

---

---

# D05 Intermediate Level

## Sheet music

### For classical guitar

---

---

---

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

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

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

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

Jean-François DELCAMP



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

Si vous êtes professeur de guitare et participez régulièrement aux discussions du forum, vous êtes autorisé à donner des copies imprimées sur papier à vos élèves. L'aide que vous apportez aux membres du forum est la contrepartie demandée à l'offre gratuite des documents mis à votre disposition sur les forums. Si vous cessez de répondre à l'obligation de publier au minimum un message par mois, vous devez cesser d'utiliser les documents de Delcamp.net.

Les publications de Delcamp.net sont mises à jour plusieurs fois par an. Vous pouvez signaler les fautes ou erreurs contenues dans cette édition sur les forums prévus à cet effet.

Modalités de participation aux forums Internet de Delcamp.net : Ces forums sont respectueux du droit d'auteur, ils sont gratuits et sans publicité. Ces forums offrent aux utilisateurs inscrits un espace de discussion où ils s'apportent une aide mutuelle. En contrepartie, il est demandé aux utilisateurs de respecter les règles et modalités de participation au forum.

Jean-François DELCAMP

**Prefazione** Questa edizione è riservata all'uso personale dei membri del forum Delcamp.net. Gli spartiti, i corsi di chitarra in linea, le registrazioni audio e video di Delcamp.net sono gratuiti e liberi da diritti solo per uso individuale e non commerciale. Non siete autorizzati a distribuire copie del materiale né nel formato proposto, né dopo conversione in altri formati.

Se siete insegnanti di chitarra e partecipate regolarmente alle discussioni del forum, siete autorizzati a distribuire copie stampate ai vostri allievi. Il vostro aiuto ai membri è la contropartita richiesta per poter usufruire del materiale offerto gratuitamente sul forum. Nel caso cessate di rispondere all'obbligo di pubblicare almeno un messaggio al mese, dovete cessare l'utilizzo del materiale di Delcamp.net.

Le pubblicazioni di Delcamp.net vengono aggiornate più volte all'anno. Potete segnalare gli errori contenuti in questa edizione sui forum previsti per questo scopo.

Modalità di partecipazione ai forum Internet di Delcamp.net: I forum rispettano i diritti d'autore, sono gratuiti e privi di pubblicità. Offrono agli iscritti un luogo di discussione in cui prestarsi aiuto reciproco. Come contropartita viene richiesto agli utilizzatori di rispettarne le regole e le modalità di partecipazione.

Jean-François DELCAMP

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

If you are a guitar teacher and regularly participate in the forum's discussions, you are authorised to provide printed copies to your pupils. Helping out forum members is what is asked from you in compensation for the free documents at your disposal on the forums. If you cease your contribution of at least one post to the forum each month, you must stop using documents found on Delcamp.net. Publications on Delcamp.net are revised many times a year. You can mention typos or errors found on this publication on the relevant forums.

Modalities for Delcamp.net internet forums: These forums respect copyrights, are free and publicity free. These forums offer to suscribing members a discussion space where they find mutual help. Members are asked to respect the forum modalities and rules.

Jean-François DELCAMP

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

Si usted es profesor de guitarra y participa con regularidad en las discusiones del foro, está autorizado para distribuir entre sus alumnos copias impresas sobre papel. La ayuda que usted aporta a los miembros del foro es la contrapartida de la oferta gratuita de documentos puestos a su disposición en los foros. En el supuesto de que usted dejara de observar la obligación de publicar un mínimo de un mensaje por mes, deberá dejar de utilizar la documentación de Delcamp.net.

Las publications de Delcamp.net se actualizan varias veces cada año. Ustedes pueden señalar las faltas o errores contenidos en esta edición en los foros correspondientes.

Condiciones de participación en los foros internet de Delcamp.net: Estos foros respetan el derecho de autor, son gratuitos y sin publicidad. Los foros ofrecen a los usuarios inscritos un espacio de discusión en el que aportan una ayuda recíproca. Como contrapartida, se solicita de los usuarios el respeto de las reglas y condiciones de participación en el foro.

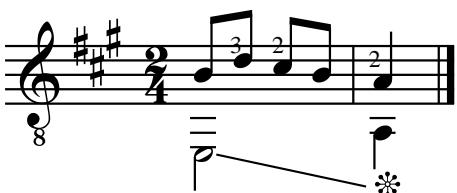
Jean-François DELCAMP

# Symboles / Simboli / Symbols / Símbolos

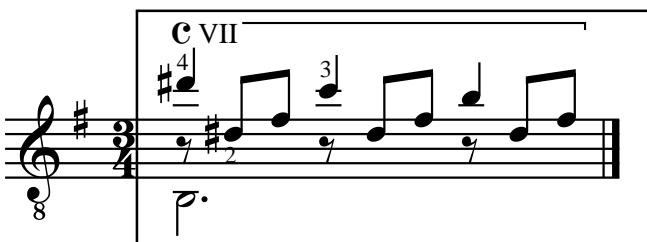
- |  |  |
|--|--|
| 1 2 3 4 - Doigts de la main gauche.<br>- Dita della mano sinistra.<br>- Fingers of the left hand.<br>- Dedos de la mano izquierda. | p i ma - Pouce, index, majeur et annulaire.<br>- Pollice, indice, medio e anulare.<br>- Thumb, index, middle-finger, and ring-finger.<br>- Pulgar, indice, medio y anular. |
|--|--|

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

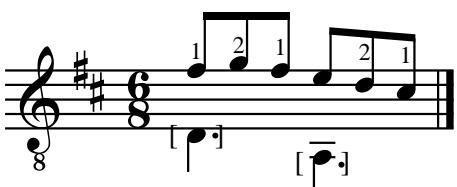
**CII CV CIX** - Frette où le premier doigt fait un barré.  
**CII CV CIX** - Tasto che il primo dito preme per fare un barré.  
**CII CV CIX** - Fret where the first finger makes a barré.  
**CII CV CIX** - Traste donde debe extenderse el dedo primero para formar una cejilla.



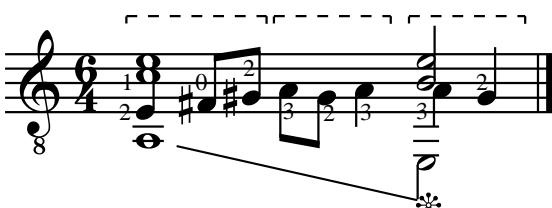
- Stopper la résonance de la note précédente.
- Fermare la risonanza della nota precedente.
- Damp the preceding note.
- Detener la resonancia de la nota precedente.



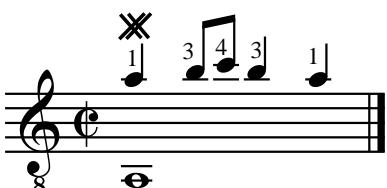
- Les passages difficiles sont encadrés.
- I passaggi difficili sono incorniciati.
- Difficult passages are highlighted in a box.
- Los pasajes más difíciles están enmarcados.



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



✗ - vibrato (Gaspar Sanz)

Alonso MUDARRA (1510-1580)

# GALLARDA

de "Tres libros de musica en cifra para vihuela" (Sevilla, 1546).

Adaptation pour guitare de Jean-François Delcamp

The sheet music consists of eight staves of musical notation for guitar, starting at measure 1 and ending at measure 22. The key signature is F major (one sharp). The tempo is indicated as =FA# and =120. Measure 1 starts with a 3/2 time signature. Measures 2 through 18 are in 2/2 time. Measures 19 through 22 are in 3/2 time. The notation uses standard musical symbols like notes, rests, and clefs, along with specific markings such as asterisks (\*) and circled numbers (e.g., ③, ④) above certain notes. Measure 11 features a melodic line with a bracket labeled 'C I'. Measure 19 features a melodic line with a bracket labeled 'C II'. Measures 22 concludes with a dashed line and a fermata over the final note.

# Luys de NARVÁEZ (ca. 1500-1555)

## DIFERENCIAS SOBRE GUARDAME LAS VACAS

"Los seys libros del Delphin de música de cifra para tañer vihuela" (Valladolid, 1538)

Adaptation pour guitare de Jean-François Delcamp

(3) =FA#  
*Primera diferencia* ♩ = 160

Musical score for 'The Star-Spangled Banner' in G major, 8/8 time. The score shows measures 4 and 5. Measure 4 starts with a half note followed by a eighth-note triplet (2, 3). It continues with eighth notes (0, 2, 3), a quarter note (1), a eighth-note triplet (1, 4), another eighth note (1), and a eighth-note triplet (2, 3). Measure 5 begins with a eighth note (3), followed by a eighth-note triplet (3, 4). The vocal line includes several grace notes marked with asterisks (\*).

The musical score consists of two staves. The top staff starts with a measure number 7, a treble clef, and a key signature of one sharp. It contains a series of eighth-note patterns with various grace notes and slurs. The bottom staff starts with a measure number 8, a bass clef, and a key signature of one sharp. It features sustained notes with grace notes and slurs. Measure 8 concludes with a repeat sign and a double bar line.

Musical score for page 10, measures 10-11. The score consists of two staves. The top staff uses a treble clef and a common time signature. The bottom staff uses a bass clef and a common time signature. Measure 10 starts with a dotted half note followed by a sixteenth-note pattern (1, 4, 0, 1, 4). Measure 11 starts with a dotted half note followed by a sixteenth-note pattern (4, 2, 4, 2, 4).

Musical score for piano, page 13, measures 1-10. The score consists of two staves. The top staff uses a treble clef and common time (indicated by '8'). The bottom staff uses a bass clef and common time (indicated by 'P'). Measure 1 starts with a dotted half note followed by a quarter note. Measures 2-4 show a sequence of eighth notes with fingerings: 1, 4, 4; 1, 4, 1, 4. Measures 5-7 continue this pattern with different fingerings: 0, 1, 4; 4, 2, 4; 2, 4. Measures 8-10 conclude the section with fingerings: 1, 1, 3; 1, 1, 3; 1, 2.

*Tercera diferencia*

Musical score for *Tercera diferencia*. The score consists of two staves. Measure 16 starts with a dotted eighth note followed by a sixteenth note. Measure 17 continues with sixteenth-note patterns. Measure 18 shows a bass line with eighth notes. Measures 19 and 20 show more complex sixteenth-note patterns with circled numbers (3 and 4) indicating fingerings. Measure 21 begins with a bass line. Measure 22 concludes the section with a sixteenth-note pattern.

*Quarta diferencia*

Musical score for *Quarta diferencia*. The score consists of two staves. Measures 25 and 26 show sixteenth-note patterns with circled numbers (1, 2, 3, 4). Measure 27 continues with sixteenth-note patterns. Measure 28 concludes the section with a sixteenth-note pattern.

Musical score for *Quarta diferencia*. The score consists of two staves. Measures 28 and 29 show sixteenth-note patterns. Measure 30 begins with a bass line. Measure 31 concludes the section with a sixteenth-note pattern.

Musical score for *Quarta diferencia*. The score consists of two staves. Measures 31 and 32 show sixteenth-note patterns. Measures 33 and 34 conclude the section with a sixteenth-note pattern.

Luys de NARVÁEZ (ca. 1500-1555)  
**TRES DIFERENCIAS POR OTRA PARTE**  
 "Los seys libros del Delphin de música de cifra para tañer vihuela" (Valladolid, 1538)

Adaptation pour guitare de Jean-François Delcamp

(3)=FA#

*Primera diferencia*



3

5

7

*Segunda diferencia*

9

12

14

16

18

*Tercera diferencia*

21

23

25

27

29

# Luys de NARVÁEZ (ca. 1500-1555)

## CANCION DEL EMPERADOR

du troisième livre de "Los seys libros del Delphin de música de cifra para tañer vihuela" (Valladolid, 1538)

Adaptation pour guitare de Jean-François Delcamp

The sheet music consists of ten staves of musical notation for guitar, starting at measure 1 and ending at measure 32. The key signature is G major (one sharp). The tempo is indicated as  $\text{d} = 60$ . Measure numbers are provided above each staff. The notation includes standard musical notes and rests, as well as specific guitar tab-like markings below the notes, such as fingerings (e.g., 1, 2, 3, 4) and strumming patterns (e.g., 0, 1, 2, 3, 4, 8). There are also several asterisks (\*) placed above certain notes or groups of notes. The music is divided into sections by measure numbers: 1-4, 5-8, 9-12, 13-16, 17-20, 21-24, 25-28, 29-30, and 31-32. A section header "C III" is located above the 21st measure.

The sheet music consists of ten staves of musical notation, likely for a solo instrument like flute or recorder. The music is in common time and includes the following measures:

- Staff 1 (Measures 37-41):** Includes fingerings (e.g., 2, 1, 1), dynamic markings (e.g.,  $\text{p}$ ,  $\text{f}$ ), and a circled '3' above a measure.
- Staff 2 (Measures 42-46):** Includes fingerings (e.g., 3, 4, 2, 1), dynamic markings (e.g.,  $\text{p}$ ,  $\text{f}$ ), and circled '3' and '4' above measures.
- Staff 3 (Measures 47-51):** Includes fingerings (e.g., 3, 2, 1, 0) and dynamic markings (e.g.,  $\text{p}$ ,  $\text{f}$ ).
- Staff 4 (Measures 52-56):** Includes fingerings (e.g., 4, 3, 2, 1, 0) and dynamic markings (e.g.,  $\text{p}$ ,  $\text{f}$ ), with circled '2' above a measure.
- Staff 5 (Measures 57-61):** Includes fingerings (e.g., 3, 2, 1, 0) and dynamic markings (e.g.,  $\text{p}$ ,  $\text{f}$ ), with circled '3' above a measure.
- Staff 6 (Measures 62-66):** Includes fingerings (e.g., 4, 3, 2, 1, 0) and dynamic markings (e.g.,  $\text{p}$ ,  $\text{f}$ ), with circled '3' above a measure.
- Staff 7 (Measures 67-71):** Includes fingerings (e.g., 3, 2, 1, 0) and dynamic markings (e.g.,  $\text{p}$ ,  $\text{f}$ ), with circled '3' above a measure.
- Staff 8 (Measures 72-76):** Includes fingerings (e.g., 4, 3, 2, 1, 0) and dynamic markings (e.g.,  $\text{p}$ ,  $\text{f}$ ), with circled '3' above a measure.
- Staff 9 (Measures 77-81):** Includes fingerings (e.g., 4, 3, 2, 1, 0) and dynamic markings (e.g.,  $\text{p}$ ,  $\text{f}$ ), with circled '3' above a measure.
- Staff 10 (Measures 82-86):** Includes fingerings (e.g., 4, 3, 2, 1, 0) and dynamic markings (e.g.,  $\text{p}$ ,  $\text{f}$ ), with circled '3' above a measure.

**Giulio Cesare BARBETTA** (ca. 1540-1603)  
**MORESCA DETTA LE CANARIE**  
de "Intabolatura di liuto" (Venezia 1585)

Adaptation pour guitare de Jean-François Delcamp

(3) =FA#       $\text{♩} = 63$



6



12



17



22



28

33

38

43

48

53

# John DOWLAND (1563-1626)

## LADY LAITON 'S ALMAIN

Almain

Adaptation pour guitare de Jean-François Delcamp

(3) =FA#       $\text{C} = 63$

C II

C II

C II

C IV

C II

C IV

C II

C II

C IV

C II

Alonso MUDARRA (1510-1580)  
**ROMANESCA sobre "o guardame las vacas"**

de cinco maneras, para vihuela  
 de "Tres libros de musica en cifra para vihuela" (Sevilla, 1546).

Adaptation pour guitare de Jean-François Delcamp

③ =FA#       $\text{♩} = 88$

C III

C I

5

9

13

17

21

C III

C II

25

**C I**

29

**C III** — **C V**

32

**C I**

35

\*

39

42

**C I**

45

**C III**

48

Hans NEUSIEDLER (1508-1563)

# WASCHA MESA

de "Lautenbuch", Nurenberg

Adaptation pour guitare de Jean-François Delcamp

The sheet music consists of eight staves of musical notation for guitar, arranged vertically. The tempo is indicated as  $\text{♩} = 76$ . The key signature is one flat, and the time signature is common time (indicated by 'C'). Fingerings are shown above the notes, and dynamic markings like 'p' (piano) and '\*' (staccato) are included. Measure numbers 1 through 16 are marked at the beginning of each staff. The music features a mix of eighth and sixteenth-note patterns, with some measures containing rests or sustained notes.

