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

TABs

Cette édition est destinée exclusivement à l'usage personnel des membres des forums de Delcamp.net. Les partitions de Delcamp.net sont gratuites et libres de droits pour une utilisation individuelle et non commerciale. Vous n'êtes pas autorisé à redistribuer des copies des documents, ni dans le format proposé, ni après conversion dans un autre format.

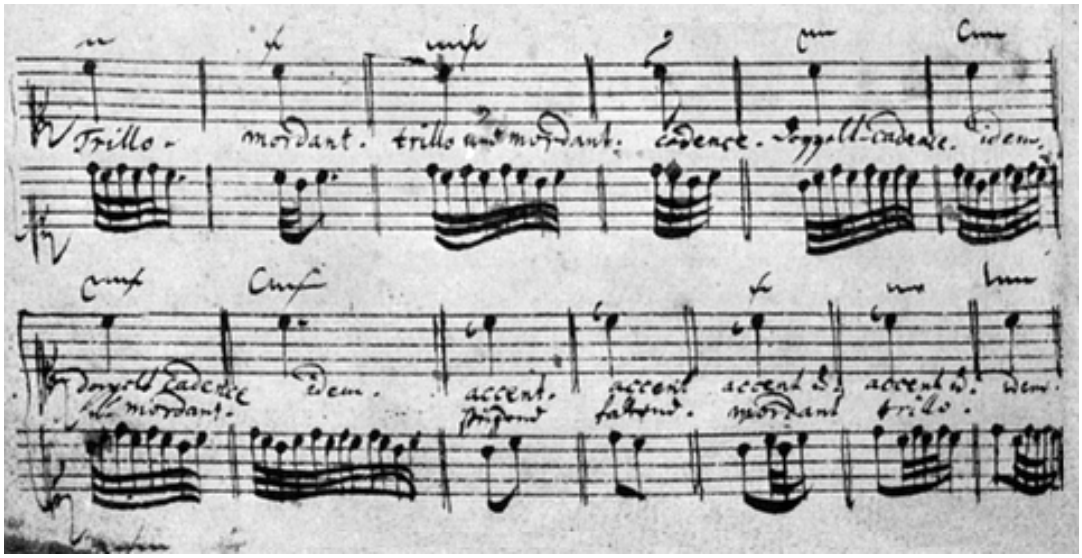
Questa edizione è riservata all'uso personale dei membri del forum Delcamp.net. Gli spartiti di Delcamp.net sono gratuiti e liberi da diritti solo per uso individuale e non commerciale. Non siete autorizzati a distribuire copie del materiale nè nel formato proposto, nè dopo conversione in altri formati.

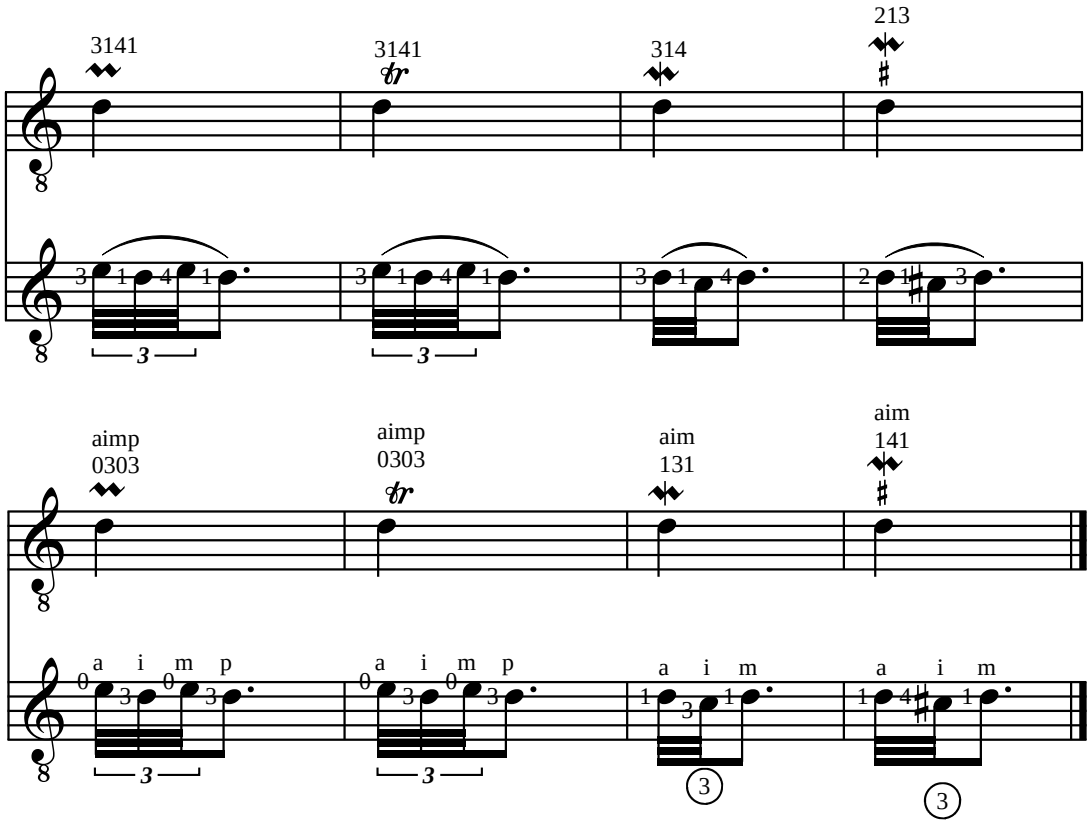
This publication is for the exclusive personal usage of Delcamp.net forum members. Scores from Delcamp.net are free of rights for a non commercial use. **You are not authorized to distribute copies of the documents either in their original form or after their conversion in another format.**

Esta edición está exclusivamente destinada para el uso personal de los miembros de los foros de Delcamp.net. Las partituras de Delcamp.net son gratuitas y libres de derechos para un uso individual y no commercial. Ustedes no están autorizados a redistribuir copias de los documentos en su formato original, ni después de su conversión a otro formato.

Jean-François DELCAMP

Wilhelm Friedemann Bach
Clavier-Büchlein (Cöthen, 1720)





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 reallistically acheive. 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 ruídos 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 débuter 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.

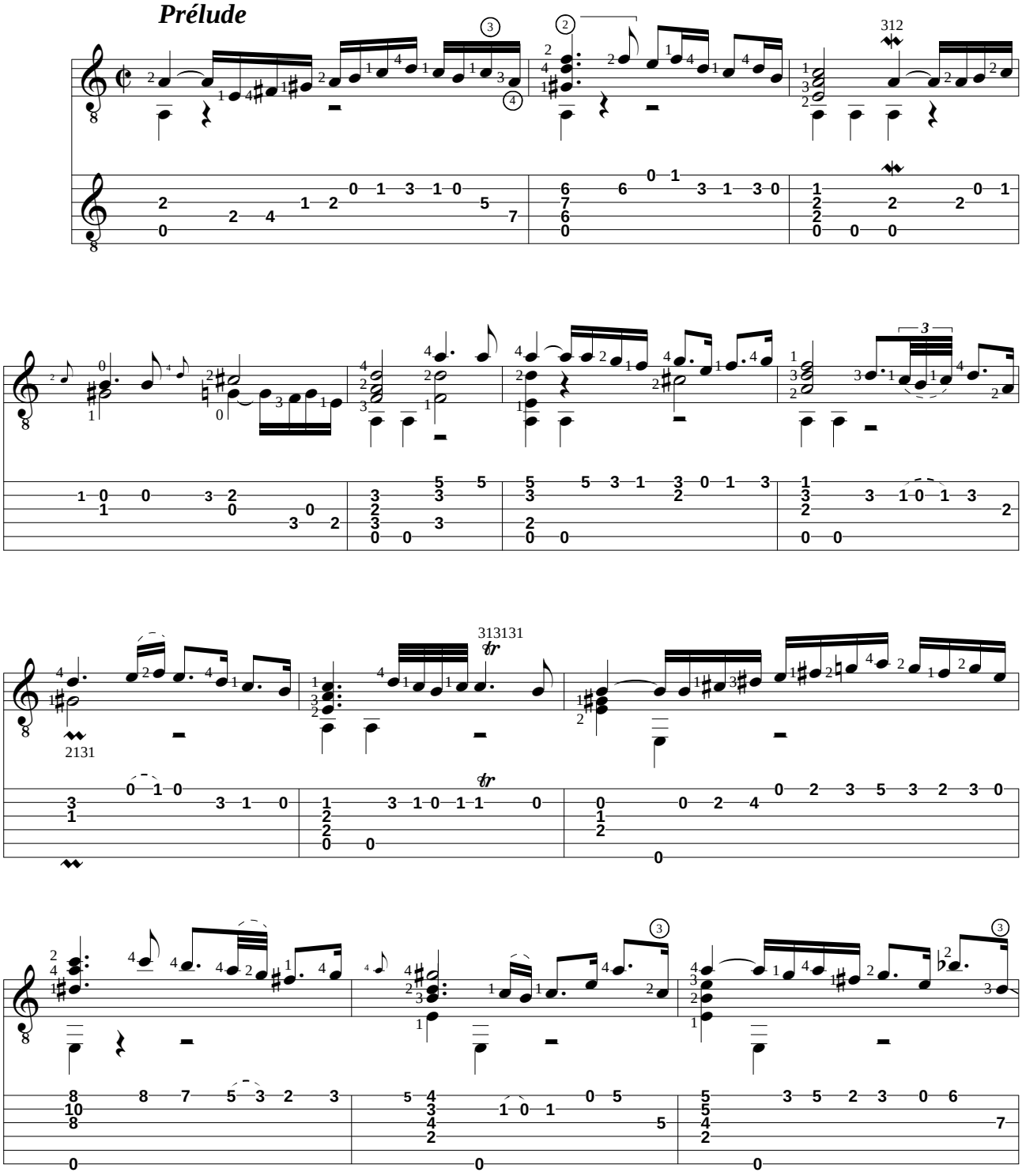
Io ho due chitarre,e a secondo di quella che suono, modifico le diteggiature allo scopo di ottenere l'equilibrio sonoro che desidero; una diteggiatura altro non è che un compromesso tra un ideale, e tra ciò che realmete si è in condizione di fare. La vostra diteggiatura ideale, sarà semplicemente quella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

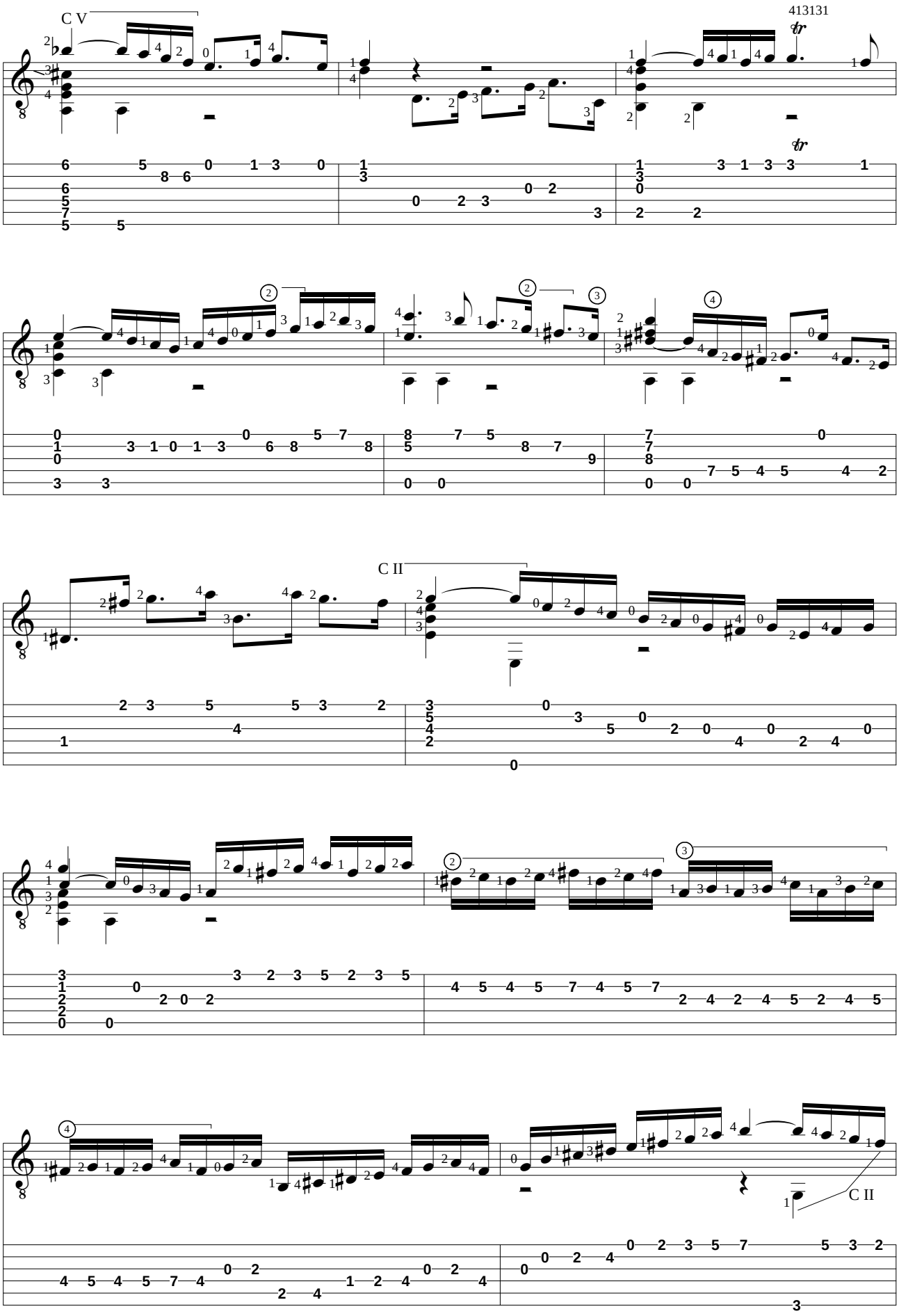
Le opere di Bach sono di un livello tecnico molto elevato, per coloro che non sanno da dove iniziare, consiglierei la sarabanda BWV 995, e poi di proseguire con la bourrèe BWV 996.

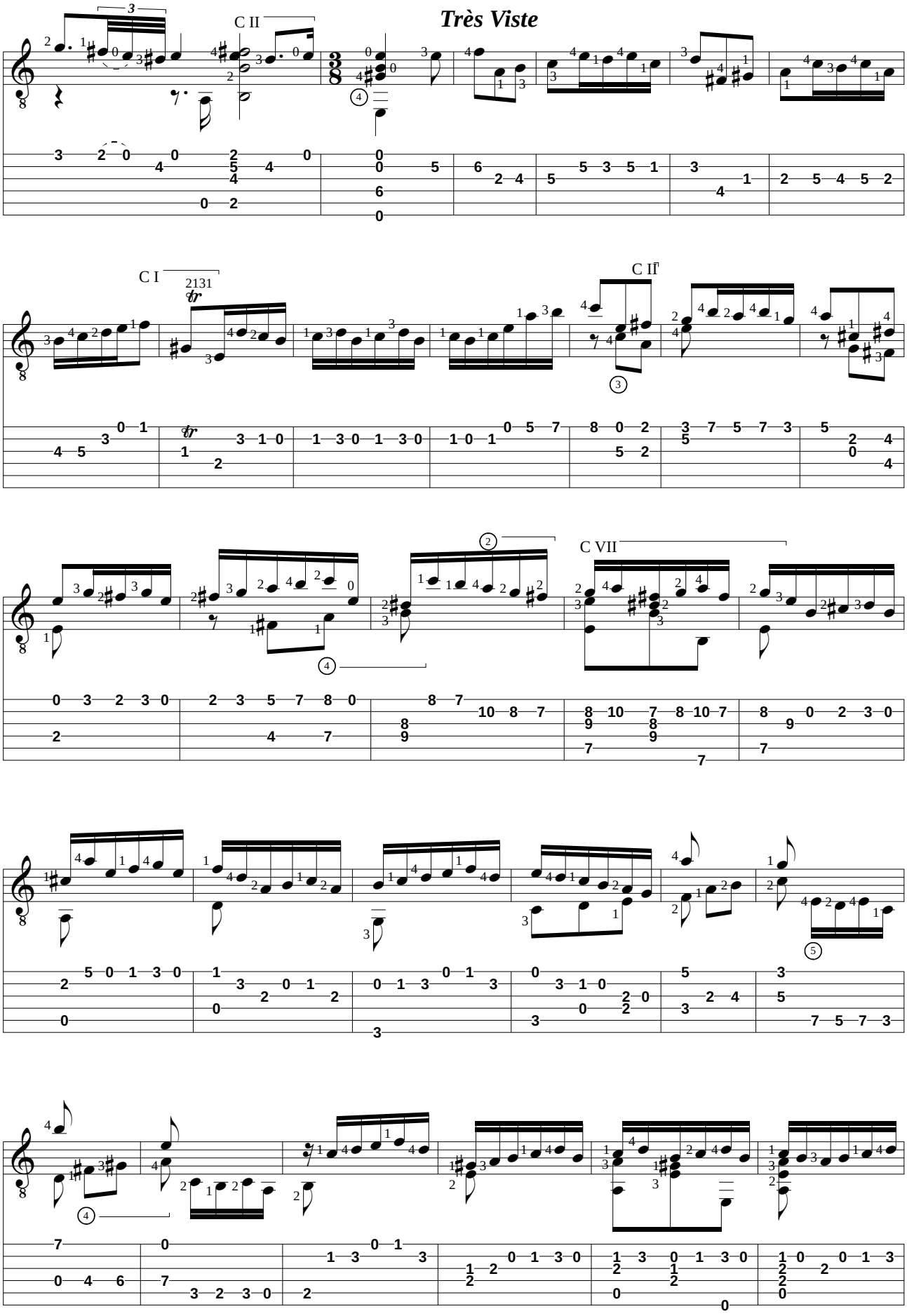
Cordialmente,
Jean Francois Delcamp
Brest, le 3 avril 2006

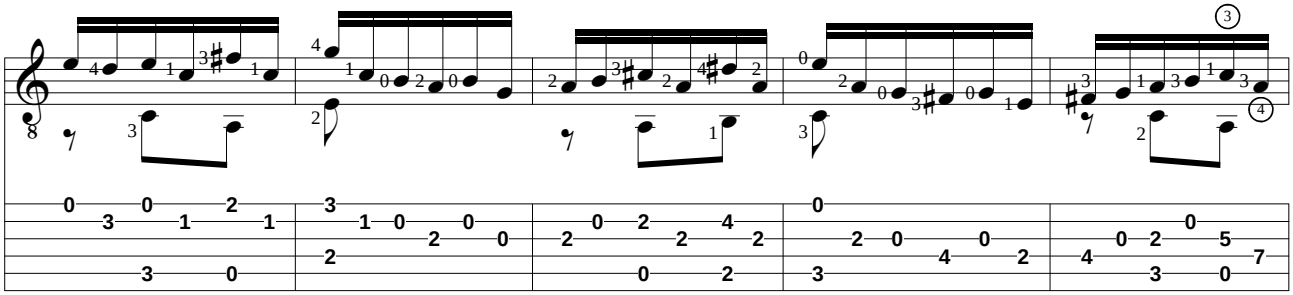
Johann Sebastian BACH (1685-1750)
SUITE BWV 995

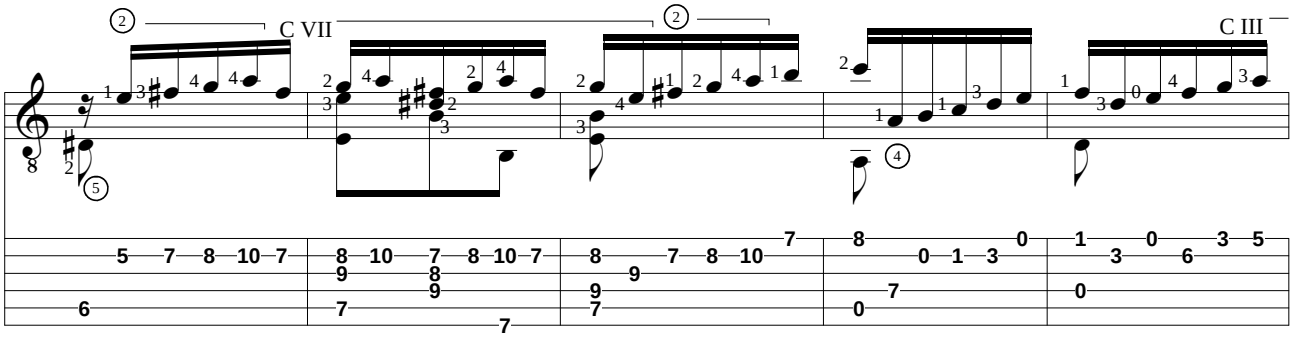
Adaptation pour guitare de Jean-François Delcamp

