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# D12 Advanced-Level Sheet music For classical guitar

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Jean-François DELCAMP

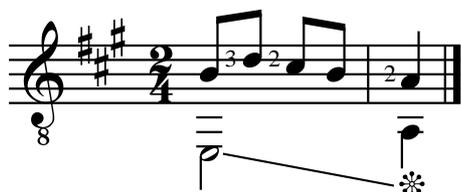
# Symboles / Simboli / Symbols / Símbolos

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.

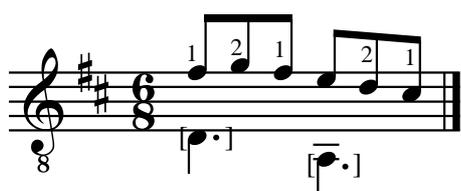
♮ II ♮ V ♮ IX - Frette où le premier doigt fait un barré.  
 ♮ II ♮ V ♮ IX - Tasto che il primo dito preme per fare un barré.  
 ♮ II ♮ V ♮ IX - Fret where the first finger makes a barré.  
 ♮ II ♮ V ♮ IX - Traste donde debe extenderse el dedo primero para formar una cejilla.



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



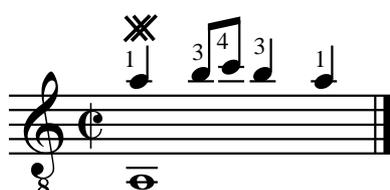
- Les passages difficiles sont encadrés.  
 - I passaggi difficili sono incorniciati.  
 - Difficult passages are highlighted in a box.  
 - Los pasajes más difíciles están enmarcados.



- 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)

## PRELUDE BWV 889

Das Wohltemperierte Klavier 20/II

Adaptation pour guitare de Jean-François Delcamp

The image displays a guitar score for the Prelude BWV 889 by Johann Sebastian Bach. The score is arranged in six systems, each consisting of a treble clef staff and a bass clef staff. The treble staff contains the melodic line with notes and fingerings (1-4). The bass staff contains the bass line with fret numbers (0-4) and fingerings (1-4). Circled numbers 2 through 6 are placed below the bass staff to indicate specific measures or groups of measures. The key signature is one sharp (F#) and the time signature is 2/4.

7 **C VII**

8 *harm.*

9

10 **C VII**

11

12 **C II**

13 **C II**

14 **C II** **C VII**

15

16 **C IX**

17

18

19

20

21

22

23

24

C III

25

C VI

26

*harm.*

27 **CIV**

28

29

30

31

32

# Johann Sebastian BACH (1685-1750)

## PARTITA II BWV 1004 en ré mineur

Adaptation pour guitare de Jean-François Delcamp

⑥ = RE/D

### *Allemanda*

3

5

7

9

11

Musical staff 11: Treble clef, bass key signature, eighth notes with slurs and ties.

13

Musical staff 13: Treble clef, bass key signature, eighth notes with slurs and ties.

15

Musical staff 15: Treble clef, bass key signature, eighth notes with slurs and ties, includes a sixteenth-note triplet.

17

Musical staff 17: Treble clef, bass key signature, eighth notes with slurs and ties.

19

Musical staff 19: Treble clef, bass key signature, eighth notes with slurs and ties, includes a sixteenth-note triplet.

21

Musical staff 21: Treble clef, bass key signature, eighth notes with slurs and ties.

22

Musical staff 22: Treble clef, bass key signature, eighth notes, triplets, slurs.

24

Musical staff 24: Treble clef, bass key signature, eighth notes, slurs.

26

Musical staff 26: Treble clef, bass key signature, eighth notes, slurs.

28

Musical staff 28: Treble clef, bass key signature, eighth notes, slurs.

30

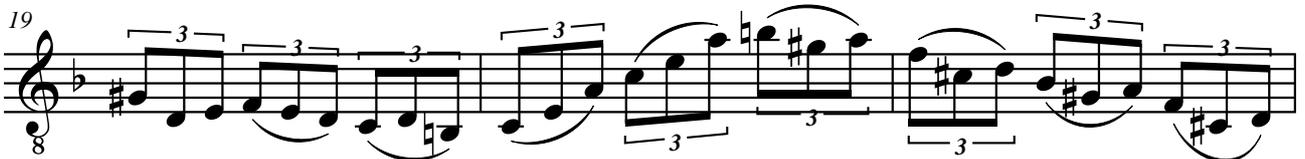
Musical staff 30: Treble clef, bass key signature, eighth notes, slurs.

32

Musical staff 32: Treble clef, bass key signature, eighth notes, slurs, repeat sign.

*Corrente*

Musical staff *Corrente*: Bass clef, 2/4 time signature, eighth notes, triplets.



26

30

34

38

42

46

49

8

### Sarabanda

53

8

3

8

6

8

9

8

13

8

16

19

22

23

26

*Giga*

1





15

Musical staff 15: Treble clef, bass clef, 8va. Melody: quarter notes G4, A4, B4, C5, B4, A4, G4. Bass: quarter notes G3, A3, B3, C4, B3, A3, G3. A slur covers the first six notes of both staves.

16

Musical staff 16: Treble clef, bass clef, 8va. Melody: quarter notes G4, A4, B4, C5, B4, A4, G4. Bass: quarter notes G3, A3, B3, C4, B3, A3, G3. A slur covers the first six notes of both staves.

17

Musical staff 17: Treble clef, bass clef, 8va. Melody: quarter notes G4, A4, B4, C5, B4, A4, G4. Bass: quarter notes G3, A3, B3, C4, B3, A3, G3. A slur covers the first six notes of both staves.

18

Musical staff 18: Treble clef, bass clef, 8va. Melody: quarter notes G4, A4, B4, C5, B4, A4, G4. Bass: quarter notes G3, A3, B3, C4, B3, A3, G3. A slur covers the first six notes of both staves.

19

Musical staff 19: Treble clef, bass clef, 8va. Melody: quarter notes G4, A4, B4, C5, B4, A4, G4. Bass: quarter notes G3, A3, B3, C4, B3, A3, G3. A slur covers the first six notes of both staves.

20

Musical staff 20: Treble clef, bass clef, 8va. Melody: quarter notes G4, A4, B4, C5, B4, A4, G4. Bass: quarter notes G3, A3, B3, C4, B3, A3, G3. A slur covers the first six notes of both staves.



28

29

30

31

32

33

34

35

36

37

38

39

*Ciaccona*

40

2

7

11

14

18

22

26

29

32

36

38

40



Musical notation for measures 40-42. The music is in G minor (one flat) and 3/8 time. It features a continuous eighth-note pattern with various accidentals (sharps and naturals) and slurs.

43



Musical notation for measures 43-45. The music continues with eighth-note patterns, including a prominent slur over measures 44 and 45.

46



Musical notation for measures 46-48. The music features a long slur spanning across measures 46, 47, and 48.

49



Musical notation for measures 49-51. The music continues with eighth-note patterns and slurs.

52



Musical notation for measures 52-54. The music features eighth-note patterns with slurs.

55



Musical notation for measures 55-57. The music includes eighth-note patterns, slurs, and rests.

59

61

64

66

67

68

70

71

72

73

74

75

77



Musical notation for measures 77-79. The music is in G minor (one flat) and 3/4 time. It features a complex rhythmic pattern with eighth and sixteenth notes, including slurs and ties.

80



Musical notation for measures 80-81. The music continues with eighth and sixteenth notes, featuring slurs and ties.

82



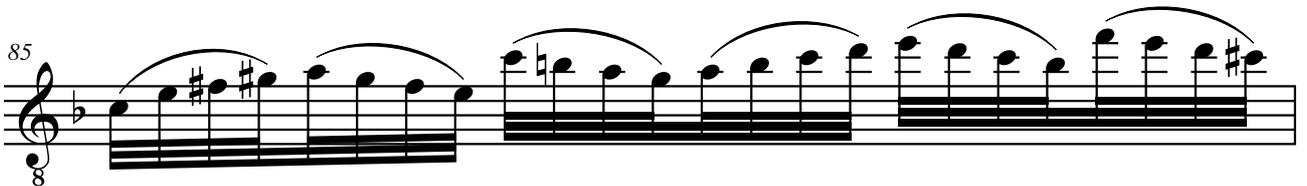
Musical notation for measures 82-83. The music continues with eighth and sixteenth notes, featuring slurs and ties.

84



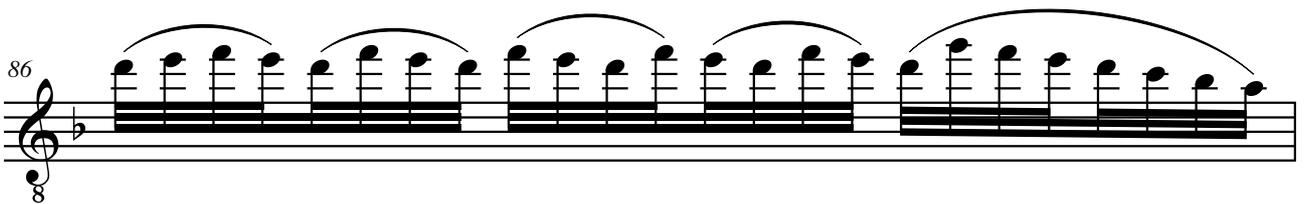
Musical notation for measures 84-85. The music continues with eighth and sixteenth notes, featuring slurs and ties.

85



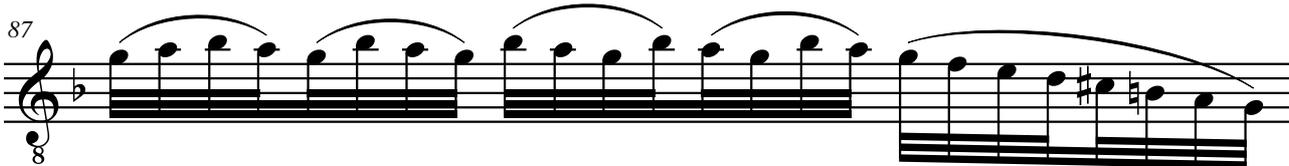
Musical notation for measures 85-86. The music continues with eighth and sixteenth notes, featuring slurs and ties.

86



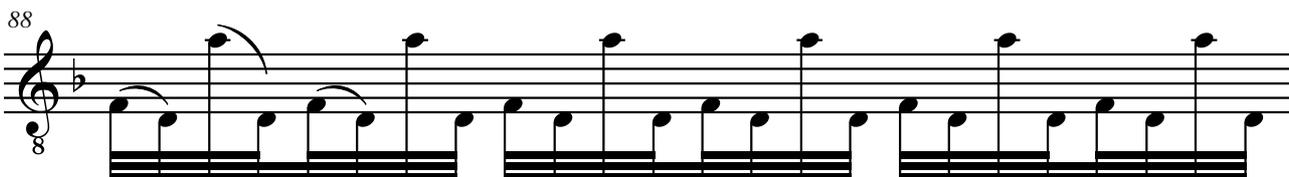
Musical notation for measures 86-87. The music continues with eighth and sixteenth notes, featuring slurs and ties.

