

Joaquín TURINA



JOAQUÍN TURINA PÉREZ (1882 - 1949)

ŒUVRES COMPLÈTES POUR GUITARE

Révision et doigtés de Jean-François Delcamp
Biographie de Julien Bambaggi

Sevillana, op. 29, (1923)
Fandanguillo, op. 36, (1925)
Ráfaga, op. 53, (1930)
Sonata en ré mineur, op. 61, (1932)
Homenaje a Tárrega, op. 69, (1932)

03/05/2024
www.delcamp.net

INTRODUCTION

Chères et chers guitaristes, j'ai le privilège de vous présenter les œuvres complètes pour guitare de Joaquín Turina. Les facsimilés des manuscrits originaux sont joints en fin de volume. Messieurs David Norton, David J. Buch, Bernard Corneloup, Denis Paradis, Eric Bilange et Philippe Vilo ont aidé à cette édition, en mettant à disposition les facsimilés et en assurant la relecture des épreuves avant leur publication. La Biographie de Turina a été réalisée par Monsieur Julien Bambaggi. Notes de l'éditeur : les liaisons de phrasé du compositeur sont indiquées par des courbes pleines. Les liaisons ajoutées par l'éditeur sont indiquées par des courbes en pointillés. Sevillana : les accords des mesures 41 et 174 ont été facilités, par rapport à l'écriture originale du manuscrit.

Pour les compositeurs non-guitaristes, il est redoutable d'écrire pour la guitare. Le fonctionnement de l'instrument, moins étudié que les instruments de l'orchestre, présente un défi très important que peu de compositeurs généralistes osent relever.

Les cinq œuvres pour guitare de Joaquín Turina, sont des tours de force et des chefs d'œuvres. Elles révèlent les grandes facultés d'abstraction de Turina, sa capacité à révéler sa singulière créativité, sans souffrir le moins du monde des fortes contraintes de conception auxquelles il devait faire face.

Comme Granados, Albéniz et de Falla, Turina s'est forgé un langage musical raffiné, servi par une profonde maîtrise du rythme. Turina nous livre, dès 1908, son propre alliage entre la musique savante de son temps et la musique populaire espagnole. Un mélange unique, minéral, dont l'ascèse et les accents font briller notre guitare de tous ses feux.

Jean-François Delcamp, 3/05/2024

INTRODUCTION

Dear guitarists, I have the privilege of announcing the publication of the complete works for guitar by Joaquín Turina. Facsimiles of the original manuscripts are included at the end of the volume. Mr. David Norton, David J. Buch, Bernard Corneloup, Denis Paradis, Eric Bilange, and Philippe Vilo contributed to this edition by providing the facsimiles and ensuring proofreading before publication. Turina's biography, is compiled by Mr. Julien Bambaggi. Editor's Notes: The composer's phrasing markings are indicated by solid curves. Editor-added phrasing markings are indicated by dashed curves. Sevillana: the chords in measures 41 and 174 have been simplified compared to the original manuscript notation.

For non-guitarist composers, writing for the guitar is daunting. The functioning of the instrument, less studied than the instruments of the orchestra, presents a very important challenge that few generalist composers dare to take up.

Joaquín Turina's five works for guitar are feats de force and masterpieces. They reveal Turina's great powers of abstraction, his ability to reveal his singular creativity, without suffering in the slightest from the strong design constraints he had to face.

Like Granados, Albéniz and de Falla, Turina forged a refined musical language, served by a profound mastery of rhythm. As early as 1908, Turina delivered his own combination of the scholarly music of his time and Spanish popular music. A unique, mineral blend, whose asceticism and accents make our guitar shine with all its glory.

Jean-François Delcamp, 3/05/2024

Introduction	page 3
Turina dans la musique espagnole	page 4
Turina in Spanish music	page 5
Sevillana, op. 29, (1923)	page 6
Fandanguillo, op. 36, (1925)	page 14
Ráfaga, op. 53, (1930)	page 18
Sonata en ré mineur, op. 61, (1932)	page 22
Homenaje a Tárrega, op. 69, (1932)	page 32
Facsimile	page 40

Joaquín Turina (1882-1949) dans la musique espagnole

Joaquín Turina est, avec Enrique Granados, Isaac Albéniz et Manuel de Falla, un des « grands » compositeurs espagnols œuvrant dans la première moitié du XX^e siècle, même s'il est moins joué, en tout cas moins connu à l'international, que les trois derniers. Mais, alors que ceux-ci n'ont rien composé pour la guitare, ou presque – seul Manuel de Falla a composé une unique pièce pour guitare, son *Homenaje*, pour le *Tombeau de Claude Debussy* –, l'œuvre pour guitare de Turina, que Jean-François Delcamp met à la disposition de toutes et tous à travers cette édition, est relativement conséquente. C'est donc l'un des rares compositeurs « généralistes » à avoir enrichi le répertoire de la guitare.

Joaquín Turina est né à Séville, en Andalousie, en décembre 1882 et est mort à Madrid en janvier 1949, à l'âge de 66 ans. Profondément imprégné par le catholicisme conservateur qui prévalait alors dans la bourgeoisie et la petite bourgeoisie andalouse – à l'âge de 16 ans, il avait rejoint la « Confrérie de Jésus de la Passion » –, sa formation musicale initiale fut assez éloignée de la musique espagnole : l'enseignement musical qu'il a reçu mettait surtout en avant la musique allemande et l'opéra italien – ses premiers concerts en tant que pianiste mettaient au programme des musiciens allemands.

Parti à Madrid en 1902 pour faire des études de médecine, il a renoncé à ces dernières pour se consacrer à la musique. L'année suivante, à l'âge de 23 ans, il fut admis à la Schola Cantorum de Paris où il poursuivit sa formation musicale, en particulier avec Vincent d'Indy. À Paris, il a côtoyé Debussy, Ravel, ainsi que le prolifique et controversé Florent Schmitt. De cette proximité est sortie une musique assez éloignée de l'inspiration espagnole, comme son quintette avec piano en sol mineur, opus 1, composé en 1907, de facture très classique et dont le chromatisme rappelle la musique de César Franck, le maître de Vincent d'Indy. Turina a lui-même raconté à ce propos l'anecdote suivante. Assistant à la première de ce quintette, Albéniz se pencha vers son voisin, espagnol comme lui, pour lui demander si l'auteur était « anglais » – dans l'Espagne de l'époque, était qualifié d'« Anglais » toute personne non hispanique, en particulier, en Andalousie, les touristes. « *Non monsieur, il est sévillan* », répondit le voisin. À l'issue du concert, les trois se retrouvèrent dans une brasserie parisienne. C'est ainsi que Turina rencontra pour la première fois Isaac Albéniz et Manuel de Falla, le premier conseiller à Turina de cesser d'écrire une musique « française » et de chercher son inspiration dans la musique espagnole. Turina décrit cette rencontre comme un tournant radical. À partir de là, il mêla l'inspiration andalouse à la rigueur de l'écriture apprise auprès de d'Indy.

