

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

www.delcamp.net

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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 ornaments and trills from the handwritten score. It consists of four measures, each with a treble clef staff and a bass clef staff. Above each measure are fingering numbers (3141, 3141, 314, 213) and a trill symbol. Below each measure are fingering numbers (0303, 0303, 131, 141) and a trill symbol. The bottom staff shows the trill patterns with fingering (a i m p) and circled trill symbols (3).

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 difficoltose 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

413131

The musical score is written in G major (one sharp) and common time. It features several technical exercises:

- Staff 1:** Starts with a treble clef and a key signature of one sharp. It includes a triplet of eighth notes (4, 1, 4) and a slur over a sequence of notes. Fingering numbers 1, 4, 1, 4, 1, 3, 1, 4, 0, 1, 3, 1, 2, 3 are shown.
- Staff 2:** Continues the exercise with a slur over a sequence of notes. Fingering numbers 4, 3, 1, 2, 1, 3, 2, 1, 4, 2, 1, 2, 4, 2 are shown.
- Staff 3:** Features a 'C II' marking above a slur. Fingering numbers 2, 4, 4, 2, 2, 0, 2, 4, 0, 2, 0, 4, 0, 2, 4 are shown.
- Staff 4:** Continues the exercise with a slur. Fingering numbers 4, 1, 3, 2, 0, 3, 1, 2, 1, 2, 4, 1, 2, 2 are shown.
- Staff 5:** Includes a circled '2' above a slur. Fingering numbers 2, 1, 2, 4, 1, 2, 4, 1, 3, 1, 3, 4, 1, 3, 2 are shown.
- Staff 6:** Includes a circled '4' above a slur. Fingering numbers 2, 1, 2, 4, 1, 0, 2, 1, 4, 1, 2, 4, 2, 4 are shown.
- Staff 7:** Features a circled '3' above a slur and a 'C II' marking. Fingering numbers 0, 1, 3, 2, 2, 4, 4, 2, 1, 2, 1, 0, 3, 4, 3, 0 are shown. The staff concludes with a circled '4' above a final chord.

Très Viste

C I ²¹³¹
tr

② C VII

C III

C I

③

②

aimp
0404
fr

②

③

⑤

⑤

This musical score is for Johann Sebastian Bach's Suite BWV 995, presented in guitar tablature. It consists of eight staves of music. The notation includes treble clefs, eighth notes, and various fingerings (1-4). Circled numbers 2, 3, 4, 5, and 6 are placed above or below specific measures to indicate techniques or starting points. A 'C III' marking is located above the second staff. The score is a mix of standard musical notation and guitar-specific symbols like bar lines and fret numbers.

Musical score for Johann Sebastian Bach's Suite BWV 995, page 12. The score consists of seven 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 triplets, sixteenth-note runs, and slurs. Fingerings are indicated by numbers 1-4 in the treble and 1-5 in the bass. Some notes are circled in red. The piece is divided into sections labeled CIV, CI, and CI. The final system includes a "tr" (trill) and the number "2131" above it.

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 (fingering numbers 1-4, 0 for natural, and circled numbers 2-6 for natural). The notation includes various techniques such as triplets, slurs, and specific fingering instructions. The piece is in C major, as indicated by the 'C VII' marking on the third staff. The music is a continuous sequence of notes, likely a single melodic line.

Allemande

3
4
8
3
4
2
4
3
1
0
2
1
4
2
1
2
4
tr
2131

2
3
8
1
2
1
4
2
1
3
4
3
2
4
2
2
C VII
3
323232
tr

4
3
8
1
2
3
4
1
4
2
1
3
0
1
0
2
1
4
2

1
4
8
3
2
4
4
4
1
0
1
4
1
3
2
1
4
1
2131
tr
3

1
4
8
3
4
2
1
2
3
1
4
1
4
2
1
4
101010
tr
3

Courante

2131 *tr*

4141 *tr*

C V C VII *tr* 212132

424242 *tr*

2020 *tr*

Detailed description: This section contains six staves of musical notation. The first staff includes a trill marked '2131 tr'. The second staff features a trill marked '4141 tr'. The third staff has two trills labeled 'C V' and 'C VII', with a sequence of notes '212132' below. The fourth staff contains a trill '424242 tr'. The fifth staff has a trill '2020 tr'. The sixth staff concludes with a repeat sign. Fingerings are indicated by numbers 1-4 in circles, and circled numbers 3, 4, 5, and 6 are placed below the notes.

Sarabande

Detailed description: The Sarabande section consists of two staves of music. The first staff begins with a treble clef and a 3/4 time signature. It contains several measures with eighth and sixteenth notes, including a circled '2' and a circled '3'. The second staff continues the piece, featuring a circled '3' and a circled '6' below the notes. The piece ends with a repeat sign.

Gavotte I

C II

The score is written for a single melodic line on a treble clef staff in 8/8 time, with a key signature of one sharp (F#). The piece is identified as 'C II'. It consists of seven staves of music. The notation includes numerous sixteenth-note runs, slurs, and various fingerings indicated by numbers 1-4. Circled numbers 2, 3, 4, and 5 are placed at specific points in the score to denote fingering instructions. The piece ends with a 'Fine' marking and a repeat sign.

Gavotte II en Rondeau

First system of musical notation for Gavotte II en Rondeau. It features a treble clef and a 3/8 time signature. The melody is written on a single staff with various rhythmic values and fingerings. Fingerings are indicated by circled numbers 1 through 6. There are several triplet markings (3) and a 'C IV' marking above a group of notes. The bass line consists of simple chords and single notes.

Second system of musical notation. It continues the melody from the first system. It includes a repeat sign with first and second endings. The first ending leads back to the beginning of the piece, while the second ending leads to the final cadence. Fingerings and triplet markings are present.

Third system of musical notation. The melody continues with more triplet markings and fingerings. The bass line provides harmonic support with chords and single notes.

Fourth system of musical notation. This system features a prominent triplet of eighth notes in the melody. The bass line includes a double bar line and a fermata over a note, indicating a pause or a specific articulation.

