

Francisco TÁRREGA



INTEGRAL DE LAS OBRAS DE CONCIERTO

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INDEX

Préface	4
Prefazione	4
Preface	4
Introducción	4
Suite 1	
Preludio (Sobre un tema de Mendelshonn)	6
Preludio número 6	8
La Cartagenera (Sobre motivos populares)	10
Estudio en si menor	17
Danza Mora	18
Suite 2	
Preludio número 4	22
Lágrima (Preludio)	24
¡Adelita! (Mazurka)	25
Pavana	26
Estudio (Sobre un tema de Wagner)	28
Estudio (Sobre un tema de Traviata)	30
Estudio de Velocidad	32
Suite 3	
Preludio en mi mayor	36
Preludio pentatónica	37
Preludio número 5	38
Minuetto	40
Estudio en mi menor	43
Malagueña (Fácil)	44
Suite 4	
Preludio número 2	48
Preludio sobre los gruppetos	50
Isabel (Strauss)	51
Estudio en forma de Minuetto	52
Estudio en arpeggios	54
Danza Odalisca	57
Recuerdos de la Alhambra (Trémolo)	60
Suite 5	
Preludio número 13 (Schumann)	66
Preludio número 7	68
Preludio número 8	69
Maria (Gavota)	70
Las dos hermanitas	72
Estudio Brillante (Alard)	74
¡Sueño! (Trémolo-Estudio)	79

Suite 6	
Preludio número 9	88
Gran vals	89
Alborada	92
Estudio en terceras	94
Estudio (Damas)	96
El Carnaval de Venicia	99
Suite 7	
Preludio en la menor	112
Preludio número 12	113
Preludio número 14 (Bach)	114
Estudio ostinato	115
Estudio de escalas	116
¡Marieta! (Mazurka)	118
Andantino	120
Gran jota de concierto	121
Suite 8	
Preludio número 1	134
Preludio número 10	135
Rosita (Polka)	136
La Mariposa (Estudio)	138
Fantasia (Sobre motivos de Verdi)	140
Suite 9	
Endecha (Preludio)	150
Preludio número 11	151
Pepita (Polka)	152
Vals (en ré mayor)	154
Capricho Árabe (Serenata)	156
Suite 10	
Preludio en ré mayor	162
Oremus (Preludio)	163
Estudio de Cramer	164
El Columpio	168
Fantasia (Sobre motivos de Arrieta)	170
Suite 11	
Preludio número 3	178
Preludio Sherzando	179
Estudio (Sobre "J'ai du bon tabac")	180
Mazurka en sol mayor	182
Tango en sol mayor	184
Suite 12	
Preludio en do mayor	188
Paquito, vals	189
Sueño (Mazurka)	192

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Jean-François DELCAMP

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Jean-François DELCAMP

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Jean-François DELCAMP

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Jean-François DELCAMP

Francisco TÁRREGA

SUITE 1

Preludio (Mendelshonn)
Preludio número 6
La Cartagenera
Estudio en si menor
Danza Mora

Révision de Jean-François Delcamp

Francisco TÁRREGA (1852-1909)

PRELUDIO

Sobre un tema opus 26 de Félix Mendelssohn (1809-1847)

Révision de Jean-François Delcamp

The musical score is written for guitar in treble clef, key of D major (two sharps), and 2/4 time. It consists of six staves of music, each with a measure number (1, 4, 7, 10, 13, 16) at the beginning. The score includes various guitar-specific notations such as natural harmonics (marked with '8'), fingerings (circled numbers 1-4), and slurs. Rehearsal marks are labeled C VII, C VIII, C II, C IV, and C V. The piece includes a first ending (marked '1 a tempo') and a second ending (marked '2 a tempo'). A 'ritard.' marking is present at the end of the fifth staff. The score concludes with a final cadence in the sixth staff.

19

8

22

8

1

2

ritard.

25

8

C VI

29

8

a tempo

C VII

3

4

5

ritard.

C II

34

8

C II

C VII

ritard.

38

8

40

8

ritard. e dim.

p

pp

C II

C VII

Francisco TÁRREGA (1852-1909)

PRELUDIO NÚMERO 6

En Si menor

Révision de Jean-François Delcamp

Moderato

pizz.

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

3 4 3 2 2 4 3 2 ar12 7 ar7

5 4 2 3 4 2 3 CII 4 2 3

7 2 3 2 3 2 3 CI 4 3 2 1

9 2 3 2 2 3 2 4 2 3

11

13

CVII

15

17

CII

ritard.

19

a tempo

CII

23

CII

Francisco TÁRREGA (1852-1909)

LA CARTAGENERA

Arreglado sobre un obra de Julian Arcas (1832-1882)

Révision de Jean-François Delcamp

The image displays a musical score for guitar, consisting of six systems of music. Each system is written on a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The score includes various musical notations such as notes, rests, and fingerings. Circled numbers (1-6) indicate specific fingerings for the left hand. Above the staff, there are several chord diagrams labeled with Roman numerals: C VII, C VII, and C XII. The piece is marked with a piano (*p.*) dynamic. The systems are numbered 5, 9, 12, 15, and 18, indicating the starting measure for each system. The score concludes with a circled number 6 at the end of the sixth system.

22 **CIV**

26 **CVII** **CVII-**

31

35 **CVII**

39 **Copla**

45

51

56

61 **CVII** **CVII**

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

70 **CVII** **CIII** **CV**

74 **CVII**

78 **CIV**

81 **CV** **CVII**

86

90

94

99

CVII

103

107

CII

111

CIII

116

CII

Copla

121

CII

127

133 CII

137 CII

143 CVII

148 CXII

153 CV

156 CVII

160

163

167 **CIV**

171 **CII** ar12 ar7

175

179 **CII** **CII**

183 **Copla**

187 **CIII**

191 **CVI**

195 **CIII**

Detailed description of the musical score: The score consists of eight staves of music, each starting with a measure number (167, 171, 175, 179, 183, 187, 191, 195). The key signature is one sharp (F#) and the time signature is 3/8. The notation includes eighth notes, quarter notes, and chords. Fingerings are indicated by numbers 1-4. Various musical ornaments and techniques are used, including triplets (marked with '3'), arpeggios (marked 'ar12' and 'ar7'), and slurs. Section markers 'CIV', 'CII', 'CIII', and 'CVI' are placed above the staves. A 'Copla' section begins at measure 183. The bottom of each staff shows the bass line with notes and fingerings.

199

C VII C II

8

203

C III

8

207

8

211

8

215

C II

8

219

8

223

C III C II

8

228

C VII

8

Francisco TÁRREGA (1852-1909)

ESTUDIO

En si menor

Révision de Jean-François Delcamp

♩ = 66

4

7

10

14

Francisco TÁRREGA (1852-1909)

DANZA MORA

En si minor

Révision de Jean-François Delcamp

The musical score is presented in a single system with six staves. The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a *ff* dynamic and a *Ligero* tempo marking. The score includes various guitar-specific notations such as natural harmonics (C VII, C V, C II), fingerings (e.g., 4, 1, 3, 4, 1, 4, 2, 1, 4, 1, 3, 4, 1, 4, 2), and articulation marks like accents (>) and slurs. The piece is divided into measures, with measure numbers 4, 10, 16, 19, and 23 indicated. The score concludes with a circled number 5, likely indicating a final measure or a specific fingering.

* original = DO/C

Francisco TÁRREGA : DANZA MORA

27

30

34

38

42

45

48

52 55 58 62 66 70 74

Francisco TÁRREGA

SUITE 2

Preludio número 4
Lágrima (Preludio)
¡Adelita! (Mazurka)
P a v a n a
Estudio (Wagner)
Estudio (Traviata)
Estudio de Velocidad

Révision de Jean-François Delcamp

Francisco TÁRREGA (1852-1909)

PRELUDIO NÚMERO 4

A mi entrañable amigo el Dr. D. Miguel Armengot

Révision de Jean-François Delcamp

Allegro

The musical score is written for guitar on a single treble clef staff. It begins with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked 'Allegro'. The score is divided into four systems of music. The first system starts with a piano (*p*) dynamic and includes fingering numbers (1, 3, 2, 3, 4, 2, 3, 4, 2, 3, 4, 1, 2). The second system starts at measure 5 and includes a forte (*f*) dynamic. The third system starts at measure 10 and includes a piano (*p*) dynamic and a 'ritard. poco a poco' instruction. The fourth system starts at measure 15 and includes an 'a tempo' instruction and a forte (*f*) dynamic. The score is annotated with Roman numerals (CIX, CVII, CVII, CVI, CIV, CII, CXII, CXI, CVII) and various musical notations such as bar lines, slurs, and fingering numbers (1, 2, 3, 4).