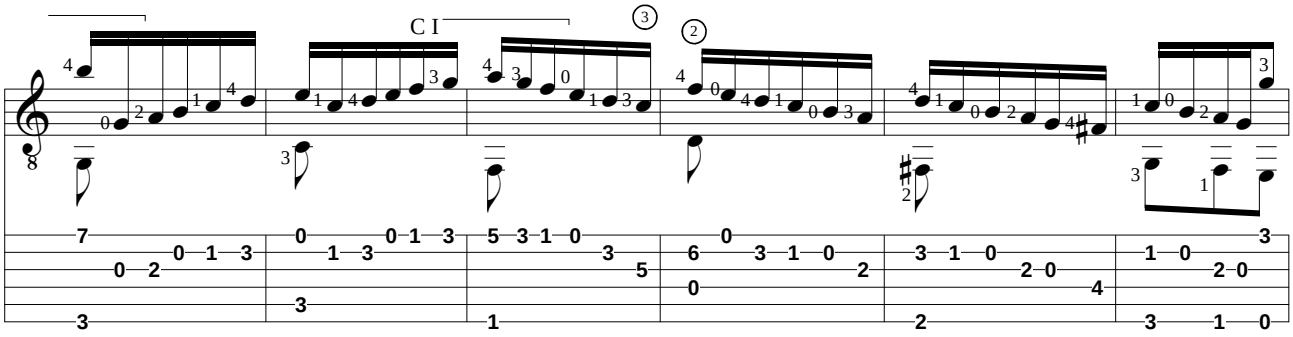


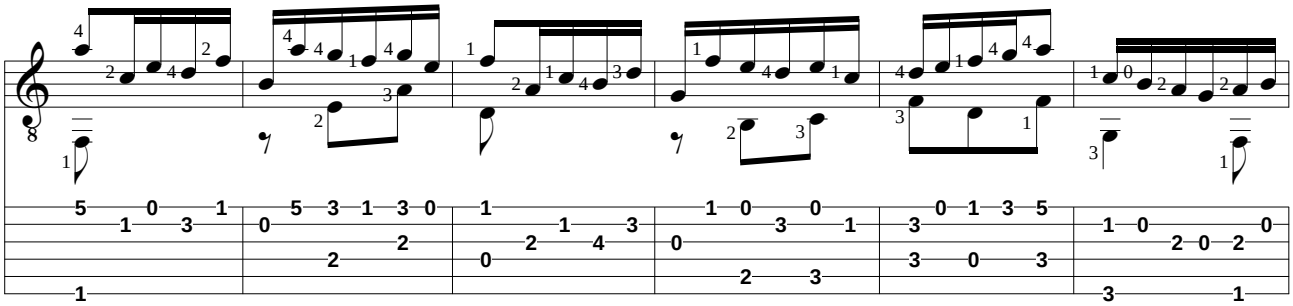

C V
413131
C II
C II

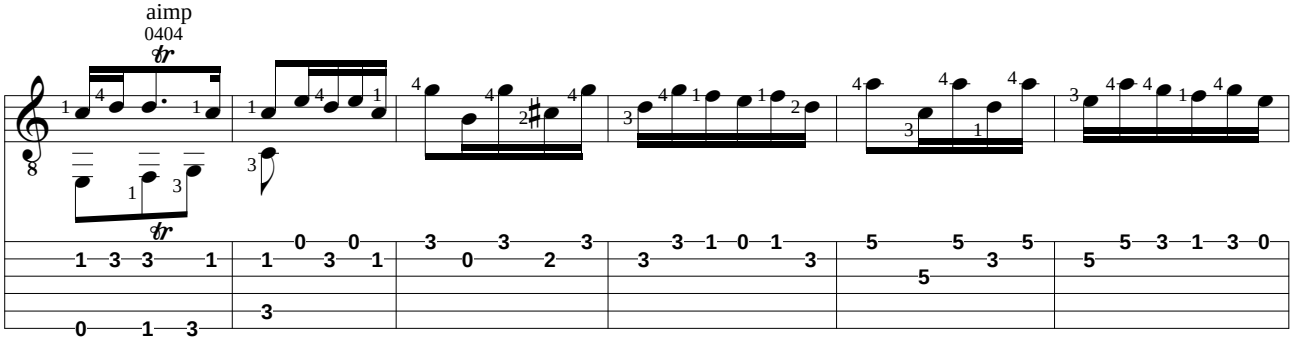

Très Viste
C II
C I
C II
C VII

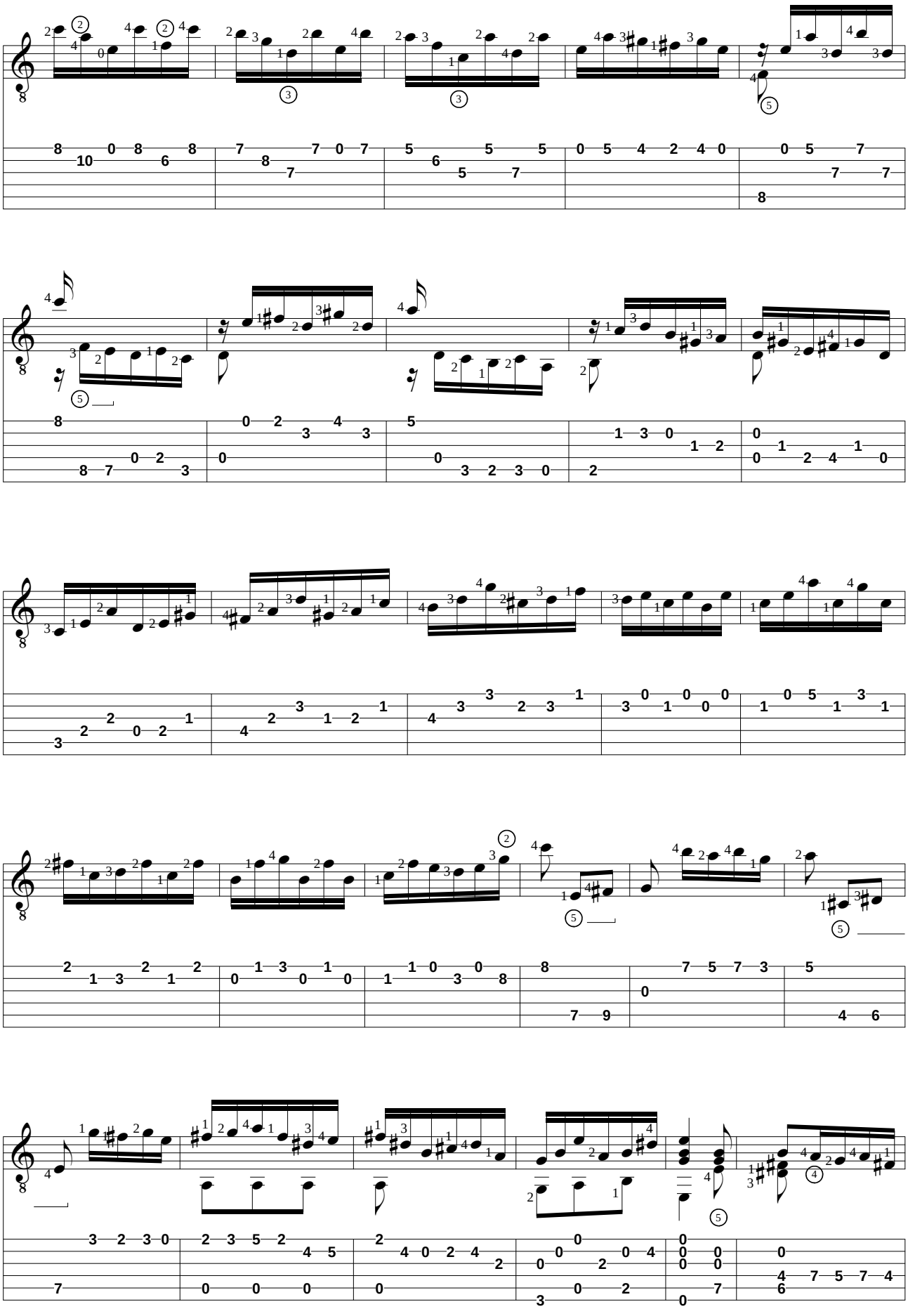


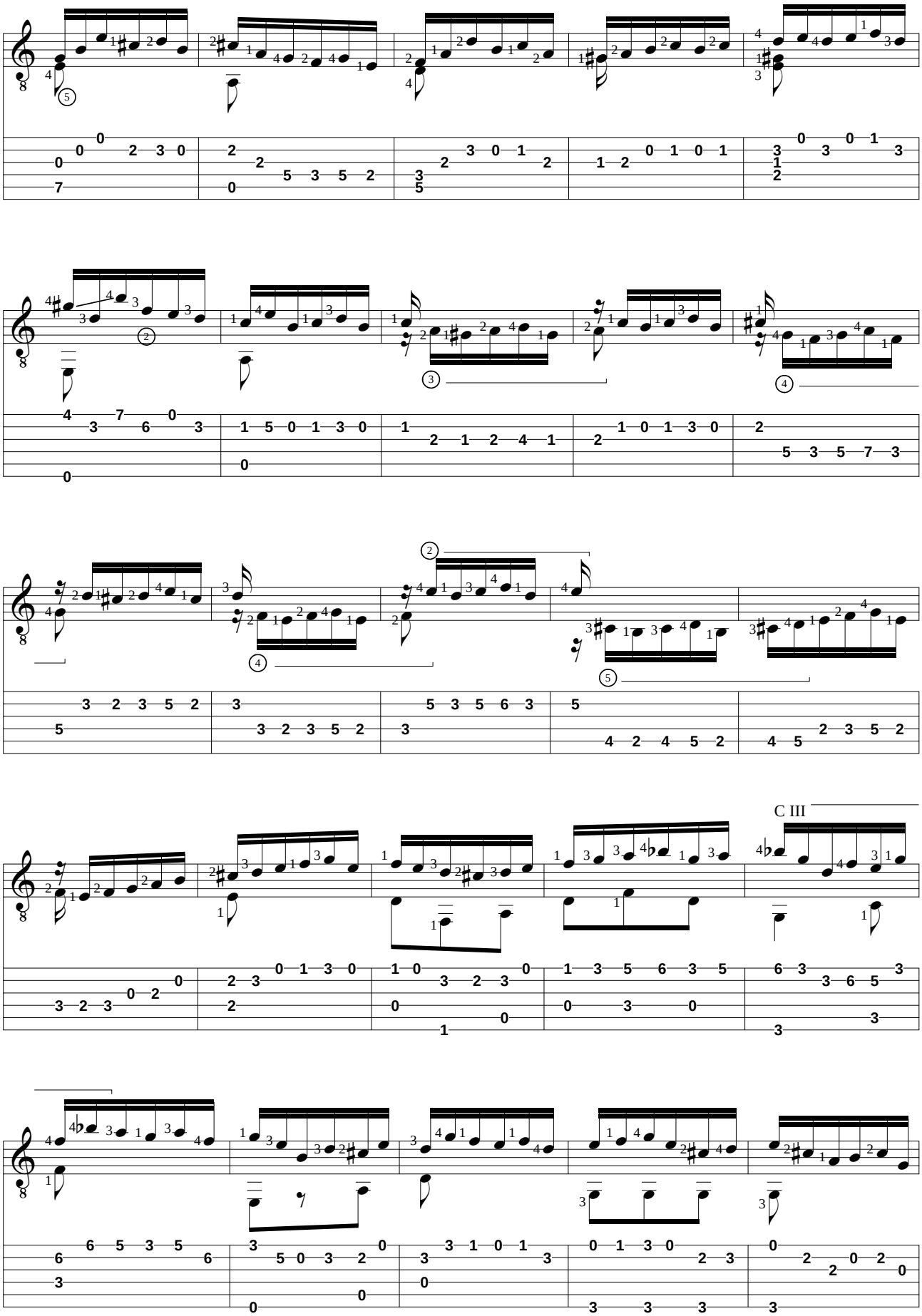

C VII
C III

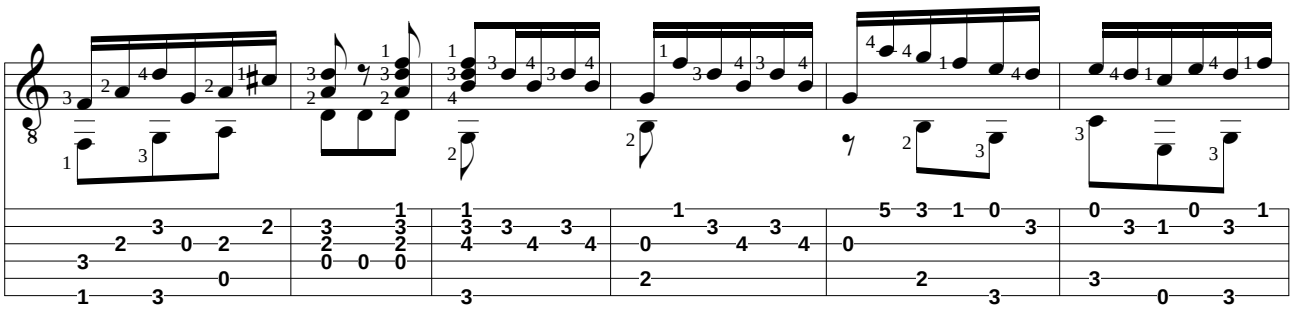

C I

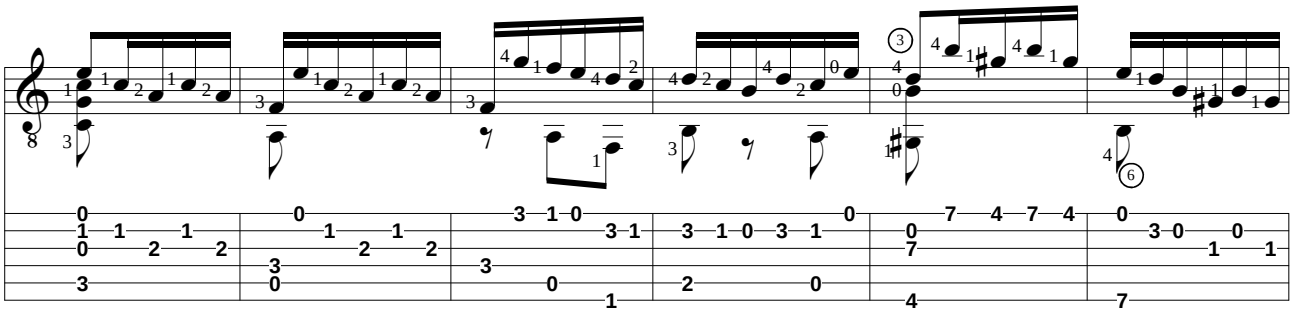


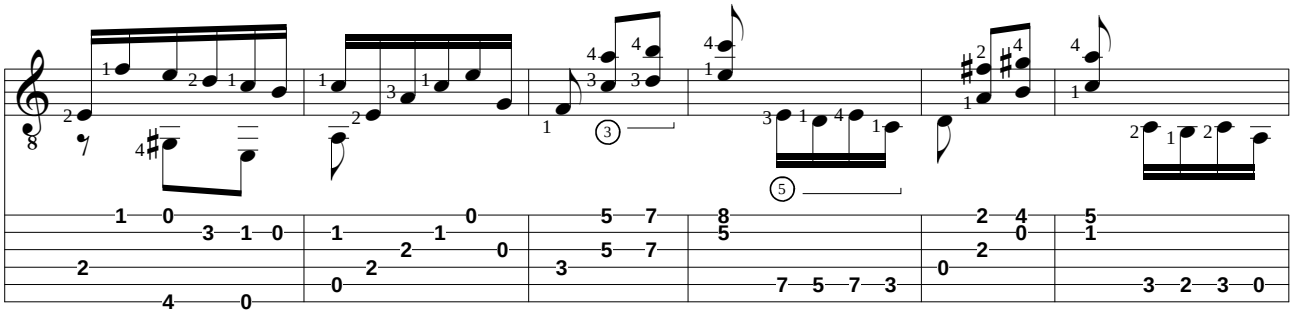

aimp
0404

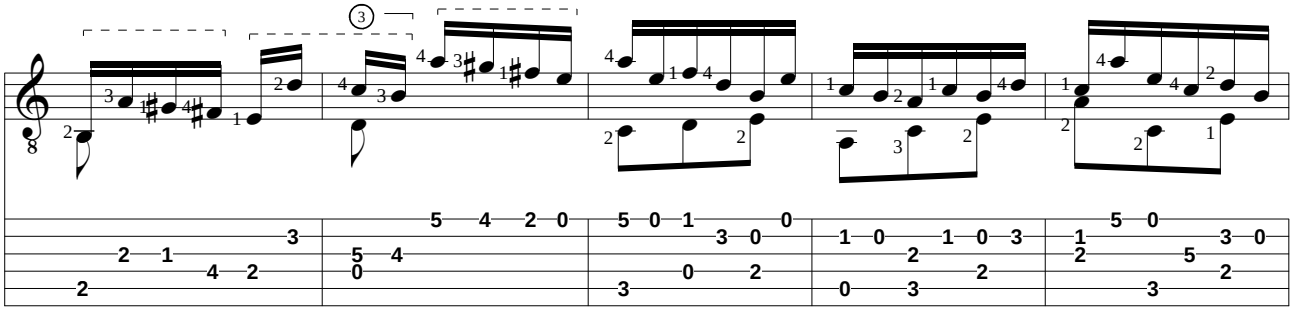


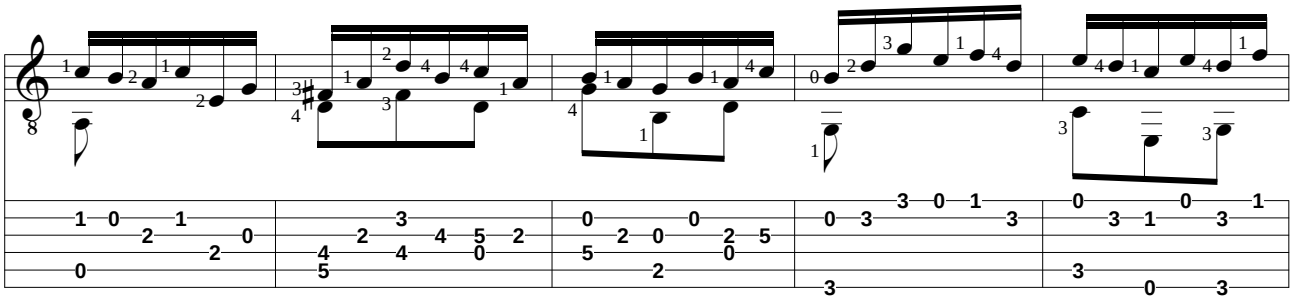

C III

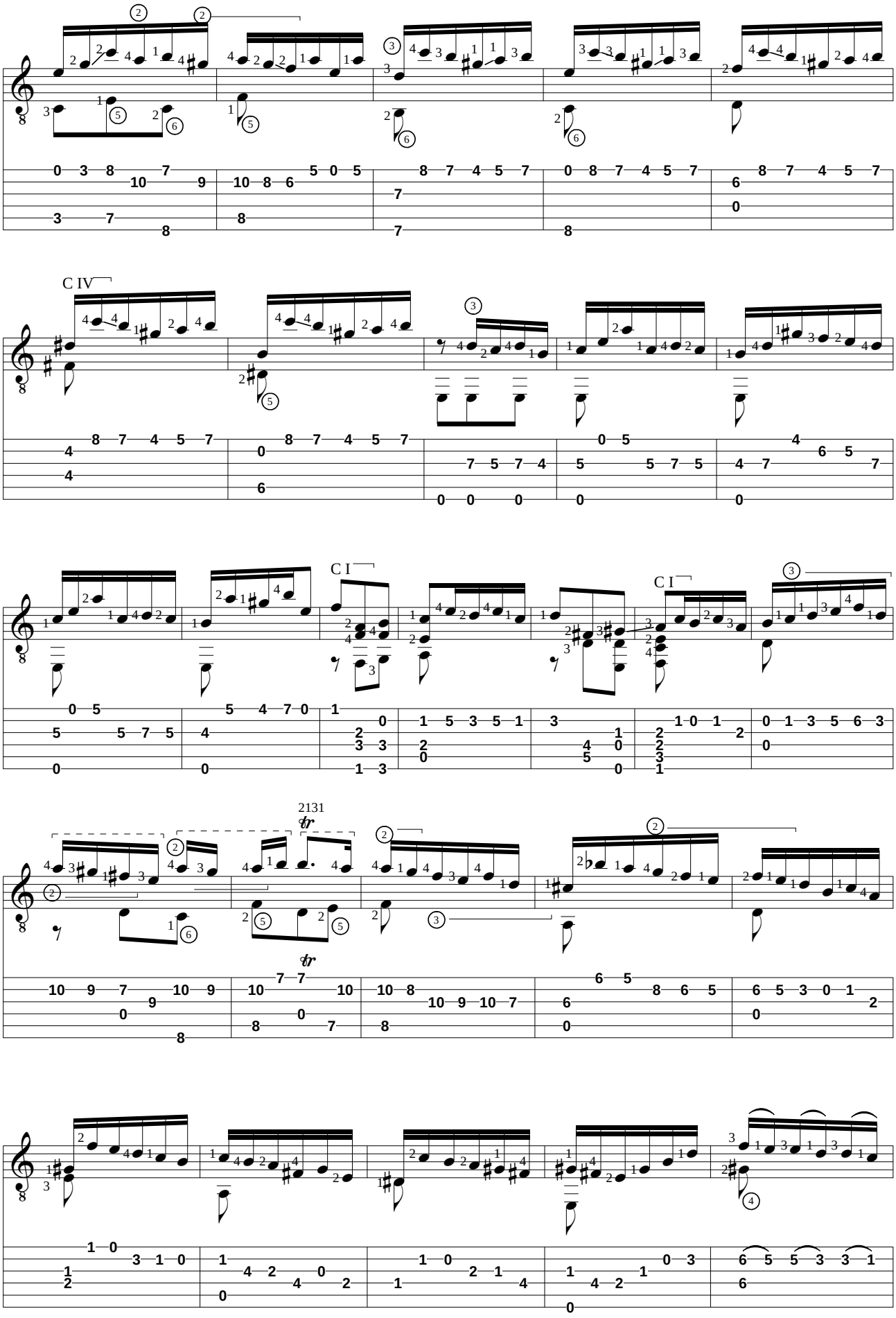


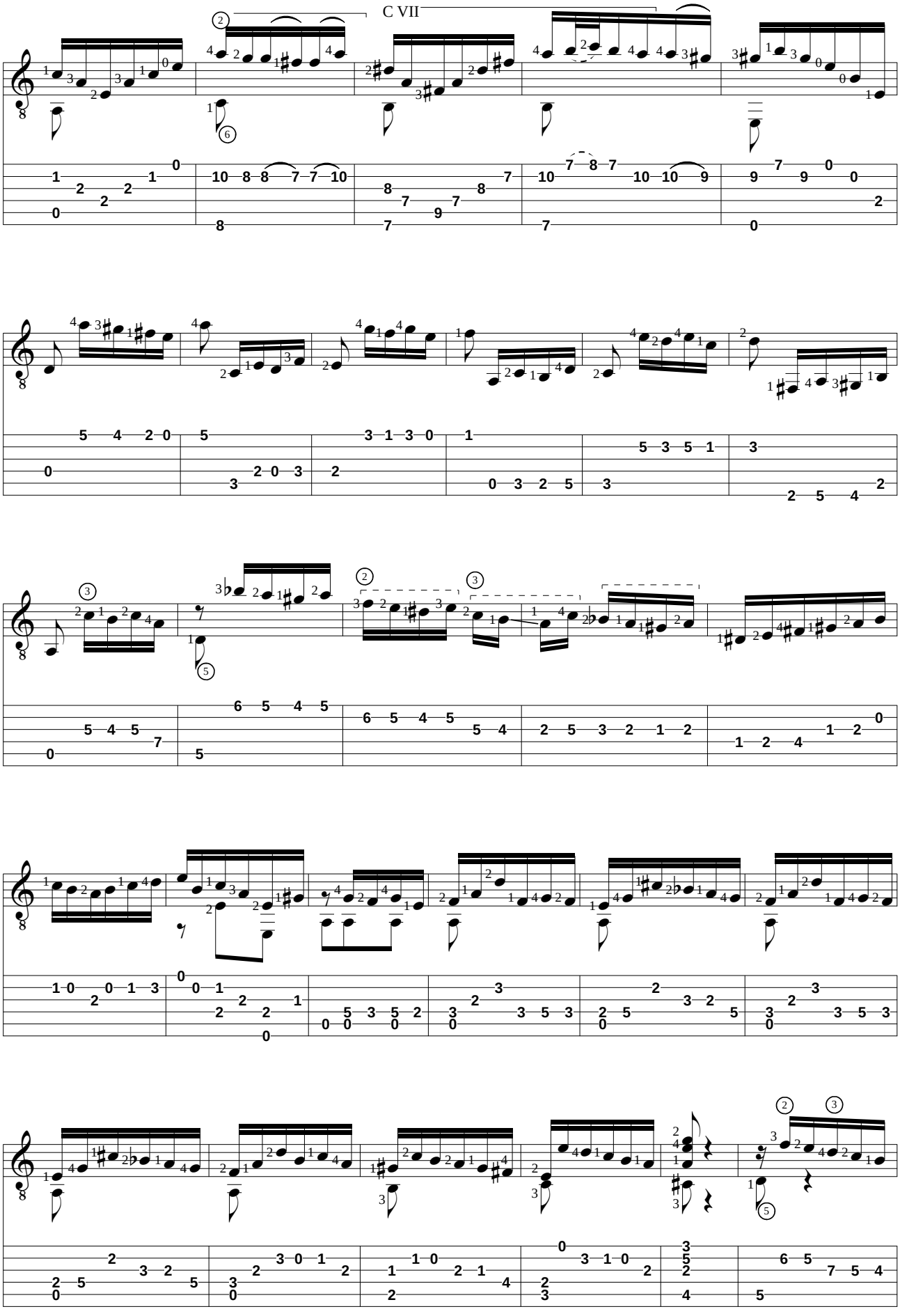


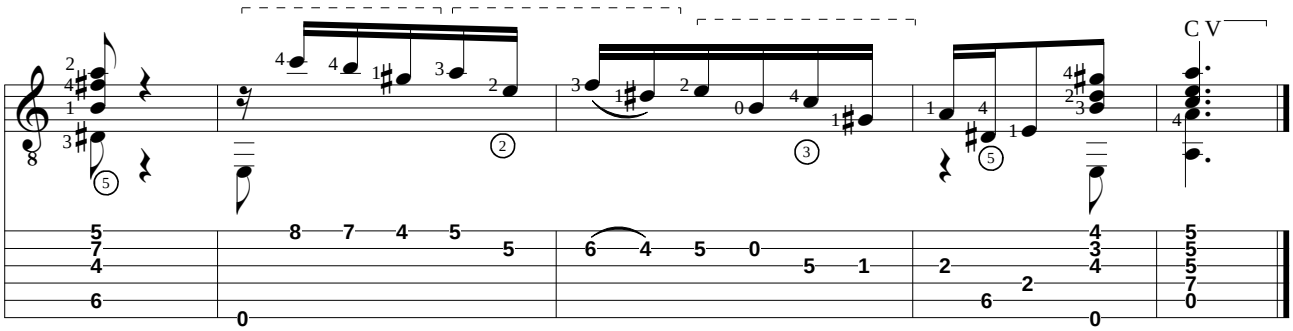




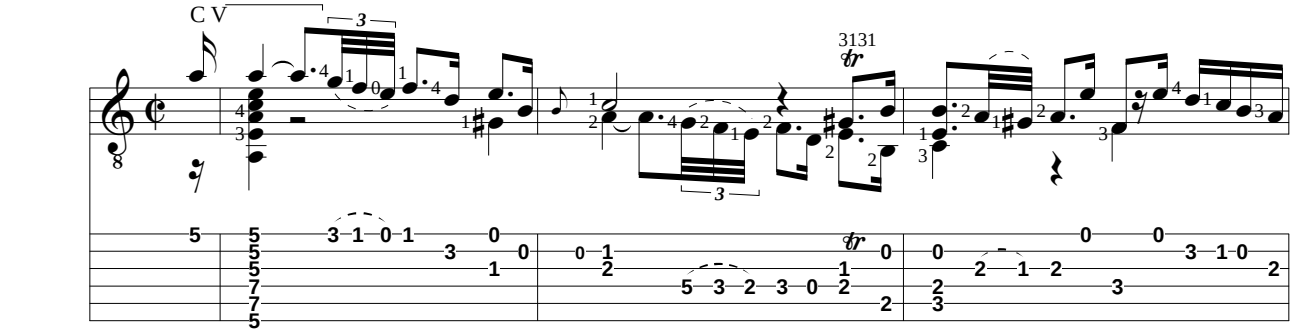


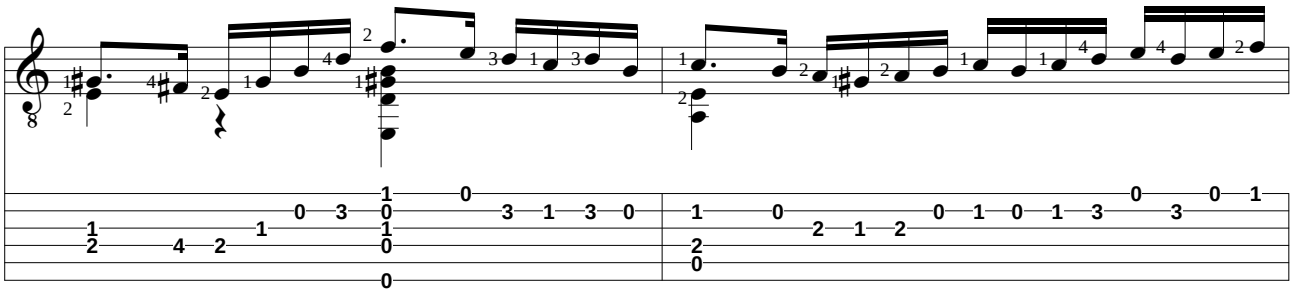

C IV
C I
C I
2131
tr
tr

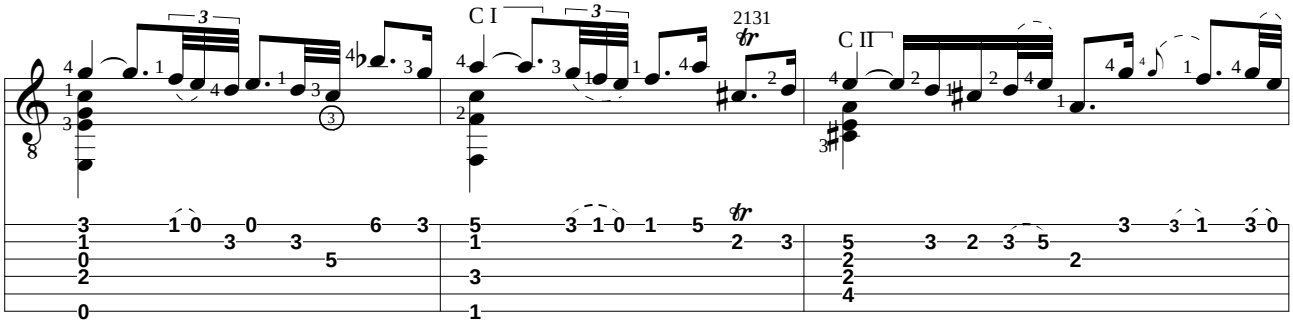

C VII

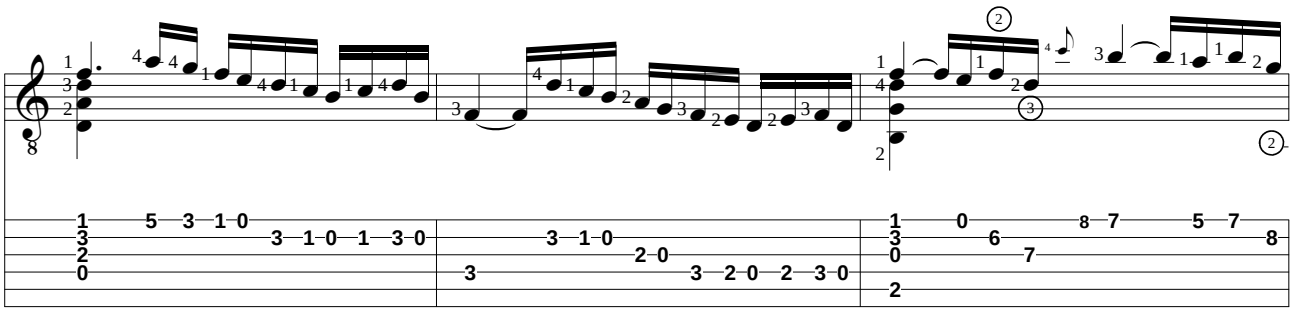


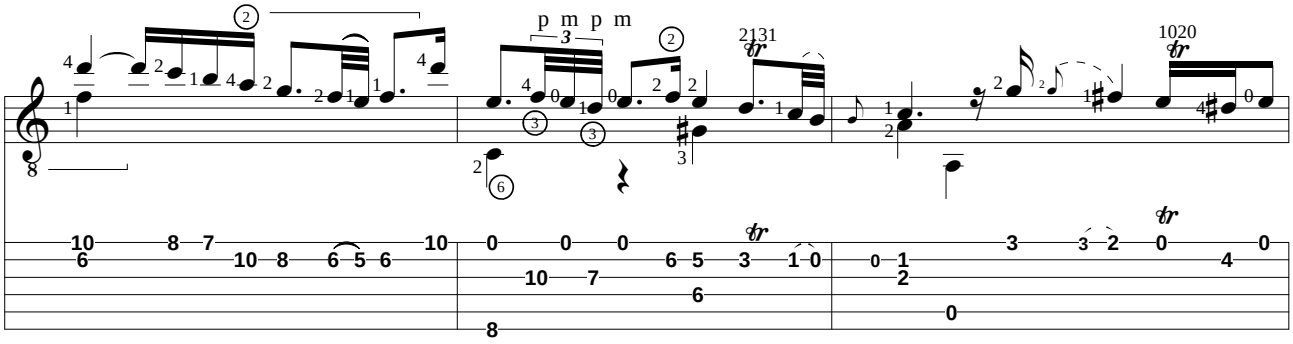
Allemande

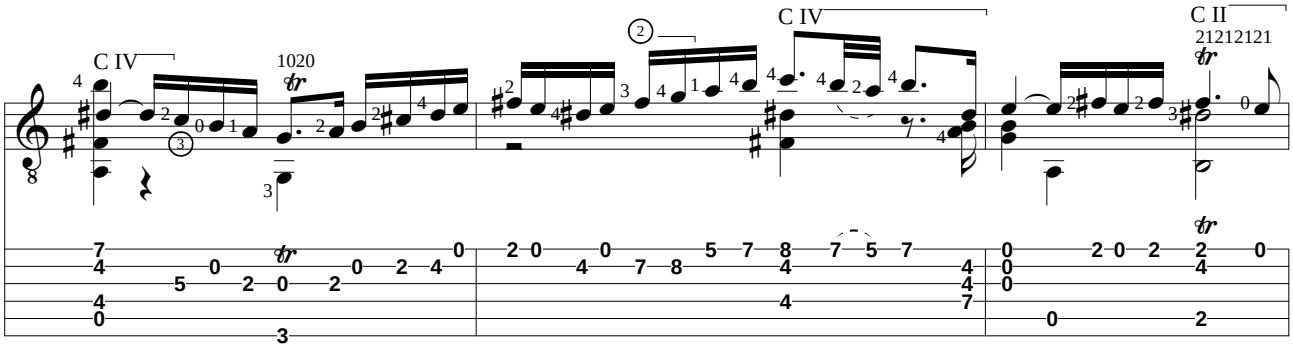


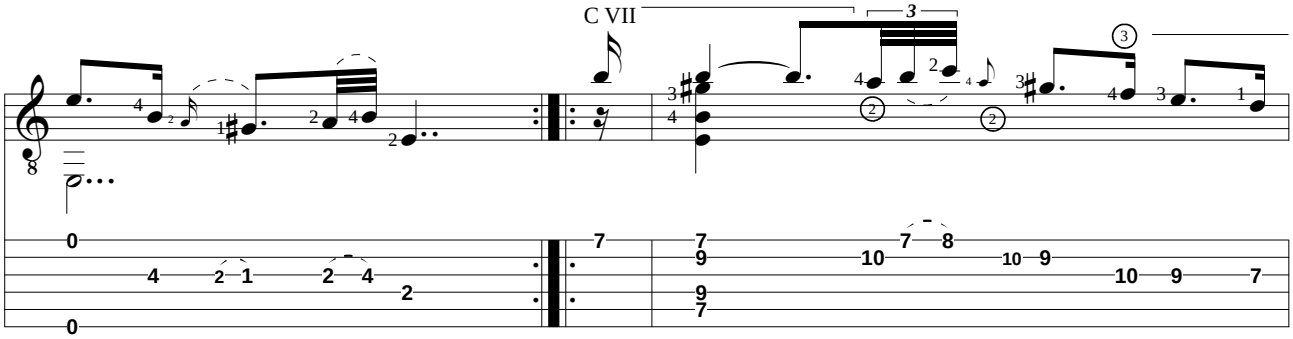


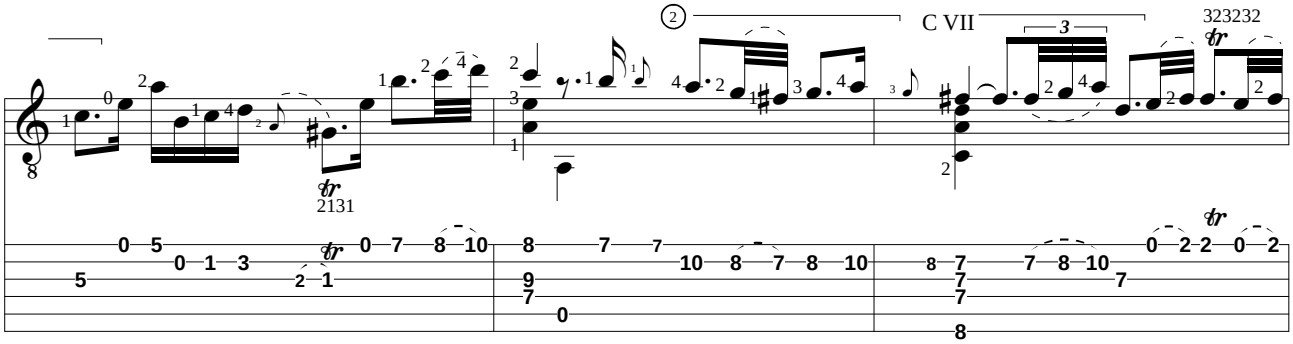


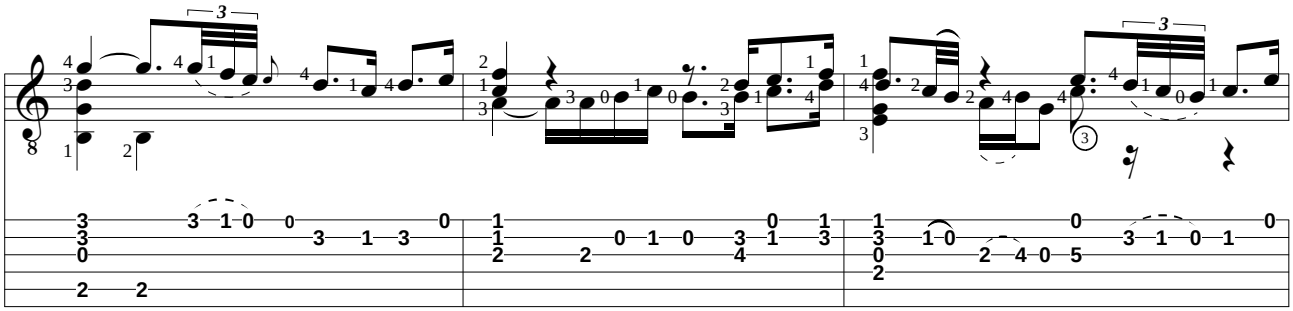


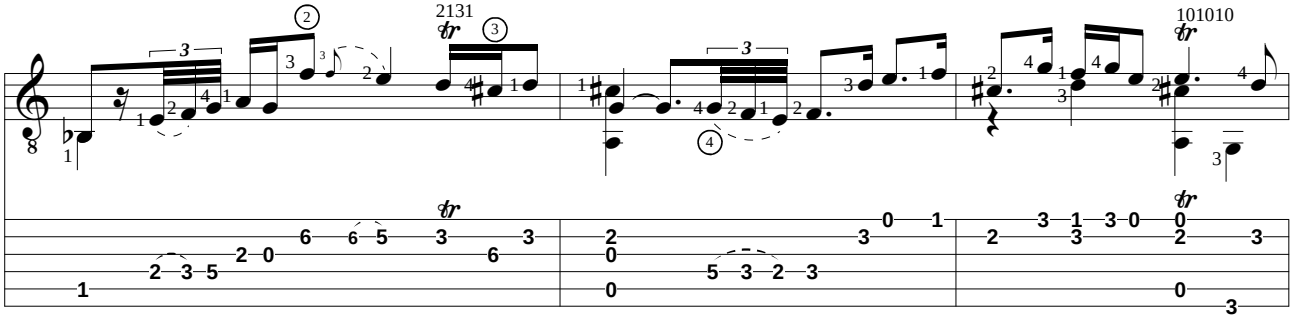

p m p m
2131
1020

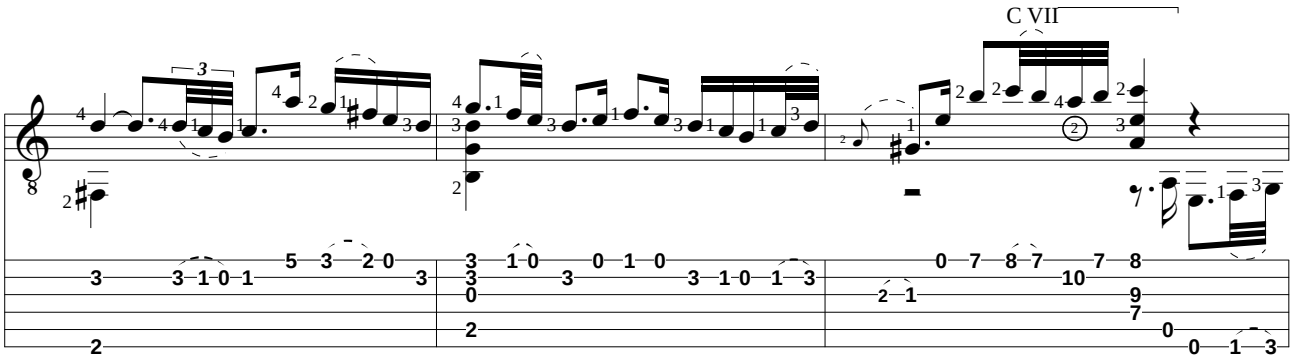

C IV
1020
C IV
C II
21212121

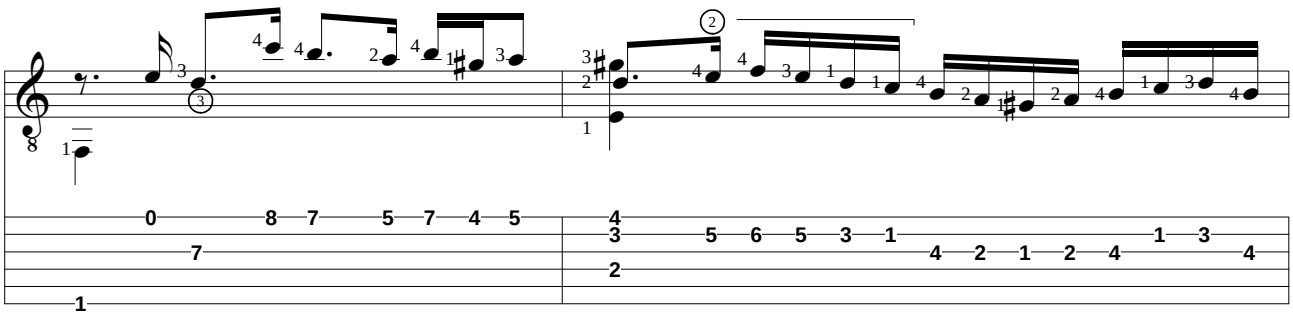