L'année suivante, en 1908, Turina produisit successivement une suite pour piano, *Sevilla*, ainsi qu'une *Sonate espagnole* pour violon et piano, dont les accents andalous dès les premières mesures ne laissent aucun doute sur l'orientation prise désormais par Joaquín Turina. Les pièces se succédèrent : *Sonate romantique sur un thème espagnol* pour piano (1910), *Ricones sevillanos* (1911), *Escena andaluza* pour piano (1912 et 1913), *La procesión del Rocío* (1913), poème symphonique aux accents andalous et légèrement jazzy, qualifiée de « *fresque lumineuse* » par Claude Debussy, *Trois danses andalouses* (1913), *Cuentos de España* (dont *El camino de la Alhambra* et *En los jardines de Murcia* orchestrés par Stéphane Chapelier), *Danzas fantásticas*, *Sinfonia sevillana*, *Jardines de Andalucía*, *La Oración del torero*, composée originellement pour quatre luths et arrangée pour orchestre à cordes. Et bien d'autres pièces. Turina a donné dans tous les genres : musique pour piano, musique de chambre, musique pour orchestre, musique de scène, opéras. Reconnu en Espagne, il y emporta le Prix national de composition en 1926 avant d'être nommé, en 1931, professeur de composition au Conservatoire de Madrid. Il le restera et bénéficiera de nombreux hommages officiels jusqu'à sa mort, en 1949, à Madrid.

La révolte qui a répondu au coup d'État du général Franco en 1936 et la guerre civile qui s'en est suivie ont profondément divisé les intellectuels et artistes espagnols¹. Fratries scindées – qu'on songe aux deux frères guitaristes et compositeurs Eduardo et Regino Sáinz de la Maza –, amitiés éclatées : alors que son ami Manuel de Falla refusa jusqu'à sa mort de rejoindre l'Espagne franquiste malgré les nombreuses démarches du régime, Joaquín Turina se rangea du côté de Franco, qualifiant son coup d'État de « *Glorieux soulèvement national* ». Un soulèvement national qui, pour ne prendre que ce seul exemple littéraire et musical, s'est traduit par l'exécution le 19 août 1936 dans les environs de Grenade de l'écrivain, compositeur et pianiste Federico Garcia Lorca qui, lui, admirait l'« *arc de triomphe sentimental et sensuel* » de la musique orchestrale de Turina. Mais Turina ne fut certes pas le seul dans son cas.

L'œuvre pour guitare

Sous l'amicale pression d'Andrés Segovia qui se produisait dans le monde entier dès la fin des années 1920, Turina composa pour la guitare une œuvre qui, pour être moins importante en volume que celle des compositeurs guitaristes comme Sor ou Tárrega, lui fait rejoindre le club très restreint des compositeurs généralistes ayant composé pour la guitare, comme cet autre Espagnol, Federico Moreno Torroba, spécialisé par ailleurs dans le genre des *zarzuelas* – un genre théâtral et lyrique espagnol né au XVII^e siècle, proche de ce que sera plus tard l'opéra-comique en France – très peu ou pas du tout abordé par Turina, Falla ou Albéniz.

Julien Bambaggi, 3/05/2024

¹ Pour qui s'intéresse à cette question de l'influence de la guerre civile sur la vie des musiciens espagnols, citons le roman de Manuel Vázquez Montalbán, *Le pianiste*, qui, partant des choix différents de deux amis musiciens, dessine de manière remarquable le destin bien différent de l'un et de l'autre. Citons par ailleurs l'étude, publiée en 2015, de Bruno Giner et François Porcile, *Les musiques pendant la guerre d'Espagne*.

Joaquín Turina (1882-1949) in Spanish music

Joaquín Turina is, along with Enrique Granados, Isaac Albéniz and Manuel de Falla, one of the "great" Spanish composers of the first half of the twentieth century, even if he is less performed, or at least less known internationally, than the last three. But, while they composed almost nothing for the guitar – only Manuel de Falla composed a single piece for guitar, his *Homenaje* for the *Tombeau de Claude Debussy* – Turina's work for guitar, which Jean-François Delcamp makes available to all through this edition, is relatively substantial. He is therefore one of the few "generalist" composers to have enriched the guitar repertoire.

Joaquín Turina was born in Seville, Andalusia, in December 1882, and died in Madrid in January 1949, at the age of 66. Deeply imbued with the conservative Catholicism that prevailed among the Andalusian bourgeoisie and petty bourgeoisie at the time – at the age of 16 he had joined the "Confraternity of Jesus of the Passion" – his initial musical training was quite far from Spanish music: the musical education he received focused mainly on German music and Italian opera – his first concerts as a pianist featured German musicians.

He went to Madrid in 1902 to study medicine, but gave it up to devote himself to music. The following year, at the age of 23, he was admitted to the Schola Cantorum in Paris where he continued his musical training, especially with Vincent d'Indy. In Paris, he rubbed shoulders with Debussy, Ravel, as well as the prolific and controversial Florent Schmitt. This proximity has given rise to music that is far removed from Spanish inspiration, such as his piano quintet in G minor, opus 1, composed in 1907, very classical in style and whose chromaticism recalls the music of César Franck, Vincent d'Indy's teacher. Turina himself recounted the following anecdote about this. Attending the premiere of this quintet, Albéniz leaned over to his neighbour, a fellow Spaniard, and asked if the author was "English" – in Spain, at the time, anyone non-Hispanic was called "English", especially tourists, particularly in Andalusia. "No, sir, he is a Sevillian," replied the neighbor. At the end of the concert, the three met in a Parisian brasserie. This is how Turina first met Isaac Albéniz and Manuel de Falla, the former advising Turina to stop writing "French" music and look for inspiration in Spanish music. Turina describes the meeting as a radical turning point. From then on, he mixed Andalusian inspiration with the rigor of writing he had learned from d'Indy.

The following year, in 1908, Turina successively produced a piano suite, *Sevilla*, as well as a *Spanish Sonata* for violin and piano, whose Andalusian accents from the very first bars leave no doubt as to the direction taken by Joaquín Turina. The pieces followed one another: *Romantic Sonata on a Spanish Theme* for piano (1910), *Ricones sevillanos* (1911), *Escena andaluza* for piano (1912 and 1913), *La procesión del Rocío* (1913), a symphonic poem with Andalusian accents and slightly jazzy, described as a "luminous fresco" by Claude Debussy, *Three Andalusian Dances* (1913), *Cuentos de España* (including *El camino de la Alhambra* and *En los jardines de Murcia* orchestrated by Stéphane Chapelier), *Danzas fantásticas*, *Sinfonia sevillana*, *Jardines de Andalucía*, *La Oración del torero*, originally composed for four lutes and arranged for string orchestra. And many other pieces. Turina performed in all genres: piano music, chamber music, orchestral music, incidental music, operas. Recognized in Spain, he won the National Prize for Composition in 1926 before being appointed professor of composition at the Madrid Conservatory in 1931. He remained so and enjoyed numerous official honors until his death in Madrid in 1949.

The revolt that responded to General Franco's coup d'état in 1936 and the ensuing civil war deeply divided Spanish intellectuals and artists². Families were torn – think of the two guitarist and composer brothers Eduardo and Regino Sáinz de la Maza –, friendships shattered: while his friend Manuel de Falla refused to join Franco's Spain until his death despite the regime's numerous attempts, Joaquín Turina sided with Franco, describing his coup d'état as a "Glorious national uprising". A national uprising which, to take just one literary and musical example, resulted in the execution on August 19, 1936, in the vicinity of Granada, of the writer, composer and pianist Federico García Lorca, who, for his part, admired the "*sentimental and sensual triumphal arch*" of Turina's orchestral music. But Turina was certainly not alone.