20

C VII **C IV** **C II**

p *ritard.* *ten.*

25

a tempo **C VII** **C XI** **C XII** **C XI** **C X** **C VIII** **C VII**

f

29

C VII *a tempo*

ritard. poco a poco *p* *p*

34

C IX **C VII**

39

C II **C II** **C IX** **C VII** **C VI** **C IV**

f *ten.*

44

C II

ritard. *p* *pp*

Francisco TÁRREGA (1852-1909)

LÁGRIMA

Preludio

Révision de Jean-François Delcamp

Andante ♩ = 92

Francisco TÁRREGA (1852-1909)

¡ADELITA!

Mazurka

Révision de Jean-François Delcamp

Lento

Musical notation for measures 1-4. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The piece begins with a piano (*p*) dynamic. Fingerings are indicated with numbers 1-4. Chords are marked with circled numbers 3 and 4. A slur labeled 'C VII' covers measures 3 and 4. The instruction *un poco cresc.* is written at the end of the line.

Musical notation for measures 5-8. Treble clef, key signature of two sharps, 3/4 time signature. The piece continues with a piano (*p*) dynamic. Fingerings are indicated with numbers 1-4. A slur labeled 'C VII' covers measures 6 and 7. The instruction *ritard.* is written below the staff. The piece ends with a double bar line and the word *Fine*.

Musical notation for measures 9-11. Treble clef, key signature of two sharps, 3/4 time signature. The piece begins with a forte (*f*) dynamic. Fingerings are indicated with numbers 1-4. Slurs labeled 'C IV' are placed over measures 9, 10, and 11. The instruction *f* is written below the staff.

Musical notation for measures 12-13. Treble clef, key signature of two sharps, 3/4 time signature. The piece continues with a piano (*p*) dynamic. A slur labeled 'C VII' covers measures 12 and 13. The instruction *un poco rit* is written below the staff. The instruction *a tempo* is written above the staff.

Musical notation for measures 14-17. Treble clef, key signature of two sharps, 3/4 time signature. The piece begins with a piano (*p*) dynamic. Slurs labeled 'C VIII' and 'C II' are placed over measures 14-15 and 16-17 respectively. The instruction *molto ten.* is written below the staff. The instruction *f* is written below the staff. The instruction *rit.* is written below the staff. The piece ends with a double bar line and the instruction *D.C. al Fine*.

Francisco TÁRREGA (1852-1909)

PAVANA

En mi mayor

Révision de Jean-François Delcamp

Allegretto

The musical score is presented in a single system with four staves. The key signature is E major (three sharps) and the time signature is common time (C). The piece is marked 'Allegretto'. The notation includes a treble clef and a guitar-specific bass line with fret numbers (0-4) and fingering (1-4). Chord diagrams are indicated by letters C, IV, and VII with Roman numerals. The score consists of 11 measures, with measure numbers 4, 7, and 11 explicitly labeled. The music features intricate guitar techniques such as triplets, slurs, and specific fingering patterns.

14

C IV C VI

17

C II⁻ C II⁻ pizz.

21

2 3 2 3

23

nat. C II⁻ C IV⁻

26

C VII⁻ C II⁻

29

C II⁻ C IV⁻ C II⁻

Francisco TÁRREGA (1852-1909)

ESTUDIO

Sobre un tema de Richard Wagner (1813-1883)

Révision de Jean-François Delcamp

Moderato

The musical score is presented in three systems, each on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is common time (C). The piece is marked 'Moderato'. The first system begins with a 3-measure rest, followed by a series of chords and melodic lines. Chord diagrams are provided for C VII and C IX. The second system starts with a 4-measure rest, followed by more chords and melodic lines, with chord diagrams for C VII and C IX. The third system starts with a 7-measure rest, followed by chords and melodic lines, with chord diagrams for C VII, C IV, and C VII. Fingering numbers (1-4) are placed below the notes, and circled numbers (3, 4, 5, 6) indicate specific fingerings or techniques. A double bar line with repeat dots is used at the end of the second system.

10 Musical notation for measures 10-12. Measure 10 starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody consists of eighth notes with various fingering numbers (1, 2, 3, 4) and circled numbers (4, 3) below. Chords are indicated by 'C VI' above the staff. A circled '3' is also present below the staff.

13 Musical notation for measures 13-15. Measure 13 starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody consists of eighth notes with various fingering numbers (1, 2, 3, 4) and circled numbers (4, 5) below. Chords are indicated by 'C VII' and 'C IX' above the staff.

16 Musical notation for measures 16-18. Measure 16 starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody consists of eighth notes with various fingering numbers (1, 2, 3, 4) and circled numbers (4, 3) below. Chords are indicated by 'C VII' and 'C IX' above the staff.

19 Musical notation for measures 19-21. Measure 19 starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody consists of eighth notes with various fingering numbers (1, 2, 3, 4) and circled numbers (4, 3) below. Chords are indicated by 'C I' and 'C IV' above the staff.

22 Musical notation for measures 22-24. Measure 22 starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody consists of eighth notes with various fingering numbers (1, 2, 3, 4) and circled numbers (6, 6, 5, 6) below. A chord is indicated by 'C II' above the staff.

Francisco TÁRREGA (1852-1909)

ESTUDIO

Sobre un tema de Traviata

Révision de Jean-François Delcamp

Andante

8

6

11

14

17

CXII CIX

CVII CV CIV CVII

CXII CIX

CV CIV CII CIX

8

8

8

8

8

4

1

3

20

rit.

CIII CIV

24

CII

28

CII

31

34

CXII CIX

37

CII

ar12

Francisco TÁRREGA (1852-1909)

ESTUDIO DE VELOCITA

En mi mayor

Révision de Jean-François Delcamp

Allegro

3

6 Pos. IV

9

12

15 C II⁷

8

8

8

8

8

18

21

23

26

Pos. VIII

29

31

34

37

40

43

46

49

52

55

58

Francisco TÁRREGA

SUITE 3

Preludio en mi mayor
Preludio pentatónica
Preludio número 5
M i n u e t t o
Estudio en mi menor
Malagueña (Fácil)

Révision de Jean-François Delcamp

Francisco TÁRREGA (1852-1909)

PRELUDIO

En mi mayor

Révision de Jean-François Delcamp

Andante sostenuto

Musical score for Francisco Tárrega's Preludio in E major, Andante sostenuto. The score is written for guitar on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is common time (C). The piece consists of 8 measures. The notation includes chords, triplets, and fingering numbers (1-4). Chord diagrams are labeled C II, C IV, C V, and C VII. A circled 2 indicates a second ending. The piece concludes with a double bar line and repeat dots.

Francisco TÁRREGA (1852-1909)

PRELUDIO

Pentatonica

Révision de Jean-François Delcamp

♩ = 84

First system of musical notation (measures 1-4). The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The notation includes fingerings (1, 2, 3, 4) and slurs over groups of notes. A circled '4' is above the first measure, and circled '3' and '2' are above the second and third measures respectively.

Second system of musical notation (measures 5-8). The notation includes fingerings (1, 2, 3, 4, 5) and slurs. A circled '5' is above the fifth measure, and circled '3' and '2' are above the sixth and seventh measures respectively.

Third system of musical notation (measures 9-12). The notation includes fingerings (1, 2, 3, 4) and slurs. A circled '4' is above the ninth measure, and circled '3' and '2' are above the tenth and eleventh measures respectively.

Fourth system of musical notation (measures 13-16). The notation includes fingerings (1, 2, 3, 4) and slurs. A circled '4' is above the thirteenth measure, and circled '3' and '2' are above the fourteenth and fifteenth measures respectively. The system concludes with a final chord and a fermata.

Francisco TÁRREGA (1852-1909)

PRELUDIO NÚMERO 5

Al ilustre Dr. Walter Leckie

Révision de Jean-François Delcamp

Andante sostenuto

The musical score is written for guitar in treble clef, 3/4 time, with a key signature of three sharps (F#, C#, G#). It consists of three systems of music. The first system (measures 1-3) features a melody with accents and a bass line with chords and a 7th fret. The second system (measures 4-6) includes a *f* dynamic marking, a crescendo hairpin, and a *p* dynamic marking. It contains a triplet of eighth notes and is marked with 'CVII' and 'CIX'. The third system (measures 7-10) includes a *un poco cresc.* marking and is marked with 'CII'. It features a triplet of eighth notes and a 4th fret. The score includes various guitar-specific notations such as fret numbers (0, 1, 2, 3, 4, 7), fingerings (1, 2, 3, 4), and articulation marks like accents and slurs.

10 *a tempo*

p ritard.