19

C I

22

**Der hupff auff**

$\bullet = 76$

25

31

38

45

52

59

Adrian LE ROY (ca. 1520-1598)  
**SECOND BRANLE DE BOURGONGNE**

de "Premier livre de tablature de guiterre" Paris 1551, folio 21v

Révision pour guitare de Jean-François Delcamp

♩ = 84

C VII

6

10

15

20

24

C VII

# ANONYME

## VAGHE BELLEZZE ET BIONDE TRECCIE D'ORO VEDI CHE PER TE MORO

d'après "La Gratia d'Amore" de Cesare Negri (1602), transcrit par Oscar Chilesotti (1848-1916)

Révision de Jean-François Delcamp

(6) =RE      **Andante**

7      (2)

13      **Fine**

19      **D.C. al Fine**

# ANONYME DANZA

d'après un manuscrit pour luth transcrit par Oscar Chilesotti (1848-1916)

Révision de Jean-François Delcamp

(6) =RE      **Andante**

# ANONYME

## IL BIANCO FIORE

d'après un manuscrit pour luth transcrit par Oscar Chilesotti (1848-1916)

Révision de Jean-François Delcamp

(6) =RE      **Allegro**

2131      **C II** —

5

10

15

21

# ANONYME PASSACAGLIA

d'après un livre pour luth transcrit par Oscar Chilesotti (1848-1916)

Révision de Jean-François Delcamp

**Allegretto**

(6)=RE

4

7

11

15

**(2)**

# ANONYME GAGLIARDA

d'après un manuscrit pour luth transcrit par Oscar Chilesotti (1848-1916)

Révision de Jean-François Delcamp

**Moderato**

(6)=RE

1

2

3

4

5 ar7

6

7

8

9

10

11

12

13

# ANONYME

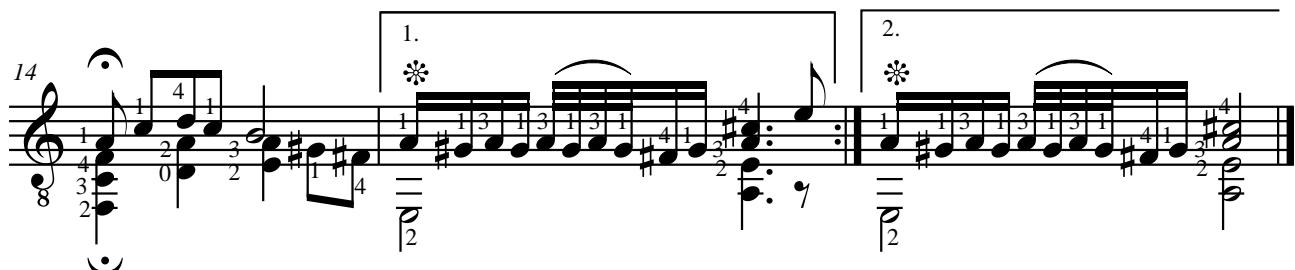
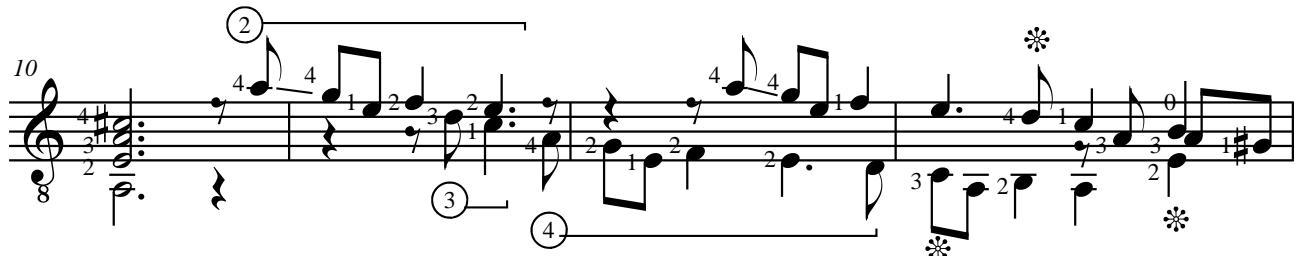
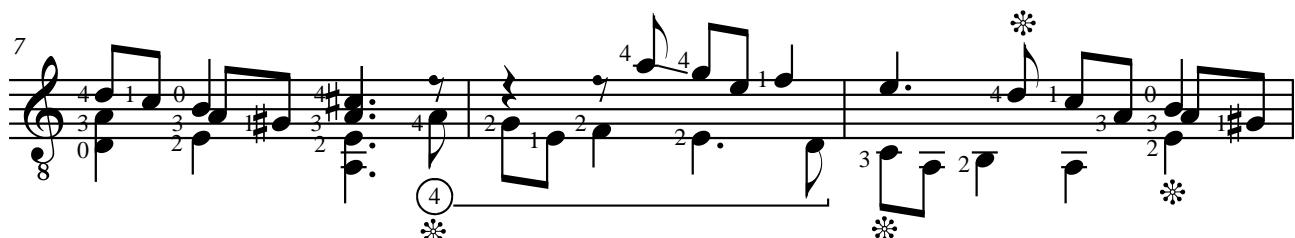
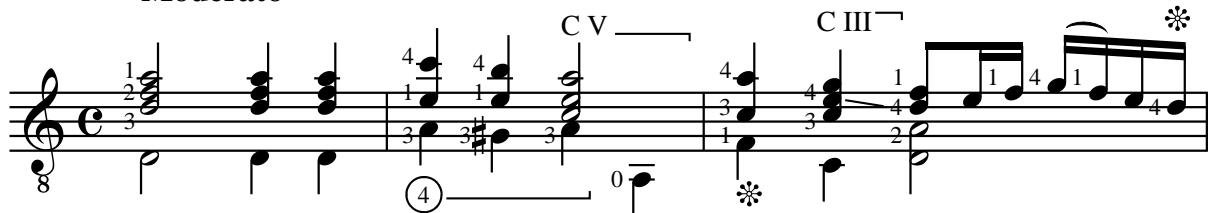
## SE IO M'ACCORGO BEN MIO D'UN ALTRO AMANTE

d'après un manuscrit pour luth transcrit par Oscar Chilesotti (1848-1916)

Révision de Jean-François Delcamp

(6) =RE

**Moderato**



# ANONYME SALTARELLO

d'après un manuscrit pour luth transcrit par Oscar Chilesotti (1848-1916)

Révision de Jean-François Delcamp

(6)=RE

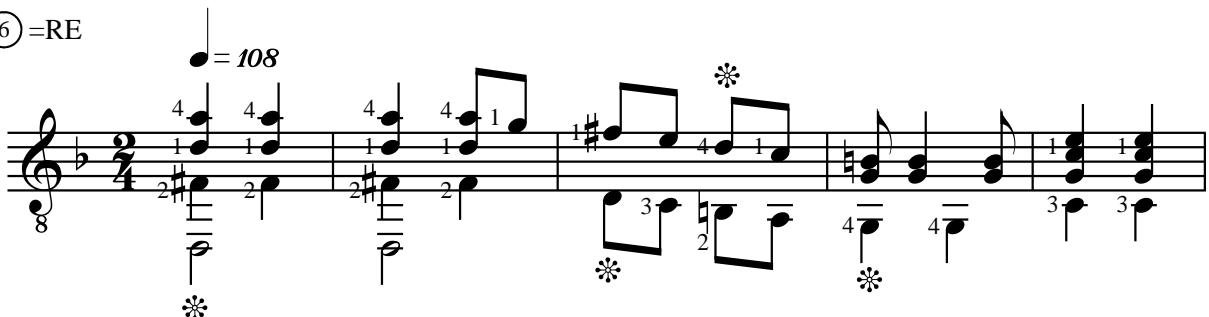
**Allegro**

# Santino GARNI da PARMA (1542-1603)

## BALLO DEL SERENISSIMO DUCA

Adaptation pour guitare de Jean-François Delcamp

(6) =RE



Measures 7-12: The key signature changes to two sharps. The time signature remains common time. The music continues with eighth-note patterns. Measure 8 starts with a bass note. Measures 10 and 11 are labeled '1.' and '2.' respectively, indicating a repeat section. Measures 12 and 13 continue the pattern.

Measures 14-19: The key signature changes to one sharp. The time signature remains common time. The music continues with eighth-note patterns. Measures 15 and 16 are labeled 'C I' above the staff, indicating a section repeat. Measures 17 and 18 continue the pattern.

Measures 20-25: The key signature changes to one sharp. The time signature remains common time. The music continues with eighth-note patterns. Measures 21 and 22 are labeled 'C I' above the staff, indicating a section repeat. Measures 23 and 24 continue the pattern.

Measures 26-31: The key signature changes to one sharp. The time signature remains common time. The music continues with eighth-note patterns. Measures 27 and 28 are labeled 'C I' above the staff, indicating a section repeat. Measures 29 and 30 continue the pattern.

Jean-Baptiste BESARD (1567-1625)

# BALLET

de "Novus Partus" (Augsburg, 1617)

Adaptation pour guitare de Jean-François Delcamp

⑥ =RE       $\text{d} = 60$

C II

5

8

12

15

Robert JOHNSON (1583-1633)

# ALMAN VII

de Ad. Ms. 38539, folio 17 British Museum, London

Révision pour guitare de Jean-François Delcamp

Musical score for guitar, page 1, measures 1-4. The tempo is 56. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '2' over '4'). The score consists of two staves. The top staff shows a melody with various note heads and stems, some with numbers (1, 2, 3, 4) and some with asterisks (\*). The bottom staff shows harmonic support with various note heads and stems, some with numbers (1, 2, 3, 4) and some with asterisks (\*). Fingerings are indicated above the notes.

Musical score for guitar, page 1, measures 5-8. The tempo is 56. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '2' over '4'). The score consists of two staves. The top staff shows a melody with various note heads and stems, some with numbers (1, 2, 3, 4) and some with asterisks (\*). The bottom staff shows harmonic support with various note heads and stems, some with numbers (1, 2, 3, 4) and some with asterisks (\*). Fingerings are indicated above the notes. A circled '4' is shown near the bottom of the staff.

Musical score for guitar, page 1, measures 9-12. The tempo is 56. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '2' over '4'). The score consists of two staves. The top staff shows a melody with various note heads and stems, some with numbers (1, 2, 3, 4) and some with asterisks (\*). The bottom staff shows harmonic support with various note heads and stems, some with numbers (1, 2, 3, 4) and some with asterisks (\*). Fingerings are indicated above the notes.

Musical score for guitar, page 2, measures 13-16. The tempo is 56. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '2' over '4'). The score consists of two staves. The top staff shows a melody with various note heads and stems, some with numbers (1, 2, 3, 4) and some with asterisks (\*). The bottom staff shows harmonic support with various note heads and stems, some with numbers (1, 2, 3, 4) and some with asterisks (\*). Fingerings are indicated above the notes.

16

Handwritten markings: \* \* \* (3) (3) (4) (3)

20

Handwritten markings: \* (2) (3) 2 3 \*

23

Handwritten markings: \* \* \* (2) (3) 2 3 \*

26

Handwritten markings: (3) (3) (4) \*

29

Handwritten markings: \* \* \* (2) (3) 2 3 \*

# Gaspar SANZ (1640-1710)

## PRELUDIO, O CAPRICHO

ARPEADO POR LA CRUZ

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

Révision pour guitare de Jean-François Delcamp



$\bullet = 120$

The sheet music contains eight staves of musical notation for a single melodic line. The key signature is G major (one sharp). The time signature is 8/8. The music includes various fingering and performance markings:

- Staff 1:** Starts with a grace note followed by a eighth-note pair. Circled number (2) is above the first eighth note. Asterisks (\*) are placed under the second and fourth notes.
- Staff 2:** Starts with a grace note followed by a eighth-note pair. Circled number (3) is below the first eighth note.
- Staff 3:** Contains a boxed section of six measures. The first measure has circled number (3). The second measure has circled numbers (4) and (3). The third measure has circled numbers (3) and (2). The fourth measure has circled number (2). The fifth measure has circled numbers (2) and (4). The sixth measure has circled numbers (2) and (3).
- Staff 4:** Continues from Staff 3. Measures 7 and 8 have circled numbers (3) and (2) respectively.
- Staff 5:** Measures 9 and 10 have circled number (3).
- Staff 6:** Measures 11 and 12 have circled number (2).
- Staff 7:** Measures 13 and 14 have circled number (3).
- Staff 8:** Measures 15 and 16 have circled number (3). An asterisk (\*) is placed under the second note of the first measure.

Gaspar SANZ (1640-1710)

# PAVANAS POR LA D, con Partidas al Aire español

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

Révision pour guitare de Jean-François Delcamp

The sheet music consists of six staves of musical notation for guitar. Staff 1 starts with a treble clef, common time, and a tempo of  $\text{♩} = 80$ . It features a mix of chords and single notes with fingerings (1, 2, 3, 4) and dynamic markings like  $\text{tr}$  and  $\text{p}$ . Staff 2 continues in common time with a key signature of one sharp. Staff 3 begins with a key signature of two sharps. Staff 4 has a key signature of one sharp. Staff 5 starts with a key signature of one sharp and includes a section marked with an asterisk (\*). Staff 6 concludes the piece. Various markings such as  $\text{tr}$ ,  $\text{p}$ , and dynamic signs like  $\text{f}$  and  $\text{p}$  are scattered throughout the staves.

22

27

31

35

39

43

46

# Gaspar SANZ (1640-1710)

## CANARIOS EN RE MAJEUR

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

Révision pour guitare de Jean-François Delcamp

The sheet music consists of six staves of musical notation for guitar. The key signature is one sharp (F# major). The time signature varies between common time (indicated by '8') and 6/8. The tempo is marked as 112 BPM. Dynamic markings include 'tr' (trill) and 'x' marks indicating specific performance techniques. Fingerings are indicated above the notes, such as '1', '2', '3', and '4'. Measure numbers are present at the beginning of each staff. The music includes grace notes, slurs, and specific performance instructions like 'x' marks and circled numbers.

The sheet music consists of eight staves of musical notation for a single instrument. The key signature is one sharp (F#). The time signature is common time, indicated by the number '8' below the staff. The notation includes various note heads (solid, hollow, and cross), stems, and bar lines. Some notes have numerical or circled numbers (1, 2, 3, 4) above them, likely indicating fingerings. There are also asterisks (\*) placed above certain notes. The music is divided into measures by vertical bar lines.

# Gaspar SANZ (1640-1710)

## CANARIOS EN SOL MAJEUR

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

Révision pour guitare de Jean-François Delcamp

♩ = 104

1010

The music is in common time (indicated by '8') and G major (indicated by a treble clef). The score consists of eight staves of music, each with a different rhythmic pattern and fingerings. Fingerings are indicated by numbers (1, 2, 3, 4) above or below the notes. Some notes have 'x' marks above them. Measure numbers 1010 are marked in several places. Circular markings (circled 1, circled 2, circled 3, circled 5) are placed above specific groups of measures. Articulation marks like 'tr' (trill) are also present.

# François CAMPION (1680-1748)

## PRELUDE Á 4 TÊMS

en fa # mineur  
de "Nouvelles découvertes sur la guitare" (1705)

Révision pour guitare de Jean-François Delcamp

$\bullet = 50 \sim 60$

10

13

François CAMPION (1680-1748)  
**GIGUE EN RE MAJEUR**  
de "Nouvelles découvertes sur la guitare" (1705)

Révision pour guitare de Jean-François Delcamp

The sheet music for François Campion's Gigue en Re Majeur, revised for guitar by Jean-François Delcamp, is presented in six staves of tablature. The music is in common time (indicated by a 'C') and major key (indicated by a 'I'). The tempo is marked as ♩ = 104. Various performance markings are included: dynamic changes (p, mf), fingerings (e.g., 2131, 3030, 313), and specific guitar techniques indicated by numbers above or below the strings. The music is divided into measures by vertical bar lines.

Santiago De MURCIA (1682-1735)

**PRELUDE POR LA E**

de "Passacalles y obras" (1732)

Révision pour guitare de Jean-François Delcamp

$\text{d} = 63$

Musical score for the first system of the Prelude. The key signature is one flat (B-flat). The time signature is common time (indicated by '8'). The tempo is 63 BPM. The score consists of two staves. The top staff starts with a bass note followed by a series of eighth-note pairs. The bottom staff starts with a bass note followed by a series of eighth-note pairs.

Musical score for the second system of the Prelude. The key signature is one flat (B-flat). The time signature is common time (indicated by '8'). The score consists of two staves. The top staff starts with a bass note followed by a series of eighth-note pairs. The bottom staff starts with a bass note followed by a series of eighth-note pairs.

Musical score for the third system of the Prelude. The key signature is one flat (B-flat). The time signature is common time (indicated by '8'). The score consists of two staves. The top staff starts with a bass note followed by a series of eighth-note pairs. The bottom staff starts with a bass note followed by a series of eighth-note pairs.

II

**C V** ——————

**C III** —————— **3141** **tr**

**C I** ——————

16

**4141** **tr**

**2030** **tr**

21

**C V** ——————

**C III** ——————

26

**2020** **tr**

31

**1010** **tr**

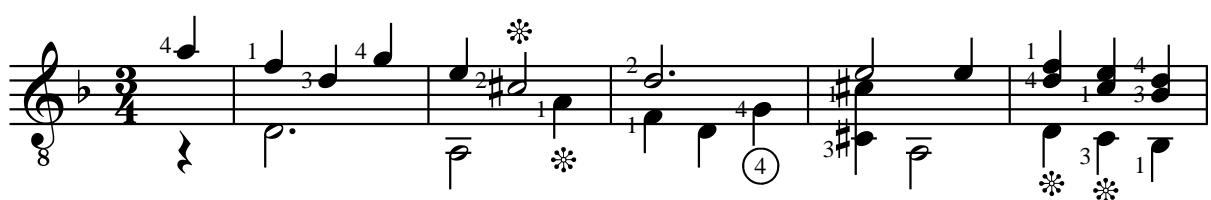
# Santiago De MURCIA (1682-1735)

## ALLEGRO

de "Passacalles y obras" (1732)

Révision pour guitare de Jean-François Delcamp

$\bullet = 184$



Musical score for measures 6 through 11 of Santiago De Murcia's Allegro. The key signature changes to two sharps. Measure 6 starts with a sixteenth-note stroke followed by a eighth-note stroke. Measures 7 and 8 show a continuation of rhythmic patterns with various strokes and rests. Measures 9 and 10 introduce new patterns, including a sixteenth-note stroke followed by an eighth-note stroke. Measure 11 concludes with a sixteenth-note stroke followed by an eighth-note stroke.

Musical score for the final measures of Santiago De Murcia's Allegro. The key signature changes to one sharp. Measure 12 begins with a sixteenth-note stroke followed by an eighth-note stroke. Measures 13 and 14 continue the rhythmic patterns established earlier. Measure 15 concludes with a sixteenth-note stroke followed by an eighth-note stroke.

18

8

Musical score for piano, page 10, measures 24-25. The score consists of two staves. The top staff starts with a forte dynamic (F) and a bass clef. The bottom staff starts with a bass clef. Measure 24 ends with a fermata over the eighth note of the first measure of the second staff. Measure 25 begins with a sharp sign above the staff, indicating a key change. The score includes various dynamics, including a crescendo (Cresc.) and a decrescendo (Decresc.). Measure 25 concludes with a repeat sign and a double bar line.

A musical score for piano, page 10, system 29. The score consists of two staves. The top staff uses a treble clef and a common time signature (indicated by '8'). The bottom staff uses a bass clef and a common time signature. The music features various note values including eighth and sixteenth notes, and rests. Fingerings are indicated above the notes, such as '1' and '4' for the first and fourth fingers respectively. Articulation marks like asterisks (\*) and dots are also present. Measure 29 begins with a dynamic 'p' (piano). The score continues with a series of measures, ending with a dashed line indicating the continuation of the piece.

Musical score for piano, page 1010, measures 39-40. The score shows two staves. The left staff begins with a treble clef, a key signature of one flat, and a common time signature. Measure 39 starts with a sixteenth-note rest followed by a sixteenth note with a sharp sign. The right hand plays eighth notes with various fingerings (1, 2, 4) and grace notes. Measure 40 continues with eighth-note patterns and grace notes. The right staff begins with a bass clef, a key signature of one sharp, and a common time signature. It features eighth-note patterns with grace notes and dynamic markings like  $\text{tr}$  (trill) and  $\text{sf}$  (sforzando).

# NOTENBÜCHLEIN FÜR A. M. BACH (1725)

## MENUET BWV Anh. 132

du livre de musique d'Anna Magdalena Bach (1725)

Adaptation pour guitare de Jean-François Delcamp

1  
= 120

6

11

17

22

26

Johann Sebastian BACH (1685-1750)

# PRELUDE BWV 1007

de la "Suite pour violoncelle BWV 1007"

Adaptation pour guitare de Jean-François Delcamp

The sheet music consists of six staves of musical notation for guitar, numbered 1 through 6. Staff 1 starts with a tempo of  $=84$ . The notation includes fingerings (e.g., 1, 2, 3, 4) and dynamic markings (e.g., *p*, *m*). Staff 2 begins with a measure of  $\frac{3}{8}$ . Staff 3 begins with a measure of  $\frac{3}{8}$ . Staff 4 begins with a measure of  $\frac{5}{8}$ . Staff 5 begins with a measure of  $\frac{7}{8}$ . Staff 6 begins with a measure of  $\frac{9}{8}$ . The music features a mix of eighth and sixteenth-note patterns, with some measures containing rests or grace notes.



The image shows eight staves of guitar sheet music, numbered 27 through 41. Each staff begins with a treble clef and a key signature of two sharps. The time signature is common time (indicated by '8'). Fingerings are indicated above the notes, and dynamic markings like [θ] and [θ.] are placed below the staff.