Fifth system of musical notation, which concludes the piece. It features a final cadence with a double bar line. The melody and bass line end with simple chords and notes. Fingerings and triplet markings are still present.

C II

C III

D.C. al Gavotte I

Gigue

First system of musical notation for the Gigue, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. A 'C II' marking is present above the staff.

Second system of musical notation, continuing the piece with similar rhythmic patterns and fingering instructions.

Third system of musical notation, showing more complex rhythmic figures and fingering.

Fourth system of musical notation, including a repeat sign and a 'C II' marking.

Fifth system of musical notation, concluding the piece with various fingering and articulation marks.

Johann Sebastian BACH (1685-1750)

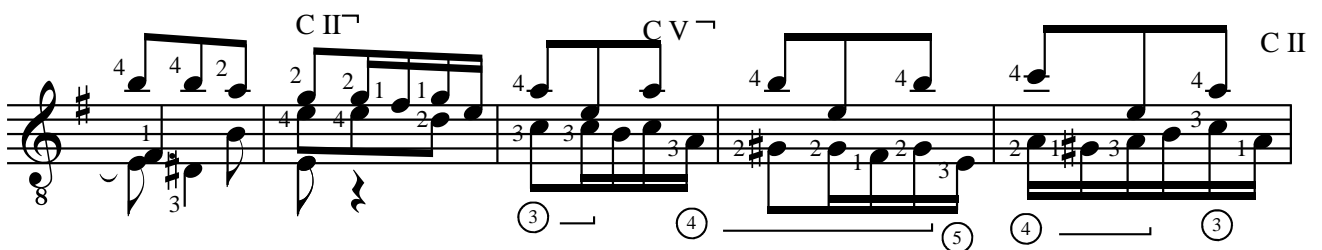
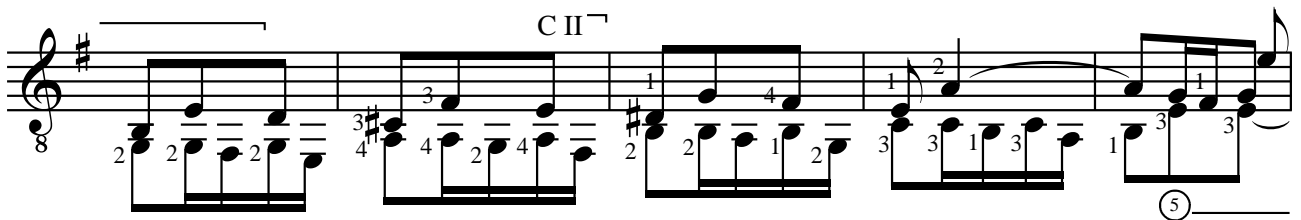
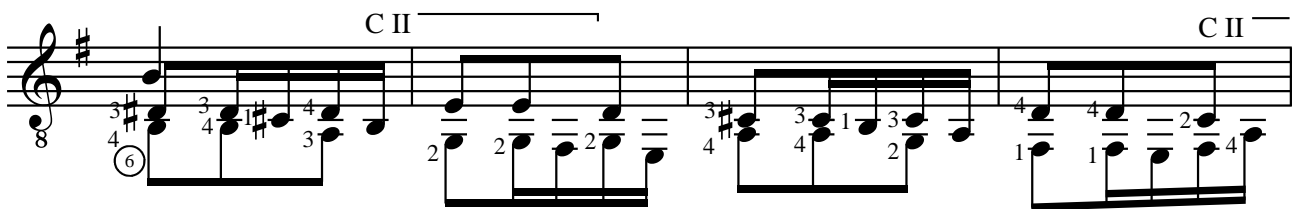
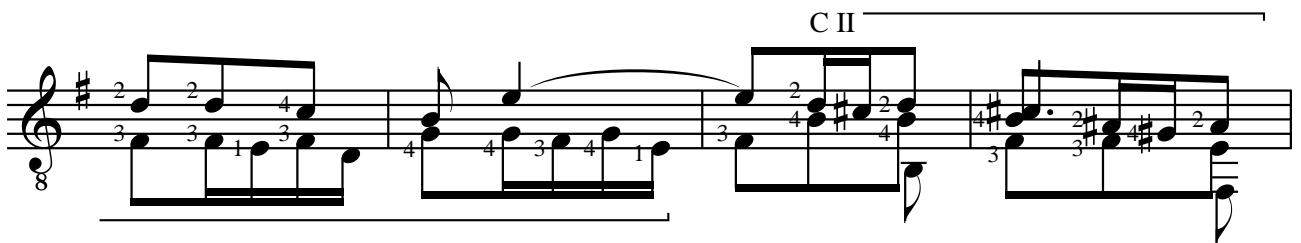
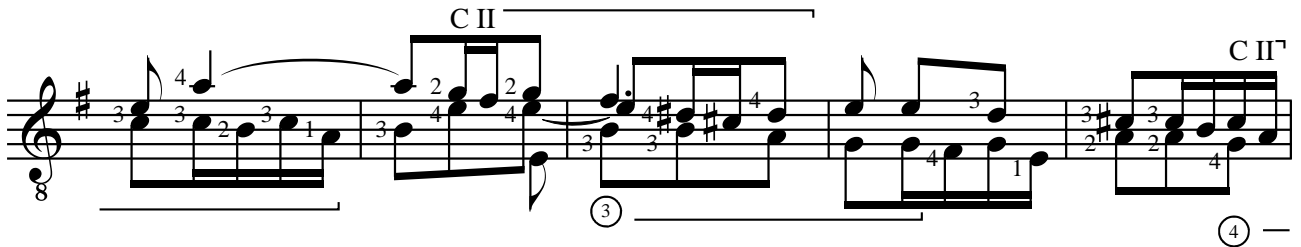
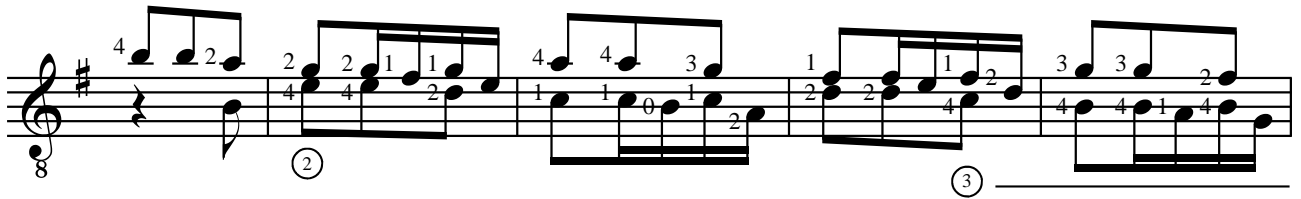
SUITE BWV 996 EN MI MINEUR

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. Specific guitar techniques are indicated: 'C VII' at the beginning of the first system, and 'aimp 0404' in the fifth 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.