13

p

16 *a tempo*

p

19 *a tempo*

molto ritard. *p* *pp* *ritard.-*

22

p *ar12*

Francisco TÁRREGA (1852-1909)

MINUETTO

À mi predilecta discipula y noble Srta. Maria Rita Bondi

Révision de Jean-François Delcamp

The image displays a musical score for Francisco Tárrega's Minuetto, arranged for guitar. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of four systems of music, each starting with a measure number (1, 3, 5, 7) and an octave sign (8). The notation includes various rhythmic values, fingerings (1-4), and chord diagrams (CIX, CII, CXI, CX, CVII, CV, CIV) placed above the notes. The score is a single melodic line with a bass line indicated by '0' for natural harmonics.

9 **CII**

11 **CVII** **CVII**

13 **CVII** **CVII** **CV** **CV** **CII**

15

17 **CVII** 2

19

21

CIX CIX CIX CIX CIX CIX

23

C VII C V C IV C II C II

25

C IX C IX C IX C IX C IX C IX C IX C IX C IX C IX C IX

27

C XI C IX C VII C V C IV C II

29

C II C II

31

ritard. *pp*

Francisco TÁRREGA (1852-1909)

ESTUDIO

en mi menor

Révision de Jean-François Delcamp

♩ = 96

a m i a m i a m i

C II

p

4

7

C II

C V

11

14

C II

XII

Francisco TÁRREGA (1852-1909)

MALAGUEÑA

Fácil

Révision de Jean-François Delcamp

The musical score for Francisco Tárrega's 'Malagueña' is presented in a single system with seven staves. The notation includes guitar-specific elements such as fret numbers (e.g., 4, 2, 4, 2, 4, 2, 4, 1), fingerings (e.g., 1, 2, 3, 4), and dynamics (e.g., p., p.). The score is divided into measures, with measure numbers 5, 10, 15, 19, 23, and 28 indicated at the beginning of their respective staves. The piece is in 3/4 time and features a key signature of one sharp (F#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a 'C.L.' (Coda) marking.

34

8

39

8

44

8

49

8

53

8

56

8

59

8

63

8

68

8

73

C I

8

79

C II C III

8

84

C III

8

89

C IV

8

93

8

96

8

100

8

Francisco TÁRREGA

SUITE 4

Preludio número 2
Preludio sobre los
g r u p p e t o s
Isabel (Strauss)
Estudio en forma de
M i n u e t t o
Estudio en arpégios
Danza Odalisca
Recuerdos de la
A l h a m b r a

Révision de Jean-François Delcamp

Francisco TÁRREGA (1852-1909)

PRELUDIO NÚMERO 2

A mi queridísimo discípulo Miguel Llobet

Révision de Jean-François Delcamp

The image displays the first ten measures of the musical score for Francisco Tárrega's Preludio Número 2. The score is written in treble clef with a 3/4 time signature. It includes guitar-specific notation such as fingering numbers (1-4) and chord diagrams (C V, C III, C VII, C II, C IV, C VI, C VIII) placed above the staff. The music features a sequence of chords and melodic lines with various rhythmic values, including eighth and sixteenth notes. A dynamic marking of mf is present between measures 4 and 5. Measure numbers 4, 7, and 10 are indicated at the start of their respective lines.

13

16

C VIII

a tempo

C II

poco ten.

19

C II

C II

22

C V

C II

p

25

molto rit.

p

Francisco TÁRREGA (1852-1909)

PRELUDIO SOBRE LOS GRUPPETOS

en la mayor

Révision de Jean-François Delcamp

Andantino

2

3

5

7

Francisco TÁRREGA (1852-1909)

ISABEL

Arreglado sobre un tema de Johann Strauss (1825-1899)

Révision de Jean-François Delcamp

Musical score for guitar, titled "ISABEL" by Francisco Tárrega. The score is in G major (one sharp) and 3/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. Chordal textures are shown with vertical lines and stems. The score includes several trills and grace notes. The second staff continues the melody with similar rhythmic patterns. The third staff features a trill and ends with a double bar line and the word "Fine". The fourth staff has two sections labeled "C V" and "C VII". The fifth staff also has a section labeled "C V". The sixth staff has a section labeled "C VII" and ends with a double bar line and the instruction "D.C. al Fine".

Francisco TÁRREGA (1852-1909)

ESTUDIO EN FORMA DE MINUETTO

A la Srta. Consuelo Pascual de Boldum

Révision de Jean-François Delcamp

♩ = 80

The image shows a musical score for Francisco Tárrega's 'Estudio en forma de Minuetto'. It consists of four staves of music in treble clef, with a key signature of two sharps (F# and C#) and a 3/4 time signature. The score includes various musical notations such as fingerings (circled numbers 1-4), slurs, and dynamic markings like 'C VII' and 'C II'. A tempo marking of ♩ = 80 is provided at the top. The score is divided into measures, with measure numbers 4, 7, and 10 indicated. There are also some asterisks and a '3030' marking above the first staff.

13

4 1 4 2 4 3 1 4 4

2 1 1 2 4 2 1 2 4 1 2 4

ar7

16

3 4 1 2

1 2 1 2

4 4 4 4

C II

18

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

IX

20

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

C VII

23

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

26

1 2 3 1 2 3 2 3 2 3 1 2

3030

C II

Francisco TÁRREGA (1852-1909)

ESTUDIO EN ARPÉGIOS

En la mayor

Révision de Jean-François Delcamp

8

ar7

2 3 4 1 2 3 4

4

1 2 3 4 1 2 3 4

6

4 2 3 4 2 3 4 1 2 3 4

CII

8

CII CV CVII

p.

12

CIX CX CIX

15

CVII CV

18

CIV 1. CIX

21

CX CIX

24

CIX CVII

27

8

30

8

33

8

36

8

39

8

Francisco TÁRREGA (1852-1909)

DANZA ODALISCA

En la mayor

Révision de Jean-François Delcamp

Allegretto

5

10

15

C II

C I

C II

accel.

C III

C IV

a tempo

rit.

19 *a tempo*

C I C II

accel. -----

23

C III C IV *a tempo*

27 *un poco mas* **Vivo**

C IX

32

C IX C VII

ritard.

36 *a tempo*

C IX

41 *a tempo* *ritard.* *a tempo*

45

49 *a tempo* *ritard.* *p y dim.*

54 *ritard.*

59 *pp* *ritard.*

Francisco TÁRREGA (1852-1909)

RECUERDOS DE LA ALHAMBRA

Hommage à l'éminent artiste Alfred Cottin

Révision pour guitare de Jean-François Delcamp

Andante

p a m i

The musical score is written in treble clef with a 3/4 time signature. It consists of four systems of music, each starting with a measure number (1, 3, 5, 7) on the left. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 in circles. Accents (>) are placed over several notes. The piece is marked 'Andante' and includes the lyrics 'p a m i' above the first system. The score is divided into four systems, each containing five measures. The first system starts with a measure number 1, the second with 3, the third with 5, and the fourth with 7. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 in circles. Accents (>) are placed over several notes. The piece is marked 'Andante' and includes the lyrics 'p a m i' above the first system.

9 **C VIII** **C VII** **C VIII** ②

11 **C IX** ②

13 ② ② ⑥

15 ② ⑤

17 ② **C I**

19 ②

21

23

25

27

29

31

33

35

37

39

41

43

45

47

49

51

53

C II

55

Francisco TÁRREGA

SUITE 5

Preludio número 13
Preludio número 7
Preludio número 8
Maria (Gavota)
Las dos hermanitas
Estudio Brillante (Alard)
¡ S u e ñ o !
(Trémolo-Estudio)

Révision de Jean-François Delcamp

Francisco TÁRREGA (1852-1909)

PRELUDIO NÚMERO 13

Arreglado sobre un fragmento de opus 99 n°2 Robert Schumann (1810-1856)

Révision de Jean-François Delcamp

Measures 1-2 of the prelude. The first staff shows a treble clef with a 3/8 time signature. The melody consists of eighth-note triplets and pairs. The bass staff shows a bass clef with a 3/8 time signature, featuring a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-4. Circled numbers 2, 3, and 4 indicate specific notes. The first measure is marked with a circled 3 and a 'C II' fingering. The second measure is marked with a circled 2 and a 'C II' fingering.

Measures 3-4 of the prelude. The first staff continues the melody with eighth-note triplets and pairs. The bass staff continues the accompaniment. Fingerings are indicated by numbers 1-4. Circled numbers 3, 4, and 5 indicate specific notes. The third measure is marked with a circled 3 and a 'C II' fingering. The fourth measure is marked with a circled 5 and a 'C II' fingering.

Measures 5-6 of the prelude. The first staff continues the melody with eighth-note triplets and pairs. The bass staff continues the accompaniment. Fingerings are indicated by numbers 1-4. Circled numbers 2, 3, and 4 indicate specific notes. The fifth measure is marked with a circled 2 and a 'C V' fingering. The sixth measure is marked with a circled 3 and a 'C V' fingering.

