
D09 Advanced-Level

Sheet music

For classical guitar

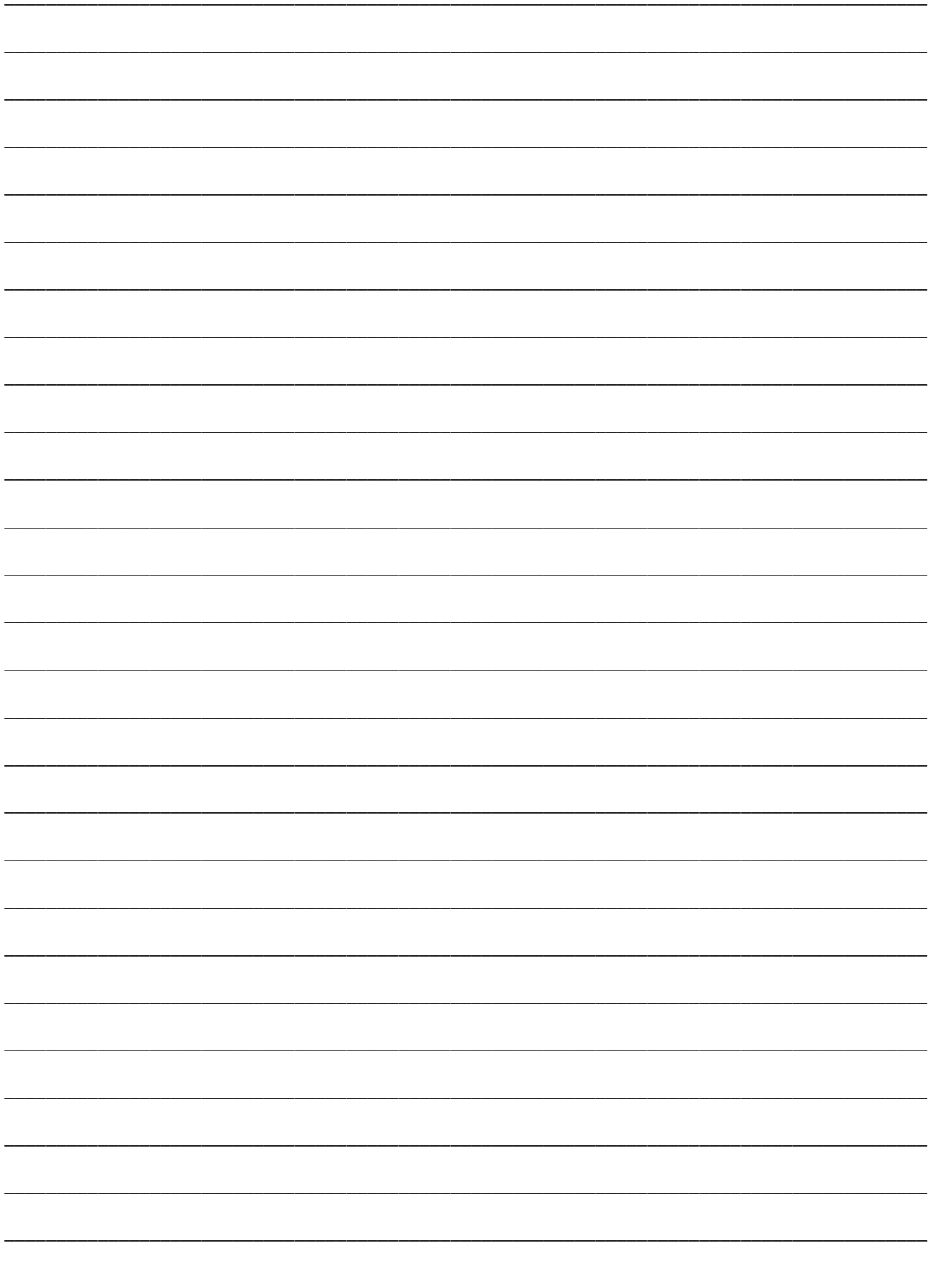
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Jean-François DELCAMP



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Jean-François DELCAMP

Clément JANEQUIN (1485-1559)

LA GUERRE, faite à plaisir

du "Quart livre de tablature de guitarre" Le Roy et Ballard à Paris en 1553, folio 25

Adaptation pour guitare de Grégoire BRAYSSING (1520-1580)
Révision de Jean-François Delcamp

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

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

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

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

♩ = 126

C II

7

C II

13

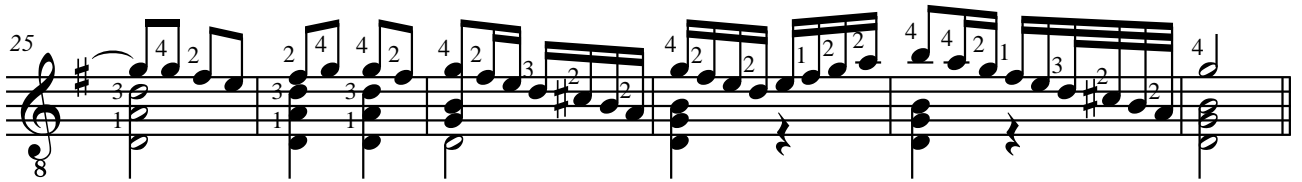
C II

17

C II

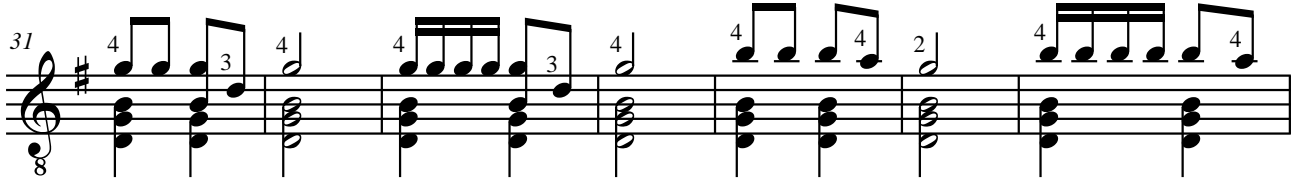
21

25



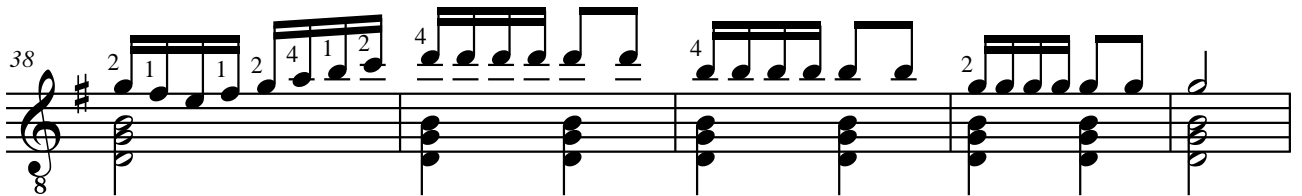
Musical staff 25-30: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains six measures of music. The first measure has a circled '2' above it. Fingerings are indicated by numbers 1-4 above notes. The piece concludes with a double bar line.

31



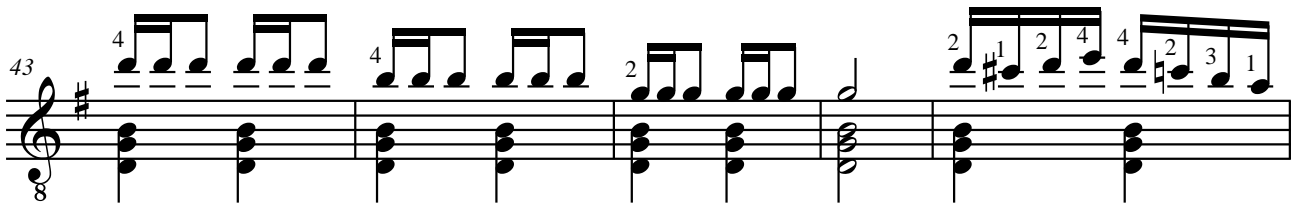
Musical staff 31-37: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains seven measures of music. Fingerings are indicated by numbers 1-4 above notes.