87



Musical notation for measure 87, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of eighth notes with slurs, followed by a descending sequence of notes including a sharp sign.

88



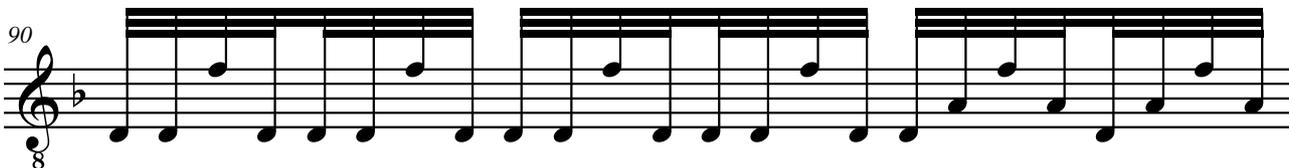
Musical notation for measure 88, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of eighth notes with slurs.

89



Musical notation for measure 89, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of eighth notes with slurs, followed by a descending sequence of notes including a sharp sign.

90



Musical notation for measure 90, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of eighth notes with slurs.

91



Musical notation for measure 91, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of eighth notes with slurs, followed by a descending sequence of notes including a sharp sign.

92



Musical notation for measure 92, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of eighth notes with slurs.

93



Musical notation for measure 93, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation includes a series of eighth notes and rests, with a sharp sign (#) indicating a specific note.

94



Musical notation for measure 94, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation includes a series of eighth notes and rests.

95



Musical notation for measure 95, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation includes a series of eighth notes and rests, with a sharp sign (#) indicating a specific note.

96



Musical notation for measure 96, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation includes a series of eighth notes and rests.

97



Musical notation for measure 97, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation includes a series of eighth notes and rests, with a sharp sign (#) indicating a specific note.

98

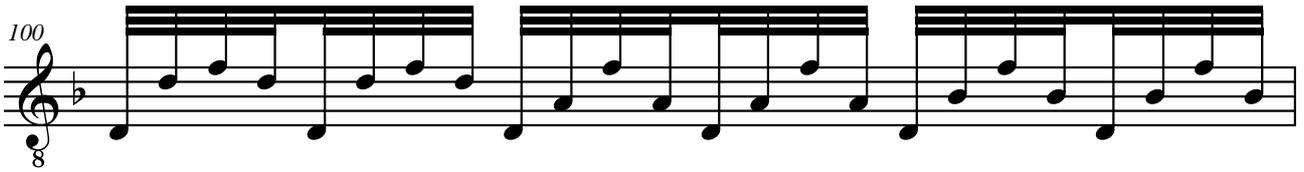


Musical notation for measure 98, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation includes a series of eighth notes and rests, with a sharp sign (#) indicating a specific note.

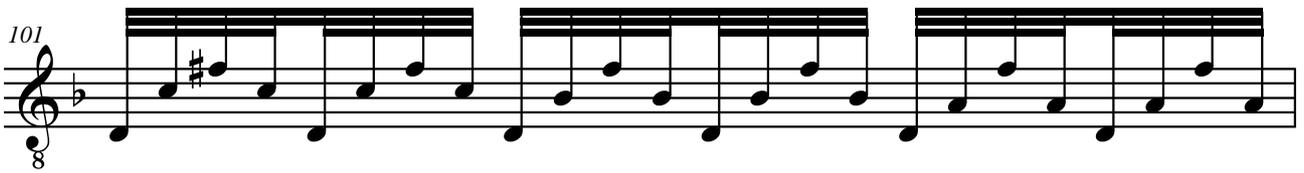
99



100



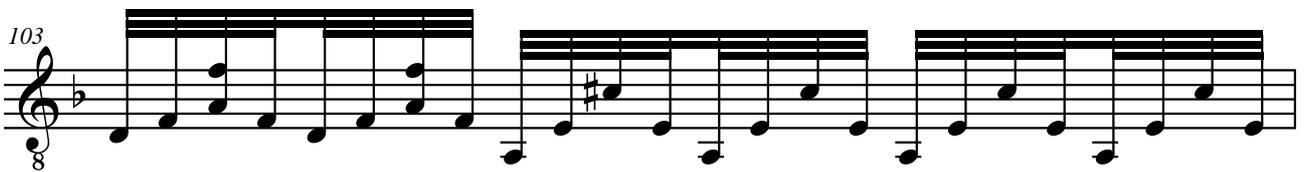
101



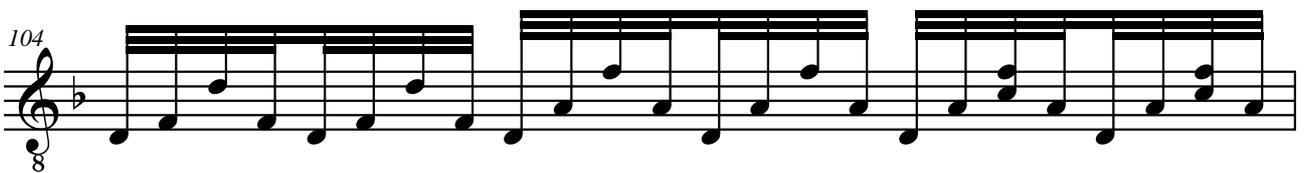
102



103



104

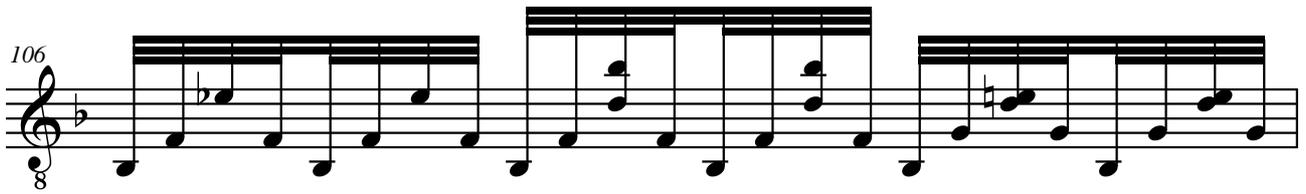


105



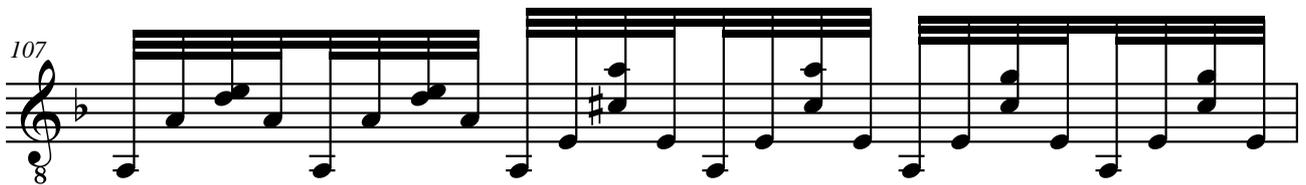
Musical notation for measure 105, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation consists of a single melodic line with eighth notes and a bass line with eighth notes. The measure is divided into three groups of notes.

106



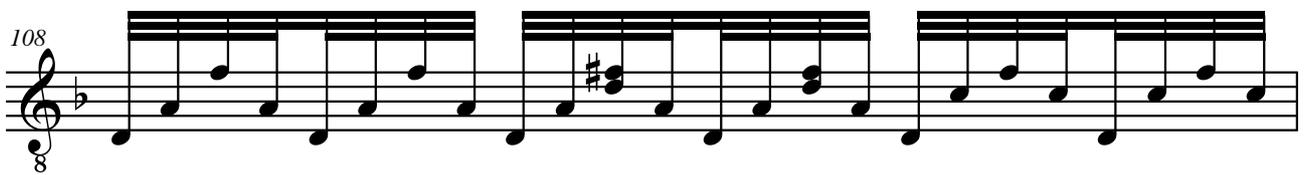
Musical notation for measure 106, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation consists of a single melodic line with eighth notes and a bass line with eighth notes. The measure is divided into three groups of notes.

107



Musical notation for measure 107, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation consists of a single melodic line with eighth notes and a bass line with eighth notes. The measure is divided into three groups of notes.

108



Musical notation for measure 108, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation consists of a single melodic line with eighth notes and a bass line with eighth notes. The measure is divided into three groups of notes.

109



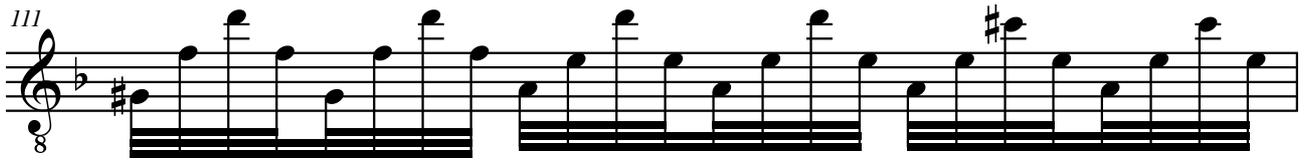
Musical notation for measure 109, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation consists of a single melodic line with eighth notes and a bass line with eighth notes. The measure is divided into three groups of notes.

110



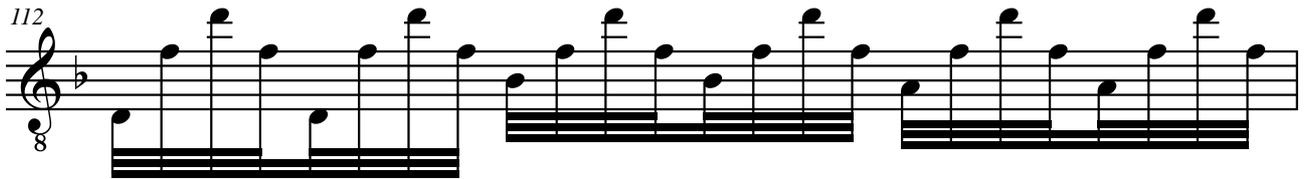
Musical notation for measure 110, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation consists of a single melodic line with eighth notes and a bass line with eighth notes. The measure is divided into three groups of notes.

111



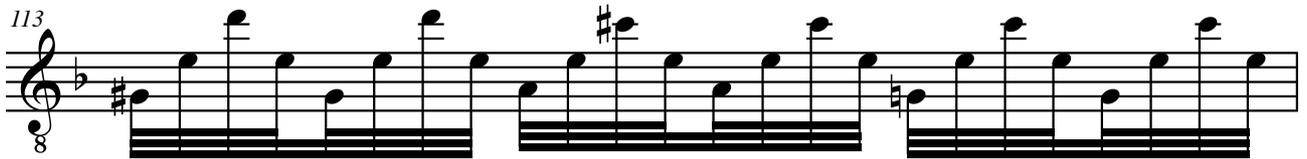
Musical notation for measure 111, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth notes, with a sharp sign above the final note of the measure.

