

---

---

# D10 Advanced-Level Sheet music For classical guitar

---

---

---

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

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

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

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

Jean-François DELCAMP

<i>NOMS et figures des agréments</i>	<i>NOMS et expressions des agréments</i>
Cadence	
Cadence appuyée	
Double Cadence	
Double' Cadence	
Pincé	
Port de voix	
Coulée	
Pincé à port de voix	
Son Coupé	
Suspension	
Agrément simple	
Agrément figure	

Joaquin Turina : Sonata - - - Manuel Maria Ponce : Sonatina meridional - Theme varié et final - - - Emilio Pujol : Guarija - Tango - - - Heitor Villa-Lobos : Etudes n°03, n°04, n°07, n°11 - - - Franck Martin : Quatre pièces brèves - - - Mario Castelnuovo-Tedesco : Tarentella - - - Alexandre Tansman : Cavatina - - - Joaquin Rodrigo : Zarabanda lejana - - - Vicente Asencio : Suite Valenciana - - - Tango de la casada infiel - - - Benjamin Britten : Nocturnal - - - Maurice Ohana : Aube - Planh - - - Stephen Dodgson : Partita for guitar - - - Lennox Berkeley : Sonatina - - - Roland Dyens : Saudade n°3.

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

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

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

Modalités de participation aux forums Internet de Delcamp.net : Ces forums sont respectueux du droit d'auteur, ils sont gratuits et sans publicité. Ces forums offrent aux utilisateurs inscrits un espace de discussion où ils s'apportent une aide mutuelle. En contrepartie, il est demandé aux utilisateurs de respecter les règles et modalités de participation au forum et de publier au minimum un message par mois. Les comptes des utilisateurs ayant un total de messages inférieur au nombre de mois écoulés depuis leur inscription sont supprimés du forum. Les personnes ayant eu leur compte supprimé peuvent se réinscrire aussitôt.

Jean-François DELCAMP

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

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

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

Modalità di partecipazione ai forum Internet di Delcamp.net: I forum rispettano i diritti d'autore, sono gratuiti e privi di pubblicità. Offrono agli iscritti un luogo di discussione in cui prestarsi aiuto reciproco. Come contropartita viene richiesto agli utilizzatori di rispettarne le regole e le modalità di partecipazione e di pubblicare almeno un messaggio al mese. Il conto degli utilizzatori che abbiano un totale di messaggi inferiore al numero di mesi trascorsi dalla loro iscrizione sarà soppresso. Le persone il cui conto sia stato soppresso potranno comunque re-iscriversi.

Jean-François DELCAMP

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

If you are a guitar teacher and regularly participate in the forum's discussions, you are authorised to provide printed copies to your pupils. Helping out forum members is what is asked from you in compensation for the free documents at your disposal on the forums. If you cease your contribution of at least one post to the forum each month, you must stop using documents found on Delcamp.net.

Publications on Delcamp.net are revised many times a year. You can mention typos or errors found on this publication on the relevant forums.

Modalities for Delcamp.net internet forums: These forums respect copyrights, are free and publicity free. These forums offer to subscribing members a discussion space where they find mutual help. Members are asked to respect the forum modalities and rules and to post at least one message a month. User accounts having their post counts inferior to the number of months they have been forum members will be deleted. A user having his account deleted can immediately re-submit for a new account.

Jean-François DELCAMP

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

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

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

Condiciones de participación en los foros internet de Delcamp.net: Estos foros respetan el derecho de autor, son gratuitos y sin publicidad. Los foros ofrecen a los usuarios inscritos un espacio de discusión en el que aportan una ayuda recíproca. Como contrapartida, se solicita de los usuarios el respeto de las reglas y condiciones de participación en el foro, así como publicar un mínimo de un mensaje al mes. Se suprimirán del foro las cuentas de aquellos usuarios que tengan un número de mensajes inferior al del número de meses transcurridos desde la fecha de su inscripción. Las personas excluidas, pueden volver a reinscribirse seguidamente.

Jean-François DELCAMP

# Symboles / Simboli / Symbols / Símbolos

1 2 3 4 - Doigts de la main gauche.

- Dita della mano sinistra.

- Fingers of the left hand.

- Dedos de la mano izquierda.

p i ma - Pouce, index, majeur et annulaire.

- Pollice, indice, medio e anulare.

- Thumb, index, middle-finger, and ring-finger.

- Pulgar, indice, medio y anular.

(6) (5) (4) - Les cordes .

(3) (2) (1) - Le corde.

- The strings.

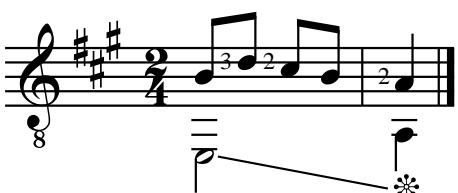
- Las cuerdas.

**CII CV CIX** - Frette où le premier doigt fait un barré.

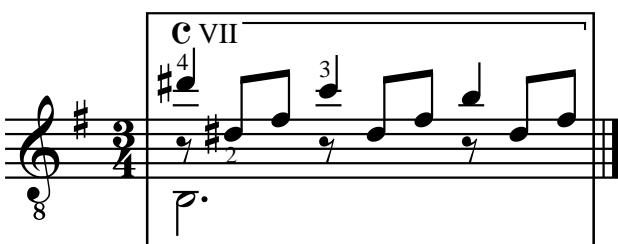
**CII CV CIX** - Tasto che il primo dito preme per fare un barré.

**CII CV CIX** - Fret where the first finger makes a barré.

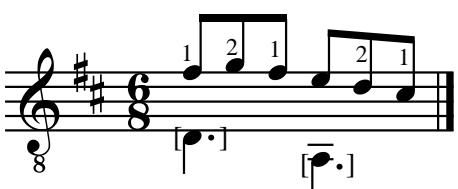
**CII CV CIX** - Traste donde debe extenderse el dedo primero para formar una cejilla.



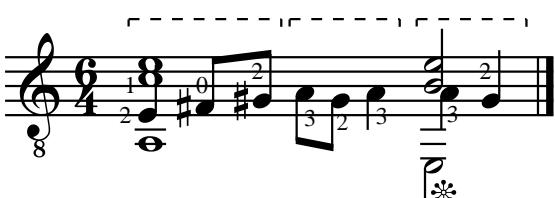
\* - Stopper la résonance de la note précédente.  
 - Fermare la risonanza della nota precedente.  
 - Damp the preceding note.  
 - Detener la resonancia de la nota precedente.



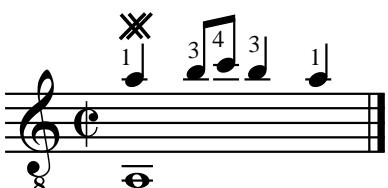
- Les passages difficiles sont encadrés.  
 - I passaggi difficili sono incorniciati.  
 - Difficult passages are highlighted in a box.  
 - Los pasajes más difíciles están enmarcados.



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



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



※ - vibrato (Gaspar Sanz)



# François COUPERIN (1668-1733)

## LES BARICADES MISTÉRIEUSES

## Pièces de clavecin, Second livre, Sixième Ordre

Révision de Jean-François Delcamp

## *Rondeau*

**Vivement**  $\sigma=58$

3. 2e. Couplet.

*aim* 141

*aim* 1410

D.S. al  $\oplus$

32

*aim* 4. 3e. Couplet.

*aim* 141

C I

C III

C III

36

C I

C III

40

44

48

52

5. Fin

Tomaso Giovanni ALBINONI (1671-1751)

# ADAGIO

en la majeur

Adaptation de Jean-François Delcamp

**Adagio**  $\bullet = 56$

The sheet music consists of six staves of musical notation for a single instrument, likely a violin or cello. The key signature is one sharp (F#). The time signature is common time (indicated by '4'). Fingerings are indicated by numbers 1 through 4 above or below the notes. Dynamic markings include 'C V' (Crescendo V), 'C IV' (Crescendo IV), 'C II' (Crescendo II), 'C VII' (Crescendo VII), 'C X' (Crescendo X), and 'Φ V' (Phi Crescendo V). Measure numbers are provided at the beginning of each staff: 1, 6, 10, 14, 18, and 22.

26

**C VII**

1.

2.