The Guitar Work

Under the friendly pressure of Andrés Segovia, who was performing all over the world by the late 1920s, Turina composed for the guitar a body of work which, although less important in volume than that of guitarist composers such as Sor or Tárrega, made him join the very restricted club of generalist composers who had composed for the guitar like this other Spaniard, Federico Moreno Torroba, specialized in the genre of zarzuelas – a Spanish theatrical and lyrical genre born in the seventeenth century, close to what will later be the opéra-comique in France – very little or not at all approached by Turina, Falla or Albéniz.

Julien Bambaggi, 3/05/2024

² For those interested in the influence of the Civil War on the lives of Spanish musicians, let us mention Manuel Vázquez Montalbán's novel, *The Pianist*, which, based on the different choices of two musician friends, draws in a remarkable way the very different destiny of each of them. We should also mention the study, published in 2015, by Bruno Giner and François Porcile, *Les musiques pendant la guerre d'Espagne*.

Joaquín TURINA (1882 - 1949)

SEVILLANA, op. 29

Al maravilloso guitarrista Andrés Segovia, con admiración y cariño

Révision et doigtés de Jean-François Delcamp

Pour guitare

Allegro moderato

rasgueado

The score is written for guitar in 3/4 time, key of D major. It consists of several systems of music. The first system (measures 1-3) begins with a forte (*f*) dynamic and a rasgueado pattern of eighth notes. The second system (measures 4-6) continues the rasgueado with triplets and includes fingerings such as 4, 3, 2 and 4, 3, 2. The third system (measures 7-10) features a mix of rasgueado and melodic lines, with dynamics ranging from *f* to *p*. The fourth system (measures 11-14) includes a *sfz* dynamic and a melodic line with fingerings 1, 3, 2, 4, 1, 3, 1. The fifth system (measures 15-18) is marked *pizz.* and *sonoridad velada*, with a *pp* dynamic and a melodic line. The sixth system (measures 19-21) returns to rasgueado with a forte (*f*) dynamic and includes fingerings 4, 3, 2 and 4, 3, 2. The score concludes with a melodic line and a final *ami* chord.

25

ami i i i i i i a m i i i i a m i i ami i i i i i i

Allegretto

28

a m i i i i a m i i **ff** ami i i i i i i i i i i i i i i

31

ami **mf** *golp p*

37

CVII CIX CX CVII CVIII CV CVII

42

45

cediendo poco a poco

CIII CV CIII CIII CV CIII CIII

sfz pp sfz pp

50

sfz mf

55 CIII
pp

59 CIII *cresc.* CV CIII CI
f

63 CIII CI *cresc.* CIV CVII *dim.*
ff

Allegro

67 *rit.* CIII *espressivo*
dim. molto *pp*

72 CIII CVIII
cresc.

76 CVIII CVI CIII CIII
mf

80 CIII
mf

84 *CIII* *CIII*
dim. *p*

88 *sfz*

93 *CIII* *CIII*
p *sfz*

96 *suave y expresivo*
p

101

105 *p* *p*
sfz

110 *p* *p*
sfz *cediendo*

115 **CVI** *a tempo* *ar. 8^{va}*

122 **CV** **CV** **CVIII** **CVI**

127 **CVIII** **CVI** *pizz.*

132 *expressivo* **CI** *a tempo* *rit.* *dim.* *f*

137 **CI** **CIII**

143 *dim.* *rit. con emoción* **CIII** *a tempo* *expressivo* *pp*

149 **CIII** *cresc.*

153 **CVIII** **CVIII** **CVI** **CIII** *mf*

157 **CIII**

161 **CIII** *pp*

165 **CIII** **Allegretto** **CVI** **CV** **CVI** **CV** *sfz* *pp*

170 **CVII** **CIX** **CX** **CVII** **CVIII** **CV** **CVII** *p*

175

178 *cediendo poco a poco* **CIII** **CV** **CIII** **CI** **CV** **CIII** **CVII** *sfz* *pp* *sfz* *pp*

183 *recobrar poco à poco el movimiento*

pp *ppp* *delicadísimo*

189

p C VII VII

194

cresc. V

198

mf

203

cresc. V

208

f *cediendo* 3/4

Allegro moderato
rasgueado

212

ff ami i i i i i a m i i i a m i i ami i i i i i

215

Musical notation for measures 215 and 216. Measure 215 contains a triplet of eighth notes (A, A, A) followed by a quarter note (V). Measure 216 contains a quarter note (V) followed by a triplet of eighth notes (A, A, A) followed by a quarter note (V). Fingering numbers (2, 4, 3, 2) are placed above the notes. The lyrics are: a m i i i i a m i i i i.

217

Musical notation for measures 217 and 218. Measure 217 contains a triplet of eighth notes (A, A, A) followed by a quarter note (V). Measure 218 contains a quarter note (V) followed by a triplet of eighth notes (A, A, A) followed by a quarter note (V). Fingering numbers (4, 3, 2, 4, 3, 2) are placed above the notes. The lyrics are: a m i i i i a m i i i i a m i i i i.

220

Musical notation for measures 220 and 221. Measure 220 contains a triplet of eighth notes (A, A, A) followed by a quarter note (V). Measure 221 contains a quarter note (V) followed by a triplet of eighth notes (A, A, A) followed by a quarter note (V). Fingering numbers (2, 4, 3, 2) are placed above the notes. The lyrics are: a m i i i i a m i i i i a m i i i i. The system ends with a double bar line and a fermata over the final note.

224

rasgueado

Musical notation for measures 224 and 225. Measure 224 contains a triplet of eighth notes (A, A, A) followed by a quarter note (V). Measure 225 contains a quarter note (V) followed by a triplet of eighth notes (A, A, A) followed by a quarter note (V). Fingering numbers (2, 4, 3, 2) are placed above the notes. The lyrics are: a m i i i i a m i i i i a m i i i i. The system ends with a double bar line and a fermata over the final note.

227

Musical notation for measures 227 and 228. Measure 227 contains a quarter note (V) followed by a triplet of eighth notes (A, A, A) followed by a quarter note (V). Measure 228 contains a quarter note (V) followed by a triplet of eighth notes (A, A, A) followed by a quarter note (V). Fingering numbers (2, 4, 3, 2) are placed above the notes. The lyrics are: a m i i i i a m i i i i a m i i i i. The system ends with a double bar line and a fermata over the final note.

230

rasgueado

cresc. molto

Musical notation for measures 230 and 231. Measure 230 contains a triplet of eighth notes (A, A, A) followed by a quarter note (V). Measure 231 contains a quarter note (V) followed by a triplet of eighth notes (A, A, A) followed by a quarter note (V). Fingering numbers (4, 3, 2, 4, 3, 2) are placed above the notes. The lyrics are: a m i i i i a m i i i i a m i i i i. The system ends with a double bar line and a fermata over the final note.

232

Musical notation for measures 232 and 233. Measure 232 contains a quarter note (V) followed by a triplet of eighth notes (A, A, A) followed by a quarter note (V). Measure 233 contains a quarter note (V) followed by a triplet of eighth notes (A, A, A) followed by a quarter note (V). Fingering numbers (2, 4, 3, 2) are placed above the notes. The lyrics are: i i a m i i i i a m i i i i a m i i i i. The system ends with a double bar line and a fermata over the final note, marked with a 6'08" time signature.

