
D11 Advanced-Level

Sheet music

For classical guitar

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Jean-François DELCAMP

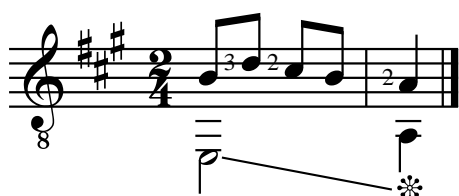
Symboles / Simboli / Symbols / Símbolos

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

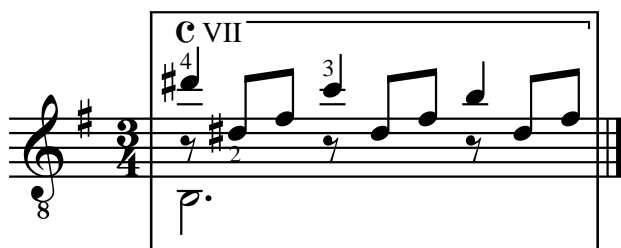
p i ma - Pouce, index, majeur et annulaire.
 - Pollice, indice, medio e anulare.
 - Thumb, index, middle-finger, and ring-finger.
 - Pulgar, indice, medio y anular.

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

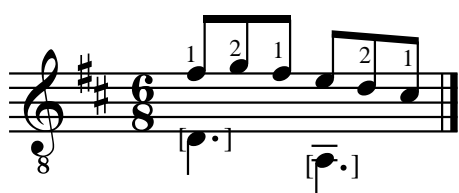
♮ II ♮ V ♮ IX - Frette où le premier doigt fait un barré.
 ♮ II ♮ V ♮ IX - Tasto che il primo dito preme per fare un barré.
 ♮ II ♮ V ♮ IX - Fret where the first finger makes a barré.
 ♮ II ♮ V ♮ IX - Traste donde debe extenderse el dedo primero para formar una cejilla.



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



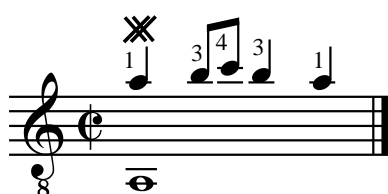
- Les passages difficiles sont encadrés.
 - I passaggi difficili sono incorniciati.
 - Difficult passages are highlighted in a box.
 - Los pasajes más difíciles están enmarcados.



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



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



✱ - vibrato (Gaspar Sanz)

Johann Sebastian BACH (1685-1750)

CHORAL PRELUDE BWV 639

ICH RUF' ZU DIR, HERR JESU CHRIST

Adaptation pour guitare de Jean-François Delcamp

XIX (4)

C VII

C VII

C V

C VI

1.

2.

C V

3.

6.

6.

8

C VII C V

5

10

C II C VII C II

3 6

11

13

arm. oct. -----

14

C III

3 6

16

C II

2 3 4 6

Johann Sebastian BACH (1685-1750)

AIR BWV 1068

de la 3^{ème} suite

Adaptation pour guitare de Jean-François Delcamp

Adagio

8

3

5

7

8

C I

1.

2.

C II

C III

9 **CII**

11 **CII**

pizz.-----

13

15 **XII**

17

19

Jean-Philippe RAMEAU (1683-1764)

GAVOTTE ET SES SIX DOUBLES

de "Nouvelles suites de pièces de clavecin" (Paris, ca. 1728)

Adaptation pour guitare de Jean-François Delcamp

Voir la table des agréments page 2

The image shows a guitar score for the piece 'Gavotte et ses six doubles' by Jean-Philippe Rameau, adapted for guitar by Jean-François Delcamp. The score is written in 2/4 time and consists of two systems of staves. The first system contains measures 1 through 5, and the second system contains measures 6 through 19. The score features various musical notations including notes, rests, and ornaments. Fingerings are indicated by numbers 1-4. Ornaments are marked with 'maia' and 'aimp', often followed by specific fingering patterns like '4040' or '0404'. The score also includes dynamic markings like 'CII' and 'CV'. The bottom of the page contains the title 'Jean-Philippe RAMEAU : GAVOTTE ET SES SIX DOUBLES', the page number '-10-', and the website 'www.delcamp.net'.

1er Double

25

30

34

38

43

47

2ème Double

52

CV

CV

8

⑥

⑤

③

⑤

aimp
2424

56

8

⑥

④

⑤

60

8

⑥

⑤

④

③

⑥

④

③

⑥

⑤

④

③

65

8

mi
14

14

②

④

③

④

②

②

paim
3030

⑤

⑥

⑤

④

69

8

②

④

④

②

CV

im
14

②

⑤

④

③

⑥

⑤

④

③

73

8

④

④

④

43

①

CV

②

CV

323

①

0

3ème Double

77

CVII

CV

81

CV

85

ar12

CV

89

CVII

CV

CVIII

93

CVIII

97

CVIII

CVII

CV

4ème Double

101

2
aim
141

106

3
4
5
3
6

110

aim
040

115

119

123

1
2
C II
C II

5ème Double

127

131

135

140

144

148

153

157

161

165

169

173

Johann Sebastian BACH (1685-1750)

PRELUDE BWV 881

N°12 das "Wohltemperierte Klavier"

Adaptation pour guitare de Jean-François Delcamp

The musical score is presented in a guitar-specific format. It features a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The score is divided into six systems, each containing a treble staff and a guitar-specific bass staff. The guitar staff includes fret numbers (0-12), string numbers (1-6), and fingering numbers (1-4) in circles. A box labeled 'C VII' highlights a section of the first system. Measure numbers 6, 11, 17, 21, and 25 are indicated at the start of their respective systems.

30

36

40

aimi
3434

C VII

44

aimi
2424

aimp
2424

48

aimi
2424

51

54 VII

57 CV

62

65

69 C II *1414*
aimp

Johann Sebastian BACH (1685-1750)

FUGA BWV 997 EN LA MINEUR

Adaptation pour guitare
de Jean-François Delcamp

The image displays a guitar score for Johann Sebastian Bach's Fuga BWV 997 in A minor. The score is written in treble clef with a 6/8 time signature. It features various guitar-specific notations such as fingering numbers (1-4), circled numbers (3, 4, 5, 6), and chord diagrams (C III, C II, C II*, C II, C II*, C VII). The music includes complex rhythmic patterns, triplets, and slurs. Asterisks (*) are placed above certain notes to indicate specific techniques or ornaments. The score is divided into eight systems, each with a treble clef and a 6/8 time signature. The first system starts with a treble clef and a 6/8 time signature. The second system starts with a treble clef and a 6/8 time signature. The third system starts with a treble clef and a 6/8 time signature. The fourth system starts with a treble clef and a 6/8 time signature. The fifth system starts with a treble clef and a 6/8 time signature. The sixth system starts with a treble clef and a 6/8 time signature. The seventh system starts with a treble clef and a 6/8 time signature. The eighth system starts with a treble clef and a 6/8 time signature.

