-4), slurs, accents, and dynamic markings. The dynamics range from piano (p) to fortissimo (ff). The piece concludes with a 'Fine' marking and a final cadence.

System 1 (Measures 1-3): *p*

System 2 (Measures 4-8): *p*

System 3 (Measures 9-12): *mf*

System 4 (Measures 13-16): *f*

System 5 (Measures 17-21): *mf* to *ff* to *p*

System 6 (Measures 22-25): *p*

27

30

32

35

38

41

44

46

f

p

p

D.S. al Fine

Štěpán RAK (1945)

NOSTALGICKÝ VALCIK

Dear friends. With a big pleasure I want to give this little piece for guitar as a present to all guitarists who are just starting their music career!

With love Štěpán

mf *f* *simile* *mf* *f* *cresc.* *mp* *cresc.* *mp* *ff* *rit.* *sub.p* *p* *Fine* *mf* *p* *p* *p* *p* *1.* *2.* *D.C. al Fine* *rit.*

Ferdinand CARULLI (1770-1841)

PRELUDE N°7 opus 114

de "24 Préludes opus 114"

Révision pour guitare de Jean-François Delcamp

The score consists of six systems of music, each starting with a treble clef and a 2/4 time signature. The first system begins with a piano (*p*) dynamic and the lyrics "i m a m i". It contains five measures of sixteenth-note patterns, each marked with a bracket and the number "6". The second system starts at measure 6 and includes a section labeled "II pos." with circled numbers 3 and 4, and asterisks indicating specific notes. The third system starts at measure 11 and also features asterisks. The fourth system starts at measure 16 and includes a section labeled "C1". The fifth system starts at measure 20. The sixth system contains two measures labeled "B" and "C", with lyrics "a m i m a" and "a m a m a" respectively, and a piano (*p*) dynamic.

Fernando SOR (1778-1839)

EXERCICE XIII opus 35

de "24 exercices opus 35"
(Segovia n°2)

Révision pour guitare de Jean-François Delcamp

Andante

The musical score is written for guitar in 2/4 time. It consists of four systems of music. The first system begins with a treble clef, a 2/4 time signature, and a key signature of one flat. The tempo is marked 'Andante'. The score includes fingerings (1-4), dynamics (p, m), and articulation (accents, asterisks). The second system starts at measure 4, the third at measure 8, and the fourth at measure 12. The piece concludes with a final cadence in the fourth system.

16

8 2 p m i 2 p 3 p

20

24

27

C III C II

30

C I

Fernando SOR (1778-1839)

EXERCICE XVII opus 35

de "24 exercices opus 35"
(Segovia n°6)

Révision pour guitare de Jean-François Delcamp

Moderato

The image displays a musical score for guitar, titled "EXERCICE XVII opus 35" by Fernando Sor. The tempo is marked "Moderato". The score is written in treble and bass clefs, with a key signature of two sharps (F# and C#) and a common time signature (C). The piece consists of three systems of music, each with a measure number (8, 4, 8) at the beginning. The notation includes various guitar-specific symbols: fingering numbers (1-4), accidentals (sharps, naturals), and ornaments (marked with an asterisk). The first system starts with a measure number of 8 and ends with a measure number of 2. The second system starts with a measure number of 4 and ends with a measure number of 4. The third system starts with a measure number of 8 and ends with a measure number of 0, indicating the end of the piece. The score is a revision for guitar by Jean-François Delcamp.

12

8

15

C II 4/6

8

19

2

8

23

C II 4/6

8

27

8

30

8

Fernando SOR (1778-1839)

EXERCICE XXII opus 35

de "24 exercices opus 35"
(Segovia n°5)

Révision pour guitare de Jean-François Delcamp

Allegretto

C II 5/6 C II 1

5

10

15

C II

20

25

30

35

40

44

Fernando SOR (1778-1839)

VALSE opus 51 N°3

en mi mineur

de "à la bonne heure, six valse pour la guitare" i

Révision pour guitare de Jean-François Delcamp

$\bullet = 126$ $\bullet = 42$

8

Anton DIABELLI (1781-1858)

PRELUDE N°6 opus 103

VII Préludes progressives pour la guitare seule, composés et dédiés à mademoiselle Josephine la comtesse de Deym. Vienne

Révision de Jean-François Delcamp

*pmi - pim
pia - pai
pma - pam*

Allegro molto ♩ = 168

8 *pp* ⑤ *cresc.* *f*

4 ⑥ ⑤

8 CII *ff*

12 *

16

20

24

28

32

♩ I

36

40

♩ III

44

♩ III

48

♩ II

♩ I

80 **CI**

ff

84 **CI**

ff

88

ff

92

sf

96

dim. -----

100

p

sempre più piano e rallentando - -

104

pp *ff*

Mauro GIULIANI (1781-1829)

ETUDE opus 51 N°12

en ré mineur

de "18 études progressives pour la guitare"

Révision pour guitare de Jean-François Delcamp

Vivace ♩ = 96

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

8 *f*

3

8

5

8

7

8

9

8

11

8

13

15

17

19

21

23

25

Mauro GIULIANI (1792-1853)

VALSE opus 58 N°3

en la majeur

Révision pour guitare de Jean-François Delcamp

The score is written for guitar in treble clef, key of A major (two sharps), and 2/4 time. It consists of four systems of musical notation. The first system begins with a tempo marking of quarter note = 144 and a dynamic of *f*. It includes a chord diagram for C II and a guitar-specific instruction with an asterisk. The second system features a chord diagram for C VII and another guitar-specific instruction with an asterisk. The third system includes a chord diagram for C II and a dynamic of *p*. The fourth system includes a chord diagram for C II and a dynamic of *f*. The score concludes with a double bar line and repeat dots.

Mauro GIULIANI (1781-1829)

ALLEGRO opus 50 N°13

de "Les Papillons"

Révision pour guitare de Jean-François Delcamp

Allegro

The musical score is written for guitar in treble clef, 2/4 time. It consists of five staves of music. The first staff begins with the lyrics "i m i a i m i" above the notes. The piece starts with a piano (*p*) dynamic. The score includes various fingerings (1, 2, 3, 4) and includes slurs, accents, and a box around a specific measure in the second staff. The second staff starts with a measure number "3". The third staff starts with a measure number "5". The fourth staff starts with a measure number "7". The fifth staff starts with the lyrics "p i m a" above the notes and includes measure numbers "8" and "9". The score concludes with a double bar line.

Matteo CARCASSI (1792-1853)

MINUETTO opus 14 n°20

En sol majeur

Révision pour guitare de Jean-François Delcamp

The musical score is written for guitar in G major (one sharp) and 3/4 time. It consists of three staves of music. The first staff begins with a tempo marking of quarter note = 120 and a circled '2' above the first measure. The music starts with a piano (*p*) dynamic, featuring a melody with triplets and a bass line with chords. The dynamic changes to forte (*f*) in the middle of the first staff. The second staff continues the piece, starting with a forte (*f*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The third staff concludes the piece with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as treble clef, key signature, time signature, dynamics, articulation marks, and fingering numbers (1-4).

Musical staff 1: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of notes with fingerings (2, 3, 2, 3, 1, 3, 1, 4, 4, 4, 3, 2, 3, 1) and dynamics (*p*, *f*, *p*). There are two circled "2" markings above the staff.

Musical staff 2: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains notes with fingerings (3, 4, 1, 4, 4, 2, 1, 1, 4) and dynamics (*f*, *dolce*). It includes a "Fine" marking and a repeat sign.

Musical staff 3: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains notes with fingerings (3, 2, 4, 1, 4, 3, 4, 3, 2, 2, 3) and dynamics (*mf*). It includes accents over some notes.

Musical staff 4: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains notes with fingerings (1, 4, 4, 1, 4, 1, 3, 4, 1, 3, 1) and dynamics (*f*, *p*, *f*). It includes a repeat sign.

Musical staff 5: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains notes with fingerings (4, 1, 2, 3, 4) and dynamics (*p*, *pp*). It includes accents over some notes.

Musical staff 6: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains notes with fingerings (3, 2, 2, 3, 3, 3, 2) and dynamics (*p*). It includes accents over some notes and a "D.C. al Fine" marking.

Matteo CARCASSI (1792-1853)

VALSE opus 11 N°9

en mi majeur

Révision pour guitare de Jean-François Delcamp

♩ = 168

First system of musical notation in treble clef, 3/4 time, key of D major. It begins with a treble clef and a '8' below the staff. The first measure contains a quarter rest followed by a quarter note G4 with a circled '3' below it. The second measure has a quarter note A4 with 'm' above and 'p' below. The third measure has a quarter note B4 with 'm' above and 'p' below. The fourth measure has a quarter note C5 with 'm' above and 'p' below. The fifth measure has a quarter note B4 with 'p' below. The sixth measure has a quarter note A4 with 'p' below. The seventh measure has a quarter note G4 with 'p' below. The eighth measure has a quarter note F#4 with 'p' below. The ninth measure has a quarter note E4 with 'p' below. The tenth measure has a quarter note D4 with 'p' below. The eleventh measure has a quarter note C4 with 'p' below. The twelfth measure has a quarter note B3 with 'p' below. The thirteenth measure has a quarter note A3 with 'p' below. The fourteenth measure has a quarter note G3 with 'p' below. The fifteenth measure has a quarter note F#3 with 'p' below. The sixteenth measure has a quarter note E3 with 'p' below. The dynamic marking *pp* is placed below the first measure.

Second system of musical notation in treble clef, 3/4 time, key of D major. It contains 16 measures of eighth-note patterns. The first measure has a quarter note G4 with '2' below. The second measure has a quarter note A4 with '1' below. The third measure has a quarter note B4 with '4' below. The fourth measure has a quarter note C5 with '2' below. The fifth measure has a quarter note B4 with '4' below. The sixth measure has a quarter note A4 with '1' below. The seventh measure has a quarter note G4 with '2' below. The eighth measure has a quarter note F#4 with '4' below. The ninth measure has a quarter note E4 with '1' below. The tenth measure has a quarter note D4 with '2' below. The eleventh measure has a quarter note C4 with '1' below. The twelfth measure has a quarter note B3 with '2' below. The thirteenth measure has a quarter note A3 with '4' below. The fourteenth measure has a quarter note G3 with '2' below. The fifteenth measure has a quarter note F#3 with '2' below. The sixteenth measure has a quarter note E3 with '2' below. The system ends with a repeat sign.

