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# D05 Intermediate Level

## Sheet music

### For classical guitar

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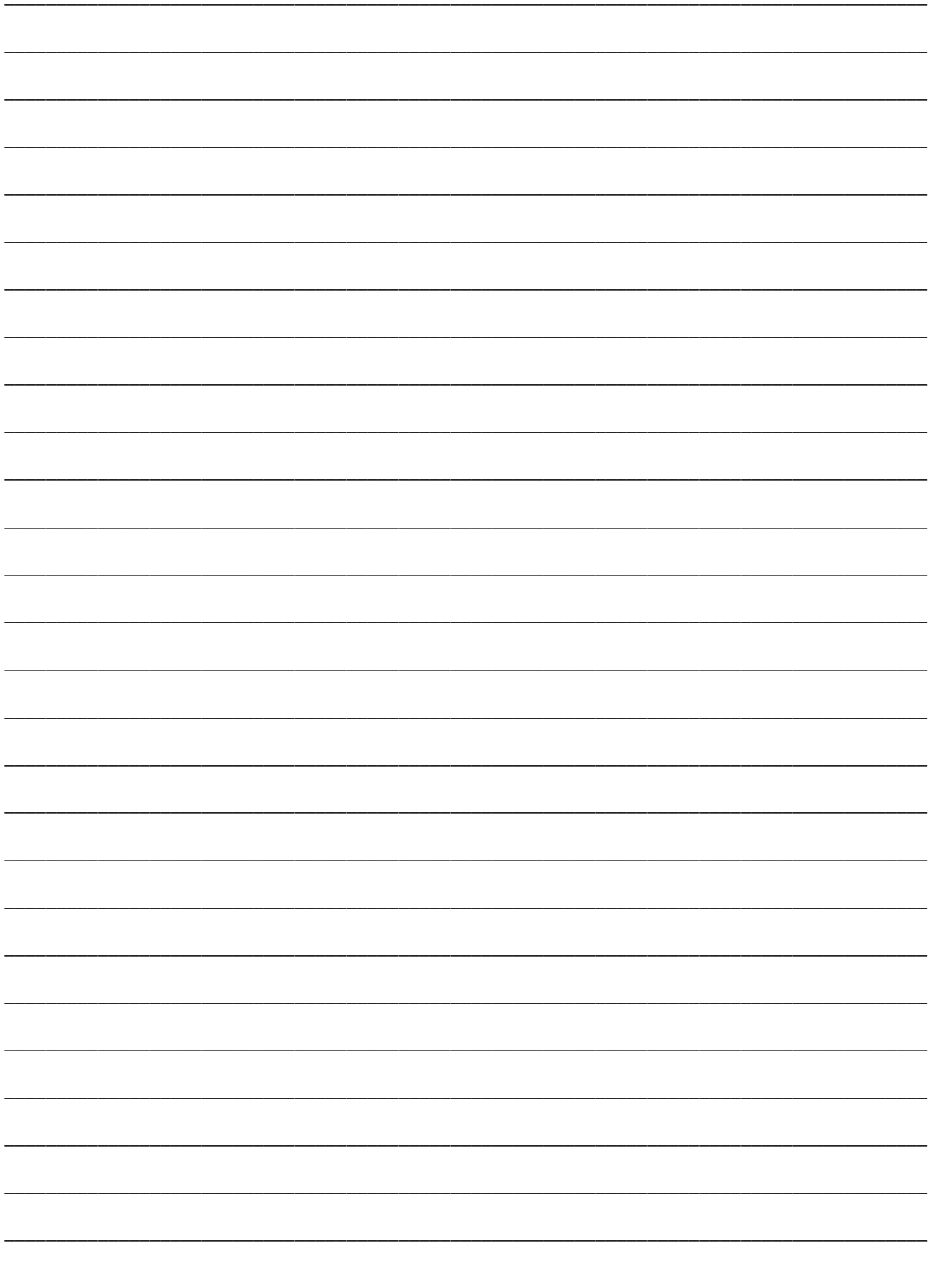
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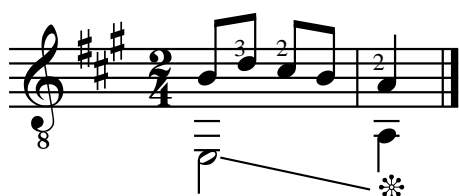
# Symboles / Simboli / Symbols / Símbolos

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

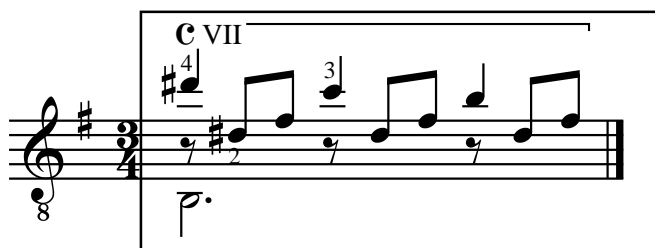
p i ma - Pouce, index, majeur et annulaire.  
 - Pollice, indice, medio e anulare.  
 - Thumb, index, middle-finger, and ring-finger.  
 - Pulgar, indice, medio y anular.

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

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



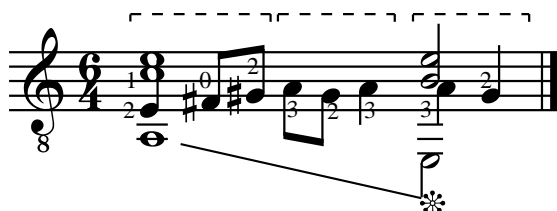
- Stopper la résonance de la note précédente.  
 - Fermare la risonanza della nota precedente.  
 - Damp the preceding note.  
 - Detener la resonancia de la nota precedente.



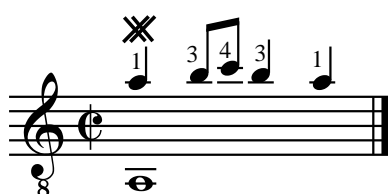
- Les passages difficiles sont encadrés.  
 - I passaggi difficili sono incorniciati.  
 - Difficult passages are highlighted in a box.  
 - Los pasajes más difíciles están enmarcados.



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



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



✱ - vibrato (Gaspar Sanz)

# Alonso MUDARRA (1510-1580)

## GALLARDA

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

Adaptation pour guitare de Jean-François Delcamp

③ = FA#      ♩ = 120

4

8

11

15

19

22

# 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

### Segunda diferencia

## Tercera diferencia

16

Musical notation for measures 16-18. Measure 16 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a triplet of eighth notes in the treble and a bass line with a whole note chord. Measure 17 continues with eighth notes and chords. Measure 18 ends with a whole note chord. Fingerings are indicated by numbers 1-4. A circled number 3 is above the first measure. A flower-like symbol is below the first measure.

19

Musical notation for measures 19-21. Measure 19 has a circled number 3 above the first measure. Measure 20 has a circled number 2 above the first measure. Measure 21 has a circled number 3 above the first measure. A 'C III' marking is above the treble staff in measure 21. The piece concludes with a whole note chord. Fingerings and a flower-like symbol are present.

22

Musical notation for measures 22-24. Measure 22 has a circled number 4 above the first measure. Measure 23 has a circled number 2 above the first measure. Measure 24 has a circled number 3 above the first measure. The piece concludes with a whole note chord. Fingerings and a flower-like symbol are present.

## Quarta diferencia

25

Musical notation for measures 25-27. Measure 25 has a circled number 3 above the first measure. Measure 26 has a circled number 2 above the first measure. Measure 27 has a circled number 3 above the first measure. The piece concludes with a whole note chord. Fingerings and a flower-like symbol are present.

28

Musical notation for measures 28-30. Measure 28 has a circled number 1 above the first measure. Measure 29 has a circled number 2 above the first measure. Measure 30 has a circled number 3 above the first measure. The piece concludes with a whole note chord. Fingerings and a flower-like symbol are present.

31

Musical notation for measures 31-33. Measure 31 has a circled number 1 above the first measure. Measure 32 has a circled number 2 above the first measure. Measure 33 has a circled number 3 above the first measure. The piece concludes with a whole note chord. Fingerings and a flower-like symbol are present.

34

Musical notation for measures 34-36. Measure 34 has a circled number 2 above the first measure. Measure 35 has a circled number 1 above the first measure. Measure 36 has a circled number 3 above the first measure. The piece concludes with a whole note chord. Fingerings and a flower-like symbol are present.

# 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 ♩ = 160

First system of musical notation (measures 1-4) for the first difference. It features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written on a five-line staff with various note values and rests. Fingerings are indicated by numbers 1-4. A circled '3' with an asterisk is placed below the staff in measure 4, indicating a triplet of eighth notes.

Second system of musical notation (measures 5-8). It continues the melody from the first system. A circled '3' with an asterisk is placed below the staff in measure 6, indicating a triplet of eighth notes.

Third system of musical notation (measures 9-12). It continues the melody. A circled '3' with an asterisk is placed below the staff in measure 10, indicating a triplet of eighth notes.

Fourth system of musical notation (measures 13-16). It continues the melody. A circled '3' with an asterisk is placed below the staff in measure 14, indicating a triplet of eighth notes.

### Segunda diferencia

First system of musical notation (measures 17-20) for the second difference. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is written on a five-line staff. A circled '3' with an asterisk is placed below the staff in measure 17, indicating a triplet of eighth notes.