- Staff 27:** Measures 27-28. Fingerings: (2) 3, 1, 1, 3; 3, 4, 1, 4; 1, 0, 3; 0, #3, 4, 3; 4, 2, 2, 1, 2; 1, 2, 1, 4, 2, 4, 2. Dynamic: [θ].
- Staff 29:** Measures 29-30. Fingerings: 2, 1, 4, 2, 1, 3, 1; 2, 1, 4, 2, 1, 3, 1; 1, 4, 2, 1, 3, 1, 4; 4, 2, 1, 3, 1, 4, 3.
- Staff 31:** Measures 31-32. Fingerings: 2, 1, 2, 1, 0, 2, 3, 0, 2, 1, 2, 3, 2, 1, 3, 2, 1, 3. Dynamic: [θ.]
- Staff 33:** Measures 33-34. Fingerings: 2, 1, 0, 2, 2, 2, 2, 2, 1, 4, 2, 3, 2, 2, 4, 1. Dynamic: [θ]. Measure 34 starts with (4) under a bracket, followed by (3), (2), (4), (2).
- Staff 35:** Measures 35-36. Fingerings: 2, 1, 2, 2, 4, 2, 4, 2, 4, 2, 4, 1, 2, 1, 0. Dynamic: [θ].
- Staff 37:** Measures 37-38. Fingerings: 2, 3, 0, 1, 3, 2, 4, 1, 2, 4, 3, 4, 1, 2, 3, 1, 2, 3, 4. Brackets group (3) (4) and (4).
- Staff 39:** Measures 39-40. Fingerings: 4, C VII, 4, 4, 3, 4, 1, 2, 1, 2, 3, 4. Brackets group 4, C VII, 4 and 4, 3, 4.
- Staff 41:** Measures 41-42. Fingerings: 4, 2, 1, 4, 1, 4, 2, 1, 4. Brackets group 4 and 4, 1.

**Giuseppe Antonio BRESCIANELLO** (1690-1757)  
**ALLEGRO de la PARTITA VII**  
de "partite per colascione"

Adaptation pour guitare de Jean-François Delcamp

**Allegro**  $\text{♩} = 116$

7

II

14

Adagio  $\text{♩} = 116$

4040

4040

213

213

213

213

22

323

28

34

38

213

Adagio  $\text{♩} = 116$   
2020

41

213

Allegro  $\text{♩} = 116$   
2020

45

213

# François de FOSSA (1775-1849)

## CAMPANELLA

Variation 2, Più Mosso, de la Cinquième Fantasie pour la Guitare seule sur l'air des Folies d'Espagne Op.12

Révision pour guitare de Jean-François Delcamp

1.

2.

[ allarg. ]

Niccolò PAGANINI (1782-1840)

# GHIRIBIZZO n°38

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

Révision de Jean-François Delcamp

Vivace

The sheet music consists of 12 staves of guitar tablature. The key signature is A major (three sharps). The time signature is 3/4 throughout. Fingerings are indicated by numbers above or below the notes. Some notes have small circles with numbers (e.g., ①, ②, ③) above them. There are also some asterisks (\*). The first staff starts with a 8/8 time signature. The tablature shows the left hand's position on the guitar neck, with fingers numbered 1 through 4. The music is divided into measures by vertical bar lines.

# Niccolò PAGANINI (1782-1840)

# SONATA n°4

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

Révision de Jean-François Delcamp

Revision de Jean-François Delcamp

The sheet music consists of six staves of musical notation for guitar, arranged vertically. The first staff begins at measure 1 with a tempo of  $\text{♩} = 76$ . The second staff starts at measure 5 with a tempo of  $\text{♩} = 104$ . The third staff starts at measure 8 with a tempo of  $\text{♩} = 104$ . The fourth staff starts at measure 11 with a tempo of  $\text{♩} = 104$ . The fifth staff starts at measure 15 with a tempo of  $\text{♩} = 104$ . The sixth staff starts at measure 18 with a tempo of  $\text{♩} = 104$ . Various fingerings are indicated above the notes, such as '2' or '3' over a note. Dynamic markings include 'p' (piano) and 'f' (forte). Measure 18 includes a box around a specific section of the staff. Measure 24 begins with a 'Rondoncino' section at a tempo of  $\text{♩} = 104$ .

Niccolò PAGANINI : SONATA n°4

The sheet music consists of ten staves of musical notation for a solo instrument, likely violin or cello. The key signature varies throughout the piece, indicated by the treble clef with sharp or flat symbols. Fingerings are shown above the notes, and dynamic markings like  $\text{C.I}$ ,  $\text{D.C. al } \Theta$ , and  $\text{poi segue}$  are present. Measure numbers are provided at the beginning of each staff: 4, 10, 17, 24, 30, 36, 42, 46, and 52. The music includes various note values such as eighth and sixteenth notes, and rests. The tempo is indicated by a metronome marking of 120 BPM.

# Fernando SOR (1778-1839)

## LEÇON XVIII opus 60

## en la mineur

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

Révision pour guitare de Jean-François Delcamp

*Le but de cette leçon est de faire prendre aux doigts en un seul mouvement la configuration qui produit l'accord dont les notes successives ne sont que l'expression détaillée.*

### [ Andante ]

A musical score for piano in common time (indicated by 'C'). The key signature changes from G major (one sharp) to F# major (two sharps). The melody consists of eighth-note patterns: (p) m a m i, followed by measures starting with a sharp sign, then a double sharp sign, then a sharp sign, and finally a double sharp sign. The harmonic progression includes a half note, a dotted half note, a half note, a dotted half note, and a half note.

A musical score for the right hand of a piano. The score consists of six measures, numbered 1 through 6 above the staff. The key signature is one sharp (F#). The time signature is 8/8. The first measure starts with a dynamic marking 'p' over '2'. Measures 1, 2, and 3 begin with a bass note followed by a treble note. Measures 1 and 2 have eighth-note patterns with fingerings: 4, 1, 3. Measures 4 and 6 have eighth-note patterns with fingerings: 1, 3. Measures 5 has eighth-note patterns with fingerings: 1, 3. Measures 4 and 6 contain an asterisk (\*) below the staff. Measures 5 contains a double bar line with repeat dots. The score ends with a final dynamic marking 'f'.

Musical score for piano, page 7, measure 8. The score consists of two staves. The top staff shows a melodic line with eighth-note patterns and dynamic markings: a forte dynamic at the beginning, followed by eighth-note pairs with dynamics 1 and 3, then a single eighth note with dynamic 1, another eighth-note pair with dynamics 1 and 3, and finally a single eighth note with dynamic 4. The bottom staff shows a bass line with eighth notes and dynamics 2 and 4. A brace connects the two staves. The score concludes with the word "Fine" and the instruction "p m a m i".

Musical score for the right hand of the first movement of Beethoven's 'Emperor' Concerto. The score consists of six measures of music on a single staff. Measure 1 starts with a bass note followed by a eighth-note pattern (2, 1, -). Measure 2 begins with a bass note followed by a eighth-note pattern (4, 1). Measure 3 starts with a bass note followed by a eighth-note pattern (1). Measure 4 begins with a bass note followed by a eighth-note pattern (1, 4). Measure 5 starts with a bass note followed by a eighth-note pattern (4, 1). Measure 6 starts with a bass note followed by a eighth-note pattern (1, 2).

Musical score for piano, page 14, measures 1-6. The score consists of two staves. The left staff uses a treble clef and a common time signature. The right staff uses a bass clef and a common time signature. Measure 1: Treble staff has a note at the top of the first measure. Bass staff has a note at the bottom of the first measure. Measure 2: Treble staff has a note at the top of the second measure. Bass staff has a note at the bottom of the second measure. Measure 3: Treble staff has a note at the top of the third measure. Bass staff has a note at the bottom of the third measure. Measure 4: Treble staff has a note at the top of the fourth measure. Bass staff has a note at the bottom of the fourth measure. Measure 5: Treble staff has a note at the top of the fifth measure. Bass staff has a note at the bottom of the fifth measure. Measure 6: Treble staff has a note at the top of the sixth measure. Bass staff has a note at the bottom of the sixth measure.

17 p i m i p

20 i m a m p

23

26 p i a i a

29

32 D.C. al Fine

# Fernando SOR (1778-1839)

## EXERCICE opus 35 N°8

en mi majeur  
de "24 Exercices opus 35"

Révision pour guitare de Jean-François Delcamp

**Allegretto**  $\text{♩} = 58$

The sheet music consists of six staves of musical notation for a guitar or similar instrument. The notation is in common time (indicated by '8') and uses a treble clef. Fingerings are indicated above the notes, and performance markings like 'p.' (pizzicato) and '\*' are present. The music includes various techniques such as slurs, grace notes, and dynamic changes. The first five staves are enclosed in rectangular boxes, while the sixth staff continues from the fifth. Circled numbers (3 and 5) are placed near the end of the first and second endings respectively.

Fernando SOR (1778-1839)

# VALSE opus 13 N°2

en la majeur

de "Six divertimentos opus 13"

Révision pour guitare de Jean-François Delcamp

The sheet music consists of six staves of musical notation for guitar, arranged vertically. The tempo is indicated as  $\bullet = 50$ . The key signature is G major (one sharp). The first staff begins with a measure of two eighth-note chords (G and B) followed by a sixteenth-note pattern. The second staff continues with a similar pattern. The third staff begins at measure 10 with a sixteenth-note pattern. The fourth staff begins at measure 14 with a sixteenth-note pattern. The fifth staff begins at measure 19 with a sixteenth-note pattern. Various markings are present: circled numbers (1, 2, 3, 4), asterisks (\*), and circled Roman numerals (I, II, III). Measure numbers 0, 5, 10, 14, and 19 are also indicated.

Sheet music for Fernando SOR's Valse opus 13 N°2, featuring six staves of musical notation for a solo instrument. The music is in common time, with a key signature of two sharps. Fingerings are indicated by numbers (1, 2, 3, 4) above or below the notes. Performance markings include circled numbers (2, 3, 4), asterisks (\*), and a circled 'X'. Measure numbers 23, 28, 33, 37, 41, and 45 are shown at the beginning of each staff. Measure 28 includes a key change to C major, indicated by 'C X'. Measure 45 includes a key change to C major, indicated by 'C II'.

Fernando SOR (1778-1839)

# LEÇON XXI opus 31

de "24 leçons progressives pour la guitare opus 31"  
(Segovia n°7)

Révision pour guitare de Jean-François Delcamp

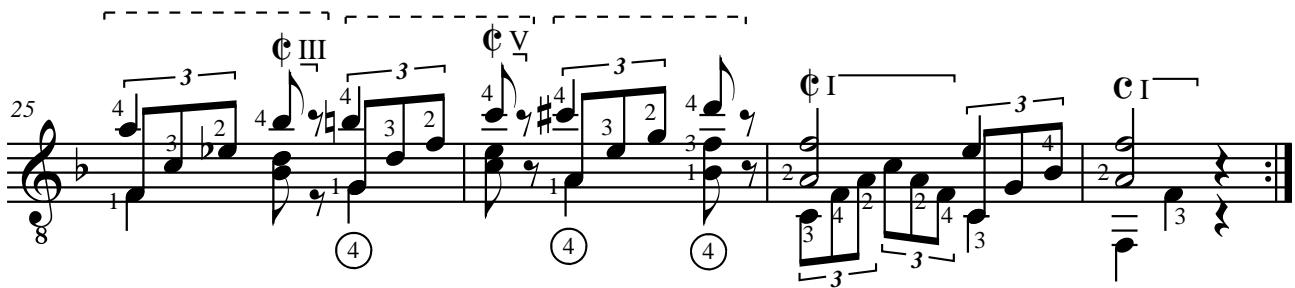
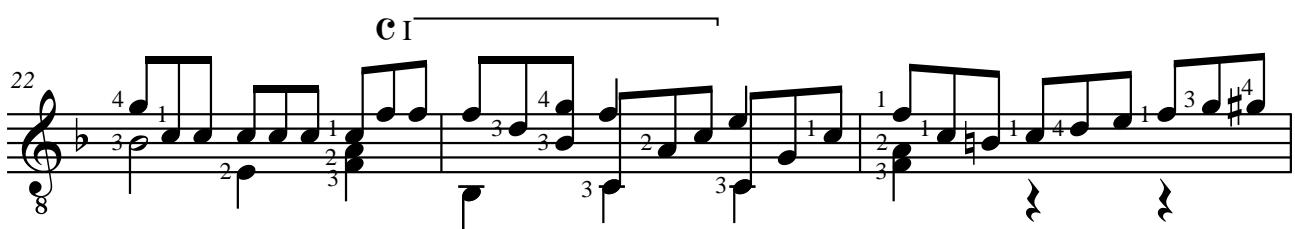
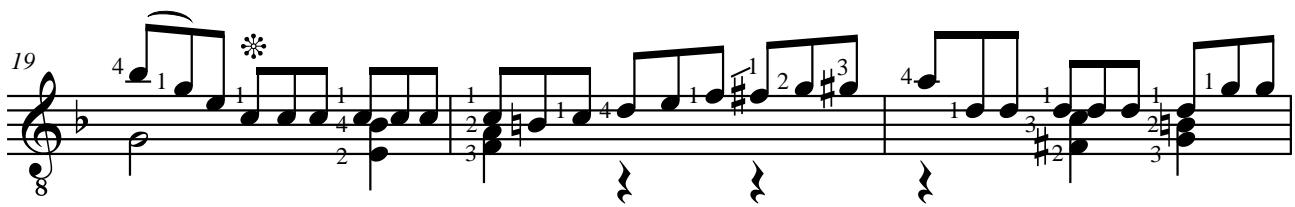
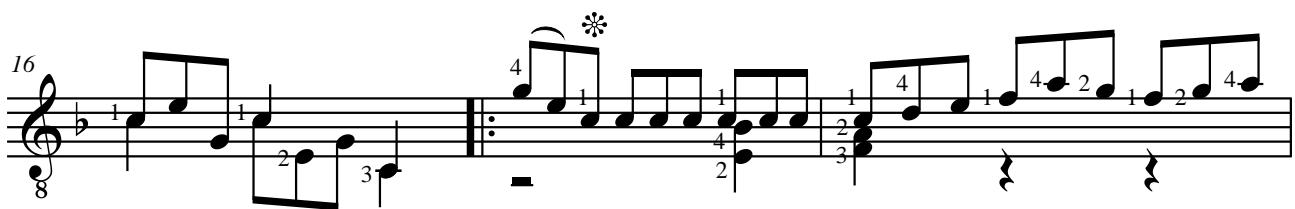
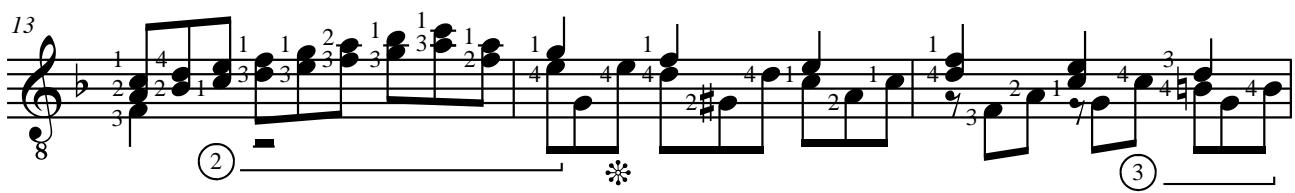
**Andantino cantabile**

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11

C III

[3]

[3]



Dionisio AGUADO (1784-1849)

## EGERCICIO 19

de "Nuevo Método para Guitarra" (Madrid 1843)

Révision pour guitare de Jean-François Delcamp

The sheet music consists of seven staves of sixteenth-note patterns in common time with a key signature of one sharp. The tempo is indicated as = 84. The first staff begins with a dynamic 'p' and features a melodic line with the lyrics 'i m a m i'. Subsequent staves continue the pattern with various starting notes and endings. Fingerings are marked above the notes, such as '1', '2', '3', '4', and 'p' (pizzicato). Measure numbers 1 through 7 are indicated at the start of each staff.

8

9

10

11

12

13

14

15

16

Dionisio AGUADO (1784-1849)

# EGERCICIO 10

de "Nuevo Método de Guitarra" opus 6 (Madrid c. 1840)

Révision pour guitare de Jean-François Delcamp

$\bullet = 69$

The music consists of six staves of guitar tablature. The first staff starts with a measure of 2/4 time. Subsequent staves change time signatures between 2/4 and 3/4. Various fingerings are indicated above the strings (e.g., 'm', 'i', '2', '3', '4', '5', '6'), and dynamic markings like 'p' (piano) and 'i' (fortissimo) are used. Asterisks (\*) mark specific notes or measures. The music includes a variety of strumming patterns and fingerings, typical of classical guitar exercises.

Matteo CARCASSI (1792-1853)

## ETUDE XVI

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

Révision pour guitare de Jean-François Delcamp

**Andante**  $\bullet = 108$

**C I**

**C II**

**C III**

**C V**

*a tempo*

**C I**

**C V**

**1.**

**2.**

# Matteo CARCASSI (1792-1853)

## ETUDE I

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

Révision pour guitare de Jean-François Delcamp

**Allegro**  $\bullet = 138$

*staccato*

The music consists of six staves of guitar notation. Staff 1 starts with a treble clef, common time, and a dynamic of *mf*. It features fingerings such as *p a m i*, *m i m i*, and *p a m i*. Staff 2 continues with fingerings *m i m i* and *2 4 - 4*. Staff 3 begins with *2 4 - 4* and *2 4 3 1*. Staff 4 starts with *4 3 1 4* and *2 1 4*, followed by a dynamic change to *mf*. Staff 5 continues with *4 3 1 4* and *2 1 4*, followed by a dynamic change to *f*. Staff 6 begins with *4 1 3 4* and *2 1 4 2*, followed by a dynamic change to *f*. The music concludes with a final dynamic of *mf*.

4

8

12

15

*mf*

*f*

*mf*

*f*

*mf*

19

*[legato]*

*i m a*

*mf*

23

*p*

27

*f*

*pf*

(4)

*c III*

*c VIII*

31

*rf*

(4)

*c VIII*

*c III*

*rf*

35

*staccato*

(2)

39

*f*

Matteo CARCASSI (1792-1853)

## ETUDE III

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

Révision pour guitare de Frédérique Bousquet et Jean-François Delcamp

Andantino  $\bullet = 104$

The sheet music consists of six staves of musical notation for guitar, arranged vertically. The first staff begins with a dynamic of ***p***, followed by a grace note pattern: **i** m a i m a i m p i m. The second staff starts with ***p***, followed by a grace note pattern: 3 2 1 3 0. The third staff starts with ***p***, followed by a grace note pattern: 4 2 1 4 0. The fourth staff starts with ***p***, followed by a grace note pattern: 3 2 1 3 0. The fifth staff starts with ***p***, followed by a grace note pattern: 4 2 1 4 0. The sixth staff starts with ***p***, followed by a grace note pattern: 3 2 1 3 0.