Third system of musical notation in treble clef, 3/4 time, key of D major. It contains 16 measures. The first measure has a quarter note G4 with 'm' above and 'f' below. The second measure has a quarter note A4 with 'i' above and 'p' below. The third measure has a quarter note B4 with 'm' above and 'p' below. The fourth measure has a quarter note C5 with 'i' above and 'p' below. The fifth measure has a quarter note B4 with 'm' above and 'p' below. The sixth measure has a quarter note A4 with 'i' above and 'p' below. The seventh measure has a quarter note G4 with 'm' above and 'p' below. The eighth measure has a quarter note F#4 with 'i' above and 'p' below. The ninth measure has a quarter note E4 with 'm' above and 'p' below. The tenth measure has a quarter note D4 with 'i' above and 'p' below. The eleventh measure has a quarter note C4 with 'm' above and 'p' below. The twelfth measure has a quarter note B3 with 'i' above and 'p' below. The thirteenth measure has a quarter note A3 with 'm' above and 'p' below. The fourteenth measure has a quarter note G3 with 'i' above and 'p' below. The fifteenth measure has a quarter note F#3 with 'm' above and 'p' below. The sixteenth measure has a quarter note E3 with 'i' above and 'p' below. The system ends with a repeat sign. A box highlights measures 2 through 15.

Fourth system of musical notation in treble clef, 3/4 time, key of D major. It contains 16 measures. The first measure has a quarter note G4 with '2' below. The second measure has a quarter note A4 with '4' below. The third measure has a quarter note B4 with '1' below. The fourth measure has a quarter note C5 with '2' below. The fifth measure has a quarter note B4 with '1' below. The sixth measure has a quarter note A4 with '2' below. The seventh measure has a quarter note G4 with '1' below. The eighth measure has a quarter note F#4 with '4' below. The ninth measure has a quarter note E4 with '2' below. The tenth measure has a quarter note D4 with '1' below. The eleventh measure has a quarter note C4 with '4' below. The twelfth measure has a quarter note B3 with '2' below. The thirteenth measure has a quarter note A3 with '2' below. The fourteenth measure has a quarter note G3 with '2' below. The fifteenth measure has a quarter note F#3 with '2' below. The sixteenth measure has a quarter note E3 with 'i' above and 'mf' below. The system ends with a repeat sign.

Fifth system of musical notation in treble clef, 3/4 time, key of D major. It contains 16 measures. The first measure has a quarter note G4 with '4' below and 'm' above. The second measure has a quarter note A4 with '4' below and 'i' above. The third measure has a quarter note B4 with '4' below and 'i' above. The fourth measure has a quarter note C5 with '4' below and 'm' above. The fifth measure has a quarter note B4 with '4' below and 'i' above. The sixth measure has a quarter note A4 with '4' below and 'i' above. The seventh measure has a quarter note G4 with '4' below and 'm' above. The eighth measure has a quarter note F#4 with '4' below and 'i' above. The ninth measure has a quarter note E4 with '4' below and 'm' above. The tenth measure has a quarter note D4 with '4' below and 'i' above. The eleventh measure has a quarter note C4 with '4' below and 'm' above. The twelfth measure has a quarter note B3 with '4' below and 'i' above. The thirteenth measure has a quarter note A3 with '4' below and 'm' above. The fourteenth measure has a quarter note G3 with '4' below and 'i' above. The fifteenth measure has a quarter note F#3 with '4' below and 'm' above. The sixteenth measure has a quarter note E3 with '4' below and 'i' above. The dynamic marking *p* is placed below the first measure.

Mauro GIULIANI (1781-1829)

LA TARENTELLA opus 24b n°14

en la minor

Révision de Jean-François Delcamp

Allegro

p i m p i m

6

11

original:

original:

p

16

21

26

31

original:

36

Sempre D.C. a piacere

Fine

Matteo CARCASSI (1792-1853)

VALSE opus 23 N°9

en la mineur

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 138$

The musical score is written for guitar in treble clef, 3/4 time, and the key of A minor (three sharps: F#, C#, G#). The tempo is marked as quarter note = 138. The piece consists of four staves of music. The first staff begins with a forte (ff) dynamic and includes a second ending marked with a circled '2'. The second staff features a mezzo-forte (mf) dynamic and includes a first ending marked with a circled '3'. The third staff continues with dynamics ranging from forte (f) to fortissimo (ff) and includes a second ending marked with a circled '2'. The fourth staff concludes the piece with a mezzo-forte (mf) dynamic, a first ending marked with a circled '3', and ends with the word 'Fine'. The score includes various fingering numbers (1-4) and articulation marks such as accents and asterisks.

Majeur

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

dolce

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

3 2 3 1 2 3 1 2 3 2 3

ff

4 4 1 1 0 4 4 4 1 4 3

dim. p

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

dolce

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

D.C. al Fine

18 *p i m a m i*

23

29 *Fine* *Minore [♩ = 66]*

35

41 *D.C. al Maggiore*

36

Niccolò PAGANINI (1782-1840)

GHIRIBIZZO 37

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

Révision pour guitare de Jean-François Delcamp

Adagetto con espressione

Rossini

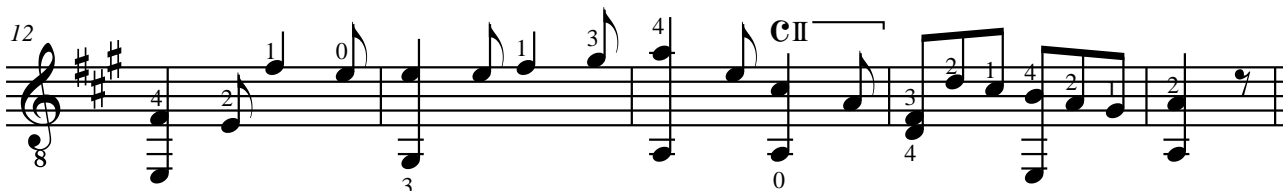
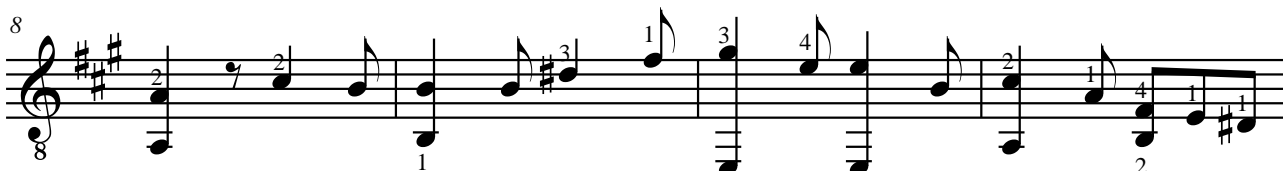
Paganini

Niccolò PAGANINI (1782-1840)

PERIGOLDINO CON DUE VARIAZIONI

de "Sonata" (M.S. 104) Biblioteca Casanatense - Roma

Révision pour guitare de Jean-François Delcamp



Var. 1



Var. 2

Jan Antonín LOSY (1650-1721)

CIACONA SOBRE LAS FOLIAS

de "Tabulatura pro kytaru a mandoru" conservé au "Moravské zemské muzeum"

Révision de Jean-François Delcamp

The image displays a musical score for a guitar piece titled "Ciacona sobre las Follías" by Jan Antonín Losy. The score is written in treble clef with a 3/4 time signature and a key signature of one sharp (F#). It consists of seven staves of music, each starting with a measure number (8, 7, 14, 21, 28, 34, 41). The notation includes various guitar-specific techniques such as triplets, slurs, and fingering numbers (1-4). Dynamic markings like *p* (piano) and *m* (mezzo-forte) are used throughout. The piece concludes with a repeat sign and a final cadence.

Am E Am G C

6 G Am F E Am E

11 Am G C G Am Dm E Am

17 *p i m i p m*

23 *p i m i p m*

29 *p m*

35

41

Johann STRAUSS (1825-1899)

LOCKVÖGEL opus 118

Valse,

Arrangement pour guitare de Johann Kaspar MERTZ (1806-1856)

Révision pour guitare de Jean-François Delcamp

The musical score is written for guitar in treble clef, key of D major (two sharps), and 3/4 time. It is divided into two main sections: 'Eingang' and 'Walzer'.

- Eingang:** Starts at measure 1 with a tempo marking of $\text{♩} = 112$. It features a dynamic of *f* (forte) in measure 1 and *p* (piano) in measure 2. The notation includes various chords and melodic lines with fingerings (1-4) and accents (>).
- Walzer:** Starts at measure 5 with a tempo marking of $\text{♩} = 160$. It begins with a dynamic of *p* (piano). The notation includes complex chords, triplets, and various guitar-specific symbols such as asterisks (*) and circled numbers (4) indicating specific techniques or fingerings.

The score is divided into three systems of five measures each, with measure numbers 6, 12, and 18 indicated at the start of each system.

17 CIV CIX

8 *sf* *p*

21

8 *p*

25

8 *p*

29 ♩ VII ♩ II

8 *p*

33

8 *p*

Johann Kaspar MERTZ (1806-1856)

VALSE

en sol majeur

Révision pour guitare de Jean-François Delcamp

♩ = 160

The musical score is written for guitar in G major (one sharp) and 3/4 time. It consists of five staves of music, numbered 1 through 14. The tempo is marked as ♩ = 160. The score includes various musical notations such as fingerings (1-4), dynamics (p for piano, f for forte), accents (>), and asterisks (*) marking specific notes. The first staff starts with a piano (p) dynamic and a circled '3' indicating a triplet. The second staff begins with a forte (f) dynamic. The third staff returns to piano (p) and features a circled '3' for a triplet. The fourth and fifth staves continue the melodic and harmonic development, ending with a double bar line and repeat dots. The guitar-specific notation includes a treble clef and an '8' at the beginning of each staff, indicating the octave.