31

**C VII**

35

*quasi cadenza*

*tempo ad lib.*

38

41

44

47

**C II**

50 (2) (1) CV *a tempo*

82

**C II**

*tempo ad lib.*

86

**C III**

*a tempo*

90

**CV**

*poco stringendo*

95

101

**C II**

*a tempo*

*rit.*

107

**CV**

*a tempo*

113

*rit.*

Jean-Philippe RAMEAU (1683-1764)

# LE RAPPEL DES OISEAUX

de Pièces de clavecin (Paris, 1724)

Adaptation pour guitare de Jean-François Delcamp

<http://www.youtube.com/user/JeanFrancoisDelcamp#p/u/2/9jWncXX8Pc4>

The sheet music consists of five staves of musical notation for guitar, with various performance instructions and fingerings.

- Staff 1:** 2/4 time, treble clef. Fingerings: (5), 4, 4, (5). Performance instructions: *aim* 010, *m*, *aim* 010, *m*, *a*, *i*, *aim* 010, *m*, *a*, *i*, *a*, *m*, *a*, *i*. Measure numbers: 8, 10, 12, 14, 16.
- Staff 2:** 4/4 time, treble clef. Fingerings: 1, 1, 1, 1. Performance instructions: *aim* 040, *m*, *a*, *i*, *aim* 040, *m*, *a*, *i*. Measure numbers: 18, 20, 22, 24.
- Staff 3:** 6/8 time, treble clef. Fingerings: (2), 4, 1, 2, (5). Performance instructions: *p mi* 404, *p mi* 404, *p mi* 303, *p mi* 404. Measure numbers: 26, 28, 30, 32.
- Staff 4:** 8/8 time, treble clef. Fingerings: 3, 4, 1, 2, 3, 2, 3, 2. Performance instructions: *p mi* 404, *p mi* 404, *mai* 404. Measure numbers: 34, 36, 38, 40.
- Staff 5:** 10/8 time, treble clef. Fingerings: 3, 4, 1, 3, 1, 3, 2, 3, 0, 4, 1, 0, 3, 0. Performance instructions: *mai* 404, *mai* 404, **C**, **V**, *mai* 404. Measure numbers: 42, 44, 46, 48, 50.

12

CVII

15

CII

\*

18

CII

CII

20

CII

(2)

22

2131

25

(5)

(6)

28

*Reprise*

aim 141  
aim 141  
aim 141  
aim 141  
aim 010  
aim 141  
aim 010  
aim 040

31

33

aimp  
1414

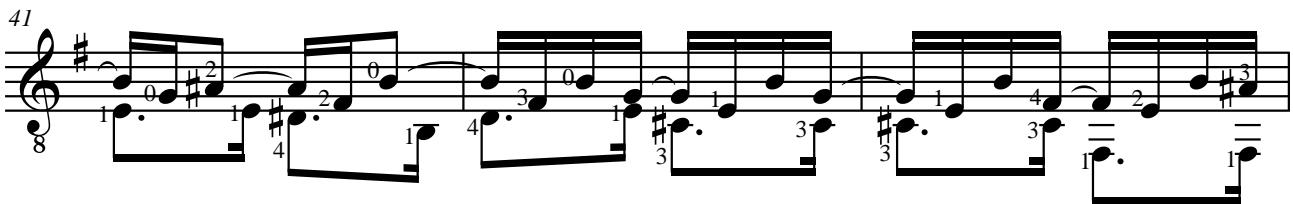
35

CII  
CII

original:

38

(3)



44

47

50

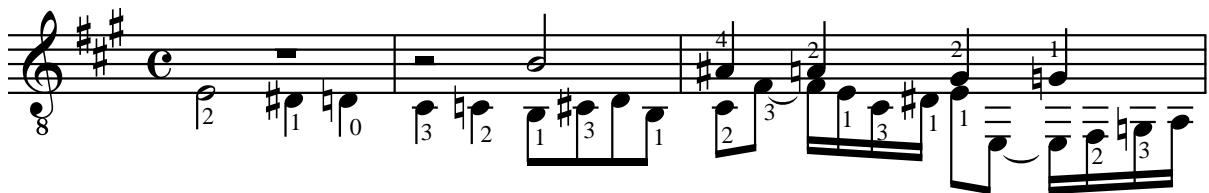
53

56

John DOWLAND (1563-1626)  
FORLORN HOPE FANCY  
Fantasie

Adaptation pour guitare de Jean-François Delcamp

(3) =FA#/F#



Musical score for guitar in common time, key of C major (two sharps). The score consists of two measures. Measure 4: A sixteenth-note pattern (2, 1, 3, 1, 3, 1) followed by a sustained note. Measure 5: A sixteenth-note pattern (1, 3, 2, 1, 3, 1) followed by a sustained note.

Musical score for guitar in common time, key of C major (two sharps). The score consists of two measures. Measure 6: A sixteenth-note pattern (3, 0, 2, 1, 0, 2) followed by a sustained note. Measure 7: A sixteenth-note pattern (0, 4, 2, 1, 0, 2) followed by a sustained note. Measure 8: An ending section labeled "ar12" with a circled 2 above it, consisting of a sixteenth-note pattern (2, 1, 0, 3, 2, 1) followed by a sustained note.

8

CII

10

CII

original :

12

CII

15

CII

CII

CII

17

CII

21

21

*original :*

24

27

**CII**

28

29

30

31

32

33

(2) CIV — CII —

34

CII —

35

Domenico SCARLATTI (1685-1757)

# SONATE K. 146 / L. 349

en sol majeur

Adaptation pour guitare de Jean-François Delcamp

(6)=RE/D

aimp  
0404  
[wavy line] - ~, a C VII

aimp  
0404  
[wavy line] - ~, C VII

(3) C II

aimp  
0101  
[wavy line] - ~, C II

C II

*original :*

m i p

C III  
(1)

C II

C II

C II

C II

15

**C II** ——————  
[2131]

(4) p a i m   (3) p a i m   (2) p a i m

20

(2)

[2131]

24

**C II** ——————  
[2131]

27

**C II** ——————  
[2131]

30

**C II** ——————  
[2131]

**C II** ——————  
[2131]

34

aimp  
0101

[~] - . C II

*original:*

m i p

38

C V

2030 m i m

C V

42

C III

C II

C II

46

C II

C I

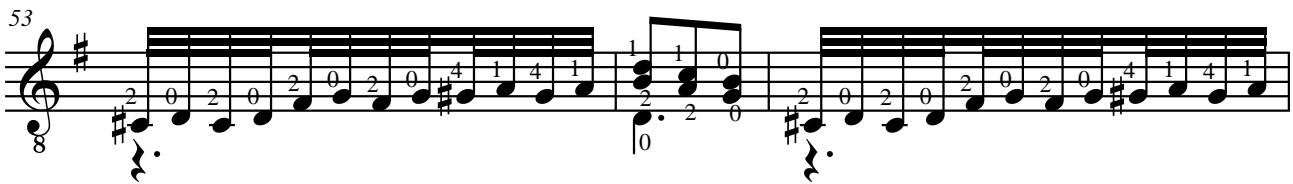
C II

50

aimp  
0303

[~]

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



56

C III

60

63

C III

C VII

66

Johann Sebastian BACH (1685-1750)  
 PRELUDE BWV 996 EN MI MINEUR

Adaptation pour guitare de Jean-François Delcamp

*Passaggio*

The sheet music consists of six staves of musical notation for guitar, arranged vertically. The notation includes fingerings (e.g., 1, 2, 3, 4) and various performance markings such as grace notes, slurs, and dynamic markings like 'aimp 0404'. Circled numbers (1, 2, 3, 4, 5) are placed above specific measures to highlight technical or rhythmic points of interest.