C VII

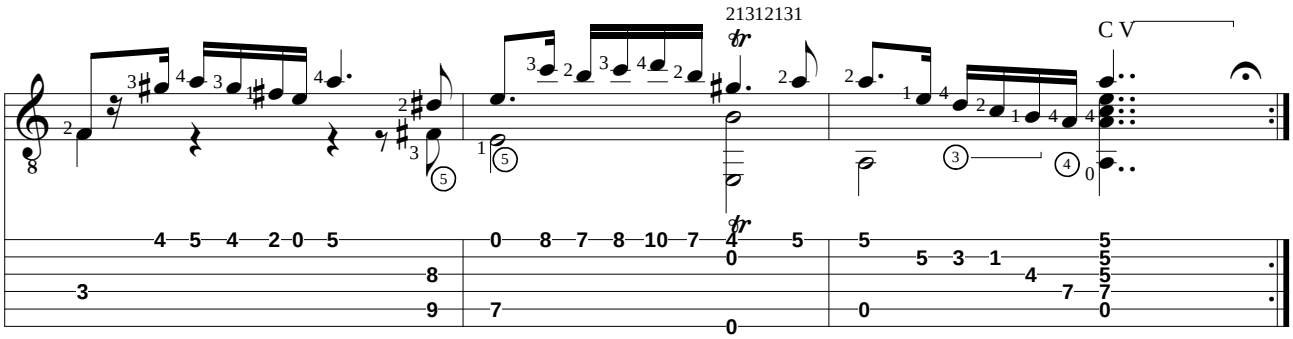

2131
C VII
323232



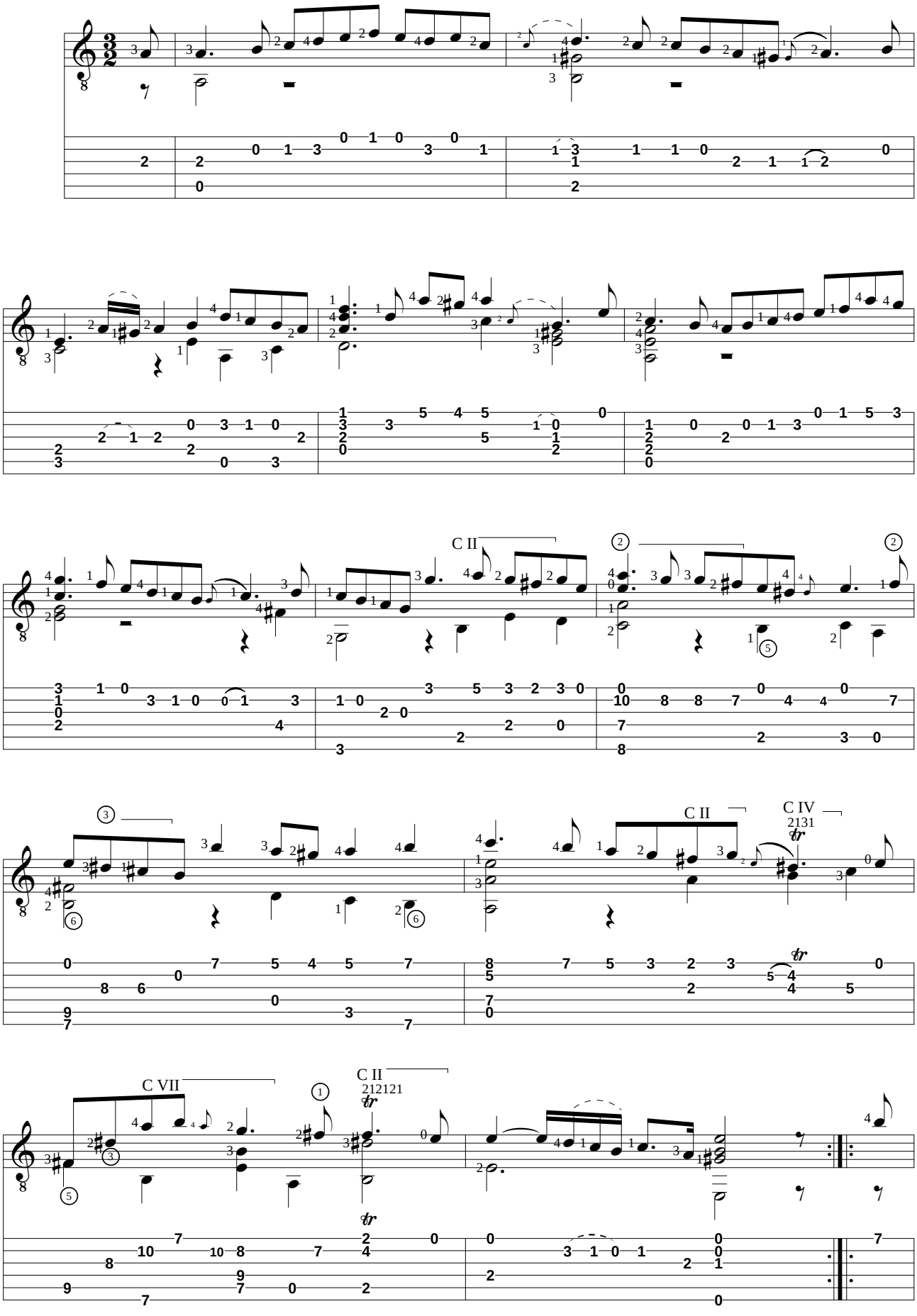

2131
101010

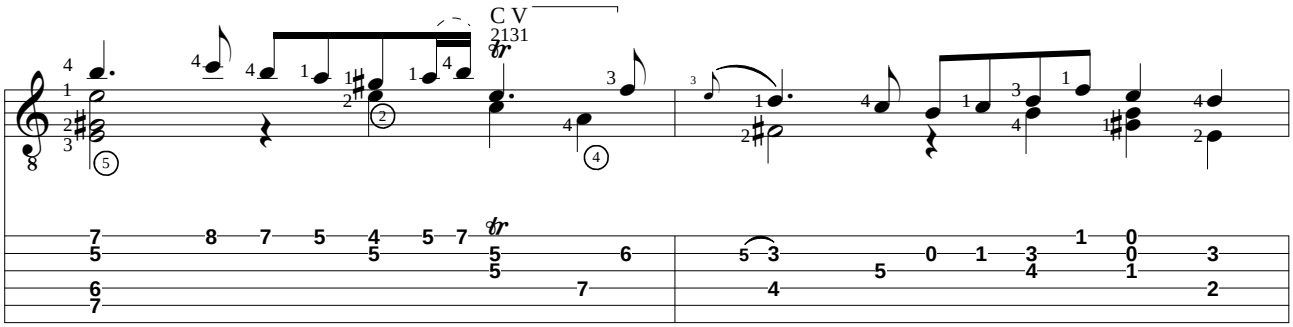

C VII

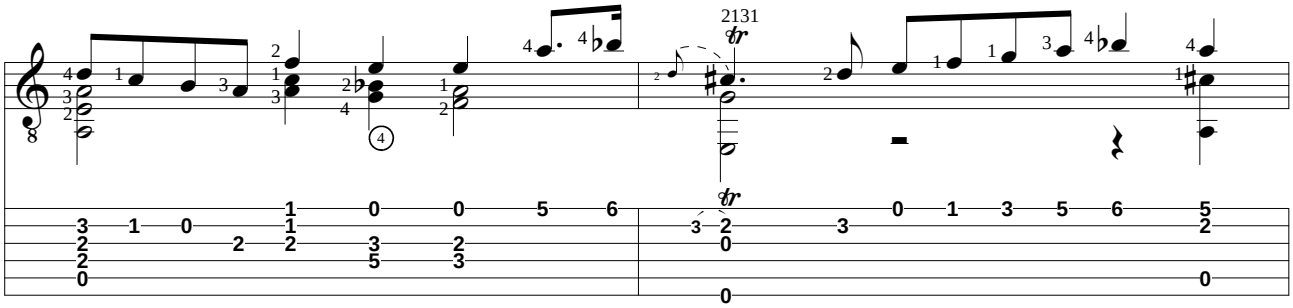


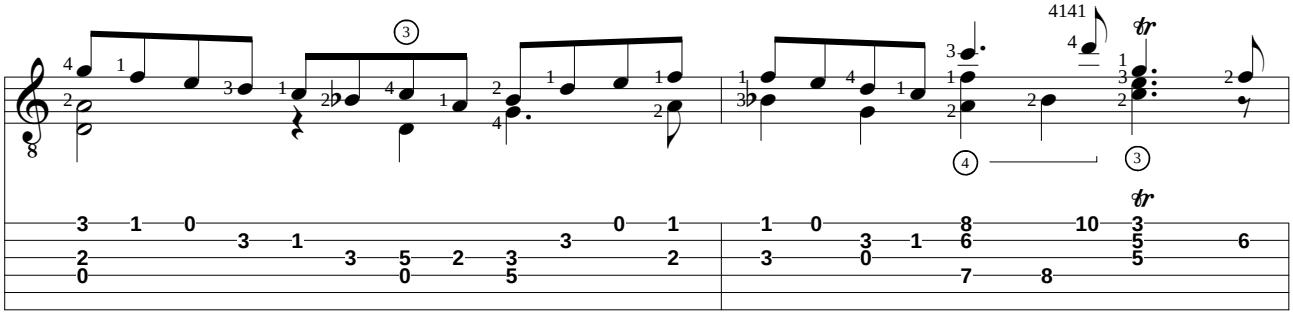

21312131
C V

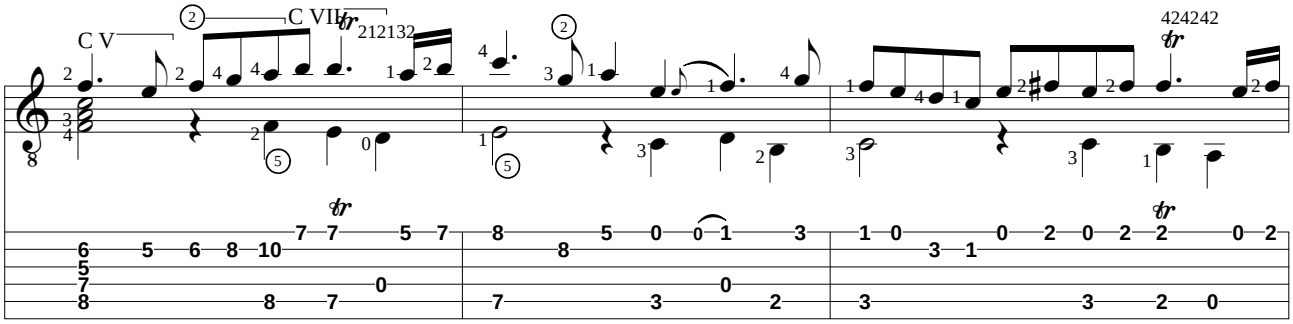
Courante

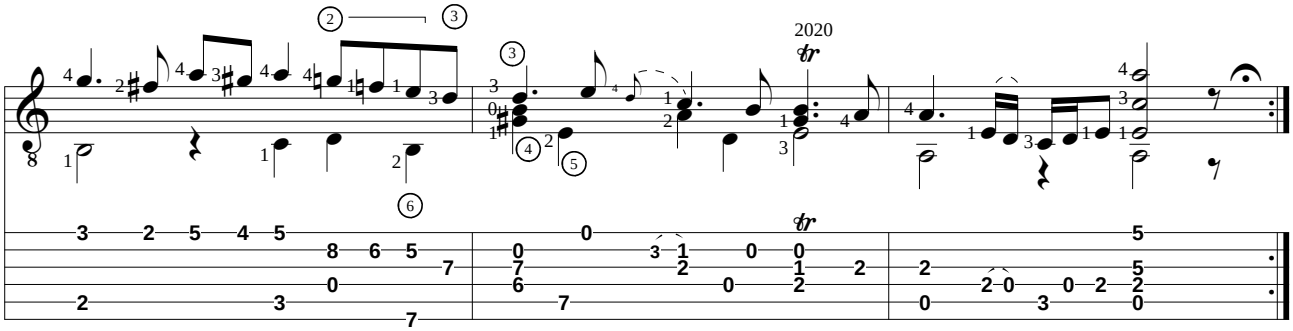



C V
2131

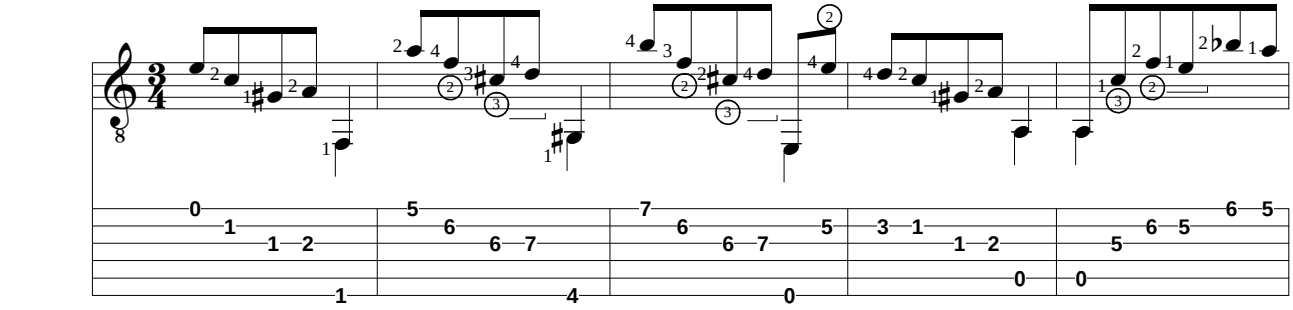

2131

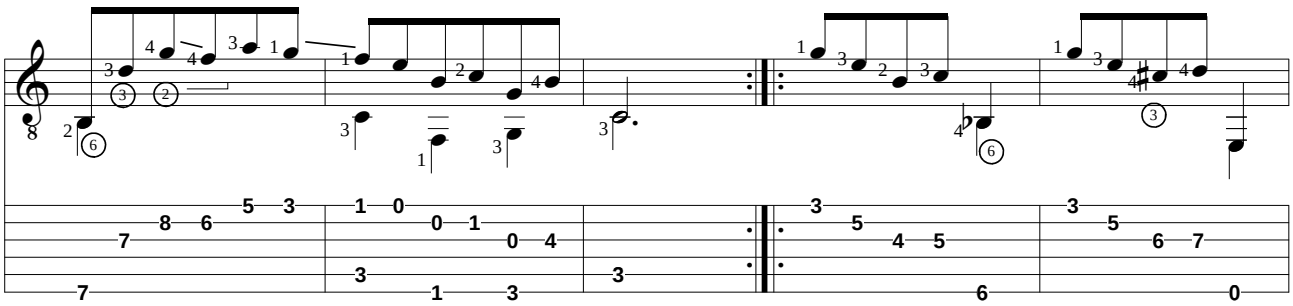

4141

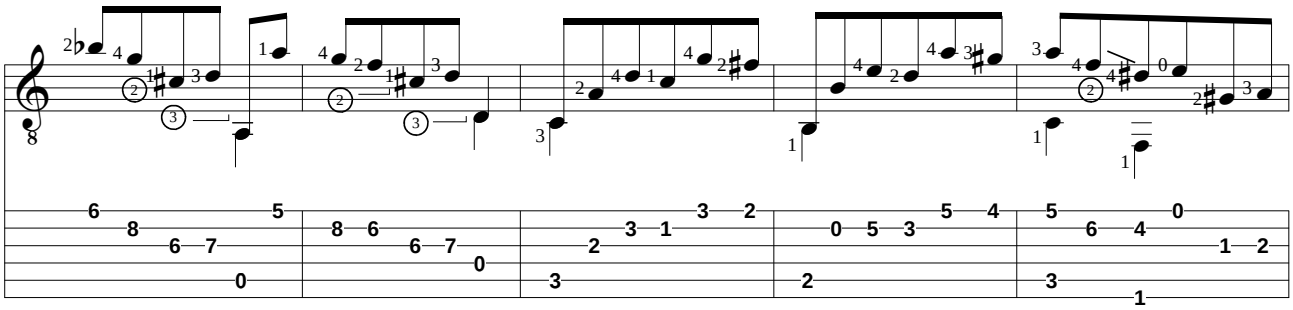

C V
C VII
212132
424242

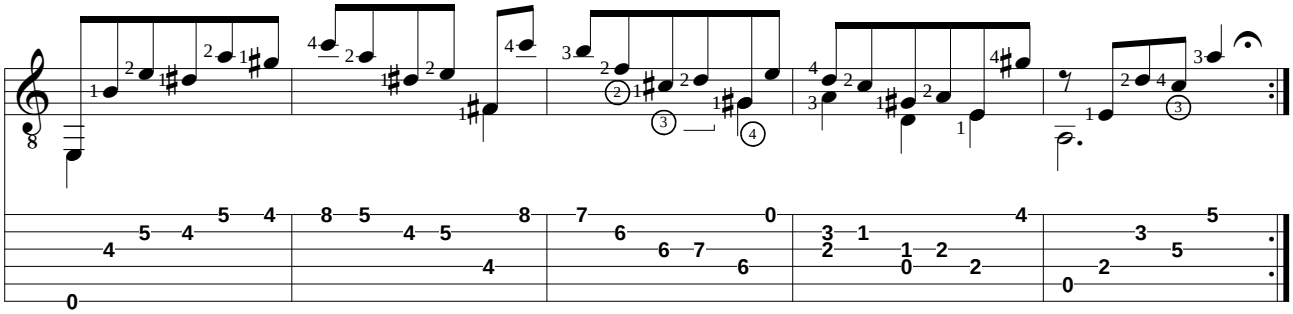

2020

Sarabande

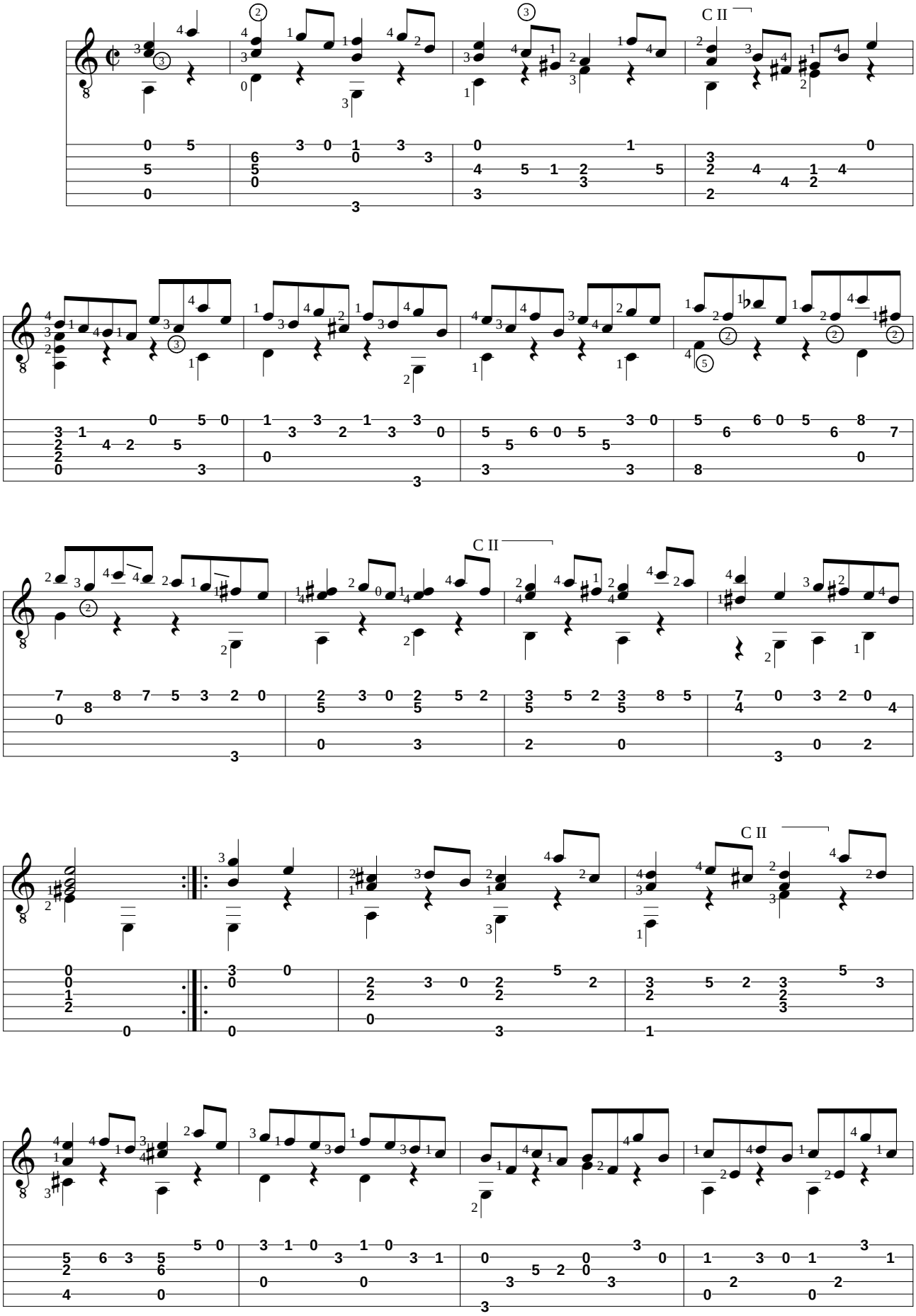


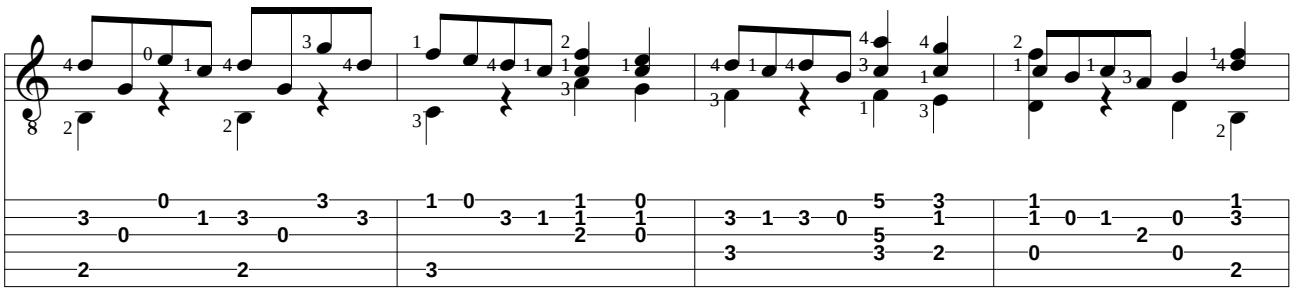


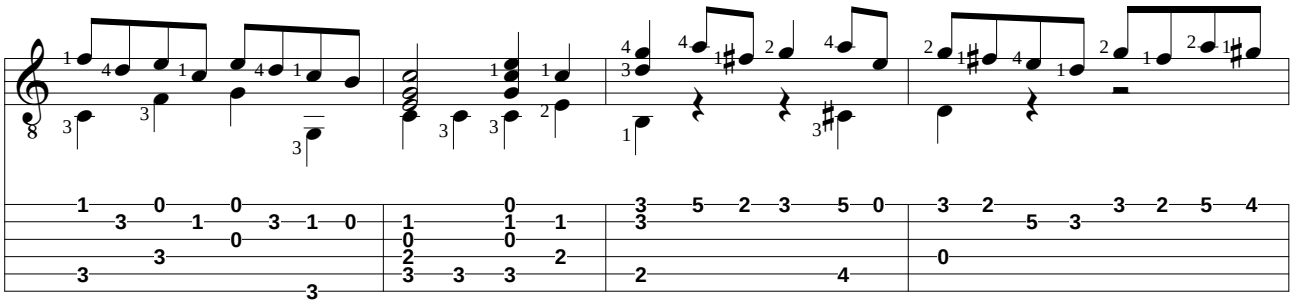


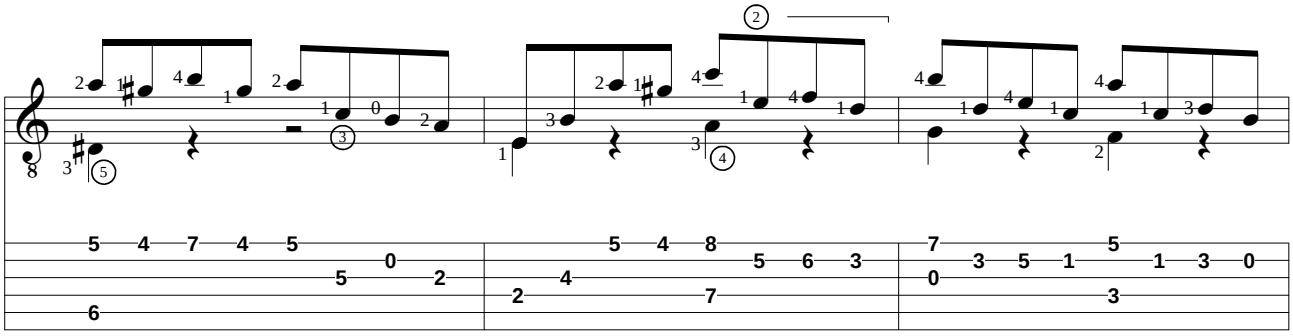


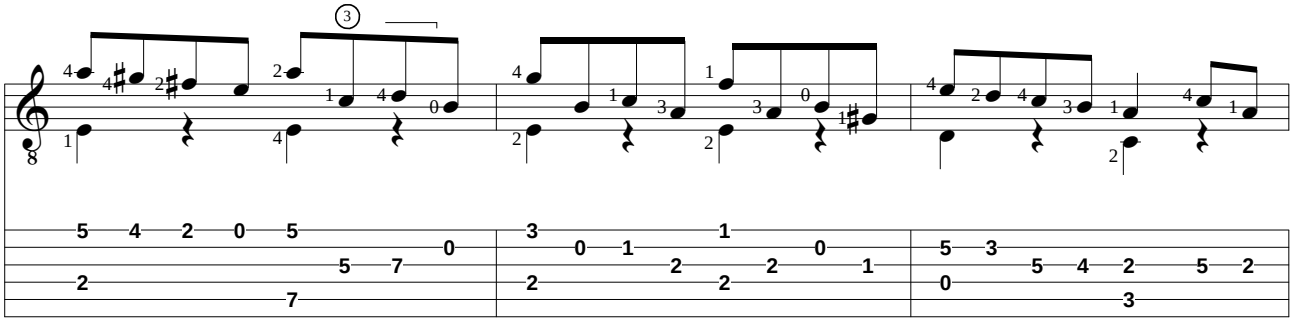
Gavotte I

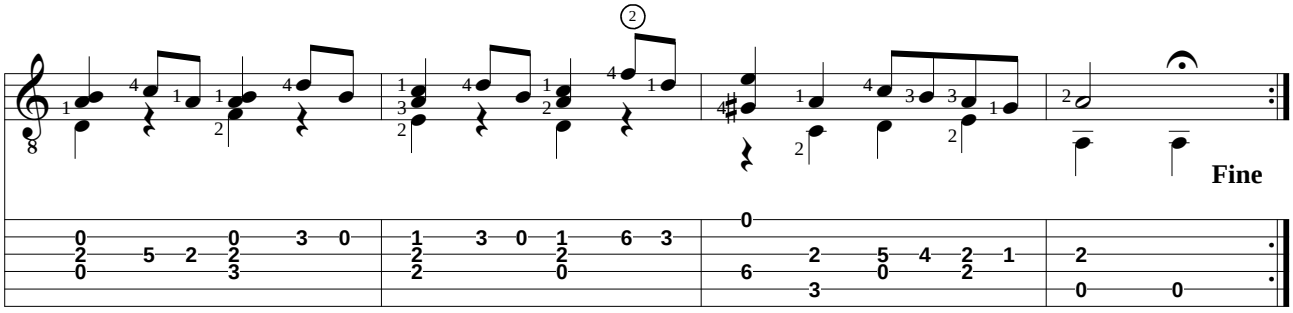


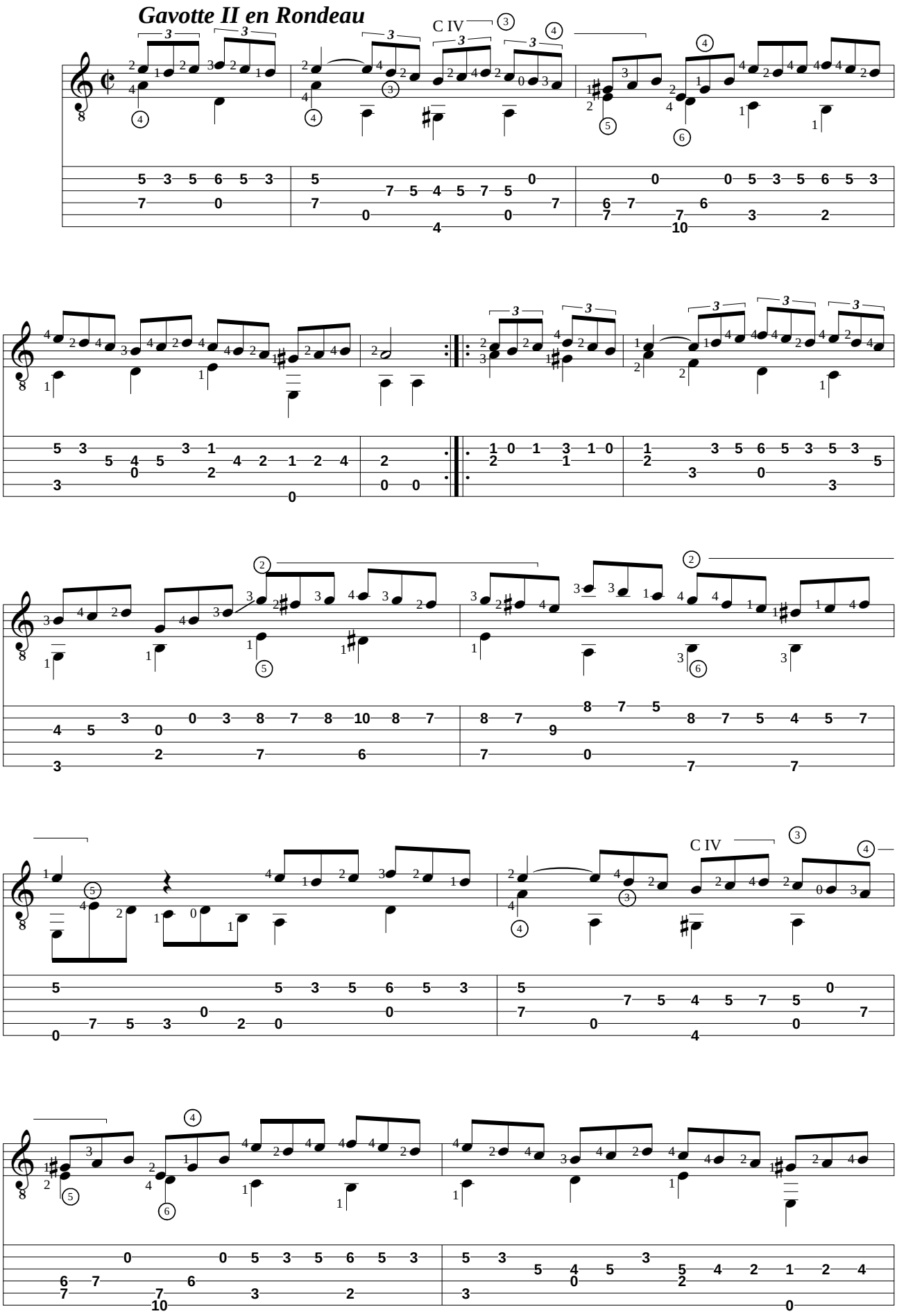


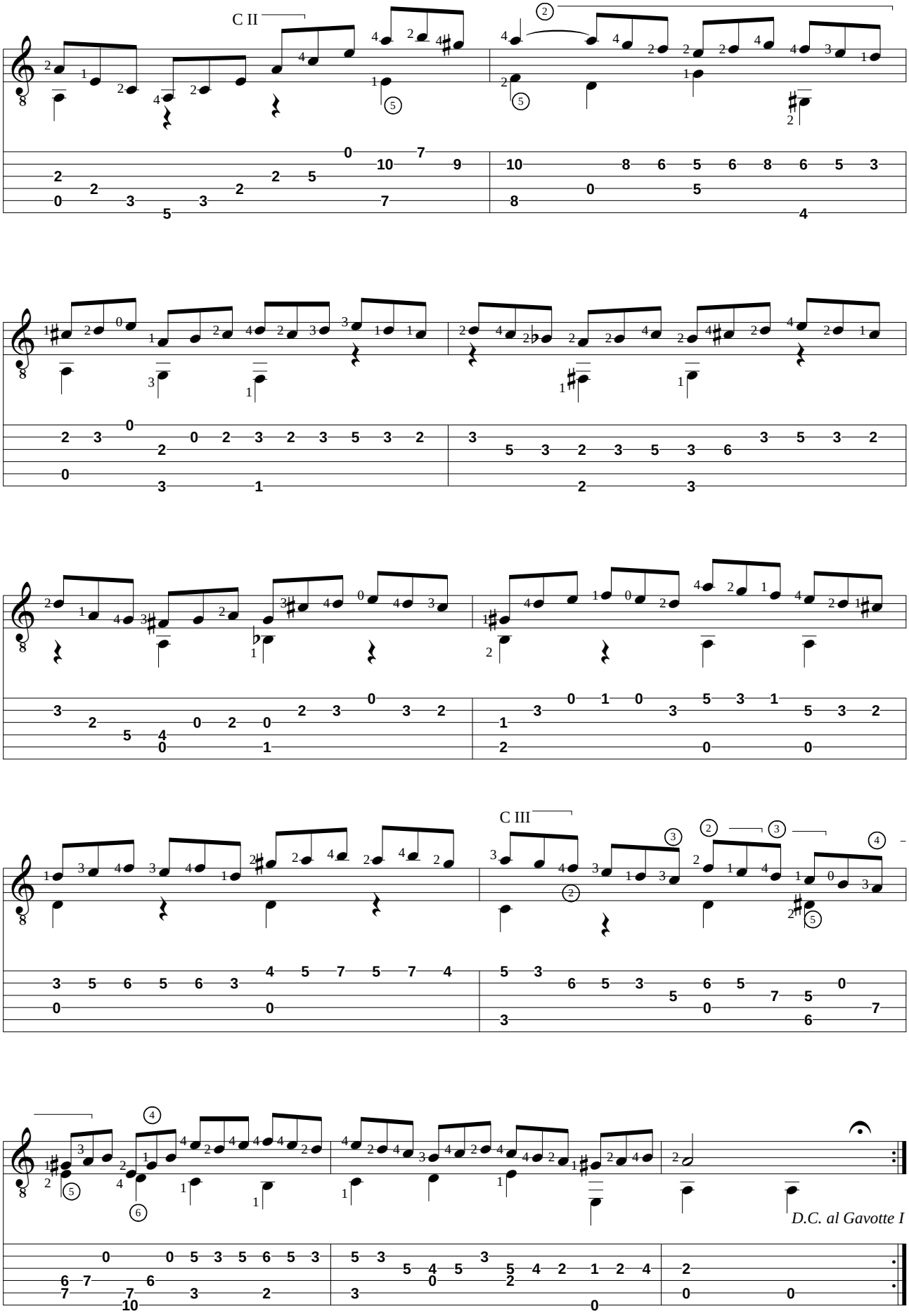




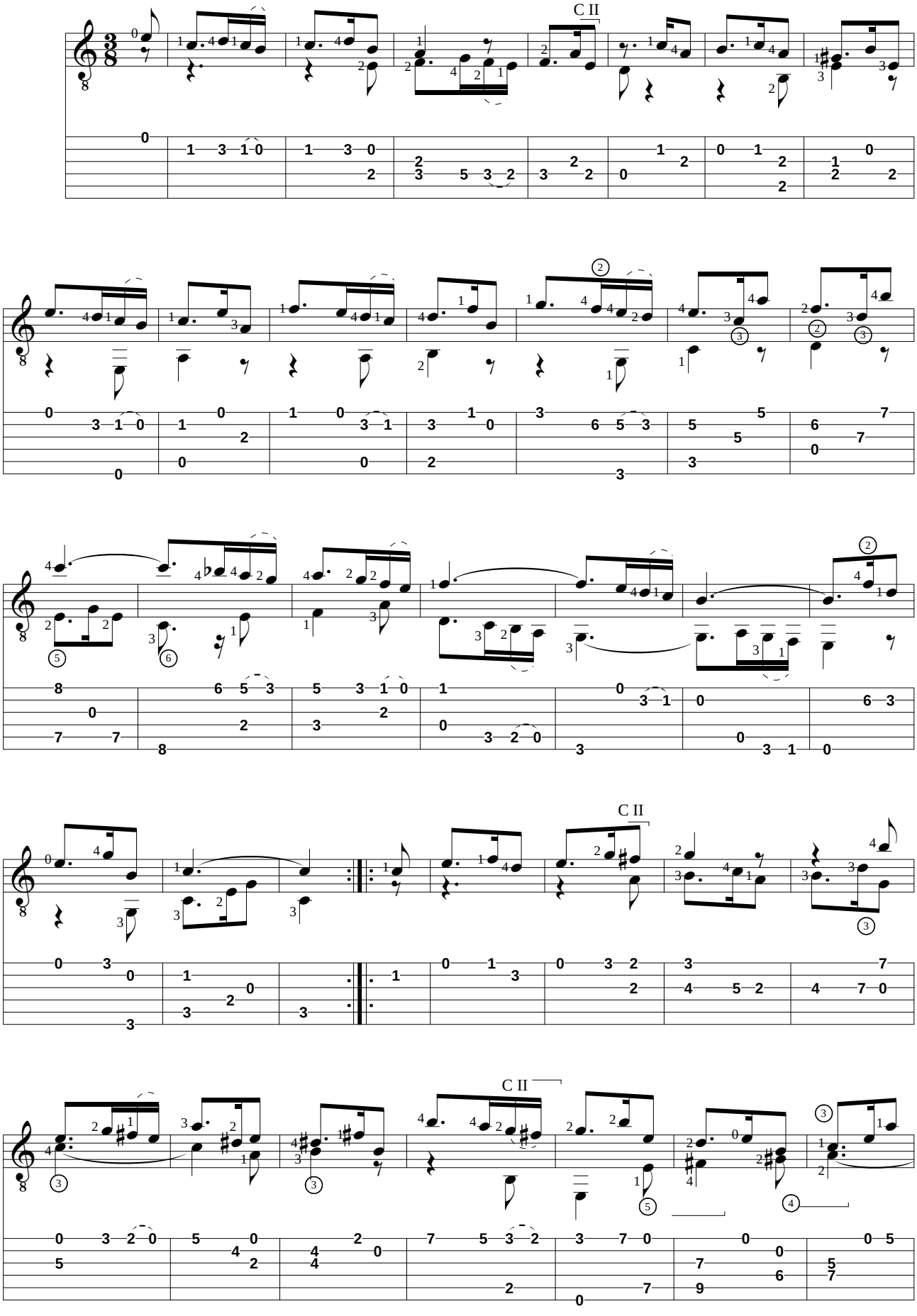


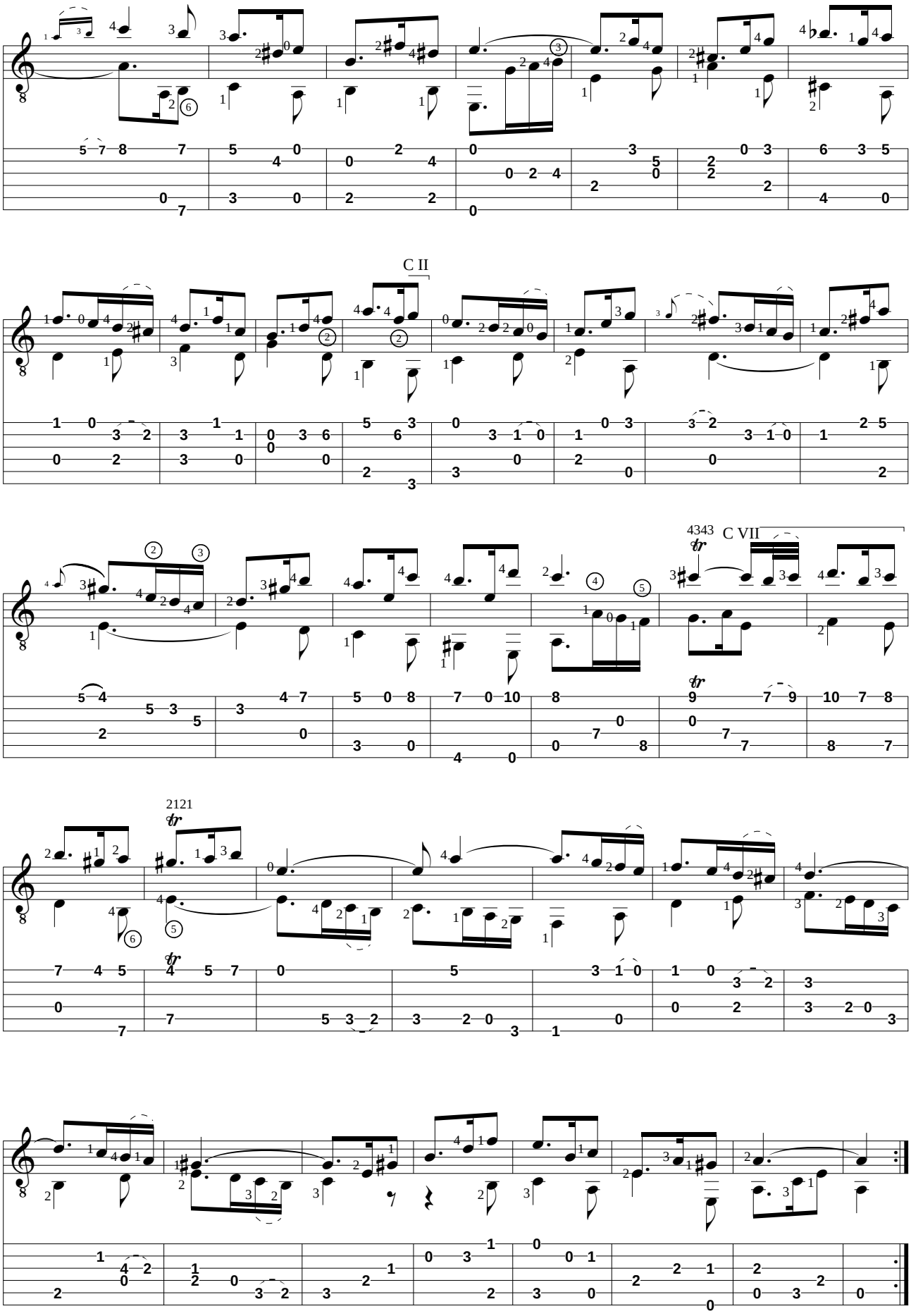

Fine


Gavotte II en Rondeau
C IV
C IV


C II
C III
D.C. al Gavotte I

Gigue




C II
C VII
4343
2121

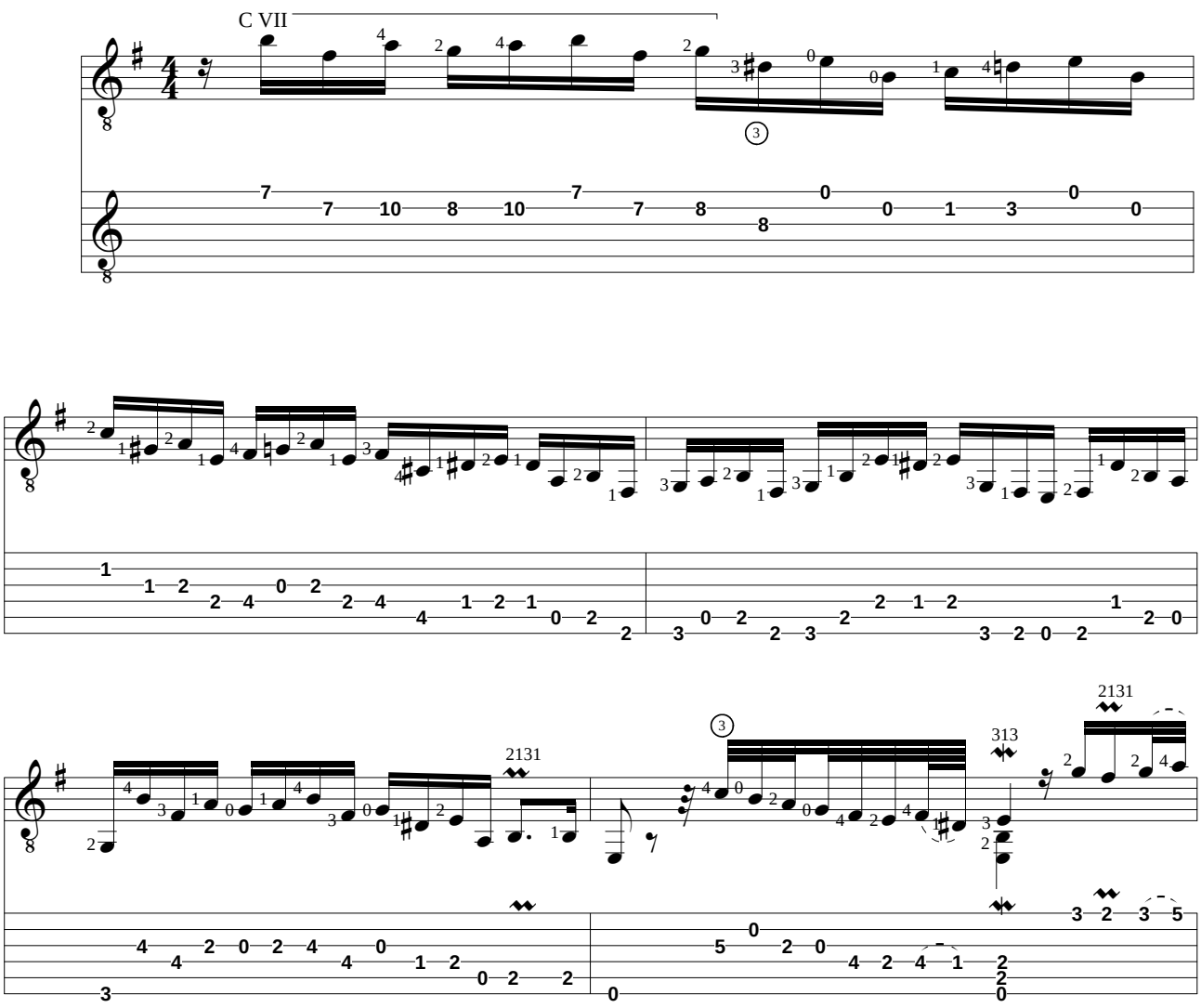
Johann Sebastian BACH (1685-1750)
SUITE BWV 996