38



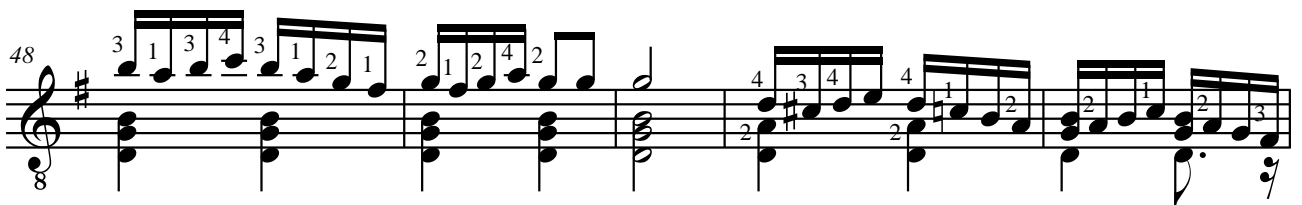
Musical staff 38-42: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains five measures of music. Fingerings are indicated by numbers 1-4 above notes.

43



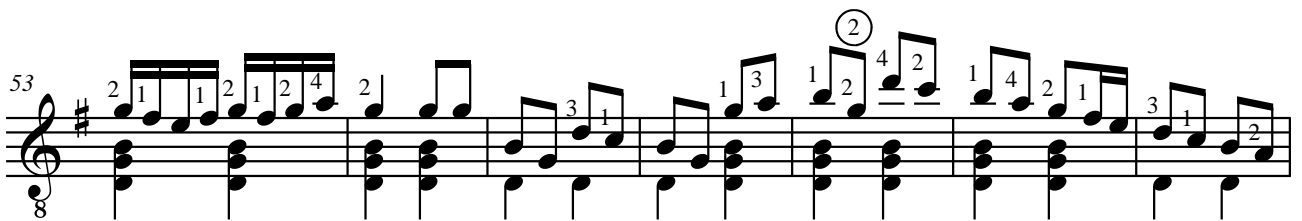
Musical staff 43-47: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains five measures of music. Fingerings are indicated by numbers 1-4 above notes.

48



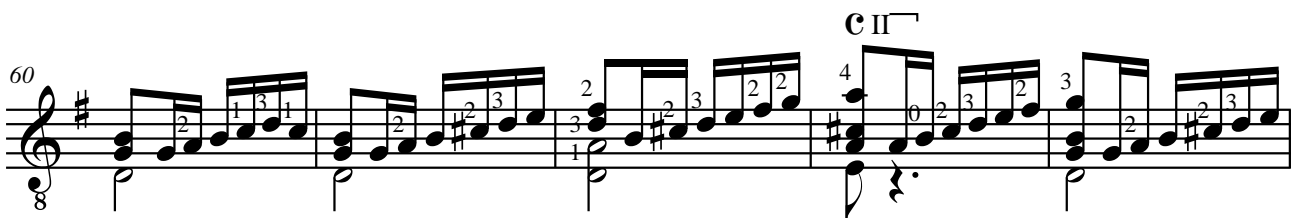
Musical staff 48-52: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains five measures of music. Fingerings are indicated by numbers 1-4 above notes.

53



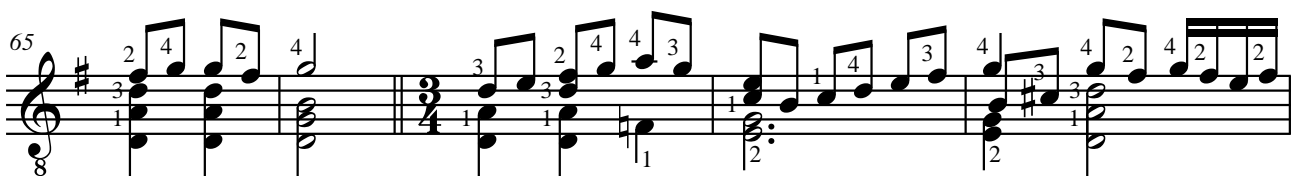
Musical staff 53-59: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains seven measures of music. A circled '2' is above the second measure. Fingerings are indicated by numbers 1-4 above notes.

60



Musical staff 60-64: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains five measures of music. A circled '2' is above the fourth measure. The piece concludes with a double bar line. The text "C II" is written above the staff.

65



Musical staff 65-70: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains six measures of music. Fingerings are indicated by numbers 1-4 above notes.

70

74

78

82

85

88

93

96

99

103

108

113

118

122

126

132

140

8

149

8

156

8

166

8

171

8

175

8

183

8

John DOWLAND (1563-1626)

A FANTASIE

Varietie Of Lute Lessons (London 1610)

Adaptation pour guitare de Jean-François Delcamp

Le luth renaissance, pour lequel cette œuvre a été composée à l'origine, était accordé : SOL - DO - FA - LA - RE - SOL. Placez un capodastre à la frette III de votre guitare pour obtenir un accord similaire.

Il liuto rinascimentale, per il quale quest'opera è stata scritta, era così accordato : SOL - DO - FA - LA - RE - SOL. Per ottenere un simile accordo potete collocare un capotasto mobile sul III tasto.

The renaissance lute, for which this work was originally composed, was tuned: G-C-F-A-D-G. Place a capo at fret III of your guitar to get a similar effect.

③ = FA#

♩ = 40

* original = LA/A

John DOWLAND : A FANTASIE

www.delcamp.net

16 **C II**

8

19 **C II**

8

22 **C IV**

8

25 **C II**

8

28

8

31

8

34

8

37

8

40 **C II**

43 **C II**

46

49

52 **C II**

55 **C II** **

58

60

** original = SOL/G

62

64

66

68

71

71 original :

74

76

79

82

85

88

91

94

97

C II

♩ = 40

100

Daniell BATCHELER (1572-1619)

MOUNSIERS ALMAINE

de "Varietie of Lute Lessons" (Robert Dowland - London 1610)

Adaptation pour guitare de Jean-François Delcamp

Le luth renaissance, pour lequel cette œuvre a été composée à l'origine, était accordé : SOL - DO - FA - LA - RE - SOL. Placez un capodastre à la frette III de votre guitare pour obtenir un accord similaire.

Il liuto rinascimentale, per il quale quest'opera è stata scritta, era così accordato : SOL - DO - FA - LA - RE - SOL. Per ottenere un simile accordo potete collocare un capotasto mobile sul III tasto.

The renaissance lute, for which this work was originally composed, was tuned: G-C-F-A-D-G. Place a capo at fret III of your guitar to get a similar effect.

③ = FA#/F#

17

8

22

8

26

8

30

8

34

8

38

8

42

8

46

50

54

58

60

62

66

70 **CII**

72

75

79 **CII**

82

84

87 **CII**

91 CII CI CII

94

97

99

102

105 CII

107

109

111

114

117

121

123

125

127 C II

Musical notation for measure 127, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The notation includes a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. A bracket labeled 'C II' spans the first two measures. Fingering numbers (1-4) are present below the notes.

130

Musical notation for measure 130, continuing the piece with similar melodic and harmonic structures. Fingering numbers are visible below the notes.

133

Musical notation for measure 133, showing a continuation of the melodic line with various rhythmic patterns. Fingering numbers are present.

135

Musical notation for measure 135, featuring a more complex melodic passage with many sixteenth notes. Fingering numbers are present.

138

Musical notation for measure 138, showing a melodic line with some rests and dynamic markings. Fingering numbers are present.

142

Musical notation for measure 142, continuing the melodic development. Fingering numbers are present.

145

Musical notation for measure 145, featuring a melodic line with some rests and dynamic markings. Fingering numbers are present.

147

149

151

154

156

158

160

* original = RE#D#

Jean-Philippe RAMEAU (1683-1764)

TAMBOURIN

de Pièces de clavecin (Paris, 1724)

Adaptation pour guitare de Jean-François Delcamp

Port de voix. Pince. Port de voix. et Pince. Cadence. Cadence appuyée. Accord arpège. Accord arpège.

Vif

8 3030 aimp 0404

5 4343 3030

9 1ère Reprise CII aimp 2424 aimp 2424 CII aimp 2424 CII aimp 2424 aimp 1414

14 CII aimp 2424 aimp 1414 CII aimp 2424 aimp 1414 CII aimp 2424 3030 2ème Reprise 2131

19 2020 3131 3030

23

27

31

3ème Reprise

36

41

amp
0404

45

Johann Sebastian BACH (1685-1750)

CHORAL BWV 147

JESUS BLEIBET MEINE FREUDE

Adaptation pour guitare de Jean-François Delcamp

⑥ = RE/D

mf

3

6

9

12

har. oct.

har. nat.
XIX

har. oct.

C VII

15

8

18

8

21

8

24

C II

C VII

8

27

C III

C V

8

30

8

33

8

36

C VII

39

C VII

42

C VII

45

C VII

48

51

54

Jean-Philippe RAMEAU (1683-1764)

MENUET

de "Premier livre de pièces de clavecin" (Paris 1706)

Adaptation pour guitare de Jean-François Delcamp



Modern guitar adaptation notation for Menuet by Jean-Philippe Rameau. The score is in treble clef, 3/4 time, and G major. It includes fingering numbers (1-4) and chord diagrams for various chords: C VII, C VII, C X, and C VII. Dynamic markings include *aimp 1414* and *maim 4242* and *maim 4343*. The piece is marked with a repeat sign at the end.