Joaquín TURINA (1882 - 1949)

FANDANGUILLO, op. 35

a Andrés Segovia el maravillo artista con un apretado abrazo

Révision et doigtés de Jean-François Delcamp

Pour guitare

Allegretto tranquillo (♩ = c. 72)

The musical score is written for guitar in 3/4 time, with a tempo of Allegretto tranquillo (♩ = c. 72). The key signature has one sharp (F#). The score is divided into systems of staves, with measure numbers 4, 7, 11, 15, and 19 indicated at the beginning of each system. The notation includes various guitar-specific techniques and dynamics:

- Measure 4:** Starts with a *p* dynamic. Features a *tambora* section with a circled 5 and a circled 7. Includes fingerings (1, 2, 3, 4) and a circled 5.
- Measure 7:** Features a *pizzicato* section with a circled 2 and a circled 4. Includes fingerings (1, 2, 3, 4) and a circled 5. The section ends with a *cantando* section starting at measure 8, marked *p*.
- Measure 11:** Features a *cantando* section with a circled 3 and a circled 4. Includes fingerings (1, 2, 3, 4) and a circled 5. The section ends with a *pizzicato* section starting at measure 12, marked *p*.
- Measure 15:** Features a *pizzicato* section with a circled 3 and a circled 4. Includes fingerings (1, 2, 3, 4) and a circled 5. The section ends with a *cantando* section starting at measure 16, marked *p*.
- Measure 19:** Features a *cantando* section with a circled 3 and a circled 4. Includes fingerings (1, 2, 3, 4) and a circled 5. The section ends with a *pizzicato* section starting at measure 20, marked *mf*.

This page of the musical score for Joaquín Turina's *Fandangillo*, op. 35, covers measures 23 through 44. The music is written for guitar and features several key elements:

- Measures 23-25:** Marked with *f* and *cresc.*, featuring a large slur over the first six measures labeled **CVI**. The dynamics reach *ff* by measure 25.
- Measures 26-28:** Marked with *p* and *suave*, featuring a slur over measures 27-28 labeled **CV**. A circled 1 indicates a first ending.
- Measures 29-31:** Marked with *f* and *cresc.*, featuring a slur over measures 29-31 labeled **CVI**. A circled 2 indicates a second ending.
- Measures 32-34:** Marked with *ff* and *cresc.*, featuring a slur over measures 32-34 labeled **CVIII**. A circled 3 indicates a third ending.
- Measures 35-37:** Marked with *dim. molto*, featuring a slur over measures 35-37 labeled **VII**.
- Measures 38-40:** Marked with *suave*, featuring a slur over measures 38-40 labeled **CV**. A circled 1 indicates a first ending.
- Measures 41-43:** Marked with *ff*, featuring a slur over measures 41-43 labeled **CVIII**.
- Measures 44-46:** Marked with *dim. molto*, featuring a slur over measures 44-46 labeled **CVII**. A circled 2 indicates a second ending.

47 *cantando*

51

55 *pizzicato.* *ar12* *misterioso*

60

65 *CVIII* *CI*

69 *a tempo* *CVII* *cediendo* *f*

73 *II* *rápido*

76 *III*

79

ff

82

ff

86

p subito

CII CI *cresc.*

90

CIII *sfz* CI *dim.* *p* *Un poco menos*

p cantando

94

en calma *cediendo*

97

Andantino

pp *cediendo arm. octavados* *pp* *ppp* *ar5* *ar7*

Joaquín TURINA (1882 - 1949)

RÀFAGA, op. 53

a Andrés Segovia

Révision et doigtés de Jean-François Delcamp

Pour guitare

Andante

First system of musical notation for the 'Andante' section. It features a treble clef, a 4/4 time signature, and a key signature of one flat. The notation includes a melodic line with various fingerings (0, 1, 2, 3, 4) and a bass line with chords and triplets. An 'ar12' marking is present above the first measure. A circled '3' is located below the first measure of the bass line. The system ends with a circled '2' above the final measure.

Second system of musical notation for the 'Andante' section. It continues the melodic and bass lines. Fingerings are indicated throughout. The bass line features several triplets and is marked with 'CIII' and 'CV' above it. The dynamic marking 'sfz' (sforzando) is placed below the bass line. The tempo marking 'rubato' is also present. The system concludes with a circled '2' above the final measure.

Third system of musical notation for the 'Andante' section. It begins with a circled '8' above the first measure. The tempo marking 'Allegro vivo' is placed above the system. The dynamic marking 'dim. molto' (diminuendo molto) is written below the first measure. The tempo marking 'suavissimo' (pianissimo) is written below the final measure. The system includes various fingerings and triplets.

Fourth system of musical notation for the 'Andante' section. It starts with a circled '13' above the first measure. The tempo marking 'con grazia' is placed above the system. The notation includes a melodic line with eighth notes and a bass line with chords and triplets.

Fifth system of musical notation for the 'Andante' section. It begins with a circled '19' above the first measure. The tempo marking 'CIII' is placed above the system. The notation includes a melodic line with eighth notes and a bass line with chords and triplets.

25 **CII** **CIII** **CI**

molto espressione

32 **CIII**

38 **CIII**

46 **CIII**

53 *golpe*

60 *dolcissimo* **CIV**

67 **CIV**

76 *rasg.* **CIII** **CIII** *energico*

85 **CVI** **CV**

91 **CIII** **CI** **CIII**

97 **CV**

102 **CV** *cresc.* *f*

Allegro molto

108 *p m i*

113 *p*

118 *cresc.*

124 *rasg.* *sf* *p i i*

Allegro vivo

128 *ami* *ff*

137 *rasg.* *ff*

Joaquín TURINA (1882 - 1949)

SONATA PARA GUITARRA, op. 61

a Andrés SEGOVIA

Révision et doigtés de Jean-François Delcamp

Pour guitare

⑥ = RE/D

Lento ②

Musical notation for measures 1-3. Measure 1 starts with a treble clef, a 3/4 time signature, and a forte (ff) dynamic. The melody is in the treble clef, and the bass line is in the bass clef. Fingering numbers (1, 2, 3, 4) are indicated above the notes. A circled 2 indicates a second ending. Measure 3 begins with a circled 3 and a triplet of eighth notes.

Musical notation for measures 4-5. Measure 4 starts with a circled 6 and a circled 1 above the first note. The tempo changes to Allegro. Measure 5 features a circled 4 and a circled 1 above the first note. The dynamic is piano (p). Fingering numbers (1, 2, 3, 4) are indicated above the notes.

Musical notation for measures 6-8. Measure 6 starts with a circled 6 and a circled 1 above the first note. The tempo is marked *rall. dim. molto*. Measure 7 features a circled 3 and a circled 1 above the first note. Measure 8 features a circled 6 and a circled 1 above the first note. The dynamic is piano (p). Fingering numbers (1, 2, 3, 4) are indicated above the notes.

Musical notation for measures 9-12. Measure 9 starts with a circled 3 and a circled 1 above the first note. Measure 10 features a circled 3 and a circled 1 above the first note. Measure 11 features a circled 3 and a circled 1 above the first note. Measure 12 features a circled 3 and a circled 1 above the first note. The dynamic is piano (p). Fingering numbers (1, 2, 3, 4) are indicated above the notes.

Musical notation for measures 13-16. Measure 13 starts with a circled 3 and a circled 1 above the first note. Measure 14 features a circled 3 and a circled 1 above the first note. Measure 15 features a circled 3 and a circled 1 above the first note. Measure 16 features a circled 3 and a circled 1 above the first note. The dynamic is piano (p). Fingering numbers (1, 2, 3, 4) are indicated above the notes.