**C II**  
 11 
  
**C II**  
 13 
  
**C VII**  
**C IX**  
 15 
  
**p**  
 17 
  
**4**  
 19 
  
**C VII**  
 21 
  
**C V**  
 23

Matteo CARCASSI (1792-1853)

## ETUDE XVIII

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

Révision pour guitare de Jean-François Delcamp

Allegretto  $\text{♩} = 104$

Musical score for Etude XVIII, page 1, measures 1-4. The score is in 6/8 time, key signature is A major (three sharps). The tempo is Allegretto (♩ = 104). Measure 1 starts with a dynamic **f**. Measures 2-4 show fingerings (1, 2, 3, 4) over sixteenth-note patterns. Measure 4 ends with a repeat sign and leads to section C II.

Musical score for Etude XVIII, page 1, measures 5-8. The score continues in 6/8 time with three sharps. Measure 5 starts with a dynamic **p**. Measures 6-8 show fingerings (1, 2, 3, 4) over sixteenth-note patterns. Measure 8 ends with a repeat sign and leads to section C IV.

Musical score for Etude XVIII, page 1, measures 9-12. The score continues in 6/8 time with three sharps. Measure 9 starts with a dynamic **rif**. Measures 10-12 show fingerings (1, 2, 3, 4) over sixteenth-note patterns. Measure 12 ends with a repeat sign and leads back to section C II.

Musical score for Etude XVIII, page 1, measures 13-16. The score continues in 6/8 time with three sharps. Measure 13 starts with a dynamic **f** and includes fingerings (1, 2, 3, 4). Measures 14-16 show fingerings (1, 2, 3, 4) over sixteenth-note patterns. Measure 16 ends with a repeat sign and leads back to section C II.

20

**C II**

**p**

**sf**

25

**pf**

*cresc.*

\*

30

**sf**

**f**

**C II**

35

**p**

\*

40

\*

**rall.**

**p**

\*

Johann Kaspar MERTZ (1806-1856)  
**LÄNDLER** opus 9 N°4  
 en ré majeur

Révision pour guitare de Jean-François Delcamp

**Più allegretto**  $\bullet=192$

The sheet music consists of four staves of music for guitar. Staff 1 starts with a dynamic **p**. Fingerings include **i**, **a**, **2**, **i**, **p**, **i**. A crescendo is indicated between measures 1 and 2. Measures 3 and 4 start with **4** and **1** respectively. Staff 2 begins with **3** and **1**, followed by **2**, **3**, **1**, **\***, **\***. Measures 5 and 6 show fingerings **i**, **m**, **a** (circled 3), **4**, **2**, **3**, **1**, **\***, **\***. Staff 3 shows fingerings **i**, **m**, **a**, **4**, **1**, **2**, **3**, **1**, **\***, **\***. Staff 4 starts with **9**, followed by **2**, **1**, **2**, **3**, **1**, **\***, **\***. Staff 5 starts with **13**, followed by **2**, **1**, **2**, **3**, **1**, **\***, **\***. Measure 14 ends with a fermata and a dynamic **4**.

17

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

*sf*

21

*p p f rit. p*

*a tempo*

25

29

*i m a*

33

37

*C VII*

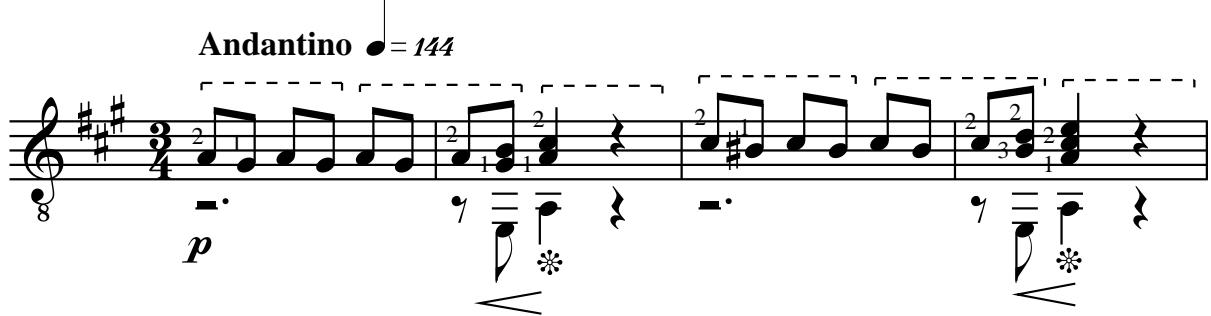
*p*

Johann Kaspar MERTZ (1806-1856)  
**LÄNDLER opus 12 N°1**  
 en ré majeur

Révision pour guitare de Jean-François Delcamp

*Introduction*

**Andantino**  $\text{♩} = 144$



*Ländler N°1*

**Moderato**  $\text{♩} = 132$

16

8

5

16

8

rit.

Musical score for piano, page 23, measures 23-24. The score consists of two staves. The left staff uses a treble clef and common time, starting with a dynamic of  $\text{p}.$ . The right staff uses a bass clef and common time, starting with a dynamic of  $\text{p.}$ . Measure 23 begins with a forte dynamic ( $\text{f}$ ). Measure 24 starts with a dynamic of  $\text{p.}$  followed by a crescendo dynamic ( $\text{cresc.}$ ). The music includes various note heads with numerical values (e.g., 1, 2, 3, 4) and rests. Measure 24 concludes with a dynamic of  $\text{p.}$  and a tempo marking of *dolce*.

Musical score for piano, page 10, measures 30-31. The score consists of two staves. The left staff shows a treble clef, a key signature of one sharp, and a common time signature. Measure 30 starts with a dynamic of  $p\cdot$ . The melody is primarily in the right hand, with the left hand providing harmonic support. Measure 31 begins with a dynamic of  $f$ . The melody continues in the right hand, while the left hand provides harmonic support. Measure 31 concludes with a repeat sign and a double bar line, followed by a measure number 31.

Napoléon COSTE (1805-1883)  
**ETUDE II opus 38**  
 à Mr. de la RICHARDIERE  
 de "25 études de genre opus 38" (Paris, 1873)

Révision pour guitare de Jean-François Delcamp

**Scherzando**  $\bullet = 160$

1      1      1      1      1      1

2      2      2      2      2      2

3      3      3      3      3      3

4      4      4      4      4      4

5      5      5      5      5      5

6      6      6      6      6      6

II      II      II      II      II      II

16      16      16      16      16      16

21      21      21      21      21      21

26      31      36      41      46      51      56

②      ②      ②      ③      ritard.      020

C VII      C VII

*a tempo*

Napoléon COSTE : ETUDE II opus 38      www.delcamp.net

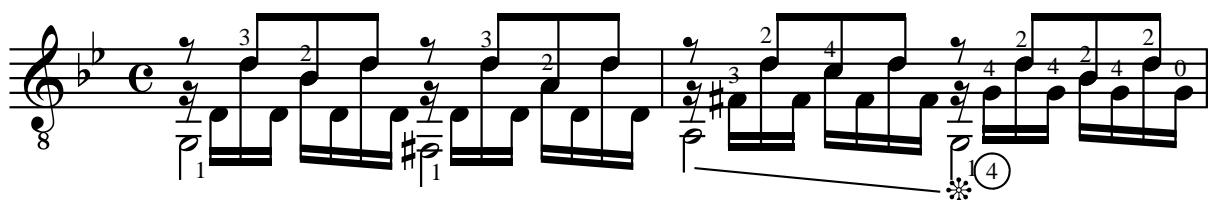
# Napoléon COSTE (1805-1883)

## ETUDE XIII

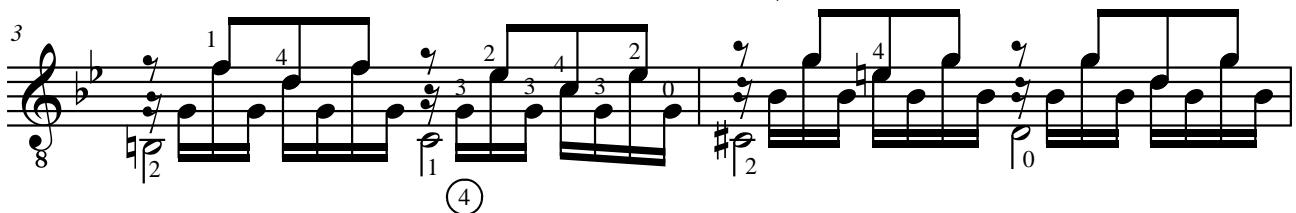
de "Méthode complète pour la guitare, par Ferdinand SOR, revue et augmentée de nombreux exemples ... par N. COSTE" - Schonenberger - Paris

Révision pour guitare de Jean-François Delcamp

= 84



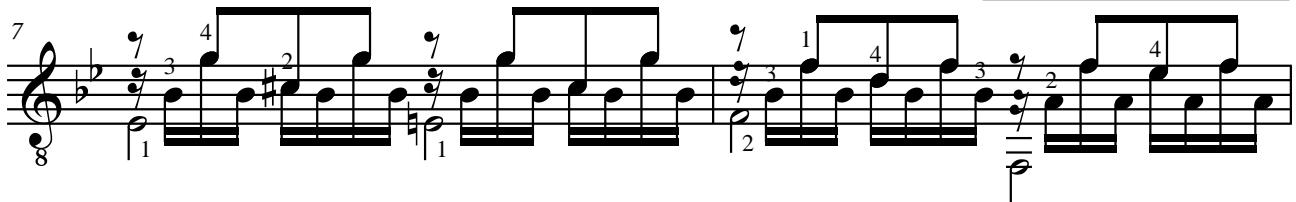
C III



C I



C I



9

**C III**

8

(3)

2

(3)

\*

II

**C III**

8

(1)

(3)

**C III**

13

**C VIII**

8

(1)

(2)

(3)

(3)

(3)

(6)

\*

15

**C III**

8

17

8

4

3

3

1

3

-

-

Napoléon COSTE (1805-1883)

# ETUDE I opus 38

à Mp. E. PETETIN

de "25 études de genre opus 38" (Paris, 1873)

Révision pour guitare de Jean-François Delcamp

**Allegretto**  $\bullet = 92$

The music is in 2/4 time and Allegretto tempo ( $\bullet = 92$ ). The score consists of eight staves of musical notation for guitar, with fingerings and dynamic markings. The first staff begins with a treble clef, the second with a bass clef, and so on. The music includes various chords and rhythmic patterns, with a boxed section around measures 25-30.

Measure numbers: 1, 6, 13, 19, 25, 30, 37.

Chord labels: C V, C III, C I, C II.

# Napoléon COSTE (1805-1883)

## LEÇON XXIV

de "Méthode complète pour la guitare, par Ferdinand SOR, revue et augmentée de nombreux exemples ... par N. COSTE" - Schonenberger - Paris

Révision pour guitare de Jean-François Delcamp

Sheet music for guitar, Lesson XXIV, by Napoléon Coste, revised by Jean-François Delcamp. The music is in 6/8 time, mostly in G minor (indicated by a treble clef and a B-flat), with some sections in C major (indicated by a treble clef and a C-sharp) and A major (indicated by a treble clef and a sharp). The key signature changes are marked with 'G', 'C III', and 'C V4/6'. Fingerings are indicated above the notes, and dynamic markings like 'Fine' and 'D.S. al Fine' are present.

Julián ARCAS (1832-1882)

# MANUELITO

Waltz

Révision de Jean-François Delcamp

2

7

13

19

25

31

②

②

②

④

C II

③

C II

③

②

②

37

CIX

43

CII

CIX

CII

49

54

CII

59

65

CII

CII

CIII

CII

65

71

CII

77

1.

CII

2.

CX

ar12

Julián ARCAS (1832-1882)  
PRELUDIO  
en re mayor

Révision pour guitare de Jean-François Delcamp

(6)=RE      Allegro       $\bullet = 80$

5

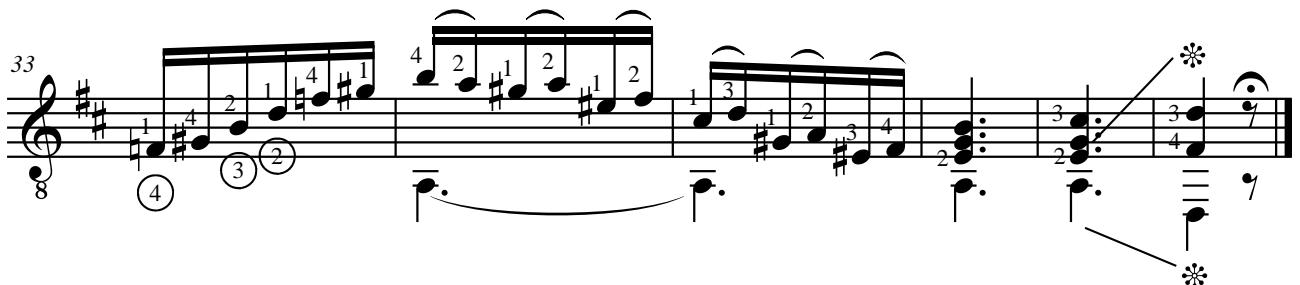
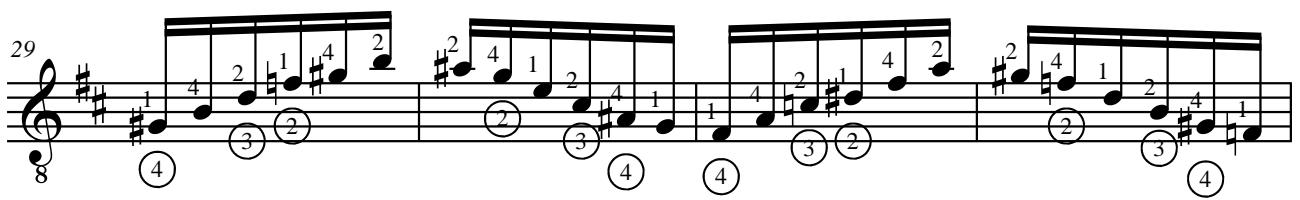
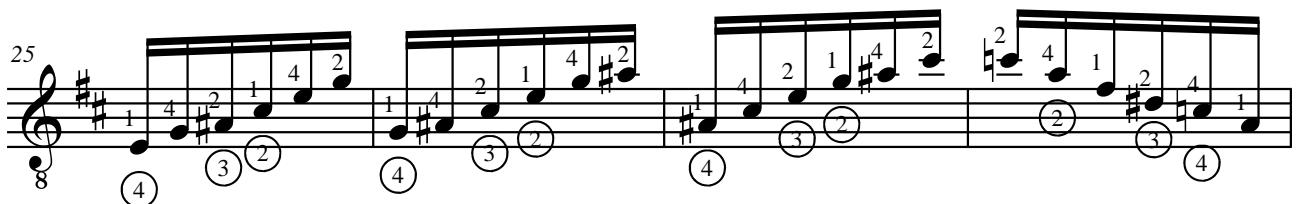
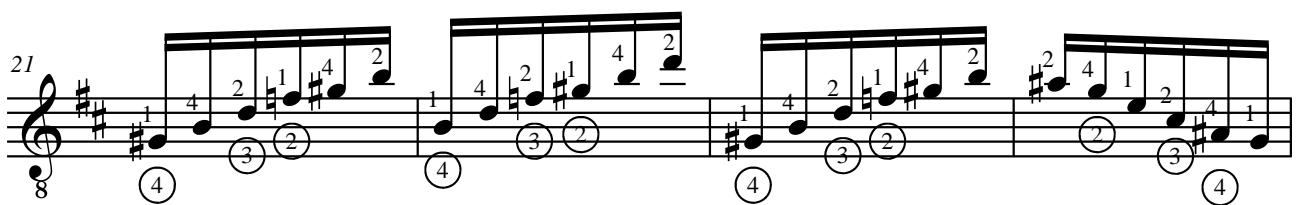
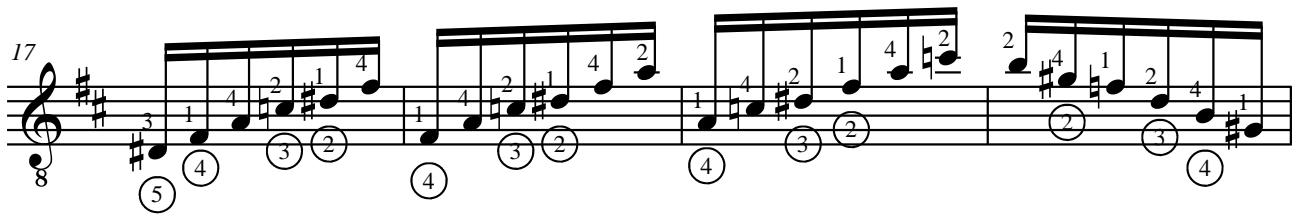
9

13

p i p i m a

C II

C II



# Julián ARCAS (1832-1882) LA SALTARINA

## Polka mazurka

Révision pour guitare de Jean-François Delcamp

The sheet music consists of six staves of music for a solo instrument, likely a woodwind. The music is in common time (indicated by '4') and uses a treble clef. Fingerings are indicated by circled numbers (1, 2, 3, 4) above or below the notes. Various dynamic markings are present, including accents (\*), slurs, and grace notes. Performance instructions include 'C II' (C major II), 'VII' (VII), '[Fine]' (ending), and '[D.C. al Fine]' (Da Capo al Fine). The key signature changes between staves, with some staves having two sharps and others having one sharp.