112



Musical notation for measure 112, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth notes.

113



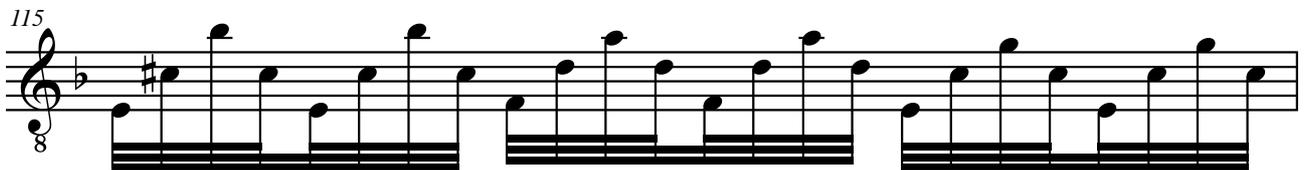
Musical notation for measure 113, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth notes, with a sharp sign above the second note of the measure.

114



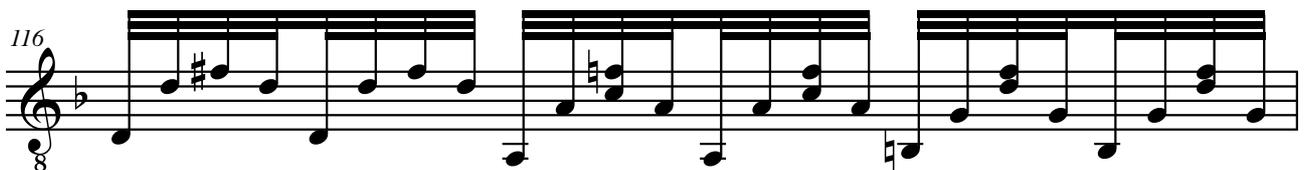
Musical notation for measure 114, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth notes, with a sharp sign above the second note of the measure.

115



Musical notation for measure 115, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth notes, with a sharp sign above the second note of the measure.

116



Musical notation for measure 116, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth notes, with a sharp sign above the second note of the measure.

117



Musical notation for measure 117, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The measure contains a series of eighth notes and sixteenth notes, with a fermata over the final note.

118



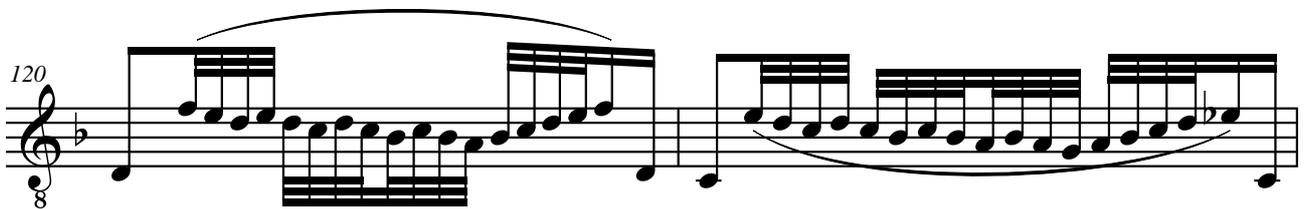
Musical notation for measure 118, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The measure contains a series of eighth notes and sixteenth notes, with a fermata over the final note.

119



Musical notation for measure 119, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The measure contains a series of eighth notes and sixteenth notes, with a sharp sign (#) indicating a change in pitch.

120



Musical notation for measure 120, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The measure contains a series of eighth notes and sixteenth notes, with a fermata over the final note.

122



Musical notation for measure 122, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The measure contains a series of eighth notes and sixteenth notes, with a fermata over the final note.

124



Musical notation for measure 124, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The measure contains a series of eighth notes and sixteenth notes, with a fermata over the final note.

129 *tr*

135

140

145

150

153

156

159

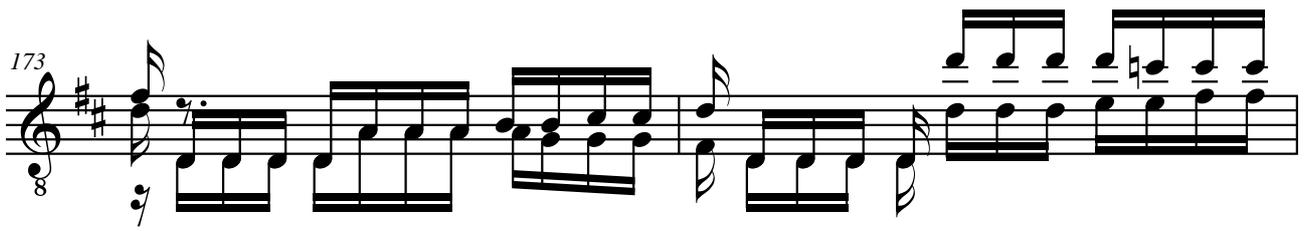
162

165

168

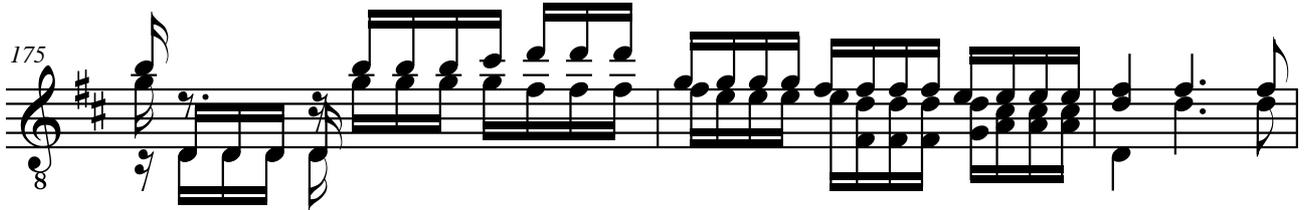
171

173



Musical notation for measures 173-174. The system consists of a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). Measure 173 features a melodic line in the treble staff with eighth and sixteenth notes, and a bass line with eighth notes. Measure 174 continues the melodic line with sixteenth-note runs in the treble and eighth notes in the bass.

175



Musical notation for measures 175-176. Measure 175 shows a treble staff with a melodic line and a bass staff with eighth notes. Measure 176 features a treble staff with sixteenth-note runs and a bass staff with eighth notes.

178



Musical notation for measures 178-179. Measure 178 has a treble staff with a melodic line and a bass staff with eighth notes. Measure 179 continues the melodic line with eighth notes in the treble and eighth notes in the bass.

183



Musical notation for measures 183-184. Measure 183 features a treble staff with a melodic line and a bass staff with eighth notes. Measure 184 shows a treble staff with a melodic line and a bass staff with eighth notes.

188



Musical notation for measures 188-189. Measure 188 has a treble staff with a melodic line and a bass staff with eighth notes. Measure 189 continues the melodic line with eighth notes in the treble and eighth notes in the bass.

194



Musical notation for measures 194-195. Measure 194 features a treble staff with a melodic line and a bass staff with eighth notes. Measure 195 shows a treble staff with a melodic line and a bass staff with eighth notes.

200

203

205

207

212

215

218



Musical notation for measures 218-220. The music is in treble clef with a key signature of one flat (B-flat). It features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. Slurs are used to group notes across measures.

221



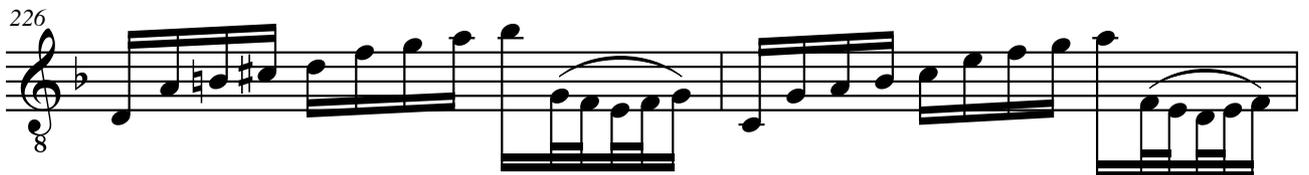
Musical notation for measures 221-223. The music continues with similar rhythmic complexity, including slurs and various note values.

224



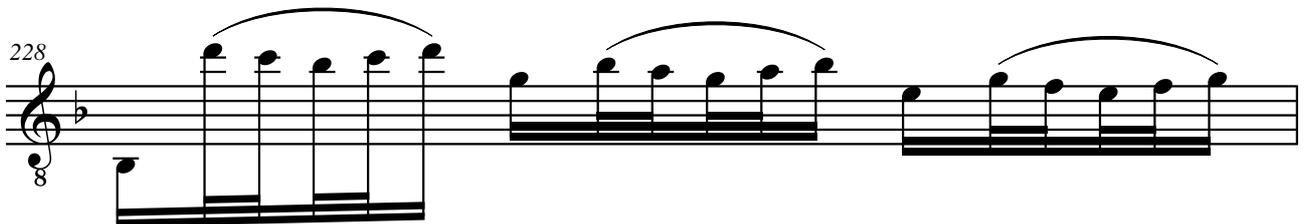
Musical notation for measures 224-225. The notation shows a continuation of the intricate rhythmic patterns with slurs.

226



Musical notation for measures 226-227. The music features a mix of eighth and sixteenth notes with slurs.

228



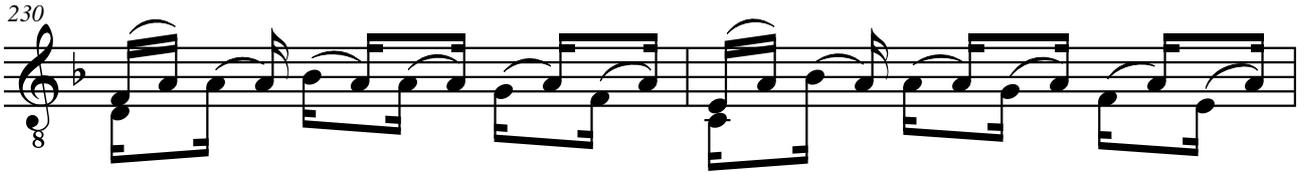
Musical notation for measures 228-230. This section is characterized by long, horizontal slurs over groups of notes, indicating a sustained or legato texture.

