

# Johann Sebastian BACH

## THE COMPLETE WORKS FOR LUTE SOLO

Suite BWV 995, Suite BWV 996, Partita BWV 997, Prelude, Fugue et Allegro BWV 998, Prelude BWV 999, Fugue BWV 1000, Partita BWV 1006a

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Jean-François DELCAMP

04/09/2024

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Jean-François DELCAMP

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Jean-François DELCAMP

# Wilhelm Friedemann Bach

## Clavier-Büchlein (Cöthen, 1720)



A modern musical notation of the piece, consisting of four staves. The first staff shows the treble clef with notes and fingerings: 3141, 3141, 314, and 213. The second staff shows the bass clef with triplets and fingerings: 3 1 4 1, 3 1 4 1, 3 1 4, and 2 1 3. The third staff shows the treble clef with notes and fingerings: aimp 0303, aimp 0303, aim 131, and aim 141. The fourth staff shows the bass clef with notes and fingerings: a i m p, a i m p, a i m, and a i m. There are also circled numbers 3 at the end of the fourth staff.

Dear friends,

I place at your disposal a new version of the Complete Works of J. S. Bach for Solo Lute which I have adapted for the guitar... with fingerings.

I do not believe that one can choose fingerings which are appropriate for everyone, so I will explain here what my criteria were for the choice of the fingerings in this edition.

Extensions (stretches) are often employed to allow for very legato phrasing, but they have the disadvantage of being difficult for those who have small hands. For this reason I preferred to suggest playing them in the positions where the stretches are smaller.

I systematically avoid fingerings which cause string noise when you lift fingers from wound strings.

I do not hesitate to use position shifts for one or some notes, if that makes it possible to avoid an uncomfortable position or one that is too different from those used in the same vicinity.

My feeling is that trills and mordents must be played very close together, so as not to weigh down the phrase which they embellish, also I often suggest two-string trills using a right hand fingering such as a-i-m-p or those that allow for alternating the fingers of the left hand, for example 2131. These fingerings allow for great speed.

I have two guitars, and depending which one I play, I modify my fingerings to obtain the sound balance I want; a particular fingering is only one compromise between an ideal and what one can realistically achieve. Your ideal fingering should, quite simply, be the one that is most appropriate for you, after you have tested several of them.

Bach's works are of a very high technical level, so for those among you who do not know where to start, I recommend that you begin with the Saraband BWV 995 and to continue with the Bourrée BWV 996.

Cordially,

Jean-François Delcamp

Brest, 3 april 2006

Queridos amigos:

Pongo a vuestra disposición una nueva versión, digitada, de la integral de las obras de J. S. Bach para laúd solo adaptadas a la guitarra por mí.

No creo que se puedan hacer digitaciones que convengan a todos, por eso os indico a continuación cuál ha sido mi proceso en cuanto a la elección de las digitaciones de esta edición.

Las extensiones son a menudo empleadas para permitir un fraseo muy ligado; tienen el inconveniente de ser difíciles para los que tienen manos pequeñas. Por esa razón he preferido proponeros en su caso el uso de las posiciones donde los trastes son más pequeños.

Evito sistemáticamente las digitaciones que producen ruidos cuando se levantan los dedos de las cuerdas graves.

No dudo en utilizar cambios de posición para una o varias notas, con el fin de evitar posiciones incómodas o cambios bruscos en la inclinación de la mano izquierda.

A mi entender, los trinos y mordentes deben ser muy ajustados, para no entorpecer las frases que adornan. Asimismo he propuesto a menudo trinos en dos cuerdas con una digitación de mano derecha como a-i-m-p, o bien ligados alternando los dedos de la mano izquierda, por ejemplo 2-1-3-1. Estas digitaciones permiten una gran velocidad.

Yo tengo dos guitarras, y según la que toco, modifico mis digitaciones para obtener el equilibrio sonoro que deseo; una digitación no es más que el compromiso entre un ideal y lo que se puede realmente hacer. Vuestra digitación ideal será simplemente la que os convenga mejor después de haber probado varias.

Las obras de Bach son de un nivel técnico muy elevado. Para los que no sepáis por donde empezar, os recomiendo hacerlo por la Sarabande BWV 995 y continuar con la Bourrée BWV 996.

Cordialmente,

Jean-François Delcamp

Brest, le 3 avril 2006

Chers amis,

je mets à votre disposition une nouvelle version, avec les doigtés, de l'intégrale des œuvres de J. S. Bach pour luth solo adaptée à la guitare par mes soins.

Je ne crois pas qu'on puisse faire des doigtés qui conviennent à tout le monde, aussi je vous indique ici quelle a été ma démarche quand au choix des doigtés de cette édition.

Les extensions sont souvent employées pour permettre un phrasé très legato, elles ont l'inconvénient d'être difficiles pour ceux qui ont de petites mains. Pour cette raison j'ai préféré vous proposer à la place un jeu dans les positions où les cases sont plus petites.

J'évite systématiquement les doigtés qui causent des bruits quand on enlève les doigts des cordes graves.

Je n'hésite pas à déplacer la main de plusieurs positions pour une ou quelques notes, si cela permet d'éviter une position inconfortable ou trop différente de celles utilisées à proximité.

À mon sens, les trilles et mordants doivent être très resserrés, pour ne pas alourdir la phrase qu'ils embellissent, aussi je propose souvent des trilles sur deux cordes avec un doigté de main droite comme a-i-m-p ou bien des liaisons en alternant les doigts de la main gauche, par exemple 2131. Ces doigtés permettent une grande vitesse.

J'ai deux guitares, et selon celle que je joue, je modifie mes doigtés pour obtenir l'équilibre sonore que je souhaite ; un doigté n'est qu'un compromis entre un idéal et ce qu'on peut réellement faire. Votre doigté idéal sera tout simplement celui qui vous conviendra le mieux après en avoir testé plusieurs.