Musical score for FUGA BWV 997 by Johann Sebastian Bach, featuring guitar-specific notation such as fret numbers, fingering, and chord diagrams. The score is divided into several systems, each with a treble and bass staff. Key elements include:

- System 1:** Starts with a treble staff containing a sequence of notes with fingering (4, 4, 4, 1) and a circled '3'. The bass staff shows chords with fret numbers (1, 2, 3, 4, 5, 6) and fingering (0, 2, 3, 4). Chords are labeled C II 2/6 and C III.
- System 2:** Treble staff has notes with fingering (2, 3, 2, 1, 2, 1, 2, 4) and a circled '4'. Bass staff has notes with fingering (3, 4, 5, 3, 2, 3, 2, 4). Chord C II is indicated.
- System 3:** Treble staff has notes with fingering (1, 2, 1, 1, 4, 1, 3) and a circled '3'. Bass staff has notes with fingering (3, 2, 1, 1, 4, 1, 3) and a circled '4'. Chord C III is indicated.
- System 4:** Treble staff has notes with fingering (4, 4, 4, 1, 4, 2, 4, 2, 4, 2) and a circled '3'. Bass staff has notes with fingering (3, 1, 3, 2, 1, 3, 2, 4, 3). Chord C V is indicated.
- System 5:** Treble staff has notes with fingering (4, 2, 1, 2, 4, 2, 4, 1, 1, 4, 4) and a circled '3'. Bass staff has notes with fingering (1, 3, 1, 1, 3, 2, 3, 2, 1, 3). Asterisks are placed above several notes.
- System 6:** Treble staff has notes with fingering (1, 4, 3, 1, 4, 2, 4, 2, 4, 2, 4, 2, 3) and a circled '3'. Bass staff has notes with fingering (3, 2, 1, 3, 2, 1, 3, 2, 4, 3). A '2020' marking with an asterisk is above the first measure. Asterisks are placed above several notes.
- System 7:** Treble staff has notes with fingering (4, 4, 4, 1, 3, 1) and a circled '3'. Bass staff has notes with fingering (2, 1, 2, 1, 3, 4, 3, 4, 1, 2, 4). Chord C III is indicated.

202020 *Fine*

The image displays a musical score for Johann Sebastian Bach's Fuga BWV 997. It consists of two staves of music, each with a treble clef and a key signature of one sharp (F#). The score is written in a single system with multiple systems of music. The notation includes various note values, rests, and fingerings. There are several circled numbers (2, 3, 4, 5, 6) indicating specific measures or groups of notes. Asterisks (*) are placed above or below certain notes, likely indicating ornaments or specific articulation. The word "Fine" is written at the top right, and "C II" is written below the staff in the middle. The score ends with a double bar line and repeat signs.

* *
 C I
 * * *
 * * *
 * * *
 * * *
 * * *
 * * *
 * * *

This musical score is for the FUGA BWV 997 by Johann Sebastian Bach. It is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The score consists of eight staves of music, each with a corresponding bass line below it. The notation includes various rhythmic values, accidentals, and dynamic markings.

Key features of the score include:

- Fingering:** Numerous numbers (1-4) are placed below notes to indicate fingerings. Some are circled, such as (3), (5), (2), (4), (6), and (6).
- Articulation:** Asterisks (*) are placed above or below notes to indicate specific articulation points.
- Groupings:** Brackets and slurs are used to group notes, with labels like "C II" and "C V" appearing above certain sections.
- Accidentals:** Sharps (#) and naturals (♮) are used to modify notes throughout the piece.
- Rhythm:** The piece features a mix of eighth, sixteenth, and thirty-second notes, often in beamed groups.

This image displays a page of musical notation for Johann Sebastian Bach's Fuga BWV 997. The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 in the left hand and 1-4 in the right hand. The score is annotated with several elements:

- Asterisks (*):** Mark specific measures or groups of notes throughout the piece.
- Circled Numbers:** Indicate specific measures or groups of notes, often used for reference or to highlight particular techniques.
- Chord Labels:** Labels such as "C I", "C II", and "C IV" are placed above the staff to identify specific chords or sections within the fugue.
- Bar Lines:** Clearly delineate the measures of the music.

The score is organized into several systems, each containing two staves of music. The notation is dense and characteristic of Baroque fugue writing, featuring complex rhythmic patterns and intricate melodic lines.

Domenico SCARLATTI (1685-1757)

SONATE K. 380 / L. 23

en mi majeur

Adaptation pour guitare de Jean-François Delcamp

Andante comodo

4 2 1 2 2 2131 2131 2131

5 4 2 1 2 2 2121 4

9 4 1 1 2 0 4 2 1 3 0 4 2 0 4 2 0 4 3 1 4 3 4 2 1 4 4 2

12 4 3 0 4 0 4 2 0 4 0 4 2 0 4 0

15 4 2 0 4 0 2 0 4 2 4 4 2 0 3 1

C II

39 **CIV**

42 **CII**

45 **CIV** **CIV** 1414

48 **CIV**

52

55 **CVII** **CVII**

58 **CVII**

Niccoló PAGANINI (1782-1839)

GRANDE SONATE

en La majeur

d'après la sonate pour guitare avec accompagnement de violon

Révision pour guitare seule de Jean-François Delcamp

I Allegro risoluto

dolce

④

⑦

⑩

⑤

CIV ③

13

16

19

23

26

28

30

f

p i p i

CII

CII

7

7

32

CIX

35

p

38

CI

42

CII

45

48

CIV

51

53

55

57

60

62

64

66

69 *8va*

73

77

80

83

88

92 *dolce* *m m m* *C1*

94

C I

96

98

4 2 3 0 4 3

100

C II

102

C II

104

4 1 2

106

1

108

110

112

114

116

118

120

122

124

127

129

131

Maggiore

134

138

142

146

149

151

153

156

159

sf p

tr

Detailed description: This image shows a page of musical notation for Niccolò Paganini's Grande Sonata. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It consists of seven systems of music, each starting with a measure number: 142, 146, 149, 151, 153, 156, and 159. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together in groups. There are also rests and dynamic markings. The dynamic markings *sf* (sforzando) and *p* (piano) are placed below the notes in measure 146. A trill marking *tr* is placed above a note in measure 156. The bottom of the page contains the composer's name, the title of the work, the page number, and the website address.

161

163

166

8va

169

tr

dolce

173

sf p

176

sf p *f*

179

ff

II Romance

Più tosto largo. Amorosamente

The musical score is written for a single melodic line on a treble clef staff with a 3/8 time signature. It begins with a key signature of one sharp (F#) and a tempo/mood marking of "Più tosto largo. Amorosamente". The first measure is marked "dolce". The score contains several triplets and is annotated with fingering numbers (1-4) and circled numbers (1, 2). A "CV" (Coda) symbol is placed above measure 10. The section "Candence" begins at measure 15, marked with a piano (*p*) dynamic and the instruction "i p t p". The Candence consists of a melodic line with a triplet in the first measure, followed by a series of eighth notes, and a final cadence. The score ends at measure 20.