Johann Sebastian BACH (1685-1750)

CHORAL BWV 645

Wachet auf, ruft uns die Stimme

Adaptation pour guitare de Jean-François Delcamp

Les liaisons indiquées ici sont celles de l'oeuvre originale, il est possible qu'elles ne soient pas adaptées à la guitare. I legati indicati sono quelli dell'opera originale, ed è possibile che non siano adatti alla chitarra. Ties here are transcribed as indicated in the original work. It is possible that they are not suited for the guitar. Los enlaces indicados aquí son los de la obra original, y es posible que no se adapten a la guitarra.

17

20

23

26

28

30

33

aimp 2424 tr

aimp 0202 tr

C II

C II 7

tr 3131

tr 2131

tr 31313131

tr 31314

2

3

4

5

6

36

39

42

44

47

50

52

54

C IV
1414
tr

C I

1020
tr

C VI
3131
tr

C VII

C VII
0202
tr

C II
4242
tr

C II
2131
tr

Johann Sebastian BACH (1685-1750)

FUGA BWV 1001 en LA mineur

Adaptation pour guitare de Jean-François Delcamp

2

4

6

8

10

12

14

17

20

23

26

29

32

35

38

41

56

59

62

65

67

69

71

73

75

78

80

83

86

88

90

92

93

94

Johann Sebastian BACH (1685-1750)

SUITE BWV 995 EN LA MINEUR

Adaptation pour guitare de Jean-François Delcamp

Prélude

312

3

3

3

313131 *tr*

CV

413131

The musical score is written on seven staves. The first staff begins with a circled '2' and a 'C II' marking. The second staff contains a circled '2' and a circled '3'. The third staff contains a circled '3'. The fourth staff contains a circled '2'. The fifth staff contains a circled '2' and a circled '3'. The sixth staff contains a circled '4'. The seventh staff contains a circled '4' and a 'C II' marking. The key signature is G major (one sharp).

Très Vite

2131
tr

Musical score for 'Très Vite' by Johann Sebastian Bach, BWV 995. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature. It consists of seven staves of music. The first staff begins with a treble clef and a common time signature. The second staff has a 'C II 7' chord symbol above it. The third staff has a 'C VII' chord symbol above it. The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and slurs. There are also circled numbers (3, 4, 5) and asterisks (*) indicating specific performance techniques or ornaments. The piece concludes with a final chord and a fermata.

This musical score consists of eight staves of music, each with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals, and fingerings. Key annotations include:

- Staff 1:** Labeled "C VII" with a circled "2" above it. Includes a circled "5" below the first measure and a circled "4" below the last measure.
- Staff 2:** Labeled "C III" and "C I" with circled "3" and "2" above the final measures.
- Staff 3:** Features asterisks (*) above several measures.
- Staff 4:** Labeled "aimp 0404" above the fourth measure, with asterisks (*) above the first, second, and fifth measures.
- Staff 5:** Continues the melodic line with various rhythmic patterns.
- Staff 6:** Includes circled "2" above several measures and circled "3" below the last three measures.
- Staff 7:** Includes a circled "5" below the first measure and an asterisk (*) below the last measure.

Musical score for Johann Sebastian Bach's Suite BWV 995, page 42. The score consists of ten staves of music in G major, featuring intricate fingering and various ornaments. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature. Fingerings are indicated by numbers 1-4, and ornaments are marked with asterisks. Circled numbers (2, 3, 4, 5) indicate specific measures or groups of notes. The music is written in a single system with ten staves.

C III *

The musical score is written for a single melodic line in treble clef. The key signature is two sharps (F# and C#). The piece is titled 'C III' and includes several performance markings:

- Asterisks (*) indicating ornaments or specific performance techniques.
- Circled numbers (2, 3, 5, 6) indicating specific fingering or performance instructions.
- Brackets and dashed lines grouping certain passages.
- Accents and slurs over various melodic phrases.

 The notation includes a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings.

Musical score for Johann Sebastian Bach's Suite BWV 995, page 44. The score consists of ten staves of music in G major, 3/4 time. It features intricate fingering, slurs, and various ornaments marked with asterisks. Fingerings are indicated by numbers 1-4 in the upper voice and 1-5 in the lower voice. Some notes are circled. The piece includes several trills and grace notes, with one specifically marked "2131 tr". The notation includes treble and bass clefs, a common time signature, and various accidentals (sharps, naturals, flats).

This musical score is for the seventh movement, C VII, of Johann Sebastian Bach's Suite BWV 995 for guitar. It consists of seven staves of music. The notation includes various techniques such as triplets, sixteenth-note runs, and slurs. Fingering is indicated by numbers 1-4 in circles. A circled '6' appears in the second staff, and a circled '5' in the third. The text 'C VII' is written above the first staff, and 'CVII' is written above the final staff. There are asterisks (*) marking specific measures in the first, second, and fifth staves. The piece concludes with a final chord in the seventh staff.

Domenico SCARLATTI (1685-1757)

SONATE K. 11 / L. 352

en mi mineur

Adaptation pour guitare de Jean-François Delcamp

tr

a i m p a i

②

4

③

④

7

③

④

9

aimp
0202
tr ③

aimp
2424
tr

③

④

11

aimp
0202
tr ③

aimp
2424
tr

③

④

13

②

③

④

⑤

⑥

⑤

⑥

C II

C VIII

C VII

15 *tr* 1020 *C VII* 424242 *C II*

18 *C II* *C II* 4141 3232

21 ③ ④

23 2030 *tr* 2131 *tr*

25 4242 *tr* 2121 *C III* 4131 *tr* *C II* 2131 *tr*

27 *C XII* *C XII* ⑤ ⑥

Silvius Leopold WEISS (1686-1750)

PASSAGAILLE

de la suite XIV pour luth, d'après le manuscrit conservé au British Museum de Londres.

Adaptation pour guitare de Jean-François Delcamp

The musical score is written for guitar in G major (one sharp) and 3/4 time. It consists of five systems of music, each with a treble clef and a bass line. The score includes various musical notations such as triplets, slurs, and dynamic markings like *tr* (trills). Fingerings are indicated by numbers 1-4. Chord diagrams are provided for several chords, labeled C II, C V, and C IV. Measure numbers 5, 9, 13, and 17 are clearly marked at the beginning of their respective systems. The piece concludes with a final cadence in the fifth system.

21 4131 *tr*

23

25

27 *tr*

30 *i p i*

32 *CV*

34 *213121 tr*

36 C II

38

40

42

44

46

49

51 ② C II

53 ③ C V

55 ② 2030 tr

57 C II

61 ③ ② ⑤ 1020 tr

64 ② ③

66 ④ ② ④ ④

68

70

72

C II

74

76

C II

78

2030 *tr*

C II 3121 *tr*

82

303030 *tr*

Silvius Leopold WEISS (1686-1750)

TOMBEAU sur La Mort de Mr. Comte d'Logy

Arrivée en 1721

Adaptation pour guitare de Jean-François Delcamp

Adagio

C VII **C VI barré oblique** **C VII**

vibrato

C II **C II**

i p i p

11 CII

13 CI

15 CIV CII CII CII

18 CII

20 CIII CIV

22

24 **CIV** **CVI** **CVII**

26 *vibrato* **CVII**

28 **CVI**

30 **CII**

32

34 **CII**

36 **CII**

Fernando SOR (1778-1839)

INTRODUCTION ET VARIATIONS opus 28

sur l'air Malbroug

Révision pour guitare de Jean-François Delcamp

⑥ = RE/D

Andante Largo

INTRODUCTION

Allegretto

THÈME

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 8/8 time signature. The staff contains a complex melodic line with many triplets and slurs. Fingerings are indicated by numbers 1-4 above the notes.

Musical staff 2: Treble clef, key signature of two sharps, 8/8 time signature. Continuation of the melodic line with triplets and slurs.

1^{ère} Var.

Musical staff 3: Treble clef, key signature of two sharps, 8/8 time signature. This staff is marked as the first variation. It features a series of slurs and triplets. Fingerings are indicated by numbers 1-4 above the notes.

Musical staff 4: Treble clef, key signature of two sharps, 8/8 time signature. Continuation of the first variation with slurs and triplets. A circled 'II' is placed above the staff.

Musical staff 5: Treble clef, key signature of two sharps, 8/8 time signature. Continuation of the first variation with slurs and triplets.