Les œuvres de Bach sont d'un niveau technique très élevé, pour ceux d'entre vous qui ne savent pas par où commencer, je vous recommande de débiter par la sarabande BWV 995 et de continuer par la bourrée BWV 996.

Cordialement,

Jean-François Delcamp

Brest, le 3 avril 2006

Cari amici,

metto a vostra disposizione una nuova versione, con diteggiatura, dell'integrale delle opere di J.S.Bach, per liuto solo, adattato da me alla chitarra.

Non credo che ci possano essere delle diteggiature che vadano bene per tutti, per cui vi indico quale è stato il procedimento che mi ha portato alla scelta di questa edizione.

Le estensioni si impiegano spesso per consentire frasi molto legate, benchè abbiano l'inconveniente di essere difficili per coloro che hanno mani piccole. Per questo motivo ho preferito proporre l'esecuzione in una posizione in cui la larghezza dei tasti è minore.

Evito sistematicamente quelle diteggiature che producono rumore quando si sollevano le dita dalle corde più basse, e non esito a produrre spostamenti della mano, da una posizione all'altra, per una o più note, se questo consente di evitare una posizione scomoda o troppo diversa da quella assunta poc'anzi.

Secondo me i trilli e i mordenti devono essere alquanto ristretti per non appesantire la frase che abbelliscono, allo stesso modo, propongo spesso trilli eseguiti su due corde, con una diteggiatura della mano destra del tipo a-i-m-p, oppure diteggiature che alternano le dita della mano sinistra, ad esempio, 2131. Sono diteggiature che consentono una maggiore velocità.

Io ho due chitarre, e a secondo di quella che suono, modifico le diteggiature allo scopo di ottenere l'equilibrio sonoro che desidero; una diteggiatura altro non è che un compromesso tra un ideale, e tra ciò che realmente si è in condizione di fare. La vostra diteggiatura ideale, sarà semplicemente quella che troverete migliore dopo averne provate molte.

Le opere di Bach sono di un livello tecnico molto elevato, per coloro che non sanno da dove iniziare, consiglieri la sarabanda BWV 995, e poi di proseguire con la bourrée BWV 996.

Cordialmente,

Jean Francois Delcamp

Brest, le 3 avril 2006

# Johann Sebastian BACH (1685-1750)

## SUITE BWV 995 EN LA MINEUR

Adaptation pour guitare de Jean-François Delcamp

### Prélude

312

313131 *tr*

CV

2131









The image displays a musical score for Johann Sebastian Bach's Suite BWV 995, specifically the Minuet in G major. The score is written for guitar and consists of eight staves. Each staff contains a treble clef line with a 4/4 time signature and a bass clef line with a 2/8 time signature. The music is characterized by intricate sixteenth-note patterns and triplets. Key features include:

- Staff 1:** Starts with a triplet of eighth notes (circled 2) and continues with a series of sixteenth-note runs.
- Staff 2:** Features a triplet of eighth notes (circled 5) and a section labeled 'C III'.
- Staff 3:** Contains a triplet of eighth notes (circled 4) and various sixteenth-note passages.
- Staff 4:** Shows a triplet of eighth notes (circled 3) and continues the sixteenth-note patterns.
- Staff 5:** Includes a triplet of eighth notes (circled 4) and a triplet of sixteenth notes (circled 7).
- Staff 6:** Features a triplet of eighth notes (circled 3) and a triplet of sixteenth notes (circled 6).
- Staff 7:** Contains a triplet of eighth notes (circled 3) and a triplet of sixteenth notes (circled 5).
- Staff 8:** Ends with a triplet of eighth notes (circled 3) and a final sixteenth-note run.

Musical score for Johann Sebastian Bach's Suite BWV 995, page 12. The score consists of eight staves of music in G major, featuring intricate fingering and various ornaments. The first staff includes a circled '3' and a dashed box. The second staff has a circled '3'. The third staff has circled '2's. The fourth staff has circled '3's and '6's. The fifth staff is labeled 'CIV' and has a circled '3'. The sixth staff is labeled 'CI' and has a circled '3'. The seventh staff is labeled 'CI' and has circled '3's and '6's. The eighth staff has circled '3's and '6's, and includes the number '2131' and the marking 'tr'.

The image displays seven staves of musical notation for a guitar piece. Each staff contains a treble clef staff with notes and a bass clef staff with guitar-specific notation, including fret numbers (0-7) and fingerings (1-4). The notation includes various musical symbols such as slurs, accents, and dynamic markings like '8' and '7'. Circled numbers (2, 3, 4, 5, 6) indicate specific fingering or technique points. A section labeled 'C VII' is marked above the third staff. The piece is characterized by intricate sixteenth-note patterns and complex fingering requirements.

*Allemande*



3  
4  
8

3  
4  
2  
4  
3  
1

3  
4  
2  
4  
3  
1

tr  
2131

2  
3  
1

2  
3  
4  
2  
3  
4

3  
4  
2  
4  
2

C VII

3  
2  
4  
2

323232  
tr

2

4  
3  
8

4  
1  
4

4  
1  
4

2  
3  
1

tr  
2131

1  
4  
8

2  
4  
4

4  
1  
0  
1

3  
4  
1

tr  
2131

3

1  
4  
8

4  
2  
1  
2

3  
4  
1

4  
1  
4

tr  
101010

3





2131 *tr*

4141 *tr*

C V ——— C VII *tr* 212132

424242 *tr*

2020 *tr*

Detailed description: This section of the musical score consists of five staves of music. The first staff begins with a trill marked '2131 tr' and includes a circled '4' below the bass line. The second staff features a trill marked '4141 tr' and circled numbers '4' and '3' below. The third staff contains trills marked 'C V' and 'C VII' with '212132' below, and circled numbers '2' and '5'. The fourth staff has a trill marked '424242 tr' and circled numbers '2' and '3' above, and a circled '6' below. The fifth staff includes a trill marked '2020 tr' and circled numbers '3', '4', and '5' below.