- Staff 1:** Fingerings 4, 1, 4, 1, 2, 4, 1, 2. Measure 1 ends with a bracket labeled (1).
- Staff 2:** Fingerings 2, 1, 2, 1, 4, 2, 1. Measure 5 ends with a bracket labeled (5).
- Staff 3:** Fingerings 3, 2, 1, 3, 1, 2, 2, 1, 2, 1, 2, 1.
- Staff 4:** Fingerings 4, 3, 1, 4, 1, 4, 3, 0, 2. Measures 1-2 end with asterisks (\*). Measure 3 starts with an asterisk (\*), followed by a bracket labeled 2131.
- Staff 5:** Fingerings 4, 3, 1, 4, 3, 1, 4, 3, 1, 4. Measures 1-2 end with a bracket labeled (3). Measures 3-4 end with a bracket labeled 212. Measures 5-6 end with a bracket labeled 2131. Measure 7 starts with an asterisk (\*), followed by a bracket labeled aimp 0404.
- Staff 6:** Fingerings 1, 2, 4, 2, 1, 2, 1, 2, 1, 2, 1. Measures 1-2 end with a bracket labeled 2131. Measures 3-4 end with a bracket labeled (5). Measures 5-6 end with a bracket labeled (2).

9

*ossia :*

9 10 11 12 13 14 15

C II C IV C V C II C II C II C IV C IV C II

212 2131 1020 2131 1020 1020

aimp 0101

Presto

19

C II

(3)

24

C II \*

\*\*\*

(3)

(4)

29

C II

\*\*\*

(6)

33

C II

\*\*\*

C II

(3)

37

C II

\*\*\*

C II

(5)

42

C V

C II

\*\*\*

(3)

(4)

(5)

(4)

(3)

47 C V  
 C II

51 C II [2131] C III

56 C II

61 (2)

65 C IV C II C II (3)

70 C IV C II \*

The sheet music consists of six staves of musical notation for a solo instrument, likely a harpsichord or organ. The staves are in common time and major key. Fingerings are indicated by numbers above the notes. Performance markings include 'C V' and 'C II' above the first two staves, 'C II [2131]' and 'C III' above the third, 'C II' above the fourth, '(2)' above the fifth, and 'C IV' and 'C II' above the sixth. Various slurs, grace notes, and dynamic markings like asterisks (\*) are also present.

Johann Sebastian BACH (1685-1750)  
**FUGA BWV 998** EN RE MAJEUR

Adaptation pour guitare de Jean-François Delcamp

(6) =RE/D

*Fuga*

The sheet music consists of five staves of musical notation for guitar, arranged vertically. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff starts with a measure containing two eighth-note pairs, followed by a fermata over the next measure. The second staff begins with a measure containing two eighth-note pairs, followed by a fermata over the next measure. The third staff begins with a measure containing two eighth-note pairs, followed by a fermata over the next measure. The fourth staff begins with a measure containing two eighth-note pairs, followed by a fermata over the next measure. The fifth staff begins with a measure containing two eighth-note pairs, followed by a fermata over the next measure.

15

18

21

24

27

29

*Fine*

31

33

35

37

39

41

43

45

47

C IV ————— (2)

(3) ————— (2)

C I —————

49

\* ————— (2)

\* ————— (1) 2

C II ————— C II ————— (4) (2)

C IV —————

(2) (2)

(2) (2)

(3) (1) 1

(3) (1) 1

(3) (3) (3)

C II —————

(2) (2)

(2) (1) 2

1 (2) 1 (2)

4 (2) (2)

(2) 1 (4) 4

(2) 4 (4) 1

(1) 2 (2) 3

(3) (1) 1

(2) 1 (2)

55

57

59 C II

61

63

65 C II

Musical score for piano, page 10, system 67. The score consists of two staves. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The bottom staff shows a bass clef and a common time signature. The music includes various note heads with stroke patterns and dynamic markings like asterisks (\*). Fingerings are indicated above the notes. Measure 67 starts with a forte dynamic. Measures 68-70 show eighth-note patterns. Measures 71-73 continue the eighth-note patterns. Measures 74-76 show eighth-note patterns. Measures 77-79 show eighth-note patterns. Measure 80 concludes with a forte dynamic.

A musical score for piano, page 10, system 69. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music includes various note heads with numerical or symbol-based markings such as 3, 2, 1, 4, 7, \*, 2, 3, 4, 1, 3, 4, 2, 3, 4, 1, 2, 1, 1, and 1. There are also rests indicated by vertical bars with numbers 0, 1, 2, and asterisks (\*). The score is set against a background of horizontal dashed lines.

# Johann Sebastian BACH (1685-1750)

## PRELUDE BWV 1006a EN MI MAJEUR

Adaptation pour guitare de Jean-François Delcamp

### *Prélude*

The sheet music for Johann Sebastian Bach's Prelude BWV 1006a in G major is presented in six staves, each containing eight measures. The music is in common time (indicated by a '3' over a '4'). Fingerings are shown above the notes, and dynamic markings (p, f) are included. Measure numbers 1 through 11 are indicated on the left side of the staves. Circled numbers 1, 2, 3, and 4 are used to group specific fingerings or techniques across multiple measures.

13      (2) 3 0 1 0 1 2 4 1 1 3 1 3 4 1  
 15      (3) 3 2 1 2 4 1 2 3 1 3 4 1  
 17      (2) 3 0 3 2 3 0 3 2 3 0 3 2  
 19      (2) 3 0 3 1 4 0 2 3 4 0 2 3  
 21      (2) 2 2 1 2 2 1 2 2 1 2 2 1  
 23      (2) 2 4 1 2 4 1 2 4 1 2 4 1  
 25      (2) 2 3 2 2 3 2 2 3 2 2 3 2

33

8

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

35

8

3

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

\*

3

2

3

37

C II

8

C IV

41

43

45

47

49

51

53

C VII

55

57

59

61

63

65

67

C II

69

71

73

75

77 C VII

79 C II C II

81 (3) (\*)

83

85 C II

87

89 C VII

91

93 C IV

95

97

98

99

100

101

102

103

104

105

106

107

108

109

III

113

115

117

119

121

C VII

125      \* 2 1 4    1 3 5    \* 3 4 5    \* 4 1 4 2 1 3  
 127      \* 3 1 2 1 1 4 2 4 1 4 1 3 4 2 3 4 2  
 129      \* 2 3 4 1 3 4 2 3 4 3 1 2 4 3 2 1 2 1  
 131      \* 3 2 1 3 4 2 4 3 2 1 4 2 3 4 2 1 2 1  
 133      \* 3 2 1 3 4 2 4 3 2 1 4 2 3 4 2 1 2 1  
 C IV —————  
 135      \* 3 2 1 3 4 2 4 3 2 1 4 2 3 4 2 1 2 1  
 C VII —————  
 aimp 3434  
 137      \* 3 2 1 3 4 2 4 3 2 1 4 2 3 4 2 1 2 1

P. Antonio SOLER (1729-1783)

# SONATE n° 84

original in D major

Adaptation pour guitare de Jean-François Delcamp

## Allegro

The sheet music consists of four staves of musical notation for guitar, with various performance instructions and fingerings.

- Staff 1:** Measures 1-6. Key signature: D major (two sharps). Time signature: Common time (indicated by '8'). Fingerings: (2) over a grace note, (2) over a grace note, (5) over a grace note, (4) over a grace note, (2) over a grace note. Pedal markings: 'γ' at the beginning and end of the section.
- Staff 2:** Measures 7-12. Key signature: D major (two sharps). Time signature: Common time (indicated by '8'). Fingerings: (5) over a grace note, (4) over a grace note, (1414) over a grace note, [tr] over a grace note, (4) over a grace note, (4) over a grace note. Pedal markings: 'γ' at the beginning and end of the section.
- Staff 3:** Measures 13-17. Key signature: D major (two sharps). Time signature: Common time (indicated by '8'). Fingerings: (4) over a grace note, (4) over a grace note. Pedal markings: 'p' at the beginning of the section, (4) at the end of the section.
- Staff 4:** Measures 18-22. Key signature: D major (two sharps). Time signature: Common time (indicated by '8'). Fingerings: (4) over a grace note, (4) over a grace note. Pedal markings: 'γ' at the beginning and end of the section.

23

29

34

40

46

52

57

(4)

62

C VII

67

C VI C V C VI C V C III C II

73

C III C IV (2) C VIII

(5)

78

C VII

(6)

83

Fingering: (6) (4) (6) (5) (5) (4)

88

C II 3131 *tr*

Fingering: (6) (6)

94

C II 3131 *tr*

Fingering: (4) (6) (5) (5) (4) (4)

99

aimp 1414

105

XII XII XII

31313131 *tr*

Fernando SOR (1778-1839)

# LARGO de la Fantaisie opus 7

dédicée à Ignace Pleyel

Révision pour guitare de Jean-François Delcamp

## Largo non tanto

The sheet music consists of six staves of guitar music. Staff 1 starts with a dynamic **f**. Staff 2 includes markings **ar7**, **ar12**, **s**, and **p**. Staff 3 includes **sf**. Staff 4 includes **f**. Staff 5 includes **p**. Staff 6 includes **f**.