229



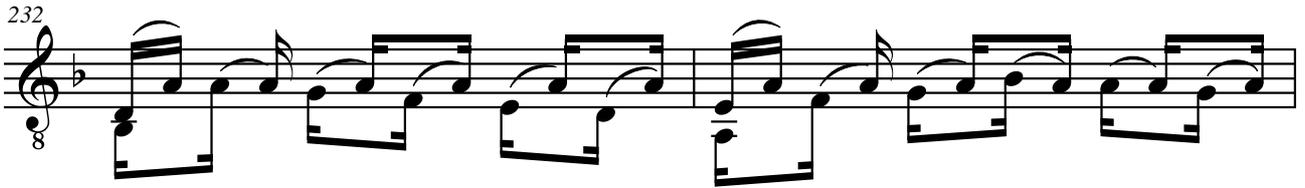
Musical notation for measures 229-231. The notation includes slurs and a key signature change to two flats (B-flat and E-flat) in the final measure.

230



Musical notation for measures 230-231. The system consists of a treble clef, a bass clef, and a common time signature 'C'. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with eighth and sixteenth notes, including slurs and ties.

232



Musical notation for measures 232-233. The system consists of a treble clef, a bass clef, and a common time signature 'C'. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with eighth and sixteenth notes, including slurs and ties.

234



Musical notation for measures 234-235. The system consists of a treble clef, a bass clef, and a common time signature 'C'. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with eighth and sixteenth notes, including slurs and ties.

236



Musical notation for measures 236-237. The system consists of a treble clef, a bass clef, and a common time signature 'C'. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with eighth and sixteenth notes, including slurs and ties.

238



Musical notation for measures 238-239. The system consists of a treble clef, a bass clef, and a common time signature 'C'. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with eighth and sixteenth notes, including slurs and ties.

240



Musical notation for measures 240-241. The system consists of a treble clef, a bass clef, and a common time signature 'C'. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with eighth and sixteenth notes, including slurs and ties.

242

244

246

248

250

254

# Jean-Philippe RAMEAU (1683-1764)

## PIECES DE CLAVECIN

(Paris 1724)

Révision pour guitare de Jean-François Delcamp

### Allemande

⑥ = RE

⑥ = RE

C II

aim 141

3232

am 04

2030

⑤

2131

212

aim 040

aim 141

mair 0404

mair 1010

3131

p i XII

p i XII

aimp 0101

⑤

⑤

②

1020

aimp 0101

2131

2131

aimp 0202

313

202

⑤

313

3

4

2

2131

p i XII

⑤

②

1020

aimp 0101

2131

211

4242

XIX

⑤ paim 1010

⑤

2030 2121 102 102 aimp 0202 2121

203 ④ aim 020

212 212

mair 1010 1020 2131 aimp 0404 aim 343

⑤ ⑥

aim 343 4242 2121 aimp 0404 C II

202 212 202

212 212 2030 aimp 0404

⑤ ⑤ aimp 0101

XIX

paim  
1010

*Courante*

⑥ = MI

aimp  
0202

2030

3131

maim  
4040

maim  
2020

aimp  
0404

aimp  
0101

0203

10201030

3131

0101

maim  
1010

maim  
1010

aimp  
0101

1

2

2

paim  
4242

aimp  
0202

C II

12

aimp  
0101

4242

aimp  
0404

20  
10

aimp  
0101

1213

C II

4242

ainp 1414 1312 4232 aimp 0404 aimp 0404 1 C IV aimp 0404

2 aimp 0404

0203 2131 maim 4040 2030

ainp 0404 C II aimp 0404 aimp 0404 2121

*Gigue en rondeau*

C VII aimp 1313

ainp 1414 1 2







C VII

C II

1

2131 aim 141

C II

aimp 0404

C IV

C II

C I

C II

C II

C II

C I

3131

3121

C IV

C II

C II

4141

3131

C IV

C I

2

# Le rappel des oiseaux

*aim* 010 *m* *aim* 010 *m a i* *aim* 010 *m a i a m a i* *aim* 040 *m a i*  
*p* *p* *p a p* *p m p* *i p p p*  
*aim* 040 *aim* 040 *pmi* 404 *pmi* 404 *pmi* 404 *pmi* 404  
*p* *pmi* 303 *pmi* 303 *pmi* 303  
*pmi* 404 *mai* 404 *mai* 404 *mai* 404 **CV**  
**CVII** **CII**  
**CII** **CII** **CII**  
 2131

5  
6  
Reprise

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

aim 1410

C II

3  
4

404 404 202 404 202 404

aim 030

202 202 202 202

aimp 0404

404 404 404 404

aim 030

202 202 202 202 202 202

aimp 0404

1. aim 141

aim 141

2.

aim 141

*1er Rigaudon*

1 3 4 3 1 3 4 1 1 1

2

aimp 0404

3 4 3 4 1 3 4 1 1 1

2

aimp 0404

2131

3 2

Reprise

1 1

4 2 2 2 4 2 2 2 4

aimp 0202

3131

2 2 4 2 4 2 4 2 2 4

2 4

**2ème Rigaudon**

**Reprise**

**petite Reprise**

## Double du 2ème Rigaudon

First system of musical notation for 'Double du 2ème Rigaudon'. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/8 time signature. The melody is written on a single staff with various rhythmic values and fingerings. Below the staff, there are several pairs of horizontal lines representing chords, with some numbers (1, 2) indicating fingerings.

Second system of musical notation for 'Double du 2ème Rigaudon'. It continues the melody from the first system. It includes a trill marked '3131' above the final measure. Chordal accompaniment is shown below the staff with fingerings.

### Reprise

Section titled 'Reprise'. It begins with a repeat sign. The notation includes a 'C II' marking above the staff. The melody and chordal accompaniment are shown with fingerings.

Section of musical notation following the 'Reprise'. It features a 'C II' marking above the staff and an 'aimp 0404' marking above the final measure. The notation includes a treble clef, a key signature of three sharps, and a 4/8 time signature.

### petite Reprise

Section titled 'petite Reprise'. It starts with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The notation includes a 'C IV' marking above the staff. The melody and chordal accompaniment are shown with fingerings.

Final system of musical notation for the piece. It includes two 'C IV' markings above the staff and an 'aimp 1414' marking above the final measure. The notation includes a treble clef, a key signature of three sharps, and a 4/8 time signature.

# Musette en rondeau

C II  
Tendrement

④ = DO#

424242 030303 4242 424242

030303 4242 Fine 1 C IX

C IV 2121 30 3131 ① 414141 ③

2 414 4242 2121 43 414 4242 0101 0101

313131 D.C. 3 3 3



**CII**  
*aimp*  
 2424

2ème Reprise

3030 2131 2020 3131

3030

3ème Reprise

2121 2131 2131 2131

2131 2030 2131 2030 2030 2131 2030

② ③ ③ ④

*La villageoise*

This musical score consists of six staves of music in G major (one sharp). The notation includes various ornaments and fingerings:

- Staff 1:** Features ornaments labeled "aimp 0303", "aim 030", and "C II 2131". Fingerings include 1, 2, 3, 4, and 0.
- Staff 2:** Features ornaments labeled "3131", "C IV", "mair 2020", "aimp 0202", and "aimp 0303". Fingerings include 2, 4, 1, 2, 4, 3, 2, 3, 3, 1, 4, 2, 1.
- Staff 3:** Labeled "2ème Reprise" with a repeat sign. Features an ornament "aim 141" and fingerings 3, 2, 3, 2, 2, 3, 1, 3, 2. A circled 5 is below the staff.
- Staff 4:** Features ornaments "aim 141" and fingerings 2, 3, 2, 2, 1, 2, 3, 2, 1, 3, 2, 1. A circled 5 is below the staff.
- Staff 5:** Features ornaments "aim 141" and fingerings 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. A circled 5 is below the staff.
- Staff 6:** Features ornaments "aim 141" and fingerings 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. A circled 5 is below the staff.

aimp 0303 20

aimp 0303

C IV C II C II maim 2020

C IV C II C II

C II aimp 242 maim 4141 aimp 1414 C II

aimp 2424 aimp 0202 aim 141

aimp 0404

CI<sup>7</sup> CI<sup>7</sup> aim 1410

aimp 0101 aim 141

0404 CI<sup>7</sup> CI<sup>7</sup>

aim 020 aimp 0202 aimp 0404 aimp 0404

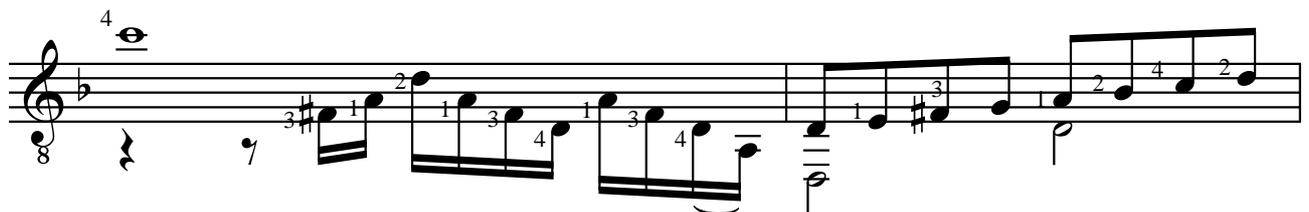
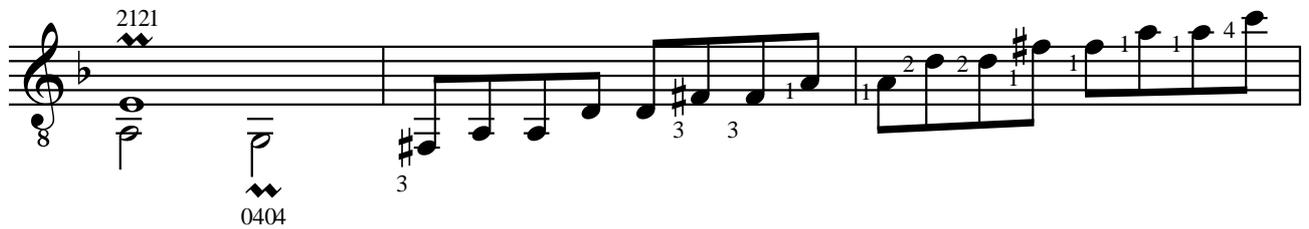
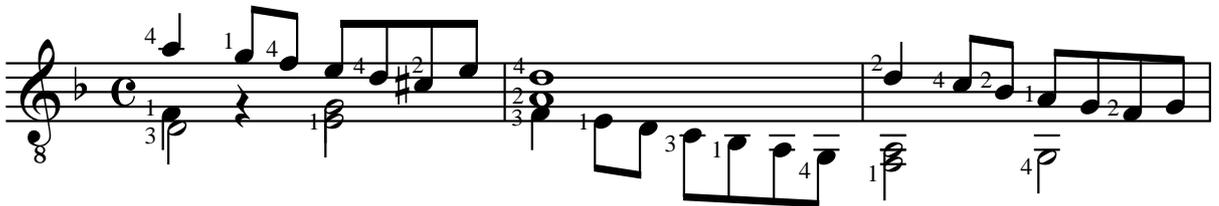
# Jean-Philippe RAMEAU (1683-1764)