Second system of musical notation (measures 21-24) for the second difference. It continues the melody. A circled '3' with an asterisk is placed below the staff in measure 21, indicating a triplet of eighth notes.



14

16

18

*Tercera diferencia*

21

23

25

27

29





# 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#

♩ = 63

8

6

12

17

22

28

33

38

43

48

53

58

# John DOWLAND (1563-1626)

## LADY LAITON 'S ALMAIN

Almain

Adaptation pour guitare de Jean-François Delcamp

③ =FA#

$\text{♩} = 63$

The first system of guitar notation consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody is written in eighth notes. The bass staff shows the guitar accompaniment with fingerings (1, 2, 3, 4) and a capo position of 8. A circled '3' indicates a triplet of eighth notes. A circled '8' is placed below the first bass staff line. A wavy line indicates a tremolo effect. An asterisk is placed below the first bass staff line.

The second system of guitar notation continues the piece. It features a treble clef staff with a key signature of three sharps and a common time signature. The melody is written in eighth notes. The bass staff shows the guitar accompaniment with fingerings (1, 2, 3, 4) and a capo position of 8. A circled '3' indicates a triplet of eighth notes. A circled '8' is placed below the first bass staff line. A wavy line indicates a tremolo effect. An asterisk is placed below the first bass staff line. The label 'C II' is written above the staff with a horizontal line extending across the system.

The third system of guitar notation continues the piece. It features a treble clef staff with a key signature of three sharps and a common time signature. The melody is written in eighth notes. The bass staff shows the guitar accompaniment with fingerings (1, 2, 3, 4) and a capo position of 8. A circled '3' indicates a triplet of eighth notes. A circled '8' is placed below the first bass staff line. A wavy line indicates a tremolo effect. An asterisk is placed below the first bass staff line. The label 'C II' is written above the staff with a horizontal line extending across the system.

The fourth system of guitar notation continues the piece. It features a treble clef staff with a key signature of three sharps and a common time signature. The melody is written in eighth notes. The bass staff shows the guitar accompaniment with fingerings (1, 2, 3, 4) and a capo position of 8. A circled '3' indicates a triplet of eighth notes. A circled '8' is placed below the first bass staff line. A wavy line indicates a tremolo effect. An asterisk is placed below the first bass staff line.



# 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#    ♩ = 88

5

9

13

17

21



25 **C I**

29 **C III** **C V**

32 **C I**

35

39 **C I**

42 **C V**

45 **C III**

48

# Hans NEUSIEDLER (1508-1563)

## WASCHA MESA

de "Lautenbuch", Nurenberg

Adaptation pour guitare de Jean-François Delcamp

The musical score is written for guitar in a single system with six staves. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked as quarter note = 76 (♩ = 76). The score consists of six systems of music, each with a measure number (8, 4, 7, 10, 13, 16) at the beginning. The notation includes a treble clef, a bass clef, and a guitar-specific clef (8). The music features a mix of eighth and sixteenth notes, often beamed together in groups. Fingering numbers (1, 2, 3, 4) are placed above the notes. Chord diagrams are shown as vertical lines with numbers 1-4 indicating finger positions. There are several asterisks (\*) placed below the staff, likely indicating specific techniques or ornaments. A 'C I' marking is present above the staff at measure 16. The score ends with a double bar line and repeat dots.

19 CI

22

**Der hupff auff** ♩ = 76

25

31

38

45

52

59

# Adrian LE ROY (ca. 1520-1598)

## SECOND BRANLE DE BOURGONGNE

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

Révision pour guitare de Jean-François Delcamp

♩ = 84

The musical score is written for guitar in G major (one sharp) and 2/4 time. It consists of six staves of music, each starting with a measure number (8, 6, 10, 15, 20, 24) and a common time signature of 8. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and guitar-specific markings. Fingering numbers (1-4) are placed above or below notes. Circled numbers (2, 3) indicate specific fingering techniques. 'C VII' markings are placed above the staff. Asterisks (\*) and a '7' symbol are used to indicate specific performance techniques or ornaments. The score concludes with a double bar line and repeat dots.

# ANONYME

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

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

Révision de Jean-François Delcamp

⑥ =RE **Andante**

7

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**

8

5

9

13

# 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 *tr* C II\_

5

10

15

21

C II\_

2131 *tr*

2131 *tr*

2131 *tr*

1. \*

2. \*

C II\_

2131 *tr*

# ANONYME PASSACAGLIA

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

Révision de Jean-François Delcamp

**Allegretto**

⑥=RE

8

*f*

4

8

7

*p*

11

8

15

8



# ANONYME GAGLIARDA

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

Révision de Jean-François Delcamp

**Moderato**

⑥ = RE

④ = RE

⑤ ar7

⑦

⑩

⑬





# Santino GARSI da PARMA (1542-1603)

## BALLO DEL SERENISSIMO DUCA

Adaptation pour guitare de Jean-François Delcamp

⑥ = RE

♩ = 108

The musical score is written for guitar in a 2/4 time signature with a key signature of one flat (B-flat). It consists of five systems of music. The first system includes a tempo marking of 108 and a circled '6' indicating the sixth fret is RE. The notation includes various rhythmic values, accidentals, and performance markings such as asterisks and circled 'I'. The second system features first and second endings. The third system includes a circled 'I' marking. The fourth system includes a circled '2' marking. The fifth system concludes with a double bar line and repeat dots.

# Jean-Baptiste BESARD (1567-1625)

## BALLET

de "Novus Partus" (Augsburg, 1617)

Adaptation pour guitare de Jean-François Delcamp

⑥ =RE      ♩ = 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

The musical score is presented in a standard guitar notation format, consisting of a treble clef staff and a bass clef staff. The tempo is indicated as  $\bullet = 56$ . The piece is in 2/4 time. The score is divided into four systems, with measures 1-3, 4-7, 8-11, and 12-15 respectively. The notation includes a variety of rhythmic values such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. Bar lines are present at the end of each system. Asterisks (\*) are placed above or below notes to indicate specific performance techniques or ornaments. The bass staff contains chords and single notes, with some notes marked with asterisks. A circled number 4 appears below the bass staff in the second system.



# Gaspar SANZ (1640-1710)

## PRELUDIO, O CAPRICHIO

ARPEADO POR LA CRUZ

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

Révision pour guitare de Jean-François Delcamp



♩ = 120

original :  
SI à vide \*



This musical score is for Gaspar Sanz's "Preludio, O Capricho" in G major. It consists of eight staves of music. The key signature has one sharp (F#), and the time signature is 8/8. The score includes various guitar techniques:

- Staff 1:** Starts with a circled '2' above a slur. There are three asterisks (\*) below the staff, indicating ornaments.
- Staff 2:** Features a circled '3' below the first measure and another circled '3' below the fifth measure.
- Staff 3:** A large rectangular box encloses the second, third, and fourth measures. Below these measures are circled numbers: (4), (3), (3), (2), (2), (4), (2), and (3).
- Staff 4:** Contains multiple circled numbers: (3), (2), (3), (2), (3), (2), (3), (3), (3), and (2).
- Staff 5:** Starts with a circled '3' below the first measure.
- Staff 6:** Ends with a circled '2' below the fifth measure and an asterisk (\*) below the eighth measure.
- Staff 7:** Contains circled numbers: (3), (2), (3), (2), (3), (2), (3), (2), (3), and (2).
- Staff 8:** Ends with a circled '3' below the first measure, another circled '3' below the second measure, and an asterisk (\*) below the sixth measure.

Gaspar SANZ (1640-1710)

# PAVANAS POR LA D, con Partidas al Aire español

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

Révision pour guitare de Jean-François Delcamp

♩ = 80

5

9

13

17

22

27

31

35

39

43

46

# Gaspar SANZ (1640-1710)

## CANARIOS EN RE MAJEUR

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

Révision pour guitare de Jean-François Delcamp

The image displays a musical score for the piece "Canarios en Re Majeur" by Gaspar Sanz. The score is written for guitar and consists of seven staves of music. The key signature is two sharps (F# and C#), and the time signature is common time (C). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Fingerings are indicated by numbers 1-4. There are several asterisks (\*) and circled numbers (2, 3, 4) scattered throughout the score, likely indicating specific techniques or fingering suggestions. A double bar line with repeat dots is used to denote repeated sections. The score concludes with a final cadence.



This page of guitar sheet music is for the piece "CANARIOS EN SOL MAJEUR" by Gaspar Sanz. The music is written in treble clef with a key signature of one sharp (F#). It consists of eight staves of music. The notation includes various rhythmic values, fingerings (numbers 1-4), and articulation marks like asterisks and slurs. Some measures contain the text "1010" and "tr". Circled numbers 2, 3, and 5 are placed above certain notes. The piece concludes with a double bar line and repeat dots.

# François CAMPION (1680-1748)

## PRELUDE À 4 TÊMS

en fa # mineur

de "Nouvelles découvertes sur la guitare" (1705)

Révision pour guitare de Jean-François Delcamp

♩ = 50 ~ 60

The score consists of five systems of music, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked as ♩ = 50 ~ 60. The score includes various guitar-specific annotations: 'C II' appears above the first two systems; 'C II/6' appears above the fourth system; 'tr' (trills) are marked above the fourth system; circled numbers (3, 5) are placed below the bass staff in the first and fourth systems; and a circled number (4) is placed below the bass staff at the end of the fifth system. Fingerings are indicated by numbers 1-4 above or below notes. The piece concludes with a final chord in the bass staff of the fifth system.