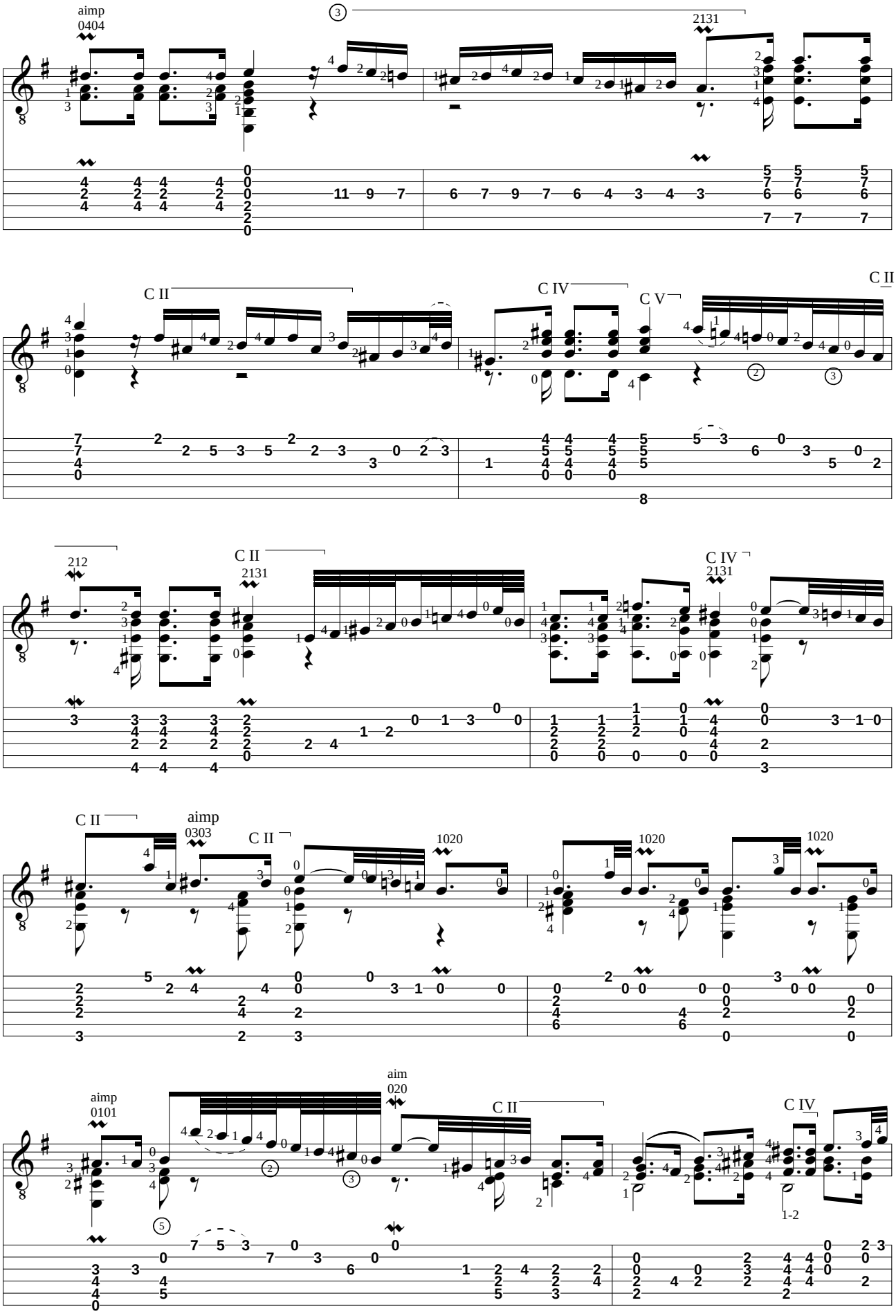
Adaptation pour guitare de Jean-François Delcamp

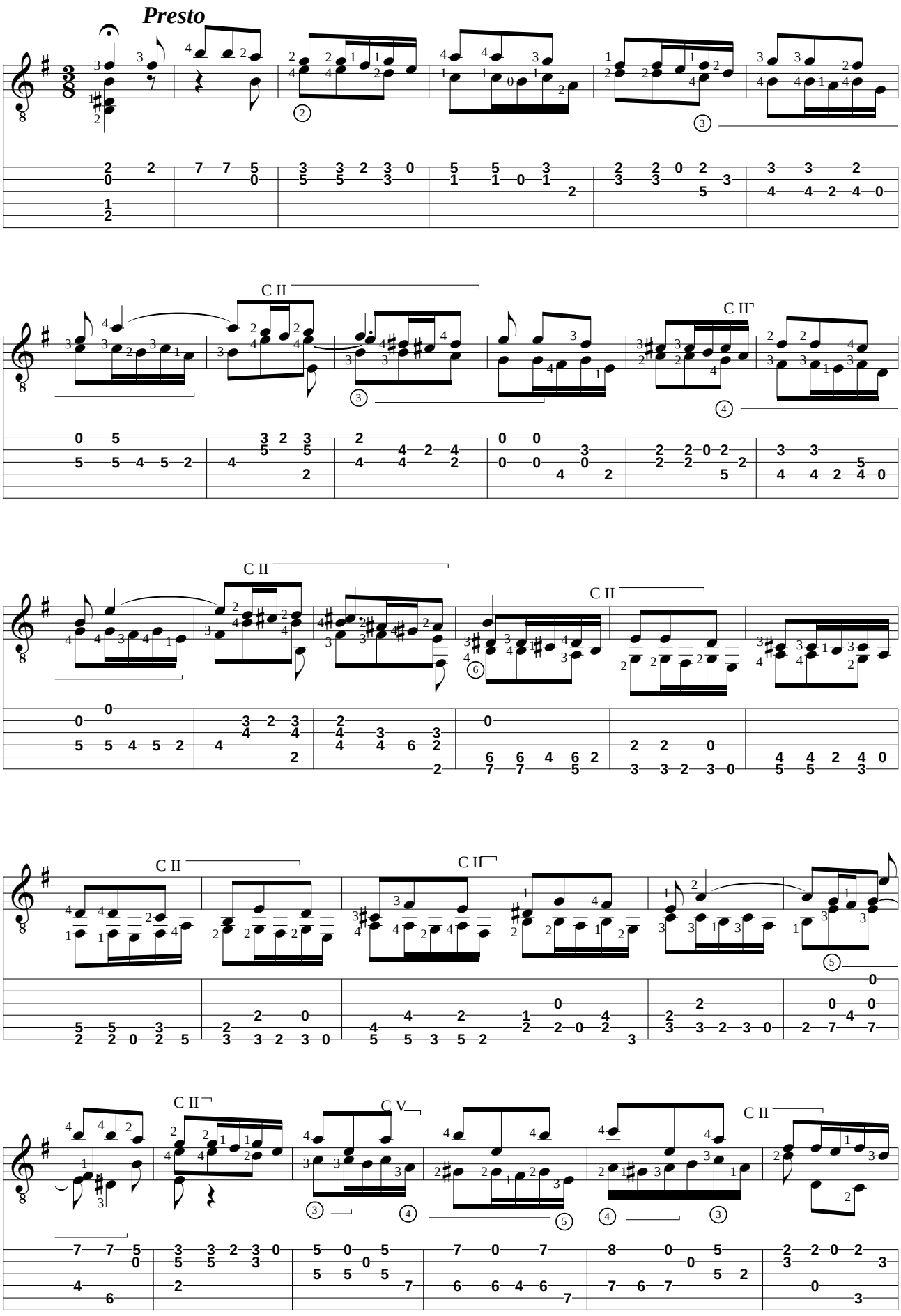
Praeludio

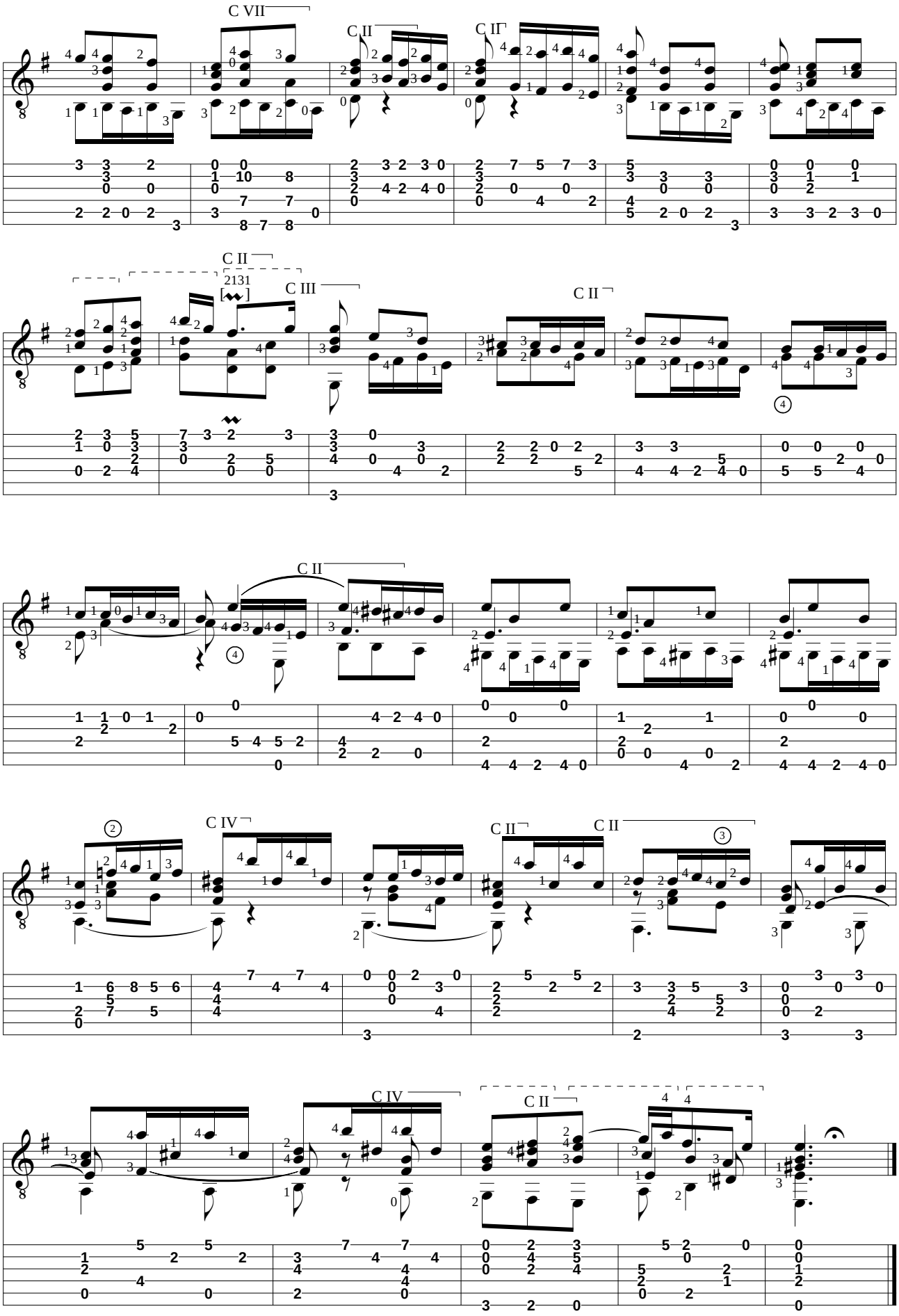
Passaggio

C VII

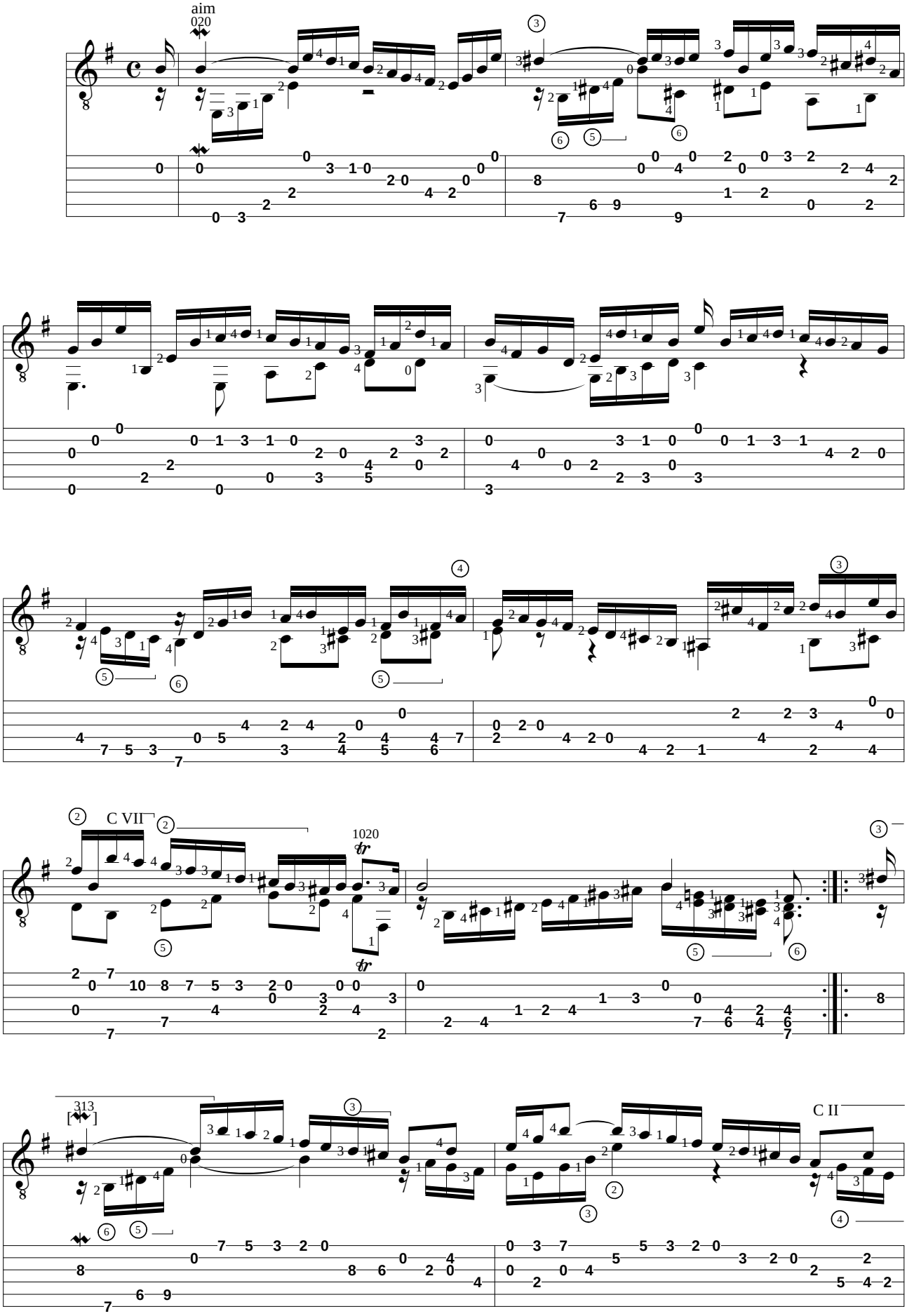


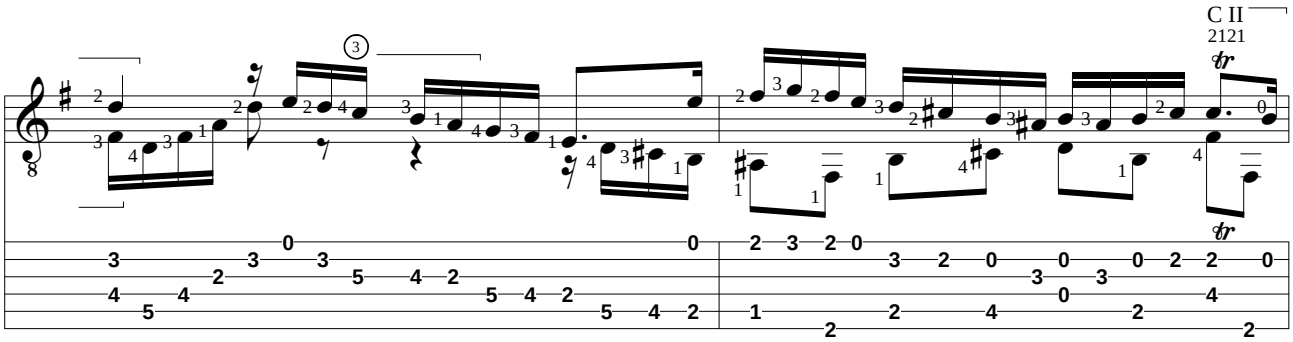

aimp
0404
2131
C II
C IV
C V
C II
212
C II
2131
C IV
2131
C II
aimp
0303
C II
1020
1020
1020
aimp
0101
aim
020
C II
C IV
1-2

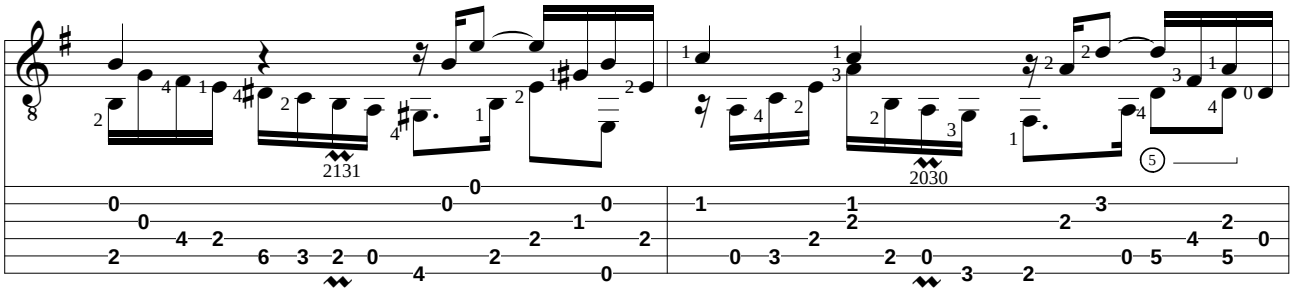

Presto
C II
C II
C II
C II
C II
C II
C V
C II

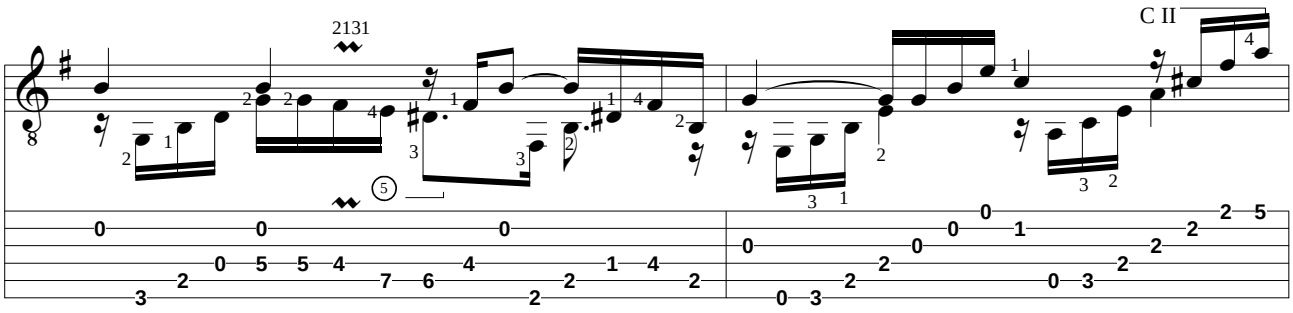

C VII
C II
C II
C II
2131
C III
C II
C II
C IV
C II
C II
C IV
C II

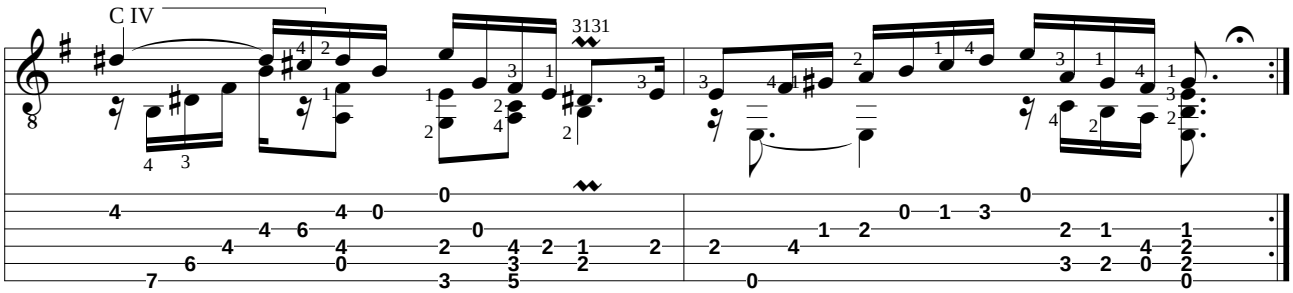
Allemande

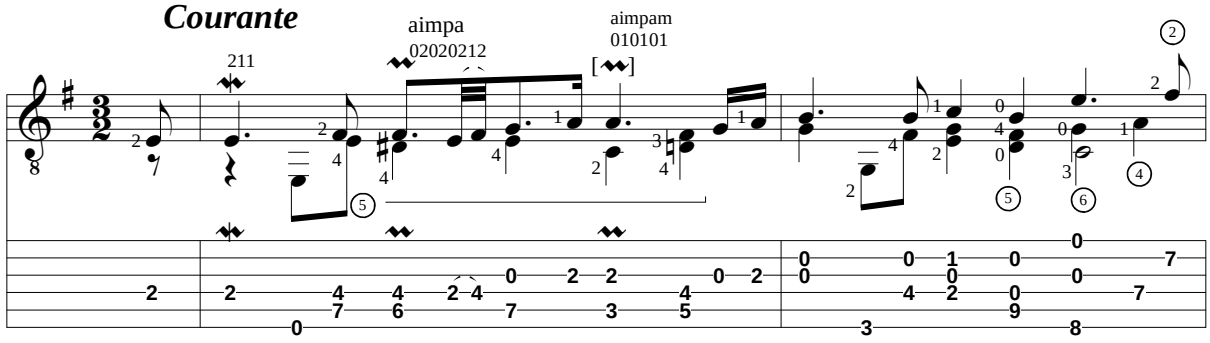


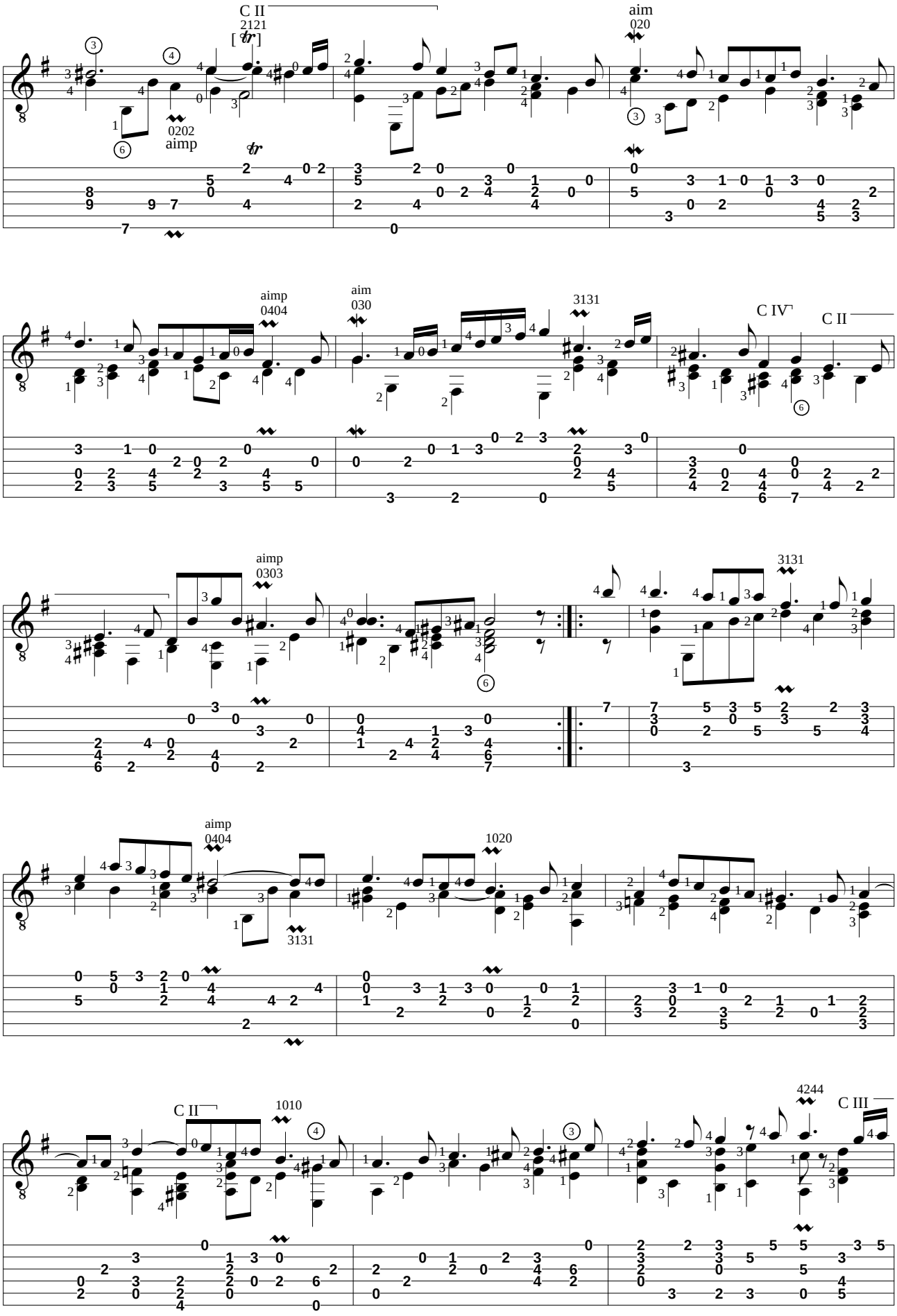

C II
2121
tr
tr

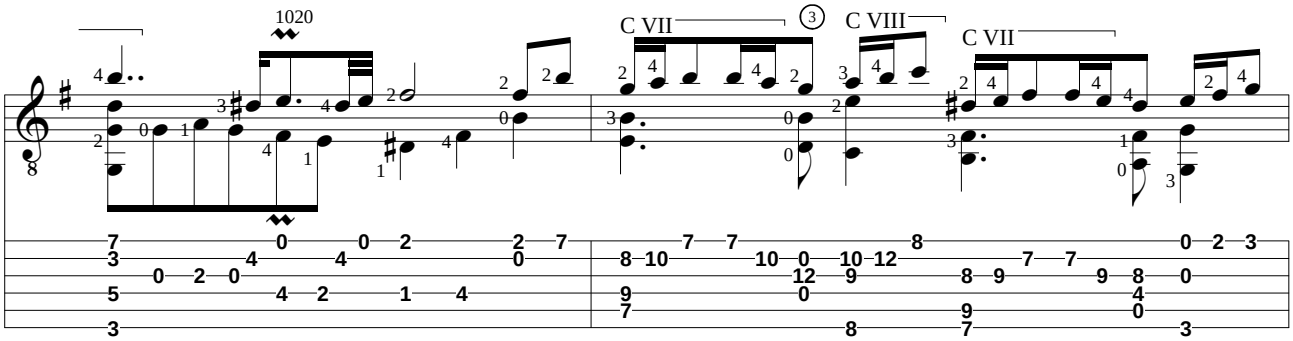

2131
2030

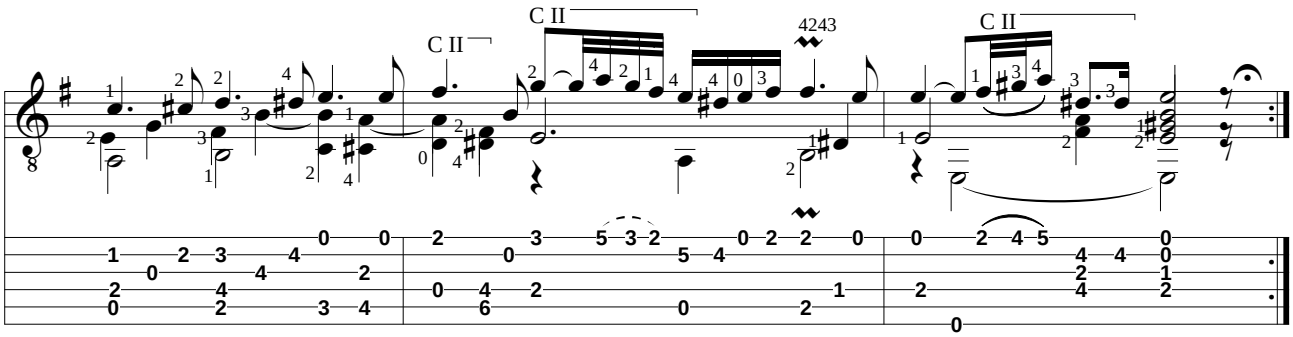

2131
C II


C IV
3131

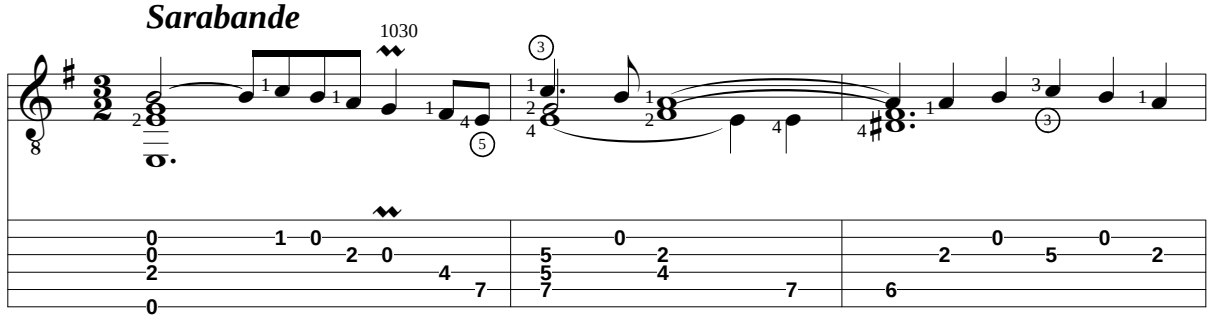

Courante
211
aimpa
02020212
aimpam
010101

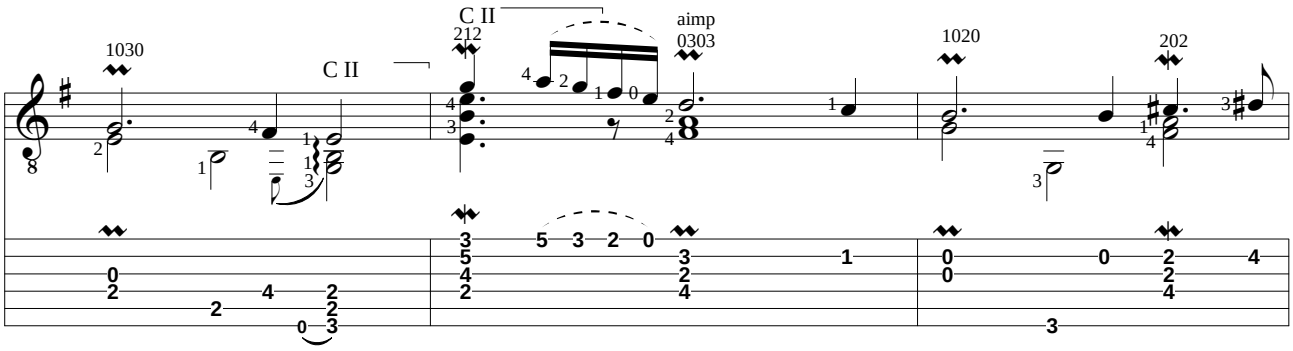

C II
2121
[tr]
0202
aimp
aim
020
aimp
0404
aim
030
3131
C IV
C II
aimp
0303
3131
aimp
0404
3131
1020
C II
1010
4244
C III