17

p

19

sf

22

sf

25

sf

27

sf

29

sf

Napoléon COSTE (1806-1883)

BARCAROLLE opus 51 N°1

de "Récréation du guitariste, opus 51"

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 144$

p

8

mf

15

Fine

p

22

mf

29

D.C. al Fine

Francisco TÁRREGA (1852-1909)

PRELUDIO

Pentatonica

Révision pour guitare de Jean-François Delcamp

$\bullet = 84$

The musical score is written on a single treble clef staff with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is marked as quarter note = 84. The score consists of four systems of music, each starting with a measure number (1, 2, 3, 4) and a repeat sign. The music features a pentatonic scale in the key of F# major (F#, C#, G#, D#, A#). The first system (measures 1-4) includes fingering numbers 1, 4, 1, 4, 2, 4, 2, 4, 2, 4, 1, 4, 1. The second system (measures 5-8) includes fingering numbers 4, 1, 2, 1, 2, 4, 4, 3, 4, 4, 2, 1, 2, 1, 4. The third system (measures 9-12) includes fingering numbers 1, 3, 2, 1, 4, 1, 1, 4, 1, 1, 4, 1, 2, 3, 1. The fourth system (measures 13-16) includes fingering numbers 1, 4, 1, 4, 2, 4, 2, 4, 1, 4, 1. The piece concludes with a final chord in the key of F# major.

Francisco TÁRREGA (1852-1909)

PRELUDIO SOBRE LOS GRUPPETOS

en la mayor

Révision pour guitare de Jean-François Delcamp

Andantino ♩ = 104

1

2

3

4

5

6

7

Francisco TÁRREGA (1852-1909)

PRELUDIO

en la minor

Révision pour guitare de Jean-François Delcamp

Andantino ♩ = 104

The musical score is written for guitar in 2/4 time, key of A minor. It consists of three systems of music. The first system starts with a treble clef and a 2/4 time signature. The tempo is marked 'Andantino' with a quarter note equal to 104 beats per minute. The first system contains measures 1-3. Measure 1 has a treble clef, a 2/4 time signature, and a 4/8 note value. The bass line starts with a 0 (open string) and a 2 (second fret). The treble line has a dotted quarter note G4, followed by an eighth rest, then a dotted quarter note A4. Measure 2 has a treble clef, a 2/4 time signature, and a 4/8 note value. The bass line has a 0 and a 2. The treble line has a dotted quarter note B4, followed by an eighth rest, then a dotted quarter note C5. Measure 3 has a treble clef, a 2/4 time signature, and a 4/8 note value. The bass line has a 0 and a 2. The treble line has a dotted quarter note D5, followed by an eighth rest, then a dotted quarter note E5. The second system contains measures 4-5. Measure 4 has a treble clef, a 2/4 time signature, and a 4/8 note value. The bass line has a 0 and a 2. The treble line has a dotted quarter note F5, followed by an eighth rest, then a dotted quarter note G5. Measure 5 has a treble clef, a 2/4 time signature, and a 4/8 note value. The bass line has a 0 and a 2. The treble line has a dotted quarter note A5, followed by an eighth rest, then a dotted quarter note B5. The third system contains measures 6-7. Measure 6 has a treble clef, a 2/4 time signature, and a 4/8 note value. The bass line has a 0 and a 2. The treble line has a dotted quarter note C6, followed by an eighth rest, then a dotted quarter note D6. Measure 7 has a treble clef, a 2/4 time signature, and a 4/8 note value. The bass line has a 0 and a 2. The treble line has a dotted quarter note E6, followed by an eighth rest, then a dotted quarter note F6. The score includes various guitar techniques such as arpeggios, triplets, and fingering. The first system is marked with a 'C V' and a 'C III'. The second system is marked with a '4' and a '4'. The third system is marked with a '6' and a 'C II'. The score also includes a 'ar12' marking and a '*' symbol.

Francisco TÁRREGA (1852-1909)

ESTUDIO OSTINATO

en la mayor

Révision pour guitare de Jean-François Delcamp

♩ = 76

C II

Musical score for Francisco Tárrega's Estudio Ostinato in G major, guitar revision by Jean-François Delcamp. The score consists of four staves of music in 2/4 time, featuring a repeating eighth-note ostinato pattern. The key signature has two sharps (F# and C#). The tempo is marked as quarter note = 76. The score includes fingering numbers (1-4) and circled numbers (2, 3) indicating specific techniques or fingerings. A 'C II' marking is present above the first staff. The piece concludes with a double bar line and repeat dots.

Francisco TÁRREGA (1852-1909)

ANDANTINO

en la mayor

Révision pour guitare de Jean-François Delcamp

♩ = 104

IX

Fine

X

IX

VII

D.C. al Fine

FRANCESCO RUGGI LU PRIMM'AMMORE

Musica Napoletana (1846)

Adaptation pour guitare de Didoifif
Doigtés de Jean-François Delcamp

♩ = 63

8 *mf* 3 *mp* *rall.*

5 *a tempo* *rall.*

9 *a tempo* (5)

13 C II C II

17 (3) *mf*

21 *mp* *rall.*

Julio Salvador SAGRERAS (1879-1942)

MARIA LUISA

Mazurka Opus 19 N°2

Révision pour guitare de Jean-François Delcamp

Tiempo de Mazurka ♩ = 108

The musical score is written for guitar in 3/4 time, with a tempo of 108 beats per minute. It consists of four systems of music, each with a treble clef and a key signature of one sharp (F#). The score includes various guitar-specific notations such as fingering numbers (1-4), accidentals, and dynamic markings. The first system (measures 1-5) features a melodic line with a 4-measure phrase and a 3-measure phrase, with a circled '3' below the bass line. The second system (measures 6-10) includes a circled 'II' above the staff and a circled 'V' above the staff, with a circled '3' below the bass line. The third system (measures 11-15) includes a circled 'V' above the staff, a circled '2' above the staff, and circled '3' and '4' below the bass line. The fourth system (measures 16-20) includes a circled 'IX' above the staff and a circled 'V' above the staff. The score is marked with measure numbers 6, 11, and 16. The piece concludes with a final cadence in the fourth system.

22 ♩ V ♩ II

27 ♩ V ♩ V_Fine

33

38

43 *D.C. al Fine*

ANONYME (1870)

MI FAVORITA

Mazurca en mi

Révision de Jean-François Delcamp

The musical score is presented in five systems, each with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The piece begins with a piano (p) dynamic. The first system (measures 1-5) includes a boxed section with fingerings 1, 2, 3, 4, and 6. The second system (measures 6-9) features a repeat sign and piano (p) dynamics. The third system (measures 10-14) is marked 'CIV' and includes a circled '3' in the bass line. The fourth system (measures 15-19) is marked 'CV' and includes a circled '4' in the bass line. The fifth system (measures 20-24) includes first and second endings, with piano (p) dynamics and various fingerings throughout.

25 **CIV**

30 **CVII**

36 **CVI** *a tempo*

41 **CIV**

46

51 **CV**

Jean-François DELCAMP (1956)

NOVELETTE n°3

à Alexandra

Pour guitare

♩ = 120

Musical notation for measures 1-4. The piece is in G major (one sharp) and 3/4 time. Measure 1 starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody begins with a quarter rest, followed by a dotted quarter note G4, an eighth note A4, and a quarter note B4. The bass line consists of a dotted quarter note G2, an eighth note A2, and a quarter note B2. Measure 2 has a quarter rest, a dotted quarter note G4, and an eighth note A4. Measure 3 has a quarter rest, a dotted quarter note G4, and an eighth note A4. Measure 4 has a quarter rest, a dotted quarter note G4, and an eighth note A4. The piece ends with a double bar line. Dynamics: *mf* at the start, *cresc.* at the end.

Musical notation for measures 5-9. Measure 5 starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody begins with a quarter rest, followed by a dotted quarter note G4, an eighth note A4, and a quarter note B4. The bass line consists of a dotted quarter note G2, an eighth note A2, and a quarter note B2. Measure 6 has a quarter rest, a dotted quarter note G4, and an eighth note A4. Measure 7 has a quarter rest, a dotted quarter note G4, and an eighth note A4. Measure 8 has a quarter rest, a dotted quarter note G4, and an eighth note A4. Measure 9 has a quarter rest, a dotted quarter note G4, and an eighth note A4. The piece ends with a double bar line. Dynamics: *f* at the start, *decresc.* at the end.

Musical notation for measures 10-14. Measure 10 starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody begins with a quarter rest, followed by a dotted quarter note G4, an eighth note A4, and a quarter note B4. The bass line consists of a dotted quarter note G2, an eighth note A2, and a quarter note B2. Measure 11 has a quarter rest, a dotted quarter note G4, and an eighth note A4. Measure 12 has a quarter rest, a dotted quarter note G4, and an eighth note A4. Measure 13 has a quarter rest, a dotted quarter note G4, and an eighth note A4. Measure 14 has a quarter rest, a dotted quarter note G4, and an eighth note A4. The piece ends with a double bar line. Dynamics: *rall.* at the start, *a tempo* at the end, *mf* at the end.

Musical notation for measures 15-19. Measure 15 starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody begins with a quarter rest, followed by a dotted quarter note G4, an eighth note A4, and a quarter note B4. The bass line consists of a dotted quarter note G2, an eighth note A2, and a quarter note B2. Measure 16 has a quarter rest, a dotted quarter note G4, and an eighth note A4. Measure 17 has a quarter rest, a dotted quarter note G4, and an eighth note A4. Measure 18 has a quarter rest, a dotted quarter note G4, and an eighth note A4. Measure 19 has a quarter rest, a dotted quarter note G4, and an eighth note A4. The piece ends with a double bar line. Dynamics: *cresc.* at the start, *f* at the end, *decresc.* at the end.

Musical notation for measures 20-24. Measure 20 starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody begins with a quarter rest, followed by a dotted quarter note G4, an eighth note A4, and a quarter note B4. The bass line consists of a dotted quarter note G2, an eighth note A2, and a quarter note B2. Measure 21 has a quarter rest, a dotted quarter note G4, and an eighth note A4. Measure 22 has a quarter rest, a dotted quarter note G4, and an eighth note A4. Measure 23 has a quarter rest, a dotted quarter note G4, and an eighth note A4. Measure 24 has a quarter rest, a dotted quarter note G4, and an eighth note A4. The piece ends with a double bar line. Dynamics: *rall.* at the start, *f* at the end.