21 *Allegretto tranquillo*

poco rall. *espressivo*

26

CVII *CVIII*

31

p

36

CV

40 *dolcissimo* *pp* *arm. 8^{va}*

46 *Allegro* *ppp*

52 *CVII*

56 *cresc.* **CIII** *mf*

60 **CIII** **CVII** *cresc.* *f*

65 *ff*

71 *Lento* *ff*

76 *ff* **V**

79 *rall.* *dim. molto* **Allegro** *p*

82 **CIII** *ff*

Allegretto tranquillo

86 *cediendo* **CII**
espressivo

90

94 **CVII** **CVII** **CII** **CIII** **CII**

98 *cediendo*

103 *a tempo* **CVII**

Allegro

107 *sonoro* *ar7* *ar7* *pp en eco* *p* *cresc.* *mf*

112 *cresc.* *ff* *golpe*

⑥ =MI/E

||

Andante

117

120 *dim. molto* *p* *(como eco)* *pp*

124 *étouffé* *energico* *f*

128 *p* *dolcissimo*

131 *espressivo*

135

Detailed description: This page of a guitar score for Joaquín Turina's Sonata para Guitarra, Op. 61, contains measures 117 through 135. The music is in the key of E major (MI/E) and is marked 'Andante'. The score is written for a single melodic line on a guitar, with a bass clef and a common time signature. Measure 117 begins with a circled '6' and a double bar line. The piece starts with a series of chords and eighth notes, marked with fingering numbers (0, 1, 1, 4, 4). Measure 120 features a 'dim. molto' instruction and a piano (*p*) dynamic, with a triplet of eighth notes. Measure 124 is marked 'étouffé' and 'energico', with a forte (*f*) dynamic and a circled '2' above a note. Measure 128 includes a circled '2' above a note and a circled '3' below a note, with a piano (*p*) dynamic and a 'dolcissimo' marking. Measure 131 is marked 'espressivo' and features a circled '2' above a note. Measure 135 concludes with a circled '2' above a note. The score includes various articulations such as accents, slurs, and breath marks, as well as specific fingering instructions throughout.

140

ar12 lejano pp

146

cantando C V C III C V C III C V C III p

151

C VIII C III p

155

dim. f

159

162

dim. p dolcissimo

165

168 *molto espressivo*

pp

CII

171

ar12

175

muy lentamente

ppp

ar12

ar7

III

⑥ = RE/D

Allegro vivo

180 *ff*

rasg.

187 *p*

dim.

193 *rasg.*

201 II

sfz

207

pp

213 *cediendo* *con garbo* Allegro moderato

ppp *p*

221

ppp *p*

229 III

mf

235 CV CI CI

mf

242 Allegro vivo

p

248 *rasg.* *rasg.*

255 *dim.* *p*

261 *rasg.* *rasg.*

269 *rasg.* *ff*

Allegretto tranquillo

276 *rall. y dim.* *p*

283 *C VII*

288 *ar12*

Allegro vivo

293 *dolcissimo*
pp *mf*

299

305 *cresc. molto* *ff*

312 *ff*

319 *rasg.* *rasg.*

326 *ff*

333 *I* *rasg.* *reteniendo un poco hasta el fin* *rasg.*

Joaquín TURINA (1882 - 1949)

Hommage a Tárrega, op. 69

a Andrés Segovia

Révision et doigtés de Jean-François Delcamp

Pour guitare

Garrotin

Allegretto

4 *ponticello*

4 *sonorité voilée sans pizzicato*

7 *pizzicato* *dim.* *p* **C VIII** ②

12 **C V** **C III**

17 *ponticello* *pp* *sfz* *pp* **C V** **C III** *ar7* ④

21 *cantando* *p* **C VIII** ② ④

26 C V $\text{C VII } ②$ $③$ *cresc.*

30 *f*

34 *p* (golpe) *con sentimento popular* C VIII C VIII $②$

38 *sfz*

41 *p*

44 *sfz p*

47 *cresc.* $③$ $⑥$ *f* $⑥$ *cresc.* *ff p* *pizzicato*

52

f

57

sonorité voilée sans pizzicato

(golpe)

pp subito

CIII

61

pizzicato

p

CIII

CVIII

66

CV

CIII

70

②

sfz

73

pp subito

76

cantando

p

80 **C VIII**

82 *ar12* *ar12* *suave*

85 *p*

90 *ar7* *ar3* *sfz* *dim. molto* **C II** *p* *pp* *ppp*

Soleares

Allegro vivo

C III

mf

5 *dim.* *sfz* *p*

10 **C III** *sfz* *p* *cresc. molto*

15 *f* *p* *espressivo*

22

28 *ar7* *CIII*

34 *CIII*

40 *dim.* *pp* *cedendo* *a tempo* *CIII* *mf*

46 *dim.*

51 *p* *CIV* *IV* *V*

56

60

65

71

dolce

75

cresc. *cresc. molto*

80

f *rall.* *ff* *a tempo* *p* *espressivo*

86

92 **CIII** **CII** **CII**

97 **V**

cresc.

102 **CIII**

cresc. molto **f**

106 **CIV**

p *dolce*

110 **CIII** **C1**

114 **CIII** **C1** **CIII** **CIV**

118 **VIII**

f **ff**

Joaquín TURINA

FACSIMILE

ŒUVRES COMPLÈTES POUR GUITARE

Sevillana, op. 29, (1923)

Fandanguillo, op. 36, (1925)

Ráfaga, op. 53, (1930)

Sonata en ré mineur, op. 61, (1932)

Homenaje a Tárrega, op. 69, (1932)

www.delcamp.net

Op. 29

Al Consejero guitarrista Andrés Segovia
con admiración y cariño

~~Francisco Tárrega~~
Francisco Tárrega

Diciembre 1925

Segovia

para guitarra por

Francisco Tárrega



Op. 29

MANUSCRITO ORIGINAL DEL COMPOSITOR

Allargato moderato

Sonillan



Sancti Spiritus

Temporale

Temporale

22 *quasi ad libitum*

adornatus

Adornatus

adornatus

adornatus

Sonata
Op. 10 No. 3

Handwritten musical notation on a staff. It features a series of notes with stems, some beamed together. There are several rests and dynamic markings. A large slur covers the first half of the staff. The notation is in a single system.

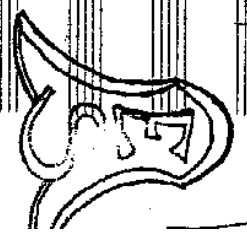
Handwritten musical notation on a staff. It begins with a section labeled "Colendo". The notation includes notes with stems and rests. There are dynamic markings such as "p" and "f". A large slur covers the first part of the staff.

Handwritten musical notation on a staff. It features a series of notes with stems and rests. There are dynamic markings like "p" and "f". A large slur covers the first part of the staff.

Handwritten musical notation on a staff. It features a series of notes with stems and rests. There are dynamic markings like "p" and "f". A large slur covers the first part of the staff.

Handwritten musical notation on a staff. It features a series of notes with stems and rests. There are dynamic markings like "p" and "f". A large slur covers the first part of the staff.

Handwritten musical notation on a staff. It features a series of notes with stems and rests. There are dynamic markings like "p" and "f". A large slur covers the first part of the staff.



Compos...