# Santiago De MURCIA (1682-1735)

## PRELUDE POR LA E

de "Passacalles y obras" (1732)

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 63$

The musical score is presented in three systems, each on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked as quarter note = 63. The first system (measures 1-3) includes fingerings (2, 1, 2, 4, 3, 1, 3, 4) and an ornament (marked with an asterisk) on the final note. The second system (measures 4-7) includes fingerings (1, 4, 3, 4, 3, 0, 1, 2, 3, 2, 1, 4, 2, 1, 2, 4, 1, 2) and ornaments on measures 4, 5, 6, and 7. The third system (measures 8-10) includes fingerings (2, 4, 1, 2, 4, 1, 4, 3, 2, 1, 3, 2, 4, 1) and an ornament on measure 10. The piece concludes with a trill (tr) on the final note, marked with an asterisk.

11

C V C III C I

3141 tr

16

4141 tr

20301 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

• = 184

The musical score is presented in three systems, each on a single staff with a treble clef and a 3/4 time signature. The key signature has one flat (B-flat). The first system begins with a tempo marking of a quarter note equal to 184. The notation includes various rhythmic values, fingerings (1-4), and performance markings such as asterisks and circled numbers (4). The second system starts at measure 6 and includes fingering numbers (1, 2, 3, 4), circled numbers (2), and performance markings (V, III, asterisks). The third system starts at measure 12 and includes fingering numbers (1, 2, 3, 4), circled numbers (3), and performance markings (I, asterisks).

18

24

29

34

39

44

# 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

$\bullet = 120$

6

11

17

22

1. 2.

# Johann Sebastian BACH (1685-1750)

## PRELUDE BWV 1007

de la "Suite pour violoncelle BWV 1007"

Adaptation pour guitare de Jean-François Delcamp

• = 84  
*p i a m a i a i* *p m a m a m a m*

3

5

7

9

11

13

15

17

19

21

23

25



27 27

29 29

31 31

33 33

35 35

37 37

39 **CVII** 39

41 41

# Giuseppe Antonio BRESCIANELLO (1690-1757)

## ALLEGRO de la PARTITA VII

de "partite per colascione"

Adaptation pour guitare de Jean-François Delcamp

**Allegro** ♩ = 116

7

m a m a

11

C II

213

14

C II

213

17

**Adagio** ♩ = 116

4040

**Allegro** ♩ = 116

22

28

34

38

41

**Adagio** ♩ = 116  
2020

45

**Allegro** ♩ = 116

213

# François de FOSSA (1775-1849)

## CAMPANELLA

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

Révision pour guitare de Jean-François Delcamp

$\bullet = 92$

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

3

5

7

9

[ allarg. ]

# Niccolò PAGANINI (1782-1840)

## GHIRIBIZZO n°38

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

Révision de Jean-François Delcamp

**Vivace**

5

10

15

20

25

29

33

# Niccolò PAGANINI (1782-1840)

## SONATA n°4

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

Révision de Jean-François Delcamp

The musical score is written for guitar in G major (one sharp) and 3/4 time. It begins with a tempo marking of  $\text{♩} = 76$ . The score consists of several systems of music, each starting with a measure number (5, 8, 11, 15, 18, 21, 24) and a guitar-specific instruction '8'. The notation includes various rhythmic values, accidentals, and fret numbers (0-4). Several sections are marked with 'CII', indicating the use of a capo on the second fret. A double bar line with repeat dots is used at measures 11 and 24. Dynamic markings include *i p i* and *p*. A circled '2' above a measure at measure 15 indicates a second ending. The score concludes with a section titled 'Rondoncino' at measure 24, with a tempo marking of  $\text{♩} = 104$  and a change to 2/4 time.



# 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 ]

p m a m i

Fine

m m i

p m a m i



17 p i m i p p m a m i

20 i m a m p

23

26 p i a i i a

29

32 D.C. al Fine





# 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 image displays a guitar score for Fernando Sor's "Valse opus 13 N°2". The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is indicated as ♩ = 50. The score is divided into five systems, each containing two staves (treble and bass clef). Measure numbers 1, 5, 10, 14, and 19 are marked at the beginning of their respective systems. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (1-4) are placed above the notes. Circled numbers (3, 4) indicate specific techniques or fingerings. Asterisks (\*) are placed below the staff to denote specific techniques or ornaments. The score concludes with a double bar line and repeat dots at the end of the fifth system.

23

28

33

37

41

45

# 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

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Andantino cantabile'. The piece consists of 11 measures. Measure 10 includes a circled '3' and a bracketed '4' below the staff. Measure 11 includes a circled '3' and a bracketed '4' below the staff. A 'C III' marking is present above the staff in measure 1.

13

16

19

22

25

# Dionisio AGUADO (1784-1849)

## EGERCICIO 19

de "Nuevo Método para Guitarra" (Madrid 1843)

Révision pour guitare de Jean-François Delcamp

$\bullet = 84$

The score consists of seven staves of music in G major (one sharp) and 2/4 time. Each staff contains a melodic line with sixteenth-note runs and a bass line with chords and fingerings. The first staff includes the lyrics 'i m a m i' under the notes. The tempo is marked as quarter note = 84. The score includes various guitar-specific markings such as 'p' (piano), '8' (octave), and asterisks indicating specific techniques. Fingerings are indicated by numbers 1-4 below notes. Sixteenth-note runs are grouped with brackets and the number '6' above them.

8 p i m a m i 3 p 1 2

2 1 2 1 3

3 3 1 4 2

4 2 2 4

5 0 0 3 1 2

6 1 2 1 3

7 2 3 1 1



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

♩ = 69

The musical score is written for guitar in treble clef, 2/4 time, with a key signature of two sharps (F# and C#). It consists of six systems of music, each with a measure number (8, 5, 9, 13, 17, 21) at the beginning. The notation includes various guitar-specific elements: fingering numbers (1-5) for the right hand and (1-4) for the left hand; slurs for phrasing; and dynamic markings such as *m* (marcato), *p* (piano), and *pp* (pianissimo). There are also asterisks (\*) indicating specific performance points or ornaments. The piece concludes with a double bar line and repeat dots.

# Matteo CARCASSI (1792-1853)

## ETUDE XVI

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

Révision pour guitare de Jean-François Delcamp

**Andante** ♩ = 108

**mf**  $\overset{m}{i} \overset{m}{i} \overset{m}{i}$

**rf** **p** (4) *dim.*

**p** (4) **mf** **cresc.**

*a tempo* **p** *rit.*

**rf** (4) **f**

**mf** *dim.* **p**

# Matteo CARCASSI (1792-1853)

## ETUDE I

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

Révision pour guitare de Jean-François Delcamp

**Allegro** ♩ = 138  
*staccato*

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

*mf* *f* *mf* *f* *pf*

19 *[ legato ]*  
*i m a*  
*mf*

23 *p*

27 *f* *pf*

31 *rf* *rf*

35 *[ staccato ]*

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** ♩ = 104

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

*pf*

*cresc.*

*rf*

*p*

*p*

11 **C II**

*cresc.*

13 **C II**

*sf* *f*

15 **C VII** **C IX**

*p* *f*

17

*p*

19

*p*

21 **C VII**

*cresc.*

23 **C V**

*sf* *rall.* *pp*

# Matteo CARCASSI (1792-1853)

## ETUDE XVIII

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

Révision pour guitare de Jean-François Delcamp

Allegretto  $\bullet = 104$

8 *f*

5 *p* *rf*

10 *pf* *f*

15 *f* *rf*



20 **C II**

*p* *p* *sf* *sf*

25

*pf* *pf* *sf* *sf* *cresc.*

30

*sf* *sf* *f* *f*

35

*p* *p* *sf* *sf*

40

*rf* *p* *p* *rall.*

# Johann Kaspar MERTZ (1806-1856)

## LÄNDLER opus 9 N°4

en ré majeur

Révision pour guitare de Jean-François Delcamp

**Più allegretto** ♩ = 192

The musical score is written for guitar in treble clef, key of D major (two sharps), and 3/4 time. It consists of four systems of music. The first system starts with a piano (*p*) dynamic and a *cresc.* marking. The lyrics "p i a i p i" are written above the notes. The second system starts at measure 5 and includes the lyrics "i m a i m a m a m i". The third system starts at measure 9. The fourth system starts at measure 13 and ends with a *C VII* chord. Performance markings include accents (>), slurs, and fingering numbers (1, 2, 3, 4). There are asterisks (\*) under some notes, likely indicating natural harmonics. A trapezoidal shape at the bottom of the fourth system indicates a dynamic change.

17 *maia iaiaia*  $\textcircled{3}$   $\textcircled{3}$   $\textcircled{3}$   $\textcircled{3}$

21 *maia iaiaia*  $\textcircled{3}$   $\textcircled{3}$   $\textcircled{3}$   $\textcircled{3}$

25 *a tempo*

29 *ima*  $\textcircled{3}$   $\textcircled{3}$   $\textcircled{3}$   $\textcircled{3}$

33

37  $\textcircled{C}$  VII



16

rit.