## LES CYCLOPES

Rondeau  
de "Pièces de clavecin" (Paris 1724)

Adaptation pour guitare de Jean-François Delcamp

⑥ =RE



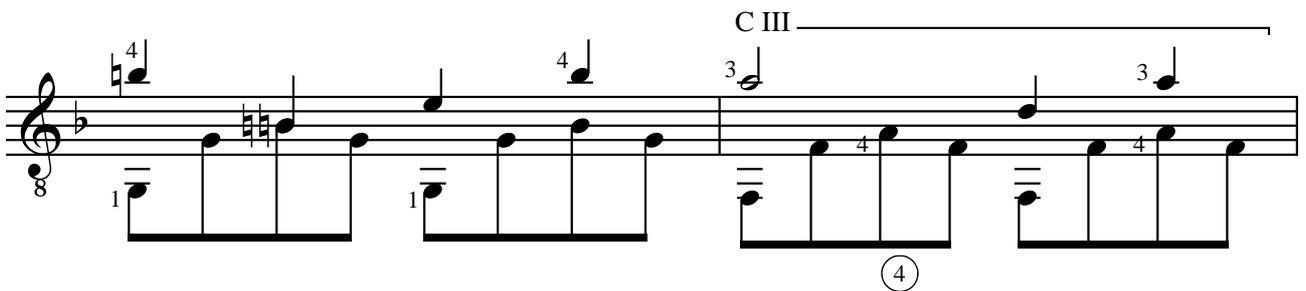
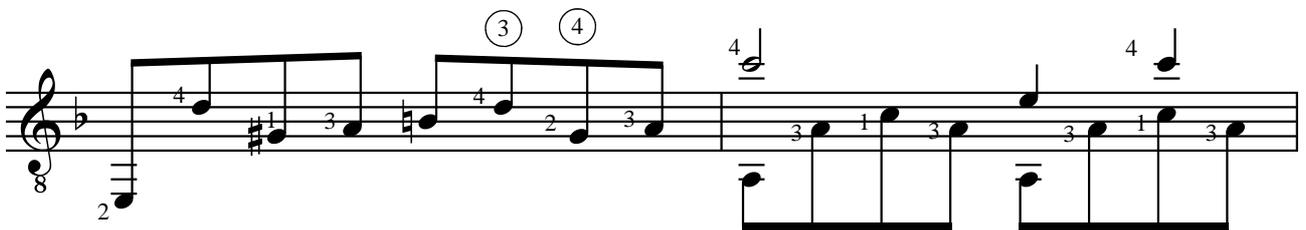
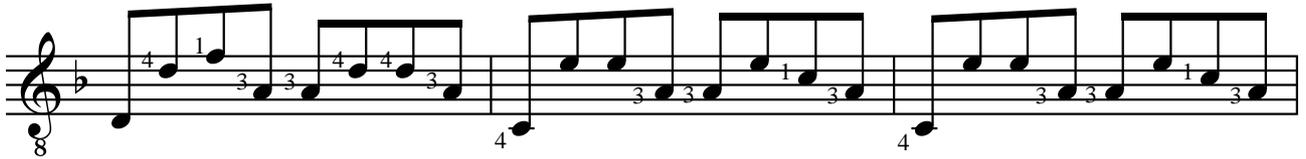
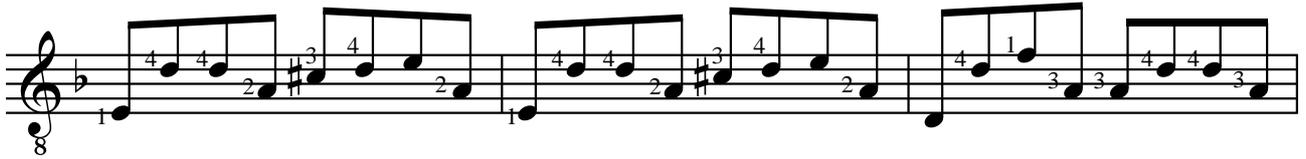


This musical score is for Jean-Philippe Rameau's *Pièces de Clavecin*. It consists of six systems, each with a treble clef staff and a bass clef staff. The music is written in a minor key with a key signature of one flat. Fingerings are indicated by numbers 1-5 in circles. Ornaments are marked with a double-headed arrow and a number (e.g., 141, 424, 1010, 1414, 313). Figured bass notation is used in the bass staves, with figures such as 141, 1414, 313, and 1010. Chordal figures are labeled C II, C III, and C V. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

The image displays a musical score for a piece by Jean-Philippe Rameau, specifically from his *Pièces de Clavecin*. The score is written for a single melodic line, likely the right hand, on a treble clef staff. The key signature is one flat (B-flat major or D minor), and the time signature is 8/8. The score is divided into six systems, each containing a single staff of music. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and articulation marks such as slurs and accents. Fingering is indicated by numbers 1-4 and 0 (for natural). Specific fingering patterns are highlighted with circled numbers: (2), (4), and (5). The score is annotated with several chordal or fingering patterns: C II, C III, and C V. The C III pattern is associated with the numbers 313 and 424. The C V pattern is associated with the numbers 1010 and 1. The C II pattern is repeated multiple times throughout the score. The overall style is characteristic of the French Baroque keyboard repertoire, emphasizing clarity and rhythmic precision.







CI —

CI —

0404

XII

②

C II —

4040

⑤

⑥

4040

2

# Wolfgang Amadeus MOZART (1756-1791)

## DIVERTIMENTO n°4 KV 229

Original : trio pour clarinette et deux cors de basset.

Adaptation pour guitare de Jean-François Delcamp

⑥ =RE

**Allegro**

The image shows a musical score for guitar, consisting of four systems of music. Each system has a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The first system starts at measure 6 and includes a dynamic marking of *f* (forte). The second system starts at measure 5 and includes a dynamic marking of *p* (piano). The third system starts at measure 10 and includes a dynamic marking of *f*. The fourth system starts at measure 14 and includes a dynamic marking of *p*. The score features various musical notations including eighth notes, quarter notes, and chords, with some notes marked with fingerings (1, 2, 3, 4, 0) and circled measure numbers (6, 10, 14). There are also some circled numbers (1, 3, 4) above notes in the third system.

18

22

*cresc.* *sfz* *p* *sfz* *p*

26

*f*

30

35

40

43

8

*f*

Musical notation for measures 43-46. The system consists of a treble clef staff and an 8-measure bass clef staff. The key signature is two sharps (F# and C#). The music features a melodic line in the treble and a rhythmic accompaniment in the bass. A dynamic marking of *f* (forte) is present at the end of the system.

47

8

*p*

Musical notation for measures 47-51. The system consists of a treble clef staff and an 8-measure bass clef staff. The key signature is two sharps. A dynamic marking of *p* (piano) is present. A first ending bracket is shown above the treble staff in measure 50, with a '4' above it, indicating a fourth ending.

52

8

Musical notation for measures 52-55. The system consists of a treble clef staff and an 8-measure bass clef staff. The key signature is two sharps. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

56

8

*f*

Musical notation for measures 56-59. The system consists of a treble clef staff and an 8-measure bass clef staff. The key signature is two sharps. A dynamic marking of *f* (forte) is present at the beginning of the system.

60

8

*p*

Musical notation for measures 60-63. The system consists of a treble clef staff and an 8-measure bass clef staff. The key signature is two sharps. A dynamic marking of *p* (piano) is present at the beginning of the system.

64

8

*cresc.*

Musical notation for measures 64-67. The system consists of a treble clef staff and an 8-measure bass clef staff. The key signature is two sharps. A dynamic marking of *cresc.* (crescendo) is present at the end of the system.

68

*sfz p sfz p f*

73

*cresc. sfz*

76

*sfz p*

⑤=SOL **Larghetto**

*p dolce sfz*

3

*sfz p*

5

*p sfz*

7

8

*p* *p* *cresc.*

10

8

*p*

13

8

*tr*

14

8

*tr*

15

8

*tr* *dolce* *rit.*

17

8

*a tempo*

20

8

22

8

*sfz* *p*

24

8

*f* *f*

26

8

*f* *p*

⑤ =LA

### Menuetto

8

*f* *p*

7

8

*f* *f* *f*

13

*p*

18

*cresc.* *f*

**Trio**

23

*p* *cresc.* *mf*

29

*f* *cresc.*

34

*f* *mf* *p*

40

*mf* *p* *cresc.*

47

*p.* *mf*

52

*cresc.* *f* *tr*

**Menuetto da capo**

**Adagio**

*p*

4

*C III*

9

13

*VII*

Rondo  
Allegretto

6

11

16

22

27

*p*

*f*

*p*

*f*

*p* *cresc.*

*f*

32

*p* *f* *p*

38

*f*

44

*p* *f* *p*

49

*fp*

56

*f* *p*

62

*p* *f*

69

8

*p* *f*

Musical notation for measures 69-76. The system consists of a treble clef staff with a key signature of two sharps (F# and C#) and an 8-measure bass clef staff. The music features a complex rhythmic pattern with eighth and sixteenth notes, including slurs and accents. Dynamic markings include piano (*p*) and forte (*f*).

77

8

*p* *f* *f* *p*

Musical notation for measures 77-83. The system consists of a treble clef staff with a key signature of two sharps (F# and C#) and an 8-measure bass clef staff. The music continues with eighth and sixteenth notes, including slurs and accents. Dynamic markings include piano (*p*) and forte (*f*).

84

8

*f* *p* *p cresc.*

Musical notation for measures 84-90. The system consists of a treble clef staff with a key signature of two sharps (F# and C#) and an 8-measure bass clef staff. The music features eighth and sixteenth notes with slurs and accents. Dynamic markings include forte (*f*), piano (*p*), and piano crescendo (*p cresc.*).

91

8

*cresc.*

Musical notation for measures 91-97. The system consists of a treble clef staff with a key signature of two sharps (F# and C#) and an 8-measure bass clef staff. The music features eighth and sixteenth notes with slurs and accents. A dynamic marking of piano crescendo (*cresc.*) is present.

98

8

*f* *f* *p* *f*

Musical notation for measures 98-105. The system consists of a treble clef staff with a key signature of two sharps (F# and C#) and an 8-measure bass clef staff. The music features eighth and sixteenth notes with slurs and accents. Dynamic markings include forte (*f*), piano (*p*), and forte (*f*).