### Sarabande

Detailed description: This section shows the main melody and bass line for the Sarabande. The first staff contains the upper voice with various fingerings (1, 2, 3, 4) and circled numbers '2', '3', and '4'. The second staff contains the lower voice with fingerings (1, 2, 3, 4) and circled numbers '3', '2', and '6'.

*Gavotte I*





C II

C III

*D.C. al Gavotte I*





# Johann Sebastian BACH (1685-1750)

## SUITE BWV 996 EN MI MINEUR

Adaptation pour guitare de Jean-François Delcamp

### *Praeludio*

#### *Passaggio*

The musical score is presented in five systems of a single staff each, using a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The notation includes various rhythmic values, accidentals, and fingerings (numbers 1-4). Specific guitar techniques are indicated: 'C VII' with a bracket over the first system, and 'aimp 0404' with a bracket over the final system. Circled numbers (3) are placed below the staff in the first, fourth, and fifth systems. The score concludes with a final chord and a fermata.









8 C II

8 C II  
2121  
tr

8

8 2131

8 C II C IV

8 3131

# Courante

211  
aimpa 02020212  
aimpam 010101

C II  
2121  
0202 aimp

aim 020  
aimp 0404

aim 030  
3131  
C IV  
C II

aimp 0303



# Sarabande

1030  
③  
⑤

1030  
C II  
212  
aimp 0303  
1020  
202

mam 202  
aim 020  
②  
③  
④  
④  
③  
②  
③  
②  
⑥  
⑤  
⑤  
⑤  
⑥  
⑤  
⑥  
②  
③  
④  
③  
②  
④  
②

4243  
②  
②  
②  
②  
②  
②  
②  
②  
⑥  
⑤  
⑥  
⑤  
⑥  
②  
③  
④  
③  
④  
①  
④  
③  
②  
⑤



# Bourrée

8

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

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

8

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

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

8

aimp  
0303  
[trill]

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

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

8

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

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

8

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

1 1 2 1 2 1 2 4 1 1 2 1 2 4 1 5 2 6

8

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

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

8

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

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

# Giga

2

5

3

C II

C II

Musical score for Suite BWV 996, page 38. The score consists of eight systems of music, each with a treble and bass staff. The music is in G major and 3/4 time. It features various technical exercises such as scales, arpeggios, and chords. Fingerings are indicated by numbers 1-5 in circles. Chord diagrams are labeled C II, C II', C IV, and C V. A trill is marked with '2121'. The score ends with a repeat sign.



# Johann Sebastian BACH (1685-1750)

## PARTITA BWV 997 EN LA MINEUR

Adaptation pour guitare de Jean-François Delcamp

### *Praelude*

The musical score is written for guitar in A minor, 3/4 time. It consists of six staves of music. The notation includes treble clef, a common time signature (C), and a guitar-specific '8' at the beginning of each staff. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Circled numbers (1-6) are placed above or below notes to indicate specific fingering techniques or accents. A 'C I' marking is present above a measure in the third staff. The piece concludes with a final chord in the sixth staff.

C II<sup>7</sup>  
2131

6

C III

3

C I

First system of musical notation for the Partita BWV 997. It consists of a treble staff and a bass staff. The treble staff contains a series of eighth-note patterns with various accidentals and fingerings (1, 2, 3, 4). The bass staff provides a harmonic accompaniment with chords and single notes, including fingerings like 1, 2, 3, and 4.

Second system of musical notation. The treble staff continues with eighth-note patterns, and the bass staff provides accompaniment with chords and single notes. Fingerings are indicated throughout.

Third system of musical notation. It includes a marking '1020' above the treble staff. The notation continues with eighth-note patterns in the treble and accompaniment in the bass. A circled '2' is placed above the final measure of the treble staff.

Fourth system of musical notation. It includes a marking 'C II' above the treble staff. The notation continues with eighth-note patterns in the treble and accompaniment in the bass. Circled numbers 2, 3, and 4 are placed above the treble staff.

Fifth system of musical notation. The treble staff continues with eighth-note patterns, and the bass staff provides accompaniment. A circled '4' is placed above the first measure of the treble staff.

Sixth system of musical notation. The treble staff continues with eighth-note patterns, and the bass staff provides accompaniment. A circled '6' is placed above the final measure of the treble staff.

Seventh system of musical notation. The treble staff continues with eighth-note patterns, and the bass staff provides accompaniment. Circled numbers 2, 3, and 4 are placed above the treble staff.

Musical score for Johann Sebastian Bach's Partita BWV 997, page 43. The score consists of seven staves of music in G major, 3/8 time. It features intricate sixteenth-note patterns, triplets, and various fingering instructions. A "C VII" chord is indicated above the fourth staff. The piece concludes with a final cadence on the seventh staff.

*Fuga*





202020 *tr* C II *Fine*

First musical staff of the score, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The staff contains a series of eighth-note chords and single notes, with fingering numbers 1, 2, 3, and 4 indicated below the notes.

CI

Second musical staff, continuing the piece. It includes a 'CI' marking above the staff. The notation consists of eighth-note chords and single notes with various fingering numbers.

Third musical staff, featuring a dashed box above the first few notes. The notation continues with eighth-note chords and single notes, including fingering numbers.

Fourth musical staff, showing a change in the bass line with a key signature change to one flat (Bb). The notation includes eighth-note chords and single notes with fingering numbers.

CI

Fifth musical staff, featuring a 'CI' marking above the staff. The notation continues with eighth-note chords and single notes, including fingering numbers.

Sixth musical staff, continuing the piece with eighth-note chords and single notes, including fingering numbers.