Performance instructions include:

- Arpeggios: **ar7**, **ar12**
- Dynamics: **f**, **s**, **p**, **dolce**
- Articulations: **sf**
- Fingerings: **1**, **2**, **3**, **4**, **5**
- Chord labels: **CVIII**, **CVII**, **CI**, **CIII**, **CIV**, **CIII**, **CII**, **CIII**, **CI**, **CIV**, **CVIII**, **CVII**, **CI**, **CIII**, **CI**, **CIII**, **CI**, **CVIII**



Musical score page 26. The music is in common time, key signature of two flats. The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Fingerings 4, 2, 1, 3, 2, 1, 4 are indicated. Measure 26 ends with a repeat sign and a C VI label. Measure 27 begins with a C VI label and fingerings 2, 1, 4, 3, 2, 1, 4. Measure 28 begins with a C VI label and fingerings 2, 1, 4, 3, 2, 1, 4. Measure 29 begins with a C VIII label and fingerings 2, 1, 4, 3, 2, 1, 4. Measure 30 begins with a C VIII label and fingerings 2, 1, 4, 3, 2, 1, 4.

Musical score page 29. The music continues in common time, key signature of two flats. The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Fingerings 4, 2, 1, 3, 2, 1, 4 are indicated. Measure 29 ends with a C VI label and fingerings 2, 1, 4, 3, 2, 1, 4. Measure 30 begins with a C VIII label and fingerings 2, 1, 4, 3, 2, 1, 4. Measure 31 begins with a C VIII label and fingerings 2, 1, 4, 3, 2, 1, 4.

Musical score page 32. The music is in common time, key signature of two flats. The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Fingerings 3, 2, 1, 4 are indicated. Measure 32 ends with a C VI label and fingerings 2, 1, 4, 3, 2, 1, 4. Measure 33 begins with a C VI label and fingerings 2, 1, 4, 3, 2, 1, 4.

Musical score page 35. The music is in common time, key signature of two flats. The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Fingerings 3, 2, 1, 4 are indicated.

37

39

42

45

**C VIII**

50

**C III**

53

**C IV**

55

57

59

63

67

71

Fernando SOR (1778-1839)  
**VARIATIONS SUR UN THÈME DE MOZART**  
**Opus 9**

Dedicated to his brother (London - Royal Harmonic Institution - 1821)

Révision pour guitare de Jean-François Delcamp

***INTRODUCTION***

**Andante Largo**

The sheet music consists of five staves of musical notation for guitar, arranged vertically. Staff 1 (measures 1-4) starts with a treble clef, common time, and a key signature of one sharp. It features a basso continuo line with sustained notes and a treble line with eighth-note patterns. Measure 4 includes a dynamic marking 'dolce'. Staff 2 (measures 5-6) shows a basso continuo line with eighth-note chords and a treble line with eighth-note patterns. Staff 3 (measures 7-8) shows a basso continuo line with eighth-note chords and a treble line with eighth-note patterns. Staff 4 (measures 9-11) shows a basso continuo line with eighth-note chords and a treble line with sixteenth-note patterns. Staff 5 (measures 12-14) shows a basso continuo line with eighth-note chords and a treble line with sixteenth-note patterns.

16

(2) XII (1) VII  
2 0 1 2 3 0 0  
2 0 1 2 3 0 0

18

(2) XII (1) VII  
2 0 1 2 3 0 0  
2 0 1 2 3 0 0

20

0 0 0 0  
0 0 0 0

22

0 0 0 0  
0 0 0 0

**THEME**

**Andante Moderato**

24

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

28

1 0 2 0 1 0 2 0 1 0 2 0 1 0 2 0 1 0 2 0

31

C II

34

1.

38

C II

41

2.

44

C II

VAR. 1

46

C II

48

50

52

54

56

58

*Mineur*

VAR. 2

60

63

67

71

74

77

C V

C III

C IV

(2) m —

VAR. 3

Musical score for piano, page 84, measures 0-10. The score consists of two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 0 starts with a single note. Measures 1-3 show various chords and rests. Measures 4-5 feature sixteenth-note patterns. Measures 6-7 include grace notes and eighth-note patterns. Measures 8-9 show eighth-note chords and rests. Measure 10 concludes with a final chord.

This image shows a page of sheet music for piano, page 10, containing four measures (88-91). The key signature is A major (three sharps). Measure 88 starts with a treble clef, a 8 time signature, and three sharps. The first measure consists of six eighth notes in the right hand and a bass note B in the left hand. Measures 89 and 90 show complex patterns of eighth and sixteenth notes in both hands, with various fingerings indicated. Measure 91 begins with a bass note D in the left hand, followed by eighth and sixteenth-note patterns in both hands. The page number '10' is at the bottom center.

Sheet music for piano, page 10, measures 93-100. The key signature is A major (no sharps or flats). The tempo is indicated as Allegro. The music consists of two staves. The left hand (bass) provides harmonic support with sustained notes and chords. The right hand (treble) plays melodic lines with various dynamics and fingerings. Measure 93 starts with a forte dynamic. Measures 94-95 show a transition with eighth-note patterns. Measures 96-97 feature sixteenth-note figures. Measures 98-99 continue the sixteenth-note patterns. Measure 100 concludes with a final sixteenth-note figure.

A musical score for piano, featuring two staves. The left staff uses a treble clef and the right staff uses a bass clef. Measure 96 begins with a sixteenth-note bass line followed by a eighth-note treble line. Measures 97-98 show a rhythmic pattern of eighth-note pairs in the treble and bass. Measure 99 starts with a bass note, followed by a treble note with a circled '2' above it, and a bass note with a circled '3' below it. Measures 100-101 continue the eighth-note pairs, with measure 101 featuring a bass note with a circled '4' above it and a treble note with a circled '5' below it.

99

102

105

Piu mosso

m i m i m i

108 VAR. 5

110

IX m i p m i m i p m

112

114

116

120

122

125

*2. CODA*

128

130

132

134

137

C XI

141

144

C XI      C VII

# Francisco TÁRREGA (1852-1909)

## FANTASÍA

Arreglado sobre la "Fantasia sobre motivos de la opera Traviata de Verdi" de Julian Arcas (1832-1882)

Révision de Jean-François Delcamp

### Introduction

#### Adagio

(6)=RE/D

Sheet music for the Introduction section, Adagio tempo, key C major, 8th note time signature. The score shows a single melodic line with fingerings (e.g., 1, 2, 3, 4) and dynamic markings like ar12, ar7, and ar9.

Sheet music for the continuation of the Introduction section, showing measures 5-6. The key changes to CII and CIII. Fingerings (1, 2, 3, 4) are used. A dynamic marking 'ar4' is present.

Sheet music for the continuation of the Introduction section, showing measures 7-8. The key changes to C major. Fingerings (1, 2, 3, 4) are used.

Sheet music for the continuation of the Introduction section, showing measures 9-10. The key changes to CV. Fingerings (1, 2, 3, 4) are used. Dynamic markings 'ar12' and 'ar9' are present.

13

*ar7*      *ar12*      *ar7*

15

*CV*      *CII*      *CII*      *CIII*      *CII*

17

*4*      *4*      *1*      *1*      *1*

19

*3*      *4*

20

*3*      *4*      *1*      *1*      *1*

*ad lib.*

*(3)*      *2 131 tr*      *4 3*

22

*a tempo*      *3*      *4*      *1*      *2*

*3*      *4*      *1*      *2*

*4*      *1*      *2*

23

24

*ad lib.*

CVI

a tempo

26

28

30

CII

CII

[rit.]

Adagio

33

CII

CIII

CII CIII

CIV

CV

38

Fingerings: (1), (2), (3)

42

Fingerings: (1), (2), (3), (4), (5)

[rit.]