The image displays six systems of musical notation for a guitar piece, likely a Prelude from Suite BWV 996 by Johann Sebastian Bach. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a guitar tablature staff below it. The tablature uses numbers 0-4 to indicate fret positions. Chord diagrams are placed above the staff, and various musical notations such as slurs, accents, and circled numbers (1-4) are used throughout. The systems are labeled with chords: C VII, C II, C II⁷, C II, C III, C II⁷, C II, C IV⁷, C II⁷, C II, C IV, and C II⁷. The piece concludes with a final chord in the sixth system.

Allemande

aim
020

③

⑥ ⑤ ⑥

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

③

④

③

② C VII ② 1020 tr

⑤

③ 313 [tr] ③

⑤ ⑥ ⑥ ⑤

Musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The notation includes a series of eighth and sixteenth notes with various fingering numbers (1-4) and circled numbers (2, 3, 4) indicating specific measures or techniques. A bracket labeled "C II" spans across several measures.

Musical notation for the second system, continuing the piece with similar rhythmic patterns and fingering. A bracket labeled "C II" is present, with the sequence "2121" and a fermata-like symbol below it.

Musical notation for the third system, showing further development of the melodic and harmonic material with consistent fingering and articulation.

Musical notation for the fourth system, including a bracket labeled "2131" above a specific measure and circled numbers (5) below others.

Musical notation for the fifth system, featuring brackets labeled "C II" and "C IV" above different sections of the music.

Musical notation for the sixth and final system, concluding the piece with a double bar line and repeat dots. It includes a bracket labeled "3131" above a measure.

Courante

211
 aimpa 02020212
 aimpam 010101

C II
 2121
 [gr]

aim 020
 aimp 0404

aim 030
 3131
 C IV⁻
 C II

aimp 0303

Detailed description of the musical score: The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of five systems of notation. The first system begins with a treble clef and a 'C' time signature. It contains several measures with notes, rests, and fingerings (e.g., 2, 4, 4, 4, 2, 3, 4, 2, 4, 2, 0, 4, 0, 1, 2). Above the staff, there are articulation marks and labels: '211' with a wavy line, 'aimpa 02020212' with a wavy line and a bracket, and 'aimpam 010101' with a wavy line and a bracket. A circled '5' is placed below the first measure of the second system. The second system continues with notes and fingerings (e.g., 3, 4, 4, 0, 4, 2, 3, 4, 2, 4, 3, 1, 2). It includes a circled '3' above the first measure and a circled '6' below the first measure. Above the staff, there is a label 'C II' with a bracket, '2121' with a wavy line, and '[gr]' with a wavy line. Below the staff, there is a label '0202 aimp' with a wavy line. The third system contains notes and fingerings (e.g., 4, 1, 1, 1, 2, 2, 4, 1, 3, 1, 1, 0, 4, 4, 4). It has a circled '3' below the first measure and a circled '6' below the last measure. Above the staff, there are labels 'aim 020' and 'aimp 0404' with wavy lines. The fourth system contains notes and fingerings (e.g., 1, 0, 1, 4, 3, 4, 2, 3, 2, 2, 3, 4, 1, 3, 4, 3, 4). It has a circled '6' below the last measure. Above the staff, there are labels 'aim 030' and '3131' with wavy lines, and 'C IV⁻' and 'C II' with brackets. The fifth system contains notes and fingerings (e.g., 3, 4, 1, 4, 1, 2, 1, 4, 4, 3, 1, 3, 4). It has a circled '6' below the last measure. Above the staff, there is a label 'aimp 0303' with a wavy line. The score ends with a double bar line and repeat dots.

3131
aimp 0404
3131

1020
3131

C II
1010
④
③

4244
C III
1020

C VII
③
C VIII
C VII

C II
4243
C II

Sarabande

1030

3

5

1030

C II

212

aimp 0303

1020

202

3

mam 202

aim 020

2

3

4

5

6

4243

2

3

4

5

6

C VI
4141

1020

aimp
0101

C II
2121

[tr]

C VII

aimp
0303

aimp
0202

mim
020

3232

323

2

1 4 2 4 1

aimp
0303

C II

3131

C II

4343

Bourrée

8

3

aimp
0303

3

aimp
0303

4

5

3

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, often marked with "C II", "C IV", "C V", and "C II¹". Fingerings are indicated by numbers 1-5 in circles, and some passages include trills or ornaments like "2121". The piece concludes with a repeat sign.

aimp
0101

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 single system with six staves. The notation includes a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The score is divided into measures by vertical bar lines. Fingerings are indicated by numbers 1-4 below the notes. Circled numbers (1-6) indicate specific fingering points or techniques. A 'C I' marking is present above a measure in the third staff. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The overall structure is a continuous melodic line with a steady accompaniment.

The image displays seven staves of musical notation for Johann Sebastian Bach's Partita BWV 997. Each staff contains guitar-specific notation, including fret numbers (0-4) and fingering numbers (1-4) for the left hand, and rhythmic values for the right hand. The notation is organized into measures across the staves. Key features include:

- Staff 1:** Labeled with a chord diagram for $C II^7$ (2131). It begins with a treble clef and a common time signature (C). The right hand starts with a quarter note G4, followed by eighth-note patterns. The left hand starts with a bass clef and a common time signature, playing chords and single notes.
- Staff 2:** Continues the piece with similar rhythmic patterns and fingering.
- Staff 3:** Shows a change in the right-hand rhythm, featuring more complex eighth-note patterns.
- Staff 4:** Continues the melodic and harmonic development.
- Staff 5:** Labeled with a chord diagram for $C III$. It features a prominent triplet in the right hand.
- Staff 6:** Continues the piece with various rhythmic and fingering patterns.
- Staff 7:** Labeled with a chord diagram for $C I$. It concludes the section with a final chord and melodic phrase.