19

a tempo

C VII

23

dolce

27

a tempo

rit.

30

1.

2.



26  $\text{p.}$   $\text{C VII}$

31  $\text{p.}$   $\text{C VII}$

36  $\text{p.}$

41  $\text{p.}$  *ritard.* *a tempo*

46  $\text{p.}$  020

51  $\text{p.}$

56  $\text{p.}$

Detailed description of the musical score: The score consists of six systems of music, each on a single staff in treble clef with a common time signature. The first system (measures 26-30) features a series of eighth-note patterns with fingerings (1-4) and circled numbers (2, 3) above the notes. The second system (measures 31-35) continues with similar patterns, including a circled '2' and a circled '3'. The third system (measures 36-40) shows a continuation of the eighth-note patterns. The fourth system (measures 41-45) includes a 'ritard.' marking and an 'a tempo' marking, with a double bar line and a fermata-like symbol. The fifth system (measures 46-50) features a sequence of eighth notes with asterisks above some notes and a 'p' dynamic marking. The sixth system (measures 51-55) continues with eighth-note patterns and asterisks. The final system (measures 56-60) includes a 'p' dynamic marking and a fermata-like symbol at the end.

# 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

3

5

7

♩ = 84

C III

C I

C I



9 **C III**

11 **C III**

13 **C VIII**

15 **C III**

17

# 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** ♩ = 92

The musical score is written for guitar in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' with a metronome marking of ♩ = 92. The score consists of seven staves of music, with measure numbers 6, 13, 19, 25, 30, and 37 indicated. The music features a variety of techniques, including chords, arpeggios, and fingerings. There are several asterisks (\*) and circled numbers (1-4) indicating specific techniques or fingerings. A box highlights a section of the score between measures 25 and 30. The score ends with a double bar line.



# Julián ARCAS (1832-1882)

## MANUELITO

Waltz

Révision de Jean-François Delcamp

The image displays a musical score for the waltz 'Manuelito' by Julián Arcas. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of six systems of music, each with a measure number (7, 13, 19, 25, 31) at the beginning. The notation includes standard musical notation with notes, rests, and dynamics (f, p), as well as guitar-specific elements like tablature (numbers 0-4 on the staff) and fingering (circled numbers 1-5). A 'CII' marking is present above the 13th and 25th measures. The score concludes with a double bar line at the end of the sixth system.



# Julián ARCAS (1832-1882)

## PRELUDIO

en re mayor

Révision pour guitare de Jean-François Delcamp

⑥=RE    **Allegro**    ♩ = 80

♩ II  
p i p i m a

5

9

13

17

8

21

8

25

8

29

8

33

8

# Julián ARCAS (1832-1882)

## LA SALTARINA

Polka mazurka

Révision pour guitare de Jean-François Delcamp

$\bullet = 120$

8

5

10

15

21

27

[ 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

♩ = 80

The musical score is written for guitar in treble clef, 3/4 time, with a key signature of two sharps (F# and C#). It consists of four staves of music. The first staff begins with a tempo marking of ♩ = 80. The score includes various musical notations such as fingerings (circled numbers 1-4), slurs, and dynamic markings like *tr* and *3030*. Chord diagrams are indicated by Roman numerals: IX, C VII, C II, and C II. The piece concludes with a double bar line and repeat dots.

13

16

18

20

23

26

# ANONYME (ca. 1900)

## MELODÍA DE SOR

Attribué à Fernando Sor (1778-1839)

Révision de Jean-François Delcamp

The musical score is written in treble clef, key of D major (one sharp), and 3/4 time. It consists of four staves of music. The first staff includes the lyrics "a i m a i m a i m" above the notes, with fingerings 4, 3, 3, 3, 2, 2, 1, 0 indicated. The second staff continues the melody with fingerings 1, 4, 4, 4, 4, 4, 4. The third staff is divided into two sections: the first section (measures 7-8) is labeled "C V" and the second section (measures 9-10) is labeled "C VII". The fourth staff continues the melody with fingerings 4, 2, 2, 1, 0. The score includes guitar-specific notation such as fret numbers (4, 3, 2, 1, 0) and dynamic markings (p).

13

17

C II

20

C VII

23

C IX

26

C V

29

C II



26

8

31

8

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

35

39

8

*f* (3) *p rall.*

43

**C II** *a tempo*

8

*f*

48

8

*p*

53

8

*p*

58

*rall.*

63

*a tempo*

*p*

68

73

*f*

**C II**

77

**C II**

81

*pp*

*p*

*cresc.*

85



89 *♩* V *♩* III *♩* II \* *a tempo*  
*affret.* *rit.* *marcato il canto.*

93 *♩* II *♩* II

97 \* (2) *p*

101 (5) (4) (5) *cresc.* (5) (4)

105 *p* \*

109 *♩* X \* (3)

113 \* XII (5) (4)



30

36

42

C II

C III

48

54

C II

60

67

73

79

85

91

97

103

109

114

**C I**

119

123

**C II**      **C VII**

128

**C V**      *D.S. al Fine*

# Salvador RESGRASA (1879-1942)

## ¿COMO LE VA DEL OJO?

Tango

Révision pour guitare de Jean-François Delcamp

♩ = 66

5

9

C III

Fine

13

C III

16

C VII

21

C VII

25

C VII

D.C. al Fine

29

C VII

# Enrico ALOISI (1880?-1934?)

## ESTELLE

Mazurka (1924)

A miss Florence Estelle GRIFFITHS

Révision pour guitare de Jean-François Delcamp

### Introduzione ♩ = 152

Musical notation for the introduction of 'Estelle'. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The tempo is marked as ♩ = 152. The melody consists of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and accents. There are three asterisks (\*) above the melody. The bass line consists of whole notes with a dynamic marking of *p* and the instruction *e sempre rall.*

### Mazurka ♩ = 160

Musical notation for the first system of the Mazurka. It features a treble clef, a key signature of three sharps, and a 3/4 time signature. The tempo is marked as ♩ = 160. The melody starts at measure 6 and includes a repeat sign. It features four-measure rests, fingerings (1, 2, 3, 4), and a circled 3. The bass line includes a dynamic marking of *p* and the instruction *stentate*, followed by *p con grazia*. There are asterisks (\*) and a circled 3 in the bass line.

Musical notation for the second system of the Mazurka. It features a treble clef, a key signature of three sharps, and a 3/4 time signature. The melody starts at measure 11 and includes a repeat sign. It features four-measure rests, fingerings (1, 2, 3, 4), and a circled 3. The bass line includes a dynamic marking of *p* and the instruction *cresc.*, followed by *f*. There are asterisks (\*) and a circled 3 in the bass line.

Musical notation for the third system of the Mazurka. It features a treble clef, a key signature of three sharps, and a 3/4 time signature. The melody starts at measure 17 and includes a repeat sign. It features four-measure rests, fingerings (1, 2, 3, 4), and a circled 3. The bass line includes a dynamic marking of *p* and the instruction *cresc.*, followed by *f*. There are asterisks (\*) and a circled 3 in the bass line.

Musical notation for the fourth system of the Mazurka. It features a treble clef, a key signature of three sharps, and a 3/4 time signature. The melody starts at measure 22 and includes a repeat sign. It features four-measure rests, fingerings (1, 2, 3, 4), and a circled 3. The bass line includes a dynamic marking of *p* and the instruction *cresc.*, followed by *f*. There are asterisks (\*) and a circled 3 in the bass line.



28

*f* *p*

33

37

*a tempo*  
*rall.* *p* *con grazia*

42

48

*p* *cresc.*

53

*f* *p* *C VII* *Fine*

**Trio**

57

*p* 5 *p*<sub>3</sub> C II

62

*p* *p*<sub>3</sub> \*

67

*p* *cresc.* *f* *p*<sub>3</sub> \*

72

C VII *p* C II

76

*p* \*

79

*p* C II

82  $\text{C II}$

85

88  $\text{C II}$

92  $\text{C II}$

96

101 *D.C. Mazurka*

# 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**

*a a a*  
*m m i*

*p*

5

9

13

17

20

24

28 CII

32 CII

36

40

43

47

51



43

50

57

64

71

78

85

92

*D.C. al Fine*

The musical score consists of eight staves of music. Each staff begins with a measure number: 43, 50, 57, 64, 71, 78, 85, and 92. The music is written in a treble clef with a key signature of one sharp (F#). The notation includes various guitar-specific techniques such as triplets, slurs, and specific chord voicings labeled C II, C VII, and C VIII. The piece concludes with the instruction 'D.C. al Fine' at the end of the final line.







# João GUIMARÃES (PERNAMBUCO) (1883-1947)

## SONS DE CARRILHÕES

Maxixe - Chôro

Révision pour guitare de Jean-François Delcamp

♩ = 76

⑥ =RE

C VII

C V4/6

4

7

11

14

C VII

2 *Fine*  
 C VII

17

20

23

26

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

♩ = 160

8

7

13

21

27

33

*f* *p* *p* *ff*

*Fine* *D.C. al Fine*



# Agustín BARRIOS MANGORÉ (1885-1944)

## EL SUEÑO DE LA MUÑEQUITA

en la mineur

Révision pour guitare de Jean-François Delcamp

♩ = 184

The musical score is written for guitar in 3/4 time, with a tempo of 184 beats per minute. It consists of four systems of music, each with a treble clef and a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and ornaments. Fingering is indicated by numbers 1-4 in circles. Dynamics include piano (p.) and piano con sordina (p. \*). Ornaments are marked with asterisks (\*). A section starting at measure 7 is labeled 'C VII'. Measure numbers 7, 13, and 19 are indicated at the beginning of their respective systems.