Handwritten musical score consisting of multiple staves. The notation includes notes, rests, and various dynamic markings such as *p*, *pp*, *cresc*, and *dim*. There are also some markings that appear to be "cresc" and "dim" written vertically. The score is written in a cursive, handwritten style.

11

3

99
Handwritten signature

Cresc.

Cresc.

Cresc.

Stato molto

Blumlein S.G. 002

Q. 214-24

M-344-C

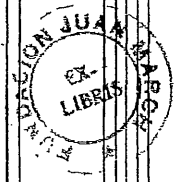
02

3:51 p.m.
M. S. P. ...
OP. 26

MANUSCRITO ORIGINAL DEL COMPOSITOR

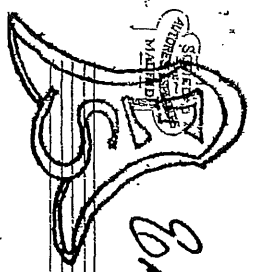
Joaquín Turina

Fandanguillo

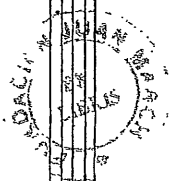


para guitarra

Comitè Segor
B



Biblioteca Juan March



Fuadanguillo

para guitarra

*a studies for guitar and marvelous artist
con un espíritu abarrotado
Juan March*

Parguin Furiaca

Allegretto Tranquillo ♩ = 72

SOLEDAD
MADRID

fuerte

con fuerza

fuerte

con timbre

p
pp
fp
dim

Con la Marcha

Erwin Steyer

SOLFEO
MUSICA
MADRID

p *Moderato*

a tempo

2 a n. r. moderato

p *f* *subito* *Orga* *sfz* *dim* *p* *luces nuevas* *p* *Contrabasso.*

ESTOS APUNTES A LA RIZ SON DE ANGRES SEGORIA

Biblioteca Fundación Juan March

Erwin Steyer



Handwritten musical score for strings, consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is divided into sections with the following labels: *en colura*, *cedendo Andantino*, and *cedendo*. The final section is marked *allegro*. The notation is dense and includes many accidentals and dynamic markings.

Handwritten musical notation for woodwinds, consisting of two staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff is marked *allegro ppp*. The notation is dense and includes many accidentals and dynamic markings.

Quinta Segura

A stylized logo for "Quinta Segura" featuring the letters "ES" in a decorative, calligraphic font. A line from the word "Segura" points to the logo.

Five empty musical staves, each consisting of five lines, arranged vertically. They are currently blank.

Aufführungsrechte vorbehalten
Tous droits réservés

RÀFAGA

Doigtés par A. Segovia

Joaquin Turina

Op. 53.

Andante

Arm 12

expressio

C. III

sfr rubato

Arm 12

dim. molto

Allegro vivo

con grazia

suavissimo

C. III.....

C. II C. V..... C. III..... C. I.....

molto espressione

C. III.....

C. III.....

Arm 12 Arm 8

C. III..... VI..... III

secc. golpe

dolcissimo C. IV.....

C. IV.....

rasgueado *energico*

$\frac{1}{2}$ C. VI..... C. V.....

C. III..... C. I..... C. III.....

C. III..... C. V.....

cresc. C. V.....

Allegro molto

Allegro vivo
rasgueado

ARCHIVO MUSICAL

Material n.º _____

Sociedad
de
Autores Españoles
MADRID

Sonata (para guitarra)

J. Turina

Este material no se puede copiar, alquilar, prestar, ni vender.

Es de la exclusiva propiedad de esta Sociedad

a Andrés Segovia

Sonata para guitarra

Sociedad de S

Joaquín Turina

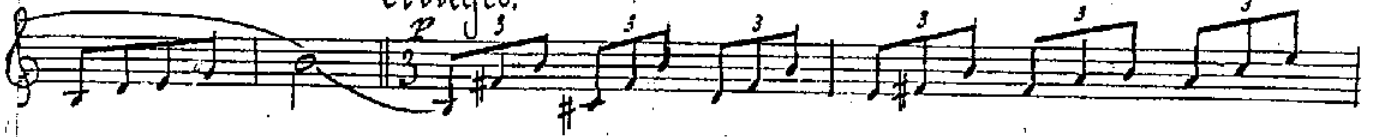
— manuscrito de Turina, las palabras subrayadas en rojo
La música es de Turina.

poco rall.

Allegretto tranquillo.

manuscrito de Turica.

Allegro.



violon

Lento

rall.^o dim molto

Allegro

Codiendo *Allegretto tranquillo*
espressivo

A musical staff in treble clef with a key signature of one sharp (F#). It contains a series of eighth notes, some beamed together, and rests. A dynamic marking 'p' is placed below the staff.

A musical staff in treble clef with a key signature of one sharp. It features a series of eighth notes. Above the staff, the word 'crescendo' is written with a hairpin symbol. Further right, the word 'a tempo' is written above the staff.

A musical staff in treble clef with a key signature of one sharp. It contains eighth notes and rests. Dynamic markings include 'Sonoro' above the staff, 'pp (en eco)' below, 'Allegro' above, and 'cresc:' below.

A musical staff in treble clef with a key signature of one sharp. It contains eighth notes and rests. Dynamic markings include 'mf' above the staff and 'cresc:' below.

A musical staff in treble clef with a key signature of one sharp. It contains eighth notes and rests. Dynamic markings include 'ff' above the staff and 'golpe' above the staff.

II.

Andante.

Musical staff with treble clef, 3/4 time signature, and notes. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords. A fermata is placed over the final note of the melodic line.

dim molto

p

s

Musical staff with treble clef and notes. The staff contains a melodic line with eighth notes and a bass line with chords. A fermata is placed over the final note of the melodic line.

pp (con poco)

energico

Musical staff with treble clef and notes. The staff contains a melodic line with eighth notes and a bass line with chords. A fermata is placed over the final note of the melodic line.

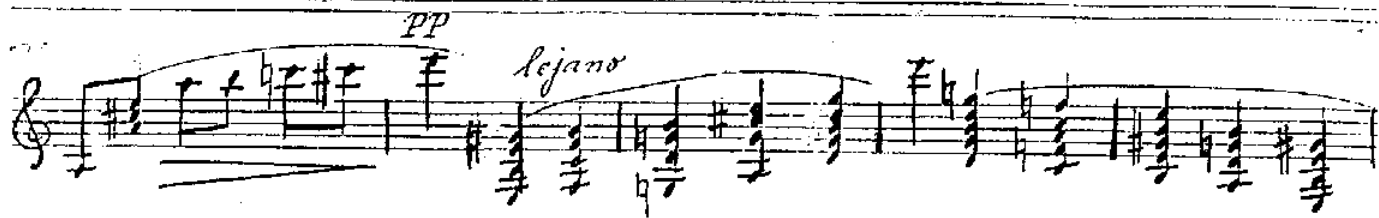
dolcissimo

p

Musical staff with treble clef and notes. The staff contains a melodic line with eighth notes and a bass line with chords. A fermata is placed over the final note of the melodic line.

espressivo

Musical staff with treble clef and notes. The staff contains a melodic line with eighth notes and a bass line with chords. A fermata is placed over the final note of the melodic line.



Manuscritos
de Turin (7)

dim.

P *dolcissimo*

pp molto espressivo.

muy lentamente
arm.
ppp

III.

Allegro Vivo.

rasgueado

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. Starts with a forte (*ff*) dynamic. The melody features eighth notes with slurs and flat accidentals. A *rasgueado* (strummed) chord is indicated at the end of the staff.