**Andante mosso**

46

Fingerings: (1), (2), (3), (4)

*dolente*

50

Fingerings: (1), (2), (3), (4)

53

Fingerings: (1), (2), (3), (4)

56

Fingerings: (1), (2), (3), (4)

58

*p a m i*

*pp*

59

*C III*

60

*C III*

61

*C I*

62

*C III*

63

*C III*

64

**C III** —————— **C V** ——————

65

66

**C X** ——————

69

**pp**      *crescendo poco a poco*

73

**>**

77

**ar12**

Musical score for page 10, measures 81-82. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature (indicated by the number 8). Measure 81 starts with a grace note followed by a sixteenth-note pattern: (4, 0, 1, 4), (4, 3, 0, 1, 3), (4, 3, 0, 1, 3), (4, 3, 0, 1, 3). Measure 82 begins with a fermata over a sixteenth note, followed by the same sixteenth-note pattern. Measure 83 starts with a grace note followed by a sixteenth-note pattern: (4, 2, 4, 2, 4, 2). The dynamic is *pp*. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature (indicated by the number 4). Measures 81 and 82 start with a bass note. Measure 83 starts with a bass note followed by a sixteenth-note pattern: (4, 2, 4, 2).

## Andantino

85

2 1 3 1 2 4 2 4 3 1 4 4 1 3 2 3 2 2 3 2 4 1 3 1 2 1 3 4 ar12 4 C VII 2 1 3 1 2 4 1 3 2 4 1 3 1 2 1 3 4 ar12 4

Musical score for piano, page 10, measures 90-91. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 90 starts with a forte dynamic. Measure 91 begins with a piano dynamic. Various fingerings are indicated throughout the measures.

CVI

## **Allegro brillante**

Musical score for piano, page 95, measures 8-10. The score consists of two staves. The top staff uses a treble clef and has a key signature of two sharps. Measure 8 starts with a forte dynamic. Measure 9 begins with a piano dynamic. Measure 10 ends with a forte dynamic. The bottom staff uses a bass clef and has a key signature of one sharp. Measures 8-10 show various harmonic changes and rhythmic patterns.

Musical score for piano, page 103, measures 4-5. The score shows two staves. The left hand (bass) plays eighth-note chords. The right hand (treble) plays sixteenth-note patterns with grace notes. Measure 4 starts with a bass note followed by a grace note and a sixteenth-note pattern. Measure 5 begins with a bass note and a grace note, followed by a sixteenth-note pattern. Measure 6 starts with a bass note and a grace note, followed by a sixteenth-note pattern. Measure 7 begins with a bass note and a grace note, followed by a sixteenth-note pattern. Measure 8 starts with a bass note and a grace note, followed by a sixteenth-note pattern.

107

C<sub>VI</sub> C<sub>IX</sub>

III

C<sub>XI</sub> C<sub>II</sub>

115

2 121 2 131

C<sub>VI</sub> C<sub>VI</sub>

119

123

p

C<sub>VII</sub>

### Finale

126

C<sub>VII</sub>

C<sub>VII</sub>

130

133

136

140

143

147

*ar7*

*C VII*

*C II* — *C V* —

*C VII* — *C X* —

*ff*

Francisco TÁRREGA (1852-1909)

# FANTASÍA

Sobre motivos de la Zarzuela Marina de Juan Emilio Arrieta (1823-1894)

Révision de Jean-François Delcamp

The sheet music consists of five staves of musical notation for a solo instrument, likely guitar or mandolin. The notation is in common time (indicated by '8'). Fingerings are indicated by numbers above or below the notes. Key signatures change frequently, indicated by circled Roman numerals: C VII, C II, C I, C X, and C V. Measure numbers are provided at the beginning of each staff: 6, 8, 14, 20, and 26. The music includes various rhythmic patterns, including eighth and sixteenth note groups, and dynamic markings like 'ar12'.

The image shows four staves of musical notation for a woodwind quintet. The staves are arranged vertically, each representing a different instrument. The notation includes various dynamic markings such as  $\text{f}$ ,  $\text{ff}$ ,  $\text{p}$ ,  $\text{mf}$ , and  $\text{sf}$ . Articulation marks like  $\text{stacc}$ ,  $\text{acci}$ , and  $\text{sl}$  are also present. Performance instructions include  $\text{ar}7$  (arpeggiated 7th),  $\text{CIV}$ ,  $\text{CII}$ ,  $\text{CI}$ ,  $\text{CVI}$ ,  $\text{CII}$ ,  $\text{CIV}$ ,  $\text{CX}$ ,  $\text{CVIII}$ , and  $\text{CIX}$ . Fingerings are indicated by numbers above or below the notes. Measure numbers 33, 39, 46, and 53 are marked at the beginning of each staff.

The image shows six staves of musical notation for a solo instrument, likely a woodwind or brass. The notation is in common time (indicated by '8') and consists of six staves, each starting with a treble clef and two sharps. The first staff begins at measure 73, the second at 78, the third at 84, the fourth at 90, the fifth at 96, and the sixth at 101. Each staff contains a series of notes with specific fingerings indicated by numbers above them. Various performance markings are present, including dynamic markings like 'CII' and 'CV', grace note markings like '(2)', '(3)', and '(4)', and slurs. The notation is highly rhythmic, with many eighth and sixteenth note patterns. Measure 73 includes a circled '1' and a circled '0'. Measure 78 includes a circled '5'. Measure 84 includes 'CX'. Measure 90 includes 'CX' and a circled '5'. Measure 96 includes 'CX'. Measure 101 includes 'CX' and 'CII'.

**Allegro**

106

pizz

p

110

113

116

120

124

CIII

CV

128

132

C<sup>III</sup>

136

C<sup>III</sup>

140

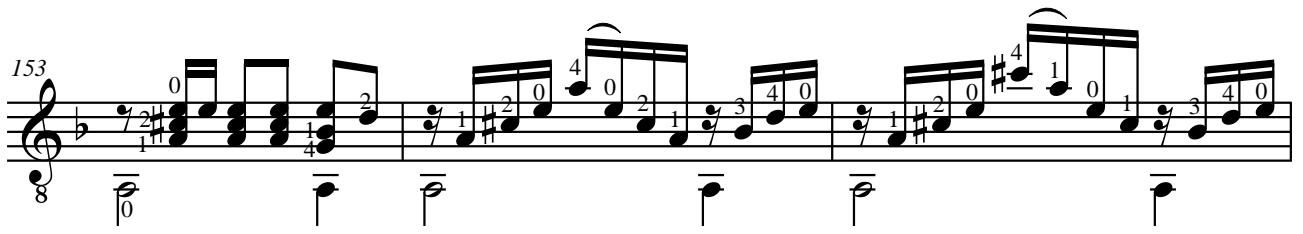
(2) C<sup>V</sup>

144

pizz

148

150



156

Tango

160

166

*ar7*

172

*tr*

203020

178

*ten.*

*tr*

184

$\text{C}^{\text{II}}$

$\text{CV}$  ——————  
3 3 3  
ten.

191

$\text{CV}$  ——————  
3 3 3  
3 3 3  
3 3 3

196

$\text{CV}$  ——————  
3 3 3  
3 3 3  
*ar7*

202

$\text{CV}$  ——————  
3 3 3  
203020 *tr*

208

$\text{CV}$  ——————  
3 3 3  
203020 *tr*

215

$\text{CVII}$  ——————

Isaac ALBENIZ (1860-1909)

# TORRE BERMEJA

Serenata

Doce piezas características, opus 92

Transcripción para guitarra de Miguel Llobet

Révision de Jean-François Delcamp

(6)=RE/D

**Allegro molto**

The sheet music for 'Torre Bermeja' features six staves of sixteenth-note patterns for guitar. The key signature is one sharp, indicating G major. The time signature is 3/8. Fingerings (i, m, a) and dynamic markings (mf, p, f) are provided. Measure numbers 1 through 17 are indicated at the start of each staff. The music is labeled 'Allegro molto'.