25

31

C II

XIV XII XIV

*il basso con arm. octavados*

37

XII XV XIV XV XII XIV

43

XII XIV XII XII XV

49

XV XII XIV XIV XII XIV

55

XVI XII XII

Coda

D.C. al

# Jean-François DELCAMP (1956)

## PRELUDE opus 4 N°1 en ré mineur

à Eric (wchymeUS)

Pour guitare

♩ = 126  
*molto rubato*

8

*rit.*  
*mp*

*accel.*

4

*a tempo*

*rall.* *f* *mp*

8

*a tempo*  
C I

12

*allarg.* *p* *mp*



16

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

20

*rall.* *f* *mf* *a tempo* C IV

23

C II C I *f*

26

C VII *rall.* *p.* *rit.* *accel.* *f* *rall.* *vibrato*

30

*rit.* *mp* *p.* *rall.* C II

Brest, le 6 septembre 2006



19

23

*a tempo*

*p* *rall.* *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

$\bullet = 60$

*mp*

5

10

14 <sup>3</sup> *vibrato*

CV

19 C IV

*mf*

\* \* \* \*

24

29

33

37

41

45

49

Brest, le 28 septembre 2006

# Jean-François DELCAMP (1956)

## BERCEUSE

à fEZ, pour ses jeunes enfants

Pour guitare

• = 120

*gliss.*

*mp*

6 C II *vibrato*

*f*

D.C. al

11 C III

*f*

D.C. al

*mf*

16 *harmoniques naturels*

D.C. al

VII VII XII VII

IX IX

*gliss.*

*rall.*

Brest, le 12 septembre 2006



# Julio Salvador SAGRERAS (1879-1942)

## LECCION n°11

de "Las terceras lecciones de Guitarra"

Révision de Jean-François Delcamp

*Todo el canto en armonicos octavados*

8

7

13

20

26

8

8

8

8

8



---

# 5

---



## **Classical guitar 116 Exercices**



# Jean-François DELCAMP (1956)

## EXTENSIONS

NIVEAU 5 - LIVELLO 5 - LEVEL 5 - NIVEL 5

Pour guitare

$\text{♩} = 84$

6

8

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

7

8

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

8

8

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

9

8

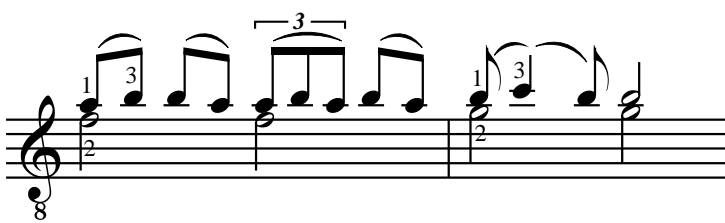
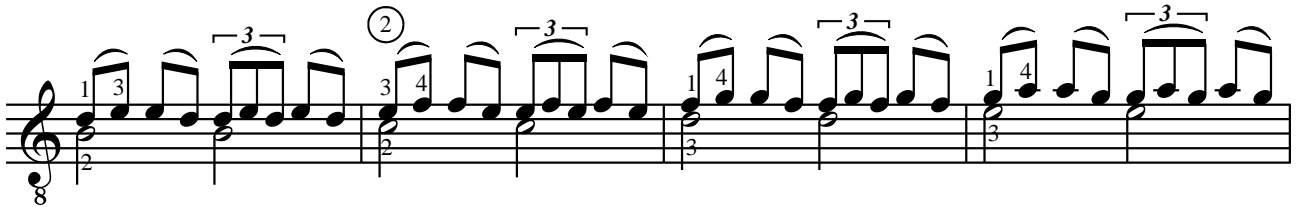
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10

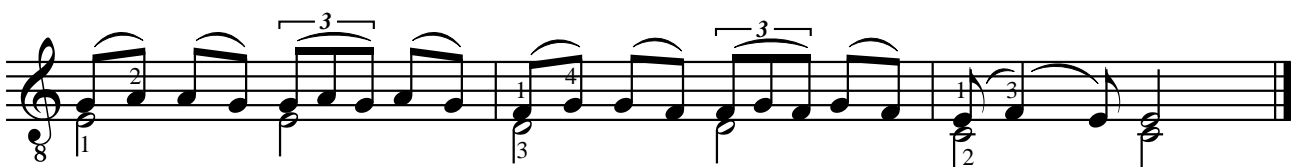
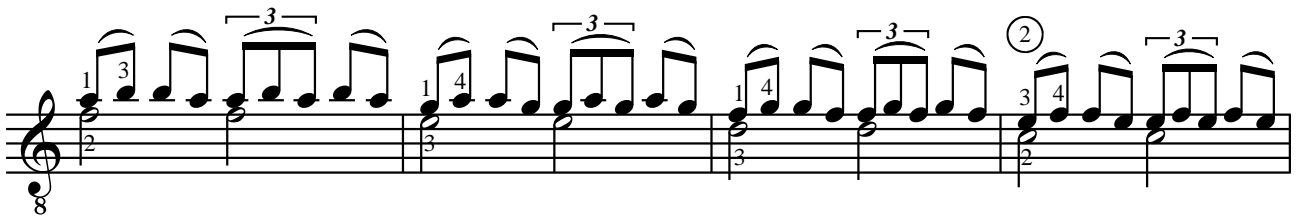
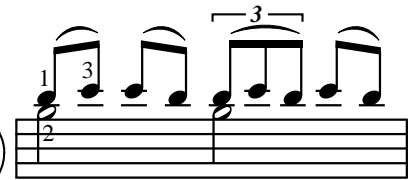
8

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





14



# Jean-François DELCAMP (1956)

## MORDANTS ET TRILLES

NIVEAU 5 - LIVELLO 5 - LEVEL 5 - NIVEL 5

pour les oeuvres baroques

Pour guitare

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

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

15

213 213 314 314 102 102 213 213

314 314 102 102 314 314 102

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

16

213 213 102 102 314 314 213 213

102 102 314 314 102 102 213

Trilles DO majeur - Trills C Major ♩ = 104

This system shows measures 102 to 104. The top staff contains the melodic line with trills marked by double wavy lines and fingerings (102, 314, 102, 213). The bottom staff shows the bass line with triplets and fingerings (3, 3, 1, 0, 2, 1, 0, 2, 2, 1, 3).

*Trilles DO majeur - Trills C Major* ♩ = 104

3141 3141 1020 1020 2131 2131 3141 3141

17

This system shows measures 105 to 107. The top staff has trills with fingerings (3141, 1020, 2131, 3141). The bottom staff features triplets and fingerings (5, 5, 3, 3, 3, 3, 3, 3, 4, 4).

1020 1020 3141 3141 1020 1020 3141

This system shows measures 108 to 110. The top staff has trills with fingerings (1020, 3141, 1020, 3141). The bottom staff features triplets and fingerings (3, 3, 3, 3, 3, 3, 3, 3).

*Trilles RE majeur - Trills D Major* ♩ = 104

1020 1020 3141 3141 2131 2131 1020 1020

18

This system shows measures 111 to 113. The top staff has trills with fingerings (1020, 3141, 2131, 1020). The bottom staff features triplets and fingerings (4, 4, 3, 3, 3, 3, 3, 3).

3141 3141 1020 1020 2131 2131 3141

This system shows measures 114 to 116. The top staff has trills with fingerings (3141, 1020, 2131, 3141). The bottom staff features triplets and fingerings (3, 3, 3, 3, 3, 3, 2, 3).