Musical staff 2: Treble clef, key signature of one sharp (F#), 2/4 time signature. Features a *rasg.* (strummed) chord. The melody continues with eighth notes and slurs.

Musical staff 3: Treble clef, key signature of one sharp (F#), 2/4 time signature. The melody is marked with *dim* (diminuendo) and *P* (piano).

Musical staff 4: Treble clef, key signature of one sharp (F#), 2/4 time signature. Features a *rasg.* (strummed) chord. The melody consists of eighth notes.

Musical staff 5: Treble clef, key signature of one sharp (F#), 2/4 time signature. The melody is marked with *sfz* (sforzando) and *pp* (pianissimo).

Musical staff 6: Treble clef, key signature of one sharp (F#), 2/4 time signature. The melody is marked with *ppp* (pianississimo).

The image shows a handwritten musical score for guitar, consisting of six systems of staves. The notation includes treble clefs, various rhythmic values, and chordal structures. The score is annotated with several performance instructions:

- First system:** Starts with the tempo marking *Andando*, followed by *Allegro moderato con garbo*. A dynamic marking of *p* (piano) is present.
- Second system:** Continues the melodic and harmonic development.
- Third system:** Features a dynamic marking of *mf* (mezzo-forte) circled in a bubble.
- Fourth system:** Ends with a *dim* (diminuendo) marking.
- Fifth system:** Includes a dynamic marking of *p* (piano).
- Sixth system:** Marked *Allegro vivo*, indicating a change in tempo.

Manuscrito
& Termino

rasg.

A musical staff in treble clef with a key signature of one sharp (F#). It features a series of guitar chords in the lower register and a melodic line in the upper register. The melodic line starts with a quarter note, followed by eighth notes, and ends with a sixteenth-note run.

dim. *p*

A musical staff in treble clef with a key signature of one sharp (F#). It features a melodic line in the upper register and a bass line in the lower register. The melodic line is marked with *dim.* and *p*. It consists of quarter and eighth notes.

rasg.

A musical staff in treble clef with a key signature of one sharp (F#). It features a melodic line in the upper register and a bass line in the lower register. The melodic line is marked with *rasg.* and consists of quarter and eighth notes.

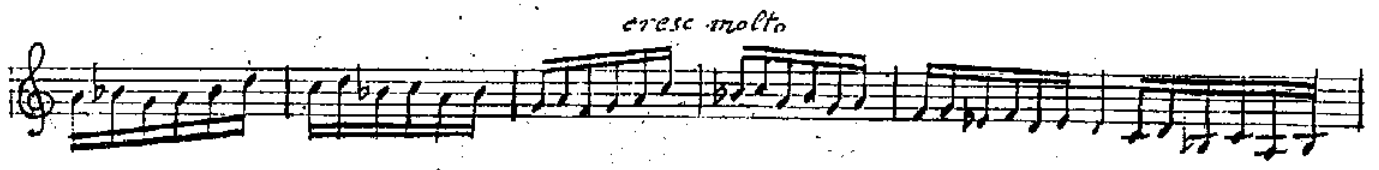
f rasg.

A musical staff in treble clef with a key signature of one sharp (F#). It features a melodic line in the upper register and a bass line in the lower register. The melodic line is marked with *f rasg.* and consists of quarter and eighth notes.

rally dim. *p*

A musical staff in treble clef with a key signature of one sharp (F#). It features a melodic line in the upper register and a bass line in the lower register. The melodic line is marked with *rally dim.* and *p*. It consists of quarter and eighth notes.

A musical staff in treble clef with a key signature of one sharp (F#). It features a melodic line in the upper register and a bass line in the lower register. The melodic line consists of quarter and eighth notes.



rag.

ff

rag. *reteniendo un poco hasta el fin.*

Se recomienda a los Sres Profesores,
cuiden y respeten el presente material, con
el celo que hace esperar su cultura. S. de A.

ARCHIVO MUSICA

Material n.º _____

Sociedad de Autores Españoles

MADRID

Homenaje a Gárrega
(deux pièces pour guitare)

Joaquín Turina

Este material no se puede copiar, alquilar, prestar, ni vender.

Es de la exclusiva propiedad de esta Sociedad

— 33784 —

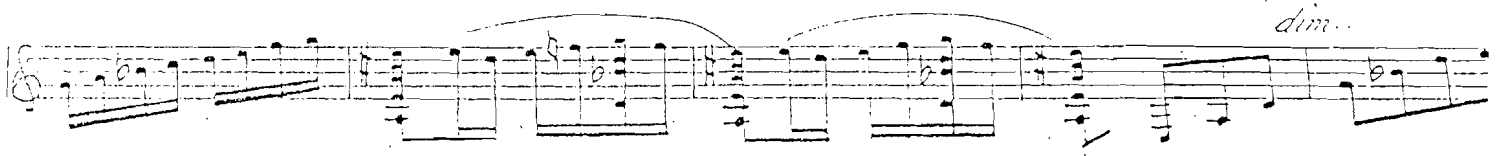
EA



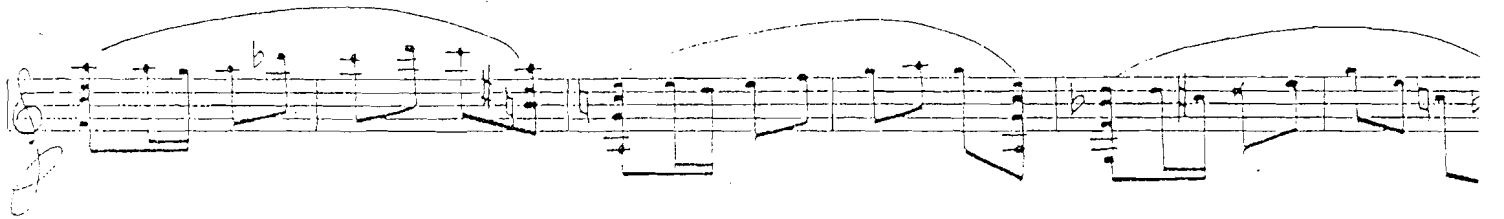
Parrotin

Allegretto  *(golpe)*

ritmica



dim.




ff *sfz* *ff*




Españoles

Handwritten musical notation for the first system. It features a single staff with a treble clef and a key signature of two flats. The music consists of a series of chords and melodic lines, with a *cresc.* marking at the end.

Handwritten musical notation for the second system. It features a single staff with a treble clef and a key signature of two flats. The music includes a *arm.* marking and a *f* dynamic marking at the end.

Handwritten musical notation for the third system. It features a single staff with a treble clef and a key signature of two flats. The music is marked *con sentimiento popular.* and includes a *golpe* marking.

Handwritten musical notation for the fourth system. It features a single staff with a treble clef and a key signature of two flats. The music includes a *sfz* dynamic marking and a *f* dynamic marking.

Handwritten musical notation for the fifth system. It features a single staff with a treble clef and a key signature of two flats. The music includes a *sfz* dynamic marking and a *cresc.* marking.

Handwritten musical notation for the sixth system. It features a single staff with a treble clef and a key signature of two flats. The music includes a *cresc.* marking and a *arm.* marking.

Handwritten musical notation on a single staff. The notation includes various notes, rests, and accidentals. A dynamic marking "(golpe)" is present.