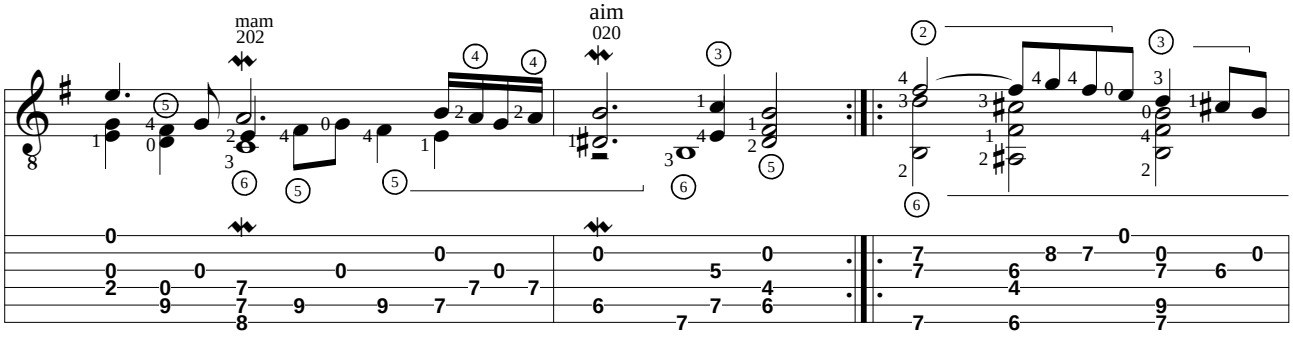

1020
C VII
3
C VIII
C VII

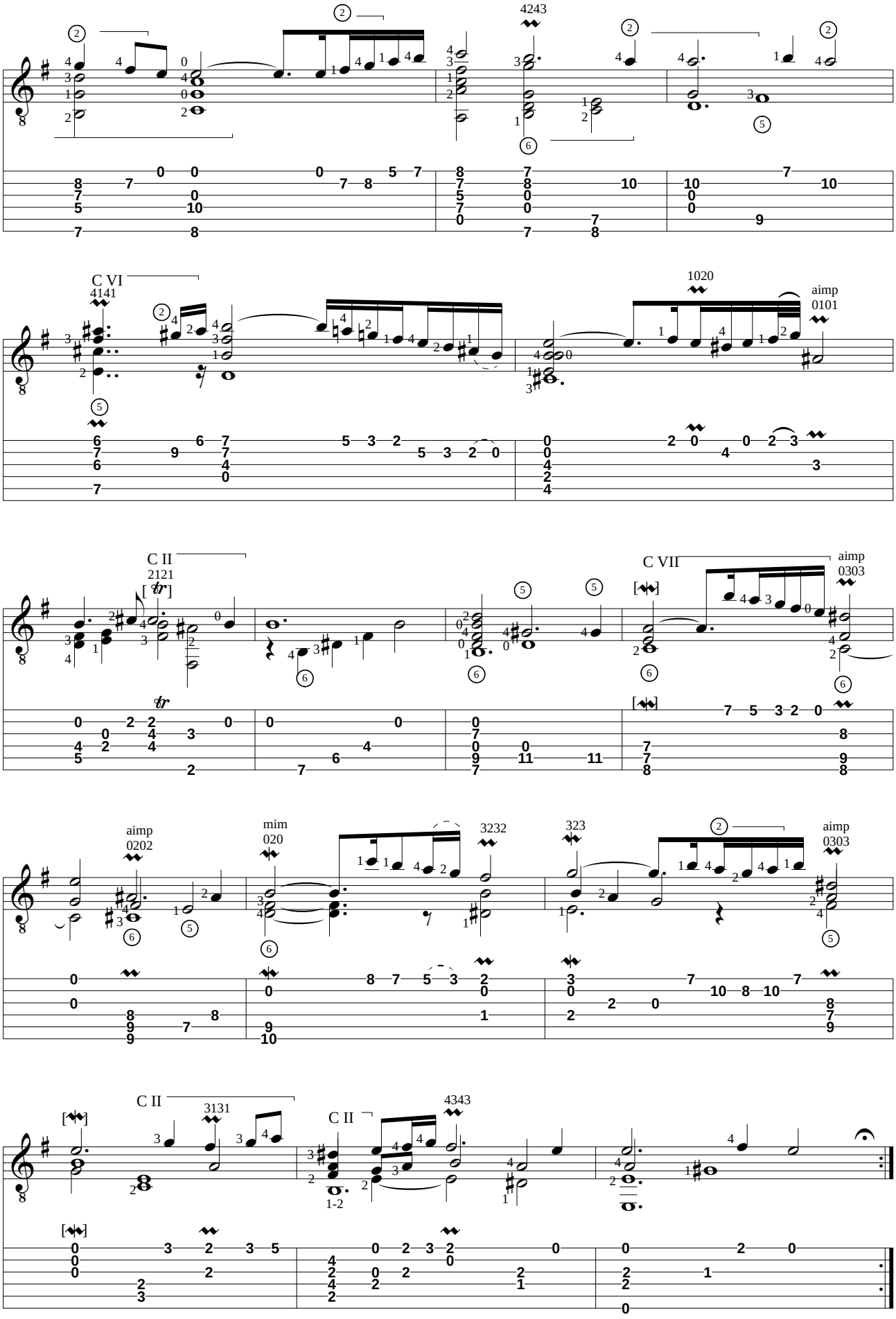

C II
C II
4243
C II

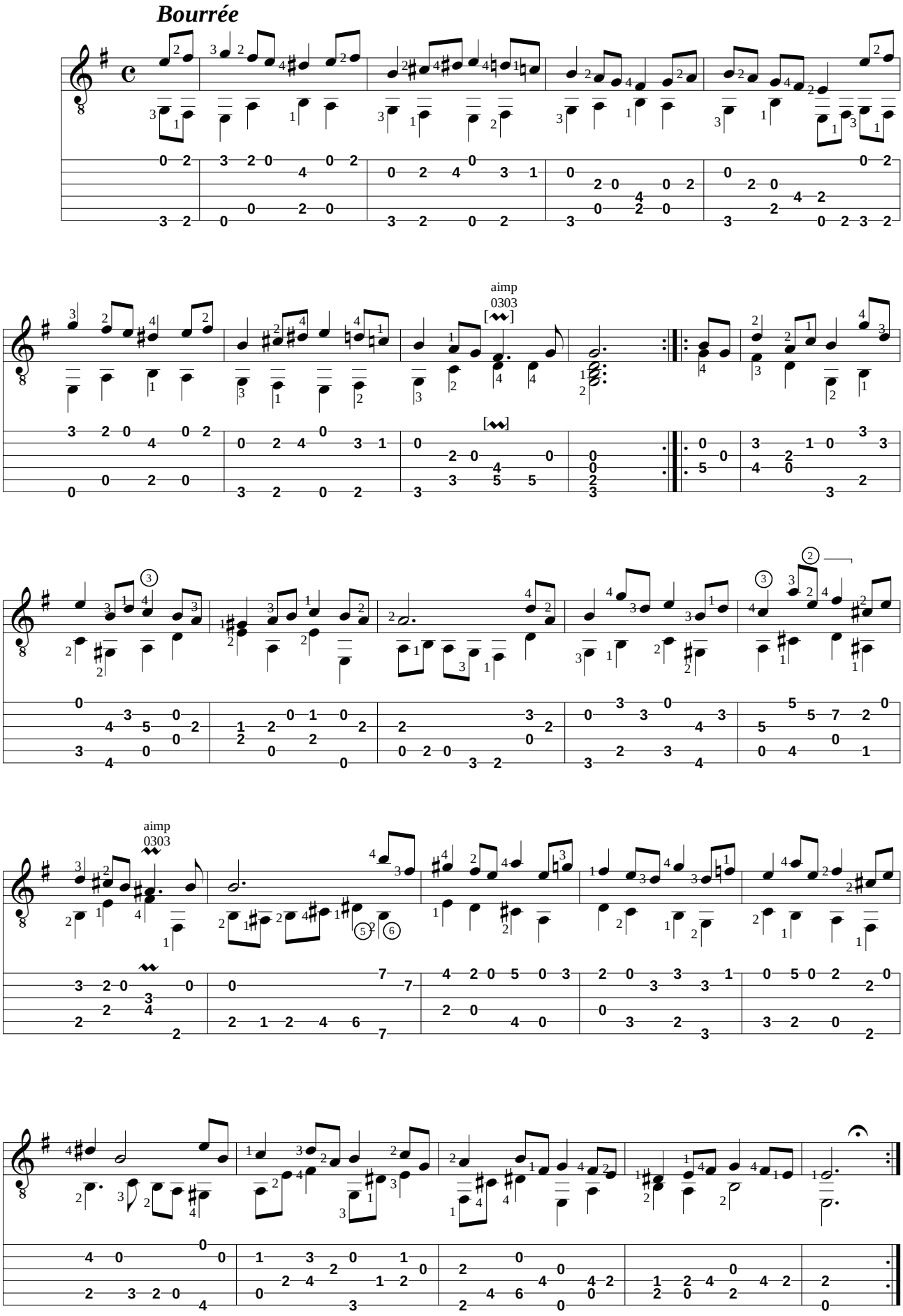
Sarabande

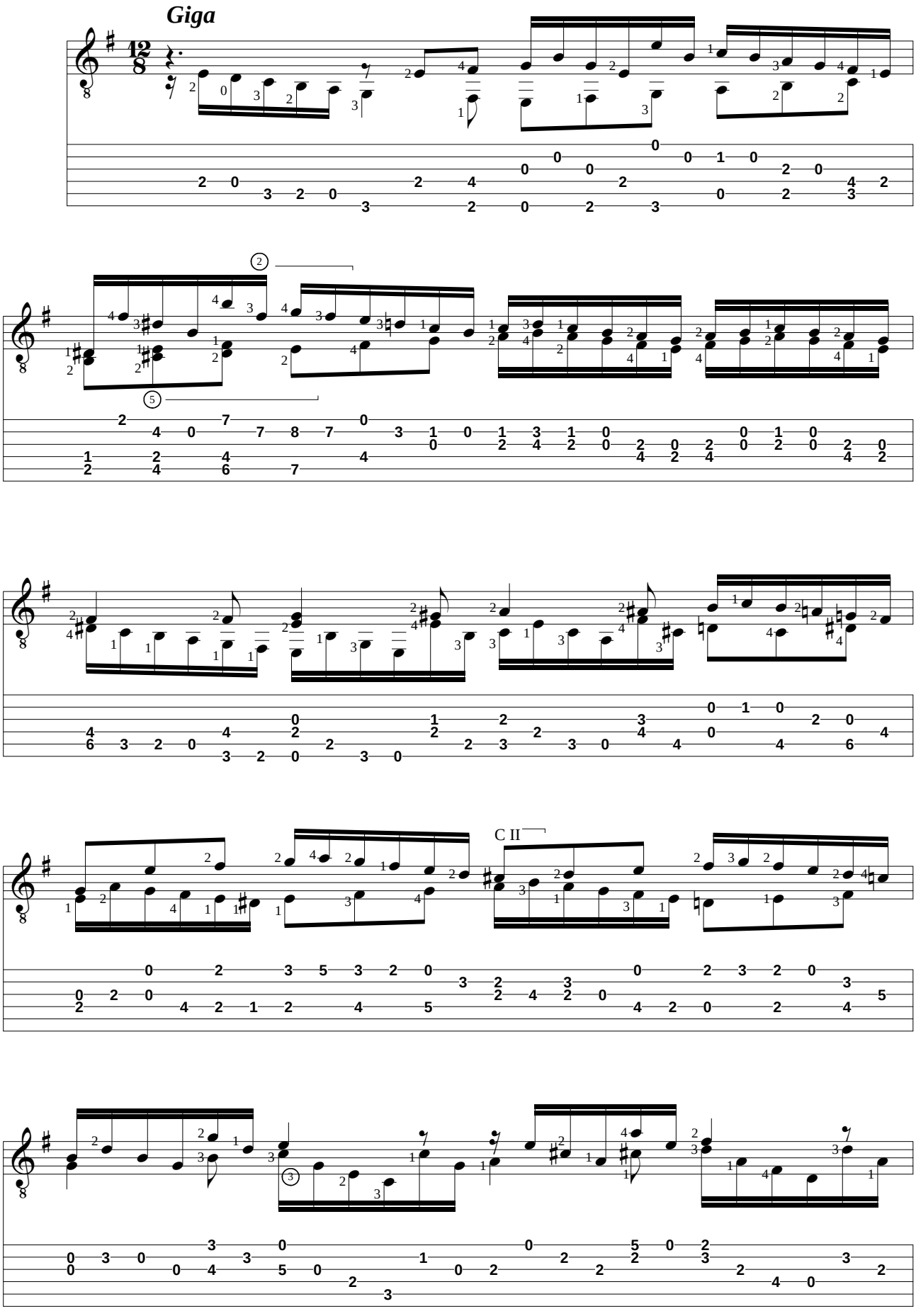

1030
3

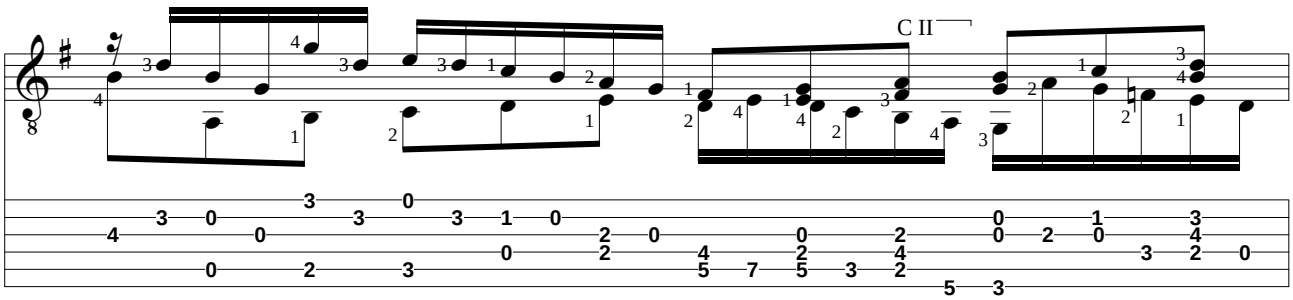

1030
C II
C II
212
aimp
0303
1020
202

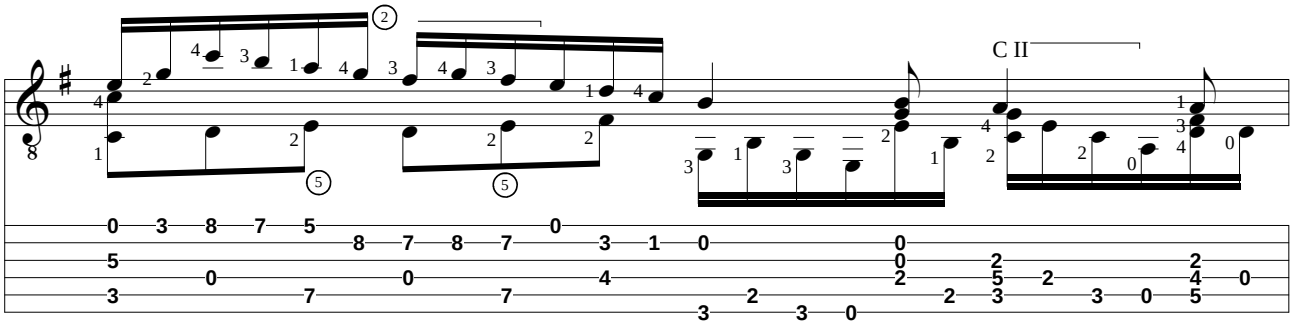

mam
202
aim
020

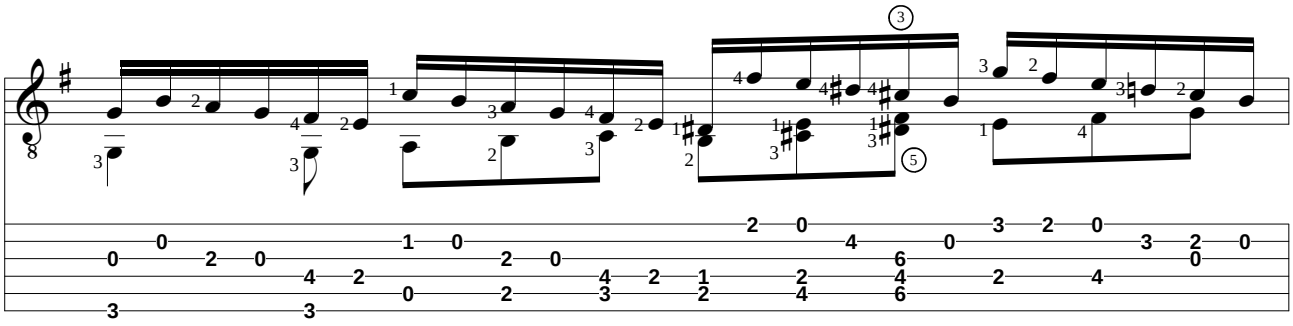

4243
C VI
4141
1020
aimp
0101
C II
2121
C VII
aimp
0303
aimp
0202
mim
020
3232
323
aimp
0303
C II
3131
C II
4343

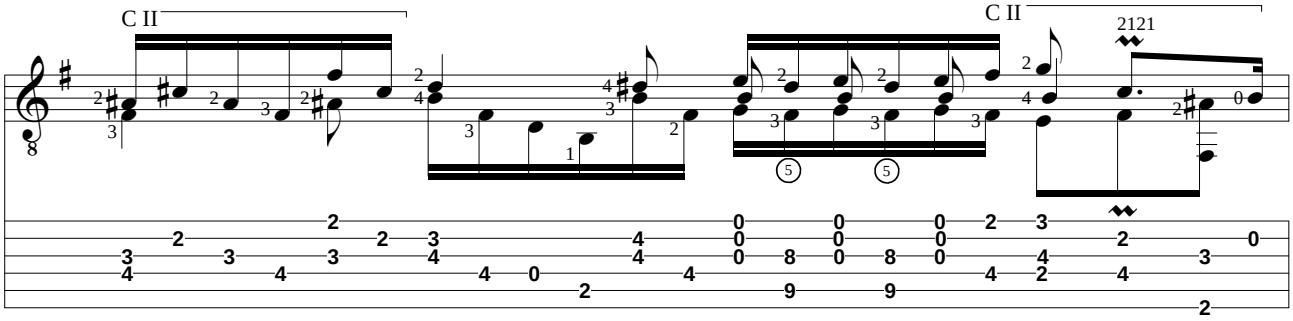

Bourrée
aimp
0303
aimp
0303

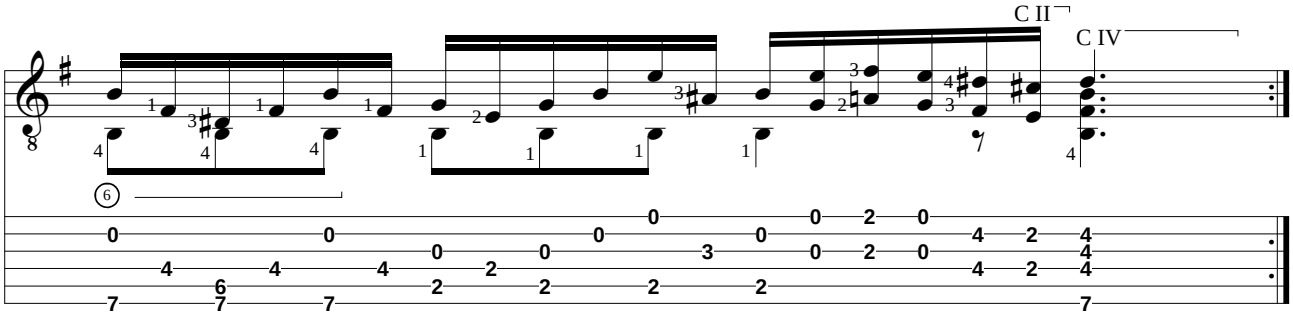

Giga
C II

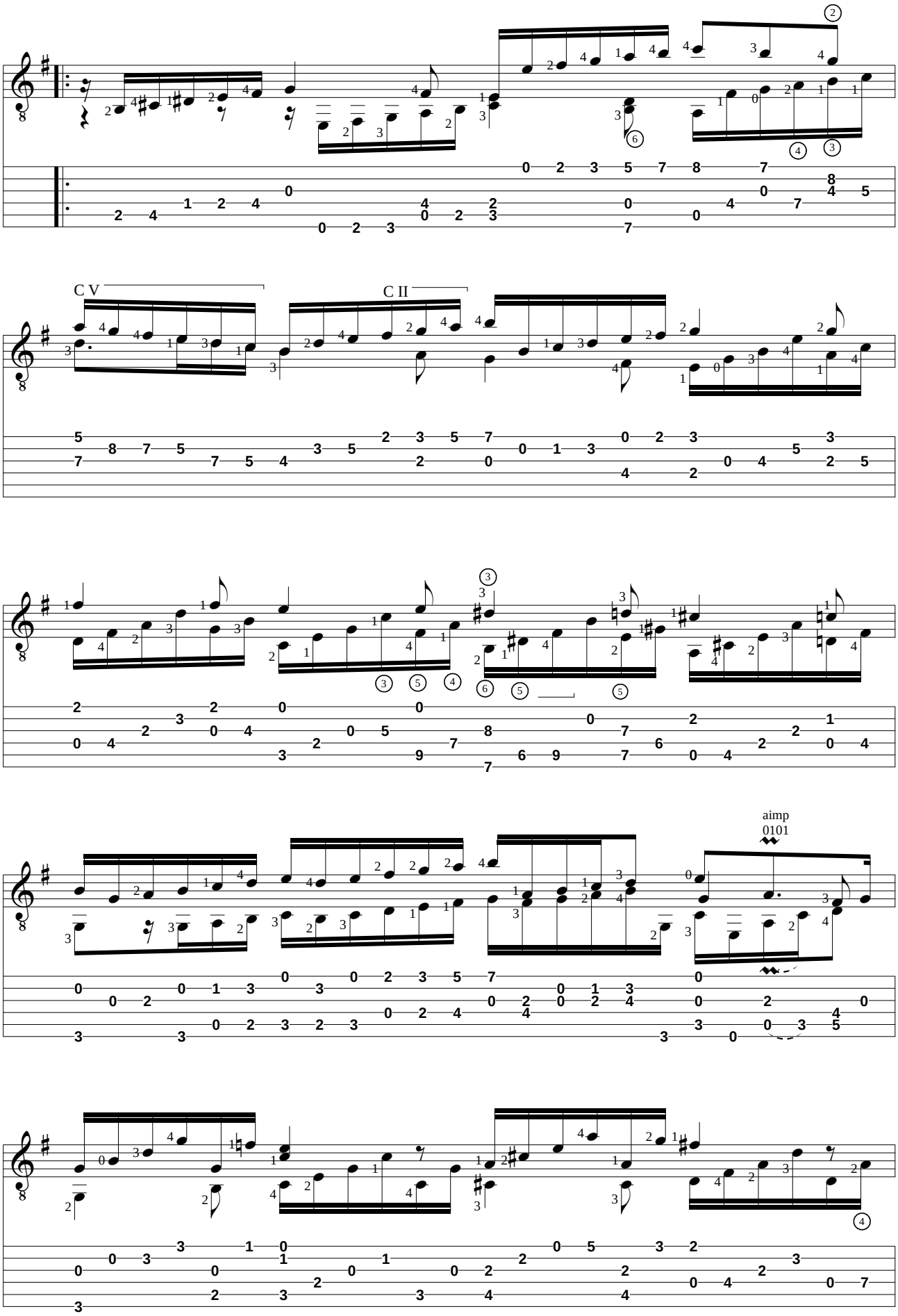

C II

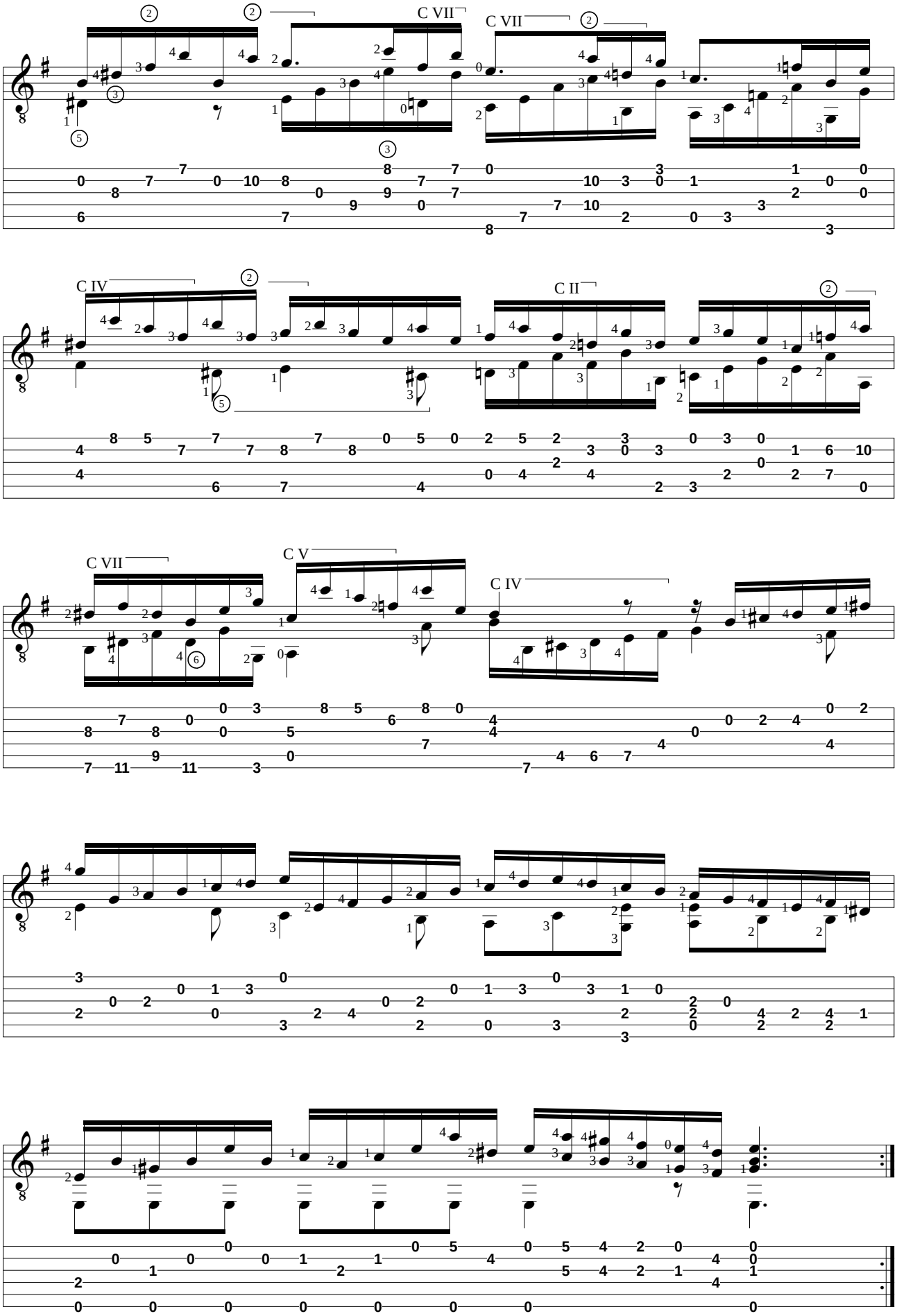

C II




C II
C II
2121

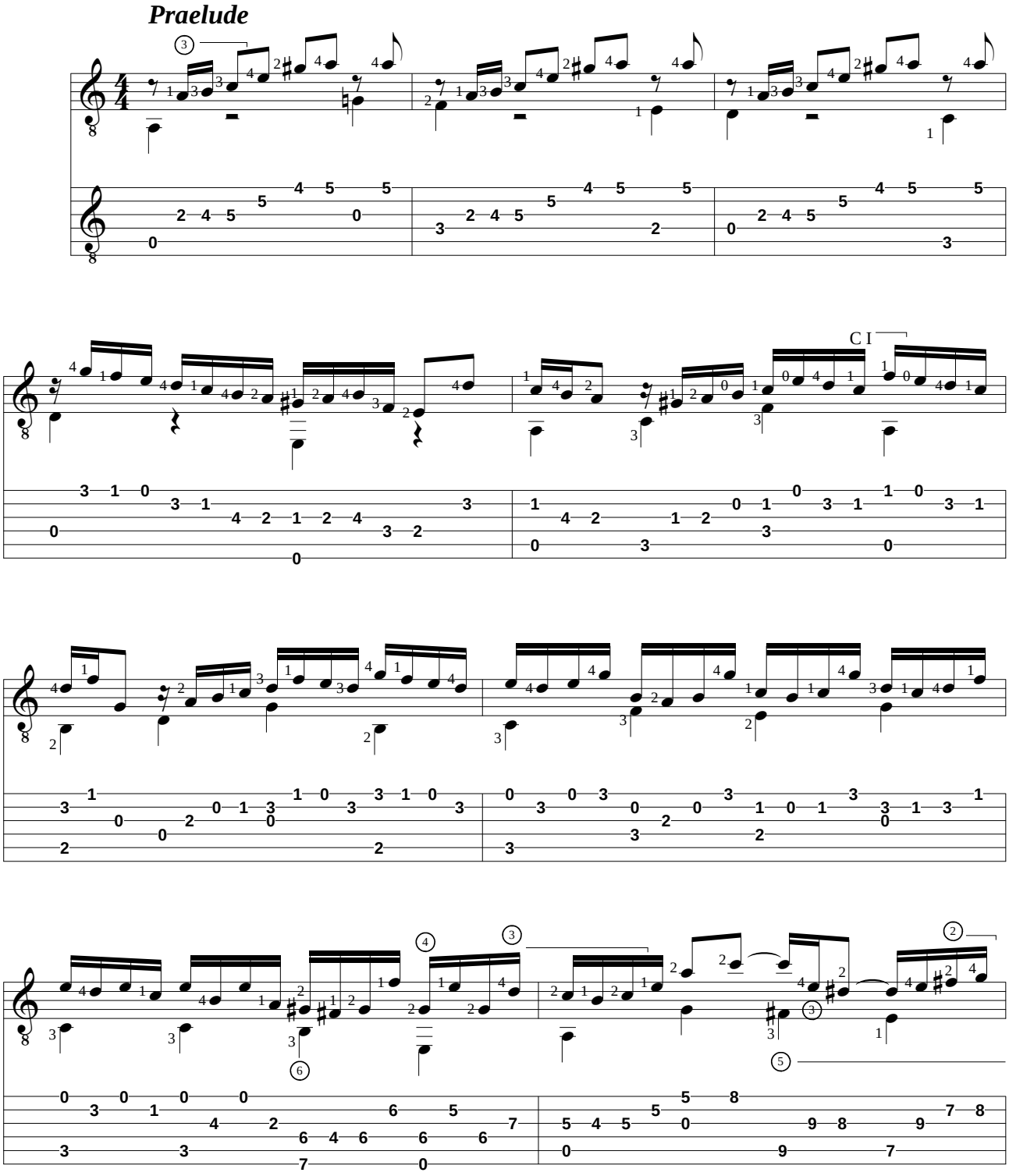

C II
C IV

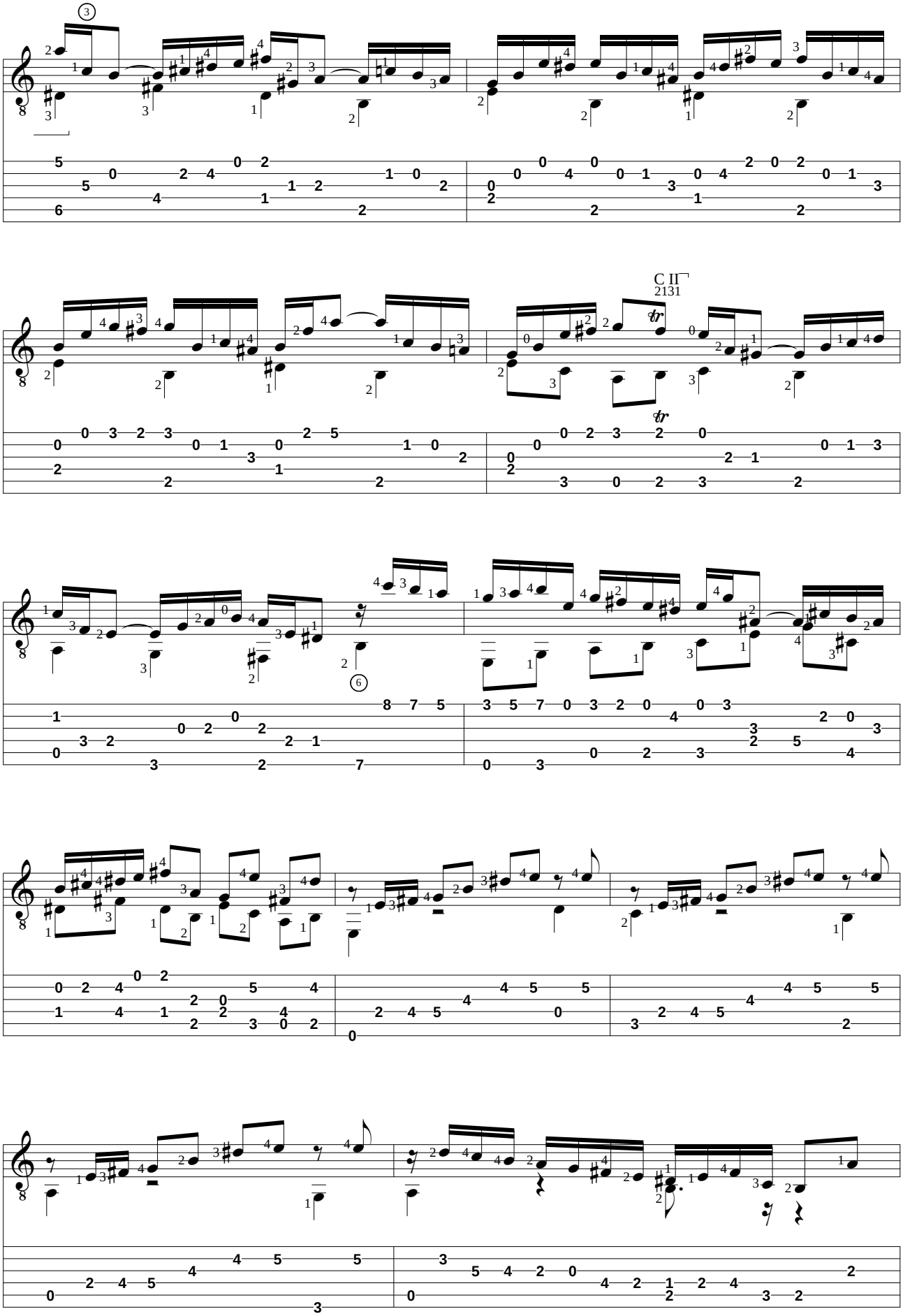

C V
C II
aimp
0101

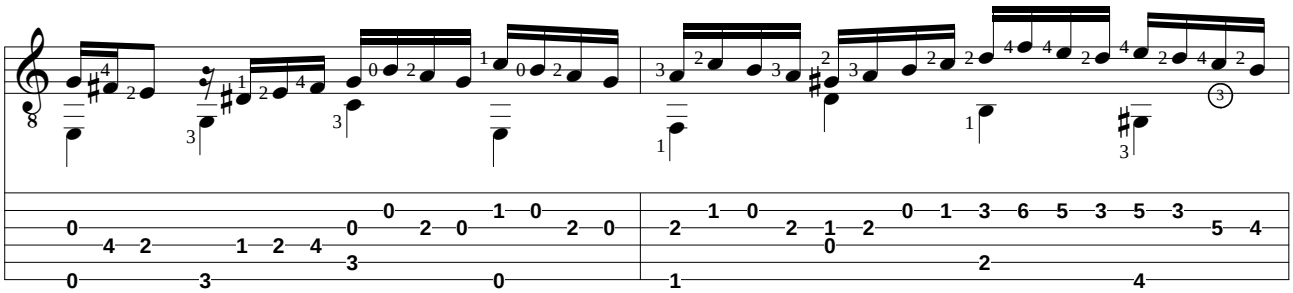

C VII
C VII
C IV
C II
C VII
C V
C IV

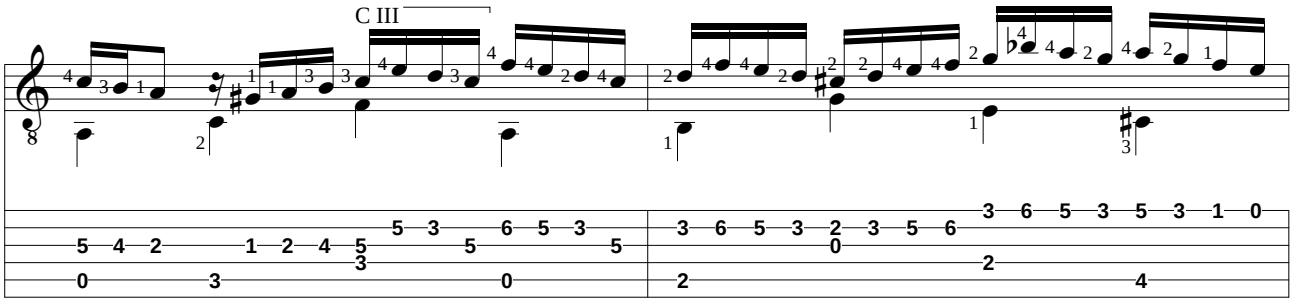
Johann Sebastian BACH (1685-1750)
SUITE BWV 997

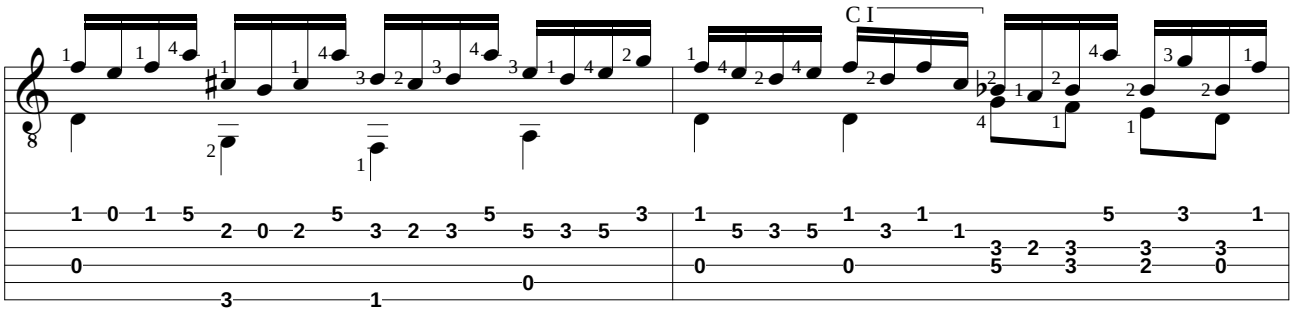
Adaptation pour guitare de Jean-François Delcamp