Throughout the score, there are various musical notations such as slurs, accents, and dynamic markings (e.g., mf), along with circled numbers (6) and (3) indicating specific measures or techniques.

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 (sharps, flats, naturals). The bass staff provides a harmonic accompaniment with chords and single notes. Fingerings are indicated by numbers 1-4. A dynamic marking of 8 is present at the beginning.

Second system of musical notation. Continues the melodic and harmonic development. Includes a dynamic marking of 8 and various fingerings.

Third system of musical notation. Features a marking '1020' above a group of notes. Includes a circled '2' above a note and a dynamic marking of 8.

Fourth system of musical notation. Includes a marking 'C II' above a note. Features circled numbers 2, 3, and 4 above notes. Includes a dynamic marking of 8.

Fifth system of musical notation. Includes a circled '4' above a note. Includes a dynamic marking of 8.

Sixth system of musical notation. Includes a circled '6' above a note. Includes a dynamic marking of 8.

Seventh system of musical notation. Includes circled numbers 2, 3, and 4 above notes. Includes a dynamic marking of 8.

Musical score for Partita BWV 997 by Johann Sebastian Bach, 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 indications. A "C VII" section is marked in the fourth staff, and another "C V" section is marked in the seventh staff.

Fuga



Musical notation system 1. Treble clef, 8va. Fingerings: (2) 4 4 1, (3) 4, (2) 3 4 3 1, (2) 4 4. Chordal structures: C II 2/6, C III 7. Bass clef, 8va. Fingerings: 1 0, 2, (5) 3, 1, 2, 0, 1 1.

Musical notation system 2. Treble clef, 8va. Chordal structure: C II. Fingerings: 2 3 2, 1 2 4, 2 1 2, 2 1 4, 2 1 4, 2 1 4, 2 1 4, 2 1 4. Bass clef, 8va. Fingerings: 3, 4 (5), 1, 3, 2, 3, 2.

Musical notation system 3. Treble clef, 8va. Fingerings: 1 2, 2 1 1 4, 1 2 3, 4 2 1 3, 2 1 3. Chordal structure: C III. Bass clef, 8va. Fingerings: 3 1, 2, 1, 1 4, 1, 2, 3, 4 3 3 4 3.

Musical notation system 4. Treble clef, 8va. Fingerings: 4 4 4 1 4 2 4 2, 3 3 3, 4 4 4, 3 3 3. Chordal structure: C V. Bass clef, 8va. Fingerings: 3, 1, 3, 2, 3, 4 3, 2, 3, 1, 3, 3, 1.

Musical notation system 5. Treble clef, 8va. Fingerings: 4 2, 1 2 4, 2 4 1 1# 2, 1 4 1 1 4. Bass clef, 8va. Fingerings: 1, 3, 1, 1-3, 3, 3, 2, 1 3.

Musical notation system 6. Treble clef, 8va. Chordal structure: 2020 *tr*. Fingerings: 1 4, 4 3 1, 4 2 4 2, 4 2 4 2 3, 2 4 1# 2 4. Bass clef, 8va. Fingerings: 3, 2, 1, 1, 1, 2, 1.

Musical notation system 7. Treble clef, 8va. Chordal structure: C III. Fingerings: 4 4, 4 4, 1 1, 3 2 1# 3. Bass clef, 8va. Fingerings: 2 1, 2, 1, 2, 2, 3, 4 3, 4 (6), 1, 3.

202020 *Fine*
tr C II

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes with various accidentals (sharps and naturals). The lower staff is in bass clef and contains mostly quarter and eighth notes. Fingerings are indicated by numbers 1-4. A trill is marked above a note in the upper staff. The system concludes with a double bar line and a fermata over the final note.

The second system continues the piece with similar rhythmic patterns. It features more complex rhythmic figures in the upper staff, including sixteenth-note runs. The bass staff provides a steady accompaniment. Fingerings and articulation marks are clearly shown throughout the system.

The third system shows the continuation of the melodic line in the upper staff, with frequent use of slurs and ties. The bass staff continues with its accompaniment, featuring some triplet-like rhythms. The notation is dense with notes and fingerings.

The fourth system contains a circled '5' in the bass staff, indicating a specific fingering or measure. The upper staff continues with its intricate melodic patterns, while the bass staff maintains its accompaniment role.

The fifth system is marked with several circled numbers: 2, 3, 4, 5, and 6. These likely refer to specific measures or fingering points. The notation is highly detailed, with many slurs and ties connecting notes across measures.

The sixth system includes a circled '6' in the bass staff and a 'C II' marking at the end of the system, possibly indicating a change in fingering or a specific performance instruction. The melodic line in the upper staff remains active and complex.

The seventh and final system on the page features circled numbers 3, 4, 5, and 6. It concludes the piece with a final melodic flourish in the upper staff and a final accompaniment figure in the bass staff. The system ends with a double bar line and a fermata.

CI

CI

Musical score for Johann Sebastian Bach's Partita BWV 997, 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 intricate fingerings, slurs, and dynamic markings. Specific sections are labeled "C II" and "C V". The score includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Fingerings are indicated by numbers 1-4, and some notes have circled numbers (2, 3, 4, 5, 6).

Musical score for Johann Sebastian Bach's Partita BWV 997, page 49. 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 triplets, sixteenth-note runs, and slurs. Fingerings are indicated by numbers 1-4. Some measures include circled numbers (2, 3, 4, 5, 6) and specific performance markings like "C II", "C I", and "C IV". The piece concludes with "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 fingerings (1-4) and articulation marks (accents, slurs). A section labeled 'C III' is marked with a bracket. The score concludes with a double bar line and a repeat sign, followed by two endings labeled 'I' and 'II'. The ending 'II' is marked with a fermata and a final cadence. The score is published by 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 elements like fret numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8) and chord diagrams labeled C III, C II, and C II 4/6. The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and concludes with a repeat sign and a fermata.