106

8

*p* *f*

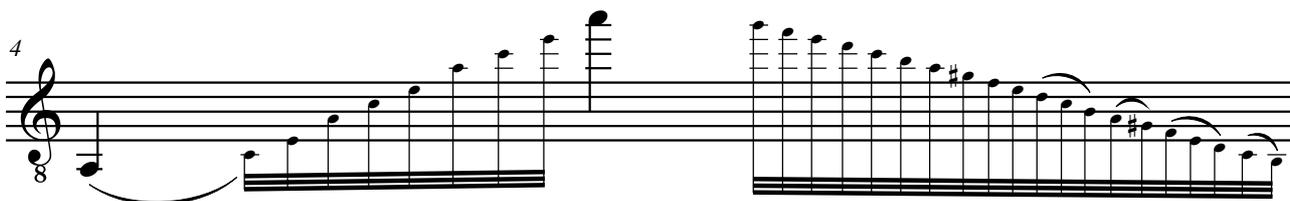
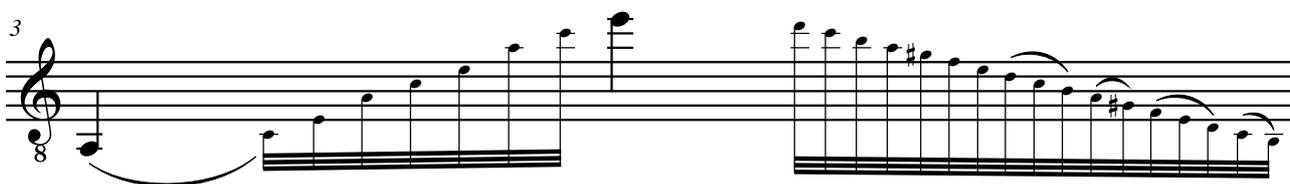
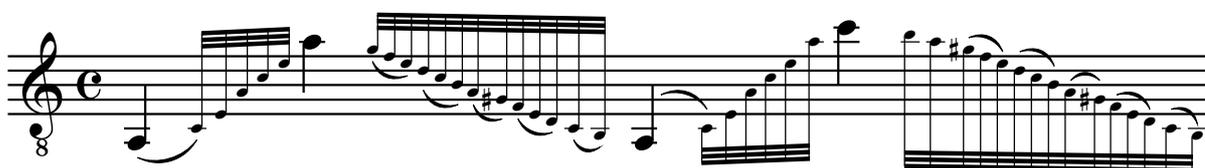
Musical notation for measures 106-112. The system consists of a treble clef staff with a key signature of two sharps (F# and C#) and an 8-measure bass clef staff. The music features eighth and sixteenth notes with slurs and accents. Dynamic markings include piano (*p*) and forte (*f*).

# Niccoló PAGANINI (1782-1839)

## CAPRICE N°5

de "24 caprices pour violon"

Adaptation pour guitare de Jean-François Delcamp





16

18

20

22

24

26

28

30

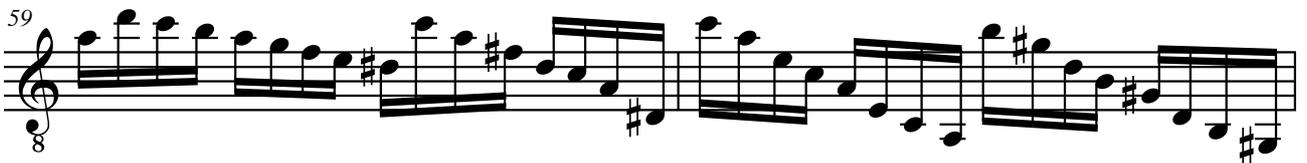
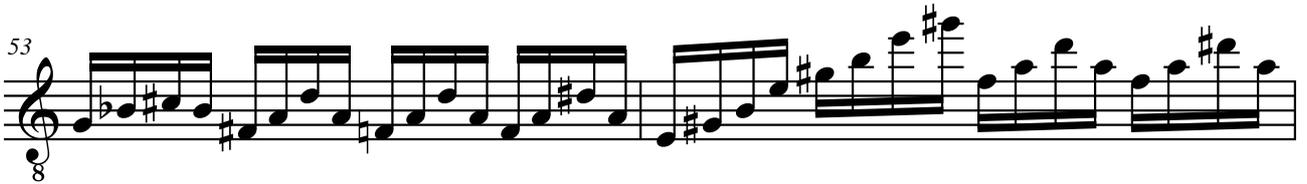
32

34

36

38





62



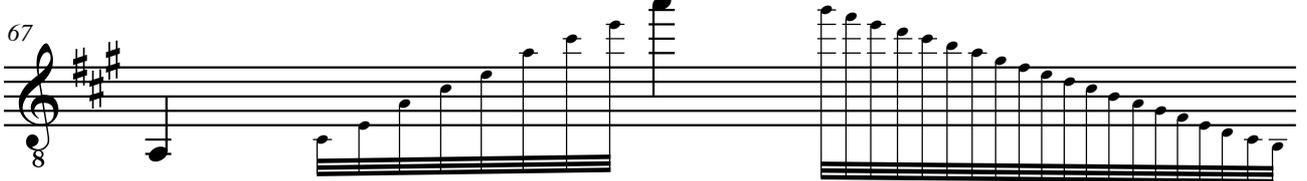
64



66



67



68



69



# Niccolò PAGANINI (1782-1840)

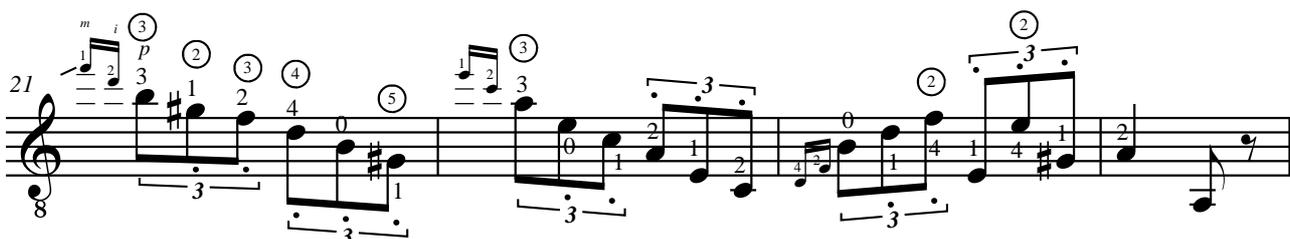
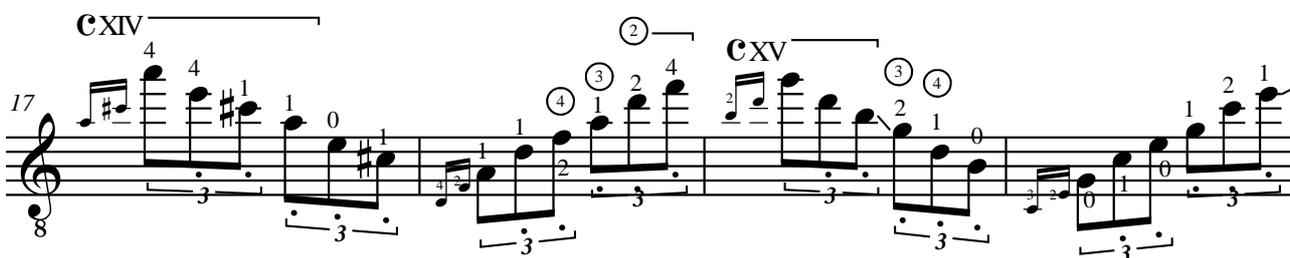
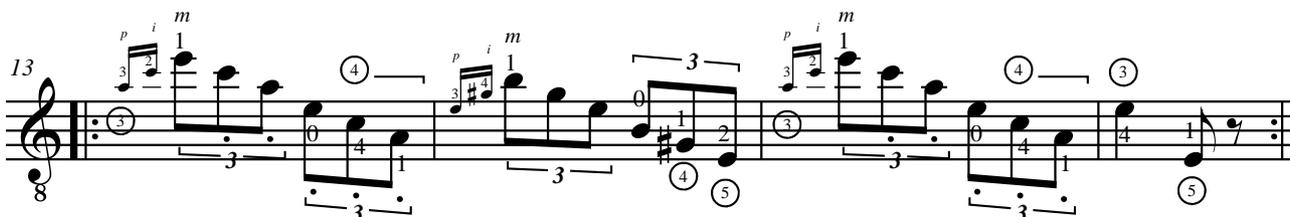
## CAPRICE N°24

de "24 caprices pour violon"

Adaptation pour guitare de Jean-François Delcamp



### Variation I



### Variation II

25



29

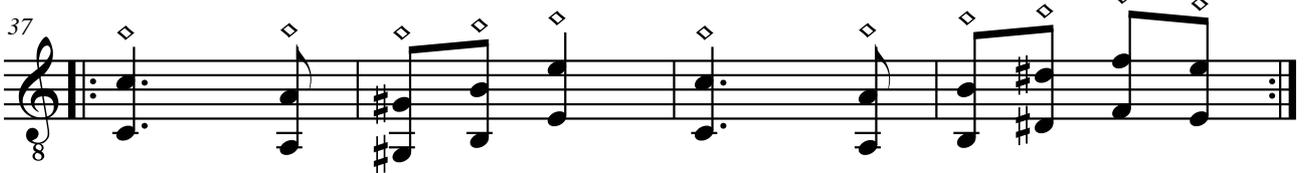


33

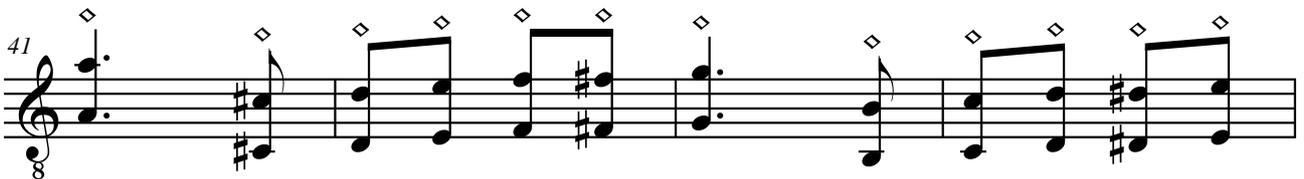


### Variation III

37



41



45



### Variation IV

49

8

53

8

57

8

### Variation V

61

8

65

8

69

8

## Variation VI

73

8

77

8

81

8

## Variation VII

85

8

89

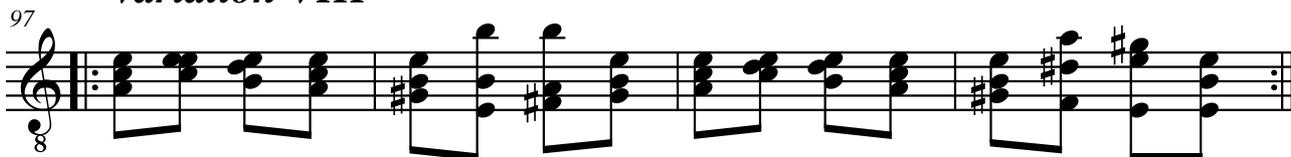
8

93

8

### Variation VIII

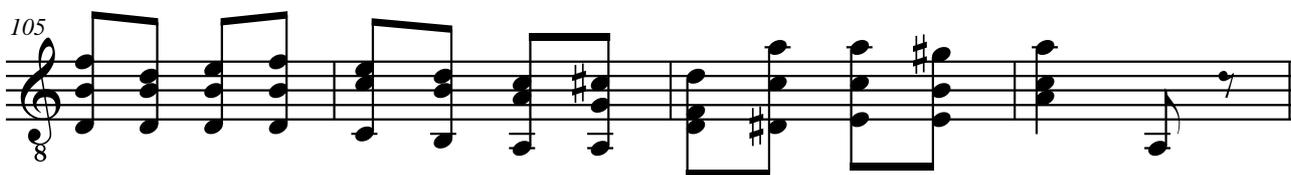
97



101



105



### Variation IX

109



113



117



### Variation X

121

8

125

8

129

8

### Variation XI

133

8

136

8

7

139

8

7

142

*Finale*

145

147

150

153

155

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Johann DUBEZ (1828-1891)