Seventh musical staff, featuring circled numbers 2, 4, and 6 above the staff. The notation includes eighth-note chords and single notes with various fingering numbers.

Musical score for Partita BWV 997 by Johann Sebastian Bach, page 48. The score consists of seven systems of two staves each (treble and bass clef). The music is in G major and 3/4 time. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings indicated by numbers 1-4. Some measures include circled numbers (3, 2, 4, 5, 6) and bracketed sections labeled C II and C V. The bass line often features chords and rests, while the treble line is more melodic and technically demanding.

This musical score is for the Partita BWV 997 by Johann Sebastian Bach, specifically the section for guitar. It consists of eight staves of music, each with a treble and bass clef. The notation includes various guitar-specific techniques such as triplets, slurs, and fingering numbers (1-4). Circled numbers (2, 3, 4, 5, 6) indicate specific fingering points or accents. The score is divided into sections labeled C II, C I, and C IV. The final section concludes with the instruction *D.S. al Fine*.

# Sarabande

CV

C III

The image displays a musical score for the Sarabande from the Partita for Anna Bach, BWV 997, by Johann Sebastian Bach. The score is written for a single melodic line on a treble clef staff with a 3/4 time signature. The key signature is one sharp (F#), indicating the key of D minor. The piece is characterized by its slow, graceful tempo and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as triplets and sixteenth-note runs. The score is divided into several measures, with some measures containing circled numbers (3, 4, 5, 6) indicating specific fingering or articulation points. The piece concludes with a double bar line and a repeat sign, followed by two endings labeled I and II. The ending II includes a trill ornament. The score is presented on a white background with black ink.

aimpam  
040404

This musical score is for Johann Sebastian Bach's Partita BWV 997, specifically the section for guitar. It consists of seven staves of music. The notation includes standard musical symbols such as treble clefs, notes, rests, and bar lines, along with guitar-specific instructions:

- Fret numbers:** Numbers 1-4 are placed above notes to indicate fretting. Numbers 5-7 are placed below notes to indicate natural harmonics.
- Chord diagrams:** Symbols like  $C III$ ,  $C II$ ,  $C V$ , and  $C II_{4/6}$  are placed above the staff to indicate specific chord voicings.
- Bar lines:** Vertical lines with repeat dots indicate the end of musical phrases.
- Accents:** Small 'v' marks are placed above notes to indicate accents.
- Phrasing:** Slurs and ties connect notes across measures to show phrasing.

The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The guitar-specific notation is essential for performing this piece on a guitar.



424

1020 *tr*

C II

C II

*tr* 1414 C II

Detailed description of the musical score: The score consists of seven staves of music in G major, 3/4 time. It features a variety of guitar techniques including triplets, sixteenth-note runs, and grace notes. Fingerings are indicated by numbers 1-4. Specific markings include '424' at the top, '1020' with a trill symbol, and 'C II' indicating a second capo position. The piece concludes with a repeat sign and a final cadence.

[This page has been left blank intentionally]

*Double*

The image displays a musical score for a piece titled "Double". It consists of ten staves of music, each beginning with a treble clef and a common time signature (C). The notation includes various rhythmic values, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 below the notes. There are several instances of slurs and accents. Some notes are marked with a '7', likely indicating a specific fingering or articulation. The key signature is one sharp (F#). The score concludes with a double bar line and repeat dots. A section labeled "C II" is marked above the eighth staff.

This page of the musical score for Johann Sebastian Bach's Partita BWV 997 contains eight staves of music. The notation is in G major (one sharp) and 3/8 time. The music is characterized by rapid sixteenth-note passages and complex rhythmic patterns. Key features include:

- Staff 1:** Starts with a treble clef and a key signature of one sharp. It features a series of sixteenth-note runs with circled fingering numbers 2 and 3.
- Staff 2:** Continues the melodic line with various fingering instructions (1, 2, 3, 4) and rests.
- Staff 3:** Shows more intricate sixteenth-note patterns with frequent fingering changes.
- Staff 4:** Includes a triplet of sixteenth notes and other rhythmic groupings.
- Staff 5:** Features a circled number 4 and a circled number 5, indicating specific fingering techniques.
- Staff 6:** Contains a circled number 2 and a circled number 3, marking important fingering points.
- Staff 7:** Shows a circled number 3 and continues the melodic development.
- Staff 8:** Ends with a circled number 2 and a circled number 6, marking the final fingering instructions on this page.

This page contains the musical score for Partita BWV 997 by Johann Sebastian Bach, page 57. The score is written for a single melodic line in G major, 3/4 time. It features a variety of rhythmic patterns, including sixteenth-note runs, triplets, and slurs. Fingering is indicated by numbers 1-4 below the notes. The piece concludes with a Coda (C III) and a repeat sign.

# Johann Sebastian BACH (1685-1750)

## PRELUDE, FUGUE et ALLEGRO BWV 998

### EN RE MAJEUR

Adaptation pour guitare de Jean-François Delcamp

⑥ =RE

②

②

③

C II

②

C II

C II

③

C II





1

2

4

3

1

1

⑥=RE *Fuga*

C II  
 C II  
 C II  
 C II  
 C II  
 C II  
 C V  
 C VII  
 C V

Fine

This musical score is a page from a collection of Johann Sebastian Bach's works, specifically the Prelude, Fugue, and Allegro. The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The music is highly technical, featuring intricate sixteenth-note patterns and complex fingerings.

The score is divided into several systems, each containing a melodic line and a corresponding bass line. The melodic line is heavily ornamented with fingerings (1-4) and slurs. The bass line provides harmonic support with chords and single notes.