Brest, le 29 septembre 2006

Jean-François DELCAMP (1956)

CARNET DE NOTES N°5

à Marcel

Pour guitare

♩ = 116

Brest, le 29 septembre 2006

Jean-François DELCAMP (1956)

VENUSDI

de "7 jours, 7 pièces"

Pour guitare

♩ = 66
♩ V

3

5

7

9

gliss.

11

13

15

17

19

21

23

5 Brest, le 26 mai 2006

Stéphanie FORET BRETONNEUSE

2006

Pour guitare

$\text{♩} = 76$

Musical notation for measures 1-8. The piece is in 3/4 time. The first staff shows a treble clef with a key signature of one flat (B-flat). The bass clef part consists of chords and single notes, with asterisks marking specific notes. Measure 8 ends with a repeat sign.

Musical notation for measures 9-15. Measure 9 is marked with a box around the first few notes. The notation includes various rhythmic values and fingerings (1, 2, 3, 4). Asterisks mark notes in the bass line.

Musical notation for measures 16-21. This section features a prominent melodic line in the treble clef with many slurs and accents, and a supporting bass line with asterisks.

Musical notation for measures 22-27. The notation continues with complex rhythmic patterns and fingerings in both staves, with asterisks marking notes in the bass line.

Musical notation for measures 28-33. The piece continues with intricate melodic and harmonic development, including triplets and various rhythmic figures.

Musical notation for measures 34-40. The final section of the page shows the concluding phrases of the piece, ending with a double bar line.

Ludovic-Alexandre MORIN PETITE ETUDE

2006

Pour guitare

Andante

Musical notation for measures 1-5. The piece is in G major (one sharp) and 2/4 time. The tempo is marked 'Andante'. The dynamics are 'p' (piano). The notation includes fingerings (1, 2, 3, 4) and a circled '2' above the second measure. A hairpin crescendo is shown at the end of the line.

Musical notation for measures 6-11. Measure 6 starts with a circled '2' and '3' below the notes. Dynamics include 'p' and 'mf' (mezzo-forte). The tempo changes to 'a tempo'. A 'rit.' (ritardando) marking is present over measures 9-10. A repeat sign is used at the end of measure 11.

Musical notation for measures 12-16. The notation includes various fingerings and a circled '3' below the notes in measure 13. A hairpin crescendo is shown at the end of the line.

Musical notation for measures 17-22. Measure 17 has a circled '1' and '2' below the notes. A circled '2' is above the notes in measure 18. A circled '3' is below the notes in measure 19. A box highlights the first two notes of measure 17 with the instruction '8va - -' and 'IV' written above and below the notes. Dynamics include 'p'.

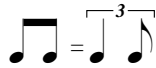
Musical notation for measures 23-28. Measure 23 has a circled '2' and '3' below the notes. Dynamics include 'p' and 'mf'. A 'rit.' marking is present over measures 26-27. A repeat sign is used at the end of measure 28. Two first endings are shown: '1.' and '2.'.

ANONYME (ca. 1940)

LE BLUES

en do

Pour guitare



C7



F7



C7



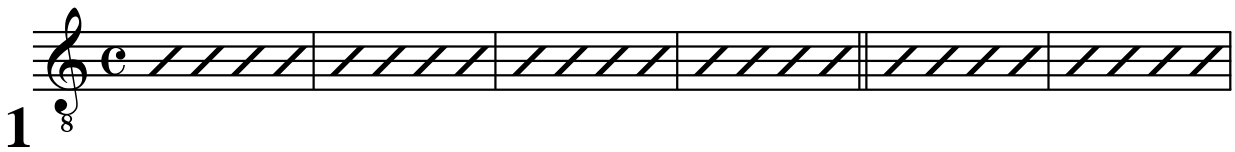
C7



F7



F7



1

C7



C7



G7



F7



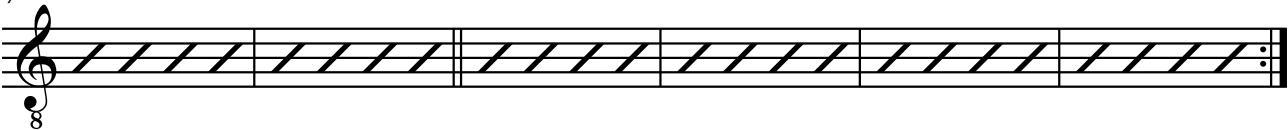
C7



G7

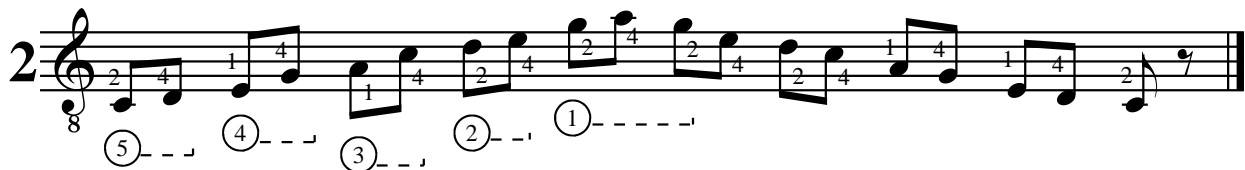


7

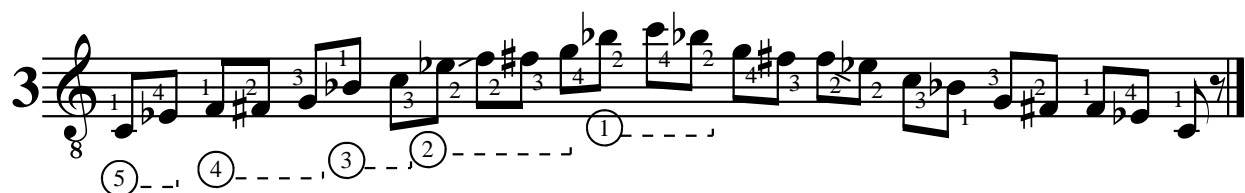


8

Gamme pentatonique / Pentatonic Scale



Gamme blues en do / C Blues scale



Giorgio SIGNORILE SUMMER SOUVENIR

2006

Pour guitare

The musical score is written for guitar in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 66. The score consists of six systems of music, each with a measure number (8, 3, 5, 7, 9, 11) at the beginning. The first system includes the lyrics 'i m a i m a' above the notes. The score features various guitar techniques: triplets, slurs, and specific fingering (1, 2, 3, 4). Dynamics include piano (p) and mezzo-forte (mf). Chord diagrams are provided for measures 7 and 9, both labeled 'C IV'. The piece concludes with a final measure in system 6.

13

15

17

CIV

19

CIV

21

CIV

23

25

p i m a

27

29

31

33

35

37

39

ritardando

4



Classical guitar 47 Exercices

Jean-François DELCAMP (1956)

EXTENSIONS

NIVEAU 4 - LIVELLO 4 - LEVEL 4 - NIVEL 4

Pour guitare

$\text{♩} = 84$

6

8

1 $\overline{\text{p}}$ 2 $\overline{\text{p}}$ 3 $\overline{\text{p}}$ 4 $\overline{\text{p}}$ 2 $\overline{\text{p}}$ 1 $\overline{\text{p}}$ 3 $\overline{\text{p}}$ 4 $\overline{\text{p}}$ 3 $\overline{\text{p}}$ 1 $\overline{\text{p}}$ 2 $\overline{\text{p}}$ 4 $\overline{\text{p}}$ 4 $\overline{\text{p}}$ 1 $\overline{\text{p}}$ 2 $\overline{\text{p}}$ 3 $\overline{\text{p}}$

7

8

1 $\overline{\text{p}}$ 2 3 4 $\overline{\text{p}}$ 2 $\overline{\text{p}}$ 1 $\overline{\text{p}}$ 3 4 $\overline{\text{p}}$ 3 $\overline{\text{p}}$ 1 $\overline{\text{p}}$ 2 4 $\overline{\text{p}}$ 4 $\overline{\text{p}}$ 1 $\overline{\text{p}}$ 2 3 $\overline{\text{p}}$

8

8

1 $\overline{\text{p}}$ 2 3 4 $\overline{\text{p}}$ 2 $\overline{\text{p}}$ 1 $\overline{\text{p}}$ 3 4 $\overline{\text{p}}$ 3 $\overline{\text{p}}$ 1 $\overline{\text{p}}$ 2 4 $\overline{\text{p}}$ 4 $\overline{\text{p}}$ 1 $\overline{\text{p}}$ 2 3 $\overline{\text{p}}$

9

8

1 $\overline{\text{p}}$ 2 3 4 $\overline{\text{p}}$ 2 $\overline{\text{p}}$ 1 $\overline{\text{p}}$ 3 4 $\overline{\text{p}}$ 3 $\overline{\text{p}}$ 1 $\overline{\text{p}}$ 2 4 $\overline{\text{p}}$ 4 $\overline{\text{p}}$ 1 $\overline{\text{p}}$ 2 3 $\overline{\text{p}}$

10

8

1 $\overline{\text{p}}$ 2 3 4 $\overline{\text{p}}$ 2 $\overline{\text{p}}$ 1 $\overline{\text{p}}$ 3 4 $\overline{\text{p}}$ 3 $\overline{\text{p}}$ 1 $\overline{\text{p}}$ 2 4 $\overline{\text{p}}$ 4 $\overline{\text{p}}$ 1 $\overline{\text{p}}$ 2 3 $\overline{\text{p}}$

Jean-François DELCAMP (1956)

GAMMES - SCALE - SCALES - ESCALAS

NIVEAU 4 - LIVELLO 4 - LEVEL 4 - NIVEL 4

Pour guitare

$\text{♩} = 116$

FA Majeur *apoyando*

11

RE mineur

12

DO Majeur

13

14 LA mineur

15 SOL Majeur

16 ||

MI mineur

RE Majeur

V IX

17

SI mineur

VI

VII

II

LA Majeur

IV IX

19

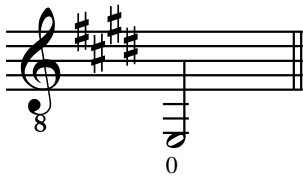
FA# mineur

(20)