Gigue

② aimp 1414 tr

③

② C II

④

②

③

C II 2131 tr

C II

⑤

③

424

1020 *tr*

C II

C II

aimp
1414
tr

C II

Detailed description of the musical score: The score consists of seven staves of music in treble clef with a key signature of one sharp (F#). The first staff begins with a measure marked '424' and a double bar line with a downward arrow. The second staff contains a circled '3' above a measure and a circled '4' below a measure. The third staff features a circled '3' above a measure, a circled '6' below a measure, and a 'C II' marking above a measure. The fourth staff has a circled '3' above a measure. The fifth staff includes a circled '3' above a measure and a 'C II' marking above a measure. The sixth staff has a circled '3' above a measure. The seventh staff contains a circled '3' above a measure and a 'C II' marking above a measure. The score includes various guitar techniques such as triplets, slurs, and grace notes, as well as fingering numbers (1-4) and breath marks (gamma).

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Double

The musical score is written for a double bass in G major (one sharp) and 3/8 time. It consists of eight staves of music. The notation includes sixteenth-note runs, slurs, and various fingerings indicated by numbers 1, 2, 3, and 4. Some fingerings are circled. A 'C II' marking is placed above the seventh staff. The piece ends with a double bar line and repeat dots.

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 variations.
- Staff 5:** Features a circled number 4 and a circled number 5, indicating specific fingering points.
- Staff 6:** Contains a circled number 2 and a circled number 3, marking further fingering instructions.
- Staff 7:** Shows a circled number 3 and a circled number 5, continuing the technical demands of the piece.
- Staff 8:** Ends with a circled number 2 and a circled number 6, concluding the page's musical content.

This page contains the musical score for the 57th page of Johann Sebastian Bach's Partita BWV 997. The score is written for a single melodic line in G major and 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 score is divided into sections labeled C II⁻ and C III⁻. The piece ends with 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

2

1

1

⑥=RE *Fuga*

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), common time. The staff contains a sequence of eighth notes with fingerings 2, 1, 2, 2, 4, 1, 3, 1, 2, 2. A circled '3' is placed below the third measure. A 'C II' marking is above the final measure.

Musical staff 2: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with fingerings 2, 4, 1, 4, 4, 3, 1, 2, 3, 3, 4, 1, 0, 0, 2, 3, 4. A circled '3' is above the second measure, and a circled '4' is below the fourth measure. 'C II' markings are above the first, third, and sixth measures.

Musical staff 3: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with fingerings 2, 1, #4, 4, 2, 3, 3, #4, 1, 2, 4, 2, 2, 1, 2, 0, 2, 4, 1. A circled '3' is above the fifth measure, a circled '5' is below the sixth measure, a circled '6' is below the seventh measure, and a circled '4' is below the eighth measure. 'C II' markings are above the third, fifth, and eighth measures.

Musical staff 4: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with fingerings 3, 2, 2, 3, 4, 1, 4, 2, 4, 1, 1, 1, 1, 2, 2, 3, 4. A circled '4' is below the fifth measure, and another circled '4' is below the sixth measure.

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with fingerings 2, 3, 4, 4, 4, 1, 3, 3, 3, 1, 3, 3, 1, 3, 2, 0, 1, 4, 4. A 'C II' marking is above the first measure, and another 'C II' marking is above the fifth measure.

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with fingerings 2, 2, 2, 2, 2, 3, 2, 2, 3, 2, 3, 4, 2, 2, 2, 2, 2, 4, 4. A circled '3' is above the eighth measure, and a circled '5' is below the second measure.

Musical staff 7: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with fingerings 4, 4, 1, 1, 2, 2, 2, 3, 1, 1, 1, 1, 1, 1, 1, 2, 2, 2, 2. A circled '3' is below the eighth measure. 'C II' markings are above the third and sixth measures.