Key features of the score include:

- Complex Fingerings:** Numerous circled numbers (1-4) and some circled 5s are placed above or below notes to indicate specific fingerings for difficult passages.
- Chordal Markings:** Roman numerals in circles (C VII, C IV, C I, C II) are placed above the bass line to indicate specific chords or voicings.
- Slurs and Phrasing:** Long horizontal lines above the melodic line indicate phrasing and slurs across multiple measures.
- Accents and Dynamics:** Small accents and dynamic markings (like '8' for forte) are used throughout the piece.

The overall style is characteristic of the Baroque period, emphasizing technical precision and rhythmic complexity.

C IV

C II

C II

C II

C II

C II

This musical score consists of ten staves of music in G major (one sharp). The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4, and some passages include a circled '5'. Performance markings include accents (triple lines) and dynamic markings such as *tr* (trill) and *D.S. al Fine*. Specific fingering techniques are labeled as *C II* (Carpenter's second fingering) above certain passages. The score concludes with a final cadence marked *D.S. al Fine*.

*Allegro*

The musical score consists of ten staves of music in G major, 3/4 time. The first staff begins with a circled '6' and '=RE' above the first measure. The score includes various fingerings (e.g., 1, 2, 3, 4, 5, 6, 7) and articulations (accents, slurs). Performance markings include 'C II' (Cello II) and 'C V' (Cello V) with slurs, and a '4343' marking with a 'tr' (trill) symbol. The piece concludes with a double bar line and repeat dots.

The image displays a musical score for guitar, consisting of eight systems of music. Each system contains a treble clef staff and a bass clef staff. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes various rhythmic values, accidentals, and fingerings. Circled numbers (1-6) indicate specific fingering techniques or patterns. Dynamic markings such as *p* (piano) and *f* (forte) are present. The score concludes with the instruction "C II" in the final system.

This page contains ten staves of musical notation for a guitar piece in G major. The notation includes various fingerings, dynamics (p, f), and technical markings like "C II" and "C II<sup>v</sup>". Circled numbers 1-6 indicate specific fingering points. The music consists of a series of eighth-note patterns and chords.

# Johann Sebastian BACH (1685-1750)

## PRAELUDE BWV 999 EN RE MINEUR

Adaptation pour guitare de Jean-François Delcamp

1 8 3 5 3 2

3 8 3 5 3 2

5 8 3 5 3 2

7 8 3 5 3 2

9 8 3 5 3 2 CI

11 8 3 5 3 2

13

ossia : 1 4 0 4 0 4 0 4

15

17

19

21

23

25

27

29

31

33

35

37

CV

39

41

# Johann Sebastian BACH (1685-1750)

## FUGA BWV 1000 EN LA MINEUR

Adaptation pour guitare de Jean-François Delcamp

②

3

5

7

9

11

C I

C II

C III

③

④

⑤

⑧

13

C III C V ②

*p i p p i*

15

C V ②

17

C V ② ③

19

C V ③ ④

21

C V C VII ③ ④

23

C IV C II ⑤ ②

*p i*



41

43

45

47

49

51

53







# Johann Sebastian BACH (1685-1750)

## PARTITA BWV 1006a EN MI MAJEUR

Adaptation pour guitare de Jean-François Delcamp

### Prélude

The musical score for the Prélude of Partita BWV 1006a is presented in seven staves. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic values and rests. Fingerings are indicated by numbers 1-4. Circled numbers 2, 3, and 4 indicate specific measures or phrases. Dynamics include piano (p) and forte (f). The score concludes with a final measure on the seventh staff.

②  
3 1 1 2 4 1 1 3 1 3 4 1  
f

③ ②  
3 2 1 2 4 1 2 3 1 3 4 1  
p

② ③  
3 0 3 2 3 0 3 2  
f

② ③  
3 0 3 1 4 0 4 1  
③  
f

② ④  
4 4 3 4 4 3  
f

② ④  
4 4 1 4 4 3  
f

② ④  
4 4 3 2 2 3  
f



Musical score for Johann Sebastian Bach's Partita BWV 1006a, page 83. The score consists of seven staves of music in G major (one sharp). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated by circled numbers 1-5. Dynamics include piano (*p*) and forte (*f*). The score ends with a final measure containing a circled 6.



C VII

C II C II



This page of the musical score for Partita BWV 1006a by Johann Sebastian Bach contains seven staves of music. The key signature is G major (one sharp) and the time signature is 3/4. The music is characterized by complex fingering and includes several measures marked with circled numbers (1-6) and lettered sections (C I, C II, C IV, C VI, C VIII).

The first staff begins with a treble clef and a key signature of one sharp. It contains several measures with circled numbers 1, 2, 3, 4, and 5. The second staff is marked with "C I" and contains measures with circled numbers 1, 3, 4, and 5. The third staff is marked with "C VIII" and contains measures with circled numbers 2, 3, 4, 5, and 6. The fourth staff contains measures with circled numbers 1, 2, 3, 4, 5, and 6. The fifth staff is marked with "C VI" and contains measures with circled numbers 1, 2, 3, 4, 5, and 6. The sixth staff is marked with "C IV" and "C II" and contains measures with circled numbers 1, 2, 3, 4, 5, and 6. The seventh staff is marked with "C II" and contains measures with circled numbers 1, 2, 3, 4, and 5.



This image displays seven staves of musical notation for the Partita BWV 1006a by Johann Sebastian Bach. The music is written in treble clef with a key signature of three sharps (F#, C#, G#). The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often grouped in beams. Fingerings are indicated by numbers 1-4 in circles. Ornaments are marked with a stylized 'tr' symbol. Chordal figures are labeled as C VII and C IV. The score concludes with a fermata on the final note.