# Francisco TÁRREGA (1852-1909)

## LÁGRIMA

Preludio

Révision de Jean-François Delcamp

**Andante**  $\text{♩} = 92$

**C IX**

**C VII**

*ossia:*

*rit.*

*a tempo*

**C II**

**Fine**

**D.C. al Fine**

# Francisco TÁRREGA (1852-1909)

## ESTUDIO EN FORMA DE MINUETTO

A la Srta. Consuelo Pascual de Boldum

Révision de Jean-François Delcamp

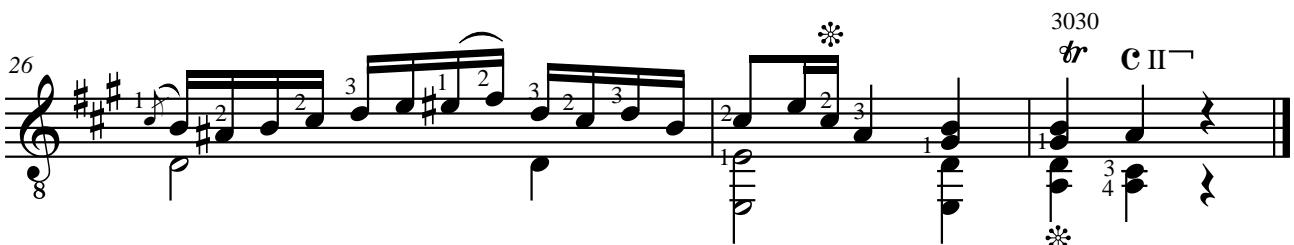
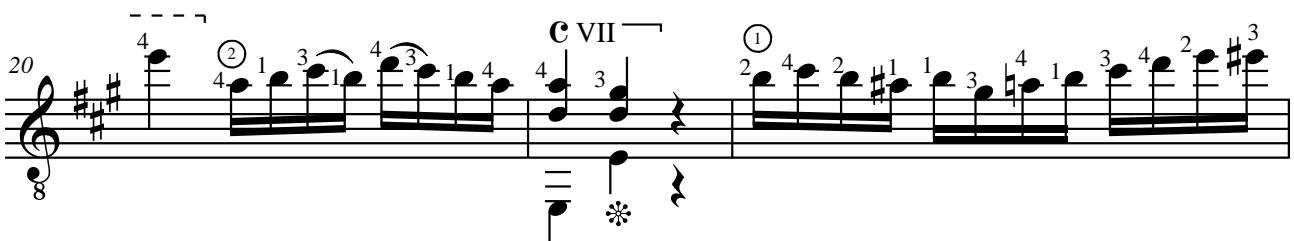
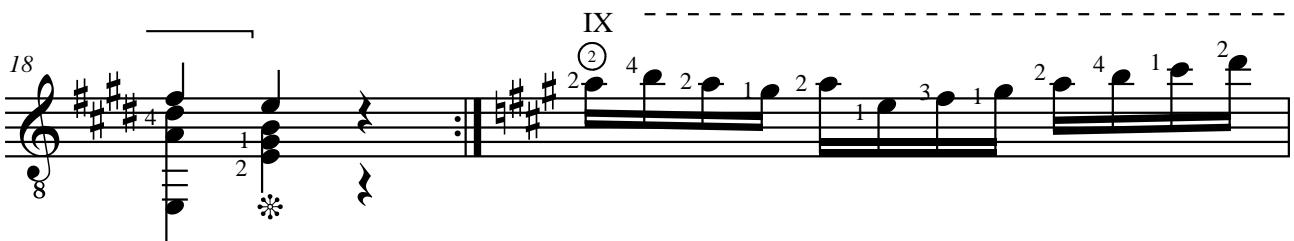
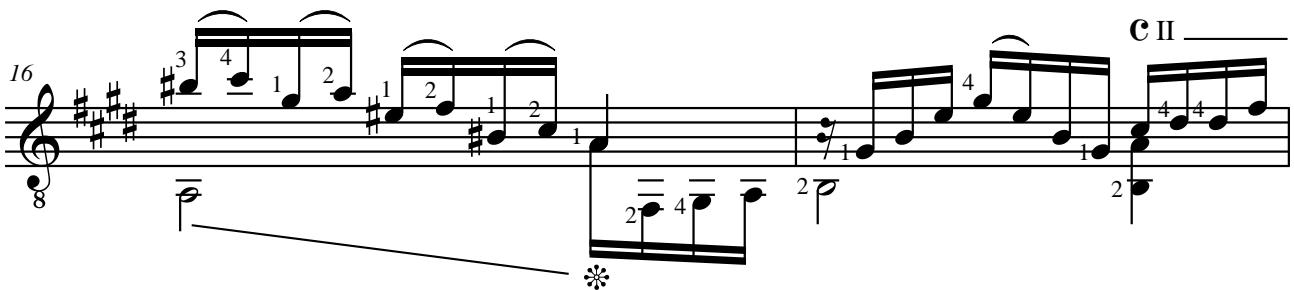
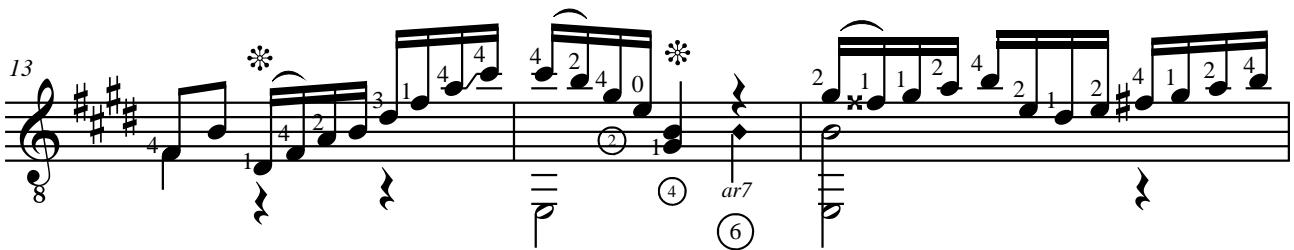
$\bullet = 80$

Musical score for guitar, 3/4 time, treble clef, key signature of three sharps. The score consists of two staves. The first staff starts with a measure labeled 'IX' followed by a dashed line. The second staff begins with a measure labeled 'C VII'. Both staves feature sixteenth-note patterns with fingerings (e.g., 1, 2, 3, 4) and dynamic markings like accents and slurs.

Musical score for guitar, 3/4 time, treble clef, key signature of three sharps. The score consists of two staves. The first staff starts with a measure labeled '4' followed by a circled '1'. The second staff begins with a measure labeled '4'. Both staves feature sixteenth-note patterns with fingerings and dynamic markings.

Musical score for guitar, 3/4 time, treble clef, key signature of three sharps. The score consists of two staves. The first staff starts with a measure labeled '7'. The second staff begins with a measure labeled '7'. Both staves feature sixteenth-note patterns with fingerings and dynamic markings.

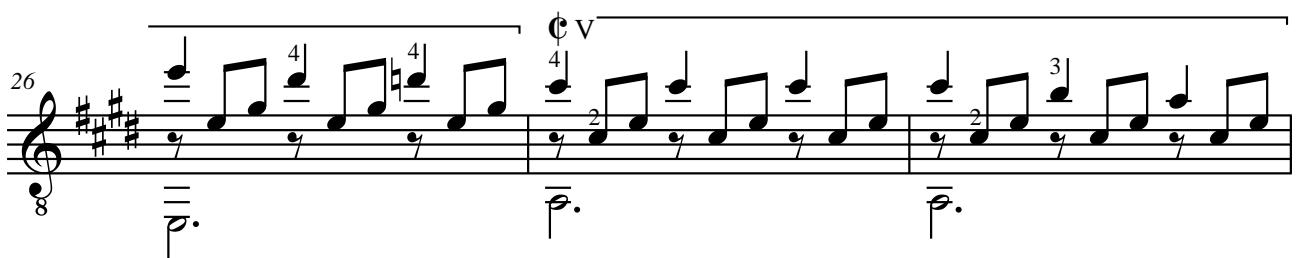
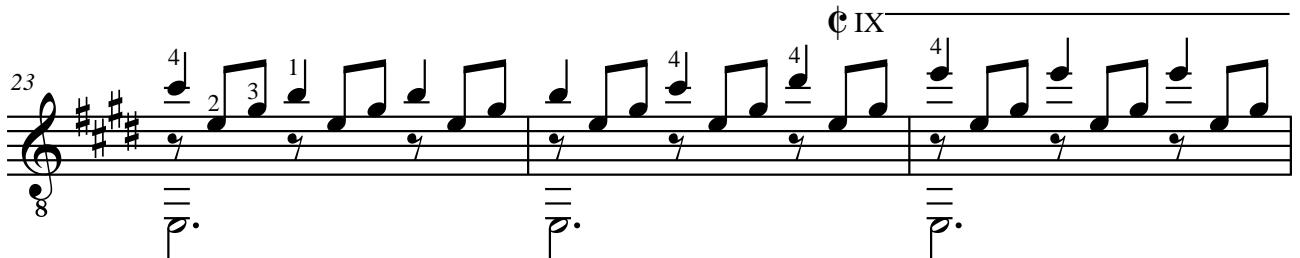
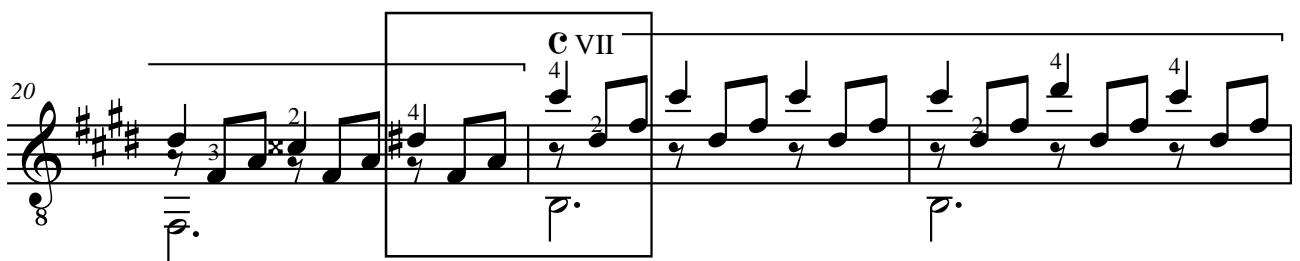
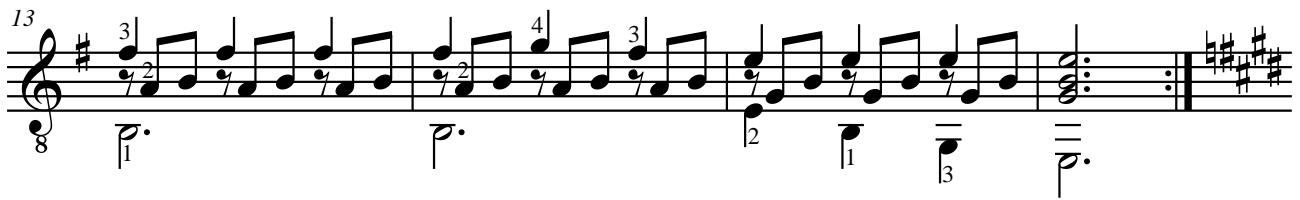
Musical score for guitar, 3/4 time, treble clef, key signature of three sharps. The score consists of two staves. The first staff starts with a measure labeled '3030' followed by a circled 'C II'. The second staff begins with a measure labeled 'C II'. Both staves feature sixteenth-note patterns with fingerings and dynamic markings.



**ANONYME** (ca. 1900)  
**MELODÍA DE SOR**  
Attribué à Fernando Sor (1778-1839)

Révision de Jean-François Delcamp

Sheet music for 'Melodía de Sor' in 3/4 time, treble clef, key of G major (two sharps). The music consists of four staves of sixteenth-note patterns. Measure 1 starts with a dynamic 'p.' and includes grace notes labeled 'a', 'i', 'm'. Measures 2-4 continue the pattern. Measures 5-6 show a transition to a new section labeled 'C V' (G major) and 'C VII' (F# major). Measures 7-8 return to the original key. Measure 9 concludes with a dynamic 'p.'. Measures 10-12 complete the piece.



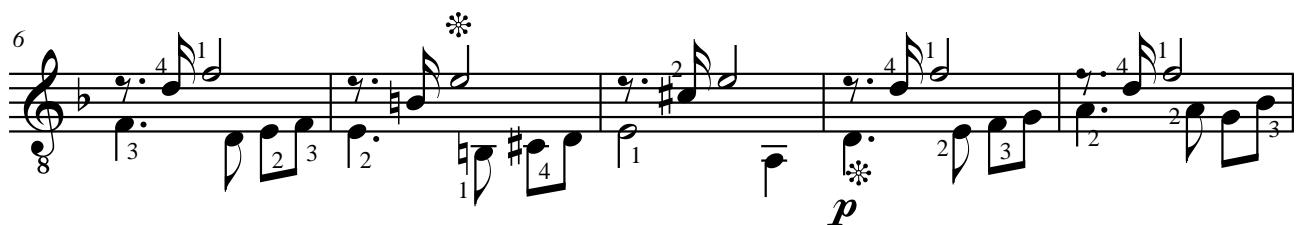
# Antonio Jiménez MANJÓN (1866-1919)

## BALADA

en re minor

Révision pour guitare de Jean-François Delcamp

$\bullet = 132$





(2)

Musical score page 31. The music continues in common time with a key signature of one sharp. Measure 31 begins with a dynamic **p**. The notation includes sixteenth-note patterns with fingerings like (5) (4) and (5) cresc. (5) (4). Measure 32 follows.

Musical score page 35. The music remains in common time with one sharp. The notes are mostly eighth and sixteenth notes. Measure 35 shows a continuation of the melodic line with fingerings (5) (4).

(3)

Musical score page 39. The music is in common time with one sharp. The notes are eighth and sixteenth notes. Measure 39 ends with a dynamic **f**. The next measure begins with a dynamic **p** rall.

*a tempo*

C II

Musical score page 43. The music is in common time with one sharp. The notes are eighth and sixteenth notes. The section is labeled C II and includes a dynamic **f**.

Musical score page 48. The music is in common time with one sharp. The notes are eighth and sixteenth notes. The dynamic is **p**.

Musical score page 53. The music is in common time with one sharp. The notes are eighth and sixteenth notes. The dynamic is **p**.



*a tempo*

63

p

△

68

\*

¶

73

f

C II

77

C II

81

pp

p

(4)

cresc.

C II

85

\*

(3)

(4)

(4)

(3)

(2)

(3)

(4)

(4)

89

**C V** — **C III** — **C II** — \* *a tempo*

*affret.* *rit.* *marcato il canto.*

93

**C II** — **C II** —

97

\* **(2)** — **p**

101

**(5) (4)** **(5) cresc.** **(5) (4)**

105

**p** \*

109

**C X** —

113

XII **(4)** **1** **B:**

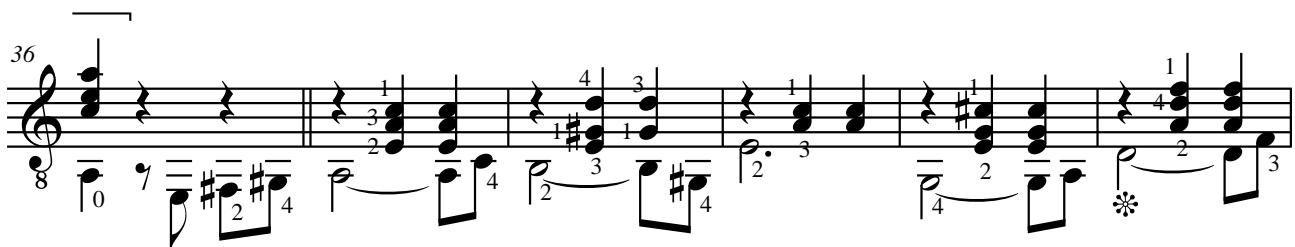
# Américo JACOMINO (CANHOTO) (1889-1928)

## ARREPENDIDA

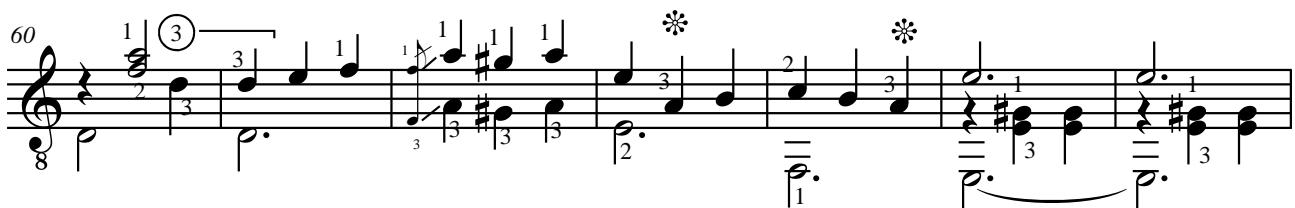
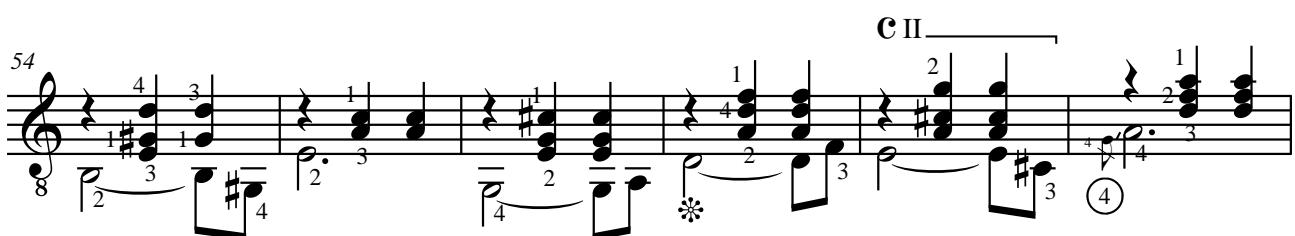
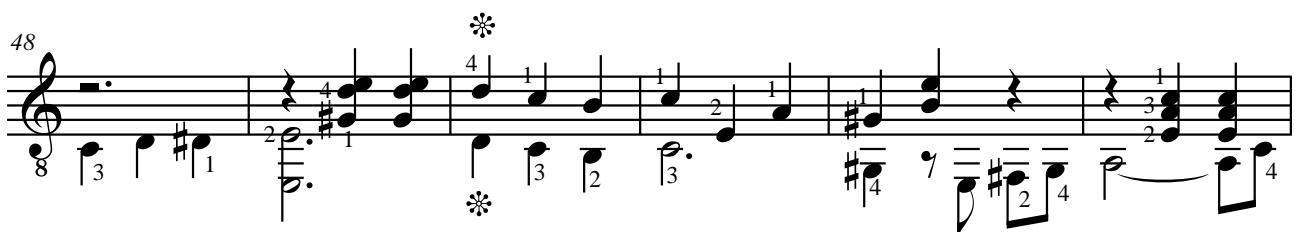
Valsa

Révision pour guitare de Jean-François Delcamp

Sheet music for guitar of the waltz "Arrepentida" by Américo Jacomino (Canhoto). The music is arranged in six staves. Staff 1 starts with a tempo of  $\text{=152}$  and includes markings (3), CI, and Valsa. Staff 2 starts at measure 6 with a tempo of  $\text{=152}$  and includes markings (2). Staff 3 starts at measure 12 with a tempo of  $\text{=152}$  and includes markings (3). Staff 4 starts at measure 18 with a tempo of  $\text{=152}$  and includes markings (2). Staff 5 starts at measure 24 with a tempo of  $\text{=152}$ . The music features various guitar techniques like hammer-ons, pull-offs, and grace notes.



Musical score pages 42 and 43. The music is in common time (8). The key signature changes to C major (no sharps or flats). The score is in two staves. The first staff starts with a half note. The second staff begins with a half note. Performance markings like '1', '2', '3', '4' and asterisks (\*) are present. Brackets labeled 'C II' and 'C III' are positioned above the staves.





103

109

114

**C I**

119

**(2)**

123

**C II**

**C VII**

128

**(2)**

**(4)**

**D.S. al Fine**

**C V**

# Salvador RESGRASA (1879-1942)

## ¿COMO LE VA DEL OJO?

# Tango

Révision pour guitare de Jean-François Delcamp

A musical score for piano. The key signature is A major (one sharp). The time signature starts at 2/4. The tempo is indicated as = 66. The melody is played on the right hand, featuring eighth-note patterns with grace notes. The left hand provides harmonic support with sustained notes and chords. Various dynamics are marked, including accents over certain notes and a crescendo dynamic (indicated by a dot above a bracket) over a series of notes. The score is written on five staves.