The image displays a musical score for a piece by Johann Sebastian Bach, specifically the Prelude, Fugue, and Allegro. The score is written for guitar, as evidenced by the presence of fret numbers (0-4) and fingering instructions (1-4) throughout. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The score is divided into several systems, each containing a single staff. The first system begins with a 'C II' marking. The second system includes a 'C II' marking and a circled '3'. The third system features a 'C II' marking. The fourth system is marked 'Fine' and includes a double bar line. The fifth system has a 'C II' marking. The sixth system has a 'C II' marking. The seventh system has a 'C II' marking. The eighth system has a 'C II' marking. The ninth system has a 'C II' marking. The tenth system has a 'C II' marking. The eleventh system has a 'C II' marking. The twelfth system has a 'C II' marking. The thirteenth system has a 'C II' marking. The fourteenth system has a 'C II' marking. The fifteenth system has a 'C II' marking. The sixteenth system has a 'C II' marking. The seventeenth system has a 'C II' marking. The eighteenth system has a 'C II' marking. The nineteenth system has a 'C II' marking. The twentieth system has a 'C II' marking. The twenty-first system has a 'C II' marking. The twenty-second system has a 'C II' marking. The twenty-third system has a 'C II' marking. The twenty-fourth system has a 'C II' marking. The twenty-fifth system has a 'C II' marking. The twenty-sixth system has a 'C II' marking. The twenty-seventh system has a 'C II' marking. The twenty-eighth system has a 'C II' marking. The twenty-ninth system has a 'C II' marking. The thirtieth system has a 'C II' marking. The thirty-first system has a 'C II' marking. The thirty-second system has a 'C II' marking. The thirty-third system has a 'C II' marking. The thirty-fourth system has a 'C II' marking. The thirty-fifth system has a 'C II' marking. The thirty-sixth system has a 'C II' marking. The thirty-seventh system has a 'C II' marking. The thirty-eighth system has a 'C II' marking. The thirty-ninth system has a 'C II' marking. The fortieth system has a 'C II' marking. The forty-first system has a 'C II' marking. The forty-second system has a 'C II' marking. The forty-third system has a 'C II' marking. The forty-fourth system has a 'C II' marking. The forty-fifth system has a 'C II' marking. The forty-sixth system has a 'C II' marking. The forty-seventh system has a 'C II' marking. The forty-eighth system has a 'C II' marking. The forty-ninth system has a 'C II' marking. The fiftieth system has a 'C II' marking. The fifty-first system has a 'C II' marking. The fifty-second system has a 'C II' marking. The fifty-third system has a 'C II' marking. The fifty-fourth system has a 'C II' marking. The fifty-fifth system has a 'C II' marking. The fifty-sixth system has a 'C II' marking. The fifty-seventh system has a 'C II' marking. The fifty-eighth system has a 'C II' marking. The fifty-ninth system has a 'C II' marking. The sixtieth system has a 'C II' marking. The sixty-first system has a 'C II' marking. The sixty-second system has a 'C II' marking. The sixty-third system has a 'C II' marking. The sixty-fourth system has a 'C II' marking. The sixty-fifth system has a 'C II' marking. The sixty-sixth system has a 'C II' marking. The sixty-seventh system has a 'C II' marking. The sixty-eighth system has a 'C II' marking. The sixty-ninth system has a 'C II' marking. The seventieth system has a 'C II' marking. The seventy-first system has a 'C II' marking. The seventy-second system has a 'C II' marking. The seventy-third system has a 'C II' marking. The seventy-fourth system has a 'C II' marking. The seventy-fifth system has a 'C II' marking. The seventy-sixth system has a 'C II' marking. The seventy-seventh system has a 'C II' marking. The seventy-eighth system has a 'C II' marking. The seventy-ninth system has a 'C II' marking. The eightieth system has a 'C II' marking. The eighty-first system has a 'C II' marking. The eighty-second system has a 'C II' marking. The eighty-third system has a 'C II' marking. The eighty-fourth system has a 'C II' marking. The eighty-fifth system has a 'C II' marking. The eighty-sixth system has a 'C II' marking. The eighty-seventh system has a 'C II' marking. The eighty-eighth system has a 'C II' marking. The eighty-ninth system has a 'C II' marking. The ninetieth system has a 'C II' marking. The hundredth system has a 'C II' marking. The hundred and first system has a 'C II' marking. The hundred and second system has a 'C II' marking. The hundred and third system has a 'C II' marking. The hundred and fourth system has a 'C II' marking. The hundred and fifth system has a 'C II' marking. The hundred and sixth system has a 'C II' marking. The hundred and seventh system has a 'C II' marking. The hundred and eighth system has a 'C II' marking. The hundred and ninth system has a 'C II' marking. The hundred and tenth system has a 'C II' marking. The hundred and eleventh system has a 'C II' marking. The hundred and twelfth system has a 'C II' marking. The hundred and thirteenth system has a 'C II' marking. The hundred and fourteenth system has a 'C II' marking. The hundred and fifteenth system has a 'C II' marking. The hundred and sixteenth system has a 'C II' marking. The hundred and seventeenth system has a 'C II' marking. The hundred and eighteenth system has a 'C II' marking. The hundred and nineteenth system has a 'C II' marking. The hundred and twentieth system has a 'C II' marking. The hundred and twenty-first system has a 'C II' marking. The hundred and twenty-second system has a 'C II' marking. The hundred and twenty-third system has a 'C II' marking. The hundred and twenty-fourth system has a 'C II' marking. The hundred and twenty-fifth system has a 'C II' marking. The hundred and twenty-sixth system has a 'C II' marking. The hundred and twenty-seventh system has a 'C II' marking. The hundred and twenty-eighth system has a 'C II' marking. The hundred and twenty-ninth system has a 'C II' marking. The hundred and thirtieth system has a 'C II' marking. The hundred and thirty-first system has a 'C II' marking. The hundred and thirty-second system has a 'C II' marking. The hundred and thirty-third system has a 'C II' marking. The hundred and thirty-fourth system has a 'C II' marking. The hundred and thirty-fifth system has a 'C II' marking. The hundred and thirty-sixth system has a 'C II' marking. The hundred and thirty-seventh system has a 'C II' marking. The hundred and thirty-eighth system has a 'C II' marking. The hundred and thirty-ninth system has a 'C II' marking. The hundred and fortieth system has a 'C II' marking. The hundred and forty-first system has a 'C II' marking. The hundred and forty-second system has a 'C II' marking. The hundred and forty-third system has a 'C II' marking. The hundred and forty-fourth system has a 'C II' marking. The hundred and forty-fifth system has a 'C II' marking. The hundred and forty-sixth system has a 'C II' marking. The hundred and forty-seventh system has a 'C II' marking. The hundred and forty-eighth system has a 'C II' marking. The hundred and forty-ninth system has a 'C II' marking. The hundred and fiftieth system has a 'C II' marking. The hundred and fifty-first system has a 'C II' marking. The hundred and fifty-second system has a 'C II' marking. The hundred and fifty-third system has a 'C II' marking. The hundred and fifty-fourth system has a 'C II' marking. The hundred and fifty-fifth system has a 'C II' marking. The hundred and fifty-sixth system has a 'C II' marking. The hundred and fifty-seventh system has a 'C II' marking. The hundred and fifty-eighth system has a 'C II' marking. The hundred and fifty-ninth system has a 'C II' marking. The hundred and sixtieth system has a 'C II' marking. The hundred and sixty-first system has a 'C II' marking. The hundred and sixty-second system has a 'C II' marking. The hundred and sixty-third system has a 'C II' marking. The hundred and sixty-fourth system has a 'C II' marking. The hundred and sixty-fifth system has a 'C II' marking. The hundred and sixty-sixth system has a 'C II' marking. The hundred and sixty-seventh system has a 'C II' marking. The hundred and sixty-eighth system has a 'C II' marking. The hundred and sixty-ninth system has a 'C II' marking. The hundred and seventieth system has a 'C II' marking. The hundred and seventy-first system has a 'C II' marking. The hundred and seventy-second system has a 'C II' marking. The hundred and seventy-third system has a 'C II' marking. The hundred and seventy-fourth system has a 'C II' marking. The hundred and seventy-fifth system has a 'C II' marking. The hundred and seventy-sixth system has a 'C II' marking. The hundred and seventy-seventh system has a 'C II' marking. The hundred and seventy-eighth system has a 'C II' marking. The hundred and seventy-ninth system has a 'C II' marking. The hundred and eightieth system has a 'C II' marking. The hundred and eighty-first system has a 'C II' marking. The hundred and eighty-second system has a 'C II' marking. The hundred and eighty-third system has a 'C II' marking. The hundred and eighty-fourth system has a 'C II' marking. The hundred and eighty-fifth system has a 'C II' marking. The hundred and eighty-sixth system has a 'C II' marking. The hundred and eighty-seventh system has a 'C II' marking. The hundred and eighty-eighth system has a 'C II' marking. The hundred and eighty-ninth system has a 'C II' marking. The hundred and ninetieth system has a 'C II' marking. The hundred and ninety-first system has a 'C II' marking. The hundred and ninety-second system has a 'C II' marking. The hundred and ninety-third system has a 'C II' marking. The hundred and ninety-fourth system has a 'C II' marking. The hundred and ninety-fifth system has a 'C II' marking. The hundred and ninety-sixth system has a 'C II' marking. The hundred and ninety-seventh system has a 'C II' marking. The hundred and ninety-eighth system has a 'C II' marking. The hundred and ninety-ninth system has a 'C II' marking. The hundredth system has a 'C II' marking.