Musical staff 6: Treble clef, key signature of two sharps, 8/8 time signature. Continuation of the first variation with slurs and triplets.

Musical staff 7: Treble clef, key signature of two sharps, 8/8 time signature. Continuation of the first variation with slurs and triplets.

Andantino mineur

2^{ème} Var.

Musical notation for the 2nd variation of 'Andantino mineur'. It consists of three staves of music in G minor, 3/4 time. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The music features a mix of eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are placed above notes. The second staff continues the melodic line with similar rhythmic patterns. The third staff concludes the variation with a final cadence.

Tempo 1^o. majeur

Musical notation for the 3rd variation of 'Tempo 1º. majeur'. It consists of three staves of music in G major, 3/4 time. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The music is characterized by a steady eighth-note accompaniment in the bass and a more active melodic line in the treble. Fingering numbers (1-4) are present. The second staff includes dynamic markings of *f* and *pp*. The third staff continues the piece, featuring a *pp* marking and ending with a final cadence. Roman numerals (C^V, C^{III}, C^{VII}, C^{II}) are placed above the staff to indicate chord positions.

Musical score for Fernando Sor's Introduction and Variations, Opus 28. The score consists of seven staves of music. The first staff is the main piece, followed by four staves of the 4th variation, and one staff of the 5th variation. The music is in G major and 8/8 time. It features complex guitar techniques such as triplets, sixteenth-note runs, and various chord voicings. Fingerings are indicated by numbers 1-4. Dynamics include forte (*f*) and piano (*p*). The score includes performance markings like "CII" and "C VII" above certain passages. The 4th variation is marked "4ème Var." and the 5th variation is marked "5ème Var.".

The image displays a musical score for guitar, consisting of eight systems of notation. Each system includes a treble clef staff and a bass clef staff. The music is written in D major (two sharps) and 3/4 time. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingering is indicated by numbers 1-4 on the fingers and 0 for natural harmonics. Chord markings 'CII' and 'CVII' are placed above the staves, with horizontal lines indicating their duration. A double bar line with repeat dots is present in the third system. The score concludes with a final chord in the eighth system.

CII

CII

CVII

CVII

CVII CVI

CII

Mauro GIULIANI (1781-1829)

GRANDE OUVERTURE opus 61

dédiée par l'éditeur à Mr. Louis AGLIATI
Edition Jean RICORDI n° 185

Révision pour guitare de Jean-François Delcamp

Andante
Sostenuto

Measures 1-15 include dynamic markings: *f*, *sf*, *p*, *cresc.*, *poco*, *a*, *poco*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *mf*, *p*, *p*, *e ritardando*, *p*, *mf*, *mf*.

Measures 15-18 include dynamic markings: *p*, *mf*, *mf*.

Tempo markings: **Andante Sostenuto**, **Allegro Maestoso**.

Performance instructions: *cresc.*, *poco*, *a*, *poco*, *e ritardando*.

Capo positions: CV, CIV, CVI, CIV, CII, CII, CII.

19 $\text{C}\text{II}^{\text{r}}$ CII *mf*

22 $\text{C}\text{II}^{\text{r}}$ CII *f p f p*

25 $\text{C}\text{II}^{\text{r}}$ CII *f p f*

28 CII *f p f p*

31 $\text{C}\text{II}^{\text{r}}$ CII *f p f*

34 *sf f*

36 *f*

38 **CII**

mf

40

ff *sf*

43

p *sf p*

46

sf *p* **CII**

49 **CIV** **CIV**

dol.

52

4 4

55

4 4

58

4 4

61 *cresc.* *poco* *a*

63 *poco* *f*

65 *sf* *sf*

67 *ff* CII

69 *pp* *cresc.* *poco*

71 *a* *poco* *f*

73 *sf* *sf*

75 *ff* CII

77 *mf* **CII** *f*

80 *f* **CIV** *mf* **CIX** **CIX**

84 *p* *pp* *ppp*

87 *f* *p*

89 *f* *p* *f*

92 *p* *sf* *sf* *sf* *sf* *f*

95 *mf* *f*

98 *p* *f* *p* **C1**

* Original = LA/A
 Mauro GIULIANI : GRANDE OUVERTURE opus 61

101 *f* *p*

104 *ff* *sf* *sf*

106 *sf* *mf* *sf* *sf*

108 *sf* *mf* *sf* *sf*

110 *sf* *mf* *sf* *sf*

112 *sf* *mf* *sf* *sf*

114 *sf* *sf* *sf* *p* *sf* *sf*

116 *sf* *sf* *sf* *sf* *sf*

118 *sf sf f* C^{IV}

120 *p p*

122 *p sf sf p* C^{VI} C^{IV} C^{II}

125 *mf mf* C^{II} C^{II} C^{II} C^{II}

129 *mf* C^I

131 *f p f p* C^{II} C^{II}

133 *f p* C^{II} C^{II}

135 *f p*

137

f *sf* *f*

139

sf *ff*

141

sf

143

pp *sf* *p*

146

p *sf*

148

151

dol.

154

157

160

162

164

166

168

170 *cresc.* *sempre* *cresc.*

172 *f* *sf*

174 *sf* *ff*

176 *mf*

178 *f*

180 *f* *f*

182 *mf* *p* *ppp*

187

pp *cresc.*

189

poco *a*

191

poco *f* C.V.

193

mf C.IX.

196

f *mf*

198

f

200

pp C.II.

202

f

204

pp

206

f

208

sf *f*

210

sf *f*

212

sf *f*

215

fff

Dionisio AGUADO (1784-1849)

LE FANDANGO VARIÉ opus 16

Paris - 1836

Révision pour guitare de Jean-François Delcamp

Adagio

8

5

9

14

18

22

27

31

35

Allegro vivace

38

43

47

50

53

57

61

64

67

71

75

78

81

85

89

93

97

101

106

110

114

117

120

122

125

128

132

136 **CI**

141 **CI**

146 **CI**

150

153 **CI**

156

160

163

167

170

173

176

179

181

185

ritardando

Allegro

Musical score for guitar, measures 190-212. The score is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro'. The music features complex rhythmic patterns, including triplets and sixteenth notes. Measure numbers 190, 194, 197, 200, 204, 208, and 212 are indicated at the start of their respective lines. The score includes various fingering indications (1-4) and dynamic markings. A section starting at measure 204 is marked with a 'C VII' bracket. The piece concludes with a final measure at 212, marked with a circled '4'.

215

♩

217

♩

219

♩

221

♩

223

♩

225

♩

227

♩

229

♩ VII 3 3 3 3 3

♩ VI 3 3 IX 3 3

231

♩ VII 3 3 3 3 3

233

235

237

239

242

Manuel Maria PONCE (1882-1948)

VALSE

à Andrés Segovia

Révision pour guitare de Jean-François Delcamp

⑥=RE/D

Vivo

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 six systems of music, each with a measure number at the beginning. The score includes various guitar-specific notations such as chord diagrams (e.g., CII, CIV, CVI), fingerings (e.g., 4, 3, 2, 1, 0), and dynamic markings (ff, p, mf, rit., a tempo). The piece begins with a forte (ff) dynamic and concludes with a piano (p) dynamic. The tempo is marked 'Vivo' at the start and 'a tempo' later in the piece. The score is a revision for guitar by Jean-François Delcamp.

34

40 *p dolce*

45 *CII leggiero*

51 *grazioso*

57 *mf*

62 *animando*

67 *vide a tempo*

72 *sostenuto* *a tempo* *D.C. al Fine rall.*

Fine

CVII

CVI

CIV

CIII

CVI

CIII

CVI

CIII

The musical score is written for guitar in 8/8 time. It consists of ten staves of music. The key signature has two sharps (F# and C#). The score includes various performance instructions such as *p dolce*, *leggiero*, *grazioso*, *mf*, *animando*, *vide a tempo*, *sostenuto*, *a tempo*, and *D.C. al Fine rall.*. There are also dynamic markings like *f* and *mf*. The score features numerous guitar-specific notations, including fingering numbers (1-4), circled numbers (1-5), and chord diagrams (CII, CVII, CIII, CIV, CVI). The piece concludes with a *Fine* marking and a final chord diagram.

Musical score for guitar, featuring ten staves of music. The score includes various dynamics such as *pp*, *p*, *mf*, *f*, *f>p*, and *pp*. It also contains performance instructions like *ar. 5*, *ar. ottava*, *rit. poco a poco*, *I. Tempo*, *poco affrett.*, *a tempo*, *il basso come prima*, *Più calmo*, *marc.*, *pp*, *mf*, *pp*, *mf*, *I. Tempo*, *rit.*, and *peruendosi*. The score is written in treble clef and includes numerous fingering numbers (1-5) and articulation marks (accents, slurs, and breath marks).