Measures 7-8 of the prelude. The first staff continues the melody with eighth-note triplets and pairs. The bass staff continues the accompaniment. Fingerings are indicated by numbers 1-4. Circled numbers 3, 4, and 5 indicate specific notes. The seventh measure is marked with a circled 3 and a 'C V' fingering. The eighth measure is marked with a circled 4 and a 'C V' fingering.

9 C II

11 C II

13 C V

15

17 pizz. C II 7

Francisco TÁRREGA (1852-1909)

PRELUDIO NÚMERO 7

En La mayor

Révision de Jean-François Delcamp

Andante C VII

5 C II C II C VII

10 C VIII C IX C VII

15 C X C IX

20 C V C II

25 C VII C II

Francisco TÁRREGA (1852-1909)

PRELUDIO NÚMERO 8

En la mayor

Révision de Jean-François Delcamp

The image displays the first six measures of the musical score for Francisco Tárrega's Preludio Número 8. The score is written in treble clef, 2/4 time, and the key signature of one sharp (F#). The music consists of a single melodic line with a bass line. The notes are primarily eighth and sixteenth notes, often grouped in pairs or triplets. Fingering numbers (1-4) are placed above or below the notes to indicate fingerings. Some notes have a '3' above them, indicating a triplet. Measure 1 starts with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. Measure 2 begins with a quarter note C5, followed by a quarter note D5, and a quarter note E5. Measure 3 starts with a quarter note F#5, followed by a quarter note G5, and a quarter note A5. Measure 4 begins with a quarter note B5, followed by a quarter note C6, and a quarter note D6. Measure 5 starts with a quarter note E6, followed by a quarter note F#6, and a quarter note G6. Measure 6 begins with a quarter note A6, followed by a quarter note B6, and a quarter note C7. The score includes various articulation markings such as slurs and accents. The piece concludes with a double bar line and a fermata over the final note.

Francisco TÁRREGA (1852-1909)

MARIA

Gavota

A mi querido amigo el eminente Mandolinista D. Baldomero Cateura

Révision pour guitare de Jean-François Delcamp

The musical score is written for guitar in 2/4 time, featuring a treble clef and a key signature of one sharp (F#). The piece is marked *a tempo* and *dolce*. The score is divided into four systems, each with a measure number (8, 6, 12, 17) at the beginning. The notation includes various guitar-specific techniques such as triplets, slurs, and fingering numbers (1-4). Dynamic markings include *rit.*, *f*, *p*, and *rit.*. Chord diagrams are indicated by Roman numerals: V, IV, and VIII. The score concludes with a final measure marked with a circled 4.

22

ritard.

27

a tempo

V III I

32

37

XII

42

IX

ar12 pizz

47

Francisco TÁRREGA (1852-1909)

LAS DOS HERMANITAS

Dos vales

Révision de Jean-François Delcamp

Introducción

Musical notation for the Introduction section, measures 1-6. The piece is in G major (one sharp) and 3/4 time. It features a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth-note patterns and slurs. Fingerings are indicated by numbers 1-4. A circled '2' above the final measure of the first line indicates a second ending.

Musical notation for the Introduction section, measures 7-12. The notation continues with eighth-note patterns and slurs. A circled '2' above measure 10 and a circled '3' above measure 11 indicate second endings. The section concludes with a double bar line.

più lento

Vals N° 1

a tempo

Musical notation for Vals N° 1, measures 13-18. The tempo changes to *a tempo*. The notation includes arpeggiated chords (ar12, ar7, ar9) and a section marked *più lento*. A circled '1' above measure 15 indicates a first ending. The section concludes with a double bar line.

Musical notation for Vals N° 1, measures 19-24. The notation includes arpeggiated chords (ar12) and a section marked *più lento*. A circled '1' above measure 24 indicates a first ending. The section concludes with a double bar line.

Musical notation for Vals N° 1, measures 25-31. The notation includes arpeggiated chords (ar12) and a section marked *più lento*. A circled '2' above measure 31 indicates a second ending. The section concludes with a double bar line.

Musical notation for Vals N° 1, measures 32-36. The notation includes arpeggiated chords (ar12) and a section marked *più lento*. A circled '2' above measure 32 and a circled '3' above measure 34 indicate second endings. The section concludes with a double bar line.

42 *p.* **C IV** ^② ^③ **C IV**

47 *p.* **C II** *D.S. al Fine* **C II** ^④

Vals N° 2

52 *p.*

57 *p.*

63 *p.* **C II**

68 *p.* **C VII** **C II**

74 *p.* ^② ^⑤

79 *p.* **C IX** **C VII** *D.S. al Fine* ^② ^②

Francisco TÁRREGA (1852-1909)

ESTUDIO BRILLANTE

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

Révision de Jean-François Delcamp

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

31 **CIV** **CVII**

34 **CII**

37 *

40 **CII**

43 *p*

46

* Original = RE/D

49

p

CII

52

CII

CI

55

CII

CII46

CVII

58

CII

CII

CII

61

CII

CIX

CVII

64

CVII

CV

Francisco TÁRREGA (1852-1909)

¡SUEÑO!

Trémolo - Estudio

A mi querido amigo el notable aficionado Dr. D. Severino Garcia

Révision de Jean-François Delcamp

Moderato

Allegretto

molto ritard.

a tempo

p a m i p a m i

26

28

30

32

34

poco rall.

36

38

40

42

44

46

48

50

52

54

56

58

60

62 *a tempo*

64 *p y molto legato*

66 *dim.*

68 *cresc.*

70 **CII**

72 *a tempo*

74

8

76

8

78

8

80

8

82

8

84

8

86

88

90

p

92

94

96

98 **CII**

100 **CII**

102 **CII**

104 **Cv** **CIX**

106 **CXIV**

108 **CII**

Francisco TÁRREGA

SUITE 6

Preludio número 9
Gran vals
Alborada
Estudio en terceras
Estudio (Damas)
El Carnaval de Venicia

Révision de Jean-François Delcamp

Francisco TÁRREGA (1852-1909)

GRAN VALS

En la mayor

Révision de Jean-François Delcamp

② ————— C II

7 C II5/6 ————— C VII

13 ————— ar7

18 C II

24 C VII

29 C VII ————— C V

un poco cresc.

a tempo

ritard.

rit.

34 *a tempo* C IV C IX

40 C VII

44 C II *marc. ritard.* *a piacere*

48 C VI C VII

53 *a tempo* C II

58 *a tempo* C IV *ritard.* *cresc.*

64 C IV C II C II 1. 2.

70 *a tempo*

75 **C IX** **C II**

81 **C IX** **C VII**

87

92 **C II** **C II5/6**

98 **C VII** *marc.*

104 *ar7* **C II** *un poco cresc.*

110 **C VII** *a tempo* *[rit.]*

116 **C VII** **C V** *ritard.*

Francisco TÁRREGA (1852-1909)

ALBORADA

Capricho

Révision de Jean-François Delcamp

Andante

⑥ = RE/D

The musical score is written for guitar in treble clef, key of D major (two sharps), and 2/4 time. It consists of four systems of music. The first system (measures 1-4) features a melodic line with triplets and chords, with fingering numbers 1, 2, 3, 4 and circled 2s. The second system (measures 5-8) includes arpeggios labeled 'ar16', 'ar12', and 'ar19', and chords labeled 'CIX' and 'CII'. The third system (measures 9-13) continues the melodic and harmonic development with similar techniques. The fourth system (measures 14-17) concludes with a final cadence, including an arpeggio labeled 'ar19' and a circled 1. The piece ends with a double bar line and a key signature change to D minor (two sharps).

* Original = RE#D#

Francisco TÁRREGA : ALBORADA

19 *mano izquierdo* - -

23

26 *mano izquierdo*

29 *mano izquierdo*

32

** Original = SOL#/G#

Francisco TÁRREGA (1852-1909)

ESTUDIO DE TERCERAS

En la mayor

Révision de Jean-François Delcamp

The first system of music is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a circled '3' and a circled '2' above the staff. The melody consists of eighth notes with various fingering numbers (1, 2, 3, 4) and slurs. The lyrics 'i m a i m a' are written below the notes. The bass line consists of whole notes with fingering numbers 2 and 3.

The second system of music continues the piece. It features a treble clef, one sharp key signature, and common time. The melody is composed of eighth notes with slurs and fingering numbers (1, 2, 3). The bass line consists of whole notes with fingering numbers 3 and 6.

The third system of music continues the piece. It features a treble clef, one sharp key signature, and common time. The melody is composed of eighth notes with slurs and fingering numbers (0, 1, 2, 3, 4). The bass line consists of whole notes with fingering numbers 2, 1, 1, 0, 3, 2, 3, 0.

7 **C II**

9 **C V**

11 **C VII** **C V** **C IV**

13 **C II**

15

Francisco TÁRREGA (1852-1909)

ESTUDIO

Sobre un Scherzo de Tomás Damas (1835?-1890?)