*Loure*

21312131 *tr* CIV 2131 *tr* ④

CII ④

212 [✦] *f* CII ④

CIVCV ④

② CIV ⑥ CIV ②

③ CIV ③ ②

aimp  
1414  
*tr*

C II

C VI *tr* 2121

C II

2131 *tr*

C IV

C VI C IV C III C IV *tr* 424242

C IV C II *tr* 213121

C II 2-1 C IV *tr* 2121

# Gavotte en rondeau

3 4 1 4 1 4 4 4 1 2 4

*p m i*

C II C IV

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

C I

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

C IV

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

C II C IV

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

C II

8

aimp 2424

C II

C IV

C II

C II

C II  
 C II  
 C IV  
 C II  
 C II  
 C II  
 C II  
 C II

2131  
*tr*

C II C IV ③ ⑥  
 C IV  
 C II  
 C IV  
 C II  
 C IV  
 C II

# Menuett I

# Menuett II

4  
5  
C II  
4  
6  
5  
2  
5  
C IV  
3  
5  
C II  
C II  
C IV  
3  
5  
4  
D.C. al Menuet I



Musical score for Partita BWV 1006a by Johann Sebastian Bach, page 99. The score consists of eight staves of music in G major, 8/8 time. It features intricate sixteenth-note patterns, triplets, and various fingering indications (circled numbers 1-5). Chordal structures are labeled C II and C IV. The piece concludes with a repeat sign.

Gigue

Musical score for Partita BWV 1006a, page 101. The score consists of ten staves of music in G major, 4/4 time. It features intricate sixteenth-note patterns and various fingering techniques. Chord diagrams for C IV and C II are indicated above certain sections. Circled numbers 2 through 6 are placed below the notes to indicate specific fingering points.

## 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 - Ricercher en la mineur - Savez vous planter des choux ? - Scarborough Fair - Sur le pont d'Avignon - Une souris verte - Vent frais, vent du matin - Volt - Adrian Le Roy : Branles de Poictou n°2 et 4 - Gaspar Sanz : Villano - J. A. P. Schultz : Air - Joseph Küffner : Andantino [duo] - Andante [duo] - Fernando Sor : Leçons Op. 60 n°1, 2 et 3 - Dionisio Aguado : Leccion 5a - Valse - Matteo Carcassi : Exercice Op. 59 - Johann Kaspar Mertz : Übungen im Wechsel - Antonio Cano-Curriela : Leccion 1 - Patty & Mildred J. Hill : Good-Morning To All - Pascual Roch : Exercices de simple alternation - Jean-François Delcamp : Accompagnement de blues - Apoyando - Accords - Arpèges - Brefs n°1, 2 et 3 - Coquillage - Cordes à vide - Damp - Gammes de do majeur - Gamme de sol majeur - Gammes en tierces et liaisons - Improvisation - Polyphonie - Rythme - Sol La Si Do - Si Si Re.

**Volume D02** - Anonyme : A canoa virou - Atoye - Irish Tune - Dans les jardins de mon père - Dos palomas - Danse d'Avila - Que ne suis-je la fougère - Pavane en La mineur - Un éléphant qui se balançait - Red river valley - Whiskey in the jar - Hans Judenkönig : Christ ist erstanden - Thoinot Arbeau : Pavane - Adrian Le Roy : Branle de Poictou n° 3 - Gaspar Sanz : Batalla - Dance de las hachas - Españolaleta - 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 - Escozese 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 - Sautouse - Felix Horetzky : Amusement - Stephen Collins Foster : Oh! Susanna - José Ferrer Y Esteve : Ejercicio n°6 - Clément Pic : Le couc-boy de Charleroi - Jean-François Delcamp : Interlude - Soleares - Malagueña - Petit Boogie - Exercices : Liaisons - Éteinte des résonances - Extensions - Arpèges - Cejilla - Gammes - Gammes en tierces - Improvisation.

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**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 Folias - Robert de Visée : Menuet - François Campion : Prélude - Johann Sebastian Bach : Menuets BWV 1008 - Giuseppe Antonio Brescianello : Capriccio - Menuet - Johannes Fr. Whilh. Wenkel : Musette - Leonhard Von Call : Adagio - Ferdinando Carulli : Andantino - Rondo - 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 : Préludio pentatonica - Estudio en mi - Préludio sobre los gruppetos - Estudio en la - Estudio ostinato - Andantino - Julio Salvador Sagreras : Maria Luisa - Štěpán Rak : Nostalgický Valcik - Jean-François Delcamp : Carnet de notes n°5 - Novelette n°3 - Venusdi - Stéphanie Foret : Breutonneuse - Ludovic-Alexandre Morin : Petite étude - Giorgio Signorile : Summer souvenir - Jean-François Delcamp : Exercices : Éteinte des résonances - Legato staccato - Liaisons - Mordants et trilles - Arpèges - Gammes - Cejilla - Extensions - Improvisation.