21

22

23

24

26

29

32

34 *a tempo*

36 *piangendo*

39 *piangendo*

43 *piangendo*

46 *piangendo*

49 *mancando* *morendo*

III Andantino variato

Scherzando

4

8

11

15

18

21

23

26

29

31

33

35

37

39

41

43

45

47

49

52

55

58

61

64

66

68

70

72

74

Musical notation for measures 74-75. The key signature is three sharps (F#, C#, G#). The melody consists of eighth-note patterns, and the bass line features quarter notes and eighth notes.

76

Musical notation for measures 76-77. The melody continues with eighth-note patterns, and the bass line includes some grace notes.

78

Musical notation for measures 78-79. The melody features eighth-note patterns, and the bass line has quarter notes.

80

Musical notation for measures 80-82. Measure 80 includes a repeat sign. The melody has eighth-note patterns, and the bass line has quarter notes.

83

Musical notation for measures 83-85. The melody continues with eighth-note patterns, and the bass line has quarter notes.

86

Musical notation for measures 86-88. Measure 86 includes a repeat sign. The melody has eighth-note patterns, and the bass line has quarter notes.

89

Musical notation for measures 89-91. The melody continues with eighth-note patterns, and the bass line has quarter notes.

This image displays a page of musical notation for Niccolò Paganini's Grande Sonata. The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The page contains seven systems of music, each starting with a measure number: 92, 95, 98, 100, 102, 104, and 106. The notation is complex, featuring a variety of rhythmic values including eighth and sixteenth notes, often grouped in beams. There are numerous slurs and accents throughout the piece. The bass line is indicated by a small '8' below the staff. The music is highly technical, characteristic of Paganini's style.

108

110

112

114

116

118

120

Johann Kaspar MERTZ (1806-1856)

ELEGIE

en LA mineur

Révision de Jean-François Delcamp

^ = pouce gauche

Largo ♩ = 34 ♪ = 102

arpa

8 *p* *8va loco* *loco* *arpa*

4 *p* *espressivo il canto* *p*

6 *8va loco* *p* *p* *p* *8va p*

8 *p* *p* ⑥

9 *p*

10 *p* *p*

11 *pp*

12 *pp rit.*

a tempo

13

14

15

16

17 *pp*

18

19

20

21

22

misterioso

sf sf sf

Andante con espressione ♩ = 34

25

27

dolce

loco

28 *IV* *loco*

30 *(ben legato)* *dim.* *pp* *dolcissimo*

31

32 *a tempo* *pp* *rit.* *dolcissimo* *p* *dolce*

34

35 *dolcissimo* *ten.* *pp* *dolce*

36

37 *espres.* V

38 *espres.* *cresc.* *rit.* *a tempo*

39 *sf* *espres.* *sf* *sf* *sf*

40

41 VII V

45

46

47

CIV

48

49

52

53

55

(ben legato)

pp *dolcissimo*

56

57 *a tempo*
rit. dolcissimo p dolce

59

60 *dolcissimo pp dolce*

61

62 *espres.* V

63 *a tempo*

64 *sf sf sf sf*

65

pp

66

67

68

69

p

70

loco
p
dim.
pp
pp
pp

71

p
pp
pva

Giulio REGONDI (1822-1872)

INTRODUCTION ET CAPRICE Opus 23

en MI majeur

Adagio.

mf
dolce.
tr
tr
tr
tr
tr
tr

9125

The image displays a page of musical notation for guitar, consisting of ten staves. The notation is highly complex, featuring numerous sixteenth and thirty-second notes, often beamed together in groups. A trill (tr) is indicated in the first staff. The piece includes various musical ornaments and techniques, such as triplets (marked with '3') and a section marked 'ad lib.' (ad libitum) in the eighth staff. The score concludes with a double bar line and a final chord. The overall style is characteristic of early 20th-century guitar music, emphasizing technical virtuosity and intricate rhythmic patterns.

Allegretto scherzando.

The musical score is written for guitar and consists of ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo and mood are indicated as "Allegretto scherzando". The first staff starts with a dynamic marking of *mf* and a *p.* (piano) instruction. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in triplets. Trills (*tr*) are used throughout, particularly in the upper register. Slurs are used to indicate phrasing across multiple notes. The score is a single melodic line with guitar-specific techniques like natural harmonics (marked with a '0') and slurs over chords. The piece concludes with a final cadence on the tenth staff.

A page of musical notation for guitar, consisting of ten staves. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and dynamic markings. The first staff has a 'V' marking above it. The second staff has an 'e?' marking below it. The third staff has a '3' marking below it. The fourth staff has a '3' marking below it. The fifth staff has a '7' marking below it. The sixth staff has a '7' marking below it. The seventh staff has a '7' marking below it. The eighth staff has a '7' marking below it. The ninth staff has a '7' marking below it. The tenth staff has a '7' marking below it. The music is a complex piece with many slurs and dynamic markings.

The image displays a page of musical notation for guitar, consisting of ten staves. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Several staves feature trills, indicated by the 'tr' marking above the notes. The piece includes dynamic markings such as *cresc.*, *f*, and *mf*, as well as the tempo instruction *veloce.*. At the bottom of the page, there are some performance markings including a triplet of eighth notes and a '3' indicating a triplet. The page number '9125' is located in the bottom right corner.

This musical score is for a guitar piece, likely a caprice or introduction, composed by Giulio Regondi. It consists of ten staves of music, all in treble clef and a key signature of one sharp (F#). The piece is characterized by its intricate and virtuosic nature, featuring a variety of technical challenges. Notable elements include:

- Trills:** Multiple instances of trills, some marked with 'tr' and others with 'tr 3' (triple trills), scattered throughout the score.
- Triplets:** Several triplet markings are present, particularly in the upper register.
- Fast Passages:** Numerous rapid sixteenth-note and thirty-second-note passages, often with slurs, indicating a high tempo.
- Harmonic Complexity:** The score includes complex chordal textures and arpeggiated figures, often with multiple voices on a single string.
- Dynamic Markings:** Various dynamic indications such as *p* (piano), *f* (forte), and *pp* (pianissimo) are used to guide the performer's volume.
- Articulation:** Accents and slurs are used to define the phrasing and articulation of the notes.

This image shows a page of musical notation for guitar, numbered 9125. The score consists of ten staves of music, all written in treble clef. The key signature is one sharp (F#), and the time signature is 3/4. The music is highly technical, featuring complex rhythmic patterns, including many sixteenth and thirty-second notes, and frequent use of triplets. There are several trills (tr) and slurs throughout the piece. The notation includes various ornaments and articulation marks. The page number 9125 is located at the bottom right of the musical staff area.

Poco più mosso.

The image displays a page of a musical score for a string quartet, Opus 23 by Giulio Regondi. The tempo is marked "Poco più mosso." The score is written for four string instruments (Violin I, Violin II, Viola, and Violoncello) and includes a section for the strings. The music is in 3/4 time and features a complex, rhythmic pattern with many sixteenth and thirty-second notes. The score is arranged in ten staves. The first four staves are for the individual string parts, and the remaining six staves are for the string section, with the word "string." written above the fifth staff. The score concludes with a double bar line and a final chord. The number "9125" is printed at the bottom right of the page.