# FANTASIE SUR DES MOTIFS HONGROIS

dédiée à son élève Madame la comtesse Pauline BAUDISSION, née GERSDORFF

*Allegretto.* *ff*

*Cadence.*

*dolce.*

*Andante.* *ff*

D. & C. N° 9174.

D. & C. N° 9174.

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a tempo marking of *Allegretto*. It features a melody with a dynamic marking of *f* and a first ending bracket labeled *1<sup>o</sup>*. The second and third staves continue the piece with complex rhythmic patterns and chords. The fourth staff introduces a dynamic marking of *ff* and the instruction *con fuoco*. The fifth and sixth staves show further development of the melodic and harmonic material. The seventh staff concludes with a dynamic marking of *p*. The eighth staff is a final line of music, ending with a double bar line.

D. & C. N° 9174.

6

*Vivace.*

*p*

*ff*

*ff*

*p*

*ritardando.*

*Allegretto.*

*f*

D. & C. N° 9174.

The musical score is written for a single melodic line on a grand staff. It begins in G major (one sharp) and 2/4 time. The first seven staves are characterized by a driving, rhythmic pattern of sixteenth notes and sixteenth rests, frequently beamed in groups of six. The eighth staff introduces triplets and dynamic markings: *p* (piano), *ad libitum.*, and *ff* (fortissimo). The piece concludes with a final cadence.

D. & C. N° 9174.

*Tempo di Marcia.*

*Allegro.*

D. & C. N° 9174.

The image displays a musical score for guitar, consisting of ten staves of music. The notation is highly detailed, featuring a variety of rhythmic patterns, slurs, and articulation marks. A trill (tr) is indicated in the first staff. The music is written in a key signature of one sharp (F#) and a 6/8 time signature. The score includes several triplet markings (3) and a section marked "ad lib." (ad libitum) in the eighth staff. The final staff concludes with a 6/8 time signature and a double bar line. The overall style is characteristic of a classical guitar fantasia, emphasizing technical virtuosity and melodic development.

R125

10

*Allegretto.*

*p* *ben marcato il canto.*

*Tempo 1<sup>mo</sup>*

*p* *leggierissimo.*

D. & C. N<sup>o</sup> 9174.

plus facile.

ff con fuoco.

plus facile.

p con tutta la forza.

ff

D. & C. N° 8174.

# Enrique GRANADOS (1867-1916)

## DANZA ESPAÑOLA N°9 opus 37

Romántica (mazurka)

Adaptation pour guitare de Jean-François Delcamp

### Molto allegro brillante

⑥ =RE

7

13

*f*

*pesante*

*rall.*

18  $\text{C II}$

8

*maestoso* *poco rall.*

25 *a tempo*  $\text{C V}$   $\text{C V}$

8

31

8

37

8

42  $\text{C II}$

8

48  $\text{C II}$   $\text{C II}$

8



78

*menof*

*poco a poco dim.*

*p*

C VII

82

*p*

C VII

C II

87

C VII

C II

92

C II

96

C VII

C II

99

C II

103

106

109

113

116

119

123 **Tempo I** **C V**

130

136 **C II**

*pesante rall. maestoso*

141

*poco rall.*

147 *a tempo* **C V**

153

159

pesante

164

rall.

169

leggiere

173

178

arm. octavados

183

poco rit.

meno

con espressione



210  $\text{C II}$

213  $\text{C II}$

216  $\text{C II}$

*pp*

220 **Vivo**  $\text{C V}$

*f*

227  $\text{C IV}$

233  $\text{C VII}$

*sempre f*

*fff*

*fff*

# Albert ROUSSEL (1869-1937)

## SEGOVIA opus 29

à Andrés Segovia

**GUITARE**

**Allegro non troppo**  
C.II C.II

**Poco rit.**  
C.II a Tempo C.II

C.II C.IX Arm.12 C.IX

**Poco rit.**  
C.VII a Tempo C.V C.II

C.I C.VI *a m*

**Stentando**  
C.I C.III a Tempo

C.II C.V C.VIII

**Allegretto**  
C.II C.I C.I

*étouffé*  
C.II C.III C.IV C.III C.VII



# Isaac ALBENIZ (1860-1909)

## CATALUÑA

Curranda

n°2 de la Suite espagnole opus 47

Adaptation pour guitare de Jean-François Delcamp

**Allegro**

⑤ = SOL

⑥ = RE

⑤ VII

*f* *p* *p*

6

11

16

*p*

21 **C III** **C III** **C III** **C III**

8 *p*

26

8 *p*

30 **C III** **C VIII** **C III**

8 *f*

33 **C II** **C III** **C VIII** **C III**

8

36 **C V**

8

39 **C III** **C IV** **C I** **C III**

8 *p*

43

*p*

C V C III C IV C I C III

47

*p sempre i p*

49

*i p*

51

*i p*

C II C III

54

*i p*

56

*i p*

4 5 6

59 *p*

63 *f*

67

71 *p*

75 *cresc.* *cresc.*

78 *f*

# Isaac ALBENIZ (1860-1909)

## ARAGON

Fantasia

n°6 de la Suite espagnole opus 47

Adaptation pour guitare de Jean-François Delcamp

**Allegro**

The musical score is written for guitar and consists of six systems of music. Each system includes a treble clef staff with a 3/8 time signature and a bass clef staff. The music is characterized by intricate rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *p* (piano) to *ff* (fortissimo). Articulations include accents and breath marks. Fingerings are indicated by numbers 1-4. Chord diagrams are shown above the staff at measures 1, 5, 18, and 23. The score includes various performance instructions such as *poco rf*, *poco cresc.*, *pp*, *cresc.*, *mf*, *con brio*, and *ff*. Measure numbers 7, 13, 18, and 23 are clearly marked at the beginning of their respective systems.

27

*pp*

31

*p*

35

*piu f*  
*cresc.*

40

*ff*  
*ben marcato*

46

*sempre piu ff*

52

*marcato*  
*f*

58 **C X** **C X**

*ff*

64 **C VIII** **C VIII**

68 **C III** **C III**

72 **C I** **Tempo I** **C X**

77 **C III** **C III**

*dim.* *dim. sempre*

82 **COPLA** ②

*dim. e rit. molto* *ben cantato*



119

C III C VI C V C XIII C IV C III

ben marcato *f*

124

C XI C II C I

*f* *ff* *dim.*

127

C III C I

*legato* *sotto voce*

132

C III C VI C III

*cresc.* *cresc.* *ff*

138

C III C III C II

*ff* *sf* *dim.*

143

C III C II C V

*f* *p dolce*

148

C III C II C V

153

*p* *cresc.*

C II C III

158

*cresc.* *f* *subito pp* los accordes

C I C VIII

163

168

*cantato*

173

*cresc.*

C II

178 C II

183 *subito tempo* C III

*pp molto rit.* *f* C III

188 C VIII

*con brio* C I C I C I

*ff*

193 C I C III

*sempre pp*

198 C X C III C X

204 C I C I C I

209

C I C III

*sempre ff*

214

C X C III

*sempre ff*

220

C III

*subito pp* *cresc.* *arm. octavados*

225

C I

*cresc.* *ff* *fff*

230

C I C XIII

*sempre ff*

234

C I C X

*ff* *fff*



13 **C II** **C II** **C XIV**

*ff* *mf*

16 **C IV** **C VIII** **C VI**

*p*

19 **C VI4/6**

*p*

22

*p*

25 **C II** **C II** **C XIV**

*ff*

28 **C I** **C IV**

*p* *rit.*



49

52

55

58

61

64

67 **C I** **C II** **C IX** **C IX**

*ff* *p*

70

*p*

73

*pp*

76 **C III**

*p*

79 **C II** **C III**

*p*

82

*f* *p*



103

106

109

112

115

118



# Miguel LLOBET (1878-1938)

## VARIACIONES SOBRE UN TEMA DE SOR, Op. 15

(1908)

Révision pour guitare de Jean-François Delcamp

**Tema**

♩ = 88

**1ª var.**  
(Sor)

♩ = 108

\* Union Musical Española = DO#C#

\*\* Union Musical Española = SOL#G#

22

1.

CIII

*f* *f* *f* *f* *f*

⑥

25

2.

CII

*f* *f* *p*

*♩* = 100

27

2<sup>a</sup> var.  
(Sor)

*p.*

31

CIII

*p.*

35

CII

*p.*

39

CIII

CII

*p.*

\* Union Musical Española = SOL/G

3<sup>a</sup> var.

4<sup>a</sup> var.

\* Union Musical Española = RE/D

58

60

62

64

66

68

♩ = 116

*p i m p i m*

70 *5ª var.*

*f y brillante*

ar12

ar7

72

ar12

ar12

74

ar12

ar12

76

1.

78

2.

*p i m*

ar5

♩ = 116

*p i m p i m*

80 *6ª var.*

4

3

81 **CIV** **CVII**

83 **CVII** **CX** **CVII**

85 **CII**

86 **CXII** **CV** **CIV** **CII** *p i m a*

88 **CVII** **CX**

89 **Vivo** **CVII**

*Intermezzo* **Andante molto espressivo** ♩ = 60 **CII**

91 *p* *cresc.*

**CV** **CIX** **CIV**

95 **CVI** **CIV** **CVI** **CIV** 1.

97 **CII** **CVII** *rall. poco*

99 **CIV** 2. *dim.*

101 **CII** **CXI** *dim.* *rall. molto* *p*

$\text{♩} = 69$

7<sup>a</sup> var.

103

CII

104

105

C VII

106

107

C II

108

109

110

111

$\text{♩} = 88$  toda esta variación en sonidos harmónicos.