**Volume D05** - Luys de Narváez : Cancion del Imperador - Guardame las vacas - Tres diferencias - Hans Neusiedler : Wascha mesa - Alonso Mudarra : Romanesca - Gallarda - Adrian Le Roy : Branle de Bourgogne n° 2 - Giulio Cesare Barbeta : 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 - Préludio - Pavana 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°24 - Cristóbal Oudrid : El postillon de la rioja - Julián Arcas : Manuelito - La Saltarina - Préludio - 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 Carrilhões - Agustín Barrios Mangoré : El Sueño de la Muñequita - Estudio del ligado - Américo Jacomino : Arrependida - 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 - Folias - 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 : Etudes n°7 et 19 - Johann Strauss : Annen, Polka - Napoléon Coste : Etude - Frédéric Chopin : Prélude n°7 - Robert Schumann : Fröhlicher Landmann - Soldatenmarsch - Julián Arcas : El Fagot - Francisco Tárrega : Préludio en mi - Estudio de terceras - Estudio de Damas - Préludios n° 10, 11 et 14 - Endecha - Vals - Estudio en la - Erik Satie : Gnossienne n°1 - Salvador Resgrasa : No se permite - João Teixeira Guimarães (Pernambuco) : Sonho de magia - Agustín Barrios Mangoré : Préludio en mi - Minuto - 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 Barbeta : Moresca detta il mattacino - John Dowland : Melancholy galliard - Sir John Smith, his almain - Sylvius Leopold Weiss : Prelude de la suite IV - Ludovico Roncalli : Gigue - Jean-Philippe Rameau : Le Lardon - Menuet en rondeau - Les Tricotets - Johann Sebastian Bach : Préludes BWV 846, 998 et 999 - Allemande BWV 996 - Sarabande BWV 997 - Domenico Scarlatti : Sonate K 322 - Georg Friedrich Händel : Fughette - Fernando Sor : Etude Op. 6 n°11 - Les folies d'Espagne - Menuetto Op. 22 - Anton Diabelli : Menuet - Julián Arcas - Bolero - Luigi Legnani : Caprice n°5 - Matteo Carcassi : Etude n°20 - Johann Kaspar Mertz : Capriccio - Félix Mendelssohn-Bartholdy : Romance sans paroles Op. 19 - Frédéric Chopin : Valse n°2 Op. 34 - Antonio Cano-Curriela : El Delirio - Juan Parga : Guarjia - Edvard Grieg : Melodie - Juan Alais : La Mendozina - Francisco Tárrega : ¡Adelita! - Pavana - Préludio 2 - Maria - Pepita - Oremus - Paquito - Carlos García Tolsa : Maruja - Ernesto Júlio Nazareth : Odeon - Antonio Jiménez Manjón : Tu y yo - La Mariposa - Erik Satie : Gymnopédie n°1 - Enrique Granados : Valse I - Dedicataria - 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 - Préludio en do menor - Carlos Gardel : Por una cabeza - Jean-François Delcamp : Tiento de Saturne - Tango en mi majeur Op. 3 - 6 variations sur la Partida - Valse de la rue Maleyssié Op. 19 - La Girafe a reçu du courrier Op. 10 - Prélude 7 Op. 24 - Exercices : Mordants et trilles.

**Volume D08** - John Dowland : King of Denmark, his galliard - Girolamo Frescobaldi : Aria detta la Frescobalda - Dietrich Buxtehude : Suite BuxWV 236 - Jean-Philippe Rameau : Rigaudons et Double - Johann Sebastian Bach : Gavotte BWV 1006a - Domenico Scarlatti : Sonate K 78 - Georg Friedrich Händel : Sarabande - Sylvius Léopold Weiss : Fantaisie - Ciacona - Louis Claude Daquin : Le coucou - Ludwig Van Beethoven : Bagatelle Für Elise - Mateo Albéniz : Sonate - Fernando Sor : Grand solo Op. 14 - Etude Op. 29 n°17 - Mauro Giuliani : Variations Op. 107 - Matteo Carcassi : Variations sur Au clair de la lune Op. 7 - Etude Op. 60 n°25 - Franz Schubert : Menuetto Op. 78 - Johann Kaspar Mertz : Tarantelle - Napoléon Coste : Etude n°23 - Félix Mendelssohn-Bartholdy : Canzonetta Op. 12 - Sebastián de Iradier : La Paloma - Georges

Bizet : L'amour est enfant de Bohème - Francisco Tárrega : Recuerdos de la Alhambra - Las dos hermanitas - Gran vals - Capricho Árabe - Tango - Isaac Albéniz : Granada - Asturias - Ernesto Júlio Nazareth : Apanhei-te cavaquinho - Antonio Jiménez Manjón : Cuento de amor - Lola - Enrique Granados : Oriental - Luigi Mozzi : Feste Lariane - Miguel Llobet : La Filla del Marxant - Cançó de Lladre - João Teixeira Guimarães (Pernambuco) : Interrogando - Agustín Barrios Mangoré : Julia Florida - Valse Op. 8, n°4 - Valse Op. 8, n°3 - Jean-François Delcamp : Viviane Op. 1 - Sunday Op. 2 - Impromptu Op. 5 - Exercices : Mordants et trilles.

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

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

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

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

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

**Renaissance Music for Guitar** : Adriaenssen : Branle Anglais - Anonyme : Greensleeves, Gwin Ar Challaoued, Irish Tune, Maro Pontkalleg, Pavane, The Sick Tune, Vaghe Bellezze Et Bionde, Passacaglia, Bianco Fiore, Danza, Gagliarda, Se Io Maccorgo Ben, Saltarello - Arbeau : Pavane - Bakfark : Gagliarda - Barbetta : Moresca Canarie, Moresca Mattacino - Batchelard : Almain - Besard : Ballet - Borrone 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 Riserrectione - Janequin : La Guerre - Jonhson : Alman 7 - Leroy : Almande La Mon Ami, Branles De Bourgongne 1, 2, 5, Branles 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 napolés, Espanoleta, Gallarda, Hachas, Paradetas, Rujero, Canarios en sol, Canarios en ré, Pavanas por la D, Prelude por la cruz, Foliás, Gallardas - **Robert de Visée** : Suite en ré (Prélude, Allemande, Courante, Sarabande, Gavotte, Bourrée, Passacaille, Menuets, Gigue) - **François Couperin** : Les Baricades Mistérieuses, Les Silvains.

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

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

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

**Gaspar Sanz - 34 Piezas para guitarra** : Gallarda - Gallarda - Gallarda - Villano - Villano - Dance de las Hachas - Jacaras - Jacara de la Costa - Passacalle - Passacalle - Passacalle - Passacalle - Espanoleta - Foliás - Pavana - Rujero - Las paradetas - Granduque de Florencia - Otro Ducal - Baile de Mantua - Saltaren - Zarabanda Francesa - Otra Zarabanda Francesa - La tarentela - Gallarda - Mariona - Villano - Dance de las Hachas - Espanoleta - Pavana - Torneo - Batalla - Preludio, o Capricho, arpeado por la Cruz - Coriente.