Révision pour guitare de Jean-François Delcamp

Allegro

The image shows the first ten measures of a guitar study by Francisco Tárrega. The music is in treble clef, 2/4 time, and A major (three sharps). The tempo is marked 'Allegro'. The score includes various guitar-specific notations: 'C II' for barre positions, circled numbers (1, 2, 3, 4) for fingering, and asterisks (*) for accents. The bass line is indicated by a vertical line with a 'P' (piano) symbol. Measure numbers 4, 7, and 10 are placed at the beginning of their respective lines.

13

16

C II

19

22

25

C II

28

C II

31

34

37

40

43

45

Francisco TÁRREGA (1852-1909) EL CARNAVAL DE VENECIA

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

Révision de Jean-François Delcamp

Andante

3

6

8

11

14

CXII

CVII

CV

ar19 ar5

ar12

ar5

Andante

17 **CII**

20 **CII** **CIX**

23 **CII**

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

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

31 **CV** **CII**

34 **CII**

37

Cadenza

40

CVII⁻

**Tema
Allegro**

42

CII⁻ CII⁻

48

CII⁻ CII⁻ CII⁻ CII⁻

54

CII⁻ CII⁻ CII⁻ CII⁻

60

CII⁻ CII⁻ CII⁻

66

CII⁻ CII⁻

Variacione 1

72 **CII**

78 **CII**

83 **CII**

88 **CII**

94 **CII**

Variacione 2

99

103

106

109

112

115

119

122

126

130

8

CII

Variacione 3

135

8

139

8

142

8

146

8

149

8

152

155

159

Variacione 4

Cv CII

165

CIV CVII Cv

170

CIX CVII

174

Variacione 5

CVII Cv ar7 CII

180

207

Variacione 6
arm. 8°

210

217

223

228

233

238

240

Variacione 7

244

247

250

253

256

275

277

279

281

283

286

292

Francisco TÁRREGA

SUITE 7

Preludio en la menor
Preludio número 12
Preludio número 14
Estudio ostinato
Estudio de escalas
¡Marieta! (Mazurka)
A n d a n t i n o
Gran jota de concierto

Révision de Jean-François Delcamp

Francisco TÁRREGA (1852-1909)

PRELUDIO

En la menor

Révision de Jean-François Delcamp

Andantino

4 8 0 0 7 0

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

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

6 7 2 3 2 3 4 1 1 1 2 2 2 4 2 2 4 6

ar12

C V C III C II

Francisco TÁRREGA (1852-1909)

PRELUDIO NÚMERO 12

En la menor

Révision de Jean-François Delcamp

The musical score is presented in a single system with four staves. The notation includes guitar-specific elements such as fret numbers (0-4), natural harmonics (marked with a '7'), and various fingering techniques. Circled numbers (1, 2, 3, 4) indicate specific fingerings for notes. Chord diagrams are labeled with Roman numerals: C V, C II, C VIII, C I, and C II. The piece is in the key of A minor (one sharp, F#) and 3/4 time. The score begins with a treble clef and a common time signature. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, and the fourth staff measures 13-16. The piece concludes with a final chord and a fermata.

Francisco TÁRREGA (1852-1909)

PRELUDIO NÚMERO 14

Sobre un fragmento de la Fuga BWV 1001 de Johann Sebastian Bach (1685-1750)

Révision de Jean-François Delcamp

④ ③ C VII C VII

3

5 ar12 ar12

7

Francisco TÁRREGA (1852-1909)

ESTUDIO OSTINATO

en la mayor

Révision de Jean-François Delcamp

♩ = 76

C II

3

5

7

Francisco TÁRREGA (1852-1909)

ESTUDIO DE ESCALAS

En la mayor

Révision de Jean-François Delcamp

♩ = 63

②

IX

⑥

3

5

7

9

CIX

11 IV

13

15

17 C IV

19 II

21 C II

Francisco TÁRREGA (1852-1909)

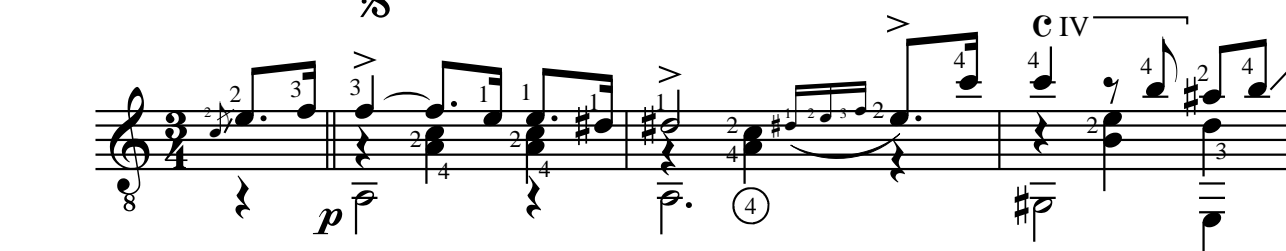
¡MARIETA!

Mazurka

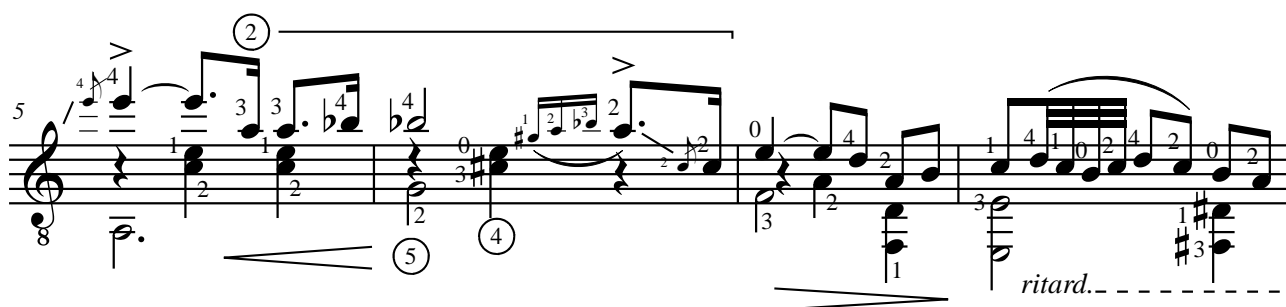
A mi queridísimo amigo D. Santiago Gisbert

Révision de Jean-François Delcamp

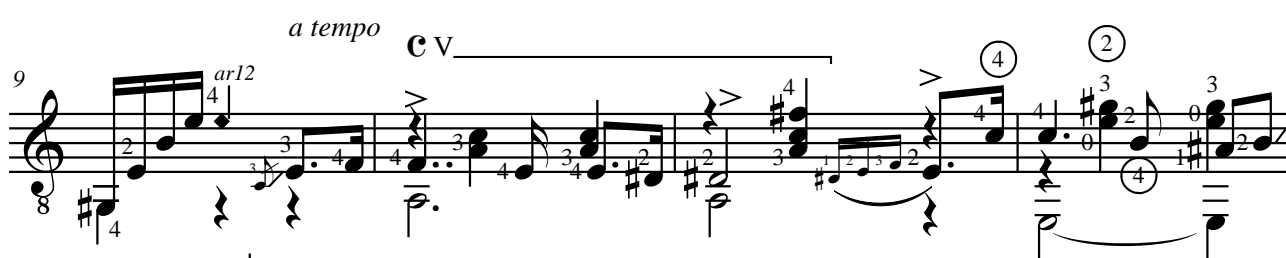
Lento 



Musical notation for measures 1-4. The piece is in 3/4 time and G major. Measure 1 starts with a piano (*p*) dynamic. Fingerings are indicated with numbers 1-4. A first ending bracket labeled 'CIV' spans measures 3 and 4.



Musical notation for measures 5-8. Measure 5 begins with a forte (*f*) dynamic. A second ending bracket labeled 'CIV' spans measures 6 and 7. The piece concludes with a *ritard.* (ritardando) marking.



Musical notation for measures 9-12. Measure 9 starts with an *ar12* (arpeggiated 12th) marking. A first ending bracket labeled 'CV' spans measures 10 and 11. The piece concludes with a *ritard.* marking.



Musical notation for measures 13-16. Measure 13 begins with a forte (*f*) dynamic. A first ending bracket labeled 'CII' spans measures 14 and 15, with an *ar7* (arpeggiated 7th) marking. The piece concludes with a *ritard.* marking and the word *Fine*.

piu mosso C VII

f

C VII

a tempo

f

ritard.

a tempo C VII

p

f

ritard.

C VII

a tempo C VII

f

ritard.

D.S. al Fine

a tempo C II

f

p

ritard.