# Jean-François DELCAMP (1956)

## GAMMES - SCALE - SCALES - ESCALAS

NIVEAU 5 - LIVELLO 5 - LEVEL 5 - NIVEL 5

Pour guitare

♩ = 138

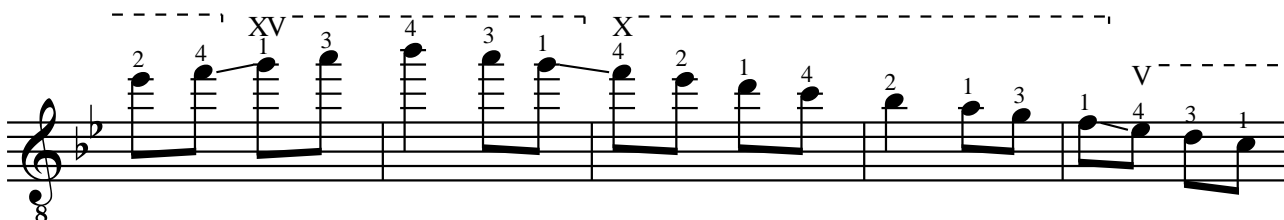
*m i m i*  
*a m a m*  
*a i a i*

**Sib Majeur**

V

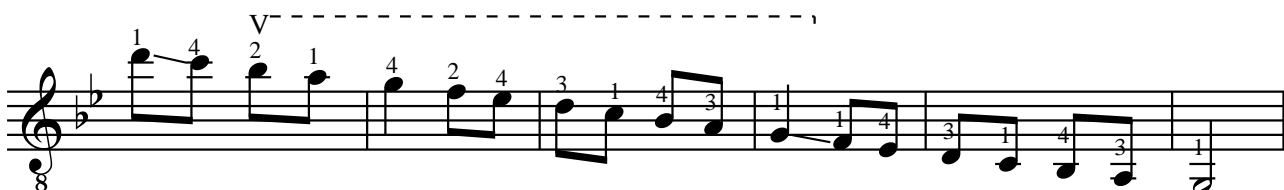
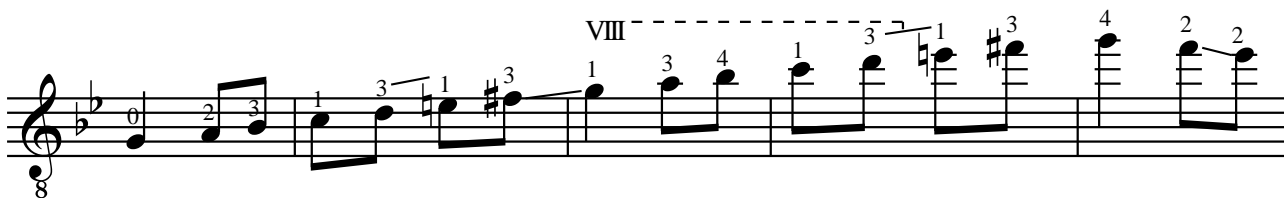
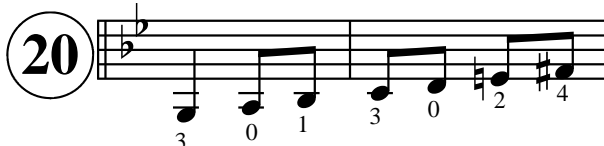
X

19



**SOL mineur**

20





**FA Majeur**

21

**RE mineur**

22

**DO Majeur**

23

**LA mineur**

24

**SOL Majeur**

**MI mineur**

**RE Majeur**

IV

SI mineur

28

VI

VII

LA Majeur

IV IX

29

IX IV

FA# mineur

30

II VII XI IX

**MI Majeur**

**SI Majeur**



**Sib Majeur**

**C**

**D**

**E**

**F**

**G**

**H**

**I**

# Jean-François DELCAMP (1956)

## BARRÉ - BARRÉ - BARRÉ - CEJILLA

NIVEAU 5 - LIVELLO 5 - LEVEL 5 - NIVEL 5

Pour guitare

*SOL majeur - G Major* ♩ = 138

C II

37

*LA majeur - A Major* ♩ = 138

C V

38

# Jean-François DELCAMP (1956)

## GAMMES - SCALE - SCALES - ESCALAS

NIVEAU 5 - LIVELLO 5 - LEVEL 5 - NIVEL 5

Pour guitare

**39** *Fa majeur - F major* ♩ = 138  
i m i m i m i

**40** *Sol majeur - G major* ♩ = 138  
i m i m i m i



*LA mineur - A minor* ♩ = 138

41

*SI mineur - B minor* ♩ = 138

42

*DO majeur - C Major* ♩ = 138

43



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

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

46

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

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

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

47

Mauro GIULIANI (1781-1829)

# DEGLI ARPEGGI 48-98

Studio per la chitarra opera 1a

This image displays a page of musical notation for guitar arpeggios, numbered 48 through 63. Each exercise is presented on a single staff in treble clef with a key signature of one flat (B-flat). The exercises are arranged in pairs across ten rows. Each exercise consists of two measures, with the first measure typically starting with a 3/4 time signature and the second with a 4/4 time signature. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. Fingerings are indicated by numbers 1-4 below the notes. Accents (^) are placed above many notes. The exercises are labeled with their respective numbers: № 48, № 49, № 50, № 51, № 52, № 53, № 54, № 55, № 56, № 57, № 58, № 59, № 60, № 61, № 62, and № 63.

№64. №65.  
 №66.  
 №67. №68.  
 №69. №70.  
 №71. №72.  
 №73. №74.  
 №75. №76.  
 №77. №78.  
 №79. №80.  
 №81. №82.  
 №83.

This page contains ten staves of musical notation, each representing an exercise from No. 84 to No. 98. The exercises are arranged in two columns. Each exercise is written on a single staff in treble clef. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often grouped in beams. Many exercises feature triplets, indicated by a '3' below the notes. Some exercises include dynamic markings like 'p' (piano) and 'f' (forte), and articulation marks like accents (^) and slurs. The exercises are numbered as follows: 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, and No. 98. The page is a page of exercises from a larger collection.

# Francisco TÁRREGA (1852-1909)

## 4 ESTUDIOS

Révision pour guitare de Jean-François Delcamp

99

$\bullet = 72$

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

4

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

8

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

100

$\circ = 72$

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

7

C II

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







# Francisco TÁRREGA (1852-1909)

## ESTUDIO

en mi mayor

Révision pour guitare de Jean-François Delcamp

♩ = 88

103

4

7

10

13

C IV

16

19

22

25

27

29

# Agustín BARRIOS MANGORÉ (1885-1944)

## ESTUDIO DEL LIGADO

en la majeur

Révision pour guitare de Jean-François Delcamp

♩ = 138

104

3

5

7

9

C II

11  $\text{♩}$  I

13

15

17

19

21

23



# 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*

- 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*

- 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*

- 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*







DO Majeur

II

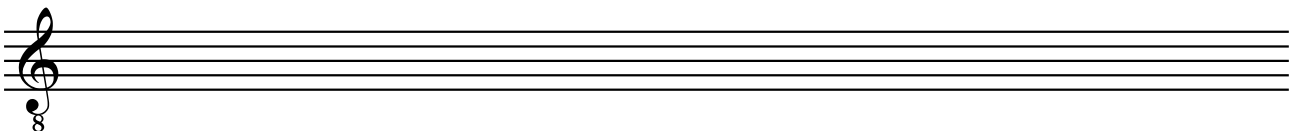
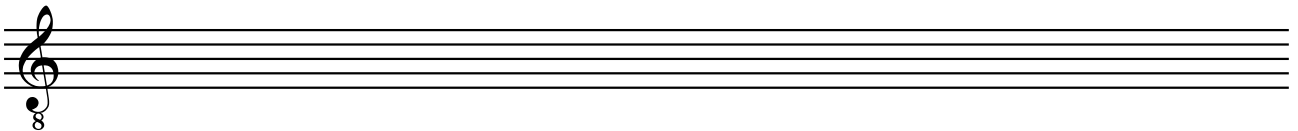
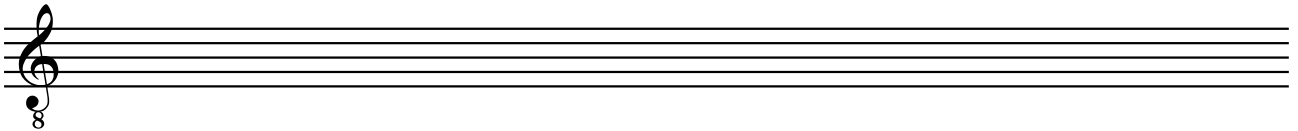
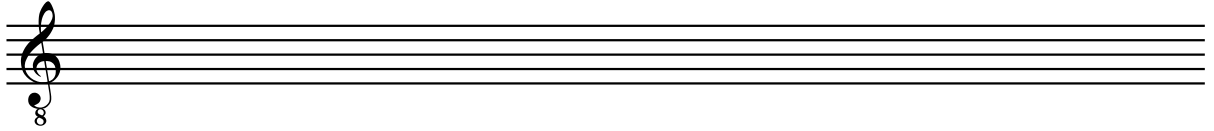
120

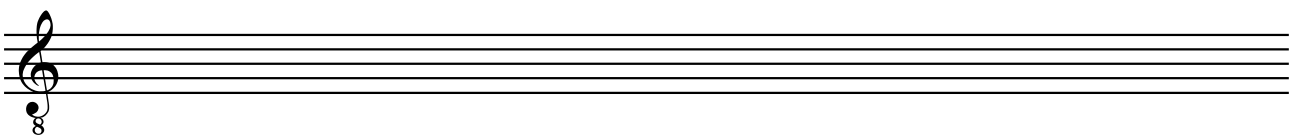
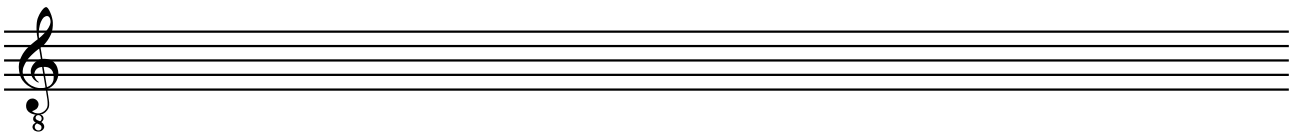
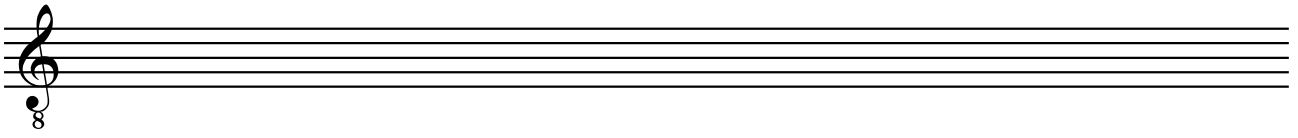
LA mineur

121

SOL Majeur

123





# 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

4

7

10

13

### Tercera diferencia

Musical notation for measures 16-18. Measure 16 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a triplet of eighth notes (G4, A4, B4) marked with a circled '3'. The bass line consists of quarter notes (C3, F#2, C3, F#2). Measure 17 continues the melody with eighth notes (B4, A4, G4, F#4) and the bass line with quarter notes (C3, F#2, C3, F#2). Measure 18 concludes with a half note (G4) and a quarter note (F#4) in the melody, and quarter notes (C3, F#2, C3, F#2) in the bass line.