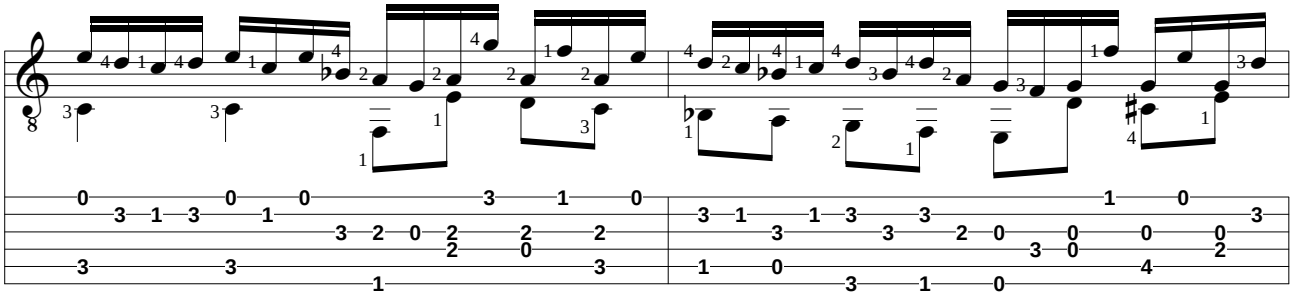


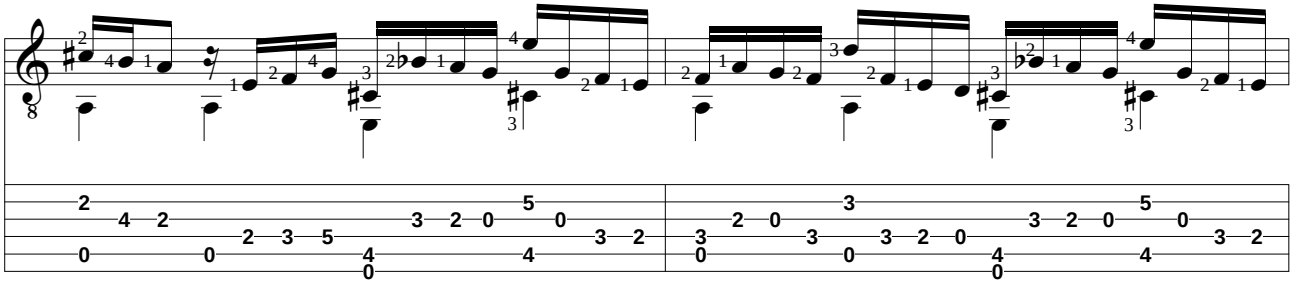

C II
2131
tr
tr

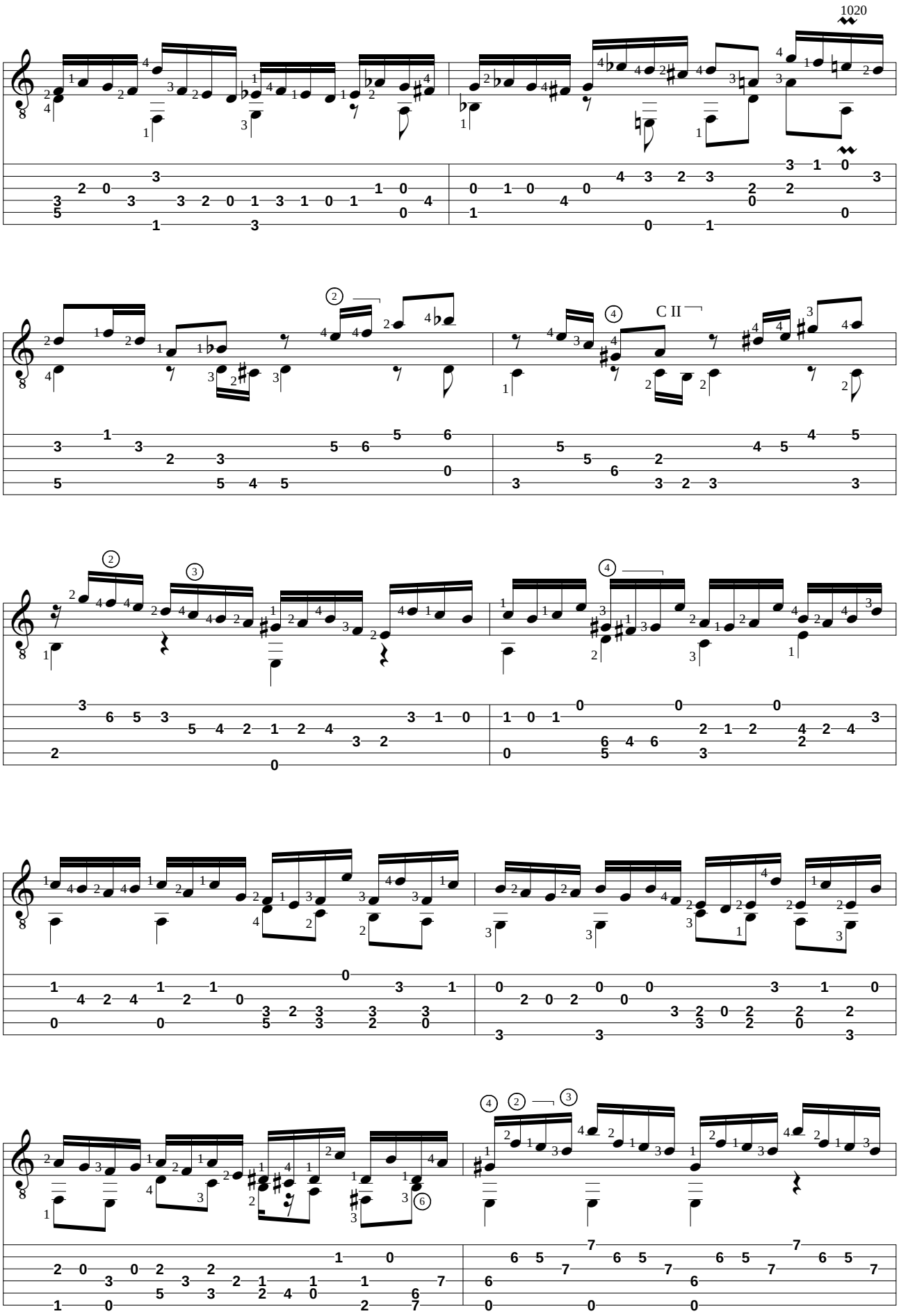


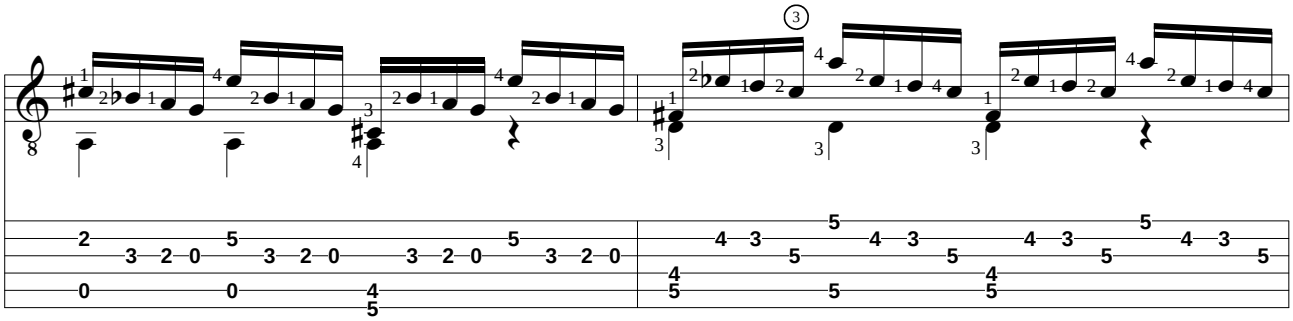

C III

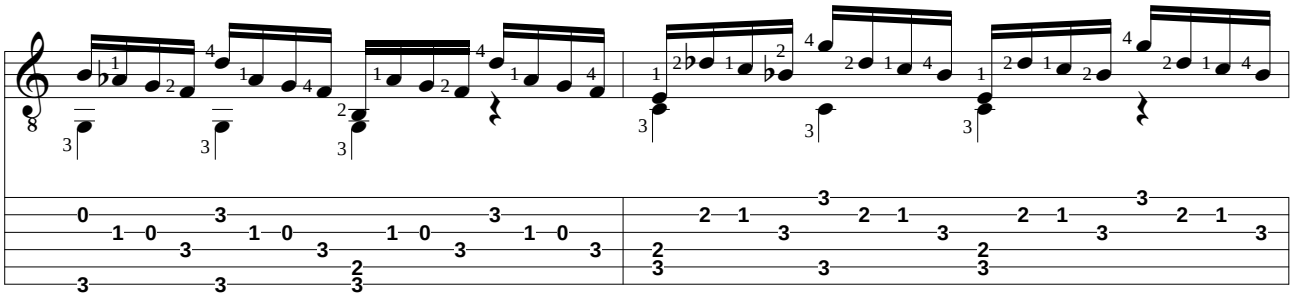

C I

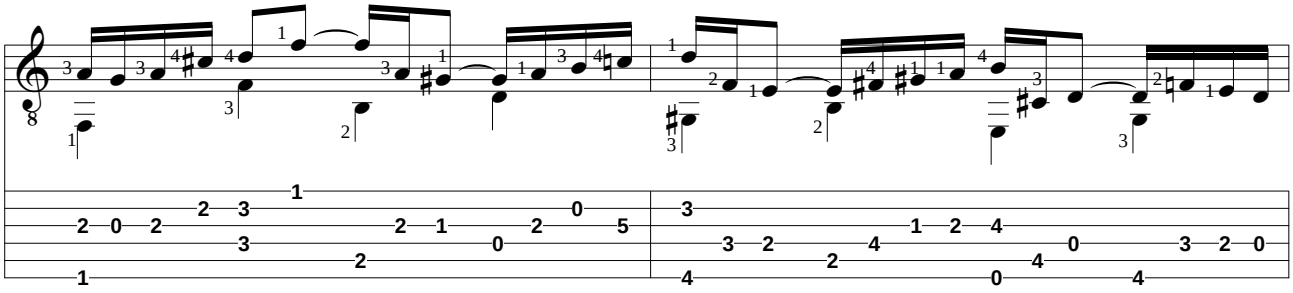


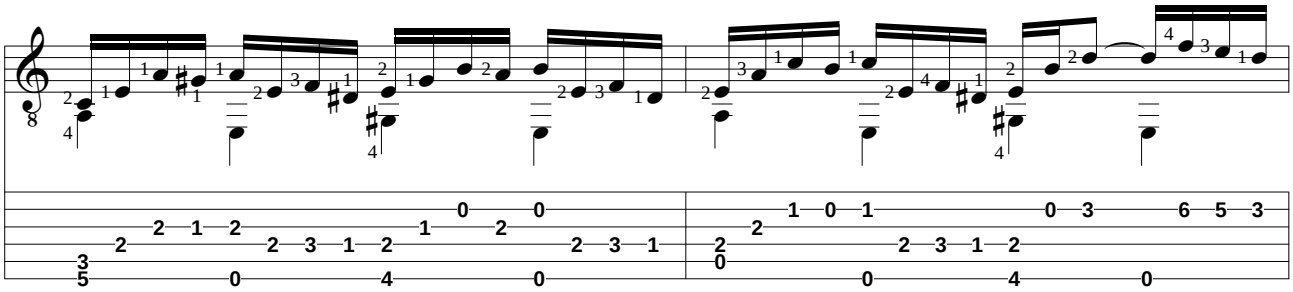


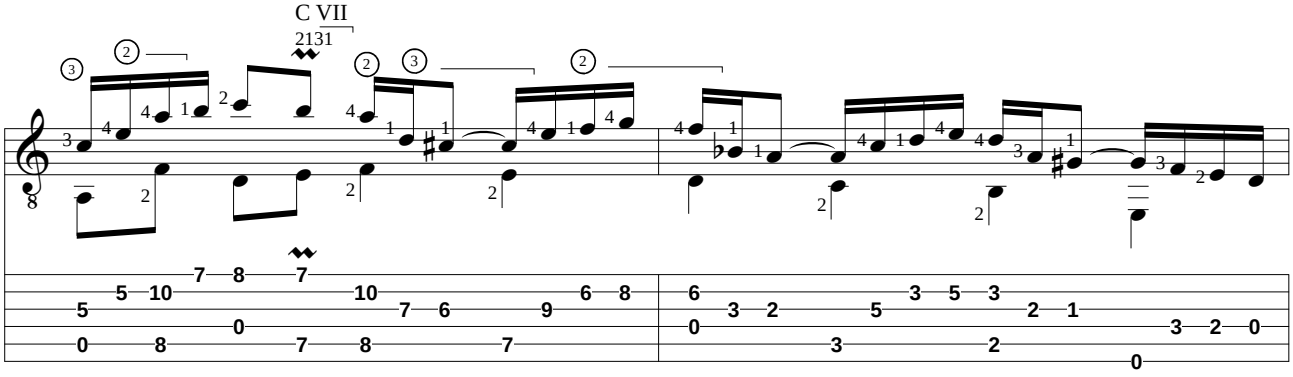

1020
C II

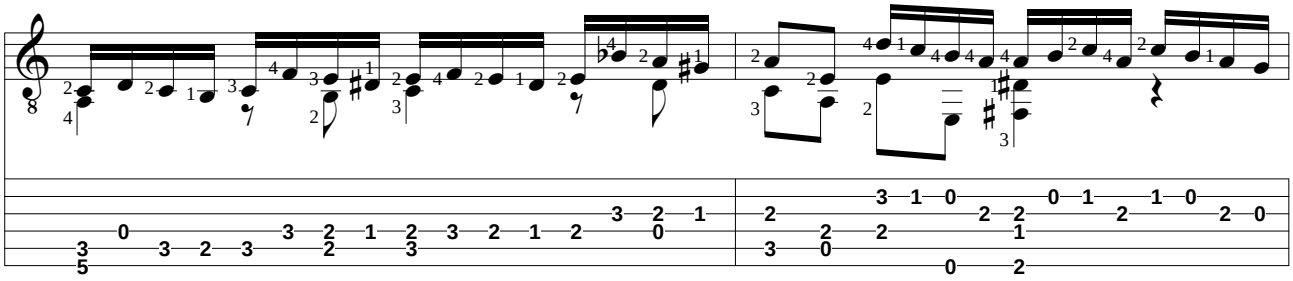


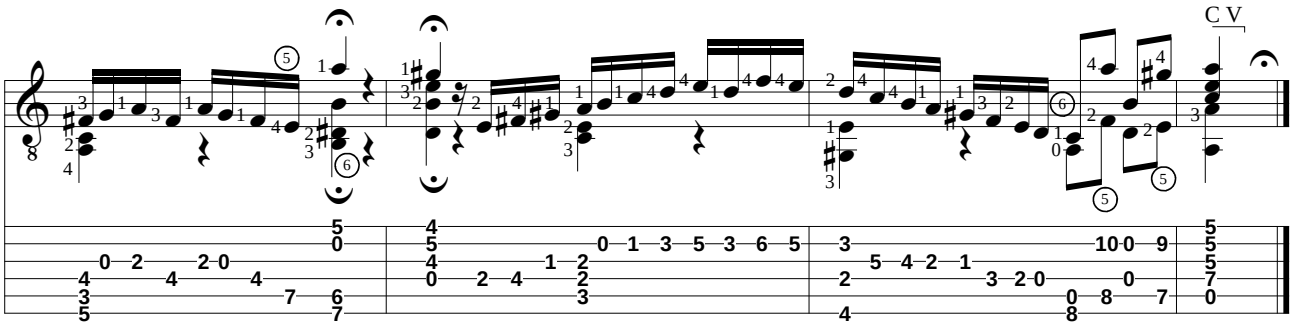


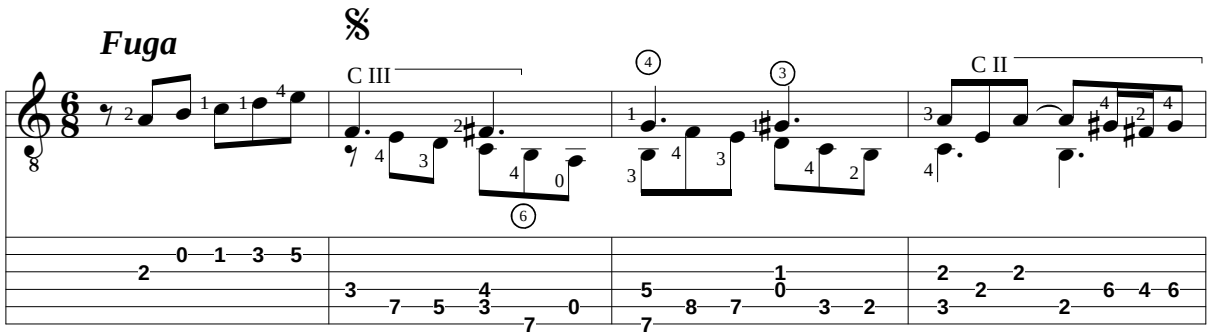


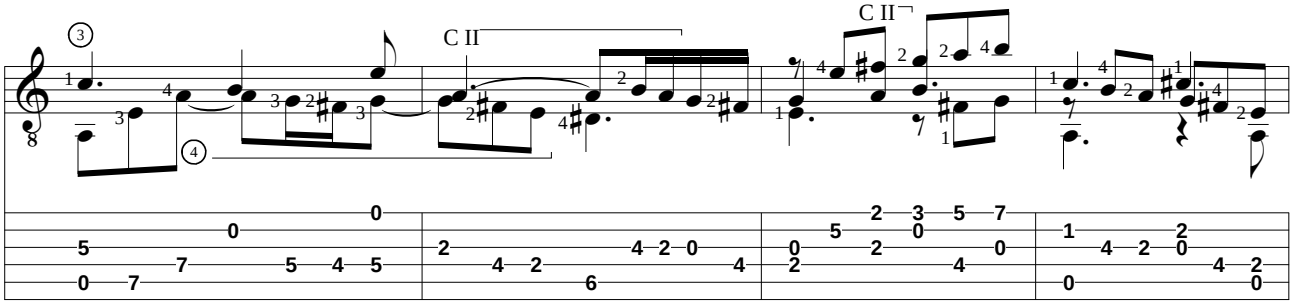


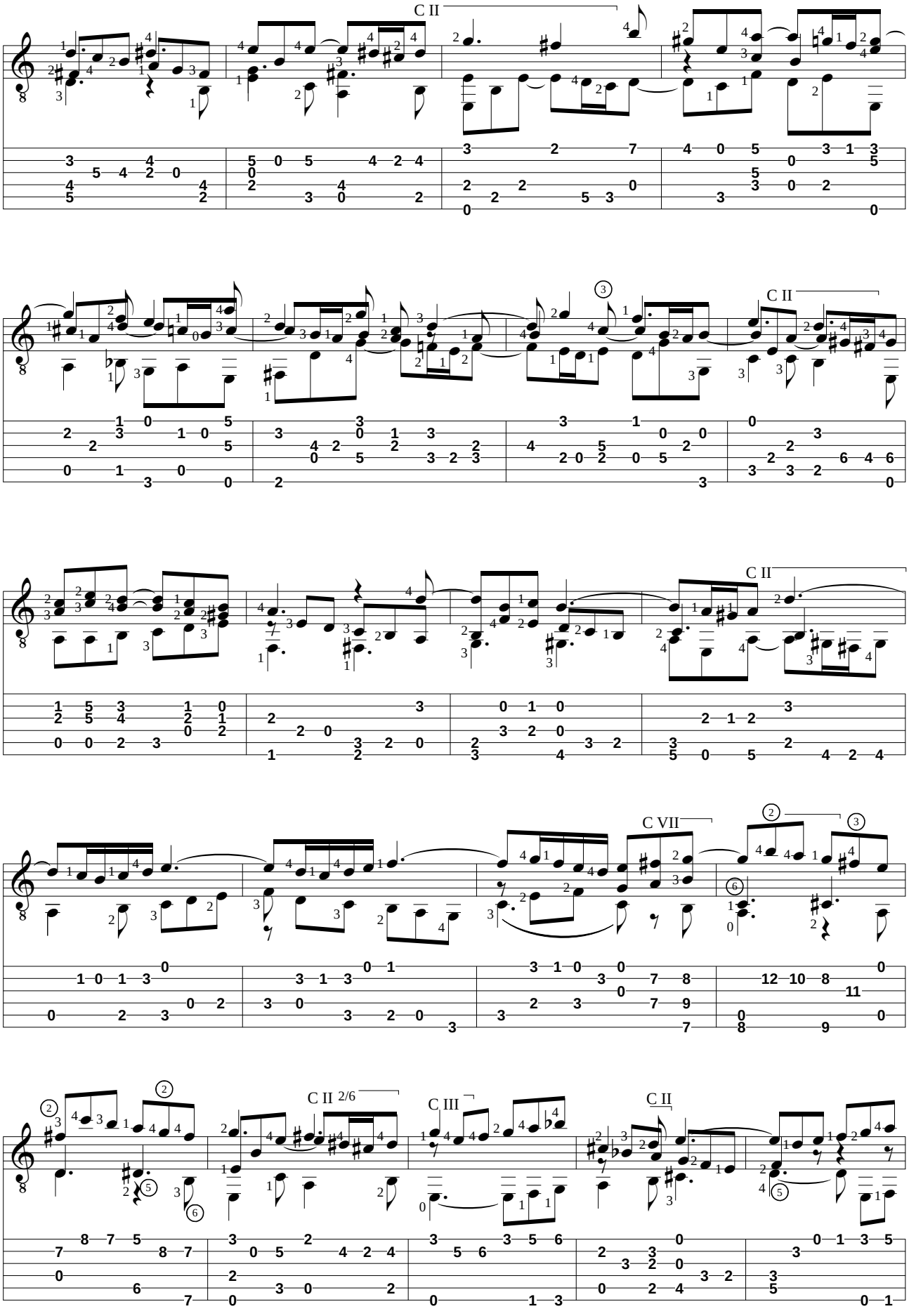

C VII
2131

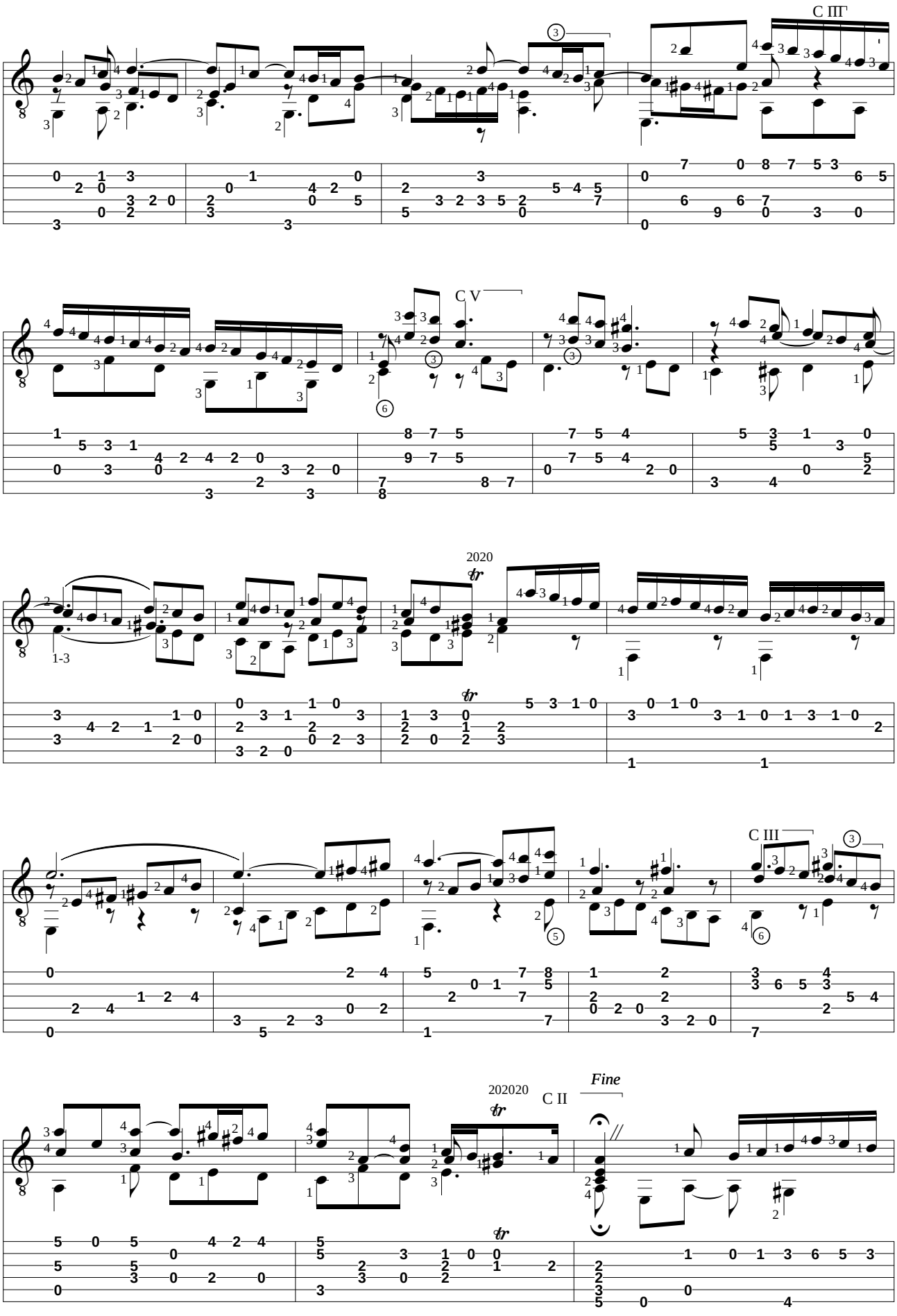


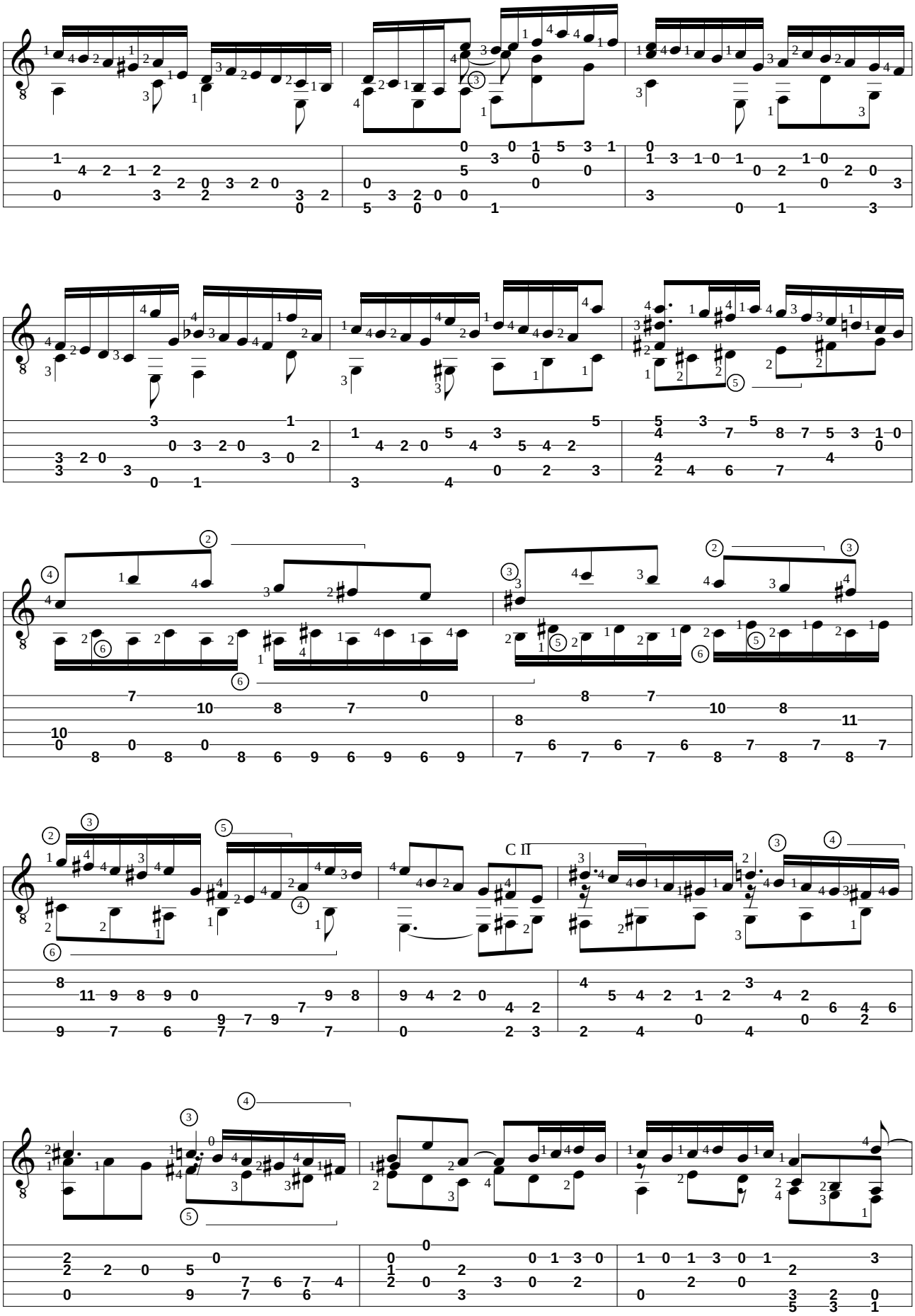

C V

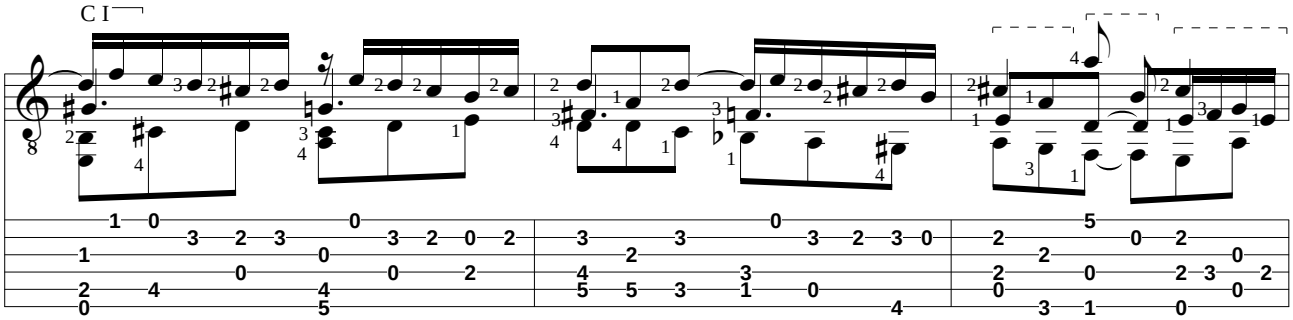

Fuga
C III
C II

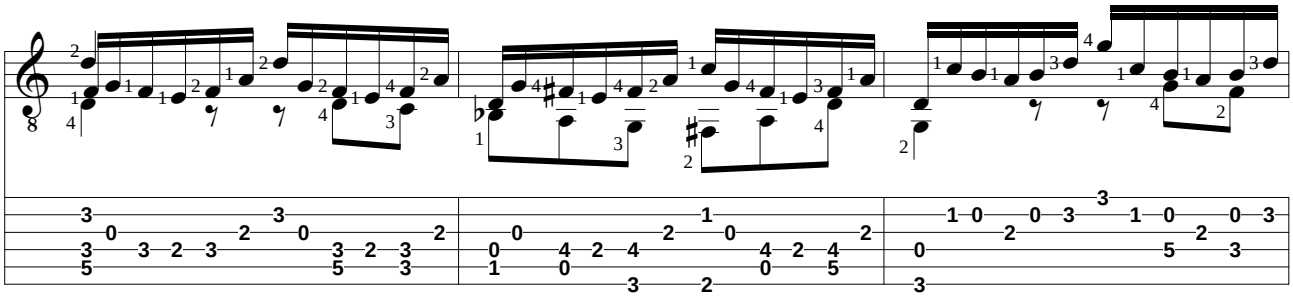

C II
C II

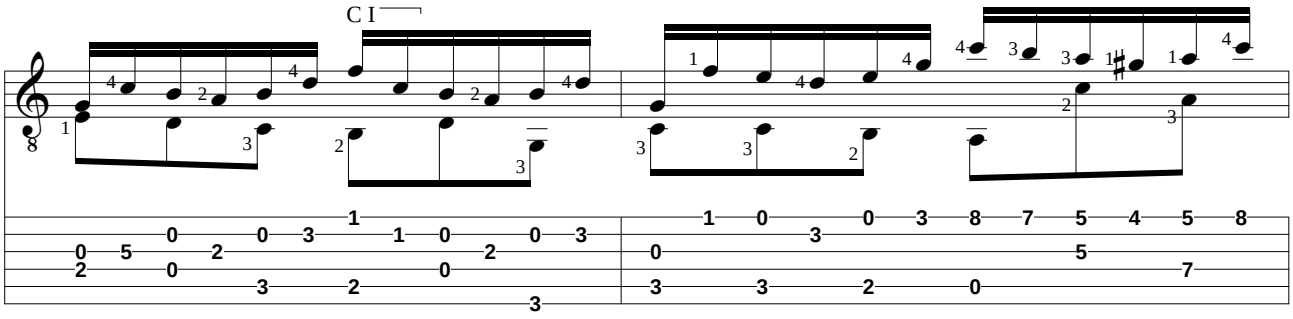

C II
C II
C II
C VII
C II 2/6
C III
C II

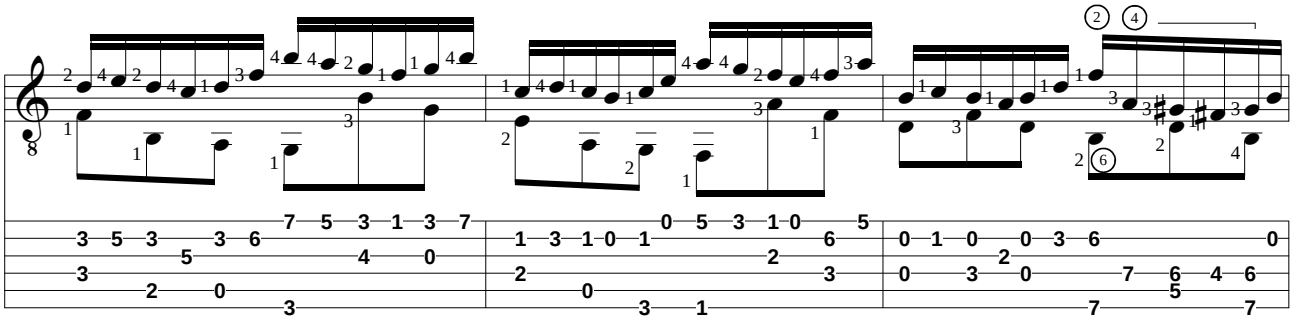