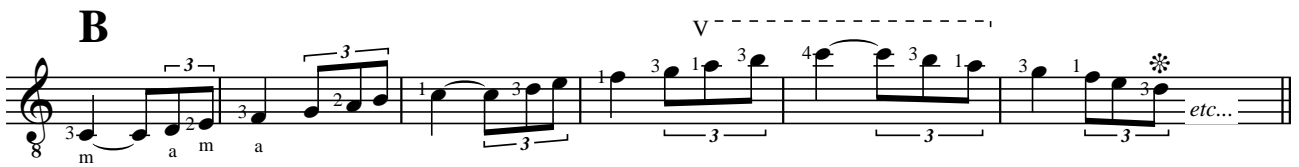
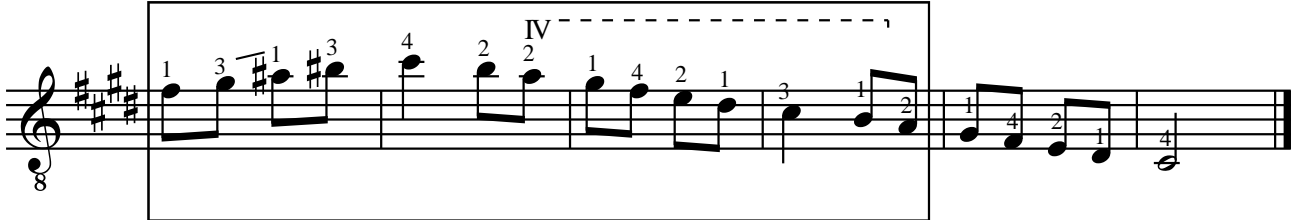
MI Majeur

IV

DO# mineur



22



Jean-François DELCAMP (1956)

LEGATO STACCATO

NIVEAU 4 - LIVELLO 4 - LEVEL 4 - NIVEL 4

Pour guitare

$\text{♩} = 80$

23 

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

FA Majeur $\text{♩} = 80$

24 



RE mineur



25 



Jean-François DELCAMP (1956)

GAMMES - SCALE - SCALES - ESCALAS

NIVEAU 4 - LIVELLO 4 - LEVEL 4 - NIVEL 4

Pour guitare

Gamme de Do majeur en sixtes ♩ = 116

26

i m i m i m i

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

p p p p p p

8 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1

② ③

Gamme de Sol majeur en octaves

27

i m i m i m

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

p p p p p p

8 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1

② ③

Gamme de Fa majeur en tierces

i m i m i m i

28

8

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

p p p p p p p p

(4) (6) (5)

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

(2) (4) (5) (6)

Gamme de Sol majeur en tierces

i m i m i m i

29

8

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

p p p p p p p p

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

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

(3) (5) (6)

Gamme de Mi majeur en dixièmes

i m i m i m i

30

8

2 2 2 4 2 4 2 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

p p p p p p p p

(4)

4 4 4 2 4 2 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

4 4 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1

Jean-François DELCAMP (1956)

LIAISONS - LEGATURE - SLURS - LIGADOS

NIVEAU 4 - LIVELLO 4 - LEVEL 4 - NIVEL 4

Pour guitare

♩ = 116

31

32

33

8 (2)

♩ = 116

34

8

8

♩ = 76

35

8

8

Jean-François DELCAMP (1956)

MORDANTS ET TRILLES

NIVEAU 4 - LIVELLO 4 - LEVEL 4 - NIVEL 4

pour les oeuvres baroques

Pour guitare

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

Mordants DO majeur - Mordents C Major ♩ = 104

36

213 213 314 314 102 102 213 213

314 314 102 102 314 314 102

Mordants RE majeur - Mordents D Major ♩ = 104

37

213 213 102 102 314 314 213 213

102 102 314 314 102 102 213

3 3

Trilles DO majeur - Trills C Major ♩ = 104

38

3141 3141 1020 1020 2131 2131 3141 3141

3 3 3 3 3 3 3 3

5 5 4 4

1020 1020 3141 3141 1020 1020 3141

3 3 3 3 3 3 3

3 3

Trilles RE majeur - Trills D Major ♩ = 104

39

1020 1020 3141 3141 2131 2131 1020 1020

3 3 3 3 3 3 3 3

4 4

3141 3141 1020 1020 2131 2131 3141

3 3 3 3 3 3 3

3 3 2

Jean-François DELCAMP (1956)

BARRÉ - BARRÉ - BARRÉ - CEJILLA

NIVEAU 4 - LIVELLO 4 - LEVEL 4 - NIVEL 4

Pour guitare

♩ = 80

42

C I C II C III C IV

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

C V C VI C VII C VIII

C IX C X C IX C VIII

C VII C VI C V C IV

C III C II C I

3
0
0
0
0
0

Jean-François DELCAMP (1956)

IMPROVISATION

NIVEAU 4 - LIVELLO 4 - LEVEL 4 - NIVEL 4

Pour guitare

Travail d'improvisation D04. 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 D04. 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 - D04. 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 - D04. 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.

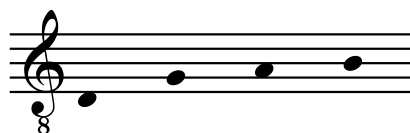


4/ Improvisez avec ces 4 notes (RE SOL LA SI) pendant 20 secondes.

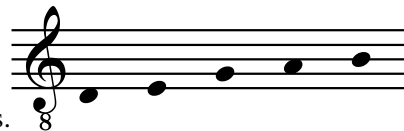
4/ Improvvisate su queste 4 note (RE SOL LA SI) per 20 secondi.

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

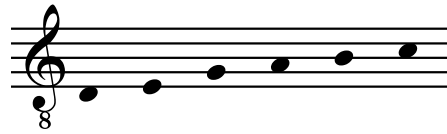
4/ Improvisad usando sólo 4 notas (RE SOL LA SI) durante 20 segundos.



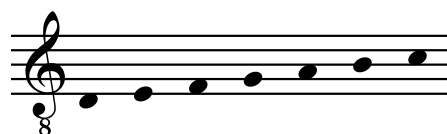
- 5/ Improvisez avec ces 5 notes (RE MI SOL LA SI) pendant 20 secondes.
 5/ Improvvisate su queste 5 note (RE MI SOL LA SI) per 20 secondi.
 5/ Improvise using only 5 notes (D E G A B) for 20 seconds.
 5/ Improvisad usando sólo 5 notas (RE MI SOL LA SI) durante 20 segundos.



- 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'.

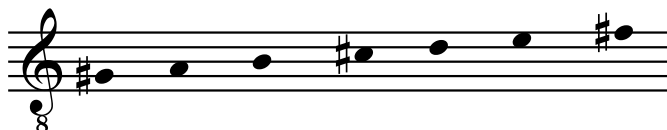


- 7/ Improvisez avec ces 7 notes (RE MI FA SOL LA SI DO) pendant 20'.
 7/ Improvvisate su queste 7 note (RE MI FA SOL LA SI DO) per 20'.
 7/ Improvise using only 7 notes (D E F G A B C) for 20'.
 7/ Improvisad usando 7 notas (RE MI FA SOL LA SI DO) durante 20'.



- 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/ Improve 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/ Improve 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/ Improve 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/ Improve 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/ Improve 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/ Improve in chords upon the harmonic sequence of Folias.
- 15/ Improvisad acordes sobre la secuencia armónica de Folias.

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

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

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

Españoleta

The musical score for 'Españoleta' is presented in four staves of guitar notation. Each staff shows a sequence of chords with fingerings and picking directions (upbow/struck 'v' and downbow/struck 'A').

- Staff 1:** Chords E, B, G, H. Fingerings: E (1, 2, 3), B (1, 2, 3), G (1, 2, 3), H (1, 2, 3, 4). Picking: v, A, v, A, v, A, v, A, v, A, v, A, v, A, v.
- Staff 2:** Chords B, G, B. Fingerings: B (1, 2, 3), G (1, 2, 3), B (1, 2, 3). Picking: v, A, v, A, v, A, v, A, v, A, v.
- Staff 3:** Chords E, I, E, E, I. Fingerings: E (1, 2, 3, 4), I (1, 2, 3, 4), E (1, 2, 3, 4), E (1, 2, 3, 4), I (1, 2, 3, 4). Picking: v, A, v, A, v, A, v, A, v, A, v, A, v.
- Staff 4:** Chords E, I, E, O, I, E. Fingerings: E (1, 2, 3, 4), I (1, 2, 3, 4), E (1, 2, 3, 4), O (1, 2, 3, 4), I (1, 2, 3, 4), E (1, 2, 3, 4). Picking: v, A, v, A, v, A, v, A, v, A, v, A, v.

19/ jouez et ornementez dans le style de l'époque : Española de Gaspar Sanz, page 16 (D03).
 19/ suonate e abbellite nello stile dell'epoca : Española di Gaspar Sanz, pag. 16 (D03).
 19/ play and ornament in the style of the period: Española by Gaspar Sanz, page 16 (D03).
 19/ tocad y ornamentad en el estilo de la época : Española de Gaspar Sanz, pagina 16 (D03).

20/ inventez et jouez vos diminutions de : Española de Gaspar Sanz, page 16 (D03).
 20/ inventate e suonate le diminuzioni di : Española di Gaspar Sanz, page 16 (D03).
 20/ make up and play your own divisions on: Española by Gaspar Sanz, page 16 (D03).
 20/ inventad y tocad vuestras disminuciones de : Española de Garpar Sanz, página 16 (D03).

Exemple de diminutions :

D02 pages 40, 41, 42 : Ferdinando CARULLI (1770-1841) - VALSE VARIEE Opus 241 - Les variations sont des diminutions de la valse.

D02 pages 52 et 53 : Fernando SOR (1778-1839) - LEÇON VIII & IX opus 60 - La leçon IX est une diminution de la leçon VIII.

D03 page 6 : Adrian LE ROY (ca. 1520-1598) - PREMIER BRANSLE DE POICTOU - Les mesures 26 à 48 sont la diminution des mesures 1 à 24.