8ª var. 112

115

\* Union Musical Española = ar12





134 *f* *i* *p* *a m i* *CX* *i* *p* *i m a*

136 *f* *a m i a* *CXII* *a m i a* *CII* *a m i a* *CXI*

137 *CVII* *i* *CXVI* *i* *CXVI* *i* *CVII* *i* *CXVI* *i*

138 *f* *a m i a* *CXII* *a m i a* *CVII* *i* *CXVI* *i*

139 *f* *m* *i m i m i* *CXII* *a m i a m i* *CVII* *CIX* *ff* *ff*

# Antonio JOSE (1902-1936)

## SONATA

Gravé par Henri Lebon, révision et doigtés de Rui Namora

### Allegro Moderato

The musical score is presented in a single system with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro Moderato'. The score includes various musical notations such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-4. Dynamics include *f* (forte) and *p* (piano). A *cresc.* (crescendo) marking is present. Guitar-specific markings include *CII*, *C VII*, *C VIII*, *C V*, and *C VI*. The score is divided into measures, with measure numbers 1, 5, 9, 13, and 17 clearly marked. The first system covers measures 1 through 16.

21 **CIV** **CVI** **CII**

*p*

25

*cresc.*

29 **CVII** **CVIII** **CII**

*f*

33 **CI** **CI**

*dim.*

37 **CIII**

*p expres.*

41 **CVI**

*pp dejando vibrar*

46 **CVI** *mf*

*pp*

51 **CVI**

*mf* *pp rit. mucho*

56 **CVII**

*pp*

61

*p*

66 **CIV** **CIX**

*p*

72 **CIV**

*p*

ossia 8vb

77

CII CIII

82

dim. CII CII

87

CII CIII CIII CIII

92

f

98

f

104

dim. p

110

p

115 *mf* CIII

ossia 8va

120 CXI

ossia 8vb

ossia 8vb

124 C VII CII

cresc. y accel. poco

Tempo I

128 *f*

133 C IV

apasionadamente

137 C II C IV

141

*cresc. mucho*

145

*f* CIV

150

*p* *f* CIV

156

*p* *f* *p* CIV

161

*f* CIV CV *dim.*

166

CVII CII CVII *rit. expres.*

*p a tempo*

172

177

*f*

181

CIV

*f*

185

CXII

189

CVII

*cresc. y accel.*

193

*ff*

198 **CVII** **CXI** *dejando vibrar*

203

208

213 **CV**

*rit. hasta fin*

218 *rit.*

*despacio*

223 **CII**

**f**

# Minueto

The musical score is written for guitar in 3/4 time. It consists of six systems of music, each with a treble clef and a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and slurs, along with guitar-specific instructions like fingerings (numbers 1-4), barre (barré), and oblique. Dynamics include *p*, *mf*, and *poco rit.*. The piece is divided into measures, with measure numbers 6, 11, 17, 21, and 26 indicated at the start of their respective systems. The score concludes with a double bar line and repeat dots.

31 **C VII** **CI**

*poco rit.*

36 **C II** **C II** **C II** **C II**

*marcando bien el canto*

41 **C III**

*ossia 8va*

46 *rit.* *a tempo* **C XI**

*f*

51 *rall.* *ar19* *ar19* *despacio* *a tempo* **C IV**

56

*ff*

61 *rall.* *f* **CXI** *poco rall.*

66 **CIV** *rit.*

71 *tiempo normal* *p*

76 *rall. mucho* *D. C. ad libitum*

79 **Tempo I**

85 **C1** *cresc.*

90 *rit. molto* *despacio* *rall.*

# Pavana triste

**Lento**

8

4

8

*expressivo*

7

8

*cresc.*

CIV un poco más movido CVI CVI CVII

10 *f* **CIII** *despacio*

14 *rall.* **CI** *ossia ar12* *mf* (pequeña pausa, como una respiración)

18 **CIV** **CIV**

22 *f* *ossia gva*

25 **CVII**

28

31 *ff*

5 *cresc.*

4

4

(sol dans l'original)

34

4

**Tempo I**

37 *p*

8

8

*espressivo*

41 *f* **CV**

8

4

4

44 *dim.*

8

dim.

47 *despacio* *rall.* *ossia ar12* *ar:8do*

8

8

8

8

# Final

Allegro con brio



rasgueado

*f* siempre

CV

CV

21 *p* *agitato*

25 **CVII**

29 *pp* **CVII** **CV** **CIV** **CII**

33 *f subito*

37 *menos movido*  
*como en el 1<sup>er</sup> movimiento* *p*

41 *p*



76

80

84

CIV

*apasionadamente*

88

CII

CIV

92

*cresc. mucho*

96

*f*

CIV

CIV

*p*

101

Musical notation for measures 101-105. Treble clef, 8/8 time. Features triplet eighth notes and chords. Dynamics include *f* and accents.

106

Musical notation for measures 106-110. Treble clef, 8/8 time. Features triplet eighth notes and chords. Dynamics include *p*, *f*, and *p*. Includes markings CV and CIV.

111

Musical notation for measures 111-115. Treble clef, 8/8 time. Features triplet eighth notes and chords. Dynamics include *f* and *dim.*. Includes markings CV and CIV.

116

Musical notation for measures 116-121. Treble clef, 8/8 time. Features triplet eighth notes and chords. Includes markings CVII and CII.

122

Musical notation for measures 122-126. Treble clef, 8/8 time. Features chords and eighth notes. Includes accents.

127

Musical notation for measures 127-131. Treble clef, 8/8 time. Features eighth notes and chords. Includes accents and a flat sign.

131

> > > >

135

> > > >

139

siempre *f*

143

147

C VII

151

cresc.

VII VI VII IX

155 *f* **CIV** *p*

159 **CVI** **CII** *cresc.*

163 **CVII** **CII** *f*

167

171 **CI** **CI** *dim.*

175 *f* *con brio y aún más nervioso que al principio*



# Johann Sebastian BACH (1685-1750)

## Siciliano BWV 1031

en la mineur

Adaptation pour guitare de Jean-François Delcamp

The image displays a guitar score for Johann Sebastian Bach's Siciliano BWV 1031 in A minor, adapted by Jean-François Delcamp. The score is written for guitar and includes fingerings, a capo position (CII), and a section marked XIX. The music is in 6/8 time and features a mix of eighth and sixteenth notes, with various chord voicings and techniques such as triplets and slurs. The score is divided into measures, with measure numbers 3, 5, 7, 10, 12, and 14 indicated. The key signature is one flat (A minor), and the tempo is marked 'Siciliano'. The adaptation includes specific guitar techniques like barre and capo placement, indicated by the 'CII' marking.

16

18

20

23

25

27

29

31

C VI



27 **CVI** 242 343

32 **CII** **CIII** **CII** **CIII** 131 242 *rit.*

36 **CI** **CIV** 1 2 3 4 5

40 *ben rit.* *m i p* *m i p* *m i p* *molto rit.*

44 **CII**

47 131 *rit.* *dolce*

50

53 *cresc.* **CII**

57 *sf* *p i p i*

61

65 *C I* *C III* *rit.*

69 *C III*

73 *C IV* *rit.* *cantando*

78 *C VII* *C II* *rit.* *242* *leggerio*

82 *C III* *C III* *C IV* *343* *cantando*

87 *leggerio* *rit.* *cantando*

CIII CI CVI

141

92 *cresc.*

CVIII CI CVI

121

343

96 *rit.*

242

343

101

CII CIII CIII CVIII CVII CIV

131

1

5

5

CI

CIV

105 *Andante* *molto rit.*

CII

131

110 *riten.*

CIII CII

131

3

3

ar7

131

114 *rall.* *rall. molto*

ar7

CII

# Manuel DE FALLA (1876-1946)

## LA VIE BREVE

Danse espagnole n°1

Adaptation pour guitare de Jean-François Delcamp

**Molto ritmico**

The score is written for guitar in 3/8 time. It consists of five systems of music, each with a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The piece is marked "Molto ritmico".

System 1 (measures 1-5): Treble clef staff starts with a triplet of eighth notes (F#, A, C) marked "CV". Bass clef staff has a triplet of eighth notes (C, F#, A) marked "pp".

System 2 (measures 6-10): Treble clef staff has a triplet of eighth notes (F#, A, C) marked "CVII". Bass clef staff has a triplet of eighth notes (C, F#, A) marked "cresc.".

System 3 (measures 11-16): Treble clef staff has a triplet of eighth notes (F#, A, C) marked "f". Bass clef staff has a triplet of eighth notes (C, F#, A) marked "p".

System 4 (measures 17-21): Treble clef staff has a triplet of eighth notes (F#, A, C) marked "CVII". Bass clef staff has a triplet of eighth notes (C, F#, A).

System 5 (measures 22-26): Treble clef staff has a triplet of eighth notes (F#, A, C) marked "f". Bass clef staff has a triplet of eighth notes (C, F#, A) marked "p".

28

3

2

5

*pp*

34

2

2

6

*pp*

40

2

1

3

2

3

*f*

**CII**

46

3

4

1

3

4

4

*mf*

*pp*

*p*

52

4

2

3

4

2

1

*p*

*mf*

*dim.*

*i m a*

58

4

4

4

4

3

3

*p*

*i m a*



97

CI CII

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

102

CII

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

107

CVI CIII

*m i p i m i* *p* *i p m i* *p* *f*

112

CIII CIII

*p* *f*

**Pesante, ma con fuoco**

118

*ff* *e con anima*

124

*sempre ff*

131 *dolce* *p*

137 *poco* *p* *espress.*

143 *harm.* *XII*

150 *f* *marcato*

156 *ff*

161

Allegramente

166 **CII** *sempre ritmico con brio*

172 **CVII** **CVII**

177

183 **CVII** **CVII**

188

194

199 9 14 ② ⑥

203 ② ② ② ⑥

208 ② ② ② *Animando poco a poco* *f* >

214 ① ③ ① ① *CII* *fp* *f* *mp* *marcato*

220 ① ① ① ① ① *Più vivo* *sempre marc.* *f* *mf* *sf* *ff*

229 ① ② ① *CXIV* *f* *sfz* *ff*



# 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 Visé : Menuet - François Campion : Prélude - Johann Sebastian Bach : Menuets BWV 1008 - Giuseppe Antonio Brescianello : Capriccio - Menuet - Johannes Fr. Willh. Wenkel : Musette - Leonhard Von Call : Adagio - Ferdinando Carulli : Andantino - Rondo - Prelude Op. 114 n°7 - Fernando Sor : Exercices Op. 35 n°13, 17 et 22 - Valse - Mauro Giuliani : Etude - Valse - Allegro - La Tarentella - Arpeggi Op. 1 - Anton Diabelli : Prélude n°6 Op. 103 - Niccolò Paganini : 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 tricoteuses - **Georg Friedrich Haendel** : Fughette, Sarabande, Chaconne HWV435.

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

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

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

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

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

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

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

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

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

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

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

**Duos et trios** - John Johnson : The flat pavan - Thomas Robinson : A plaine song - A toy - Anonyme : Le Rossignol - Antonio Vivaldi : Adagio du Concerto RV 532 - Johann Sebastian Bach : 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*.