C III
C V
2020
tr
1-3
C III
202020
C II
Fine

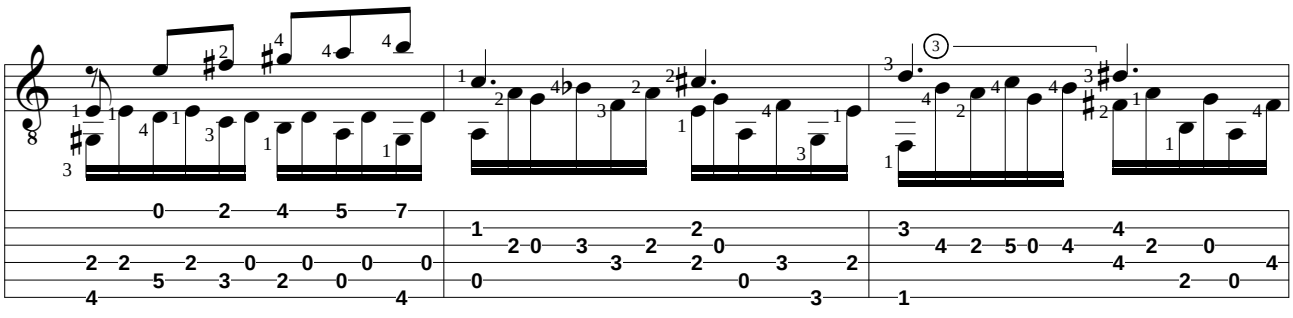

C II

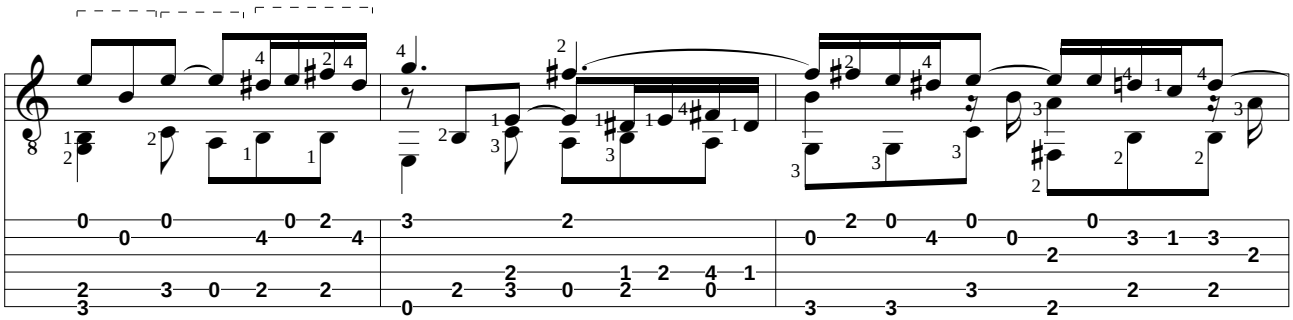

C I

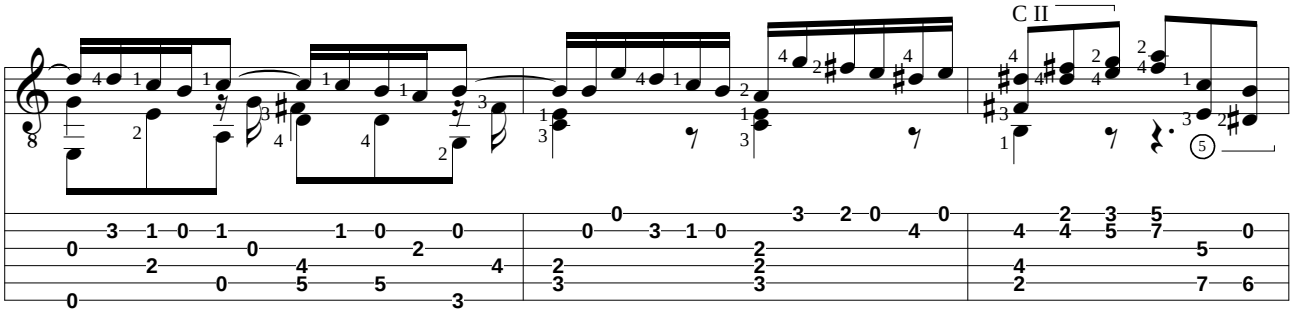


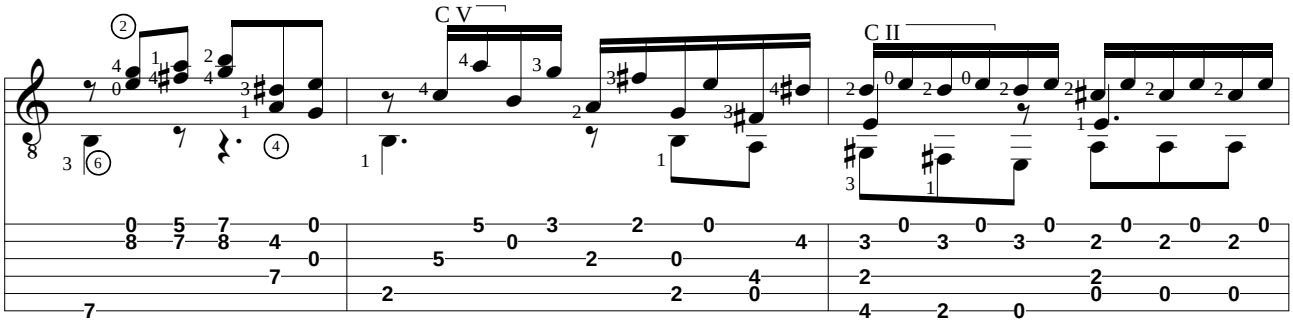

C I

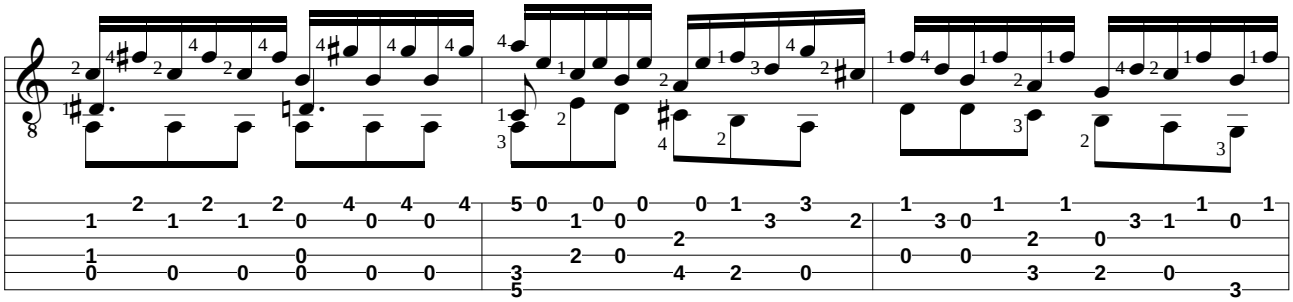


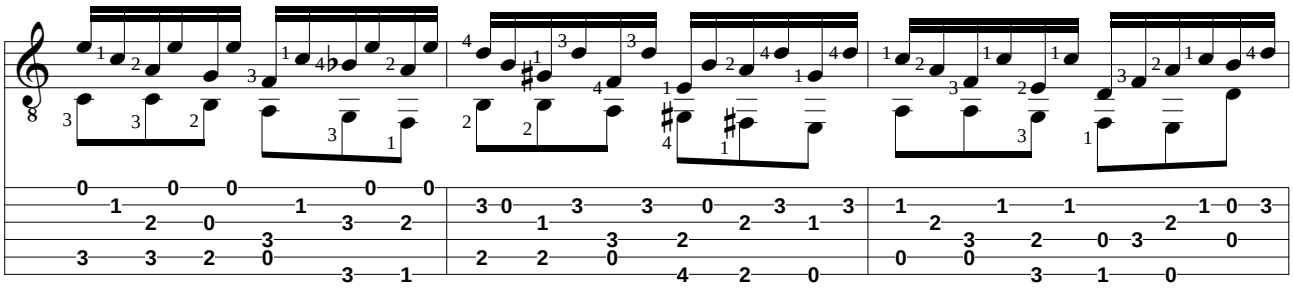


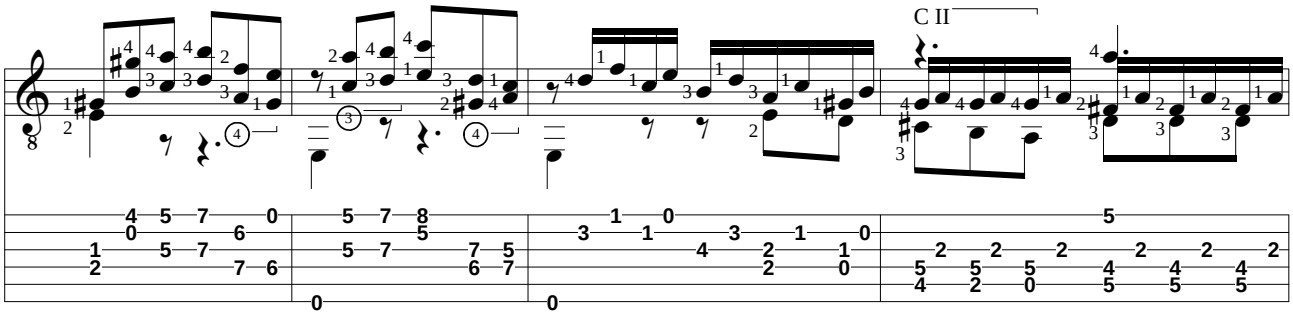


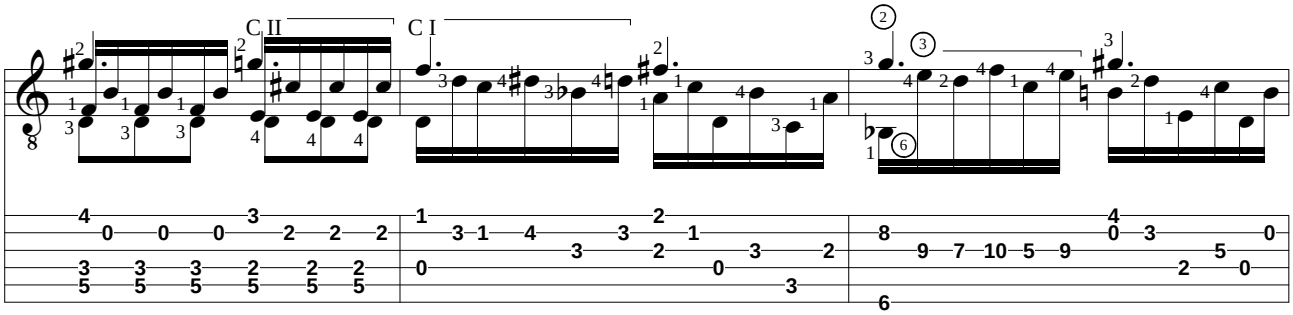

C II

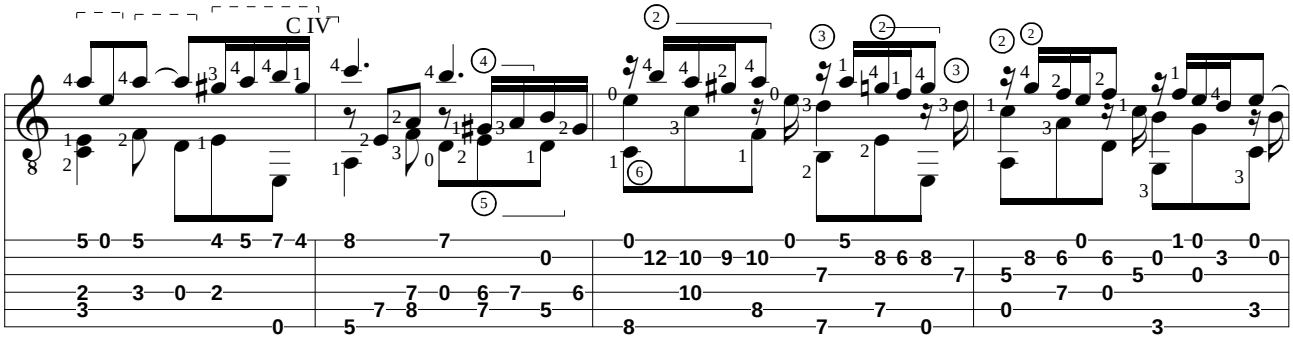

C V
C II

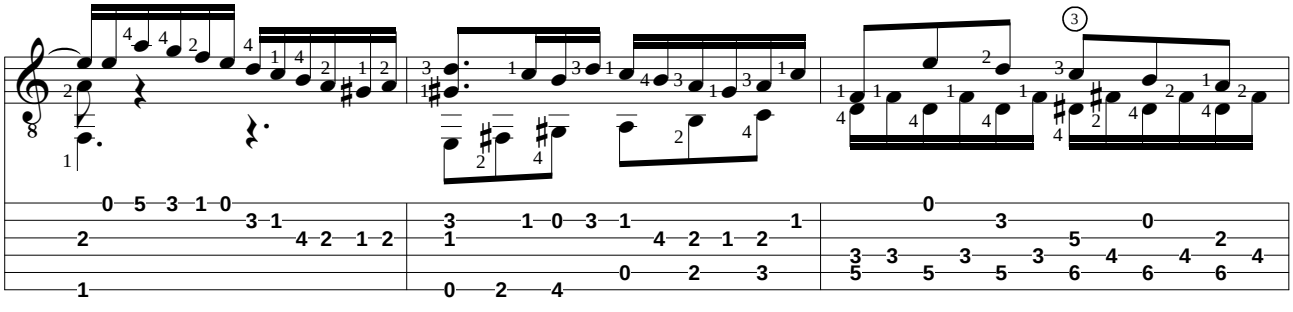


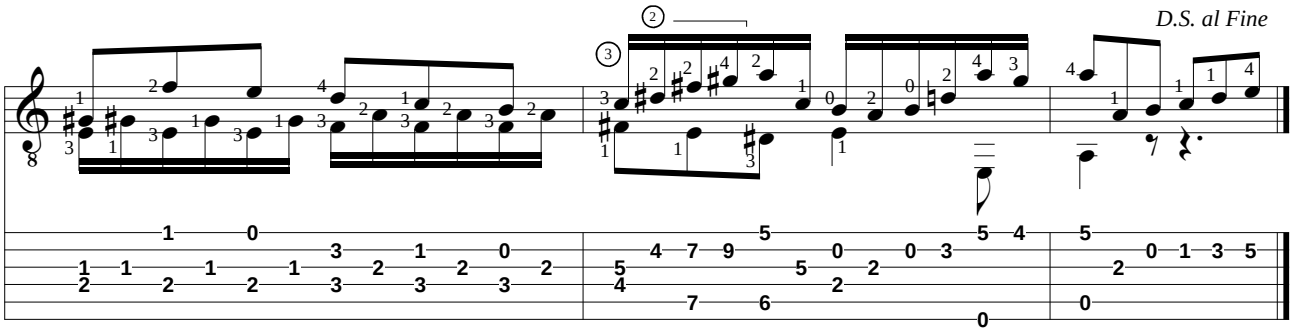



C II

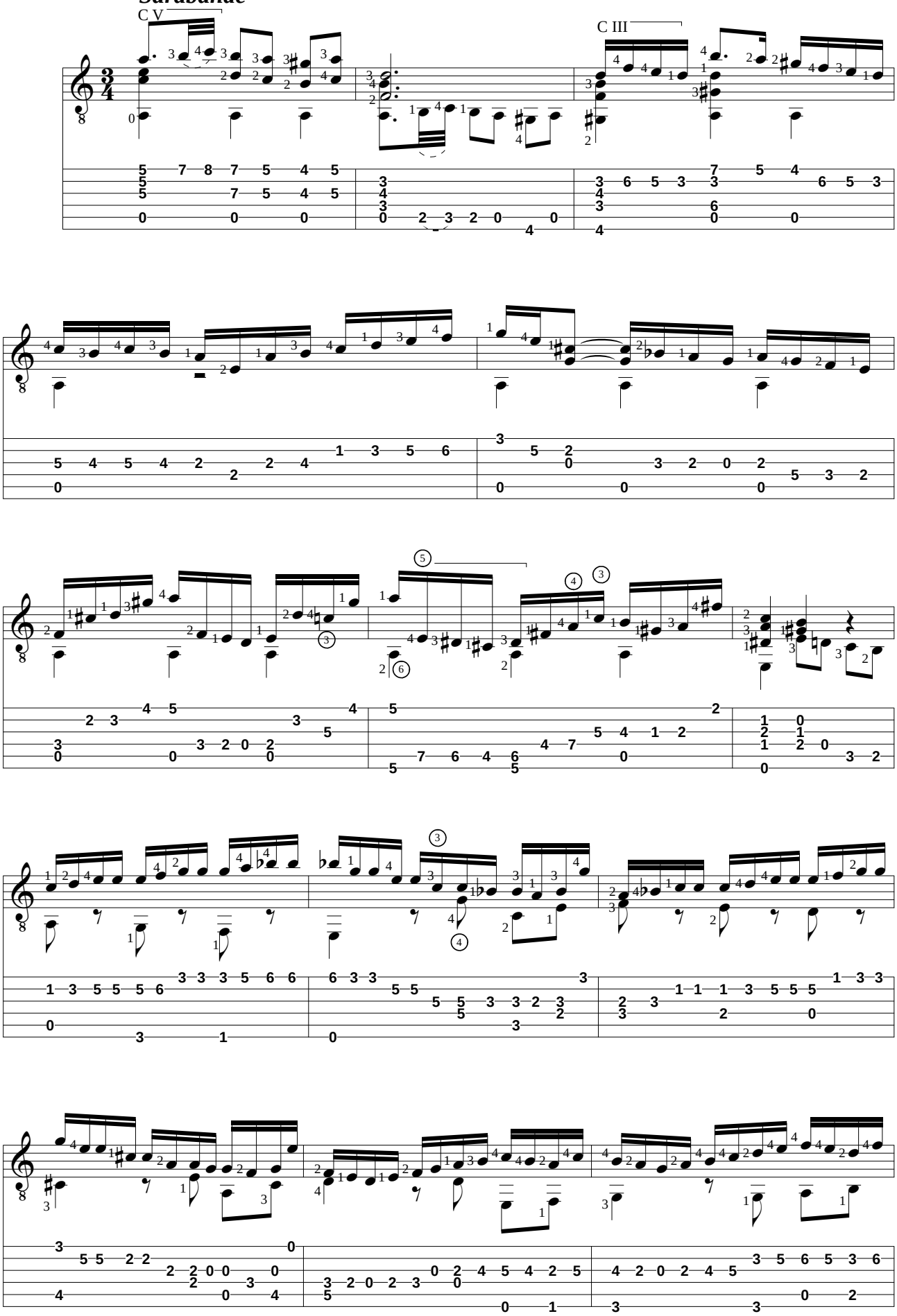

C II
C I

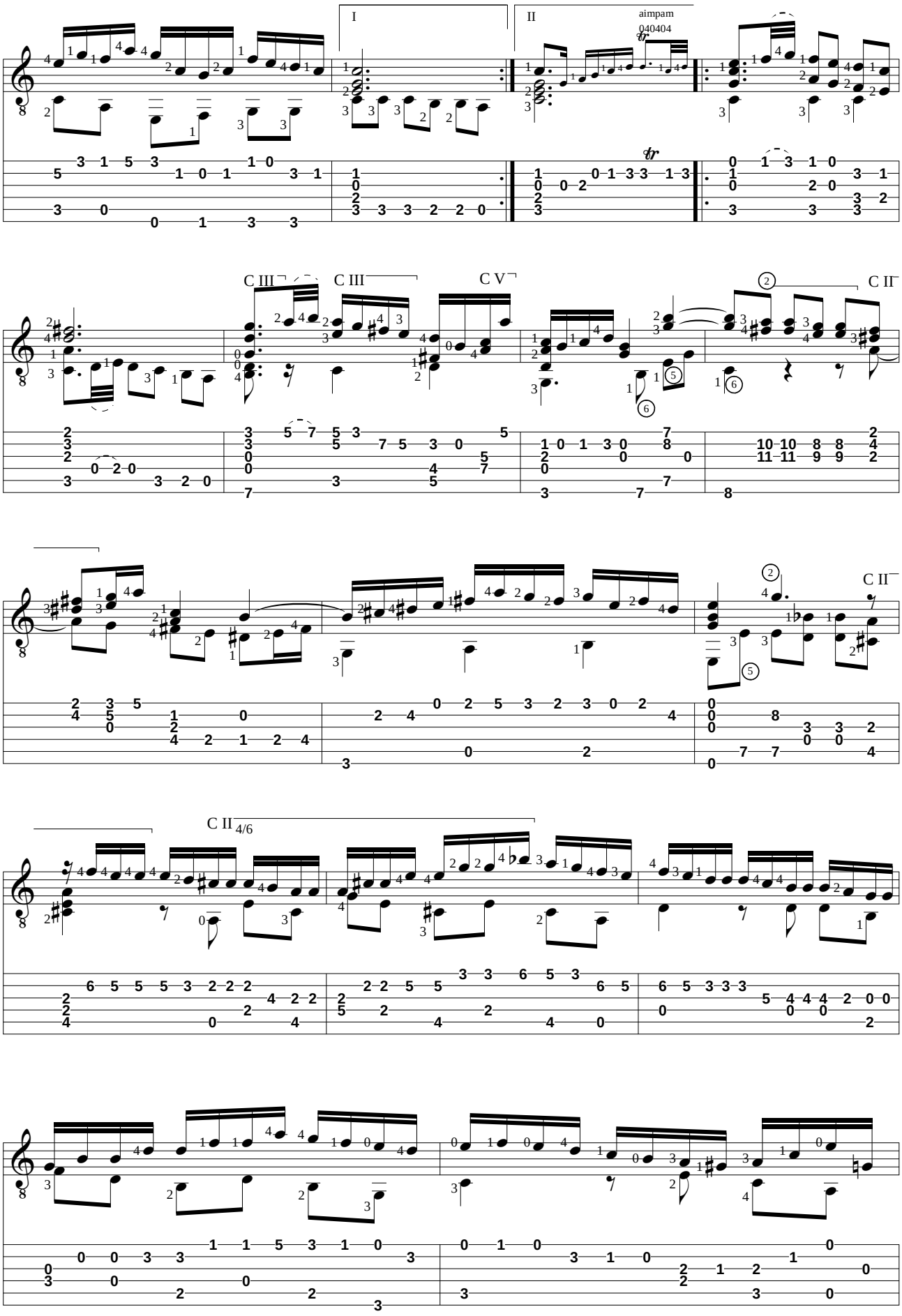

C IV

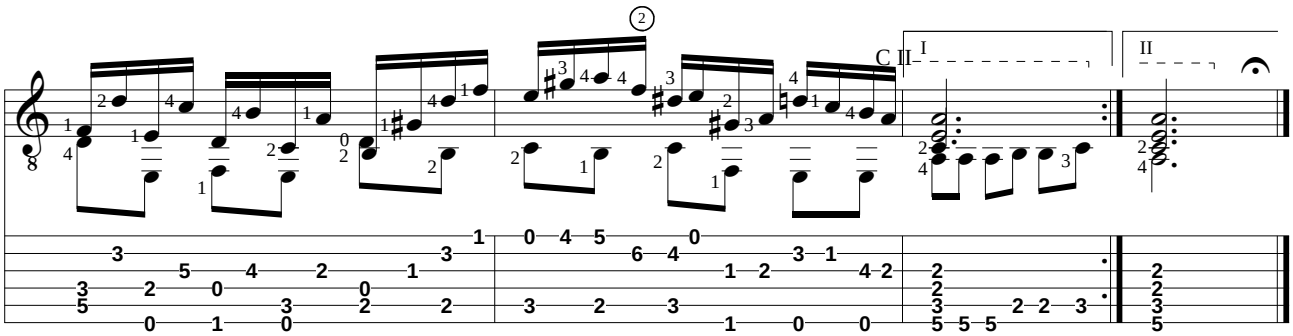



D.S. al Fine

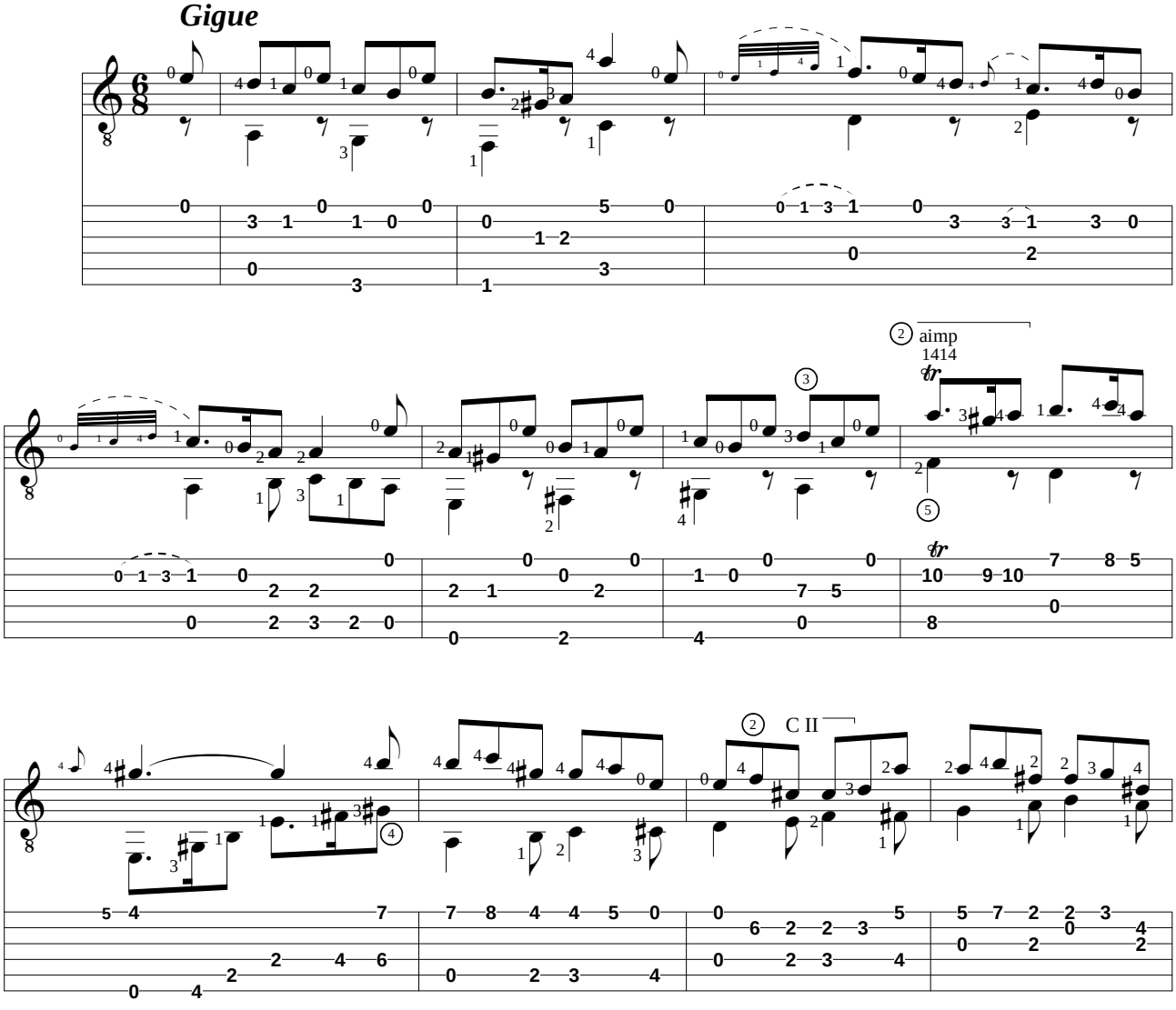
Sarabande

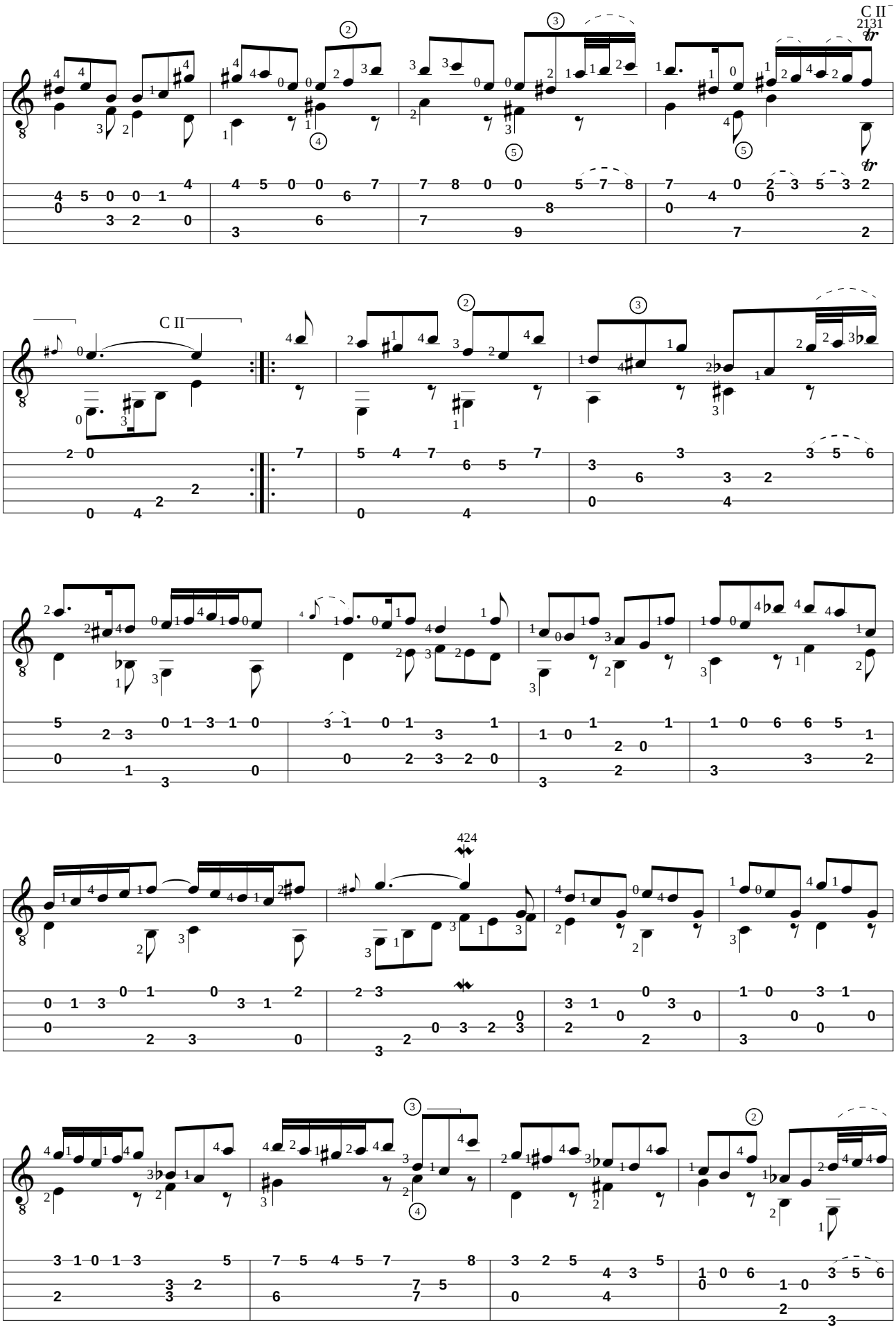


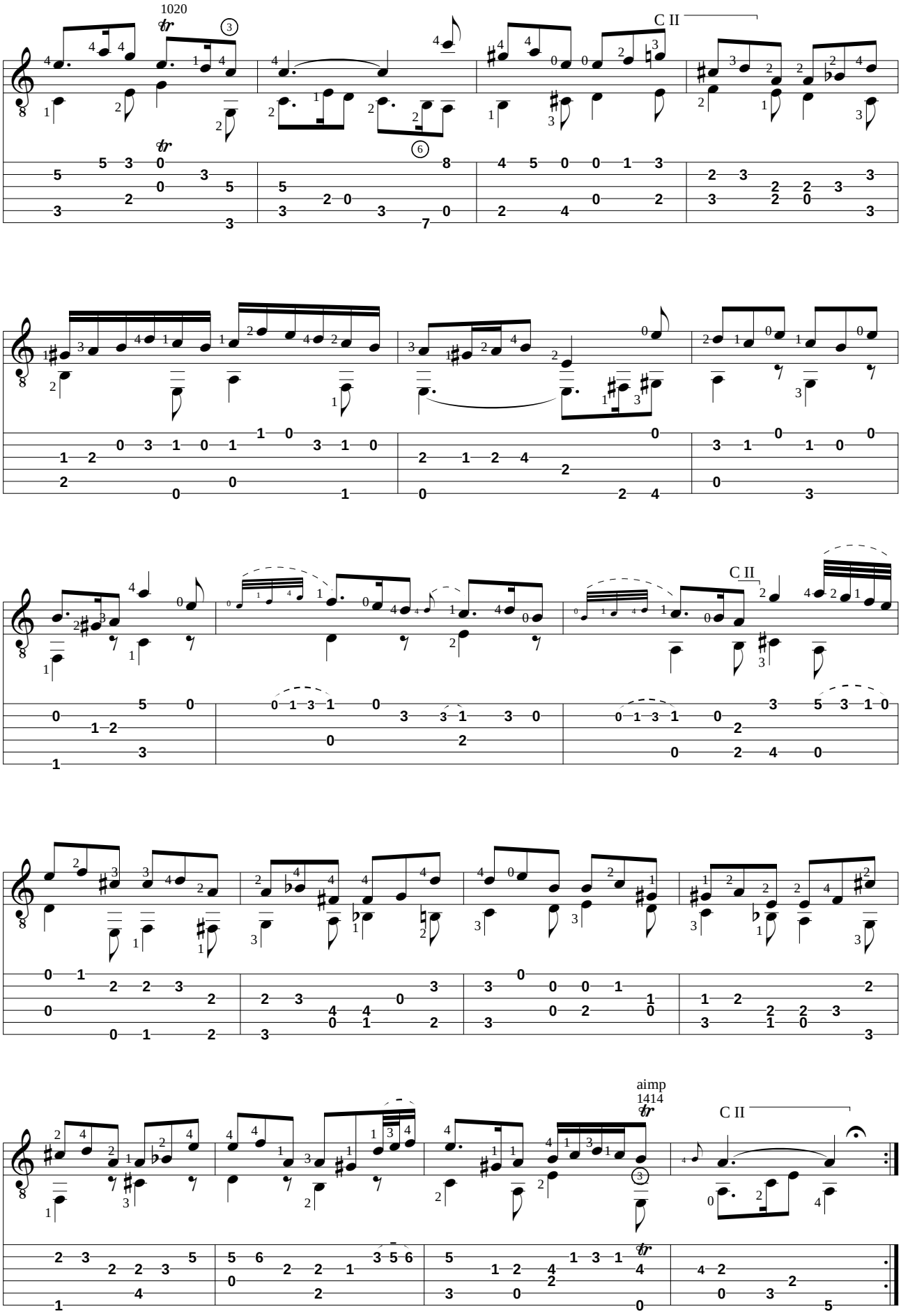

I
II
aimpam
040404
C III
C III
C V
C II
C II
C II
4/6

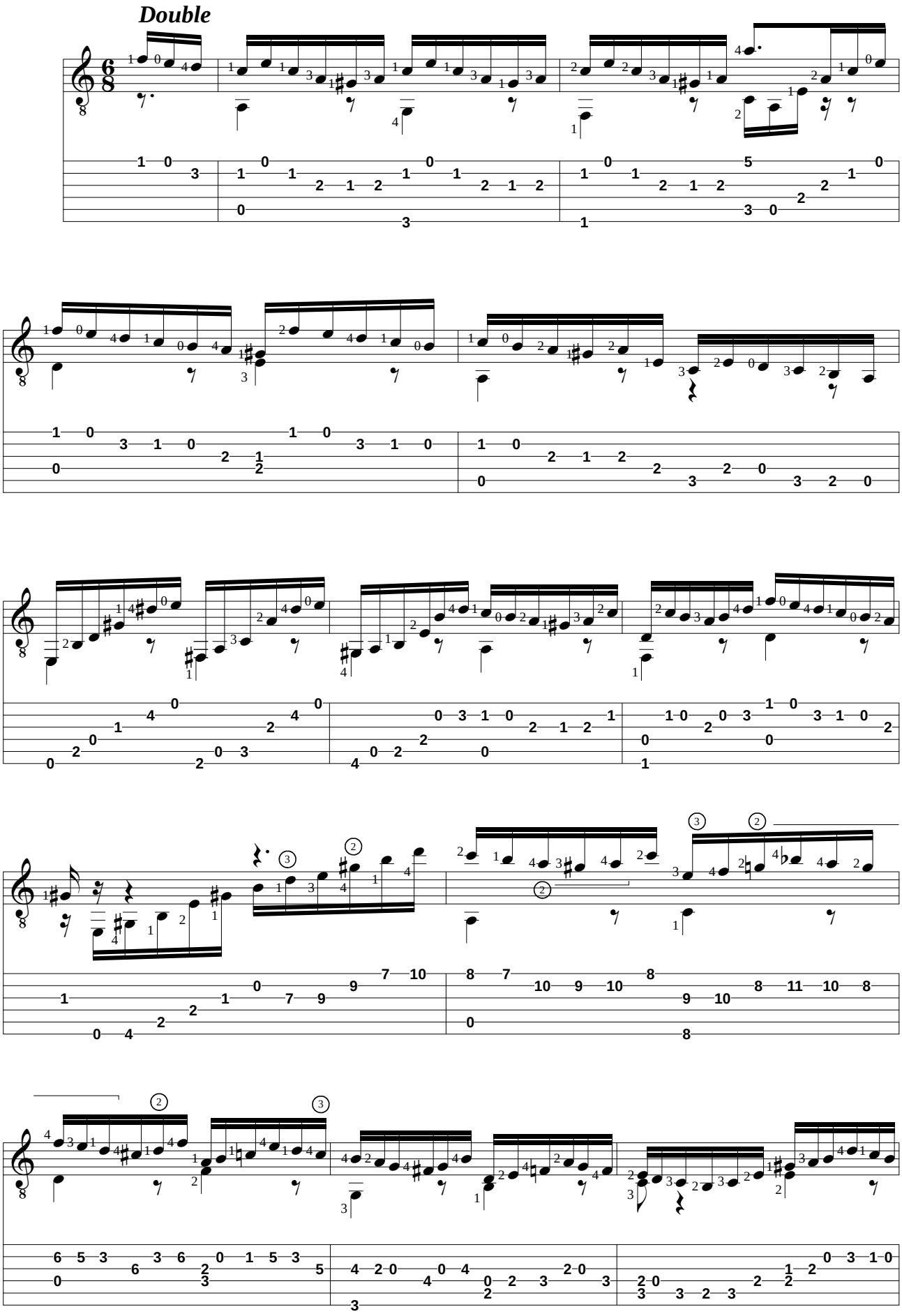