**Gaspar Sanz - 16 Piezas para guitarra** : Las Hachas - Rujero - Paradetas - Matachin - Zarabanda - Clarines y Trompetas - Cavaleria de Napolés - Canciones - La Garzona - La Coquina Francesa - Lantururu - Le Esfacheta de Napolés - La Miñona de Cataluña - La Mínima de Portugal - Dos trompetas de la Reyna de Suecia - Clarines de los mosqueteros del Rey de Francia

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

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

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

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

**Francisco Tárrega** : Integral de las obras de concierto - Preludio, sobre un tema de Mendelssohn - Preludio n° 6 - La Cartagenera - Estudio en si menor - Danza Mora - Preludio n° 4 - Lágrima - ¡Adelita! - Pavana - Estudio, sobre un tema de Wagner - Estudio, sobre un tema de Verdi - Estudio de Velocidad - Preludio, en mi mayor - Preludio, pentatonica - Preludio n° 5 - Minuetto - Estudio, en mi menor - Malagueña, Fácil - Preludio n° 2 - Preludio sobre los gruppetos - Isabel, valse de Strauss - Estudio en forma de Minuetto - Estudio en 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 Venicia - Preludio, en la menor - Preludio n° 12, en la menor - Preludio n° 14, sobre Bach - Estudio ostinato, en la mayor - Estudio de escalas - ¡Marieta! - Andantino - Gran jota de concierto - Preludio n° 1 - Preludio n° 10 - Rosita, Polka - La Mariposa - Fantasia Traviata - Endecha - Preludio n° 11 - Pepita - Vals - Capricho Árabe - Preludio, en ré mayor - Oremus - Estudio de Cramer - El Culpumpio - 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, Melancólica, Arabesca, Bolero. Valses poeticos.

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

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

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

**Julio Salvador Sageras** : 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 : Inventions n°1, 4 et 8 - Gavottes de la Suite anglaise n°3 - Georg Friedrich Händel : Sarabande de la suite XI - Ludwig Van Beethoven : Sonatine WoO 43a - Ferdinando Carulli : Duo Op. 34 n°2 - Anonyme : Pajarillo verde.

**Jean-François Delcamp** : **Viviane**, Op. 1 - **Trois jours**, Op. 2 : *Dimanche, Lundi, Mardi* - **Deux tangos**, Op. 3 - **Deux préludes**, Op. 4 - **Impromptu n°1**, Op.5 - **Quatre pièces**, Op. 6 : *Rue des Trois Frères, Vieux réveil, Paquet de cigarettes vide, La boutique du magicien distrait*. **Deux pièces tendres**, Op. 7 : *Petit rondo, Chanson de Moky et Poupy*. - **Papier recyclé et Fugue**, Op. 8 - **Pendant la nuit**, Op. 9 : *Tiento de Saturne, Le rêve d'une lampe de chevet, La voiture tombe en panne*. - **Réels et imaginaires**, Op. 10 : *Le caméléon en retard, La girafe a reçu du courrier, Danse des ptérodactyles, Picking du nautile, Danseurs-visages, Prélude court, L'albatros rêve dans le ciel, Valse des mésanges, Dans les ramures*. **Promenade**, Op. 10 - **Suite des masques**, Op. 11. - **Sous le règne du Do**, Op. 12 : *Villanesca, La plage de la rue des Pétreles, Chanson du cédrat, Saltarelle du 1er novembre*. - **Milonga d'octobre**, Op. 13 - **Deux pièces brèves**, Op. 14 : *Danse dédiée à John Montes, Les petits pas*. - **En mémoire de Daniel Friederich**, Op. 15 - **Feunteun-Aod**, Op. 16 - **Reflets changeants**, Op. 17 - **Deux études vénéneuses**, Op. 18 - **Huit valse**, Op. 19 : *Valse polyglotte, Valse du Guelmeur, Valse de la rue Poullaouec, Valse de la rue Maleyssie, Valse des souris grises, Passé le col du Somport, Valse en Do majeur, Valse berceuse*. - **Respirations**, Op. 20 : *Eleições, Îles de Glénan, Trois et deux*. - **Suite Brestoise**, Op. 21 : *Roches - Gwerz - Arc-en-ciel - Gigue - Saltarelle*. - **Happy birthday with guitar**, Op. 22 : *Prélude - Danse - Valse sans refrain - Berceuse - Postlude*. - **Quatre pièces**, Op. 23 : *Isabelle - Le dernier jour de l'année - Choro de travers - Milonga d'hiver*. - **Prélude n°7**, Op. 24 - **Sonate Medina del Campo**, Op. 25 - **Deux choros**, Op. 26 : *Choro biscornu - Choro Maxixe* - **Picking à Bastia**, Op. 27 - **Comme des vagues, Île Wrac'h**, Op. 28 - **Suite Bretagne**, Op. 29 : *Rivage - Viviane - Merlin - Les roches du Diable - Le pont de Sein*. - **Deux préludes**, Op. 30 - **Sonate Ida Presti**, Op. 31 - **Deux pièces** Op. 32 : *Interlude, Nocturne* - **Coffre à jouets** Op. 33 : *Préambule, Avion en papier, Soldat de plomb, Ours en peluche, Voilier, Lune et étoile, Un kayak, On range tout* - **Danse de la rue Maleyssie** Op. 34 - **Douze tablatures**, Op. 35 : *Coquillage, Interlude, En barque, Malagueña, Petit boogie, Soleares, Burkina Faso, Blues de la cabane, Samba du jardin, Valse des lamineurs, Moment musical, Monsieur bourdon butine*. **Tablatures, Op. 36** : *Balade, Berceuse* - **L'oubli**, Op. 37 - **Suite sans chichi**, Op. 38.