Handwritten musical notation on a single staff. The notation includes various notes, rests, and accidentals. A dynamic marking "ff subito" is present.

Handwritten musical notation on a single staff. The notation includes various notes, rests, and accidentals. A dynamic marking "sf" is present.

Handwritten musical notation on a single staff. The notation includes various notes, rests, and accidentals. A dynamic marking "ff subito" is present.

Handwritten musical notation on a single staff. The notation includes various notes, rests, and accidentals. A dynamic marking "p cantando" is present.

Handwritten musical notation on a single staff. The notation includes various notes, rests, and accidentals. A dynamic marking "suave" is present.

Españoles

Handwritten musical notation for the first system of 'Españoles'. It features a single staff with a treble clef and a key signature of one flat. The music consists of a series of eighth and sixteenth notes, some beamed together, with various accidentals (sharps and flats). A dynamic marking of *p* (piano) is present. There are also some decorative flourishes above the staff.

Handwritten musical notation for the second system of 'Españoles'. It features a single staff with a treble clef and a key signature of one flat. The music includes chords and melodic lines. Dynamic markings include *am* (ad libitum), *sfr* (sforzando), and *dim molto* (diminuendo molto). There are also some decorative flourishes below the staff.

II

Poleares

Handwritten musical notation for the first system of 'Poleares'. It features a single staff with a treble clef and a key signature of one flat. The tempo marking is *Allegro vivo*. The music is in 3/4 time and consists of a series of eighth notes, some beamed together, with various accidentals. A dynamic marking of *mj* (mezzo-forte) is present.

Handwritten musical notation for the second system of 'Poleares'. It features a single staff with a treble clef and a key signature of one flat. The music consists of a series of eighth notes, some beamed together, with various accidentals. A dynamic marking of *dim* (diminuendo) is present.

Handwritten musical notation for the third system of 'Poleares'. It features a single staff with a treble clef and a key signature of one flat. The music consists of a series of eighth notes, some beamed together, with various accidentals. Dynamic markings include *sfr* (sforzando) and *p* (piano).

cresc. molto

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a series of notes with stems, some beamed together. A large slur covers the entire staff. The annotation "cresc. molto" is written above the staff. There are also some markings resembling "p" and "ff" near the end of the staff.

p espressivo

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one flat, and notes with stems. A large slur covers the staff. The annotation "p espressivo" is written above the staff. There are also some markings resembling "p" and "ff" near the end of the staff.

arr.

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one flat, and notes with stems. A large slur covers the staff. The annotation "arr." is written above the staff.

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one flat, and notes with stems. A large slur covers the staff.

dim

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one flat, and notes with stems. A large slur covers the staff. The annotation "dim" is written above the staff.

Crescendo *al tempo*

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one flat, and notes with stems. A large slur covers the staff. The annotations "Crescendo" and "al tempo" are written above the staff.

Caprioles

Musical staff with treble clef, key signature of one flat, and a melodic line with a slur and a 'dim' dynamic marking.

Musical staff with treble clef, key signature of one flat, and a melodic line with a slur and a 'p' dynamic marking.

Musical staff with treble clef, key signature of one flat, and a melodic line with a slur and a 'p' dynamic marking.

Musical staff with treble clef, key signature of one flat, and a melodic line with a slur and a 'p' dynamic marking.

Musical staff with treble clef, key signature of one flat, and a melodic line with a slur and a 'p' dynamic marking.

Musical staff with treble clef, key signature of one flat, and a melodic line with a slur and a 'dolce' dynamic marking.

Handwritten musical notation on a single staff. It features a series of notes with stems, some marked with accents. A long slur covers the entire line. The marking "cresc." is written above the staff.

Handwritten musical notation on a single staff. It includes notes with stems and accents. A long slur is present. The marking "cresc: molto" is at the beginning, and "rall" is further along.

Handwritten musical notation on a single staff. It features notes with stems and accents. A long slur covers the line. The marking "Atempo espressivo" is written above the staff.

Handwritten musical notation on a single staff. It shows notes with stems and accents, with a long slur extending across the staff.

Handwritten musical notation on a single staff. It includes notes with stems and accents. A long slur is present. The marking "cresc:" is written above the staff.

Handwritten musical notation on a single staff. It features notes with stems and accents, with a long slur covering the line.

Españoles

Musical staff with notes and a slur. The marking *cresc. molto* is written above the staff. The notes are mostly eighth and sixteenth notes, with some triplets indicated by a '3' below the notes.

Musical staff with notes and a slur. The marking *dolce* is written above the staff. The notes are mostly eighth and sixteenth notes, with some triplets indicated by a '3' below the notes.

Musical staff with notes and slurs. The notes are mostly eighth and sixteenth notes, with some triplets indicated by a '3' below the notes.

Musical staff with notes and a slur. The marking *cresc.* is written above the staff. The notes are mostly eighth and sixteenth notes, with some triplets indicated by a '3' below the notes.

Musical staff with notes and slurs. The marking *allarg.* is written below the staff. The notes are mostly eighth and sixteenth notes, with some triplets indicated by a '3' below the notes.

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 : Corrente - 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 Borrone 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 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 - 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 - Rumbos de la calleta Op. 71 - Enrique Granados : Danza Española n°5 Op. 37 - Joaquim Malats : Serenata Española - Manuel de Falla - Homenaje - Miguel Llobet : Estudio en mi mayor - El Mestre - El Noi de la Mare - Agustín Barrios Mangoré : Estudio de concierto - La catedral - Las abejas - Manuel María Ponce - Valse - Jean-François Delcamp : Exercices : Mordants et trilles.

Volume D10 - François Couperin : Les Baricades Mistérieuses - Tomaso Giovanni Albinoni : Adagio - Jean-Philippe Rameau : Le rappel des oiseaux. John Dowland : Forlone hOp. fancy. Domenico Scarlatti : Sonate K. 146 / L. 349. Johann Sebastian Bach : Prélude BWV 996 - Fugue BWV 998 - Prélude BWV 1006a. Padre Antonio Soler : Sonate n° 84. Fernando Sor : Largo Op. 7 - Variations sur un thème de Mozart Op. 9. Francisco Tárrega : Fantasia Traviata - Fantasia Marina - Isaac Albéniz : Torre Bermeja Op. 92 - Cadiz, Op. 47 - Mallorca Op. 202 - Enrique Granados : Danza Española n°10 - Danza Española n°4 - La Maja de Goya - Claude Debussy : La fille aux cheveux de lin - Miguel Llobet : Scherzo-Vals - Agustín Barrios Mangoré : El ultimo tremolo - Choro da Saudade - Cueca - Frédéric 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 Jumpe, 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 Gaillardes, Villanesque - Mudarra : Conde Claros, Fantasia 1, 10, 13, 14, Gallarda, Pavana Alexandre, Romanesca 1 - Narvaez : Arde Corazon, Baxa De Contrapunto, Cancion Del Imperador, Conde Claros, Guardame Las Vacas, Guardame Las Vacas Por Otra Parte, Ya Se Asienta - Neusiedler : Wascha Mesa - Pisador : Pavana Muy Llana

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

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

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

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

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

Fernando Sor : 20 Études pour guitare.

Matteo Carcassi : 25 Études mélodiques progressives Op. 60.

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

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

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

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

Isaac Albeniz : Suite española Op. 47 : Granada, Cataluña, Sevilla, Cadiz, Asturias, Aragon, Castilla, Cuba.

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.