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

*C VII*

*C V*

*C III*

*C III*

*C X*

*C V*

*C V*

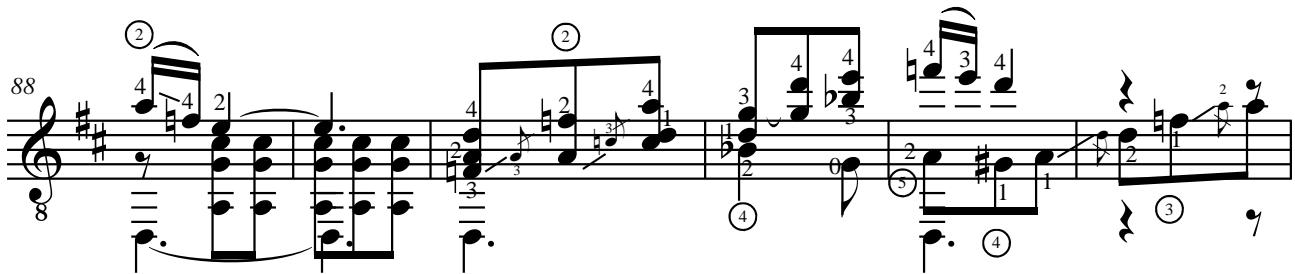
*C III*

*poco rubato*

*espressivo*

*ar7*

The image shows a page of sheet music for a multi-instrument ensemble, likely woodwind, consisting of six staves. The music is divided into measures by vertical bar lines. Each measure contains several notes, some with stems pointing up and others down, indicating different voices or parts. The music includes various dynamics such as *p* (piano), *i* (fortissimo), *m* (mezzo-forte), *CIX*, *CX*, *CVIII*, *CVI*, *pp*, *sfsz*, *dim.*, *molto*, *cantando*, *ar5 ar7*, *ar12*, *ar9*, *cresc.*, and *ar12*. Articulations include slurs, grace notes, and dynamic markings like *p*, *i*, *m*, *CIX*, *CX*, *CVIII*, *CVI*, *pp*, *sfsz*, *dim.*, *molto*, *cantando*, *ar5 ar7*, *ar12*, *ar9*, and *cresc.*. Performance instructions include *dim.*, *molto*, *cantando*, *ar5 ar7*, *ar12*, *ar9*, and *cresc.*. Measure numbers 54, 58, 61, 64, 68, 75, and 82 are indicated at the beginning of their respective staves. Measure 64 starts with *sfsz* and ends with *molto*. Measure 68 starts with *sfsz* and ends with *CVIII*. Measure 75 starts with *ar9* and ends with *ar12*. Measure 82 starts with *cresc.* and ends with *ar12*.



*Armónicos octavados -*

94

101

107

113

*dim* - - - - - *molto*

*f*

118

*cantando*

125

131

137

143

**1.<sup>o</sup> Tempo**

149

153

157

161

165

170

175

180

\* Union Musical Española = RE/D  
Isaac ALBENIZ : TORRE BERMEJA

184

188

193

198

202

Isaac ALBENIZ : TORRE BERMEJA

[www.delcamp.net](http://www.delcamp.net)

Isaac ALBENIZ (1860-1909)

# CADIZ

Saeta

n°4 de la Suite espagnole opus 47

Adaptation pour guitare de Jean-François Delcamp

**Allegretto, ma non troppo**

1  
2  
3  
4  
5  
6  
7  
8  
9  
10

*a m i*  
*p*  
*poco rit.*  
*p dolce*  
*cresc.*

13

*a tempo*

**C II**

*poco rit.*

*poco rit.*

16

*a tempo*

**C IV**

**C VII**

*marcato*

(2)

(6)

**(2)**

**p**

19

*a tempo*

**C II**

**C II**

*rit.*

*a tempo*

**f**

22

25

*p*

*cresc.*

28

*a tempo*

(5) rit.      *mf*      cresc. rit.

31

*a tempo*

*p*      rit.      *mf* XII (6)

34

XII (5)      C IV      C II      C I      5 IV

*rit.*

37

*a tempo*

sotto voce      pp morendo

40

1.      *a tempo*

*marcato il canto*

43

*C V*

*pp*

*mf*

46

*C V*

*C I*

*C III*

*C V*

*C III*

*C I*

*C III*

*p*

49

*a tempo*

*C V*

*p*

52

*C V*

*mf*

*p*

55

*espressivo*

(4) *rit.*

*C II*

*C II*

*rit.*

*a tempo*

57

*C V*

59

*C IX*

*C VII*

*mf*

*a tempo*

61

*p*

*C V*

63

*dolcissimo*

*a tempo*

65

*mf marcato*

*p ma sonoro*

*C VII* *C VIII* *C VII* *C IV*

67

*mf*

*f*

*mf sonoro*

69

*f*

*rit. molto*

a tempo

71

*mf*

*rit. molto*

73

*f*

76

*pp*

*rit. perpendosi*

*pp*

# Isaac ALBENIZ (1860-1909)

## MALLORCA

Barcarola  
opus 202  
A Miss Ellie Lowenfeld

Adaptation pour guitare de Jean-François Delcamp

(6)=RE/D

**Andantino**

The sheet music consists of three staves of tablature for guitar. Staff 1 starts at measure 1, staff 2 at measure 5, and staff 3 at measure 11. The music is in 6/8 time, RE/D tuning, and Andantino tempo. Performance instructions include *pp*, *cresc.*, *dim.*, *a tempo*, *ar. 8do*, *cantando*, *poco riten.*, and *poco rit. riten.*. Measure numbers 121 and 131 are also indicated.

**C VI**      *a tempo*  
**C I**  
**C III**  
*pp*      *rit.*  
*ritard.*      *a tempo*  
*ppp*  
**cresc.**  
*marcato*  
**C I**      **C II**      **C VI**  
*sf appassionato*      *dim.*      *pp*

The sheet music consists of six staves of musical notation for a single instrument. The staves are numbered 14, 16, 19, 22, 25, and 28 from top to bottom. Staff 14 starts with a treble clef and an 8th note, followed by a bass clef and a 16th note. Staff 16 begins with a bass clef and an 8th note. Staff 19 starts with a treble clef and an 8th note. Staff 22 starts with a treble clef and an 8th note. Staff 25 starts with a treble clef and an 8th note. Staff 28 starts with a treble clef and an 8th note. The music includes various dynamics such as *a tempo*, *pp*, *rit.*, *ritard.*, *a tempo*, *ppp*, *cresc.*, *marcato*, *sf appassionato*, *dim.*, and *pp*. Articulations include slurs, grace notes, and fingerings (e.g., 1, 2, 3, 4). Performance instructions like **C VI**, **C I**, and **C III** are placed above certain measures. Measure numbers 14, 16, 19, 22, 25, and 28 are indicated at the start of each staff.

31

*ritard.*

34. 1.  $\text{C}^{\text{VII}}$   $\text{C}^{\text{VII}}$

*poco piu mosso*

*cantando dolce*

37.  $\text{C}^{\text{V}}$   $\text{C}^{\text{V}}$

*cresc.*

40.  $\text{C}^{\text{II}}$   $\text{C}^{\text{VII}}$

*a tempo*

*dim.*  $\text{C}^{\text{III}}$   $\text{C}^{\text{VII}}$

*rit.*  $\text{C}^{\text{III}}$

*sf*

*marcato*

43.  $\text{C}^{\text{VI}}$   $\text{C}^{\text{VII}}$   $\text{C}^{\text{VII}}$   $\text{C}^{\text{III}}$

46.  $\text{C}^{\text{VI}}$   $\text{C}^{\text{V}}$   $\text{C}^{\text{VI}}$

*poco riten.*  $\text{C}^{\text{V}}$   $\text{C}^{\text{VI}}$

*p*  $\text{C}^{\text{V}}$   $\text{C}^{\text{VI}}$

48 **CII** *molto riten.* *cresc.* *ff pesante* *a tempo* **CII.** *cantando dolce*

51 **CX** *ritard.*

53 **CVII** **CIII** *rit.* **CX** **CIII**

55 *molto* *rit.*

58 **CVII** *poco piu mosso* **CVII** *cantando dolce*

61 **CV** **CVII** *cresc.*

This block contains six staves of musical notation for a guitar. The first staff starts at measure 48, featuring fingerings like (2), (4), (1), (3), (5), (3), and (131). It includes dynamic markings such as *molto riten.*, *cresc.*, *ff pesante*, *a tempo*, and *cantando dolce*. The second staff begins at measure 51 with **CX** and *ritard.*. The third staff starts at measure 53 with **CVII**, **CIII**, and *rit.*. The fourth staff begins at measure 55 with *molto* and *rit.*. The fifth staff starts at measure 58 with **CVII** and *poco piu mosso*, followed by **CVII** and *cantando dolce*. The sixth staff begins at measure 61 with **CV** and **CVII**, leading into *cresc.*

64

[ a tempo ]

CII C VII

dim.

rit.

s. marcato

67

C III C VII C III

p poco riten.