José VIÑAS Y DIAS (1823-1888)

FANTASIA ORIGINAL

en mi

Révision pour guitare de Jean-François Delcamp

Andante mosso

The musical score is written for guitar in the key of D major (one sharp) and 4/4 time. It begins with a tempo marking of **Andante mosso**. The score is divided into systems, with measure numbers 3, 6, 9, 11, 15, and 19 indicated at the start of their respective lines. The first system (measures 1-4) features a melodic line in the treble clef and a bass line with chords and fingerings (1-4). The second system (measures 5-8) includes a **C II** chord diagram and a *meno* dynamic marking. The third system (measures 9-10) is marked **pp** and features a **C III** chord diagram. The fourth system (measures 11-14) is marked **ff** and includes a tempo change to **Allegro**. The fifth system (measures 15-18) contains several **C III** and **C II** chord diagrams. The sixth system (measures 19-22) includes a **C III** and **C II** chord diagram and ends with a *p* dynamic marking. The score is filled with various guitar techniques such as triplets, slurs, and specific fingerings.

23 **C IV**

26 **C IV**

29 **C IV C VI C III**

33 **C II C IV C VI C III**

37 **C II**

41

44

47 *rall.*

51 *rall.*

Andante

52

Musical staff 52: Treble clef, key signature of three sharps (F#, C#, G#), 12/8 time signature. The staff contains a melodic line with a repeat sign at the beginning. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Fingerings are indicated as 1, 2, 3, 1, 2. There are two piano (p.) markings. A circled number 4 is placed above the staff.

53

Musical staff 53: Treble clef, key signature of three sharps, 12/8 time signature. The staff contains a melodic line with a repeat sign at the beginning. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Fingerings are indicated as 3, 1, 2. There are two piano (p.) markings. The text "p a m i" is written above the first few notes. A bracket labeled "C IX" spans the right side of the staff.

54

Musical staff 54: Treble clef, key signature of three sharps, 12/8 time signature. The staff contains a melodic line with a repeat sign at the beginning. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Fingerings are indicated as 2, 1, 3, 1, 2. There are two piano (p.) markings.

55

Musical staff 55: Treble clef, key signature of three sharps, 12/8 time signature. The staff contains a melodic line with a repeat sign at the beginning. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Fingerings are indicated as 3, 4, 3, 5, 3. There are two piano (p.) markings. A bracket labeled "C II" spans the right side of the staff.

56

Musical staff 56: Treble clef, key signature of three sharps, 12/8 time signature. The staff contains a melodic line with a repeat sign at the beginning. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Fingerings are indicated as 2, 1, 3, 2, 1. There are two piano (p.) markings.

57

Musical staff 57: Treble clef, key signature of three sharps, 12/8 time signature. The staff contains a melodic line with a repeat sign at the beginning. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Fingerings are indicated as 5, 1, 2. There are two piano (p.) markings. A bracket labeled "C IX" spans the right side of the staff.

58

Musical staff 58: Treble clef, key signature of three sharps, 12/8 time signature. The staff contains a melodic line with a repeat sign at the beginning. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Fingerings are indicated as 2, 1, 5, 1, 2. There are two piano (p.) markings.

59 **CIV**

60 **1. C VII**

61 **2. C VII**

62

63

64 **C IX**

65 **C VII**

66

67

68

69

70

71

72

73

p

cresc.

rall.

a tempo

p.

p.

C IX

C II

C IX

74 **C II**

75

76 **C IX**

77

78 **C VII** **C II**

79 **C II**

80 **C II** **C II**

81

C II

82

C II

C II

83

84

85

86

87

C IX

Francisco TÁRREGA (1852-1909)

ESTUDIO BRILLANTE

Arreglado sobre un tema de Jean-Delphin Alard (1815-1888)

Révision de Jean-François Delcamp

The image displays a musical score for Francisco Tárrega's 'Estudio Brillante', arranged by Jean-François Delcamp. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of four systems of music, each starting with a measure number (8, 4, 7, 10) and an 8-measure rest. The first system includes lyrics: 'a m i p i m a m i a' with fingerings 3, 4, 3, 2, 4, 1, 3. The second system includes fingering 0 and chord markings CII, CII, and CI. The third system includes chord markings CI, CII, CII4/6, and CVII. The fourth system includes fingering 3 and chord marking CII. The score features various guitar techniques such as triplets, slurs, and specific fingering instructions.

13

CII CIV CII CII

16

CIV

3 3

p

19

CII CII CII

22

CI CII CI CII CII4/6

25

CVII CII CII

28

CII CII CIV

31 **CIV** **CVII**

34 **CII**

37 *

40 **CII**

43 *p*

46

* Original = RE/D
Francisco TÁRREGA : ESTUDIO BRILLANTE

49 **CII**

52 **CII** **CI** **CII** **CI**

55 **CII** **CII46** **CVII**

58 **CII** **CII** **CII**

61 **CII** **CIX** **CVII**

64 **CVII** **CV**

67 **CIX**

70 **CIX** **CII** **

73 **CII**

76 **C I** **CII** **C I**

79 **CII** **CII** **CV** [a tempo] **CV**

82

** Original = LA/A


Francisco TÁRREGA (1852-1909)

MAZURKA

A mi querido amigo el eminente oculista Dr. Dn. Santiago Albitos

Révision de Jean-François Delcamp

The musical score is written for guitar in 3/4 time with a key signature of one sharp (F#). It consists of six systems of music, each with a treble clef and a bass line. The score includes various guitar-specific notations such as fret numbers (0-4), natural harmonics (ar5), and circled fingerings (e.g., 2, 3, 4, 5). Performance instructions include *a tempo* and *ritard.* (ritardando). Chord diagrams are indicated by letters C, V, and ar above the staff. The score begins at measure 8 and ends with a repeat sign at measure 20. A double asterisk (**) is placed above measure 17.

* original = 

Francisco TÁRREGA : MAZURKA

25 *a tempo* C VII

29 C II *molto ritard.*

33 [a tempo] C VIII C III

37 C II ar5

41 C III C VIII C III *a tempo* *ritard.*

45

** original 17 C VII

Francisco TÁRREGA (1852-1909)

ALBORADA

Capricho

Révision de Jean-François Delcamp

Andante

⑥ = RE/D

⑥ = RE/D

Andante

5

8

9

8

14

8

0

mano izquierdo

mano izquierdo

ar16

ar12

ar19

ar19

ar19

CII

CIX

CX

CII

CIX

CII

CII

CIX

* Original = RE#D#

Francisco TÁRREGA : ALBORADA

19 *mano izquierdo*

23

26 *mano izquierdo*

29 *mano izquierdo*

32

** Original = SOL#/G#

Francisco TÁRREGA : ALBORADA

Francisco TÁRREGA (1852-1909)

DANZA MORA

En si minor

Révision de Jean-François Delcamp

The musical score is written for guitar in E minor (one sharp) and 2/4 time. It consists of six systems of music, each starting with a measure number (8, 4, 10, 16, 19, 23). The score includes various musical notations such as chords, triplets, and slurs. Fingerings are indicated by numbers 1-4. Dynamics include *ff* (fortissimo) and *p* (piano). Articulation marks like accents (>) and breath marks (∩) are present. Chord diagrams are shown above the staff at measures 8, 10, 16, 19, and 23. The piece is marked *Ligero* (light) and ends with a circled 5.

* original = DO/C

Francisco TÁRREGA : DANZA MORA

27

3

4

3

2

2

3

5

rall.

30

3

4

3

3

CII

rall.

CII

34

3

4

3

3

rall.

38

3

4

3

3

CII

CVII
[a tempo]

rall.

42

3

4

3

rall.

45

3

4

3

CVII

48

3

3

4

3

CVII

CIX

4

6

This musical score is for Francisco Tárrega's piece "Danza Mora". It is written for guitar and consists of seven staves of music, numbered 52 through 74. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The score includes various musical notations such as triplets, slurs, and fingering numbers (1-4). Specific chordal structures are labeled as C^{VII}, C^{IX}, and C^V. The piece concludes with a *ff* (fortissimo) dynamic marking.

21

Meno tempo

26

p *i* *m* *p*
cantando

30

35

39

42

8

dim.

45

8

C VII

49

8

C VII

53

8

C VII

57

8

p

61

65

68

Lento

dim.

① XII

71

① 8va

V Fine

Lento

343

343

② ③

Tempo I.°

ff

sempre p

76

C VIII

C VIII

C V

a tempo

poco ritard.