Francisco TÁRREGA (1852-1909) EL CARNAVAL DE VENECIA

Grande variaciones sobre un tema de Niccolò Paganini (1782-1840)

Révision de Jean-François Delcamp

Andante

The musical score is written for guitar and consists of six staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The tempo is marked 'Andante'. The score includes various guitar-specific notations such as natural harmonics (e.g., 'CXII', 'CVII', 'CV'), artificial harmonics ('ar19', 'ar5', 'ar12'), and detailed fingering for both hands. The first staff begins with a treble clef and a bass clef, with an '8' indicating the octave. The second staff starts with a '3' and includes a circled '3' at the end. The third staff starts with a '6' and includes a circled '3' at the end. The fourth staff starts with an '8' and includes an 'ar5' marking. The fifth staff starts with an '11' and includes a circled '2' and a circled '4'. The sixth staff starts with a '14' and includes a circled '2' and a circled '3'. The score concludes with a circled '5' at the end of the final staff.

17 **CII**

20 **CII** **CIX**

23 **CII**

26 **CVII** **CIV** **CVI**

28 **CII** **CII** **CII**

31 **CV** **CII**

34 **CII**

37

Cadenza

40

Tema
Allegro

42

48

54

60

66

Variacione 1

72 **CII**

78 **CII**

83 **CII**

88 **CII**

94 **CII**

Variacione 2

99

103

106

109

112

115

119

122

126

130

Musical score for measures 130-134. The right hand features a melodic line with triplets and a final CII marking. The left hand has a bass line with triplets and fingerings.

Variacione 3

135

Musical score for measures 135-138. The right hand has a repeating melodic pattern with triplets. The left hand has a bass line with triplets and fingerings.

139

Musical score for measures 139-141. The right hand continues the melodic pattern with triplets. The left hand has a bass line with triplets and fingerings.

142

Musical score for measures 142-145. The right hand continues the melodic pattern with triplets. The left hand has a bass line with triplets and fingerings.

146

Musical score for measures 146-148. The right hand continues the melodic pattern with triplets. The left hand has a bass line with triplets and fingerings.

149

Musical score for measures 149-151. The right hand continues the melodic pattern with triplets. The left hand has a bass line with triplets and fingerings.

152

155

159

Variacione 4

Cv CII

165

CIV CVII CV

170

CIX CVII

174

CVII CV

Variacione 5

ar7 CII

180

185

2 2 2 2 2 2 2 2

4 3 4 4

CII

190

195

197

199

201

204

207

Variacione 6
arm. 8°

210

217

223

228

233

238

240

Variacione 7

244

247

250

253

256

Variacione 8

259

3

1 3 1 0

0 2

2 4 2 0

2

2

4

3

p i m a

263

4

4

4

4

4

4

3

3

C VII

265

4

4

4

4

4

4

3

3

C VII

267

4

4

4

4

4

4

2

1

3

3

C VII

269

4

4

4

4

4

4

3

3

C VII

271

4

2

4

4

4

4

3

3

C VII

273

4

4

4

4

4

4

3

1

2

C VII

275

277

279

281

283

286

292

Isaac ALBENIZ (1860-1909)

SEVILLA

Sevillanas

n°3 de la Suite espagnole opus 47

Adaptation pour guitare de Jean-François Delcamp

⑤ = SOL
⑥ = RE

Allegretto *p* *poco rit.* *a tempo* *p espr.*

The musical score is written for guitar in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of three systems of music. The first system (measures 1-3) is marked **Allegretto** and *p*. It features a rhythmic pattern of eighth notes with triplets and slurs. The second system (measures 4-6) is marked *poco rit.* and *p espr.*. It includes a triplet of eighth notes and a slur over a group of notes. The third system (measures 7-9) is marked *mf* and *pp*. It continues the rhythmic pattern with triplets and slurs. Fingerings are indicated by numbers 1-4. Circled numbers 3, 4, and 6 indicate specific notes. The score includes various guitar techniques such as triplets, slurs, and dynamic markings.

10 **C III** **C III**

f

13 **C III**

p

16 *legato* **C VII**

19 **C VII** **C VII**

dim. sempre

22

p i p i p i p i p i

25 **C VIII**

f

28 **C VIII** **C III**

p *f*

Detailed description: This musical staff covers measures 28 to 30. It begins with a treble clef and a key signature of one flat. Measure 28 features a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Measure 29 contains a series of eighth notes with a crescendo hairpin. Measure 30 shows a triplet of eighth notes (G4, A4, B4) and a quarter note (C5), with a forte dynamic marking. Fingerings are indicated with numbers 1-4. A circled number 4 is present at the end of the staff.

31 **C II** **C II** **C II**

pp subito

Detailed description: This musical staff covers measures 31 to 33. It starts with a treble clef and a key signature of one flat. Measure 31 has a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Measure 32 features a series of eighth notes. Measure 33 shows a triplet of eighth notes (G4, A4, B4) and a quarter note (C5), with a circled number 4 at the end. Dynamics include piano piano subito and piano.

34 **C VII** **C VII** **C II** **C II**

f *p*

Detailed description: This musical staff covers measures 34 to 37. It begins with a treble clef and a key signature of two sharps. Measure 34 has a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Measure 35 features a series of eighth notes. Measure 36 shows a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Measure 37 has a triplet of eighth notes (G4, A4, B4) and a quarter note (C5), with a circled number 4 at the end. Dynamics include forte and piano.

38 **C VII** **C VII** **C VII**

f *riten.* *p*

Detailed description: This musical staff covers measures 38 to 40. It starts with a treble clef and a key signature of two sharps. Measure 38 has a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Measure 39 features a series of eighth notes. Measure 40 shows a triplet of eighth notes (G4, A4, B4) and a quarter note (C5), with a circled number 4 at the end. Dynamics include forte, ritardando, and piano.

41 **C VII**

pp stacc.

a tempo

Detailed description: This musical staff covers measures 41 to 43. It begins with a treble clef and a key signature of two sharps. Measure 41 has a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Measure 42 features a series of eighth notes. Measure 43 shows a triplet of eighth notes (G4, A4, B4) and a quarter note (C5), with a circled number 4 at the end. Dynamics include piano piano staccato and a tempo marking.

44 **C II** **C VII** **C II** **C VII** **C II**

f *meno f*

Detailed description: This musical staff covers measures 44 to 46. It starts with a treble clef and a key signature of two sharps. Measure 44 has a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Measure 45 features a series of eighth notes. Measure 46 shows a triplet of eighth notes (G4, A4, B4) and a quarter note (C5), with a circled number 4 at the end. Dynamics include forte and meno forte.