This musical score is for a piece by Johann Sebastian Bach, consisting of a Prelude, Fugue, and Allegro. The score is written for a single melodic line in treble clef with a key signature of two sharps (F# and C#). The piece is characterized by its intricate and often repetitive melodic patterns, which are supported by a steady bass line.

The score includes several systems of music, each with detailed fingerings indicated by numbers 1-5 in circles. Some sections are marked with chordal symbols: C VII, C IV, C I, and C II. The piece concludes with a final cadence marked with a circled 4 and 2.

C IV

C II

C II

C II

Musical score for Johann Sebastian Bach's Prelude, Fugue, and Allegro in D major, BWV 99. The score is written for guitar on a single staff in treble clef with a key signature of two sharps (D major). It consists of 10 lines of music. The first line starts with a treble clef and a common time signature 'C'. The piece features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Several sections are marked with 'C II' (Capo II) and some have a 'tr' (trill) marking. The final line ends with 'D.S. al Fine'. A circled '5' appears below the staff in the second and ninth lines, likely indicating a measure number.

Allegro

The musical score consists of ten staves of guitar notation. The first staff begins with a circled '6' followed by '=RE'. The notation includes various rhythmic patterns, fingerings (e.g., 2, 1, 0, 1, 2, 3, 0, 1, 4, 3, 1, 4, 1, 3, 3, 1, 4, 1, 3, 0, 1, 0), and technical markings such as circled numbers (5, 6, 2, 3, 4) and slurs. The score includes several changes of fingering positions, labeled as C II, C II 4343, and C V. The piece concludes with a double bar line and repeat dots.

The image displays a musical score for guitar, consisting of eight systems of two staves each (treble and bass clef). The music is written in G major (one sharp) and 3/4 time. The notation includes various rhythmic values, accidentals, and fingerings. Key features include:

- System 1:** Treble staff starts with a repeat sign. Bass staff has a circled '1' at the end.
- System 2:** Treble staff has a circled '3' above a measure. Bass staff has a circled '5' at the end.
- System 3:** Treble staff has circled '2's above measures. Bass staff has circled '5' and '6' below measures.
- System 4:** Treble staff has circled '5's below measures. Dynamics include *p* and *f*. Bass staff has circled '5's below measures.
- System 5:** Treble staff has circled '4' above a measure. Bass staff has circled '5' below a measure.
- System 6:** Treble staff has circled '4' above a measure. Bass staff has circled '5' below a measure.
- System 7:** Treble staff has circled '4' above a measure. Bass staff has circled '5' below a measure.
- System 8:** Treble staff has circled '4' above a measure. Bass staff has circled '5' below a measure. The system ends with the instruction **C II**.

Musical score for Johann Sebastian Bach's Prelude, Fugue, and Allegro, page 69. The score consists of eight systems of music, each with a treble clef and a key signature of two sharps (D major). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings indicated by circled numbers. Dynamics such as *p* (piano) and *f* (forte) are used. Performance techniques like *C II* (crescendo) and *C II* (decrescendo) are marked. The piece concludes with a repeat sign.

Johann Sebastian BACH (1685-1750)

PRAELUDE BWV 999 EN RE MINEUR

Adaptation pour guitare de Jean-François Delcamp

1

3

5

7

9 C I

11

13

ossia : 1 4 0 4 0 4 0 4

CV

15

17

CV

19

21

23

25

27

29

31

33

35

37

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

13 C III C V ②
i p i p p i

15

17 ② ③

19 C V ③

21 C V C VII ③ ④

23 C IV C II ⑤
p i

41

43

45

47

49

51

53

55 55 **C II**
2131

57 57 **C II** 58 (4)

60 60 (6) 61 (6) **C V** **C VII**

62 62 (2) (5) 63 (5) (3) **C VII** **C V**

64 64 (1) 65 (1) **C III**

66 66 (3) 67 (3) (4) (5)

68 68 (3) (5) 69 (2)

70

72

74

76

79

81

83

85

87

89

91

93

95

96

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 the Partita BWV 1006a by Johann Sebastian Bach, adapted for guitar by Jean-François Delcamp. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Circled numbers 2, 3, and 4 indicate specific measures or groups of notes. Dynamics include piano (p) and forte (f). The score ends 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 2 3 0 3 2 3 2

② ③
3 0 3 1 4 0 4 1 4 0 4 1
③

② ④
4 4 3 4 4 3 4 4 3 4 4 3

② ④
4 4 1 4 4 1 4 4 1 4 4 1

② ④
4 4 3 2 2 3 2 2 3 2 2 3

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) and 3/8 time. The music features intricate sixteenth-note patterns, triplets, and various articulations. Fingerings are indicated by circled numbers 1-5. Dynamics include piano (*p*) and forte (*f*). The score ends with a final triplet and a circled 5.