D03 page 9 : Guillaume MORLAYE (1510?-1558?) - GAILLARDE - Les mesures 9 à 16 sont la diminution des mesures 1 à 8.

D03 page 14 : Francis CUTTING (ca. 1600) - PACKINGTON'S POUND - Les mesures 9 à 16 sont la diminution des mesures 1 à 8. Les mesures 25 à 32 sont la diminution des mesures 17 à 24. Les mesures 41 à 48 sont la diminution des mesures 33 à 40.

D03 page 17 : Gaspar SANZ (ca. 1640-1710) - GALLARDA - La deuxième partie est une diminution de la première partie.

D04 page 14 : Guillaume MORLAYE (1510?-1558?) - GAILLARDE - de "Le second livre de chansons" Paris 1553 - Les mesures 9 à 16 sont la diminution des mesures 1 à 8.

D04 page 20 : Adrian LE ROY (ca. 1520-1598) - ALMANDE "la mon amy la" - Les mesures 5 à 8 sont la diminution des mesures 1 à 4. Les mesures 13 à 16 sont la diminution des mesures 9 à 12.

D04 page 24 : ANONYME (1600) - THE SICK TUNE - Les mesures 5 à 8 sont la diminution des mesures 1 à 4. Les mesures 13 à 16 sont la diminution des mesures 9 à 12.

D05 page 30 : Robert JOHNSON (1542-1603) - ALMAN VII - Les mesures 9 à 16 sont la diminution des mesures 1 à 8. Les mesures 25 à 32 sont la diminution des mesures 17 à 24.

D06 page 18 : Adrian LE ROY (1520-1598) - PASSEMEZE - Les mesures 19 à 34 sont la diminution des mesures 3 à 18.

D06 page 66 : Mauro GIULIANI (1781-1829) - SONATINE opus 71 N°1 - Maestoso - Les mesures 17 à 32 sont la diminution des mesures 1 à 16. Les mesures 33 à 48 sont la diminution des mesures 1 à 16. Les mesures 49 à 64 sont la diminution des mesures 1 à 16.

Esempi di diminuzioni nei miei PDF :

D02 pag. 40, 41, 42 : Ferdinando CARULLI (1770-1841) - VALZER CON VARIAZIONI Opus 241 - Le variazioni sono delle diminuzioni del valzer.

D02 pag.52 e 53 : Fernando SOR (1778-1839) - LEZIONE VIII e IX opus 60 - La lezione IX è una diminuzione della lezione VIII.

D03 pag.6 : Adrian LE ROY (ca. 1520-1598) - PRIMA BRANSLE DE POICTOU - Le misure da 26 a 48 sono la diminuzione delle misure da 1 a 24.

D03 pag.9 : Guillaume MORLAYE (1510?-1558?) - GAILLARDE - Le misure da 9 a 16 sono la diminuzione delle misure da 1 a 8.

D03 pag.14 : Francis CUTTING (ca. 1600) - PACKINGTON'S POUND - Le misure da 9 a 16 sono la diminuzione delle misure da 1 a 8. Le misure da 25 a 32 sono la diminuzione delle misure da 17 a 24. Le misure da 41 a 48 sono la diminuzione delle misure da 33 a 40.

D03 pag.17 : Gaspar SANZ (ca. 1640-1710) - GALLARDA - La seconda parte è una diminuzione della prima parte.

D04 pag.14 : Guillaume MORLAYE (1510?-1558?) - GAILLARDE - da "Il secondo libro di canzoni" Paris 1553 - Le misure da 9 a 16 sono la diminuzione delle misure da 1 a 8.

D04 pag.20 : Adrian LE ROY (ca. 1520-1598) - ALMANDE "la mon amy la" - Le misure da 5 a 8 sono la diminuzione delle misure da 1 a 4. Le misure da 13 a 16 sono la diminuzione delle misure da 9 a 12.

D04 pag.24 : ANONYME (1600) - THE SICK TUNE - Le misure da 5 a 8 sono la diminuzione delle misure da 1 a 4. Le misure da 13 a 16 sono la diminuzione delle misure da 9 a 12.

D05 pag. 30 : Robert JOHNSON (1542-1603) - ALMAN VII - Le misure da 9 a 16 sono la diminuzione delle misure da 1 a 8. Le misure da 25 a 32 sono la diminuzione delle misure da 17 a 24.

D06 pag. 18 : Adrian LE ROY (1520-1598) - PASSEMEZE - Le misure da 19 a 34 sono la diminuzione delle misure da 3 a 18.

D06 pag.66 : Mauro GIULIANI (1781-1829) - SONATINA opus 71 N°1 - Maestoso - Le misure da 17 a 32 sono la diminuzione delle misure da 1 a 16. Le misure da 33 a 48 sono la diminuzione delle misure da 1 a 16. Le misure da 49 a 64 sono la diminuzione delle misure da 1 a 16.

Examples of divisions in my PDFs:

D02 pages 40, 41, 42: Ferdinando CARULLI (1770-1841) - VALSE VARIEE Opus 241 - The variations are divisions on the valse.

D02 pages 52 and 53: Fernando SOR (1778-1839) - LEÇON VIII & IX opus 60 - Leçon IX is a division on leçon VIII.

D03 page 6: Adrian LE ROY (ca. 1520-1598) - PREMIER BRANSLE DE POICTOU - Bars 26 to 48 are a division on bars 1 to 24.

D03 page 9: Guillaume MORLAYE (1510?-1558?) - GAILLARDE - Bars 9 to 16 are a division on bars 1 to 8.

D03 page 14: Francis CUTTING (ca. 1600) - PACKINGTON'S POUND - Bars 9 to 16 are a division on bars 1 to 8. Bars 25 to 32 are a division on bars 17 to 24. Bars 41 to 48 are a division on bars 33 to 40.

D03 page 17: Gaspar SANZ (ca. 1640-1710) - GALLARDA - The second section is a division on the first section.

D04 page 14: Guillaume MORLAYE (1510?-1558?) - GAILLARDE - de "Le second livre de chansons" Paris 1553 - Bars 9 to 16 are a division on bars 1 to 8.

D04 page 20: Adrian LE ROY (ca. 1520-1598) - ALMANDE "la mon amy la" - Bars 5 to 8 are a division on bars 1 to 4. Bars 13 to 16 are a division on bars 9 to 12.

D04 page 24: ANONYME (1600) - THE SICK TUNE - Bars 5 to 8 are a division on bars 1 to 4. Bars 13 to 16 are a division on bars 9 to 12.

D05 page 30: Robert JOHNSON (1542-1603) - ALMAN VII - Bars 9 to 16 are a division on bars 1 to 8. Bars 25 to 32 are a division on bars 17 to 24.

D06 page 18: Adrian LE ROY (1520-1598) - PASSEMEZE - Bars 19 to 34 are a division on bars 3 to 18.

D06 page 66: Mauro GIULIANI (1781-1829) - SONATINE opus 71 N°1 - Maestoso - Bars 17 to 32 are a division on bars 1 to 16. Bars 33 to 48 are a division on bars 1 to 16. Bars 49 to 64 are a division on bars 1 to 16.

Ejemplos de disminuciones en mis PDF :

D02 páginas 40, 41, 42 : Ferdinando CARULLI (1770-1841) – Valse Variée Opus 241 - Las variaciones son disminuciones del Vals

D02 páginas 52 y 53 : Fernando SOR (1778-1839) – Lecciones VII y IX opus 60 - La lección IX es una disminución de la lección VIII

D03 página 6 : Adrian LE ROY (ca. 1520-1598) – Primer Branle de Poictou - Los compases 26 al 48 son la disminución de los compases 1 al 24

D03 página 9 : Guillaume MORLAYE (1510 ? - 1558?) - GALLARDA - Los compases 9 al 16 son la disminución de los compases 1 al 8

D03 página 14 : Francis CUTTING (ca 1600) – PACKINGTON'S POUND - Los compases 9 al 16 son la disminución de los compases 1 al 8. Los compases 25 al 32 son la disminución de los compases 17 al 24. Los compases 41 al 48 son la disminución de los compases 33 al 40

D03 pagina 17 : Gaspar SANZ (ca. 1640-1710) - GALLARDA - La segunda parte es una disminución de la primera parte

D04 página 14 : Guillaume MORLAYE (1510?-1558?) - GALLARDA – del Segundo libro de canciones París 1553 - Los compases 9 al 16 son disminuciones de los compases 1 al 8

D04 página 24 : Adrian LE ROY (ca. 1520-1598) - ALLEMANDE "la mon ami la" - Los compases 5 al 8 son la disminución de los compases 1 al 4
Los compases 13 al 16 son la disminución de los compases 9 al 12.

D04 página 24 : ANONIMO (1600) – THE SICK TUNE - Los compases 5 al 8 son disminuciones de los compases 1 al 4. Los compases 13 al 16 son disminuciones de los compases 9 al 12.

D05 página 30 : Robert JOHNSON (1542-1603) – ALMAN VII - Los compases 9 al 16 son disminuciones de los compases 1 al 8. Los compases 25 al 32 son la disminución de los compases 17 al 24.