Francisco TÁRREGA (1852-1909)

ANDANTINO

en la mayor

Révision de Jean-François Delcamp

Andantino

IX

5

9

13

Fine

X

IX

VII

XII

D.C. al Fine

Francisco TÁRREGA (1852-1909)

GRAN JOTA DE CONCIERTO

Arreglado sobre la Jota aragonesa de Julián Arcas (1832-1882)

Révision de Jean-François Delcamp

Introducción

8 *f*

4

8

13

17

22

m. izq.

26

30

31

33

35

39

44

48

8

52

8

57

8

63

8

69

8

75

8

81

8

87

91

95

101

107

113

118

123 **CII**

128 **CV**

Imitation Fagot

133

139

145 **CII**

Tambora

151

157 **CII**

163 CII

169

apianando *dim. hasta*

175

perdersse *loco*

ar5 ar5 ar4

181

ar5 ar4 ar3 ar4 ar5 ar4

187

ar7 ar12 ar12 ar9 ar7 ar7 ar12 ar12 ar9 ar7 ar9 ar7

193

ar7

199

CII

236

238

240

243

249

255

261

267

271

275

279

283

287

291

296

302

308

314

Para hacer el tamborse se cruza la ⑥ y ⑤ cuerda en la division IX.

320

CIX

326

333

339

Ad libitum y como si se alejara.

344

350

355

358

360

362

364

366

368

370

373

377

381

Francisco TÁRREGA

SUITE 8

Preludio número 1
Preludio número 10
Rosita (Polka)
La Mariposa (Estudio)
Fantasia (Verdi)

Révision de Jean-François Delcamp

Francisco TÁRREGA (1852-1909)

PRELUDIO NÚMERO 1

A mi buen amigo D. Francisco Coréll, Pbro.

Révision de Jean-François Delcamp

⑥ =RE **Moderato**

Musical notation for measures 1-5. The piece is in 2/4 time with a key signature of one flat (B-flat). The notation includes a treble clef, a bass clef, and a 2-octave range. Fingerings are indicated by numbers 1-4. Chord symbols C I, C VI, C VII, and C VIII are placed above the staff. A dynamic marking of *p* is present at the end of the first system.

Musical notation for measures 6-11. This system continues the piece with various chord symbols (C VI, C VII, C I) and fingerings. A dynamic marking of *p* is present at the end of the system.

Musical notation for measures 12-17. This system includes a dynamic marking of *p* and a tempo change to *poco rit.* Chord symbols C II and C III are present.

Musical notation for measures 18-22. This system includes a dynamic marking of *p* and a tempo change to *a tempo*. Chord symbols C III and C V are present. Fingerings are indicated by circled numbers 2, 3, 4, and 5.

Musical notation for measures 23-28. This system includes a dynamic marking of *p* and a tempo change to *a tempo*. Chord symbols C III and C V are present. A *harm. 8va* marking is shown with a dashed line. The piece concludes with a *ritard.* marking.

Francisco TÁRREGA (1852-1909)

PRELUDIO NÚMERO 10

En re mayor

Révision de Jean-François Delcamp

The musical score consists of seven measures of music. Measure 1 is marked with a circled '1' and contains a triplet of eighth notes (F#, A, C) and a quarter note (D). Measure 2 contains a triplet of eighth notes (C, A, F#) and a quarter note (D). Measure 3 contains a triplet of eighth notes (D, F#, A) and a quarter note (C). Measure 4 contains a triplet of eighth notes (A, C, D) and a quarter note (F#). Measure 5 contains a triplet of eighth notes (F#, A, C) and a quarter note (D). Measure 6 contains a triplet of eighth notes (C, A, F#) and a quarter note (D). Measure 7 contains a triplet of eighth notes (D, F#, A) and a quarter note (C). The score includes various technical exercises labeled C X, C II, and C VI, with fingerings and articulations indicated.

Francisco TÁRREGA (1852-1909)

ROSITA

Polka

A la Srta. Da. Rosita Gonzales de Melo

Révision de Jean-François Delcamp

⑥ =RE

p

5

p *f*

C V

C II

9

ar12

12

C VII

C VII

Francisco TÁRREGA (1852-1909)

LA MARIPOSA

Estudio

A mi querido discipulo D. Manuel Loscos

Révision de Jean-François Delcamp

⑥ = RE/D

Allegro vivace

5

9

13

17

21

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

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

p *p* *p*

25

m *m* *a* *m* *a*

m *a* *m* *a*

i *m* *i*

p *p* *p*

29

m *a* *m* *a* *m* *a*

m *a* *m* *a* *m*

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

p *p* *p*

33

m *i* *m* *a*

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

p *p* *p*

37

a *m* *a*

m *a* *m*

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

i

p *p* *p*

Francisco TÁRREGA (1852-1909)

FANTASÍA

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

Révision de Jean-François Delcamp

Introduction

Adagio

⑥=RE/D

Musical score for guitar, Introduction Adagio, measures 1-10. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The guitar part is shown in a simplified notation with fret numbers and accidentals. The introduction consists of 10 measures. Measure 1 starts with a circled 6 and the text "=RE/D". The score includes various guitar techniques such as arpeggios (ar5, ar9, ar12, ar7, ar4) and chords (C VII, C V, C II, C III). The tempo is marked Adagio. The score is divided into four systems of two staves each (treble and bass clef). Measure numbers 5, 8, and 10 are indicated at the start of their respective systems. The piece concludes with a circled 4 in measure 10.

13

ar7 ar12 ar7

2 4 C VII C VII

15

CV C II C II C III C II

17

2 3 4

19

3 4

20

3 2 3 ad lib. C VI

22

a tempo

2 3 4 3

38

42

⑤ accel.

[rit.]

Andante mosso

46

dolente

50

53

56

58 *p* *a m i* **CIII**

pp

59 **CIII**

60 **CIII**

61 **C I**

62 **CIII**

63 **CIII**

64

CIII CV

65

66

② ③ CX

69

pp *crescendo poco a poco*

73

77

CIII⁷ ar12

81

4 24242 *tr* ar12

pp

allarg. e morendo

Andantino

85

ar12

② C VII

ar12

④

90

② C II

Allegro brillante

95

99

② ③ C VI 121 C VI 131 *tr* C II

103

② ③ C VI 121 C VI 131 *tr*

107

CVI CIX

111

CXI CII

115

CVI CVI

119

123

CVII

p

Finale

126

CVII

130

133

136

140

143

147

Francisco TÁRREGA

SUITE 9

Endecha (Preludio)
Preludio número 11
Pepita (Polka)
Vals (en ré mayor)
Capricho Árabe

Révision de Jean-François Delcamp

Francisco TÁRREGA (1852-1909)

ENDECHA

Preludio

Révision de Jean-François Delcamp

The musical score is presented in a single system with four staves. The first staff begins at measure 6, marked with a circled '6' and '=RE'. It contains measures 6, 7, 8, and 9. Measure 6 features a circled '2' above a quarter note, and measure 7 has a circled '2' above a quarter note. Measure 8 has a circled '3' above a quarter note, and measure 9 has a circled '2' above a quarter note. The second staff contains measures 10, 11, and 12. Measure 10 has a circled '2' above a quarter note. Measure 11 has a circled '3' above a quarter note. Measure 12 has a circled '2' above a quarter note. The third staff begins at measure 8 and contains measures 8, 9, 10, 11, and 12. Measure 8 has a circled '4' above a quarter note. Measure 9 has a circled '3' above a quarter note. Measure 10 has a circled '4' above a quarter note. Measure 11 has a circled '3' above a quarter note. Measure 12 has a circled '1' above a quarter note. The fourth staff begins at measure 12 and contains measures 12, 13, 14, and 15. Measure 12 has a circled '4' above a quarter note. Measure 13 has a circled '2' above a quarter note. Measure 14 has a circled '4' above a quarter note. Measure 15 has a circled '3' above a quarter note. The score includes various guitar-specific notations such as fingering numbers (1-4), circled numbers (1-4), and chord diagrams (C V, C IX, C X, C VIII, C II, C III). The key signature is one flat (B-flat) and the time signature is 2/4. The piece concludes with a double bar line at the end of measure 15.

Francisco TÁRREGA (1852-1909)

PRELUDIO NÚMERO 11

En ré mayor

Révision de Jean-François Delcamp

⑥ = RE

8

4

7

10

ar12

Francisco TÁRREGA (1852-1909)

PEPITA

Polka

Révision de Jean-François Delcamp

⑥ =RE

Musical score for guitar, featuring a treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. The score consists of four staves of music. The first staff begins with a circled '6' and the text '=RE'. The music includes various guitar techniques such as triplets, slurs, and fingering numbers (0-4). The second staff contains markings 'C I' and 'C II' above the staff. The third staff has a circled '2' above a slur. The fourth staff has a circled '2' above a slur and a circled '3' above a slur. The score concludes with a first ending bracket labeled '1.' and a circled '2' above it.