47 **C II**

f

50 **C VII** **C VII**

menof *poco rit.* *p dolce*

53 **C VII**

pp

56 **C VII**

f *pp*

59 **C III** **C III**

f

62 **C III**

p subito

65 *legato sempre* **C VII**

68 **C VII** *dim. sempre* p i p

71 p i p i p i p i p i

74 *p molto legato sonoro*

78 **C I**

81 **C VIII**

84

87

89

92

p

VII V IV

96

C VI

99

C I

102

p molto legato
sonoro

106

109

p *p* *cresc.*

p i p p i p

112

p *p* *ff*

p i p p i p *p p i p*

115

p *poco rit.* *pp dolce*

a tempo

118

pp

121

mf *pp*

124

f

127

mf *p subito*

130

legato sempre *p*

133

cresc. sempre *p i p*

136

Arm. oct. *p*

Isaac ALBENIZ (1860-1909)

BAJO LA PALMERA

N°3 de Cantos de España op. 232

Tonalité originale : mib majeur

Adaptation pour guitare de Jean-François Delcamp

Allegretto ma non troppo

The musical score is written for guitar in the key of E-flat major (three sharps: F#, C#, G#) and 2/4 time. It consists of four staves of music, each with a treble clef and a 2/4 time signature. The first staff begins with a ***f marcato*** dynamic and includes guitar-specific markings: **CII** (Cord II), **CI** (Cord I), and **CII** (Cord II), along with a triplet of eighth notes. The second staff starts at measure 4, marked ***dolce legato***, and features a **CVI** (Cord VI) marking. The third staff begins at measure 9, marked ***poco rit.***, and includes ***f*** and ***ff*** dynamics, as well as a **CII** marking. The fourth staff starts at measure 14, marked ***p*** and ***pp***, and concludes with a ***dolce*** marking. The score includes various guitar techniques such as triplets, slurs, and specific fingering instructions (e.g., 1 4 0, 2 3, 3 2 3, 4 3 2 1).

18 **CVII** *sf*

23 *cresc.* *rit. molto* *a tempo* *cresc.* **CI**

28 **CV** *cresc.* *ff*

32 *rit. molto* *rit.* **CII** *rit.* *a tempo* *dolce* *sf*

37 *cresc.* *rit.* *a tempo* **CV** *pp*

42 *pp sempre* *simile*

Detailed description of the musical score: The score is for guitar and consists of six systems of music. Each system contains a treble and bass staff. The key signature is three sharps (F#, C#, G#). Measure numbers 18, 23, 28, 32, 37, and 42 are indicated at the start of each system. The score includes various musical notations such as triplets, slurs, and dynamic markings. Specific sections are labeled with Roman numerals: CVII, CI, CV, and CII. Performance instructions include 'a tempo', 'rit. molto', 'cresc.', 'ff', 'pp', 'simile', and 'pp sempre'. Fingerings are indicated by numbers 1-4 in circles or above notes. The piece concludes with a fermata over the final notes.

47 *a tempo* C V

cresc. *rit.*

52

cresc.

57 *a tempo*

rit. e dim molto *f marcato*

C II CI CX

61

pp *pp*

65 C VII

sf ma sempre *pp*

70 C II

cresc. dim. e ritard. molto *sf* *rubato*

75 **Andante**

80

86 **marcato**

90

93

96 **Andante**

Claude DEBUSSY (1862-1918)

GOLLIWOGG'S CAKE-WALK

de Children's Corner

Adaptation pour guitare de Jean-François Delcamp

Allegro giusto

Musical notation for the first system of 'Golliwogg's Cake-Walk'. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The notation includes a treble clef, a common octave sign (8), and a 'CX' marking above the first measure. The first measure contains a triplet of eighth notes (F#, C#, F#) with a '4' above the first note and a '1' above the second. The second measure contains a triplet of eighth notes (C#, F#, C#) with a '4' above the first note and a '4' above the second. The third measure contains a triplet of eighth notes (F#, C#, F#) with a '4' above the first note and a '4' above the second. The fourth measure contains a triplet of eighth notes (C#, F#, C#) with a '1' above the first note and a '4' above the second. The fifth measure contains a triplet of eighth notes (F#, C#, F#) with a '1' above the first note and a '1' above the second. The sixth measure contains a triplet of eighth notes (C#, F#, C#) with a '3' above the first note and a '4' above the second. The seventh measure contains a triplet of eighth notes (F#, C#, F#) with a '3' above the first note and a '4' above the second. The eighth measure contains a triplet of eighth notes (C#, F#, C#) with a '3' above the first note and a '4' above the second. The ninth measure contains a triplet of eighth notes (F#, C#, F#) with a '3' above the first note and a '4' above the second. The tenth measure contains a triplet of eighth notes (C#, F#, C#) with a '3' above the first note and a '4' above the second. The eleventh measure contains a triplet of eighth notes (F#, C#, F#) with a '3' above the first note and a '4' above the second. The twelfth measure contains a triplet of eighth notes (C#, F#, C#) with a '3' above the first note and a '4' above the second. The thirteenth measure contains a triplet of eighth notes (F#, C#, F#) with a '3' above the first note and a '4' above the second. The fourteenth measure contains a triplet of eighth notes (C#, F#, C#) with a '3' above the first note and a '4' above the second. The fifteenth measure contains a triplet of eighth notes (F#, C#, F#) with a '3' above the first note and a '4' above the second. The sixteenth measure contains a triplet of eighth notes (C#, F#, C#) with a '3' above the first note and a '4' above the second. The dynamic markings are *f*, *f*, *più f*, and *sff*.

Musical notation for the second system of 'Golliwogg's Cake-Walk'. The notation includes a treble clef, a common octave sign (8), and a measure number '5' at the beginning. The first measure contains a triplet of eighth notes (F#, C#, F#) with a '1' above the first note and a '4' above the second. The second measure contains a triplet of eighth notes (C#, F#, C#) with a '1' above the first note and a '4' above the second. The third measure contains a triplet of eighth notes (F#, C#, F#) with a '1' above the first note and a '4' above the second. The fourth measure contains a triplet of eighth notes (C#, F#, C#) with a '1' above the first note and a '4' above the second. The fifth measure contains a triplet of eighth notes (F#, C#, F#) with a '1' above the first note and a '4' above the second. The sixth measure contains a triplet of eighth notes (C#, F#, C#) with a '1' above the first note and a '4' above the second. The seventh measure contains a triplet of eighth notes (F#, C#, F#) with a '1' above the first note and a '4' above the second. The eighth measure contains a triplet of eighth notes (C#, F#, C#) with a '1' above the first note and a '4' above the second. The ninth measure contains a triplet of eighth notes (F#, C#, F#) with a '1' above the first note and a '4' above the second. The tenth measure contains a triplet of eighth notes (C#, F#, C#) with a '1' above the first note and a '4' above the second. The dynamic markings are *p*, *f*, *p*, *f*, and *p*.