Musical notation for measures 19-21. Measure 19 features a triplet of eighth notes (G4, A4, B4) and a circled '4' above a quarter note (C5). The bass line has quarter notes (C3, F#2, C3, F#2). Measure 20 shows a circled '4' above a quarter note (C5) and a circled '3' above a quarter note (B4). The bass line has quarter notes (C3, F#2, C3, F#2). Measure 21 includes a circled '4' above a quarter note (C5) and a circled '3' above a quarter note (B4). The bass line has quarter notes (C3, F#2, C3, F#2). A change to 5/6 time is indicated by a dashed line above the staff.

Musical notation for measures 22-24. Measure 22 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a triplet of eighth notes (G4, A4, B4) marked with a circled '3'. The bass line consists of quarter notes (C3, F#2, C3, F#2). Measure 23 continues the melody with eighth notes (B4, A4, G4, F#4) and the bass line with quarter notes (C3, F#2, C3, F#2). Measure 24 concludes with a half note (G4) and a quarter note (F#4) in the melody, and quarter notes (C3, F#2, C3, F#2) in the bass line.

### Quarta diferencia

Musical notation for measures 25-27. Measure 25 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a triplet of eighth notes (G4, A4, B4) marked with a circled '3'. The bass line consists of quarter notes (C3, F#2, C3, F#2). Measure 26 continues the melody with eighth notes (B4, A4, G4, F#4) and the bass line with quarter notes (C3, F#2, C3, F#2). Measure 27 concludes with a half note (G4) and a quarter note (F#4) in the melody, and quarter notes (C3, F#2, C3, F#2) in the bass line.

Musical notation for measures 28-30. Measure 28 features a circled '5' above a quarter note (C5) and a circled '4' above a quarter note (B4). The bass line has quarter notes (C3, F#2, C3, F#2). Measure 29 shows a circled '4' above a quarter note (C5) and a circled '3' above a quarter note (B4). The bass line has quarter notes (C3, F#2, C3, F#2). Measure 30 includes a circled '4' above a quarter note (C5) and a circled '3' above a quarter note (B4). The bass line has quarter notes (C3, F#2, C3, F#2).

Musical notation for measures 31-33. Measure 31 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a triplet of eighth notes (G4, A4, B4) marked with a circled '3'. The bass line consists of quarter notes (C3, F#2, C3, F#2). Measure 32 continues the melody with eighth notes (B4, A4, G4, F#4) and the bass line with quarter notes (C3, F#2, C3, F#2). Measure 33 concludes with a half note (G4) and a quarter note (F#4) in the melody, and quarter notes (C3, F#2, C3, F#2) in the bass line.

Musical notation for measures 34-36. Measure 34 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a triplet of eighth notes (G4, A4, B4) marked with a circled '3'. The bass line consists of quarter notes (C3, F#2, C3, F#2). Measure 35 continues the melody with eighth notes (B4, A4, G4, F#4) and the bass line with quarter notes (C3, F#2, C3, F#2). Measure 36 concludes with a half note (G4) and a quarter note (F#4) in the melody, and quarter notes (C3, F#2, C3, F#2) in the bass line.

# 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* ♩ = 160

3

5

7

### *Segunda diferencia*

9

12



14

8

16

8

18

8

*Tercera diferencia*

21

8

23

8

25

8

27

8

29

8

# CATALOGUE DELCAMP.NET

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

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

**Volume D03** - Anonyme : Greensleeves - Gwin ar c'hallaoued - Maro Pontkalleg - Passemeze - Valse en sol - Vidalita - O cravo e a rosa - Carnavalito - Samba lele - Nesta rua - Giorgio Mainerio : Schiarazula Marazula - Guillaume Morlaye : Gaillarde - Adrian Le Roy : Branles de Bourgogne n° 1 et 3 - Emmanuel Adriaenssen : Branle anglais - Santino Garsi da Parma : Correnta - Francis Cutting : Packington's Pound - Gaspar Sanz : Abecedario italiano - Canciones - Clarin de los mosqueteros - Clarines y trompetas - Dance de las hachas - Española - Foliás - Gallarda - Jacaras - La Buelta - La Coquina Francesa - La Garzona - La minima de Portugal - La Miñona de cataluña - Lantururu - Las hachas - Le Esfacheta de Napoles - Paradetas - Pavana - Rujero - Johann Kaspar Fischer : Gavotte - Turlough O'Carolan : Brian Boru's March - Johann Sebastian Bach : Menuets BWV 1007 - Michel Corrette : Aux armes camarades - Ramenez-ci ramenez-là - Joseph Haydn : Menuet - Ferdinando Carulli : Allegretto - Andante - Arpeggi - 2 Valses - Prélude 4 Op. 114 - Antonio Nava : Valse - Fernando Sor : Exercice n°1 et 2 Op. 35 - Leçons Op. 60 n°7, 11, 12, 13 et 14 - Niccolò Paganini : Ghiribizzi 1, 23 - Valtz - Dionisio Aguado : Ejercicios n°4 et 7 Op. 6 - Ejercicio n°4 - Leccion n°15 et 19 - Matteo Carcassi : Allegretto - Andantino - Marche - Valse - José Ferrer Y Esteve : Ejercicio n°9 - Jean-François Delcamp : Tango - Malagueña fácil - Avec la gamme pentatonique - Prélude - En barque - Exercices : Accords - Arpèges - Cejilla - Éteintes des résonances - Extensions - Gammes - Glissando - Legato, staccato - Liaisons - Mordants et trilles - Improvisation.

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

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

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

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

**Volume D07** - Luys de Narváez : Baxa de contrapunto - Conde claros - Bálint Bakfark : Non dite mai - Alonso Mudarra : Fantasias 10 et 14 - Adrian Le Roy : Fantasia 2 - Giulio Cesare Barbetta : Moresca detta il mattacino - John Dowland : Melancholy galliard - Sir John Smith, his almain - Sylvius Leopold Weiss : Prelude de la suite IV - Ludovico Roncalli : Gigua - Jean-Philippe Rameau : Le Lardon - Menuet en rondeau - Les Tricotets - Johann Sebastian Bach : Préludes BWV 846, 998 et 999 - Allemande BWV 996 - Sarabande BWV 997 - Domenico Scarlatti : Sonate K 322 - Georg Friedrich Händel : Fughette - Fernando Sor : Etude Op. 6 n°11 - Les folies d'Espagne - Menuetto Op. 22 - Anton Diabelli : Menuet - Julián Arcas - Bolero - Luigi Legnani : Caprice n°5 - Matteo Carcassi : Etude n°20 - Johann Kaspar Mertz : Capriccio - Félix Mendelssohn-Bartholdy : Romance sans paroles Op. 19 - Frédéric Chopin : Valse n°2 Op. 34 - Antonio Cano-Curriela : El Delirio - Juan Parga : Guarija - Edvard Grieg : Melodie - Juan Alais : La Mendozina - Francisco Tárrega : ¡Adelita! - Pavana - Preludio 2 - Maria - Pepita - Oremus - Paquito - Carlos García Tolsa : Maruja - Ernesto Júlio Nazareth : Odeon - Antonio Jiménez Manjón : Tu y yo - La Mariposa - Erik Satie : Gymnopédie n°1 - Enrique Granados : Valse I - Dedicatoria - Miguel Llobet : El Testament d'Amelia - Zequinha de Abreu : Tico-tico - João Teixeira Guimarães (Pernambuco) : Recordando Nazareth - Pó de Mico - As emboladas do Norte - Agustín Barrios Mangoré : Villancico de Navidad - London Carapé - Preludio en do menor - Carlos Gardel : Por una cabeza - Jean-François Delcamp : Tiento de Saturne - Tango en mi majeur Op. 3 - 6 variations sur la Partida - Valse de la rue Maleyssie Op. 19 - La Girafe a reçu du courrier Op. 10 - Prélude 7 Op. 24 - Exercices : Mordants et trilles.