D06 página 18 : Adrian LE ROY (1520-1598) – PASSEMEZO - Los compases 19 al 34 son la disminución de los compases 3 al 18

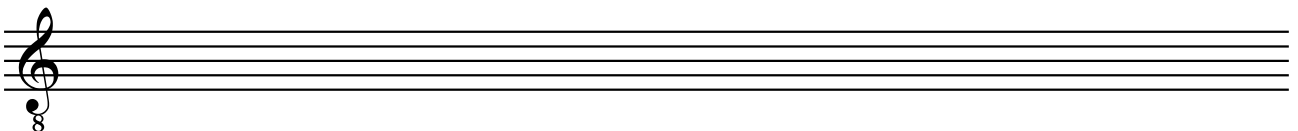
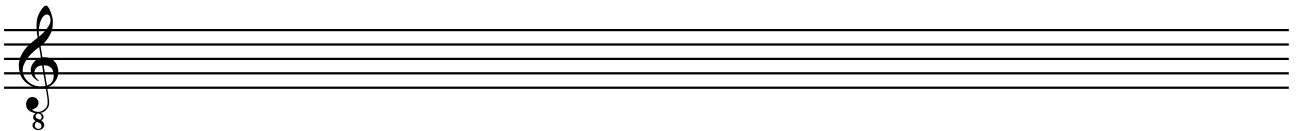
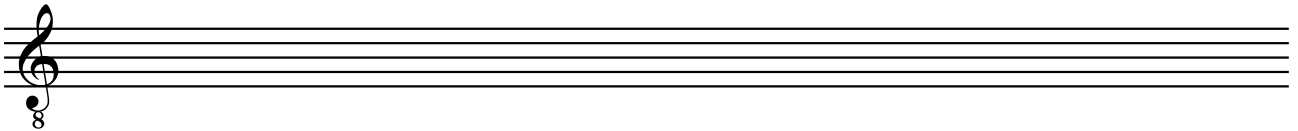
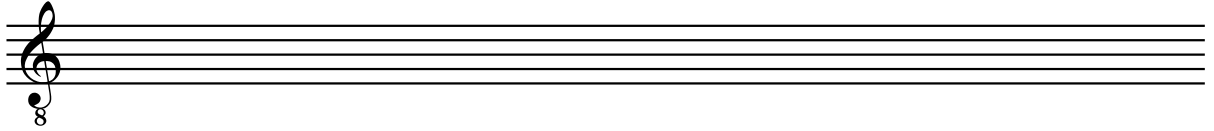
D06 página 66 : Mauro GIULIANI (1781-1829) – SONATINA opus 71 n°1 – Maestoso - Los compases 17 al 32 son la disminución de los compases 1 al 16. Los compases 33 al 48 son la disminución de los compases 1 al 16. Los compases 49 al 64 son la disminución de los compases 1 al 16.

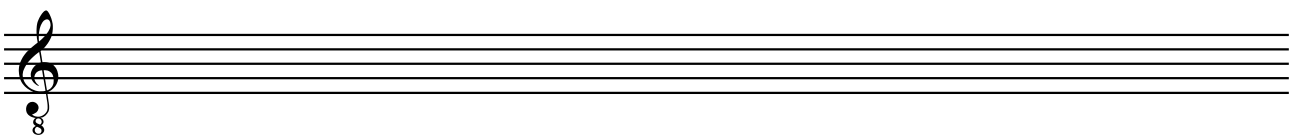
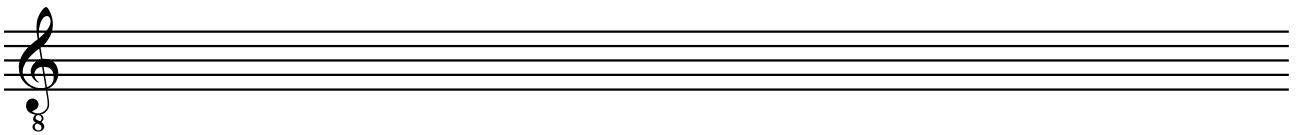
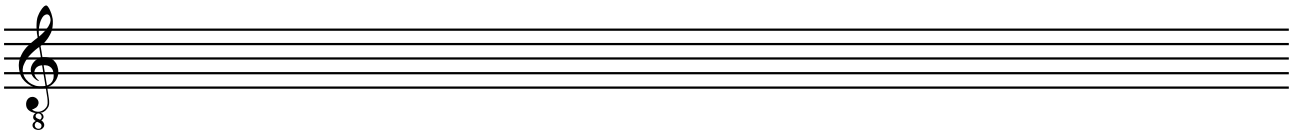
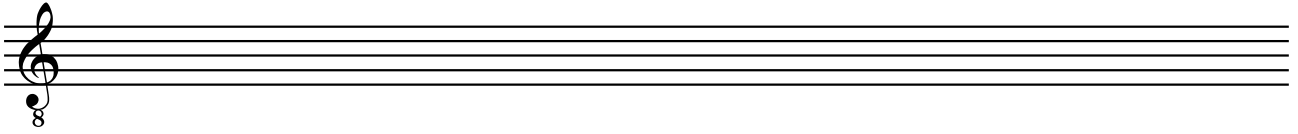
Mauro GIULIANI (1781-1829)

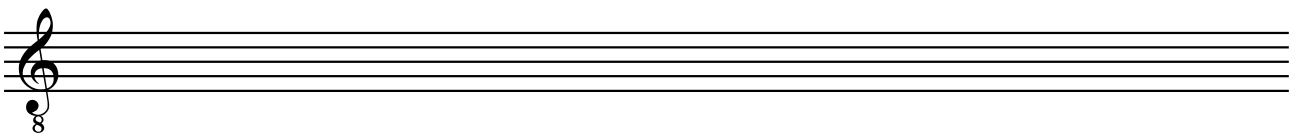
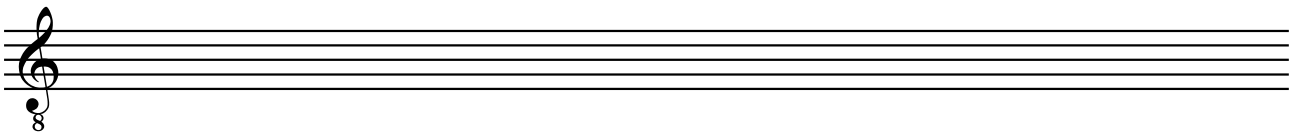
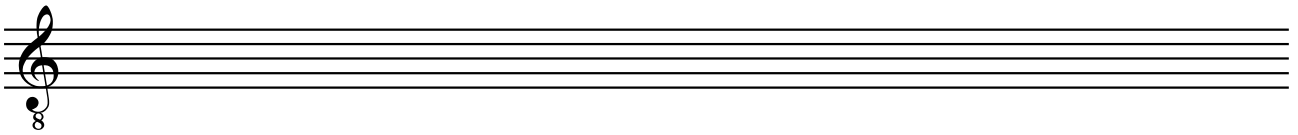
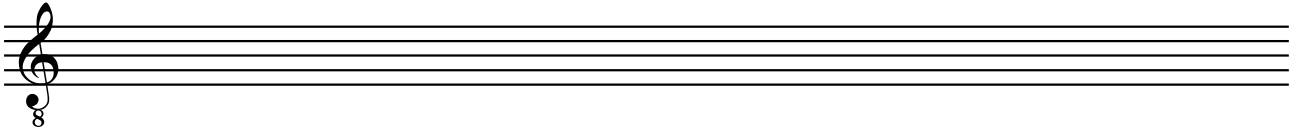
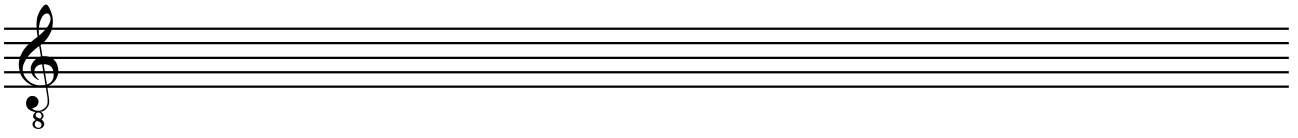
DEGLI ARPEGGI 19-47 Studio per la chitarra opera 1a

This image displays a page of musical notation for guitar arpeggios, numbered 19 through 32. Each exercise is presented on a single staff with a treble clef and a key signature of one flat (B-flat). The exercises are arranged in pairs, with the first exercise of a pair in 3/4 time and the second in 4/4 time. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests, often with accents. The exercises are designed to be played as arpeggios, as indicated by the 'A' markings below the notes. The page is a black and white scan of a printed score.

This image displays a page of musical notation for arpeggi exercises, numbered 33 through 47. Each exercise is presented on a single staff in treble clef, with a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The exercises are characterized by rhythmic patterns of eighth and sixteenth notes, often grouped in pairs or triplets. Many exercises include dynamic markings such as accents (^) and slurs. The notation includes various rhythmic values and rests, with some exercises featuring repeat signs and first/second endings. The exercises are arranged in a grid-like fashion, with some overlapping between rows. The page is numbered 134 at the bottom.







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 - Escoczeze 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 Campion : Prélude - Johann Sebastian Bach : Menuets BWV 1008 - Giuseppe Antonio Brescianello : Capriccio - Menuet - Johannes Fr. Willh. Wenkel : Musette - Leonhard Von Call : Adagio - Ferdinando Carulli : Andantino - Rondo - Prelude Op. 114 n°7 - Fernando Sor : Exercices Op. 35 n°13, 17 et 22 - Valse - Mauro Giuliani : Etude - Valse - Allegro - La Tarentella - Arpeggi Op. 1 - Anton Diabelli : Prélude n°6 Op. 103 - Niccolò Paganini : Ghiribizzi 17, 24 et 37 - Perigoldino - Dionisio Aguado : Valse - Matteo Carcassi : Valse Op. 11 - Valse Op. 23 - Minuetto Op. 14 - Minuetto Op. 21 - Johann Strauss : Lockvögel - Johann Kaspar Mertz : Valse - Napoléon Coste : Barcarolle - Francesco Roggi : Lu primm'ammore - Francisco Tárrega : Preludio pentatonica - Estudio en mi - Preludio sobre los gruppetos - Preludio en la - Estudio ostinato - Andantino - Julio Salvador Sagreras : Maria Luisa - Štěpán Rak : Nostalgický Valcik - Jean-François Delcamp : Carnet de notes n°5 - Novelette n°3 - Venusdi - Stéphanie Foret : Breutonneuse - Ludovic-Alexandre Morin : Petite étude - Giorgio Signorile : Summer souvenir - Jean-François Delcamp : Exercices : Éteinte des résonances - Legato staccato - Liaisons - Mordants et trilles - Arpèges - Gammes - Cejilla - Extensions - Improvisation.