Francisco TÁRREGA (1852-1909)

VALS

En ré mayor

Révision de Jean-François Delcamp

⑥=RE

First musical staff in treble clef, key of D major, 3/4 time. It features a melody with a triplet of eighth notes (1, 2, 3, 4) and a quarter note (2). The bass line consists of chords with fingerings 1, 2, 4, and 1. Chord symbols C VII and C II are indicated above the staff.

Second musical staff in treble clef, key of D major, 3/4 time. It features a melody with a triplet of eighth notes (1, 2, 3, 4) and a quarter note (2). The bass line consists of chords with fingerings 3, 1, 1, 1, 4, 1, 1, and 1. A chord symbol C VII is indicated above the staff.

Third musical staff in treble clef, key of D major, 3/4 time. It features a melody with a triplet of eighth notes (1, 2, 3, 4, 1) and a quarter note (1). The bass line consists of chords with fingerings 3, 4, 1, 3, 1, 3, 2, and 2. A chord symbol C V and the notation ar7 are indicated above the staff.

Fourth musical staff in treble clef, key of D major, 3/4 time. It features a melody with a triplet of eighth notes (4, 1, 4, 1) and a quarter note (4). The bass line consists of chords with fingerings 2, 1, 1, 2, 1, 2, 2, and 0. A circled number 4 is above the staff, and a circled number 3 is below the staff.

Francisco TÁRREGA (1852-1909)

CAPRICHÓ ÁRABE

Serenata

Al eminente maestro D. Tomás Bretón (1850-1923)

Révision pour guitare de Jean-François Delcamp

Andantino

⑥ = RE

ar7

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

C II

6

11

13

16

Detailed description: This is a guitar score for Francisco Tárrega's 'Capricho Árabe', specifically the 'Andantino' section. The score is written in a single system with five staves. The first staff begins with a circled '6' and an equals sign followed by 'RE', indicating the starting fret. The music is in 3/4 time and features a mix of treble and bass clefs. The notation includes various rhythmic values, accidentals, and fingerings. There are several instances of 'ar7' (arpeggiated 7th chord) and 'C II' (second fret barre) markings. The score is divided into measures, with measure numbers 6, 11, 13, and 16 clearly marked. The piece concludes with a double bar line and a repeat sign.

18 **C X**

20 **C V**

poco cresc. *accel.*

22 **C II**

ten. *a tempo*

24 **C III**

a tempo *ritard.*

27 **C V**

29 **C III**

31 **C V**

8 *ar7*

33

8 *molto cresc. - - -*

35 *a tempo* **C VII**

8 *a tempo* **C VII**

37 **C VII**

8 **C VII**

39 **C II** **C VII**

8 **C II** **C VII**

41

8 *ar7*

Francisco TÁRREGA

SUITE 10

Preludio en ré mayor
Oremus (Preludio)
Estudio de Cramer
El Columpio
Fantasia (Sobre Arrieta)

Révision de Jean-François Delcamp

Francisco TÁRREGA (1852-1909)

PRELUDIO

En ré mayor

Révision de Jean-François Delcamp

⑥ = RE ♩ = 84

②

⑤

⑤

Francisco TÁRREGA (1852-1909)

ESTUDIO DE CRAMER

Arreglado sobre "Exercice 33" de Johann Batist Cramer (1771-1858)

Révision de Jean-François Delcamp

Allegretto

⑥ = RE/D

The score consists of five systems of music, each with a treble clef and a guitar-specific bass line. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piece is marked 'Allegretto'. The notation includes various guitar techniques such as natural harmonics (indicated by a circled 6), slurs, and dynamic markings like *p* (piano) and *a* (accents). Fingerings are indicated by numbers 1-4. The piece is divided into sections labeled CII and CIII. The first system includes a circled 6 indicating a natural harmonic on the 6th fret of the D string. The second system starts with a circled 2. The third system starts with a circled 3. The fourth system starts with a circled 4. The fifth system starts with a circled 5. The piece concludes with a final chord on the D string.

6 *a* **CII** *m i m i m* *p* *p i m a* *m i m i m*

7 *a* **CII** *m i m i m* *p* *p i m a* *m i m i m*

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

9 *a* **CII** *m i p i* *p* *p i m* **CIII** *a* *m i m a*

10 *a* **CII** *m i m i m* *p* *p i m* *a* *m i m a*

11 *m* **CII** *i m i m i* *p* *p i m a* *p* *i m a*

12 *m* **CII** *a m a m* *i a m i a m* *i*

13

CVII *a* *m* *i* *m* *i* *m* *p* *i* *m* *i* *m* **CIX** *a* *m* *i* *m* *a*

14

CVII *m* *i* *m* *i* *m* *i* *p* *i* *m* *a* **CIV** *p* *i* *m* *i* *m*

15

CII *a* *m* *i* *p* *i* *p* *i* *m* *i* *m* **CIV** *p* *i* *m* *a*

16

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

17

CII *a* *m* *i* *m* *i* *p* *p* *i* *m* *a* **CIV** *p* *i* *m* *a*

18

CVII *m* *a* *m* *a* *m* *a* **CII** *i* *p* *i* *m* *p* *i* *m* *a*

19 **CII** *a* *m* *i* *m* *i* *p* *p* *i* *m* *a* **CII** *p* *i* *m* *a*

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

21 **CIII** *a* *m* *i* *p* *i* *p* *p* *i* *m* *a* **CV** *a* *p* *p* *i* *m* *a*

22 **CII** *m* *i* *m* *i* *m* *p* *p* *i* *m* *a* **CII** *m* *p* *p* *i* *m* *a*

23 *m* *i* *m* *i* *m* *i* *p* *p* **CII** *m* *a* *m* *p* *p* *i* *m*

24 **CII** *m* *p* *i* *m* *i* *m* **CVII** *m* *p* *i* *m*

Francisco TÁRREGA (1852-1909)

EL COLUMPIO

Canción de cuna

Révision de Jean-François Delcamp

⑥ = RE/D

Lento

The musical score is written for guitar in G major (one sharp) and 2/4 time. It consists of four systems of music, each with a treble and bass staff. The first system starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. The tempo is marked 'Lento'. The first system includes a circled '6' above the staff, a circled 'VII' with a '2' above it, and a circled '2' above the staff. The second system starts with a circled '6' above the staff, a circled 'VII' with a '2' above it, and a circled '2' above the staff. The third system starts with a circled '6' above the staff, a circled 'VII' with a '2' above it, and a circled '2' above the staff. The fourth system starts with a circled '6' above the staff, a circled 'VII' with a '2' above it, and a circled '2' above the staff. The score includes various musical notations such as notes, rests, accidentals, and dynamics. The lyrics 'm a m i p m a m i p' are written below the notes in the fourth system. The score ends with a double bar line and repeat dots.

18

21

25

26

29

33

39

46

53

58

61

68

CV

CII

CI

CVI

CX

CVIII

CIII

ar7

73

8

78

8

84

8

90

8

96

8

101

8

128

132

136

140

144 *pizz*

148

150

153

156

Tango

160

166

ar7

172

203020 *tr*

178

CV

ten.

203020 *tr*

184

CII^-
 CV
tr
ten.

191

196

CII^-
 2
ar7
 4

202

CII^-
 CV
tr
ten.
 4

208

CII^-
 CV
tr
ten.
 4

215

$C VII$

Francisco TÁRREGA

SUITE 11

Preludio número 3
Preludio en sol mayor
Estudio (J'ai du bon
t a b a c)
Mazurka en sol mayor
Tango en sol mayor

Révision de Jean-François Delcamp

Francisco TÁRREGA (1852-1909)

PRELUDIO NÚMERO 3

En sol mayor

Révision de Jean-François Delcamp

Allegretto

The musical score is written for guitar in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It consists of five systems of music, each with a starting measure number (7, 14, 20, 27) and a final measure number (8). The score includes various guitar-specific notations such as natural harmonics (indicated by '0' on the staff), fretted notes, and chord diagrams (e.g., C V, C VII, C VIII, C IX, C X, C III). The piece begins with a piano (*p*) dynamic and includes a section marked *a tempo* starting at measure 14. The score concludes with a *ritard.* (ritardando) instruction. The piece is titled 'Allegretto'.

Francisco TÁRREGA (1852-1909)

PRELUDIO EN SOL MAYOR

Scherzando

Révision de Jean-François Delcamp

Scherzando

Musical notation for the first system (measures 1-4). The piece is in G major (one sharp) and 3/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody features a sequence of eighth notes with fingerings: 2, 1, 3, 4, 2, 4, 4, 4, 2, 1, 2. The bass line consists of a steady eighth-note accompaniment with fingerings: 0, 0, 0, 2, 1, 2.