très net et très sec

9

pp *mf* *p* *sff*

13

p *p* *p* *f*

17

p *f* *p* *sff*

molto

21

p *p* *f* *ff*

25

p *p* *p* *p*

CIX

C VII

29

p *p* *p* *p*

più p

33

f *ff* *p* *p*

37

f *ff*

41

p *p*

45

Un peu moins vite

p *più p* *pp*

49

pp

53

pp

57 **CVIII** **CVI** **CVII**

pp

61 **Cédez** **CVII** **CV** **a Tempo**

p *pp* *pp*

65 **Cédez** **a Tempo**

p *pp*

69 **Cédez** **a Tempo**

mf *f*

73 **Cédez** **CV** **a Tempo** **Cédez**

p *pp* *p*

77 **a Tempo**

p *pp* *f* *ff*

81 *f* *dim.*

85 *p* *Retenu* *pp* *più p*

89 *harm.* *pp* *Toujours retenu* *1° Tempo* *ff*

93 *p* *f*

97 *molto* *f* *sf*

101 *p* *f* *ff*

105 **CIX**

109

113

117 **CX**

121

125

Claude DEBUSSY (1862-1918)

MINSTRELS

prélude XII du premier livre

Adaptation pour guitare de Jean-François Delcamp

Modéré (Nerveux et avec humeur)

3 2 4
m a i
2 3
a m i
1 6 p
5 p p
4 5 p p
p
p

p les "grupetti" sur le temps

4 **Cédez** - - // **Mouvt**

pp *p*

7 **Cédez** // **Mouvt** (Un peu plus allant)

p *pp* *p* (très détaché)

10

pp

15

CII⁷ CIV CVI CVII
f *f*

19

p

23

pp *f*

27

mf *f*

30

mf *f* *sf*

34

en cédant

p *pp* *p moqueur*

39

CI CIV CI CIV

43 **CIII** **CVI** **Mouvt**

p *f* *p*

46

f *p* *f*

49 **CVI** **CVIII** **CXCVI** **CVIII**

p *pp*

54 **CVII** **CIX** **CXI** **CVII** **CIX** **CV** **CVII**

pp *pp* *ppp* *pp*

58 *(Quasi tambouro)*

f

62 *dim.* *Expressif*

p

68

f (en dehors) *mf*

73

f (en dehors) *mf* *f* *f*

Tempo 1°

78

p *p*

81

pp

Mouvt (plus allant)

84

f *sff*

Serrez

Sec et retenu

87

f *ff*

Enrique GRANADOS (1867-1916)

DANZA ESPAÑOLA N°6 opus 37

Rondalla Aragonesa
A D. Murillo

Adaptation pour guitare de Jean-François Delcamp

⑥ = RE

Allegro, poco a poco accelerando

The first system of music is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a dynamic marking of *p* (piano). The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. There are several triplets indicated by a '3' over the notes. The system concludes with the instruction *poco a poco cresc.* (poco a poco crescendo).

The second system continues the piece, starting at measure 6. It features similar rhythmic patterns and triplets as the first system. The notation includes fingerings (1, 2, 3, 4) and a circled '3' above a triplet. The system ends with circled numbers '3' and '4' above the final notes.

The third system begins at measure 11 and includes a section marked '♩ II'. The dynamics increase to *poco più f* (poco più forte). The notation features accents (>) over several notes and continues with triplets. The system concludes with the instruction *sempre accel. e cresc.* (sempre accelerando e crescendo).

The fourth system starts at measure 16 and includes a section marked 'XII'. The notation continues with complex rhythmic patterns, including triplets and sixteenth-note runs. A circled '4' is placed above the final note of the system.

The fifth system begins at measure 21 and includes a section marked '♩ VII'. The dynamics reach *cresc. sempre e animando molto* (crescendo sempre e animando molto). The notation is highly rhythmic, featuring many triplets and sixteenth-note passages. The system ends with circled numbers '4' and '5' above the final notes.

26

30

34

38

42

46

*sempre più **ff** e accel.*

cresc.

ff

C VII

C VII

Vivace

*sempre **ff***

50

56

64

To Coda

rasgueado

70

Andante

p

sempre dim. e rit.

75

rit.

molto rit.

Molto andante, espressivo

Copla

C $\frac{V}{4/6}$

82

canto

a tempo

con fantasia

> a piacere

rit.

87 *a tempo* *a piacere* **C** $\text{V}_{4/6}$

91 *a tempo* *a piacere con molta fantasia* *più espressivo*

96 *a tempo* *a piacere* **C** II *a tempo* *con molta espressione*

101 *a tempo* *poco rit.*

105 *a piacere* *a tempo* **C** II *p molto rit. e con molta espressione* *dim. poco a poco*

110 *rit.* *rit.* *1.* *2.* *D.C. al Coda* **C** VII *ff*

Miguel LLOBET (1878-1938)

RESPUESTA

Impromptu, para guitarra - A Maria Luisa Anido (1922)

Révision pour guitare de Frédérique Bousquet

Allegro moderato

The musical score is written for guitar in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It consists of six systems of notation, each starting with a measure number (1, 2, 4, 5, 6) in the left margin. The notation includes various rhythmic patterns and techniques:

- System 1:** Starts with a **ff** dynamic marking. It features a triplet of eighth notes (3, 0, 3) and a sixteenth-note triplet (3, 0, 3). The phrase "p i m a m i" is written above the staff, with a bracket indicating a sixteenth-note triplet. A circled number 6 is placed below the staff.
- System 2:** Continues with sixteenth-note triplets and sixteenth-note runs. The phrase "p i m a m i" is repeated above the staff. A circled number 6 is placed below the staff.
- System 3:** Features sixteenth-note runs with accents (>) and a circled number 4 below the staff.
- System 4:** Continues with sixteenth-note runs and accents. A circled number 5 is placed below the staff.
- System 5:** Includes a **p** dynamic marking and sixteenth-note runs. A circled number 6 is placed below the staff.
- System 6:** Features sixteenth-note runs and sixteenth-note triplets. A circled number 6 is placed below the staff.

16

17

18

19

20

21

* Union Musical Española = FA*/F**

22

C VII
p p i m a m

p

23

p

24

C VII

p

25

26

C VII
p p i m a m

p

27

C V

C VII

mf

rall.

28 **CVII** > *poquissimo e dim.* **CX** 1. *a tempo*

30 2. **CXI**

31 **CIX**

32 **CIV** *mf*

33 **CII**

34 **CII** >

* Union Musical Española = SI/B

** Union Musical Española = RE/D

35 **CII**

36 **CII** **CIII**

p

37

38 **Piu mosso**

p i m i

f *cresc.*

40 **CVII** **CIX**

i m i

ff *pp* *sin retardar*

42 **CVII** **CII**

f *p* *ar19*

44

CV **CIX** *ar19* **CIII** **CV**

f

46

CX

48

rall.

50

Tempo primo
a tempo

51

a tempo **CVII**

52

mf

53

CVII

54

mf

55

CVII

56

mf

CV

57

CII

58

mf

* Union Musical Española = FA*/F*

59 **C VII**
p p i m a m
p

60

61 **C VII**
p

62

63 **C VII**
p p i m a m

64 **C V**
mf *rall.*

65 **CVII** *poquissimo e dim.*

66 **CVI** **CIV** **CIX** *meno*

67 **CVII** **CVI** *sempre calmo*

68 **CIV** **CII**

69 *rit.* **CVII** *ten.* *a tempo (meno)* *calmo e dolce*

71 *calmo e dolce*

* Union Musical Española = SI/B

72

73

rall. dim.