Musical score for piano, page 5, measures 5-8. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). Measure 5: Treble staff has eighth-note pairs (3,4) and (1,2); Bass staff has eighth notes (2,1). Measure 6: Treble staff has eighth-note pairs (3,4) and (1,2); Bass staff has eighth notes (1,2,3,4). Measure 7: Treble staff has eighth-note pairs (1,2,3,4) and (3,4); Bass staff has eighth notes (2,1). Measure 8: Treble staff has eighth-note pairs (4,3) and (2,1); Bass staff has eighth notes (1,2).

This image shows two measures of sheet music for piano. The key signature is one sharp, indicating G major. Measure 9 starts with a bass note at '8' followed by a treble note at '1'. It features a descending scale pattern: 4, 2, 1 (with a fermata), 0, 1, 4, 1. Measures 10 and 11 begin with bass notes at '2' and '1' respectively. The music includes various dynamics like forte and piano, and performance instructions like 'riten.' and 'accel.'. Fingerings are indicated above the notes, such as '4 2 1' for the first measure's scale. Measures 10 and 11 continue with similar patterns, ending with bass notes at '1' and '2' respectively.

*Fine*

13

C III

C VII

16

C VII

21

C VII

25

*D.C. al Fine*

29

Enrico ALOISI (1880?-1934?)

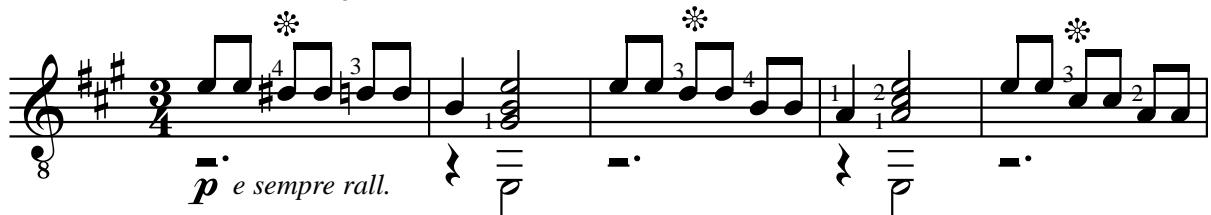
# ESTELLE

Mazurka (1924)

A miss Florence Estelle GRIFFITHS

Révision pour guitare de Jean-François Delcamp

## Introduzione $\text{d} = 152$



## Mazurka $\text{d} = 160$

Sheet music for the Mazurka section. The key signature is A major (three sharps). The time signature is common time (indicated by '8'). The tempo is  $\text{d} = 160$ . The instruction is **stentante** followed by **p con grazia**. The measure numbers 6 and 7 are shown. Measure 6 starts with a half note followed by a dotted half note. Measures 7-8 show a series of eighth-note chords. Measure 9 begins with a half note followed by a repeat sign. Measure 10 continues with eighth-note chords. Measure 11 concludes with a half note followed by a repeat sign.

Sheet music for measures 11-12 of the Mazurka section. The key signature is A major (three sharps). The time signature is common time (indicated by '8'). The instruction is **(3)**. The music consists of two measures of eighth-note chords. Measure 11 starts with a half note followed by a dotted half note. Measures 12-13 show a series of eighth-note chords. Measure 14 begins with a half note followed by a repeat sign. Measure 15 concludes with a half note followed by a repeat sign.

Sheet music for measures 17-18 of the Mazurka section. The key signature is A major (three sharps). The time signature is common time (indicated by '8'). The instruction is **p cresc.** The instruction **f** appears at the end of measure 18. The music consists of two measures of eighth-note chords. Measure 17 starts with a half note followed by a dotted half note. Measures 18-19 show a series of eighth-note chords. Measure 20 begins with a half note followed by a repeat sign. Measure 21 concludes with a half note followed by a repeat sign.

Sheet music for measures 22-23 of the Mazurka section. The key signature is A major (three sharps). The time signature is common time (indicated by '8'). The instruction is **V**. The instruction **C II** appears at the end of measure 23. The music consists of two measures of eighth-note chords. Measure 22 starts with a half note followed by a dotted half note. Measures 23-24 show a series of eighth-note chords. Measure 25 begins with a half note followed by a repeat sign. Measure 26 concludes with a half note followed by a repeat sign.

28

33

37

42

48

53

**Trio**

57

62

67

p cresc.

72

C VII

76

79

C II

82

**C II**

82

P.

F.

P.

85

85

P.

F.

P.

88

**C II**

88

P.

P.

P.

(5)

92

92

P.

P.

P.

96

96

P.

P.

P.

cresc.

f

101

D.C. Mazurka

101

P.

P.

P.

**C VII**

Cristóbal OUDRID (1825-1877)  
EL POSTILLÓN DE LA RIOJA  
de la zarzuela "El postillón de la Rioja"

Adaptation pour guitare de Julián ARCAS (1832-1882)  
Révision de Jean-François Delcamp

**Allegro**

The sheet music consists of eight staves of musical notation for guitar. The first staff begins with a dynamic of *p*, a treble clef, common time, and a key signature of one sharp. Fingerings are indicated above the notes in measures 1-4. Measures 5-12 show a continuation of the rhythmic pattern with various chords and single notes. Measures 13-16 feature sixteenth-note patterns. Measures 17-20 conclude the section with a return to eighth-note patterns. Measure numbers 1, 5, 9, 13, 17, and 20 are explicitly marked at the beginning of their respective staves.

24

28 C II

32 C II

36

40

43

47

51

# Zequinha de ABREU (1880-1935)

## TARDES EM LINDOIA

en sol majeur

Révision pour guitare de Jean-François Delcamp

**Music Details:**

- Key:** Sol Majeur (G major)
- Time Signature:** 3/4
- Tempo:** = 168
- Performance Instructions:**
  - a tempo*
  - rall.*
  - Fingerings (e.g., 1, 2, 3, 4) above the notes.
  - Strumming patterns (e.g., 1, 2, 3, 4) below the notes.
  - Grace notes marked with asterisks (\*).
  - Slurs connecting groups of notes.
  - Dynamic markings like  $\text{p}$ ,  $\text{f}$ .
  - Section labels: C V, C III, Fine, C VII, C II.

43

50

57

64

71

78

85

92

**C VII**

**C II**

**C II**

**C V**

**C II**

**C V**

**C VIII**

*D.C. al Fine*

# Zequinha de ABREU (1880-1935)

## AMANDO SOBRE O MAR

Valse

Révision pour guitare de Jean-François Delcamp

The sheet music for "AMANDO SOBRE O MAR" features eight staves of musical notation for guitar. The tempo is marked as 168 BPM. The key signature changes throughout the piece, indicated by C II 4/6, C II 4/6, C II, and C II markings above the staff. Fingerings are marked with circled numbers (1, 2, 3, 4, 5, 6) above or below the notes. Measure numbers 1 through 28 are present on the left side of the staves.

30 *Fine* 1. 2. (2) (3)

34 (2) (5)

39 C II — \* C II —

45 C II — (2) (3)

50 (2) (5)

55 C II — (3)

60 C II — 1. 2. D.S. al Fine

# João GUIMARÃES (PERNAMBUCO) (1883-1947)

## SONS DE CARRILLHÕES

Maxixe - Chôro

Révision pour guitare de Jean-François Delcamp

The sheet music for guitar features five staves of music. Staff 6 starts with a tempo of 76 BPM and a key signature of two sharps. Staff 4 follows with a key signature of one sharp. Staff 7 and 11 both start with a key signature of one sharp. Staff 14 starts with a key signature of one sharp and ends with a key signature of two sharps. Fingerings are indicated above the notes, and dynamic markings like 'C VII' and 'C V4/6' are used.

2 *Fine*

17  $\text{C}_{\frac{4}{4}}$  VII

20  $\text{C}_V$

23  $\text{C}_{\frac{4}{6}}$

26  $\text{C}_V$

29

32

1

2. *D.C. al Fine*

Johann STRAUSS (1825-1899)

# IDYLLEN opus 95

2 Valses, arrangement pour guitare de Johann Kaspar MERTZ (1806-1856)

Révision pour guitare de Jean-François Delcamp

*Valse N°1*

$\text{♩} = 160$

1. *Fine* 2.

21

27

C II

D.C. al Fine

*V*

*Valse N°2*

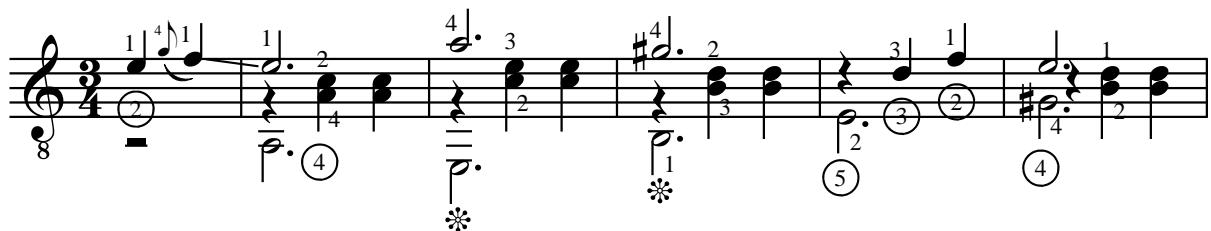
The sheet music for *Valse N°2* is composed of six staves of musical notation. The key signature is C major (no sharps or flats). The time signature is 3/4 throughout.

- Staff 1:** Dynamics include **f**, **2**, >, 1, 2, 1, 2. Articulation marks (e.g., dots, dashes) are placed under specific notes. Measure 1 ends with a double bar line and a repeat sign.
- Staff 2:** Key signature changes to C IV (G major). Measures 5-6. Dynamics: 2, >, 1, 4, 2, 4, >. Articulation marks: 3, 1, 3, 1, 2.
- Staff 3:** Key signature changes to C IV. Measures 11-12. Dynamics: 1, 2, 2, 3, 4, 2, 4, 2. Articulation marks: 3, 1, 3, 1, 2. Measure 12 ends with a dynamic **f**.
- Staff 4:** Key signature changes to C II. Measures 17-18. Dynamics: 4, 4, 4, >, 0, 2, 3, 2, 3, 2, 4, 2. Articulation marks: 1, \* (double bar line), 1, 3, 1, 3, 1, 3, 1, 3. Measure 18 ends with a dynamic **f**.
- Staff 5:** Key signature changes to C IV. Measures 23-24. Dynamics: >, 2, 3, 1, 2, 1, 2, 3, 1, 2, 3, 1, 2. Articulation marks: 1, \* (double bar line), 1, 2, 1, 2, 1, 2, 1, 2.
- Staff 6:** Measures 29-30. Dynamics: >, 2, 3, 1, 2, 1, 2, 3, 1, 2, 3, 1, 2. Articulation marks: 1, 4, 2, 1, 2, 1, 2, 1, 2.

Agustín BARRIOS MANGORÉ (1885-1944)  
**EL SUEÑO DE LA MUÑEQUITA**  
 en la mineur

Révision pour guitare de Jean-François Delcamp

= 184



7

C VII

13

19

25

31 C II

*il basso con arm. octavados*

37

43

49

55

1.

2.

D.C. al

Coda C V

# Jean-François DELCAMP (1956) PRELUDE opus 4 N°1 en ré mineur à Eric (wchymeUS)

## Pour guitare

**1.**

$\text{♩} = 126$

*molto rubato*

*rit.*      *mp*

*a tempo*

$\text{♩} = 126$

*C V*

*rall.*      *f*      *mp*

*a tempo*

*C I*

$\text{♩} = 126$

*allarg.*

*f*      *p*      *mp*

16

*f*      *p*.      *allarg.*      *p*.      *mf*      *accel. molto*

20

*a tempo*  
C IV

*rall.*      *p*.      *mf*

23

C II      C I

*p*.      *f*

26

C VII

*rall.*      *p*.      *rit.*      *accel.*      *f*

*vibrato*

30

*rit.*      *p*.      *rall.*      *f*

C II

Brest, le 6 septembre 2006

Jean-François DELCAMP (1956)  
**PRELUDE opus 4 N°2 en sol majeur**  
 à Arteusian

Pour guitare

**$\text{♩} = 120$**

1. 1.

13

16      1.

19

23

*p*

*rall.*

*a tempo*

*mp*

27

30

*mp*

2.

34

Brest, le 7 septembre 2006

38

*allarg.*

Jean-François DELCAMP (1956)  
TANGO en la mineur  
opus 3a

Pour guitare

$\text{♩} = 60$

mp

5

10

14 (3) *vibrato*

19 C IV

C V

$\text{♩} = 60$

24

29

**C I** **C I** **C L**

*mf*

33

(3)

37

*f*

*mp*

*f*

*mp*

41

*f*

*mp*

*f*

*p*

*più dolce*

45

*mf*

49

*pizz.*

*mp*

*Brest, le 28 septembre 2006*

# Jean-François DELCAMP (1956)

## BERCEUSE

à fEZ, pour ses jeunes enfants

Pour guitare

Brest, le 12 septembre 2006

# Pierre TREMBLAY

## CONTINE

Décembre 2006

Pour guitare

Sheet music for guitar by Pierre Tremblay, titled "CONTINE". The music is in 6/8 time and consists of six staves of musical notation. The first five staves are in common time (C) and the last staff is in 3/4 time (G). Various fingerings (1, 2, 3, 4) and muting symbols (dots) are indicated above the notes. Measure numbers 1 through 27 are present. Measure 5 starts with a circled '5' and ends with a circled '5' under a 'V' sign. Measures 10 and 16 start with circled '5's and end with circled '5's under 'V' signs. Measure 16 ends with a circled '2' under an 'II' sign. Measure 21 starts with a circled '2' under a 'V' sign. The final staff begins with "Plus lent" and ends with a circled '2' under a 'V' sign.

Julio Salvador SAGRERAS (1879-1942)

# LECCION n°11

de "Las tercera lecciones de Guitarra"

Révision de Jean-François Delcamp

*Todo el canto en armonicos octavados*

13      ar12 ar13 ar14      ar12  
ar13 ar15 ar14      ar13  
ar16 ar15 ar16      ar16

7      ar17  
ar12  
ar14 ar13 ar12  
ar13 ar12 ar13 ar15  
ar12  
ar12

13      ar13 ar12 1  
ar12 ar12 ar15 3  
ar13  
ar12 ar13 ar14 ar12  
ar13 ar15 ar14

20      ar13 1  
ar16 4  
ar15 ar16  
ar16 2  
ar17 1  
ar12  
ar12 ar13 ar14

26      ar12 1  
ar13 2  
ar14  
ar12 ar15 ar12  
ar13  
ar12 ar13 ar14  
ar13  
ar12 ar14 ar13 ar12  
ar14

---

# 5

---



## **Classical guitar 116 Exercices**

Jean-François DELCAMP (1956)  
**ETEINTE DES RESONANCES - SMORZANDO -  
STRING DAMPING - RESONANCIA APAGADA**  
NIVEAU 5 - LIVELLO 5 - LEVEL 5 - NIVEL 5

## Pour guitare

(3)=FA#/F#

**1**

**2** p i m a

**3**

**4**

**5** *mf* *mp* *rall.*

# Jean-François DELCAMP (1956)

## EXTENSIONS

NIVEAU 5 - LIVELLO 5 - LEVEL 5 - NIVEL 5

Pour guitare

$\text{♩} = 84$

**6**

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

p p p p p p p p p p p p p p

**7**

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

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

**8**

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

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

**9**

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

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

**10**

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

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

# Jean-François DELCAMP (1956)

## LIAISONS - LEGATURE - SLURS - LIGADOS

### NIVEAU 5 - LIVELLO 5 - LEVEL 5 - NIVEL 5

## Pour guitare

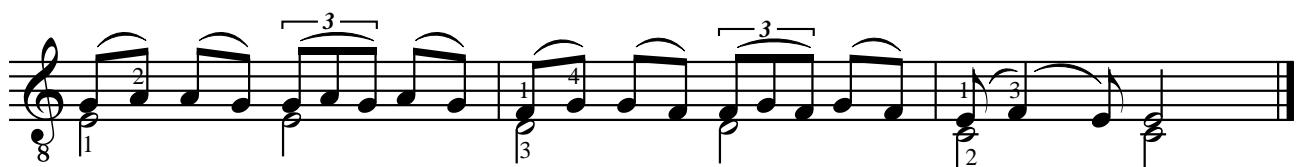
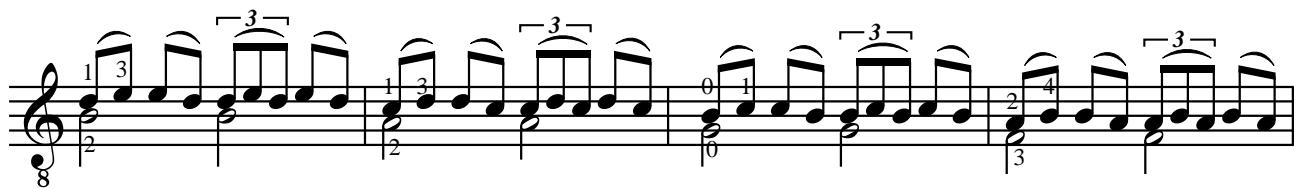
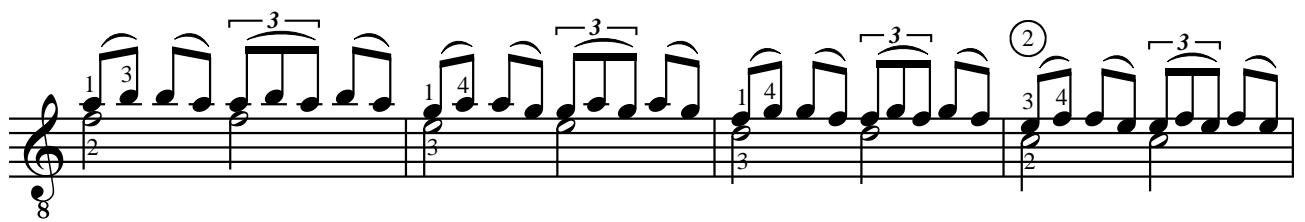
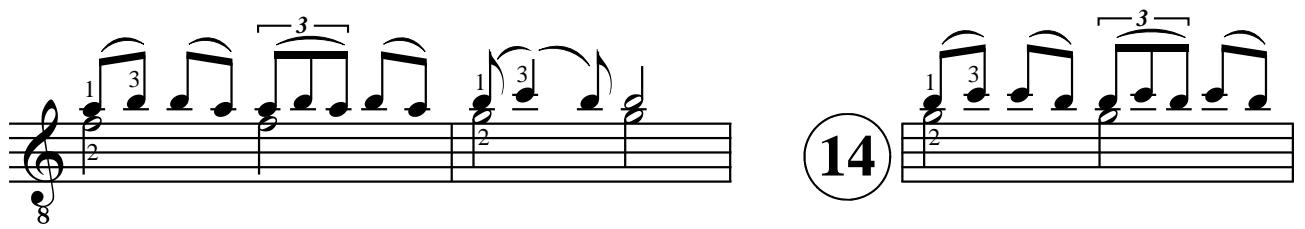
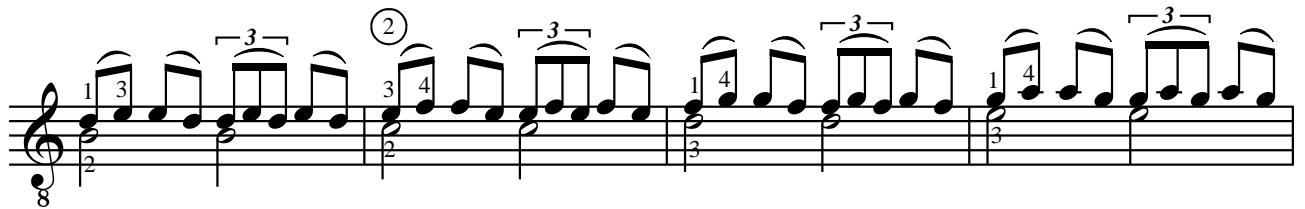
**11**

$\text{♩} = 92$

—3—

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

**MI Majeur - E major**  $\text{♩} = 138$



# Jean-François DELCAMP (1956)

## MORDANTS ET TRILLES

NIVEAU 5 - LIVELLO 5 - LEVEL 5 - NIVEL 5  
pour les œuvres baroques

Pour guitare

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

### *Mordants DO majeur - Mordents C Major* ♩ = 104

(15)

### *Mordants RE majeur - Mordents D Major* ♩ = 104

(16)

*Trilles DO majeur - Trills C Major*  $\text{♪} = 104$

(17)

*Trilles RE majeur - Trills D Major*  $\text{♪} = 104$

(18)

Jean-François DELCAMP (1956)  
**GAMMES - SCALE - SCALES - ESCALAS**  
 NIVEAU 5 - LIVELLO 5 - LEVEL 5 - NIVEL 5

Pour guitare

**19**

$\text{♩} = 138$

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

**Sib Majeur**

V - - - X - - - 1 3 1 2 4 1

**20**

**SOL mineur**

3 0 1 3 0 2 4

**21**

V - - - 1 3 1 2 4 1

**FA Majeur**

**21**

Fingerings: 1, 3, 0, 1, 3, 0, 2, 3, 1, 3, 1, 2, 4, 1.