80 *a tempo* C I C III *a tempo*

rit. *rit.*

84 C V C VIII *a tempo*

mf *rit.*

88 *a tempo* C III

rit.

92 C I C III C VII *Adagio*

molto ritard. *riten.* *Adagio* *cadenza lento*

242 95 *ad lib :* *f* *riten.* D.S. al Fine

ad lib : *f* *riten.* D.S. al Fine

Isaac ALBENIZ (1860-1909)

PRELUDE

N°1 d'España op. 165 (1890)

Adaptation pour guitare de Jean-François Delcamp

Andantino

p *ma sonoro*

pp

mp

CII

CIX

CII

CIII

CIII

CII

CIII

Isaac ALBENIZ (1860-1909)

MALAGUEÑA

N°3 d'España op. 165 (1890)

Adaptation pour guitare de Jean-François Delcamp

Allegretto

The score consists of five systems of music, each with a treble clef and a key signature of one sharp (F#). The first system starts with a 3/8 time signature and includes the instruction *staccato*. It features several triplet markings over eighth notes. The second system begins at measure 7 and includes the instruction *ben ten.*. The third system starts at measure 14 and includes the instruction *ff sempre staccato*, along with a **CII** marking. The fourth system starts at measure 21 and includes the instruction *sempre staccato*. The fifth system starts at measure 28 and includes the instruction *cresc.* followed by *ben ten.*. The score is filled with rhythmic patterns, including triplets and staccato notes, and includes various fingering numbers (1-4) and circled measure numbers (7, 14, 21, 28).

34 *poco cresc.* **ff**

41 **sf**

47 **mf sonoro**

53 **leggero**

57 **sonoro** *sempre staccato e dim.*

61 **pp** **mf marcato**

66 **Lento** **CIII** *poco più mosso*

p *pp cantando* *sempre p*

70 **Lento** **CVIII** *poco più mosso*

p *pp cantando* *sempre p*

75 **Lento** **CIII** *poco più mosso* **Lento** **CIX**

p *pp cantando* *sempre p*

80 *poco più mosso* *marc.* **Lento** **CIII** *Cadenza*

p *pp cantando* *sempre p*

84 *ben marc.* *rall.*

p *pp cantando* *sempre p*

85 **Adagio molto** **CIV** *ten.* *8va* **XI**

p *pp cantando* *sempre p*

Isaac ALBENIZ (1860-1909)

CAPRICO CATALAN

N°5 d'España op. 165 (1890)

Adaptation pour guitare de Jean-François Delcamp

Allegretto

⑥ = RE/D

②

Musical notation for measures 1-6. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The notation includes a treble clef, a 6/8 time signature, and a key signature of two sharps. The music features a series of eighth notes in the right hand and a bass line in the left hand. A circled number 6 is above the first measure, and a circled number 2 is above the second measure. The word *dolce* is written below the staff.

Musical notation for measures 7-13. The notation includes a treble clef, a 6/8 time signature, and a key signature of two sharps. The music features a series of eighth notes in the right hand and a bass line in the left hand. A circled number 7 is above the first measure. The word *legato* is written below the staff, and the word *dolce* is written below the staff. The notation includes a circled number 2 above the second measure.

Musical notation for measures 14-20. The notation includes a treble clef, a 6/8 time signature, and a key signature of two sharps. The music features a series of eighth notes in the right hand and a bass line in the left hand. A circled number 14 is above the first measure. The word *poco cresc.* is written below the staff, and the word *dolce sempre* is written below the staff. The notation includes a circled number 2 above the second measure.

Musical notation for measures 21-27. The notation includes a treble clef, a 6/8 time signature, and a key signature of two sharps. The music features a series of eighth notes in the right hand and a bass line in the left hand. A circled number 21 is above the first measure. The word *dolce* is written below the staff, and the word *legato* is written below the staff. The notation includes a circled number 2 above the second measure.

Musical notation for measures 28-34. The notation includes a treble clef, a 6/8 time signature, and a key signature of two sharps. The music features a series of eighth notes in the right hand and a bass line in the left hand. A circled number 28 is above the first measure. The notation includes a circled number 2 above the second measure.

34 ②

dolcissimo *sf*

41 414

dolcissimo *sf*

47 C II

dolce *sf*

54 ③

rit. *cantando e legato*

61 ②

sf *molto rall.*

68 a tempo

a tempo

75

CII

82

CVII

89

CII

dolce

96

CII

riten. dolce

103

CII

CVI

pp *p sonoro* *pp* *pp* *perdendosi*

110

CI

Adagio

p sonoro *pp*

tempo giusto

CX

Enrique GRANADOS (1867-1916)

DANZA ESPAÑOLA N°5 opus 37

Andaluza o Playera
A Alfredo G. Faria

Adaptation pour guitare de Jean-François Delcamp

Andante quasi Allegretto

8

f *p*

3

8

5

8

7

8

a m a m a m

C V

C VII

C V

9

12

15

17

19

22

24 **C VII** **C V** **C II**

rit.

27 *a tempo*

dolce

29 $\text{\textcircled{0}}$

più dolce e rall. *dim.*

Andante **C II** **C II**

legato molto *morendo*

36 **C VII**

con molto espressione *poco f*

41 **C VII**

meno *sf* *p* *rit. pp*

El canto con arm. octavados
a tempo

46 **C VII** XIX XIX XIX **C II**

51 **C II** Natural **C VII**
poco più mosso

57 **C VII**
meno *rit.* *p*

62 **C VII**
Andante molto
molto rit. e dim.

65 **Tempo I** **D.S. al** *dim.*

67 *morendo* *rit. molto*

Joaquim MALATS (1872-1912)

SERENATA ESPAÑOLA

en la mineur

Adaptation pour guitare de Francisco TÁRREGA (1852-1909)
Révision de Jean-François Delcamp

Allegretto

The musical score is written for guitar in 3/4 time, featuring five staves of music. The key signature is one flat (B-flat). The tempo is marked 'Allegretto'. The score includes various performance instructions and technical markings:

- Staff 1:** Starts with a **C I** marking. The first measure is marked **pp** and *muy ritmado*. It contains a triplet of eighth notes and a quarter note.
- Staff 2:** Starts at measure 5. The first measure is marked **mf** and *expresivo*. It features a melodic line with slurs and a bass line with triplets and **p** dynamics.
- Staff 3:** Starts at measure 9. It includes a circled '3' and a triplet of eighth notes. The bass line has a **p** dynamic.
- Staff 4:** Starts at measure 13. It features a circled '2' and a circled '3'. The first measure is marked **mf**. The bass line has a **p** dynamic.
- Staff 5:** Starts at measure 17. It includes a circled '3' and a circled '4'. The first measure is marked **p**. The score concludes with *cresc. e animando* and a **f** dynamic.

Other markings include **C VIII** and **C VI** at the end of the fourth and fifth staves, respectively, indicating specific sections or variations. The score is rich in triplets and slurs, characteristic of the style.

20 **C VI** $\overbrace{\quad\quad\quad}^3$

f *p* *p*

24

poco rit. *molto rit.*

28

f *poco rit.*

32 **C VII**

a tempo

35

poco rit.

39

a tempo

42 **C X** **C VIII**

f

46

p

49 **C VI** **C VI**

p

52 *molto rit.*

f

56 **C V** *a tempo* **C V** *poco rit.*

f

59 *a tempo* **C VII**

p

62 Musical notation for measures 62-65. Measure 62 has a circled '2' above it. Measures 64-65 are marked with 'C V' and 'C VIII' respectively. Dynamics include 'f p' and 'p'.

66 Musical notation for measures 66-68. Measure 66 has a circled '3' above it. Dynamics include 'f p' and 'p'.

69 Musical notation for measures 69-71. Measure 69 has a circled '4' above it. Measures 70-71 are marked with 'C IX' and 'C IV' respectively. Measure 71 has a circled '5' above it. Dynamics include 'f p' and 'p'.

72 Musical notation for measures 72-74. Measure 72 has a circled '3' above it. Measure 74 has a circled '4' below it. Dynamics include 'p'.