C VII

C II

m i m p

C VII

C II

C II

Musical score for Johann Sebastian Bach's Partita BWV 1006a, page 86. The score consists of eight staves of music in G major (one sharp). The notation includes treble clefs, a common time signature, and various rhythmic values such as eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. Circled numbers 2, 3, 4, 5, and 6 indicate specific measures or groups of notes. Chordal structures are labeled as C VII, C IV, C II, and C IV. The music features complex patterns of sixteenth-note runs and triplets.

Musical score for Johann Sebastian Bach's Partita BWV 1006a, page 88. The score consists of seven staves of music in G major, 3/4 time. It features intricate sixteenth-note patterns, slurs, and fingering numbers (1-4). Specific sections are marked with "C II" and "C VII". Circled numbers 2, 3, 4, 5, and 6 indicate specific measures or groups of notes.

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 values, primarily eighth and sixteenth notes, often beamed together. 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 is divided into measures by vertical bar lines.

Loure

21312131 *tr* C IV 2131 *tr* ④

C II ④

212 [tr] C II ④

C IV C V ④

② C IV ② C IV ⑥

③ C IV 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

C IV *tr* 213121

C II 2-1

C IV *tr* 2121

The image displays six staves of musical notation for Johann Sebastian Bach's Partita BWV 1006a. Each staff contains a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The notation includes various rhythmic values, accidentals, and fingering numbers (1-4). Several staves feature specific performance instructions: 'aimp 1414 tr' at the top, and various 'C' (Cacciato) markings with associated fingering patterns (e.g., C II, C VI, C IV, C III) and trill symbols (*tr*). Some staves also include circled numbers (2, 3, 4, 5) indicating specific measures or techniques. The music is written in a style characteristic of Baroque lute or guitar tablature, with a focus on intricate fingerings and ornaments.

Musical score for Johann Sebastian Bach's Partita BWV 1006a, page 93. The score consists of eight staves of music in G major (one sharp). The notation includes various rhythmic patterns, fingerings (circled numbers), and articulation marks. Specific markings include "aimp 2424", "C II", and "C IV". The key signature has one sharp (F#) and the time signature is 8/8.

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

C II C IV ③ ⑥
 C IV
 C IV
 ④ ④
 C II
 C IV ⑤ ⑤
 C II

Menuett I

8

C II

C II

C VI

CI 2131 tr

Fine

Menuett II

The musical score for Menuett II, BWV 1006a, by Johann Sebastian Bach, is presented in eight staves. The key signature is G major (one sharp) and the time signature is 3/4. The score includes various musical notations such as fingerings (circled numbers 1-5), articulations (accents), and dynamic markings (C II, C IV, C I). The piece concludes with a 'D.C. al Menuet I' instruction.

Bourrée

3

4

5

C II

5

3

C IV

2

3

5

Musical score for Partita BWV 1006a by Johann Sebastian Bach, page 99. The score consists of eight staves of music in G major (one sharp) and 3/8 time. The notation includes treble clef, a key signature of one sharp (F#), and a time signature of 3/8. The music features intricate sixteenth-note patterns, often beamed in groups of four. Fingerings are indicated by numbers 1-4 in circles. Some measures include circled numbers 2, 3, 4, and 5. Chordal structures are labeled as C II and C IV. The piece concludes with a repeat sign and a fermata over the final note.

Gigue

Musical score for Partita BWV 1006a, page 101. The score consists of nine staves of music in G major, 3/4 time. It features intricate sixteenth-note patterns and various fingering techniques. Chord diagrams for C IV and C II are indicated above certain passages. Circled numbers 2 through 6 are placed below the notes to indicate specific fingering points.

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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.

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

Volume D04 - Anonyme : Mi favorita - Scarborough fair - Se io m'accorgo ben - Le blues - The sick tune - Don Luys Milán : Pavanes n° I, II, III - Diego Pisador : Pavana - Guillaume Morlaye : Gaillarde - Villanesque - Pietro Paulo Borrono da Milano : Pescatore che va cantando - Adrian Le Roy : Almante - 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 : Nostalický Valcik - Jean-François Delcamp : Carnet de notes n°5 - Novelette n°3 - Venusdi - Stéphanie Foret : Breutonneuse - Ludovic-Alexandre Morin : Petite étude - Giorgio Signorile : Summer souvenir - Jean-François Delcamp : Exercices : Éteinte des résonances - Legato staccato - Liaisons - Mordants et trilles - Arpèges - Gammes - Cejilla - Extensions - Improvisation.

Volume D05 - Luys de Narváez : Cancion del Imperador - Guardame las vacas - Tres diferencias - Hans Neusiedler : Wascha mesa - Alonso Mudarra : Romanesca - Gallarda - Adrian Le Roy : Branle de Bourgogne n° 2 - Giulio Cesare Barbetta : Moresca detta le canarie - Santino Garsi da Parma : Ballo - Anonyme : Vaghe bellezze et bionde, Danza, Gagliarda, Bianca fiore, Passacaglia, Se io m'accorgo ben d'un altro amante, Saltarello - John Dowland : Lady Laiton's almain - Jean Baptiste Besard : Ballet - Robert Johnson : Alman VII - Gaspar Sanz : 2 Canarios - Préludio - 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°24 - Cristóbal Oudrid : El postillon de la rioja - Julián Arcas : Manuelito - La Salarina - 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 - Vélacité - 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 : Capriccio - Giuseppe Antonio Brescianello : Allegro - Wenzeslaus Thomas Matiegka : Menuetto - Fernando Sor : Cantabile - Leçons Op. 31 n°16 et 20 - Mauro Giuliani : Sonatine - Arpeggi Op. 1 - Dionisio Aguado : Estudios n°14, 15 et 29 - Matteo Carcassi : 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 Barbetta : 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-Curiela : 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 - Zortzico 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, Folias, Gallardas - **Robert de Visée** : Suite en ré (Prélude, Allemande, Courante, Sarabande, Gavotte, Bourrée, Passacaille, Menuets, Gigue) - **François Couperin** : Les Baricades Mistérieuses, Les Silvains.

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

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

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

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 - Folias - 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 Brestoïse**, 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.