70

C VI C V C XII C X

p

72

marcato

ritard. e dim.

75

molto

2.

pp

perdendosi

CX

1.

3.

2.

4.

5.

celest

# Enrique GRANADOS (1867-1916)

## DANZA ESPAÑOLA N°10 opus 37

Melancolica o Danza triste

A S. A. R. la Infanta Doña Isabel de Borbón

Adaptation pour guitare de Jean-François Delcamp

(6)=RE/D

**Allegretto**

**p**

(3) (2) (5)

sf c v (2) (5) p (5)

9

12

16

18

21

24

1.

**Tempo I**

28

*poco rall.*

**a tempo**

31

**C V**

35

38

(4)

**reposando**

42

*meno*

**C V**

*dim.*

*acell. un poco*

**C II**

46

*poco rall.*

**a tempo**

**C VII**

49

(2)

(3)

(4)

(5)

**C VII**

52

**C VII**

**C VII**

**C VII**

55

*molto riten.*

**Cantabile e rubato**

(2)

(3)

58

*string.*

*riten.*

**Andante**

**C X**

(5)

60

*ten. il canto*

(4)

(5)

(6)

**C X**

*ten.*

*accel.*

62

**XII**

**C VIII**

*riten.*

64

*poco animato*

*slargando molto*

66

*pp*

*rit. molto*

*meno*

*sf*

*ff*

*pp*

*meno*

*(2)*

*(3)*

*(2)*

*(4)*

*(3)*

*(5)*

*(2)*

*Tempo I*

*molto rall.*

73

*2.*

*meno*

*rall. e morendo*

76

*cadencioso*

*fff*

# Enrique GRANADOS (1867-1916)

## DANZA ESPAÑOLA N°4 opus 37

Villanesca  
A.T. Tasso

Adaptation pour guitare de Jean-François Delcamp

**Allegretto, alla pastorale**

(5) =SOL/G      (6) =RE/D

*cresc. poco a poco*

**ff**

24

*cresc. poco a poco*

29

*ff*

34

**Andante espressivo**

*a tempo*

40

46

52

*cresc. poco a poco*

58

63

*To Coda*

**Andante espressivo**

*a tempo*

69

*rit.*

75

**CANCION Y ESTRIBILLO**

**Molto andante**

82

**C VI** **C VIII**

**C VI**

85

*poco cresc.*

88

*a tempo*

*aimp 0303*

*tr*

*rit.*

*C I*

*C VII*

*C III*

*C VIII*

*C VI*

*C VI*

89

90

91

92

93

95

*cresc.*

*poco dim.*

*C I*

*C III*

96

97

*a tempo*

*aimp 0303*

*tr*

*rit.*

*C VII*

*XII*

*D.S. al Coda*

*Andante espressivo*

*Coda*

98

99

*rit. molto e dim.*

*pp*

# Enrique GRANADOS (1867-1916)

## LA MAJA DE GOYA

## Tonadilla n°7 (1910)

## Transcripción para guitarra de Miguel Llobet Révision de Jean-François Delcamp

⑥ =RE/D

⑤ =SOL/G

## Allegretto

*pizz.*

*i m*

*p*

*mf pizzicato*

*C V*

*p*

*pizz.*

*ar12*

*pizz.*

*C II*

*C V*

*C III*

*pizz.*

*pizz.*

24

*i m i*

C VII

C VIII

30

C VII

*ar7*

37

*ar8do*

43

*ar8do*

C VIII

*ar8do*

C III

49

*ar8do*

C III C II

*ar8do*

C V

*ar8do*

C V

56

*ar12*

(5) (4)

*ar12*

*pizz.*

*f*

63

**C VIII**

**ff pizz.**

69

**rall.**

**Andantino assai Allegretto**

75

**C VII**

**poco**

81

**a tempo**

**rall. poco**

87

**C VII**

**ar7**

**C V**

**ar5**

\* Union Musical Española = Mib/Eb

93

*jovial*

C II C VIII C III

99

C X C VIII C VI

105

C V C VI C VIII C VI C V C V C V

pizz. f

112

C V C V C V C V C V ar7

119

C VII C X(2) 1. C V 2. C V C V

f ff

Claude DEBUSSY (1862-1918)  
**LA FILLE AUX CHEVEUX DE LIN**  
prélude VIII du premier livre

Adaptation pour guitare de Jean-François Delcamp

**Très calme et doucement expressif**       $\bullet = 66$

**1**       $\bullet = 66$   
*sans rigueur*  
 $p$

**5**      **C VII**  
**C V**      **C VII**  
 $p$

**9**      **Cédez**       $dim.$

**12**      *Au mouvement*  
 $p$

**15**      **C VIII**      *ar. 8 do*  
 $p$

A musical score for 'La Fille aux cheveux de lin' by Claude Debussy. The score consists of six staves of music for a solo instrument, likely harp or piano. The music is in common time, with a key signature of one sharp. The score includes various dynamics such as *p*, *mf*, *pp*, *ar5*, and *très doux*. Fingerings are indicated by numbers above the notes. Performance instructions in French are scattered throughout, including *Un peu animé*, *Cédez*, *Au mouvement (sans lourdeur)*, *Murmuré et en retenant peu à peu*, and *perdendo*. The score is annotated with circled numbers (1, 2, 3, 4, 5) and letters (CV, CX, CV<sup>1</sup>, CV<sup>II</sup>, CV<sup>VII</sup>, ar19, ar12). Measures 18 through 35 are shown, with measure 35 being the last.

# Miguel LLOBET (1878-1938)

## SCHERZO-VALS

(1909)

## Révision pour guitare de Robert Phillips

## **Allegro vivace (e sempre scherzando)**

Musical score for piano right hand solo, page 8. The score consists of two staves. The top staff shows a treble clef, a key signature of three sharps, a common time signature (indicated by '8'), and a 3/8 time signature. The bottom staff shows a bass clef and a common time signature (indicated by '8'). The music features eighth-note patterns with grace notes and slurs. The instruction "mano izqda. sola" is written below the bass staff.

\* Union Musical Española = DO#/C#

Miguel LLOBET : SCHERZO-VALS

27

**CIX**

**CVII**

**CIV**

*rápido*

32

*a tempo*

**CIV**

**CIII**

37

**CIII**

**CV**

**CIV**

**CV**

42

*più mosso*

**CVI**

47

**Moderato espressivo**

**CVII**

*rit.*

**CVII**

**CVI**

*ar7*

*ar7*

*ar7*

*p*

*p*

*p*

**Poco moderato**

56      *molto espressivo*      **C<sub>VII</sub>** *p i m a*      **C<sub>VII</sub>**      **C<sub>V</sub>** *p i m a*

61      **Primo tempo**      **C<sub>II</sub>** *3 a*      **C<sub>II</sub>** *3 a*      **C<sub>III</sub>** *3 a*      **C<sub>II</sub>** *m i a*      **C<sub>III</sub>** *m i m i m*      *f p rápido*

67      **C<sub>II</sub>** *a i m a*      **C<sub>II</sub>** *i m a*      **C<sub>II</sub>** *i m*      **C<sub>II</sub>** *i m*      *sempre f*

72      **C<sub>II</sub>** *a i m a*      **C<sub>II</sub>** *i m a*      **C<sub>II</sub>** *i m*      **C<sub>II</sub>** *i m*      *sempre p*

77      **C<sub>II</sub>** *i m a*      **C<sub>II</sub>** *i m a*      **C<sub>II</sub>** *i m a*      **C<sub>II</sub>** *i m a*      **C<sub>II</sub>** *i m a*

82      **C<sub>VI</sub>** *3*      **C<sub>IV</sub>** *a m*      **C<sub>IX</sub>** *3*      **C<sub>VI</sub>** *a m*      **C<sub>VI</sub>** *3*      *ten. scherzando*      *(6)*

87      **C<sub>IV</sub>** *3*      **C<sub>VI</sub>** *m i m i*      **C<sub>IV</sub>** *3*      *a tempo*      **C<sub>IV</sub>** *3*      *rall.*      *(5)*