Musical notation for the second system (measures 5-8). Measure 5 is marked with a '5' and a 'C I' time signature change. The melody continues with fingerings: 1, 3, 4, 0, 2, 3, 2, 3. Measure 8 ends with a double bar line and repeat dots, marked 'Fine'. The bass line continues with fingerings: 4, 2, 4, 3, 1, 3, 1.

Musical notation for the third system (measures 9-12). Measure 9 is marked with a '9' and a 'C VIII' time signature change. The melody includes fingerings: 1, 4, 4, 4, 4, 3, 1, 3, 1, 2, 2, 3, 1, 4. Measure 12 ends with a double bar line and repeat dots. The bass line includes fingerings: 0, 3, 1, 3, 1, 0, 1, 4.

Musical notation for the fourth system (measures 13-16). Measure 13 is marked with a '13' and a 'C II' time signature change. The melody includes fingerings: 3, 4, 1, 4, 2, 1, 4, 4, 2, 2, 3, 1, 3. Measure 16 ends with a double bar line and repeat dots, marked 'D.C. al Fine'. The bass line includes fingerings: 0, 1, 1, 3, 1, 3, 3.

Francisco TÁRREGA (1852-1909)

ESTUDIO

Sobre "J'ai du bon tabac"

Révision de Jean-François Delcamp

The musical score is written for guitar in G major and 2/4 time. It consists of four systems of music, each with a treble clef and a key signature of one sharp (F#). The score includes various guitar-specific notations such as natural harmonics (indicated by a circle with an 8), fingerings (numbers 1-4), and chord diagrams (C III, C V, C II, C VII, C IX). The piece begins with a double bar line and a repeat sign. The first system (measures 1-4) features a melodic line with a circled 2 above the second measure and a circled 6 below the fifth measure. The second system (measures 5-8) continues the melody with a circled 2 above the sixth measure and a circled 5 below the eighth measure. The third system (measures 9-12) includes a circled 2 above the tenth measure and a circled 5 below the twelfth measure. The fourth system (measures 13-16) features a circled 2 above the thirteenth measure and a circled 10 below the sixteenth measure. The score concludes with a final chord and a natural harmonic.

17 **C III** **C V⁻** **C III**

22 **C V⁻** *Fine*

26 **C V⁻** **C VII**

31 **C V⁻** **C V**

35 **C V**

39 **C V⁻** **C VIII** *1. D.S. al Fine*


Francisco TÁRREGA (1852-1909)

MAZURKA

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

Révision de Jean-François Delcamp

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

* original = 

Francisco TÁRREGA : MAZURKA

25 *a tempo* C VII

29 C II *molto ritard.*

33 [a tempo] C VIII C III

37 C II ar5

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

45

** original C VII

25

8

p i p p i p i p i

30

8

p i p i p i m i p i

35

8

am am

p i p i p i ar12 i p ar12 i

40

8

p i p i p i p i p i ar12

45

8

p i p i p i p i

49

8

p i p i p i

53

57

61

65

ad libitum

p *f*

rasg. tam. tam. rasg. tam.

71

p *f*

tam. rasg. tam. tam. rasg. tam.

78

tam. rasg. tam. tam. rasg. tam. tam.

C VII⁷ ar7 *C V⁷ ar5*

**Francisco
TÁRREGA**
(1 8 5 2 - 1 9 0 9)

SUITE 12
Preludio en do mayor
Paquito, vals
Sueño (Mazurka)

Révision de Jean-François Delcamp

Francisco TÁRREGA (1852-1909)

PAQUITO

Vals

Révision de Jean-François Delcamp

The musical score is written for guitar in 3/4 time. It consists of five systems of music, each starting with a measure number (8, 7, 13, 19, 25) and a bass clef. The notation includes treble clef, notes, rests, and guitar-specific symbols like fret numbers (0-4) and chord diagrams (C V, C III, C X7). The score is marked with tempo changes: *a tempo* and *poco rit.*. Fingerings are indicated by numbers 1-4. The piece concludes with a final chord diagram and a bass clef.

31

37

C III

43

C VIII

49

C VII

54

59

C VII

64

69

74

79

85

a tempo

91

Francisco TÁRREGA (1852-1909)

SUEÑO

Mazurka sobre opus 7 n°1 de Frederic Chopin (1810-1849)

Révision de Jean-François Delcamp

The musical score is presented in a single system with five staves. The first staff (measures 1-4) begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a complex melodic line with many accidentals and a bass line with triplets and chords. A circled '2' above the final measure indicates a second ending. The second staff (measures 5-8) contains a melodic line with triplets and a bass line with chords. The third staff (measures 9-12) is marked 'a tempo' and repeats the melodic and bass lines from the first staff. The fourth staff (measures 13-16) repeats the melodic and bass lines from the second staff. The fifth staff (measures 17-20) is marked 'a tempo' and features a new melodic line with triplets and a bass line with chords. A circled '2' above the final measure indicates a second ending. The score includes various musical notations such as triplets, slurs, and fingering numbers (1-4).

21

rit.

25

a tempo

p misterioso

rit. ar7

29

a tempo

p

33

rit.

37

a tempo

p

41

rit.

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-Curiela : 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 - Écossaise 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 : Carnet de notes n°2 - 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 opus6 - 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 - Novelette n°1 - Petite étude sur le demi-barré - Exercices : Accords - Arpèges - Cejilla - Eteintes des résonances - Extensions - Gammes - Glissando - Legato, staccato - Liaisons - Mordants et trilles - Improvisation.

Volume D04 - Anonyme : Mi favorita - Scarborough fair - Se io m'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 Junpe - 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. 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 : Breutonnoise - 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 : Fantasia V - Adrian Le Roy : Passemeze - John Dowland : Tarleton's riserrectione - Lady Hunsdon's puffed - Gaspar Sanz : 2 fugues - Gallardas - Foliás - François Campion : Fugue - Notenbüchlein für A. M. Bach : Marche, Menuets, Musette - Johann Sebastian Bach : Bourrée BWV 996 - Sarabande BWV 1002 - Gavottes BWV 1012 - Domenico Scarlatti : Sonates K 32, K 34, K 391 et K 431 - Sylvius Léopold Weiss : Capricio - 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 Chopusn : 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 : Gnosssienne 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 Chopusn : 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 : Gymnopusdie n°1 - Enrique Granados : Valse I - Dedicatoria - Miguel Llobet : El Testament d'Amelia - Zequinha de Abreu : Tico-tico - João Teixeira Guimarães (Pernambuco) : Recordando Nazareth - Pó de Mico - As emboladas do Norte - Agustín Barrios Mangoré : Villancico de Navidad - London Carapé - Preludio en do menor - Carlos Gardel : Por una cabeza - Jean-François Delcamp : Tiento de Saturne - Tango en mi majeur Op. 3 - 6 variations sur la Partida - 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 Léopusld 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 opus1 - 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 Léopusld 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 Chopusn : 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 cycloP. - 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, Fantasie, Ciacona, Tombeau Logy, Capricio, Passacaille - **Jean-Philippe Rameau** : Menuet en rondeau, Suite en mi 1724 (Allemande, Courante, Gigue I et II, Le Rappel des Oiseaux, Rigaudons et Double, Musette, Tambourin, La Villageoise.), Menuet, Gavotte et doubles, Le Lardon, Les tricoteurs - **Georg Friedrich Haendel** : Fughette, Sarabande, Chaconne HWV435.

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

Fernando Sor : 20 Études pour guitare.

Matteo Carcassi : 25 Études mélodiques progressives Op. 60.

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

Francisco Tárrega : Integral de las obras de concierto - Preludio, sobre un tema de Mendelssohn - Preludio n° 6 - La Cartagenera - Estudio en si menor - Danza Mora - Preludio n° 4 - Lágrima - ¡Adelita! - Pavana - Estudio, sobre un tema de Wagner - Estudio, sobre un tema de Verdi - Estudio de Velocidad - Preludio, en mi mayor - Preludio, pentatonica - Preludio n° 5 - Minuetto - Estudio, en mi menor - Malagueña, Fácil - Preludio n° 2 - Preludio sobre los gruppetos - Isabel, valse de Strauss - Estudio en forma de Minuetto - Estudio en arpégios - 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.

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 - **Rue des trois frères**, 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, Wild panda*. - **Suite des masques**, Op. 11. - **Sous le règne du Do**, Op. 12 : *Villanesca, La plage de la rue des Pétrels, Chanson du cédrat, Saltarelle du 1er novembre*. - **Milonga d'octobre**, Op. 13 - **Deux pièces brèves**, Op. 14 : *Danse dédiée à John Montes, Les petits pas du canard content*. - **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 Guelmteur, 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 - **Choro biscornu**, Op. 26a - **Choro Maxixe**, Op. 26b - **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 - **Interlude** Op. 32.