Volume D05 - Luys de Narváez : Cancion del Imperador - Guardame las vacas - Tres diferencias - Hans Neusiedler : Wascha mesa - Alonso Mudarra : Romanesca - Gallarda - Adrian Le Roy : Branle de Bourgogne n° 2 - Giulio Cesare Barbetta : Moresca detta le canarie - Santino Garsi da Parma : Ballo - Anonyme : Vaghe bellezze et bionde, Danza, Gagliarda, Bianca fiore, Passacaglia, Se io m'accorgo ben d'un altro amante, Saltarello - John Dowland : Lady Laiton's almain - Jean Baptiste Besard : Ballet - Robert Johnson : Alman VII - Gaspar Sanz : 2 Canarios - Preludio - PAVANAS por la D - François Campion : Prélude - Gigue - Santiago de Murcia : Prélude - Allegro - Notenbüchlein Für A. M. Bach : Menuet Anh. 132 - Johann Sebastian Bach : Prélude BWV 1007 - Giuseppe Antonio Brescianello : Allegro - François de Fossa : Campanella - Fernando Sor : Valse Op. 13 - Leçon Op. 31 n°21 - Exercice Op. 35 n°8 - Leçon Op. 60 n°18 - Mauro Giuliani : Arpeggi - Niccolò Paganini : Ghiribizzo 38 - Sonata n°4 - Dionisio Aguado : Ejercicio n°10 et 19 - Matteo Carcassi : Etudes Op. 60 n°1, 3, 16 et 18 - Johann Strauss : Idyllen - Johann Kaspar Mertz : Ländler Op. 9 n°4 - Ländler Op. 12 n°1 - Napoléon Coste : Etudes Op. 38 n°1 et 2 - Etude n°13 - Leçon n°24 - Cristóbal Oudrid : El postillon de la rioja - Julián Arcas : Manuelito - La Saltarina - Preludio - Francisco Tárrega : Lágrima - Estudio en forma de Minuetto - Estudio en mi - 4 Estudios - Anonyme : Melodía de Sor - Antonio Jiménez Manjón : Balada - Salvador Resgrasa : ¿Cómo le va del ojo? - Julio Salvador Sagreras - Leccion n°11 - Enrico Aloisi : Estelle - Zequinha de Abreu : Tardes em Lindoia - Amando sobre o Mar - João Teixeira Guimarães : Sons de Carrilhães - Agustín Barrios Mangoré : El Sueño de la Muñequita - Estudio del ligado - Américo Jacomino : Arrepentida - Jean-François Delcamp : Berceuse - Préludes n°1 et 2 - Tango - Mordants et trilles - Arpèges - Cejilla - Éteintes - Extensions - Gammes - Harmoniques - Liaisons - Polyphonie - Vélocité - Triolets - Pierre Tremblay : Contine.

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

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

Volume D07 - Luys de Narváez : Baxa de contrapunto - Conde claros - Bálint Bakfark : Non dite mai - Alonso Mudarra : Fantasias 10 et 14 - Adrian Le Roy : Fantasia 2 - Giulio Cesare Barbetta : Moresca detta il mattacino - John Dowland : Melancholy galliard - Sir John Smith, his almain - Sylvius Leopold Weiss : Prelude de la suite IV - Ludovico Roncalli : Gigua - Jean-Philippe Rameau : Le Lardon - Menuet en rondeau - Les Tricotets - Johann Sebastian Bach : Préludes BWV 846, 998 et 999 - Allemande BWV 996 - Sarabande BWV 997 - Domenico Scarlatti : Sonate K 322 - Georg Friedrich Händel : Fughette - Fernando Sor : Etude Op. 6 n°11 - Les folies d'Espagne - Menuetto Op. 22 - Anton Diabelli : Menuet - Julián Arcas - Bolero - Luigi Legnani : Caprice n°5 - Matteo Carcassi : Etude n°20 - Johann Kaspar Mertz : Capriccio - Félix Mendelssohn-Bartholdy : Romance sans paroles Op. 19 - Frédéric Chopin : Valse n°2 Op. 34 - Antonio Cano-Curriela : El Delirio - Juan Parga : Guarija - Edvard Grieg : Melodie - Juan Alais : La Mendozina - Francisco Tárrega : ¡Adelita! - Pavana - Preludio 2 - Maria - Pepita - Oremus - Paquito - Carlos García Tolsa : Maruja - Ernesto Júlio Nazareth : Odeon - Antonio Jiménez Manjón : Tu y yo - La Mariposa - Erik Satie : Gymnopédie n°1 - Enrique Granados : Valse I - Dedicatoria - Miguel Llobet : El Testament d'Amelia - Zequinha de Abreu : Tico-tico - João Teixeira Guimarães (Pernambuco) : Recordando Nazareth - Pó de Mico - As embotadas do Norte - Agustín Barrios Mangoré : Villancico de Navidad - London Carapé - Preludio en do menor - Carlos Gardel : Por una cabeza - Jean-François Delcamp : Tiento de Saturne - Tango en mi majeur Op. 3 - 6 variations sur la Partida - 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 - Rumbos de la calleta Op. 71 - Enrique Granados : Danza Española n°5 Op. 37 - Joaquim Malats : Serenata Española - Manuel de Falla - Homenaje - Miguel Llobet : Estudio en mi mayor - El Mestre - El Noi de la Mare - Agustín Barrios Mangoré : Estudio de concierto - La catedral - Las abejas - Manuel María Ponce - Valse - Jean-François Delcamp : Exercices : Mordants et trilles.

Volume D10 - François Couperin : Les Baricades Mistérieuses - Tomaso Giovanni Albinoni : Adagio - Jean-Philippe Rameau : Le rappel des oiseaux. John Dowland : Forlone hOp. fancy. Domenico Scarlatti : Sonate K. 146 / L. 349. Johann Sebastian Bach : Prélude BWV 996 - Fugue BWV 998 - Prélude BWV 1006a. Padre Antonio Soler : Sonate n° 84. Fernando Sor : Largo Op. 7 - Variations sur un thème de Mozart Op. 9. Francisco Tárrega : Fantasia Traviata - Fantasia Marina - Isaac Albéniz : Torre Bermeja Op. 92 - Cadiz, Op. 47 - Mallorca Op. 202 - Enrique Granados : Danza Española n°10 - Danza Española n°4 - La Maja de Goya - Claude Debussy : La fille aux cheveux de lin - Miguel Llobet : Scherzo-Vals - Agustín Barrios Mangoré : El ultimo tremolo - Choro da Saudade - Cueca - Frédéric 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 - **José Vinas** : Fantasia Original.

Francisco Tárrega : Integral de las obras de concierto - Preludio, sobre un tema de Mendelssohn - Preludio n° 6 - La Cartagenera - Estudio en si menor - Danza Mora - Preludio n° 4 - Lágrima - ¡Adelita! - Pavana - Estudio, sobre un tema de Wagner - Estudio, sobre un tema de Verdi - Estudio de Velocidad - Preludio, en mi mayor - Preludio, pentatonica - Preludio n° 5 - Minuetto - Estudio, en mi menor - Malagueña, Fácil - Preludio n° 2 - Preludio sobre los gruppetos - Isabel, valse de Strauss - Estudio en forma de Minuetto - Estudio en arpeggios - Danza Odalisca - Recuerdos de la Alhambra - Preludio n° 13 - Preludio n° 7 - Preludio n° 8 - Maria, Gavota - Las dos hermanitas - Estudio Brillante de Alard - ¡Sueño! - Preludio n° 9 - Gran vals - Estudio en terceras - Alborada - Estudio de Damas - El Carnaval de Venecia - Preludio, en la menor - Preludio n° 12, en la menor - Preludio n° 14, sobre Bach - Estudio ostinato, en la mayor - Estudio de escalas - ¡Marieta! - Andantino - Gran jota de concierto - Preludio n° 1 - Preludio n° 10 - Rosita, Polka - La Mariposa - Fantasia Traviata - Endecha - Preludio n° 11 - Pepita - Vals - Capricho Árabe - Preludio, en ré mayor - Oremus - Estudio de Cramer - El Columpio - Fantasia Marina - Preludio n° 3 - Preludio en sol mayor - Estudio sobre "J'ai du bon tabac" - Mazurka, en sol - Tango - Preludio en do mayor - Paquito - Sueño.

Miguel Llobet : Obras para guitarra - Romanza, Estudio capricho, Estudio en mi mayor, Mazurka, Variaciones sobre un tema Op. 15 de Sor, Scherzo-Vals, Respuesta, Prelude-Original en mi mayor, Preludio en ré mayor, Preludio in mi mayor, Preludio en la mayor, La Filla d'el Marxant, Plany, Lo Fill del Rei, Cançó de Lladre, El Testament d'Amelia, El Noi de la Mare, Lo Rossinyol, L'Hereu Riera, El Mestre, La nit de Nadal, La Filadora, La Pastoreta.

Enrique Granados : 12 Danzas Españolas Op. 37 : Galante, Oriental, Fandango, Villanesca, Andaluza, Rondalla aragonesa, Valenciana, Sardana, Romántica, Melancolica, Arabesca, Bolero. Valses poeticos.

Isaac Albeniz : Suite española Op. 47 : Granada, Cataluña, Sevilla, Cadiz, Asturias, Aragon, Castilla, Cuba. España Op. 165 : Prélude, Tango, Malagueña, Serenata, Capricho, Zortzico.

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

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

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

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

Jean-François Delcamp : Viviane, Op. 1 - **Trois jours**, Op. 2 : *Dimanche, Lundi, Mardi* - **Deux tangos**, Op. 3 - **Deux préludes**, Op. 4 - **Impromptu n°1**, Op.5 - **Quatre pièces**, Op. 6 : *Rue des Trois Frères, Vieux réveil, Paquet de cigarettes vide, La boutique du magicien distrait. Deux pièces tendres*, Op. 7 : *Petit rondo, Chanson de Moky et Poupy*. - **Papier recyclé et Fugue**, Op. 8 - **Pendant la nuit**, Op. 9 : *Tiento de Saturne, Le rêve d'une lampe de chevet, La voiture tombe en panne*. - **Réels et imaginaires**, Op. 10 : *Le caméléon en retard, La girafe a reçu du courrier, Danse des ptérodactyles, Picking du concombre de mer, Danseurs-visages, Prélude court, L'albatros rêve dans le ciel, Valse des mésanges, Dans les ramures. Promenade*, Op. 10 - **Suite des masques**, Op. 11. - **Sous le règne du Do**, Op. 12 : *Villanesca, La plage de la rue des 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 travers - Milonga d'hiver*. - **Prélude n°7**, Op. 24 - **Sonate Medina del Campo**, Op. 25 - **Deux choros**, Op. 26 : *Choro bicornu - 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*.