75 Musical notation for measures 75-76. Measure 75 has a circled '4' below it. Dynamics include 'mf'.

77 Musical notation for measures 77-80. Measure 77 has a circled '4' above it. Measures 78-80 are marked with 'C IX', 'C VII', and 'C I' respectively. Dynamics include 'p'.

expresivo

81 C VIII

85

89 C VI

93 *cresc. e animando*

96 *molto rit.*

100 *poco rit.*

104 *a tempo* C VII

107 *f p*

110 *f p*

114 *f p*

117 *f p*

120 *mf*

123 *f p*

127 *f p*

Miguel LLOBET (1878-1938)

ESTUDIO

en MI mayor (1899)

Révision pour guitare de Anthony Campanella

Allegro moderato

The musical score is written for guitar in E major (one sharp) and 2/4 time. It consists of three systems of music. The first system (measures 1-3) begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bass line consists of a half note chord G2-B2-D3. The second system (measures 4-7) continues the melodic line with various ornaments (m, i, a) and includes a trill (ar7) in measure 6. The third system (measures 8-11) features a trill (ar7) in measure 8, a fortissimo (f) dynamic in measure 9, and a ritardando (ritar. molto) marking in measure 10. The score includes various guitar techniques such as triplets, slurs, and ornaments. The key signature remains one sharp throughout.

14

18

22

26

29

* Union Musical Española =
 ** Union Musical Española = RE#/D#
 Miguel LLOBET : ESTUDIO

Miguel LLOBET (1878-1938)

EL MESTRE

Melodía popular catalana (1910)

Révision pour guitare de Mandarin

Andante

The musical score is written for guitar in a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 3/8. The piece is marked 'Andante' and 'molto espressivo'. The score is divided into systems of five lines each. The first system (measures 1-6) includes chords C^V and C^{III}. The second system (measures 7-12) includes chords C^{III} and C^I, with a dynamic marking of *f*. The third system (measures 13-18) includes chords C^I and C^I, with dynamics *f* *rasg.*, *p*, *f* *rasg.*, and *p*. The fourth system (measures 19-23) includes chords C^V and C^{IV}, with dynamics *espr. molto* and *p*. The fifth system (measures 24-28) includes chords C^{III} and C^{II}, with dynamics *p* and *p*. The sixth system (measures 29-34) includes chords C^{III}, C^{II}, C^{III}, C^I, C^{III}, C^{II}, and C^V, with dynamics *p* and *pizz.*. The score includes various fingerings (circled numbers 1-5), slurs, and articulation marks like accents and breath marks. A double bar line with repeat dots appears at the end of the first system, and another double bar line with first and second endings is at the end of the second system. The piece concludes with a final cadence.

Miguel LLOBET (1878-1938)

EL NOI DE LA MARE

Melodía popular catalana

Révision pour guitare de Ramsnake

⑥ = RE/D

⑥ = RE/D

8

4

8

12

16

ar:8do

ar12

ar7

Agustín BARRIOS MANGORÉ (1885-1944)

ESTUDIO DE CONCIERTO

en la mayor

Révision pour guitare de Jean-François Delcamp

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

5 *C II simile*

9 *C V*

13 *C II*

17 *③ C VI*

21 **③ C IV**

25 **C II**

29 **③ C II**

33 **C II**

38 **C II C IV**

42 **C IV C VII**

46

C IV C II

50

C II

54

C II C IV

58

C II C IV

62

C VI C VI

66

C IV

70 **C VI** **C IX** **C IX** **C VII** **C VII**

74

78

81

85

89

92 **C II** **C II**

96 **C II**

100 **C V** **C V**

104 **C II**

108 **C V** **C II**

113 **C XVII** **C V** **C XIV**

Agustín BARRIOS MANGORÉ (1885-1944)

LA CATEDRAL

en si mineur

Révision pour guitare de Jean-François Delcamp

I PRELUDIO "SAUDADE"

8 *a* 4. 4. 4. 4. *simile* 3. 3. *m* *i* *p* *i* *m* *m* *m* *m* *i* *p* *i* *m* *m* *m* *m*

4 4. 4. 4. 4. 4. 4. 2. 2.

8 4. 4. 4. 4. 4. 4. 4. 4. **C VII** 5. 5. XII

12 1. 3. 1. 1. 1. 1. 1. 1. 5.

16 4. 4. 4. 4. 4. 4. 3. 3. 4.

20 **C XI** 4. 4. 4. 4. 4. 4. 3. 3. 4. 4. 4.

24 **C XI**

28 **C IV**

32

36 **C IV**

40 **C II**

44

46 **C VII** **VII** **(2) XII** **(3) XII**

III ALLEGRO SOLEMNE

74 *m i m i* *m i a i m i* C II

77 C IV

80

83

86 C II C IV

Detailed description: This is a musical score for guitar, titled 'III ALLEGRO SOLEMNE'. It consists of five staves of music, numbered 74 to 86. The key signature is one sharp (F#) and the time signature is 3/4. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-4. Dynamics include piano (p) and piano first (p1). There are several trills and grace notes. The score is divided into sections labeled C II and C IV. The lyrics 'm i m i' and 'm i a i m i' are written above the notes in measures 74-75. A double bar line with a repeat sign is present in measure 83.

89

92

95

98

101

104

107

110 **C II**

112

114

117 *D.S. al* \emptyset *y sigue*

121

123 **C VI**

125

127

8

(4)

130

8

C VI

C IV

(3)

132

8

(5)

135

8

138

8

C II

141

8

C IV

144

8

146

149

152

155

158

161

Agustín BARRIOS MANGORÉ (1885-1944)

LAS ABEJAS

en ré

Révision pour guitare de Jean-François Delcamp

ad libitum -----

Allegro brillante

8

4

7

10

13

16

19

cresc.

Jean-François DELCAMP (1956)

MORDANTS ET TRILLES SUR UNE CORDE

MORDANT AND TRILL ON ONE STRING

pour les oeuvres baroques

Pour guitare

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

Mordants DO majeur - Mordents C Major ♩ = 138

1

Mordants RE majeur - Mordents D Major ♩ = 138

2

Trilles DO majeur - Trills C Major ♩ = 138

Trilles RE majeur - Trills D Major ♩ = 138

Jean-François DELCAMP (1956)

MORDANT ET TRILLE SUR DEUX CORDES

MORDANT AND TRILL ON TWO STRINGS

pour les oeuvres baroques

Pour guitare

Mordent (English) Mordant (Français) Mordent (Deutsch) Mordente (Italiano) ♩ = 138

1

p

Mordent Mordant Mordent Mordente ♩ = 138

2

p

Trill (English) Trille (Français) Triller (Deutsch) Trillo (Italiano) ♩ = 138

④ 1414 aimp 1414 aimp 0101 aimp 0202 aimp 1414 aimp 1414 aimp

2424 aimp 2424 aimp 0202 aimp 0202 aimp 1414 aimp 1414 aimp 1414 aimp 1414 aimp

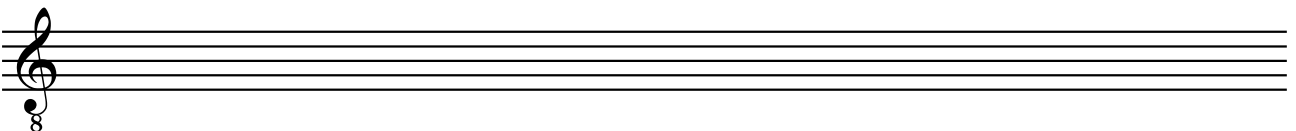
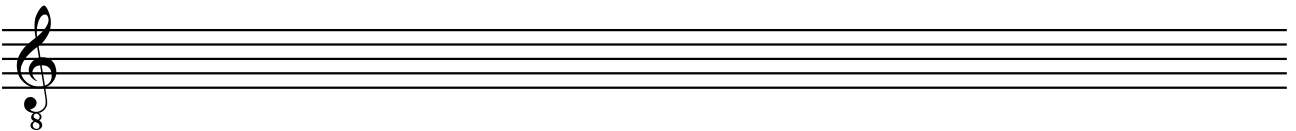
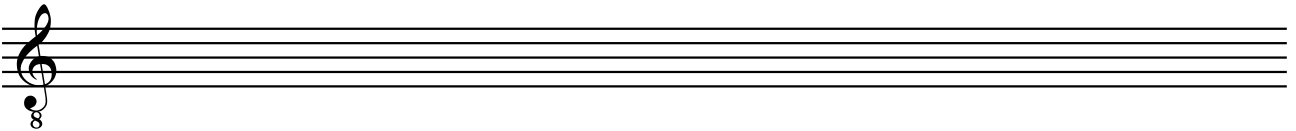
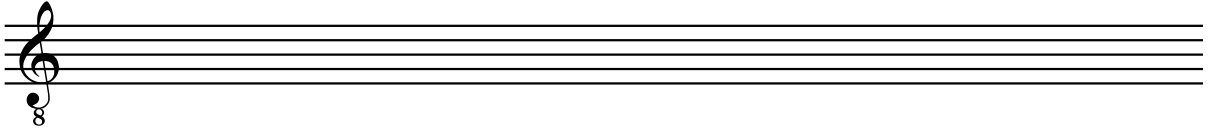
Trill Trille Triller Trillo ♩ = 138