**Volume D08** - John Dowland : King of Denmark, his galliard - Girolamo Frescobaldi : Aria detta la Frescobalda - Dietrich Buxtehude : Suite BuxWV 236 - Jean-Philippe Rameau : Rigaudons et Double - Johann Sebastian Bach : Gavotte BWV 1006a - Domenico Scarlatti : Sonate K 78 - Georg Friedrich Händel : Sarabande - Sylvius Léopold Weiss : Fantaisie - Ciacona - Louis Claude Daquin : Le coucou - Ludwig Van Beethoven : Bagatelle Für Elise - Mateo Albéniz : Sonate - Fernando Sor : Grand solo Op. 14 - Etude Op. 29 n°17 - Mauro Giuliani : Variations Op. 107 - Matteo Carcassi : Variations sur Au clair de la lune Op. 7 - Etude Op. 60 n°25 - Franz Schubert : Menuetto Op. 78 - Johann Kaspar Mertz : Tarantelle - Napoléon Coste : Etude n°23 - Félix Mendelssohn-Bartholdy : Canzonetta Op. 12 - Sebastián de Iradier : La Paloma - Georges Bizet : L'amour est enfant de Bohême - Francisco Tárrega : Recuerdos de la Alhambra - Las dos hermanitas - Gran vals - Capricho Árabe - Tango - Isaac Albéniz : Granada - Asturias - Ernesto Júlio Nazareth : Apanhei-te cavaquinho - Antonio Jiménez Manjón : Cuento de amor - Lola - Enrique Granados : Oriental - Luigi Mizzani : Feste Lariane - Miguel Llobet : La Filla del Marxant - Cançó de Lladre - João Teixeira Guimarães (Pernambuco) : Interrogando - Agustín Barrios Mangoré : Julia Florida - Valse Op. 8, n°4 - Valse Op. 8, n°3 - Jean-François Delcamp : Viviane Op. 1 - Sunday Op. 2 - Impromptu Op. 5 - Exercices : Mordants et trilles.

**Volume D09** - Clément Janequin : La guerre - John Dowland : A Fantasia n°VII - Daniell Batcheler : Mounsiers Almaine - Jean-Philippe Rameau : Menuet - Tambourin - Domenico Scarlatti : Sonate K 11 - Johann Sebastian Bach : Choral BWV 147 - Choral BWV 645 - Fugue BWV 1000 - Prélude et Presto BWV 995 - Sylvius Léopold Weiss : Passagaille - Tombeau sur la mort du comte Logy - Fernando Sor : Variations sur Malbroug Op. 28 - Mauro Giuliani : Grande ouverture Op. 61 - Dionisio Aguado : Fandango Op. 16 - José Viñas y Dias : Fantasia Original - Francisco Tárrega : Danza Mora - Alborada - Estudio Brillante - Mazurka en sol - Isaac Albéniz : Prelude Op. 165 - Malagueña Op. 165 - Capricho Catalan Op. 165 - Rumbros de la calleta Op. 71 - Enrique Granados : Danza Española n°5 Op. 37 - Joaquim Malats : Serenata Española - Manuel de Falla - Homenaje - Miguel Llobet : Estudio en mi mayor - El Mestre - El Noi de la Mare - Agustín Barrios Mangoré : Estudio de concierto - La catedral - Las abejas - Manuel María Ponce - Valse - Jean-François Delcamp : Exercices : Mordants et trilles.

**Volume D10** - François Couperin : Les Baricades Mistérieuses - Tomaso Giovanni Albinoni : Adagio - Jean-Philippe Rameau : Le rappel des oiseaux. John Dowland : Forlone hOp. fancy. Domenico Scarlatti : Sonate K. 146 / L. 349. Johann Sebastian Bach : Prélude BWV 996 - Fugue BWV 998 - Prélude BWV 1006a. Padre Antonio Soler : Sonate n° 84. Fernando Sor : Largo Op. 7 - Variations sur un thème de Mozart Op. 9. Francisco Tárrega : Fantasia Traviata - Fantasia Marina - Isaac Albéniz : Torre Bermeja Op. 92 - Cadiz, Op. 47 - Mallorca Op. 202 - Enrique Granados : Danza Española n°10 - Danza Española n°4 - La Maja de Goya - Claude Debussy : La fille aux cheveux de lin - Miguel Llobet : Scherzo-Vals - Agustín Barrios Mangoré : El ultimo tremolo - Choro da Saudade - Cueca - Frédéric Chopin : Valse n°2 Op. 64.

**Volume D11** - Jean-Philippe Rameau : Gavotte et ses 6 Doubles - Johann Sebastian Bach : Fugue BWV 997 - Choral Prelude BWV 639 - Prélude BWV 881 - Air BWV 1068 - Domenico Scarlatti : Sonate K 380 en mi majeur - Niccolò Paganini : Grande sonate en la majeur - Johann Kaspar Mertz : Élégie - Giulio Regondi : Introduction et caprice Op. 23 - Francisco Tárrega : El Carnaval de Venicia - Isaac Albéniz : Sevilla Op. 47 - Tango Op. 165 - Zortizco Op. 165 - Bajo la palmera Op. 232 - Claude Debussy : Golliwogg's cake-walk - Minstrels - Enrique Granados : Danza Española n°6 Op. 37 - Valses Poeticos - Miguel Llobet : Respuesta - Agustín Barrios Mangoré : Danza Paraguaya - Maxixe - Variations on a theme of Tárrega.

**Volume D12** - Jean-Philippe Rameau : Suite en mi - Les cyclopes - Johann Sebastian Bach : Partita II, en ré mineur BWV 1004 - Prélude BWV 889 - Sicilienne BWV 1031 - Wolfgang Amadeus Mozart : Divertimento IV KV 229 - Niccolò Paganini : Caprice 5 - Caprice 24 - Johann Dubez : Fantaisie sur des motifs hongrois - Albert Roussel : Segovia Op. 29 - Isaac Albéniz : Cataluña Op. 47 - Aragon Op. 47 - Castilla Op. 47 - Serenata Op. 165 - Enrique Granados : Danza Española n°9 Romantica Op. 37 - Miguel Llobet : Variaciones sobre un tema de Sor, Op. 15 - Antonio José : Sonata.

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

**Renaissance Music for Guitar** : Adriaenssen : Branle Anglais - Anonyme : Greensleeves, Gwin Ar Challaoued, Irish Tune, Maro Pontkalleg, Pavane, The Sick Tune, Vaghe Bellezze Et Bionde, Passacaglia, Bianco Fiore, Danza, Gagliarda, Se Io Maccorgo Ben, Saltarello - Arbeau : Pavane - Bakfark : Gagliarda - Barbetta : Moresca Canarie, Moresca Mattacino - Batchelard : Almain - Besard : Ballet - Borrono Da Milano : Pescatore Che Va Cantando - Brayssing : Fantasia 5 - Cutting : Packingtons Pound - Da Parma : Ballo, Correnta - Dowland : Fantaisie 7, Forlorn Hope Fancy, John Smith Almain, King Of Denmark, Lady Hunsdons Puffe, Lady Laiton Almain, Melancholy Gaillard, Mistris Winters Junpe, Orlando Sleepeth, Tarletons Risrectione - Janequin : La Guerre - Jonhson : Alman 7 - Leroy : Almande La Mon Ami, Branles De Bourgogne 1, 2, 5, Bransles Poictou 1, 2, 3, 4, Fantasia 2, Passemeze - Mainerio : Schiarazula Marazula - Milan : Fantasia 16, Pavane 1, 2, 3, 6 - Morlaye : 2 Gaillards, Villanesque - Mudarra : Conde Claros, Fantasia 1, 10, 13, 14, Gallarda, Pavana Alexandre, Romanesca 1 - Narvaez : Arde Corazon, Baxa De Contrapunto, Cancion Del Imperador, Conde Claros, Guardame Las Vacas, Guardame Las Vacas Por Otra Parte, Ya Se Asienta - Neusiedler : Wascha Mesa - Pisador : Pavana Muy Llana

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

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

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

**Baroque Music for Guitar #4 : Silvius Leopold Weiss** - Prélude de la suite 4, Fantasia, Ciacona, Tombeau Logy, Capricio, Passacaille - **Jean-Philippe Rameau** : Menuet en rondeau, Suite en mi 1724 (Allemande, Courante, Gigue I et II, Le Rappel des Oiseaux, Rigaudons et Double, Musette, Tambourin, La Villageoise.), Menuet, Gavotte et doubles, Le Lardon, Les tricoteuses - **Georg Friedrich Haendel** : Fughette, Sarabande, Chaconne HWV435.

**Johann Sebastian Bach** : L'oeuvre pour luth : Suite BWV 995, Suite BWV 996, Partita BWV 997, Prelude, Fugue et Allegro BWV 998, Prelude BWV 999, Fugue BWV 1000, Partita BWV 1006a.

**Fernando Sor** : 20 Études pour guitare.

**Matteo Carcassi** : 25 Études mélodiques progressives Op. 60.

**Chefs-d'œuvre classiques : Fernando Sor** : Andante Largo Op. 5, Variations Op. 9, Largo de la Fantaisie Op. 7, Grand Solo Op. 14, Variations Op. 15, Menuet Op. 22, Malbroug Op. 28 - **Mauro Giuliani** : Ouverture Op. 61, Sonate Op. 71, Variations Op. 107 - **Niccolò Paganini** - Grande Sonate, Sonata 4 - **Dionisio Aguado** : Fandango - **Matteo Carcassi** : Variations Op. 7, Etude 25 Op. 60 - **Johann Kaspar Mertz** : Tarantelle, Elegie - **José Vinas** : Fantasia Original.

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

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

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

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

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

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

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

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

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