Fingerings: 2, 4, 1, 3, 4, 3, 1, 4, 2, 1, 4, 2, 1, 3, 1, 3, 2, 0, 3, 2, 0.

**RE mineur**

**22**

Fingerings: 3, 1, 0, 3, 1, \*.

Fingerings: 4, 1, 3, 3, 4, 2, 2, V, 2, 1, 4, 2, 1, 3, 1, 4, 3, 1, 4, 3, 1.

**DO Majeur**

**23**

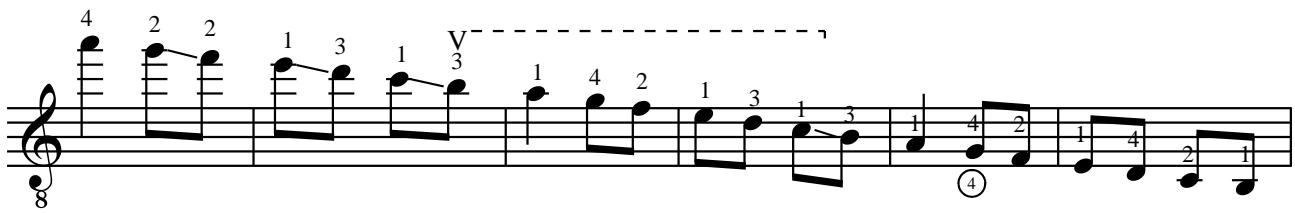
Fingerings: 2, 4, 1, 2, 4, 1, 3, 1, 1, 3, 1, 2, 4, 1, 3, 1.

**LA mineur**

Fingerings: 4, 2, 1, 3, 1, 3, 1, 4, 2, 1, 4, 2, 1, 3, 1.

**24**

Fingerings: 0, 2, 3, 1, 4, 2, 1, 4, 3, 1, 2, 1, 3, 1.



### SOL Majeur

VII

(25)

VII

### MI mineur

(26)

(27)

### RE Majeur

IV

VII

IV

1 3 1 4 2 1 4 2

(3)

**SI mineur**

**28**

2 4 0 2 4 1 3

VI

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

(3)

VII

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

**LA Majeur**

IV

**29**

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

(6)

IX

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

(3)

FA# mineur

IV

**30**

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

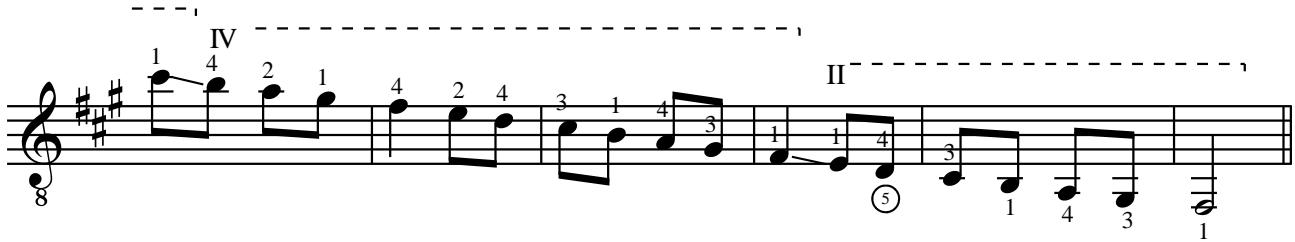
II

VII

XI

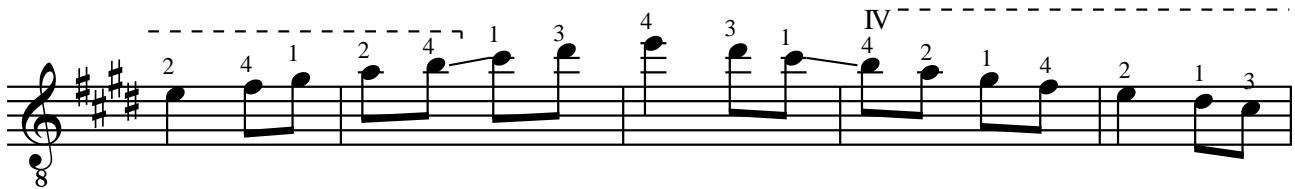
IX

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



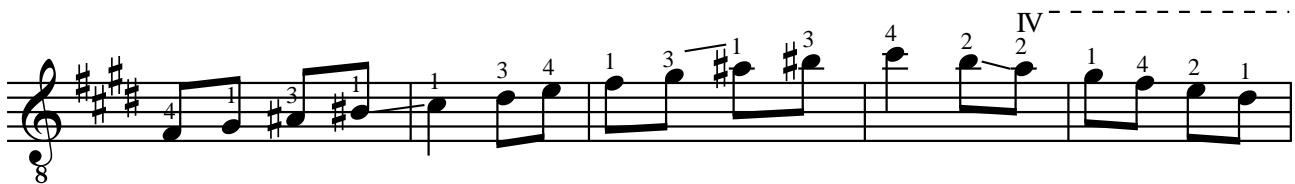
### MI Majeur

**31**



**DO# mineur**

**32**



### SI Majeur

**VI**

**33**

**SOL# mineur**

34

35

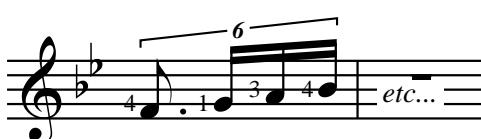
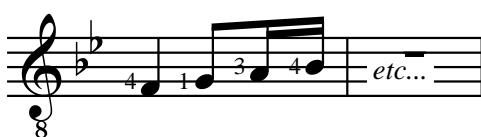
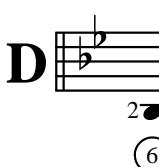
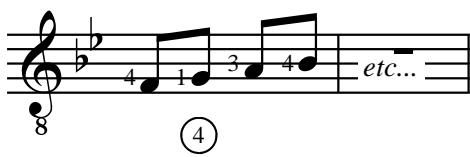
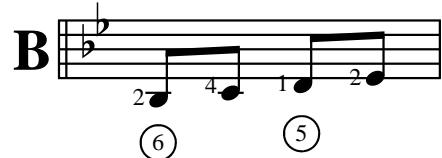
**FA# Majeur**

**RE# mineur**

36



### SIIb Majeur



# Jean-François DELCAMP (1956) BARRÉ - BARRÉ - BARRÉ - CEJILLA NIVEAU 5 - LIVELLO 5 - LEVEL 5 - NIVEL 5

## Pour guitare

*SQL maieur - G Major* • 138

6 II

37

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

The image shows a single staff of sheet music for a treble clef instrument. The key signature is one sharp, indicating G major. The time signature is common time (indicated by '8'). The melody consists of eighth notes and sixteenth-note patterns. The notes are numbered with black numerals (2, 4, 3, etc.) above them, likely indicating fingerings or specific performance techniques. The music concludes with a long horizontal bar line at the end of the staff.

*LA majeur - A Major*   • = 138

CW

A musical score for piano, page 38. The key signature is three sharps. The first measure shows a bass note followed by four eighth notes. The second measure consists of a single eighth note. The third measure contains two eighth notes. The fourth measure has three eighth notes. The fifth measure features a bass note followed by three eighth notes. The sixth measure contains two eighth notes. The seventh measure has three eighth notes. The eighth measure consists of a single eighth note.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 starts with a half note on the A line of the treble staff, followed by a eighth-note pair on the G and F lines. Measure 12 begins with a eighth-note pair on the E and D lines, followed by a eighth-note pair on the C and B lines.

# Jean-François DELCAMP (1956)

## GAMMES - SCALE - SCALES - ESCALAS

### NIVEAU 5 - LIVELLO 5 - LEVEL 5 - NIVEL 5

## Pour guitare

**39**

*Fa majeur - F major*    $\text{♩} = 138$

i   m   i   m   i   m   i

8 c

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

p p p p p p (5) (6) (4)

**40**

*Sol majeur - G major* ♩ = 138

i m i m i m i

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

p p p p p p p (4) (3) (2)

(5)

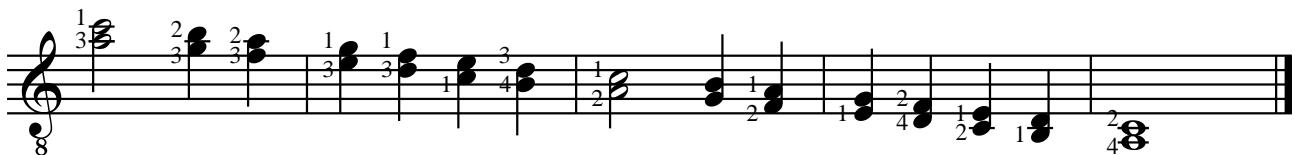
Detailed description: The image shows a musical score for Exercise 40 in G major. It features a treble clef, a key signature of one sharp, and a tempo of ♩ = 138. The score consists of two staves of eight measures each. The first staff starts with an eighth note followed by six sixteenth-note pairs. The second staff starts with a sixteenth note followed by six sixteenth-note pairs. Measure numbers 1 through 4 are circled in the first staff, and measure numbers 3 and 2 are circled in the second staff. The number 5 is circled at the bottom of the first staff.

A musical score for guitar in treble clef, key of A major (two sharps), common time, and eighth-note duration. The score consists of two staves. The first staff begins with a grace note (3) followed by a note (2). The second staff begins with a note (3). Fingerings are indicated above the notes: (3) over the first note of the first staff, (1) over the first note of the second staff, (1) over the first note of the third staff, (2) over the first note of the fourth staff, (3) over the first note of the fifth staff, (1) over the first note of the sixth staff, (3) over the first note of the seventh staff, (4) over the first note of the eighth staff, (2) over the first note of the ninth staff, and (1) over the first note of the tenth staff. Measure numbers are circled below the staff: (3) under the first six measures, (5) under the next three measures, and (6) under the final measure. The score concludes with a double bar line and repeat dots.

*LA mineur - A minor*

$\bullet = 138$

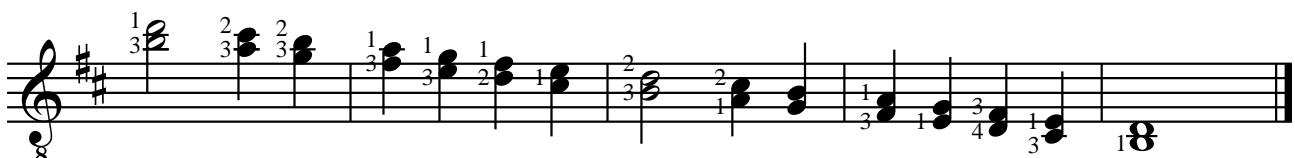
41



*SI mineur - B minor*

$\bullet = 138$

42



*DO majeur - C Major*

$\bullet = 138$

43



Jean-François DELCAMP (1956)  
**ARPÈGES - ARPEGGI - ARPEGGIOS - ARPEGIOS**

NIVEAU 5 - LIVELLO 5 - LEVEL 5 - NIVEL 5

Pour guitare

*SOL majeur - G Major*  $\sigma = 138$

**C III** —

**44**

*DO majeur - C Major*  $\sigma = 138$

**C VIII** —

**45**

*LA mineur - A minor*  $\text{C} = 138$

**46**

C V \_\_\_\_\_

C II \_\_\_\_\_

C II \_\_\_\_\_

*RE majeur - D Major*  $\text{C} = 138$

**47**

C VII \_\_\_\_\_

C X \_\_\_\_\_

C VII, C X \_\_\_\_\_

C VII \_\_\_\_\_

*SI mineur - B minor*  $\text{C} = 138$

**47<sup>b</sup>**

C VII \_\_\_\_\_

Mauro GIULIANI (1781-1829)

# DEGLI ARPEGGI 48-98

Studio per la chitarra opera 1a

The sheet music displays 16 staves of guitar arpeggios, numbered sequentially from 48 to 63. Each staff is set in common time with a treble clef. The notation is characterized by dense, rapid patterns of sixteenth-note arpeggios. Fingerings are provided for both hands: the left hand uses fingers 0, 1, 2, and 3, while the right hand uses 'A' to denote specific plucking or strumming techniques. The patterns are designed to demonstrate technical skill and dexterity on the guitar.

Nº64.

Nº65.

Nº66.

Nº67.

Nº68.

Nº69.

Nº70.

Nº71.

Nº72.

Nº73.

Nº74.

Nº75.

Nº76.

Nº77.

Nº78.

Nº79.

Nº80.

Nº81.

Nº82.

Nº83.

Nº 84.

Nº 85.

Nº 86.

Nº 87.

Nº 88.

Nº 89.

Nº 90.

Nº 91.

Nº 92.

Nº 93.

Nº 94.

Nº 95.

Nº 96.

Nº 97.

Nº 98.

# Francisco TÁRREGA (1852-1909)

## 4 ESTUDIOS

Révision pour guitare de Jean-François Delcamp

♩ = 72

(99) 8

4

8

8

♩ = 72

(100) 8

7

C II

Sheet music for Exercise 101. The tempo is indicated as  $\text{♩} = 84$ . The key signature has two sharps. The time signature starts at 3/4. The first measure shows a bass note followed by a sixteenth-note pattern of 0-2-4. Subsequent measures show a repeating pattern of eighth notes and sixteenth-note groups, each starting with a bass note and followed by a sixteenth-note pattern of 0-2-4.

8

A musical score for piano, page 10. The key signature is A major (three sharps). The time signature is common time. The melody consists of eighth and sixteenth notes, primarily in the right hand. Fingerings are indicated above the notes, such as '4 2' and '1 1'. The left hand provides harmonic support with sustained notes and chords.

Musical score for piano, page 13, measures 1-10. The score consists of two staves. The left staff uses a treble clef and a key signature of one sharp (F#). The right staff uses a bass clef and a key signature of one sharp (F#). Measures 1-10 show a repeating pattern of eighth-note chords. Measure 11 begins with a bass note (D) followed by a treble note (A), then a bass note (B), and finally a treble note (G). The score concludes with a repeat sign and the instruction 'II -'.

102

$\text{♩} = 84$

5

9

13

17

21

**C II**

Francisco TÁRREGA (1852-1909)  
ESTUDIO  
en mi mayor

Révision pour guitare de Jean-François Delcamp

**103**

♩ = 88

4

7

10

13

C IV

The image shows six staves of musical notation for a right-hand piano part, likely from a piece by Chopin. The music is in common time and consists of six measures (16-19) followed by a repeat section (22-25) and concluding with two measures (27-29). The notation uses a treble clef and includes various dynamic markings such as  $\text{3}\overline{\text{P}}$ ,  $\text{1}\overline{\text{P}}$ , and  $\text{2}\overline{\text{P}}$ . Fingerings are indicated above the notes, and circled numbers (1, 2, 3) are placed near specific notes in measures 22, 25, and 27, likely indicating performance techniques or specific fingerings. Measure 29 concludes with a key signature change to  $\text{C IX}$ .

# Agustín BARRIOS MANGORÉ (1885-1944)

## ESTUDIO DEL LIGADO

en la majeur

Révision pour guitare de Jean-François Delcamp

**104**

$\text{♩} = 138$

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

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

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

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

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

**C I**  
**II**

The sheet music consists of seven staves of musical notation for a single instrument. The key signature is two sharps, and the time signature is common time (indicated by '8'). Measure 11 starts with a bass note followed by a series of eighth-note pairs grouped by brackets. Measures 12 and 13 continue this pattern. Measure 14 begins with a bass note, followed by a dynamic instruction 'f' with a circled '4'. Measures 15 through 19 show various patterns of eighth-note groups, some with internal groupings and dynamics like 'p' and 'f'. Measures 20 through 23 continue the rhythmic patterns, with measure 23 ending with a double bar line.

# Jean-François DELCAMP (1956)

## VELOCITE

sur la gamme de do majeur

Révision de Jean-François Delcamp

**105**

$\text{♩} = 40$   
i m - i a - m a - i p - m p - a p

Musical score for measure 105. The tempo is indicated as  $\text{♩} = 40$ . The lyrics are "i m - i a - m a - i p - m p - a p". The score consists of two staves. The first staff starts with a quarter note followed by eighth notes. The second staff starts with a quarter note followed by sixteenth notes. Measure lines are marked above the notes: 3, 5, and 6.

Musical score continuation for measure 105. It shows three staves of sixteenth-note patterns. Measure lines are marked above the notes: 7, 1, 3, 7, and 1.

Musical score continuation for measure 105. It shows four staves of sixteenth-note patterns. Measure lines are marked above the notes: 6, 5, 3, and 3.

**106**

$\text{♩} = 40$   
i m - i a - m a - i p - m p - a p

Musical score for measure 106. The tempo is indicated as  $\text{♩} = 40$ . The lyrics are "i m - i a - m a - i p - m p - a p". The score consists of two staves. The first staff starts with eighth notes. The second staff starts with eighth notes. Measure lines are marked below the notes: 3, 3, 5, and 6.

Musical score continuation for measure 106. It shows three staves of sixteenth-note patterns. Measure lines are marked above the notes: 7, 7, and 7.

Musical score continuation for measure 106. It shows five staves of sixteenth-note patterns. Measure lines are marked above the notes: 6, 5, 3, and 3.