74

a tempo come piu mosso

mf p

76

>p

leggero e piano

ar19

78

p

CIII

79

cresc. e accel.

ff

CIX

Enrique GRANADOS (1867-1916)

VALSES POETICOS - INTRODUCTION

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

Vivace molto. C IV.

ff

4 m i m i m i m i m

7 m i m i m i m i m

10

13 C II

15

17 C II

20

22 C IX C VII

25 C II C IV

Musical score for guitar, showing measures 27 through 42. The score includes fingerings, circled numbers, and dynamic markings.

Measures 27-32: Chords C IX and C VII are indicated. The melody features quarter notes and eighth notes with various fingerings (1-4). A *ff* dynamic marking appears at measure 28.

Measure 30: A triplet of eighth notes is shown.

Measures 33-35: Chord C IV is indicated. The melody continues with quarter notes and eighth notes, including a triplet.

Measures 36-38: The melody includes a sixteenth note and eighth notes with accents. Circled numbers 2, 3, and 6 are present.

Measures 39-41: Chord C II is indicated. The melody features quarter notes and eighth notes with fingerings.

Measures 42: The piece concludes with two six-measure passages, each marked with a circled 6.

44

ff

46

dim.

C II

49

C VII

51

accel.

C VII

53

6

56

Meno molto

rall.

Harm. *pp*
(5) XII

Enrique GRANADOS (1867-1916)

VALES POETICOS - VALSE I

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

Melodico.

p

C II

ten.

rall.

ten.

ten.

El canto con harmonic octavados a tempo

f

20

C II

25

C II

cresc.

30

C VI

rall. molto

ff

ff

a tempo

p

35

39

a tempo

rall.

con cadenza

44

C II

dim.

rall. molto

Enrique GRANADOS (1867-1916)

VALSES POETICOS - VALSE II

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

Tempo de Vals noble.

The musical score is written on a single treble clef staff in 3/4 time, with a key signature of one flat (B-flat). The piece is divided into six systems of music. The first system (measures 1-4) features a series of quarter notes, with a 'C III' barre indicated above the first two measures. The second system (measures 5-8) includes a 'C VIII' barre and dynamic markings 'rubato' and 'rall.'. The third system (measures 9-13) is marked 'a tempo' and includes a 'C V' barre, a 'dim.' marking, and the instruction 'con molta fantasia'. The fourth system (measures 14-17) begins with a 'C I' barre, includes a 'vivo' marking, a 'Fine' instruction, and dynamic markings 'pp' and 'rit.'. The fifth system (measures 18-21) features a 'C III' barre and a 'cresc.' marking. The score includes various guitar-specific notations such as fingerings (1-4), barres (C III, C VIII, C V, C I), and circled numbers (2, 3, 4, 5, 6) indicating specific fret positions or techniques. The piece concludes with a final chord in measure 21.

22 *ma* C VI C V

rubato

25 C III

29 Adagio CI

pp

Tempo I.^o

33 C V C IV C III C II

37 CI

41 C X C XIII XII

45 C XIII D.C. al Fine

Enrique GRANADOS (1867-1916)

VALSES POETICOS - VALSE III

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

⑥ =RE

Tempo de Vals lento.

The first system of musical notation consists of a single staff in treble clef with a key signature of one flat and a 3/4 time signature. The melody is written in eighth notes, with some beamed eighth notes. The bass line is indicated by chord diagrams below the staff, showing fingerings for the left hand. The system ends with two circled numbers, 4 and 5, indicating fret positions.

The second system of musical notation continues the piece from measure 6. It features a treble clef, one flat key signature, and a 3/4 time signature. The melody includes accents (>) and a dynamic marking of *cresc.* (crescendo). The bass line includes a *dim.* (diminuendo) marking and a circled number 5. Chord diagrams for C III and C II are shown above the staff. The system concludes with a circled number 5 and a horizontal line.

The third system of musical notation starts at measure 12. It continues with the same treble clef, one flat key signature, and 3/4 time signature. The melody features a *con spirito* marking. The bass line includes a circled number 5 and a horizontal line. The system ends with a double bar line and a fermata symbol.

18

C III C II

rall.

24

Fine

poco piu

28

ten.

rall. molto

33

a tempo

37

C VIII C V C V

D.C. al Fine

meno

rall.

Enrique GRANADOS (1867-1916)

VALSES POETICOS - VALSE IV

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

⑥ =RE

Allegro humoristico.

C I

ff ritmico

C VI

C VI

C I

ff

C VI

C VI

ff

Fine

15

8

19

8

22

8

dim.

26

8

29

8

dim.

dim. e rall.

D.C. al Fine

Enrique GRANADOS (1867-1916)

VALSES POETICOS - VALSE V

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

⑥=RE

Allegretto (elegante)

8 *f* C III C III *dim.* ⑥ ⑤

5 *p rit.* C I *a tempo* C III ④ ⑤

9 C V *p rit.* ⑥ ⑤ ③ ④ ⑤ C VI *harm. oct.*

14 *harm. oct.* ④ ① ② ③ ④

18 *Fine* C VI

22 C IV

25 C VI C III

29 C IV

32 C VI *rall.* *D.C. al Fine*

Enrique GRANADOS (1867-1916)

VALSES POETICOS - VALSE VI

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

⑥ =RE

Quasi ad libitum (sentimental)

C IV

p

harm. octavados
C VI

5

C II

③

④

③

C IV

XVIII

pp

rall.

cresc.

10

⑥

⑤

④

②

③

C VII

a tempo

C II

14

②

③

dim.

rall.

⑥

poco rall.

pp

⑤

19

C II

③

23 *harm. octavados*
C VI C IV

pp *rall.* *cresc.* *con passione*

28 *ten.*
C IV

dim.

33 C IV

con molta espressione

37

p *rall.*

41 *a tempo*
C IV

a tempo

45 C IV C VII

p *rall. molto*

Enrique GRANADOS (1867-1916)

VALSES POETICOS - VALSE VII

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

Vivo.

⑥ = MI

4

8

12

16

f *ff* *f* *ff*

C XIV C IV C VII

XII

20

C VII C II C II

rall.

24

Vivo.

28

f ff

31

f ff

34

37

C XIV

Enrique GRANADOS (1867-1916) VALSES POETICOS - FINAL

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

Presto.

C II

mf

C II

C V

C V

Vivace **3** C VII *a tempo*

11 *Vivace* C VII

12 *a tempo*

14

16

18 C IX

20 *Andante*

24 **Tempo dil 1.º Vals**

29

34

39

El canto con harmonicos octavados
a tempo

43

47

51

cresc.

55

rall. molto ***ff*** ***ff***

59

a tempo ***p***

63

rall.