**CIX** 3 — **CVI** *a* *m* *i* **CX** 3 — **CIII** 3 — **CI** *a* *m* *a* *m*  
 92 (6)

**CVI** 3 — **CIV** *a* *m* *i* **CIX** 3 — **CVI** *a* *m* *i*  
 97 *i* *p* (6)

**CVI** 3 — **CIV** **CIX** 3 — **CVI** *m* *i* *m* *i*  
 102 (6) *rall.*

*a tempo* **CIV** **CIX** 3 — **CVI** *a* *m* *i* **CVIII** *a* *m* *i* *p* *p* **CI** *i* *m* *a* *m*  
 107 (6) *p* (5)

**CIX** 3 — **CVI** *a* *m* *i* **CVIII** *a* *m* *i* *p* *p* **CI** *i* *m* *a* *m*  
 112 (6) *f* (5) *f* *p* (5)

**CIX** *m* *i* *a* *m* *i* **CIX** *a* *m* *i* **CVII** *m* *i* **CVI** *i* *m* *i* *a* **CIX** *a* *m* *i*  
 116 *f* *p* *p* *f* *p* *p* (5) *cresc.* *p* *p* (5) *p* *p*

122

*i m i a*

*a i*

*cresc.*

*rall.*

**C XIV**

*fff*

*p*

127

**Tempo primo**

**CV<sup>1</sup>**

*cresc.*

*rápido*

*cresc.*

**CV<sup>1</sup>**

132

**CV<sup>-</sup>**

**CII**

**CVII**

137

**CV<sup>-</sup>**

**CII**

**CVII**

142

**CV**

**CV**

**CV**

*rit.*

**f**

*meno*

147

**CVII**

**CII**

**CVII**

*con elegancia*

**CVII**

*a tempo*

\* Union Musical Española = DO#/C#

Miguel LLOBET : SCHERZO-VALS

[www.delcamp.net](http://www.delcamp.net)

152

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

**CII** *m* *a*

157

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

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

162

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

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

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

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

*scherzando*

*dim.*

168

*dim.*

*sempre*

173

**CI** *i* **CI** *i*

178

**CII** *i* **CII** *i*

**CII** *i* **CII** *i*

**CII** *i* **CII** *i*

Agustín BARRIOS MANGORÉ (1885-1944)

# EL ULTIMO TREMOLO

(LA ULTIMA CANCION - UNA LIMOSNA POR AMOR DE DIOS)

Révision pour guitare de Jean-François Delcamp

The sheet music consists of eight staves of musical notation for guitar, arranged vertically. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features sixteenth-note patterns with various fingering markings (3, 4, 1, 2, 3, 4) and dynamic markings (p, p.). The second staff starts with a dynamic of  $p_1$ . The third staff starts with a dynamic of  $p_2$ . The fourth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The fifth staff starts with a dynamic of  $p_1$ . The sixth staff starts with a dynamic of  $p_2$ . The seventh staff begins with a treble clef, a key signature of one sharp, and a common time signature. The eighth staff starts with a dynamic of  $p_1$ . The music concludes with a final dynamic of  $p_3$ .

CIV

*rit.*

*a tempo*

17

20

23

26

29

32

35

**CVII** ————— **CVI**

38

**CXII** —————

47

**CX** —————

50

**CII** —————

53

**CV** —————

56

**CIX**  
 59

# Agustín BARRIOS MANGORÉ (1885-1944)

## CHORO DA SAUDADE

A memoria de Américo Piratininga de Camargo

Révision pour guitare de Jean-François Delcamp

(5) =SOL/G

(6) =RE/D

18

1.

2.

$\text{C}^{\text{III}}$

$\text{C}^{\text{II}}$

$\text{C}^{\text{III}}$

$\text{C}^{\text{III}}$

$\text{C}^{\text{II}}$

$\text{C}^{\text{III}}$

$\text{C}^{\text{V}}$

$\text{C}^{\text{III}}$

$\text{C}^{\text{VII}}$

$\text{C}^{\text{V}}$

$\text{C}^{\text{III}}$

$\text{C}^{\text{II}}$

$\text{C}^{\text{III}}$

3.

$\text{C}^{\text{III}}$

22

27

31

35

39

D.S. al 3.

43

47

51

*a tempo*

55

59

64

The sheet music consists of six staves of musical notation for guitar, arranged vertically. Each staff begins with a treble clef, a key signature of one flat, and a common time signature. The music is divided into measures by vertical bar lines. Fingerings are indicated above the notes, such as '1', '2', '3', '4', and '5'. Dynamic markings include 'C V' (C5), 'C VII' (C7), 'C III' (C3), 'C II' (C2), and 'C I' (C1). Measure numbers are provided at the start of each staff: 68, 72, 76, 80, 84, 88, and 92. The notation includes various note values like eighth and sixteenth notes, and rests. The music features a mix of open and barred chords, with some notes having stems pointing up and others down.

Agustín BARRIOS MANGORÉ (1885-1944)  
CUECA  
Danza chilena

Révision pour guitare de Jean-François Delcamp

The sheet music consists of six staves of musical notation for guitar. The first two staves are in 3/4 time, while the remaining four staves are in 2/4 time. The key signature changes frequently, indicated by various sharps and flats. The notation includes a variety of note heads (circles, squares, diamonds) and stems, with some notes having horizontal dashes or dots. Fingerings are marked above the notes, such as circled 1, 2, 3, 4, and 5. Dynamic markings like 'ar7' and 'ar12' are present. Measure numbers 13 and 17 are visible at the beginning of the lower staff sections.

The image displays six staves of musical notation for a single performer, likely a guitarist or pianist, using a treble clef. The music is in common time and includes various rhythmic patterns, slurs, and grace notes. Fingerings are indicated by numbers above the notes, and dynamic markings like 'C VIII' and 'C III' are used. The notation is dense and requires precise timing and technique. The staves are numbered 21, 25, 29, 34, 39, 44, and 343 from top to bottom.

**53** CV  
  
**56** CIII  
*accel.*  
  
**59** a tempo  
  
**62** a tempo  
*accel.*  
  
**66** poco rubato CV  
*poco tenuto*  
  
**71** CIII

The sheet music consists of six staves of musical notation for a solo instrument, likely a woodwind. The notation includes various dynamics such as **ar12**, **ar7**, and **CV**. Fingerings are indicated by numbers above or below the notes, such as **1**, **2**, **3**, **4**, **5**, **6**, **7**, and **8**. Performance instructions include **CVIII**, **CV**, and **CIII**. The music is divided into measures numbered 79, 84, 88, 92, 96, 100, and 104.

Frédéric CHOPIN (1810-1849)

# VALSE opus 64 N°2

à Madame NATHANIEL de ROTHSCHILD

Adaptation pour guitare de Jean-François Delcamp

**Tempo giusto**

Sheet music for guitar of Chopin's Valse opus 64 N°2. The score consists of six staves of musical notation with fingerings and dynamic markings. The key signature changes frequently, indicated by labels above the staves: C V, C VII, C III, C I, C VIII, C VI, C V, C VII, C III, and C I. The time signature is mostly common time (indicated by '3'). Various performance techniques like slurs, grace notes, and dynamic markings (e.g., "anticiper le FA", "anticiper le LA") are included. Fingerings are shown as numbers above or below the notes, such as 1, 2, 3, 4, 5, 6, and 0. Measure numbers 1 through 25 are marked at the beginning of each staff.

**Più mosso**

**C III**

30 131

**C VII**

35

**C V**

40

**C VII**

**C V**

45 C IX

50

**C VII**

55

**C V**

60

**C V**

**Fine**

**Più lento**

**ar12**

**pp**

C VII —

65

71

C VII

C IX

C IX

C VII

77

141

83

88

C VII

C IX

C IX

C VII

ar12

88

poco ritenuto

93

Più mosso

98

103

C VII — C V —

107

C IX —

III

111

C VII — C V —

115

C VII —

120

D.C. al Fine

124

# CATALOGUE DELCAMP.NET

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Enrique Granados** : 12 Danzas Españolas Op. 37 : Galante, Oriental, Fandango, Villanesca, Andaluza, Rondalla aragonese, Valenciana, Sardana, Romántica, Melancólica, Arabesca, Bolero. Valses poéticos.

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

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

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

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

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

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