# Jean-François DELCAMP (1956)

## POLYPHONIE

sol majeur

Révision de Jean-François Delcamp

- Faire ressortir la basse jouée par le pouce. Puis, faire ressortir le soprano joué par l'annulaire.
- Far risaltare il basso suonato dal pollice, poi evidenziare il soprano suonato dall'anulare.
- Bring out the bass played with the thumb. Then bring out the soprano played with the ring finger.
- Destacad el bajo tocado por el pulgar. A continuación destacad la nota aguda (soprano) que toca el dedo anular.

**107**

- Faire ressortir la basse jouée par le pouce. Puis, faire ressortir le soprano joué par l'annulaire. Ensuite, faire ressortir l'alto joué par le majeur.
- Far risaltare il basso suonato dal pollice, poi evidenziare il soprano suonato dall'anulare e poi far risaltare l'alto suonato dal medio.
- Bring out the bass played with the thumb. Then bring out the soprano played with the ring finger. Then bring out the alto played with the middle finger.
- Destacad el bajo tocado por el pulgar. Después destacad la nota aguda (soprano) que toca el dedo anular. Finalmente destacad la nota media que toca el dedo corazón.

**108**

- Faire ressortir la basse jouée par le pouce. Puis, faire ressortir le soprano joué par l'annulaire. Ensuite, faire ressortir l'alto joué par le majeur. Enfin, faire ressortir le ténor joué par l'index.
- Far risaltare il basso suonato dal pollice, poi evidenziare il soprano suonato dall'anulare, poi l'alto suonato dal medio e infine far risaltare il tenore suonato dall'indice.
- Bring out the bass played with the thumb. Then bring out the soprano played with the ring finger. Then bring out the alto played with the middle finger. Finally bring out the tenor played by the index finger.
- Destacad el bajo tocado por el pulgar. Después la nota aguda (soprano) que toca el dedo anular. A continuación destacad la nota media que toca el dedo corazón. Finalmente destacad la nota grave (tenor) que toca el dedo índice.

**109**

# Jean-François DELCAMP (1956)

## HARMONIQUES

Révision de Jean-François Delcamp

- Jouez les harmoniques naturelles à l'octave avec les deux mains.
- Suonare armonici naturali di un'ottava con entrambe le mani.
- Play natural octave harmonics using both hands.
- Octavas naturales usando las dos manos.

**110**

*armonicos*

8       $\frac{#}{2}$

4diamond  
ar12  
4diamond  
ar12  
4diamond  
ar12  
4diamond  
ar12

- Jouez les harmoniques naturelles à l'octave avec une seule main.
- Armonici naturali di una ottava con una mano.
- Natural octave harmonics using one hand.
- Octavas naturales usando una mano.

**111**

*armonicos*

8       $\frac{#}{2}$

4diamond  
ar12  
4diamond  
ar12  
4diamond  
ar12  
4diamond  
ar12

- Harmoniques artificielles à l'octave : Fa et Sol sur la première corde.
- Armonici artificiali di un'ottava: Fa e Sol sulla prima corda.
- Artificial octave harmonics: F and G on the first string.
- Octavas artificiales: Fa y Sol en la prima.

**112**

*armonicos octavados*

8       $\frac{#}{2}$

1diamond  
3diamond  
1diamond  
3diamond  
1diamond  
3diamond  
1diamond  
3diamond

- Harmoniques naturelles et harmoniques artificielles à l'octave : gamme de Mi mineur.
- Armonici naturali e armonici artificiali con intervallo di un'ottava: Scala di Mi minore.
- Natural and artificial octave harmonics: scale of E minor.
- Octavas naturales y artificiales: escala en Mi menor.

**113**

*armonicos octavados*

8       $\frac{#}{2}$

2diamond  
4diamond  
0diamond  
2diamond  
0diamond  
2sharp  
4sharp  
0diamond  
2sharp  
4sharp  
0diamond  
2sharp  
4sharp  
2diamond

- Harmoniques naturelles et harmoniques artificielles à l'octave : arpège de Mi mineur.
  - Armonici naturali e armonici artificiali di un'ottava: arpeggio di Mi minore.
  - Natural and artificial octave harmonics: arpeggio of E minor.
  - Octavas naturales y artificiales: arpeggio de Mi menor.

- Harmoniques naturelles et artificielles produites en touchant le point diviseur de la corde avec le pouce.
  - Armonici naturali e artificiali prodotti toccando il punto di divisione della corda con il pollice.
  - Natural and artificial harmonics produced by touching the harmonic node of the string with the thumb.
  - Armónicos naturales y artificiales generados colocando el pulgar sobre el traste del armónico (nodo armónico) de la cuerda.

- Harmoniques naturelles et artificielles produites en touchant le point diviseur de la corde avec l'index.
  - Armonici naturali e artificiali prodotti toccando il punto di divisione della corda con l'indice.
  - Natural and artificial harmonics produced by touching the harmonic node of the string with the index finger.
  - Armónicos naturales y artificiales generados colocando el índice sobre el traste del armónico (nodo armónico) de la cuerda.

*Todo el canto en armonicos octavados*

116

Jean-François DELCAMP (1956)  
**TRIOLET - TERZINA - TRIPLET - TRESILLO**  
NIVEAU 5 - LIVELLO 5 - LEVEL 5 - NIVEL 5

Pour guitare

**117** 

**118**

**119**



**DO Majeur**

II - - -

**120**

V

**LA mineur**

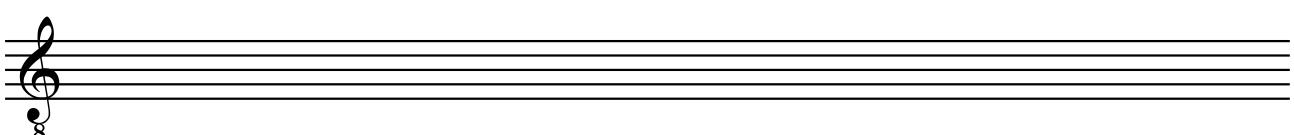
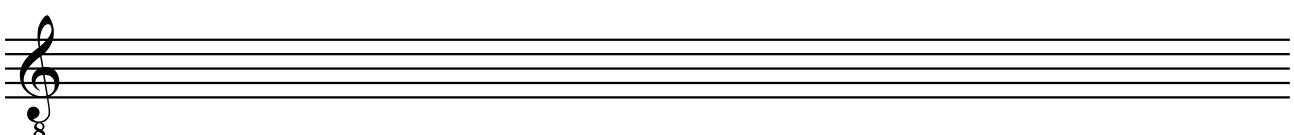
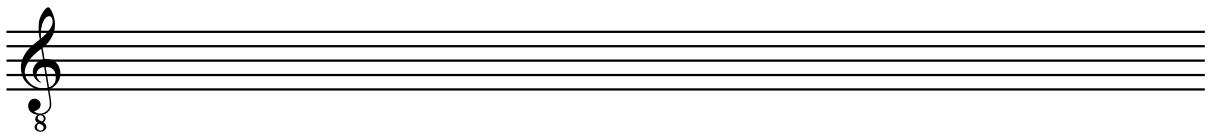
**121**

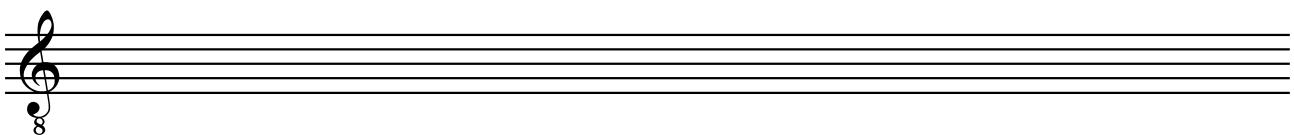
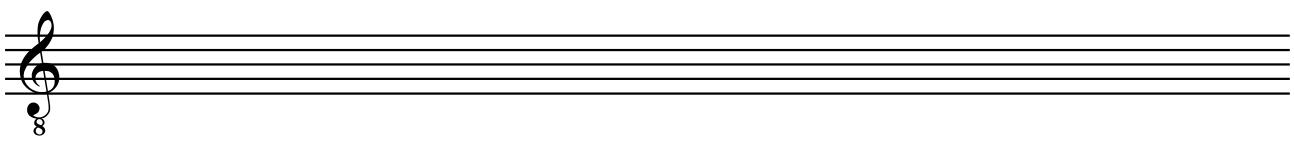
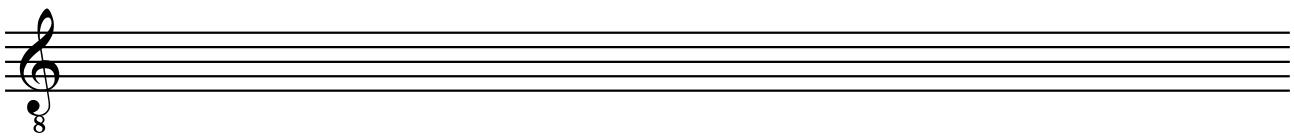
**SOL Majeur**

II - - -

**123**

VII





Luys de NARVÁEZ (ca. 1500-1555)

# DIFERENCIAS SOBRE GUARDAME LAS VACAS

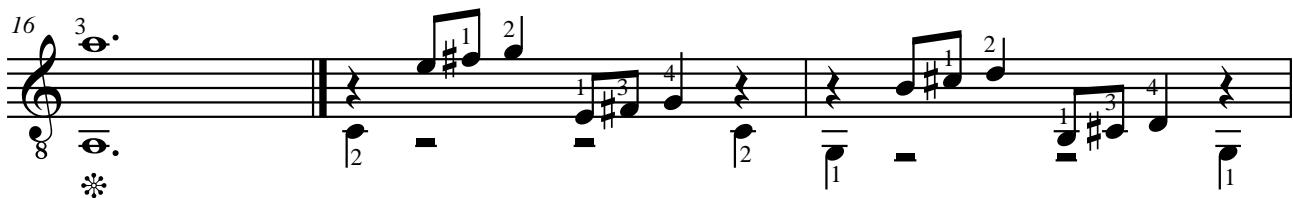
"Los seys libros del Delphin de música de cifra para tañer vihuela" (Valladolid, 1538)

Adaptation pour guitare de Jean-François Delcamp

*Primera diferencia* ♩ = 160

*Segunda diferencia*

*Tercera diferencia*



*Quarta diferencia*

Luys de NARVÁEZ (ca. 1500-1555)

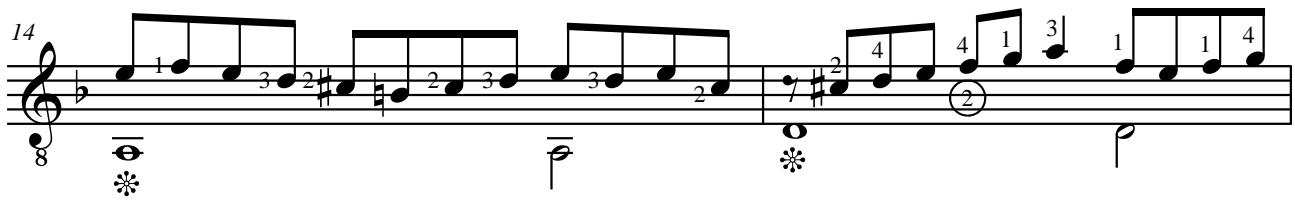
# TRES DIFERENCIAS POR OTRA PARTE

"Los seys libros del Delphin de música de cifra para tañer vihuela" (Valladolid, 1538)

Adaptation pour guitare de Jean-François Delcamp

## *Primera diferencia*

## *Segunda diferencia*



*Tercera diferencia*

# 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 : Lección 5a - Valse - Matteo Carcassi : Exercice Op. 59 - Johann Kaspar Mertz : Übungen im Wechsel - Antonio Cano-Curriela : Lección 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 Judenköing : Christ ist erstanden - Thoinot Arbeau : Pavane - Adrian Le Roy : Branle de Poictou n° 3 - Gaspar Sanz : Batalla - Dance de las hachas - Españoleta - 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 - Ecossaise Op. 121 - Escozzese n°13 Op. 24 - Poco Allegretto - Rondo - Joseph Küffner : Andante n°1 [duo] - Andante n°2 [duo] - Ländler [duo] - Ecossaise [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 Bobowicz : 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 - Passemeye - 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 - Clarín de los mosqueteros - Clarines y trompetas - Dance de las hachas - Españoleta - Folias - 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 - Ramonez-ci ramonez-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 - Lección n°15 et 19 - Matteo Carcassi : Allegretto - Andantino - Marche - Valse - José Ferrer Y Esteve : Ejercicio n°9 - Jean-François Delcamp : Tango - Malagueña facile - Avec la gamme pentatonique - Préambule - En barque - Exercices : Accords - Arpèges - Cejilla - Eteintes des résonances - Extensions - Gammes - Glissando - Legato, staccato - Liaisons - Mordants et trilles - Improvisation.

**Volume D04** - Anonyme : Mi favorita - Scarborough fair - Se io m'accordo ben - Le blues - The sick tune - Don Luys Milán : Pavanes n° I, II, III - Diego Pisador : Pavana - Guillaume Morlaye : Gallarde - 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 Folias - Robert de Visée : Menuet - François Campion : Prélude - Johann Sebastian Bach : Menuets BWV 1008 - Giuseppe Antonio Brescianello : Capriccio - Menuet - Johannes Fr. Whilh. Wenkel : Musette - Leonhard Von Call : Adagio - Ferdinando Carulli : Andantino - Rondo - Prélude 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 gruppitos - 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 : Bretonneuse - 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 blonde, Danza, Gagliarda, Bianca fiore, Passacaglia, Se io m'accordo 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 - Lección n°11 - Enrico Aloisi : Estelle - Zequinha de Abreu : Tardes em Lindoia - Amando sobre o Mar - João Teixeira Guimarães : Sons de Carrillhões - 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 - Trolets - 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 : Passemeye - John Dowland : Tarleton's riserrectione - Lady Hunsdon's puffe - Gaspar Sanz : 2 fugues - Gallardas - François Campion : Fugue - Notenbüchlein für A. M. Bach : Marche, Menuets, Musette - Johann Sebastian Bach : Bourrée BWV 996 - Sarabande BWV 1002 - Gavottes BWV 1012 - Domenico Scarlatti : Sonates K 32, K 34, K 391 et K 431 - Sylvius Léopold Weiss : Capriccio - Giuseppe Antonio Brescianello : Allegro - Wenzeslaus Thomas Matiegka : Menuetto - Fernando Sor : Cantabile - Leçons Op. 31 n°16 et 20 - Mauro Giuliani : Sonatine - Arpeggi Op. 1 - Dionisio Aguado : Estudios n°14, 15 et 29 - Matteo Carcassi : Études n°7 et 19 - Johann Strauss : Annen, Polka - Napoléon Coste : Etude - Frédéric 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 - Endeche - 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 - Minuet - 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 : Fantasie 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- Matteo 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 Testamento d'Amelia - Zequinha de Abreu : Tico-tico - João Teixeira Guimarães (Pernambuco) : Recordando Nazareth - Pó de Mico - As emboldadas 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 mayor 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 Bohème - 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 Mozzani : 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 Fantasie 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 - Rumores de la calleja 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 Poéticos - 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 Pontkalle, 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 : Fantasie 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 Jumpe, Orlando Sleepeth, Tarletons Risurrectione - Janequin : La Guerre - Jonhson : Alman 7 - Leroy : Almande La Mon Ami, Branles De Bourgongne 1, 2, 5, Bransles Poictou 1, 2, 3, 4, Fantasie 2, Passemeye - Mainierio : Schiarazula Marazula - Milan : Fantasia 16, Pavane 1, 2, 3, 6- Morlaye : 2 Gaillardes, Villanesque - Mudarra : Conde Claros, Fantasia 1, 10, 13, 14, Gallarda, Pavana Alexandre, Romanesca 1 - Narvaez : Arde Corazon, Baxa De Contrapunto, Cancion Del Imperador, Conde Claros, Guardame Las Vacas, Guardame Las Vacas Por Otra Parte, Ya Se Asienta - Neusiedler : Wascha Mesa - Pisador : Pavana Muy Llana

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

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

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

**Baroque Music for Guitar #4 : Silvius Leopold Weiss** - Prélude de la suite 4, Fantasie, Ciacona, Tombeau Logy, Capricio, Passacaille - **Jean-Philippe Rameau** : Menuet en rondeau, Suite en mi 1724 (Allemande, Courante, Gigue I et II, Le Rappel des Oiseaux, Rigaudons et Double, Musette, Tambourin, La Villageoise.), Menuet, Gavotte et doubles, Le Lardon, Les tricotets - **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 minor - 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, pentatónica - Preludio n° 5 - Minuetto - Estudio, en mi menor - Malagueña, Fácil - Preludio n° 2 - Preludio sobre los gruppetos - Isabel, valses de Strauss - Estudio en forma de Minueto - Estudio en arpégios - Danza Odalisca - Recuerdos de la Alhambra - Preludio n° 13 - Preludio n° 7 - Preludio n° 8 - María, Gavota - Las dos hermanitas - Estudio Brillante de Alard - ¡Sueño! - Preludio n° 9 - Gran vals - Estudio en terceras - Alborada - Estudio de Damas - El Carnaval de Venicia - 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 - Endeche - 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, Prelude en ré mayor, Prelude in mi mayor, Prelude 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 aragonese, Valenciana, Sardana, Romántica, Melancólica, Arabesca, Bolero. Valses poéticos.

**Isaac Albeniz** : Suite española Op. 47 : Granada, Cataluña, Sevilla, Cadiz, Asturias, Aragón, 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 Yodel - 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 tercera 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 ptéroductyles, 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 Pétrêles, 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 valses**, Op. 19 : Valse polyglotte, Valse du Guelmeur, Valse de la rue Poullaouec, Valse de la rue Maleyssie, Valse des souris grises, Passé le col du Somport, Valse en Do majeur, Valse berceuse. - **Respirations**, Op. 20 : Eleições, îles de Glénan, Trois et deux. - **Suite Bretoise**, Op. 21 : Roches - Gwerz - Arc-en-ciel - Gigue - Saltarelle. - **Happy birthday with guitar**, Op. 22 : Prélude - Danse - Valse sans refrain - Berceuse - Postlude. - **Quatre pièces**, Op. 23 : Isabelle - Le dernier jour de l'année - Choro de travers - Milonga d'hiver. - **Prélude n°7**, Op. 24 - **Sonate Medina del Campo**, Op. 25 - **Deux choros**, Op. 26 : Choro biscornu - Choro Maxixe - **Picking à Bastia**, Op. 27 - **Comme des vagues, Île Wrac'h**, Op. 28 - **Suite Bretagne**, Op. 29 : Rivage - Viviane - Merlin - Les roches du Diable - Le pont de Sein. - **Deux préludes**, Op. 30 - **Sonate Ida Presti**, Op. 31 - **Deux pièces** Op. 32 : Interlude, Nocturne - **Coffre à jouets** Op. 33 : Préambule, Avion en papier, Soldat de plomb, Ours en peluche, Voilier, Lune et étoile, Un kayak, On range tout - **Danse de la rue Maleyssie** 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.