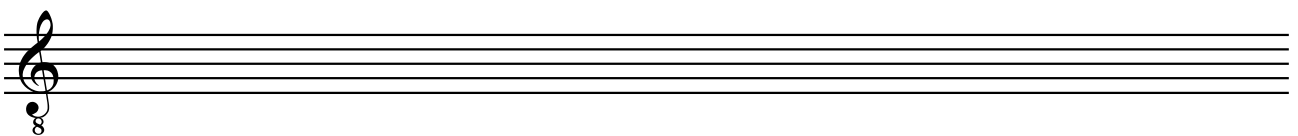
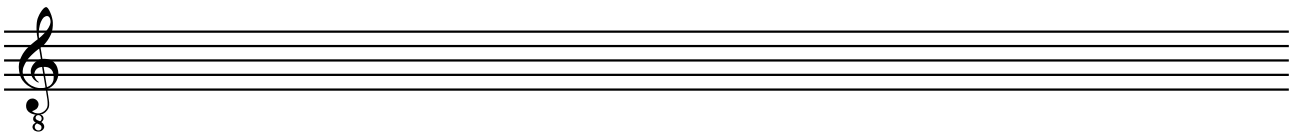
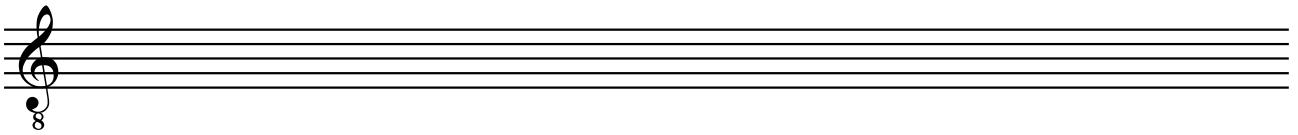
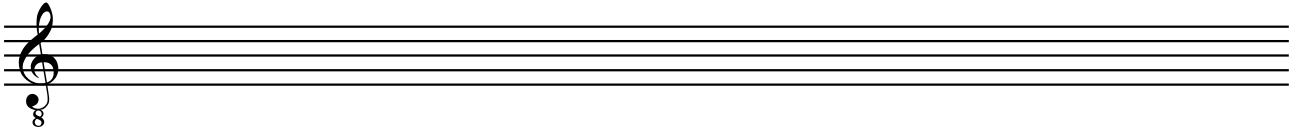
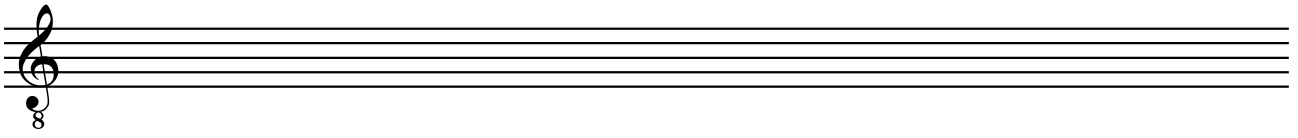
1414 aimp

0202 aimp 0202 aimp 1414 aimp 1414 aimp

1414 aimp 1414 aimp 1414 aimp 1414 aimp 1414 aimp 1414 aimp

1414 aimp 1414 aimp 1414 aimp 1414 aimp 1414 aimp





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 : Ghibribizzi 1, 23 - Valtz - Dionisio Aguado : Ejercicios n°4 et 7 Op. 6 - Ejercicio n°4 - Leccion n°15 et 19 - Matteo Carcassi : Allegretto - Andantino - Marche - Valse - José Ferrer Y Esteve : Ejercicio n°9 - Jean-François Delcamp : Tango - Malagueña fácil - Avec la gamme pentatonique - Prélude - En barque - Exercices : Accords - Arpèges - Cejilla - Éteintes des résonances - Extensions - Gammes - Glissando - Legato, staccato - Liaisons - Mordants et trilles - Improvisation.

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

Volume D05 - Luys de Narváez : Cancion del Imperador - Guardame las vacas - Tres diferencias - Hans Neusiedler : Wascha mesa - Alonso Mudarra : Romanesca - Gallarda - Adrian Le Roy : Branle de Bourgogne n° 2 - Giulio Cesare Barbetta : Moresca detta le canarie - Santino Garsi da Parma : Ballo - Anonyme : Vaghe bellezze et bionde, Danza, Gagliarda, Bianca fiore, Passacaglia, Se io m'accorgo ben d'un altro amante, Saltarello - John Dowland : Lady Laiton's almain - Jean Baptiste Besard : Ballet - Robert Johnson : Alman VII - Gaspar Sanz : 2 Canarios - Preludio - PAVANAS por la D - François Campion : Prélude - Gigue - Santiago de Murcia : Prélude - Allegro - Notenbüchlein Für A. M. Bach : Menuet Anh. 132 - Johann Sebastian Bach : Prélude BWV 1007 - Giuseppe Antonio Brescianello : Allegro - François de Fossa : Campanella - Fernando Sor : Valse Op. 13 - Leçon Op. 31 n°21 - Exercice Op. 35 n°8 - Leçon Op. 60 n°18 - Mauro Giuliani : Arpeggi - Niccolò Paganini : Ghibribizzo 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 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 - Endecha - Vals - Estudio en la - Erik Satie : Gnossienne n°1 - Salvador Resgrasa : No se permite - João Teixeira Guimarães (Pernambuco) : Sonho de magia - Agustín Barrios Mangoré : Preludio en mi - Minueto - Américo Jacomino (Canhoto) : Marcha triunfal brasileira - Olhos feiticeiros - Jean-François Delcamp : Jeudo - Valse des mésanges - Exercices : Gammes - Mordants et trilles.

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

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

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

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

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

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

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

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

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

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

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

Baroque Music for Guitar #4 : Silvius Leopold Weiss - Prélude de la suite 4, Fantasia, Ciacona, Tombeau Logy, Capricio, Passacaille - **Jean-Philippe Rameau** : Menuet en rondeau, Suite en mi 1724 (Allemande, Courante, Gigue I et II, Le Rappel des Oiseaux, Rigaudons et Double, Musette, Tambourin, La Villageoise.), Menuet, Gavotte et doubles, Le Lardon, Les tricoteurs - **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 Pétrés, Chanson du cédrat, Saltarelle du 1er novembre*. - **Milonga d'octobre**, Op. 13 - **Deux pièces brèves**, Op. 14 : *Danse dédiée à John Montes, Les petits pas*. - **En mémoire de Daniel Friederich**, Op. 15 - **Feunteun-Aod**, Op. 16 - **Reflets changeants**, Op. 17 - **Deux études vénéneuses**, Op. 18 - **Huit valse**, Op. 19 : *Valse polyglotte, Valse du Guelmeur, Valse de la rue Poullaouec, Valse de la rue Maleyssié, Valse des souris grises, Passé le col du Somport, Valse en Do majeur, Valse berceuse*. - **Respirations**, Op. 20 : *Eleições, Îles de Glénan, Trois et deux*. - **Suite Bretoise**, Op. 21 : *Roches - Gwerz - Arc-en-ciel - Gigue - Saltarelle*. - **Happy birthday with guitar**, Op. 22 : *Prélude - Danse - Valse sans refrain - Berceuse - Postlude*. - **Quatre pièces**, Op. 23 : *Isabelle - Le dernier jour de l'année - Choro de travers - Milonga d'hiver*. - **Prélude n°7**, Op. 24 - **Sonate Medina del Campo**, Op. 25 - **Deux choros**, Op. 26 : *Choro biscornu - Choro Maxixe - Picking à Bastia*, Op. 27 - **Comme des vagues, Île Wrac'h**, Op. 28 - **Suite Bretagne**, Op. 29 : *Rivage - Viviane - Merlin - Les roches du Diable - Le pont de Sein*. - **Deux préludes**, Op. 30 - **Sonate Ida Presti**, Op. 31 - **Deux pièces** Op. 32 : *Interlude, Nocturne - Coffre à jouets* Op. 33 : *Préambule, Avion en papier, Soldat de plomb, Ours en peluche, Voilier, Lune et étoile, Un kayak, On range tout - Danse de la rue Maleyssié* Op. 34 - **Douze tablatures**, Op. 35 : *Coquillage, Interlude, En barque, Malagueña, Petit boogie, Soleares, Burkina Faso, Blues de la cabane, Samba du jardin, Valse des laminaires, Moment musical, Monsieur bourdon butine*.