67

a tempo *con cadenza*

71

dim. *rall. molto*

Isaac ALBENIZ (1860-1909)

TANGO

N°2 d'España op. 165 (1890)

Adaptation pour guitare de Jean-François Delcamp

Andantino

The musical score is written for guitar in a 2/4 time signature with a key signature of three sharps (F#, C#, G#). It consists of five systems of music, each with a treble clef staff and a bass clef staff. The score includes various guitar techniques such as barre (CII, CIII, CIV), triplets, and slurs. Dynamics include piano (p), marcato, and fortissimo (f). Performance instructions include *Andantino*, *a tempo*, *poco rit.*, and *riten.*. Measure numbers 6, 12, 17, 22, and 28 are indicated at the start of their respective systems. The score ends with a double bar line and a fermata.

33 *molto riten.* *meno riten.* *pp*

CIV CI mai 212

37 *pp* *rall.*

CIV a tempo CII CVI CII

42 *rall.* *a tempo* *poco rit.*

CVI CII CV

47 *a tempo*

141 CII

53 *riten.*

010 a m CII

57 *pp* *rall. molto*

Isaac ALBENIZ (1860-1909)

ZORTZICO

N°6 d'España op. 165 (1890)

Adaptation pour guitare de Jean-François Delcamp

Allegretto

8

131 *ben marcato* *dolce*

5 C V C VII C IV C II

10 131

15 C III C II C I C II C II *sf* *p* *dolce*

20 C II C II

131 343

25 *a tempo* C III *poco riten.* *pp* 242 *pai* 404

* original = RE#D#

Isaac ALBENIZ : ZORTZICO

30 *ff* CII

35 *mf* 131 CV CVI

40 CIII CII CII CII

45 *sf* *p* CIII CII CI

50 *pp* *f* ar12 CII CIII

55 *sf* *sotto voce* *ff* CIII CVII

Agustín BARRIOS MANGORÉ (1885-1944)

DANZA PARAGUAYA

en ré majeur

Révision de Jean-François Delcamp

⑥ = RE/D

8

5

10

15

20

25

8

30 **C VII**

35 **C VII** **C VII** **C VII**

40 **C VII** **C V** **C IV**

45

50 **XII**

55

60 **C IV**

65 1. 2. **C VII**

D.S. al

Detailed description: This is a guitar score for Agustín Barrios Mangoré's 'Danza Paraguaya'. It is written in G major (one sharp) and 4/4 time. The score consists of eight staves of music. The first staff (measures 30-34) begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The second staff (measures 35-39) continues the melody and accompaniment. The third staff (measures 40-44) features a change in the bass line and the appearance of the 'C IV' chord. The fourth staff (measures 45-49) includes a measure with a whole rest and a 'C VII' chord. The fifth staff (measures 50-54) shows a sequence of chords including 'C VII' and 'XII'. The sixth staff (measures 55-59) continues the melodic and harmonic development. The seventh staff (measures 60-64) features a 'C IV' chord and a melodic phrase. The eighth staff (measures 65-69) provides two endings for the piece, with the first ending leading back to the beginning and the second ending concluding the piece. The score includes various chord diagrams and fingering numbers throughout.

Agustín BARRIOS MANGORÉ (1885-1944)

MAXIXE

en la majeur

Révision de Jean-François Delcamp

Vif
Intro

CII

p

5

9

CII

13

ligero

17

21

25

29

33

37

41

1. CII 2. CII CIV

45

CII CII CIV

49

CII CII

53

CII

57

61

CII CIV

65

69

CII

73

77

CII

CIV

81

CII

CIV

CII

Fine

D.S. al

Agustín BARRIOS MANGORÉ (1885-1944)

VARIATIONS ON A THEME OF TARREGA

composé en novembre 1939, Guatemala

Révision de Jean-François Delcamp

Andante

5

9

13

Andantino

scherzando

17

19

21

23

25

27

29

31

Tempo giusto

33

35

37

C VII

39

C I

41

C II

43

45

C II

47

C IV

49 **CIV**

53 **CIX** **CVII** **CVII**

57 **CII** **CVII**

61 **CVII**

Allegretto

65

67

69

71

73

75

77

79

Andante con anima

81

83

Allegro

CIV

CIV

CII

CII

C VII

C II

C VII

D.C. al Coda

Andante

C III

C IV

allarg.

C VII

CATALOGUE DELCAMP.NET

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

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

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

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

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

Volume D06 - Francesco Canova da Milano : Fantasias VI et XX - Luys de Narváez : Arde corazon arde - Ya se asienta el rey Ramiro - Don Luys Milán : Pavane VI - Fantaisie XVI - Alonso Mudarra : Fantasias 1 et 13 - Conde claros - Pavane - Grégoire Brayssing : Fantasie V - Adrian Le Roy : Passemeze - John Dowland : Tarleton's risurrectione - Lady Hunsdon's puffed - Gaspar Sanz : 2 fugues - Gallardas - Foliás - François Campion : Fugue - Notenbüchlein für A. M. Bach : Marche, Menuets, Musette - Johann Sebastian Bach : Bourrée BWV 996 - Sarabande BWV 1002 - Gavottes BWV 1012 - Domenico Scarlatti : Sonates K 32, K 34, K 391 et K 431 - Sylvius Léopold Weiss : 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 - Rumbros de la calleta Op. 71 - Enrique Granados : Danza Española n°5 Op. 37 - Joaquim Malats : Serenata Española - Manuel de Falla - Homenaje - Miguel Llobet : Estudio en mi mayor - El Mestre - El Noi de la Mare - Agustín Barrios Mangoré : Estudio de concierto - La catedral - Las abejas - Manuel María Ponce - Valse - Jean-François Delcamp : Exercices : Mordants et trilles.

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

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

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

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

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

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

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

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

Baroque Music for Guitar #4 : Silvius Leopold Weiss - Prélude de la suite 4, Fantasia, Ciacona, Tombeau Logy, Capricio, Passacaille - **Jean-Philippe Rameau** : Menuet en rondeau, Suite en mi 1724 (Allemande, Courante, Gigue I et II, Le Rappel des Oiseaux, Rigaudons et Double, Musette, Tambourin, La Villageoise.), Menuet, Gavotte et doubles, Le Lardon, Les 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 - **Josè 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 : Inventiones 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 bicornu - Choro Maxixe - Picking à Bastia*, Op. 27 - **Comme des vagues, Île Wrac'h**, Op. 28 - **Suite Bretagne**, Op. 29 : *Rivage - Viviane - Merlin - Les roches du Diable - Le pont de Sein*. - **Deux préludes**, Op. 30 - **Sonate Ida Presti**, Op. 31 - **Deux pièces** Op. 32 : *Interlude, Nocturne - Coffre à jouets* Op. 33 : *Préambule, Avion en papier, Soldat de plomb, Ours en peluche, Voilier, Lune et étoile, Un kayak, On range tout - Danse de la rue Maleyssié* Op. 34 - **Douze tablatures**, Op. 35 : *Coquillage, Interlude, En barque, Malagueña, Petit boogie, Soleares, Burkina Faso, Blues de la cabane, Samba du jardin, Valse des laminaires, Moment musical, Monsieur bourdon butine*.