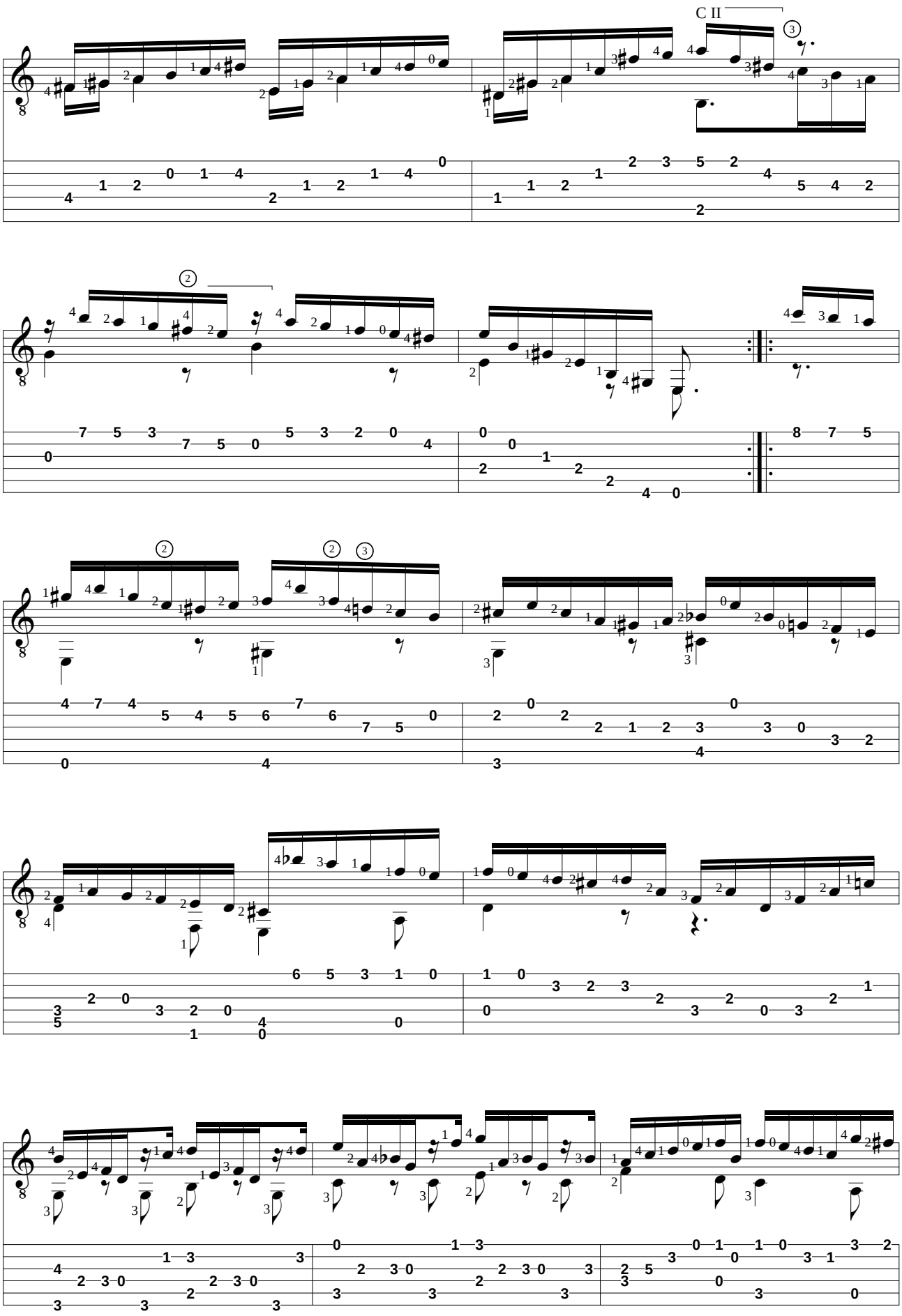
Gigue

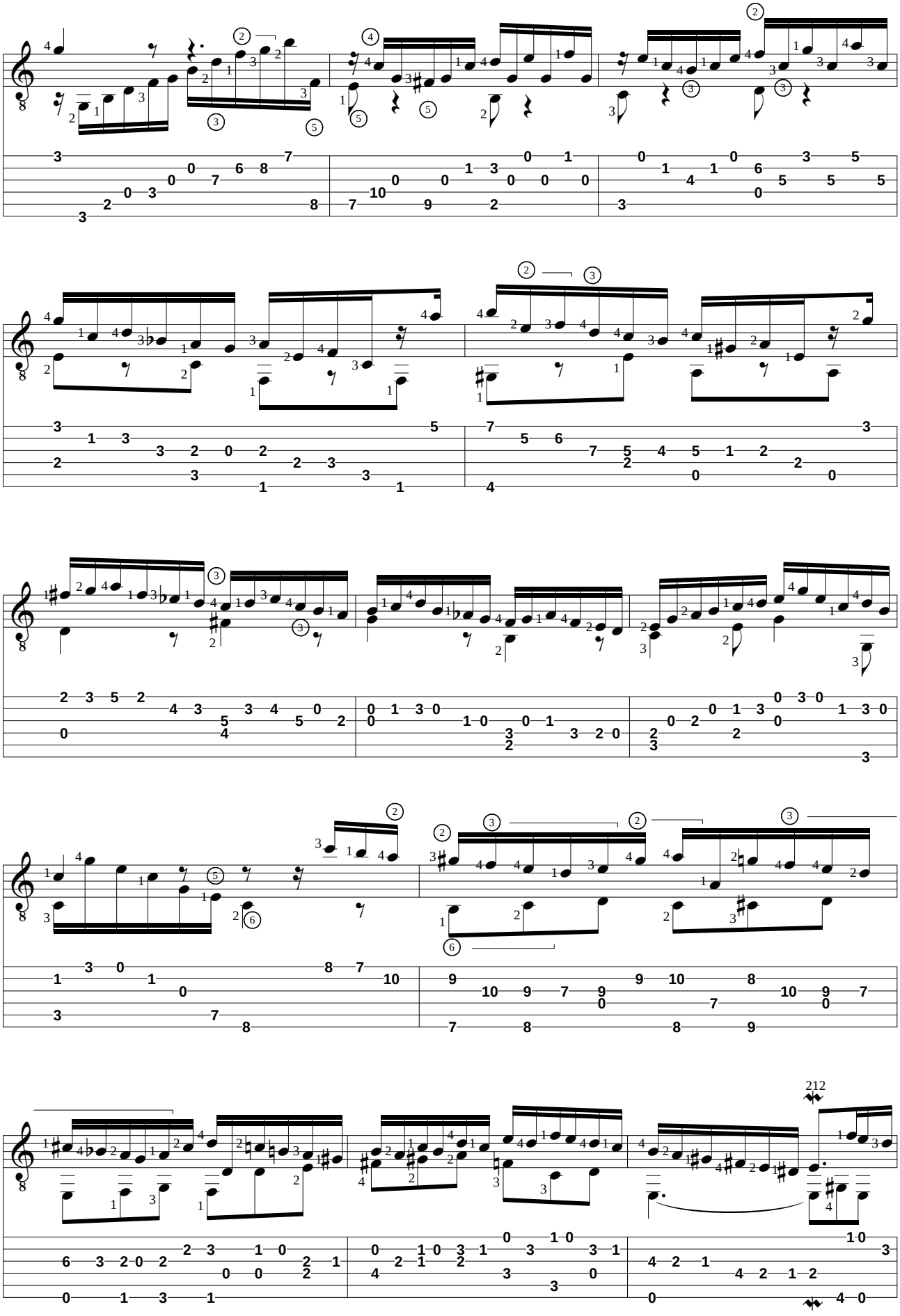


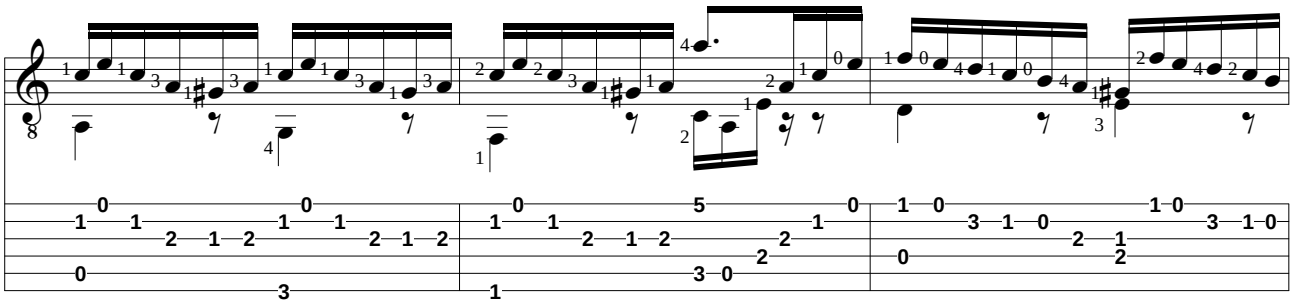

C II
2131
C II
424

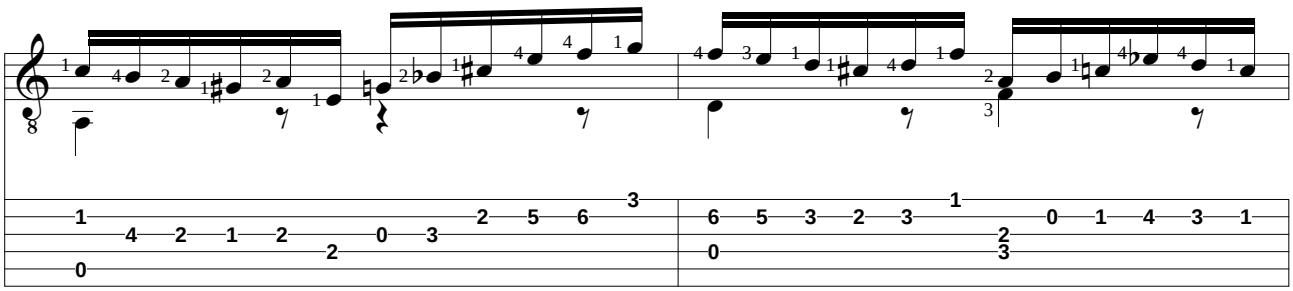

1020
C II
C II
aimp
1414
C II

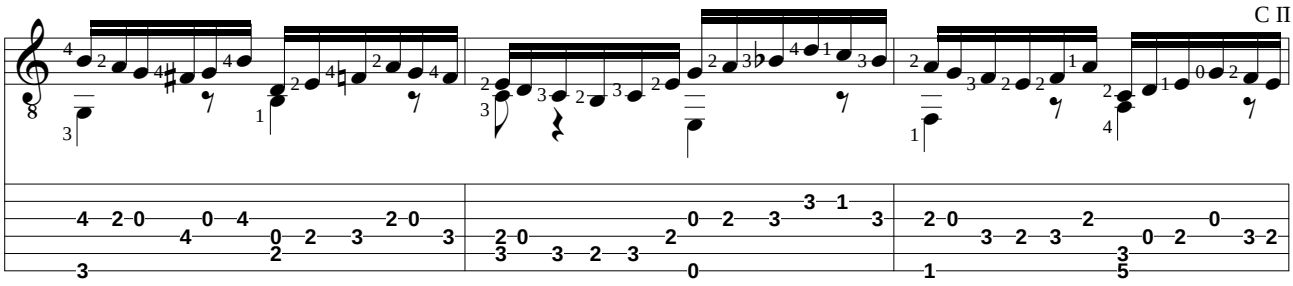

Double

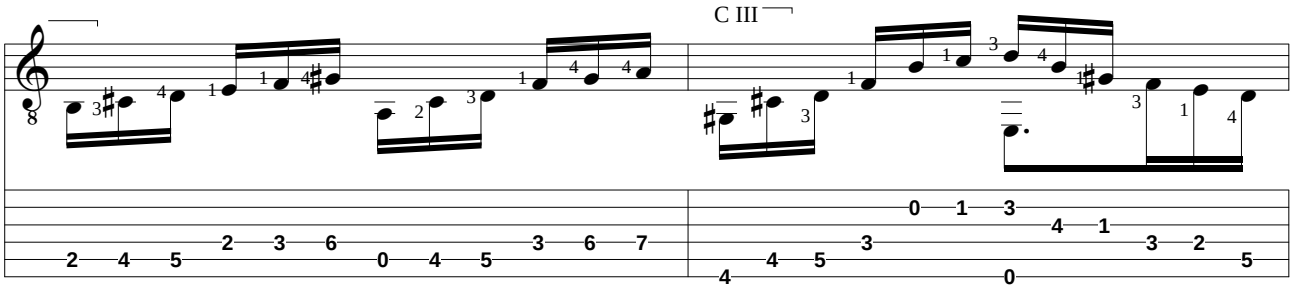

C II

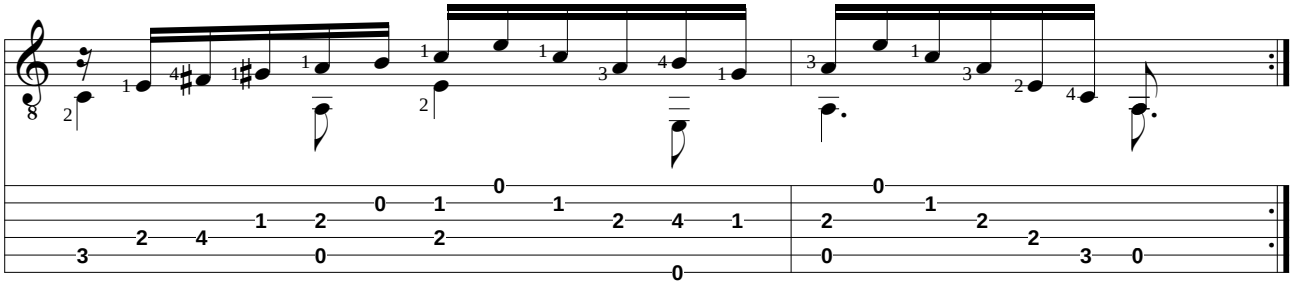






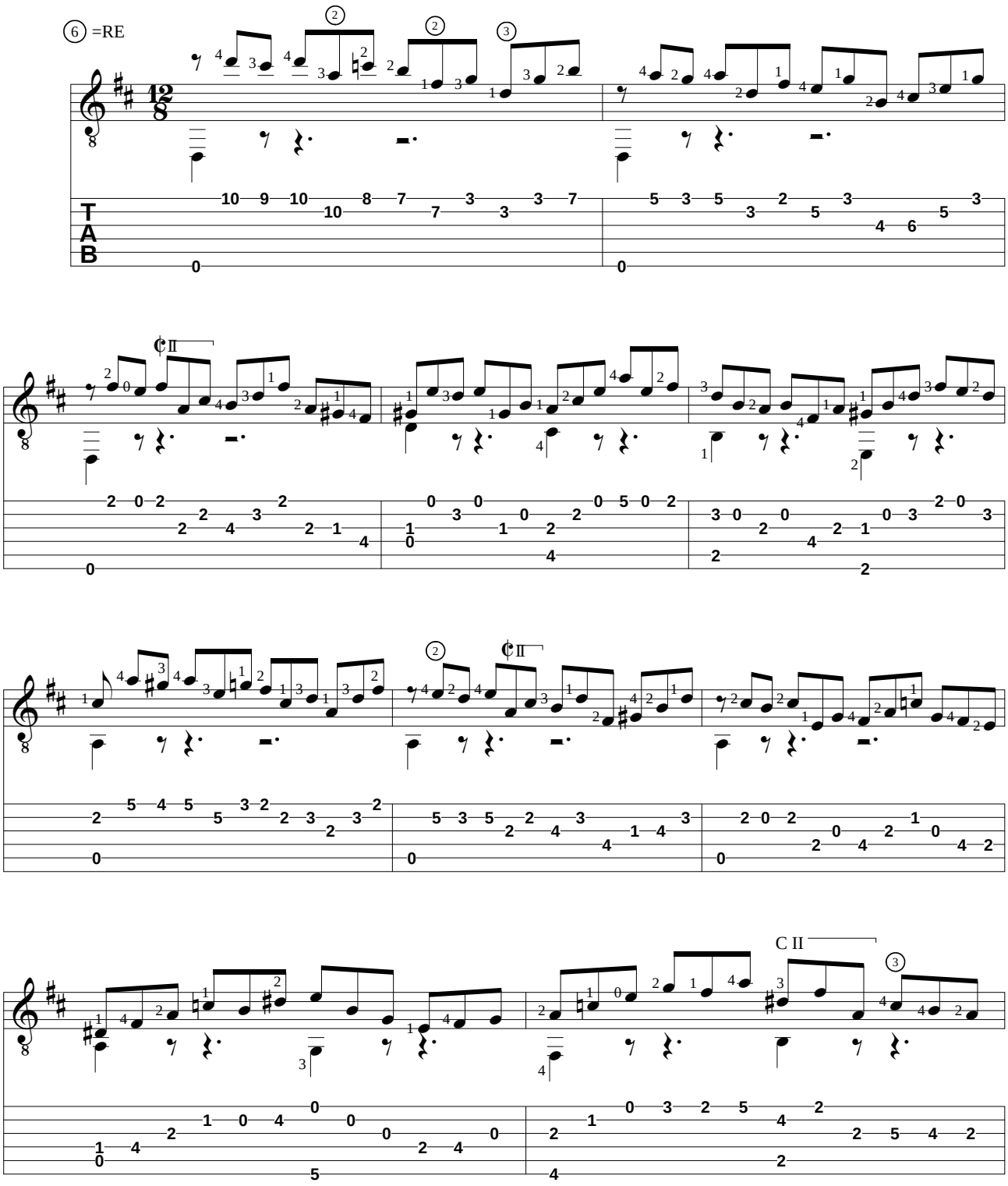

C II

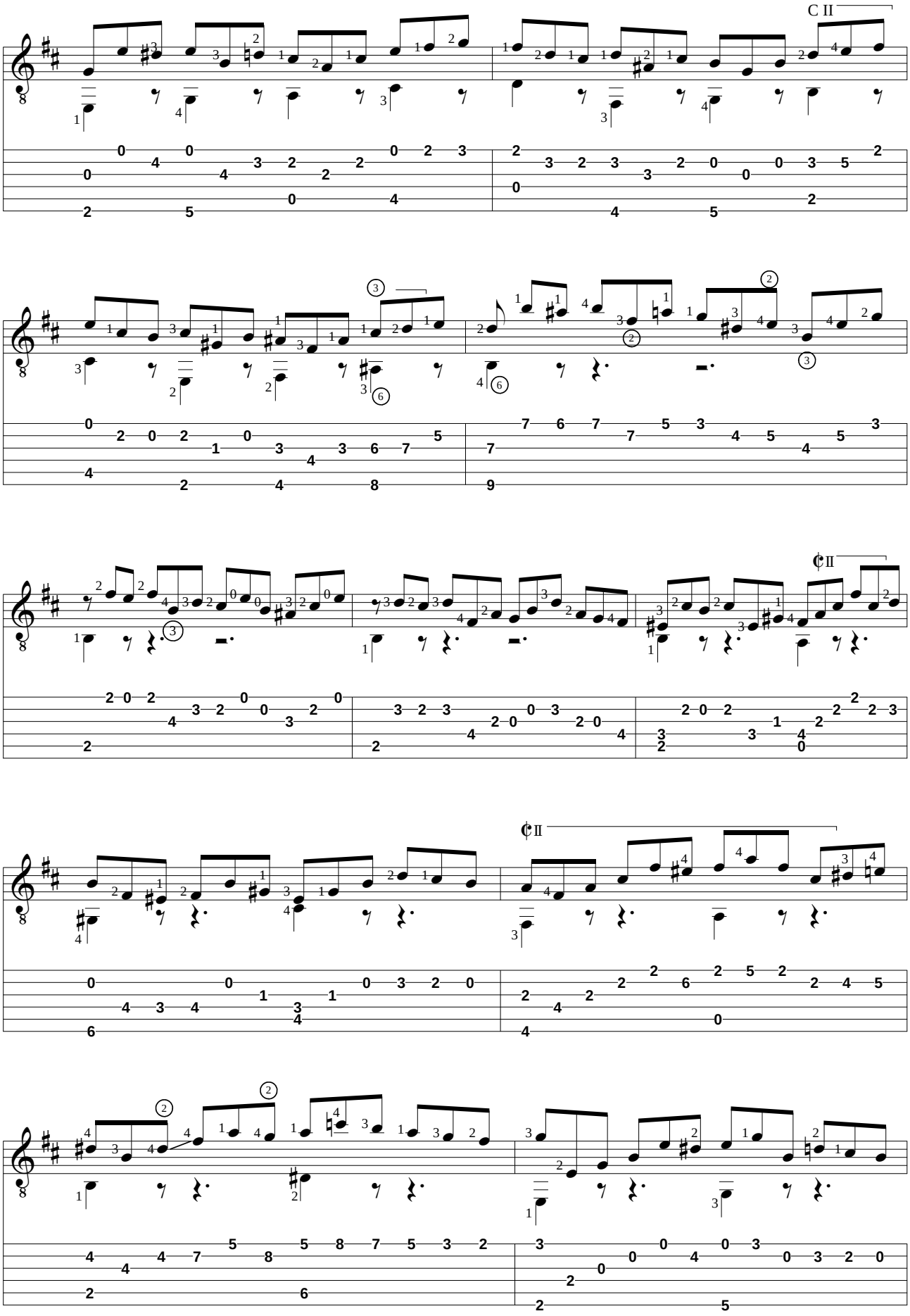

C III

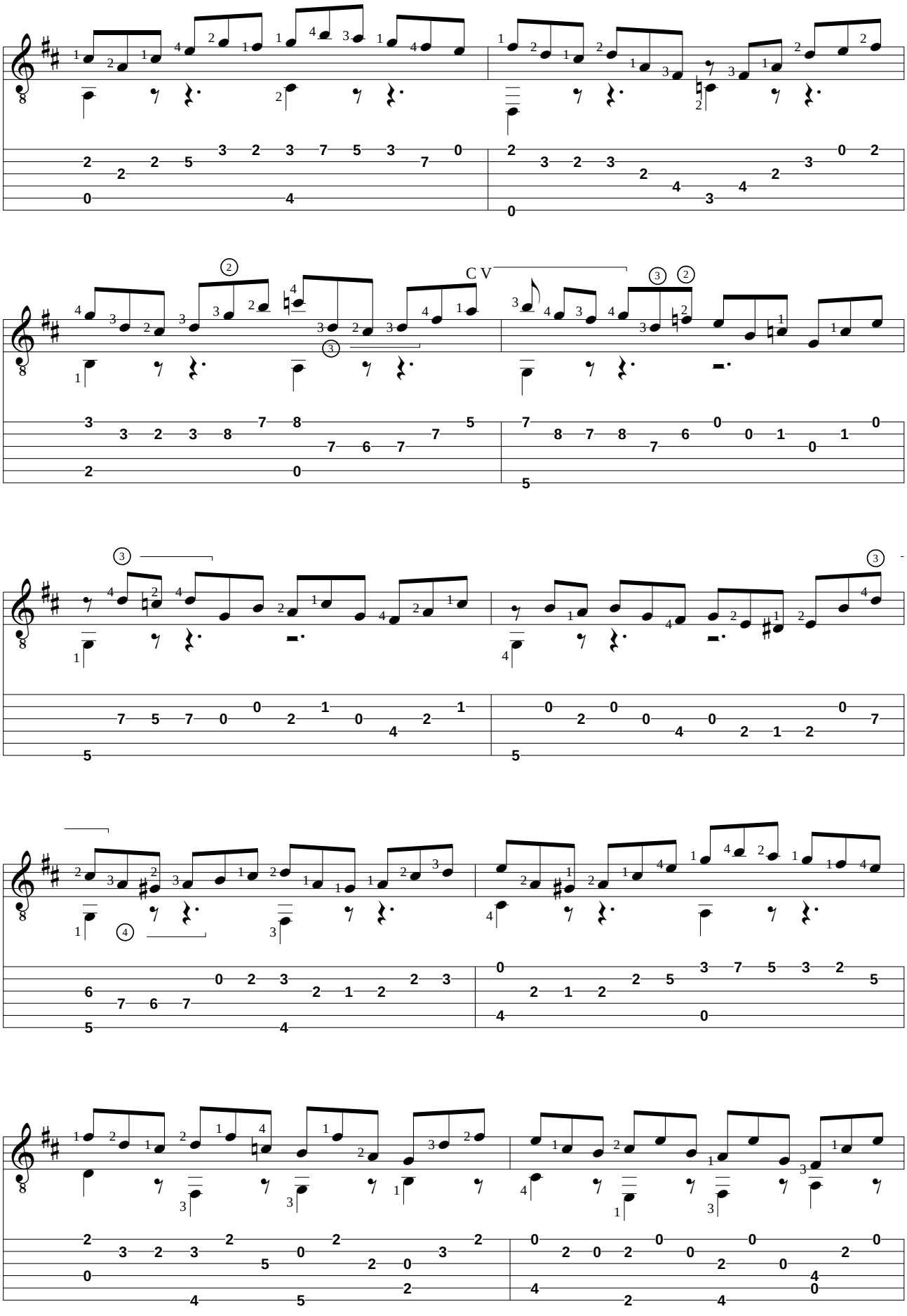


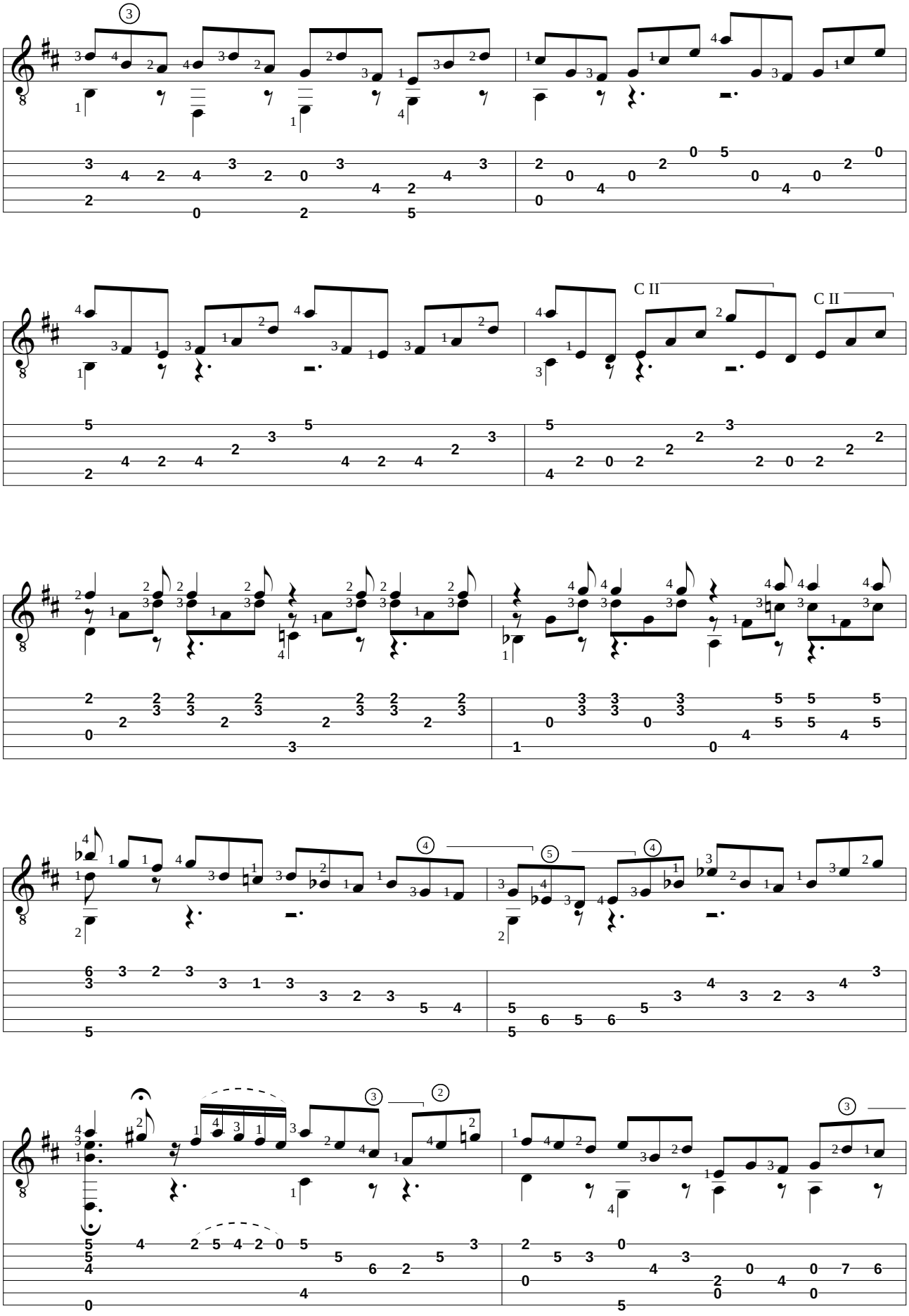
Johann Sebastian BACH (1685-1750)
PRELUDE, FUGUE et ALLEGRO BWV 998

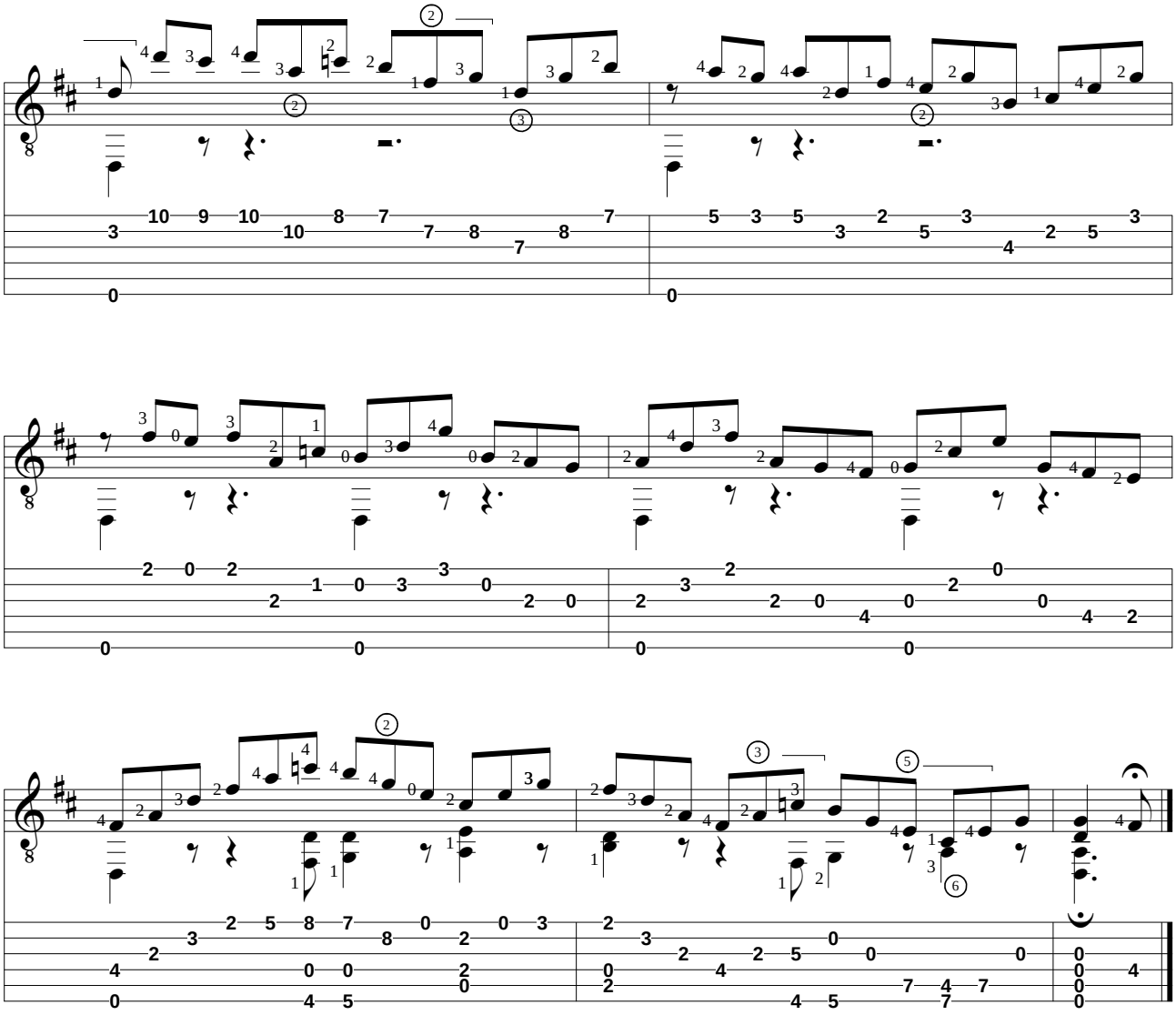
Adaptation pour guitare de Jean-François Delcamp

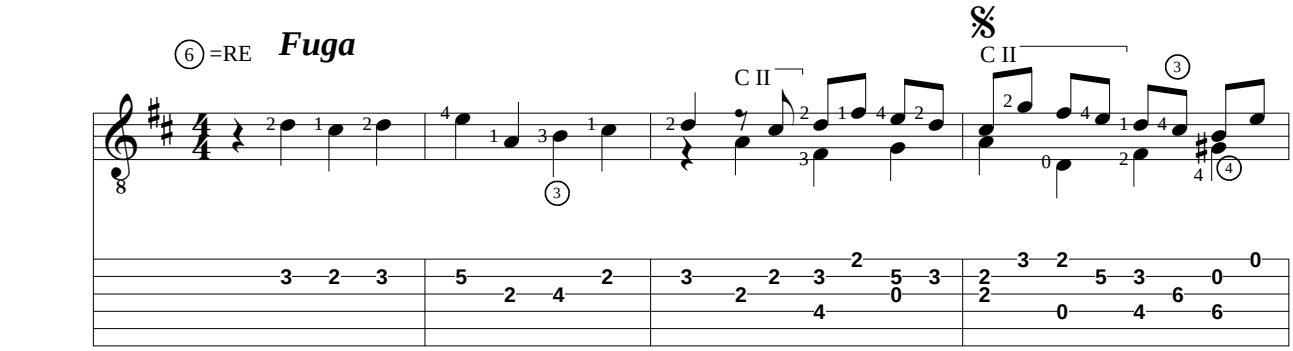


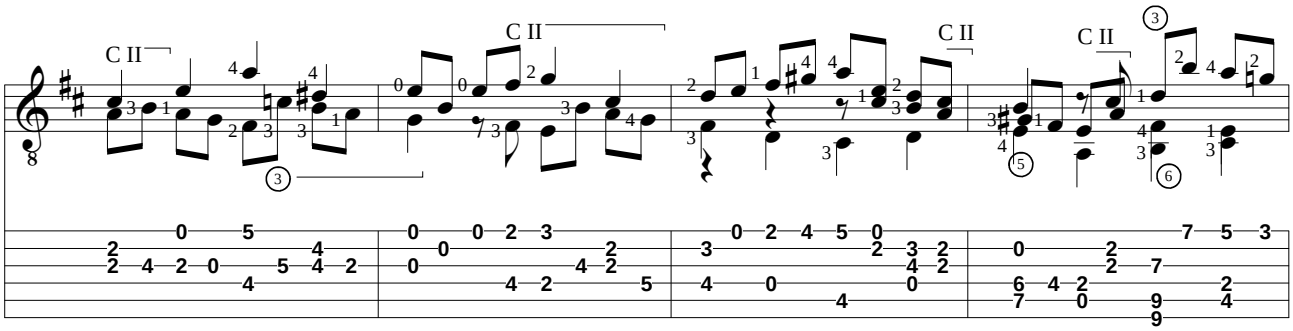

C II
C II
C II

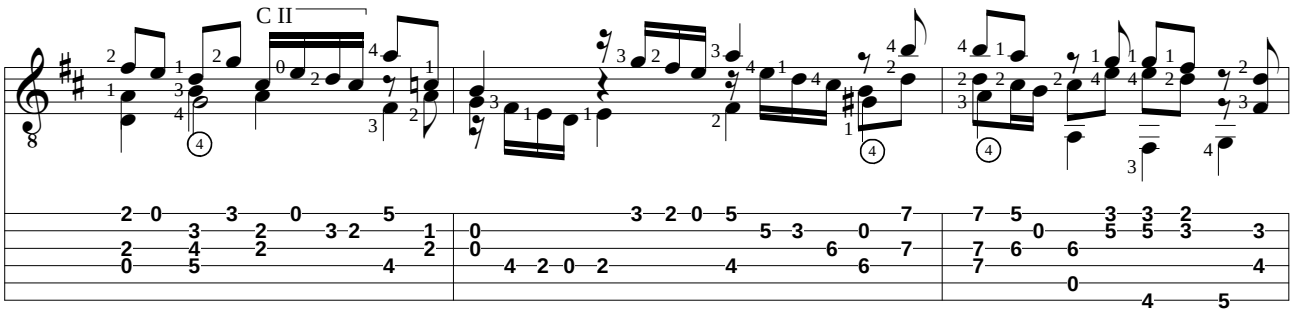

C V

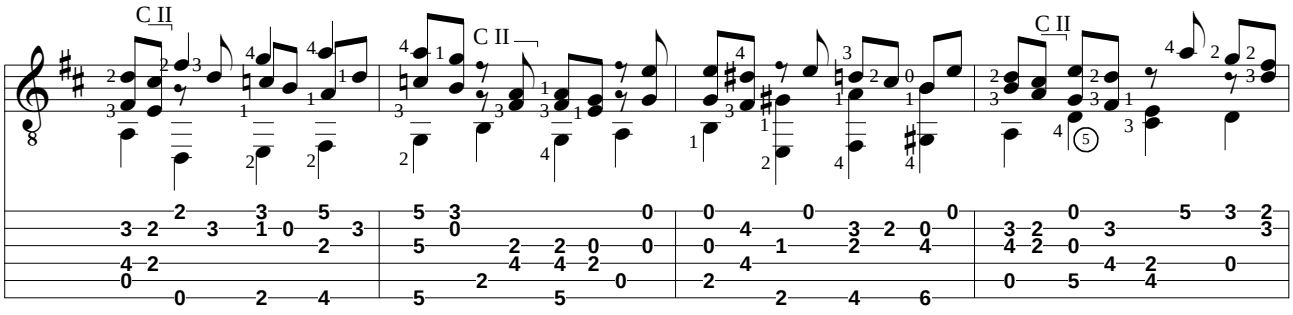

C II
C II

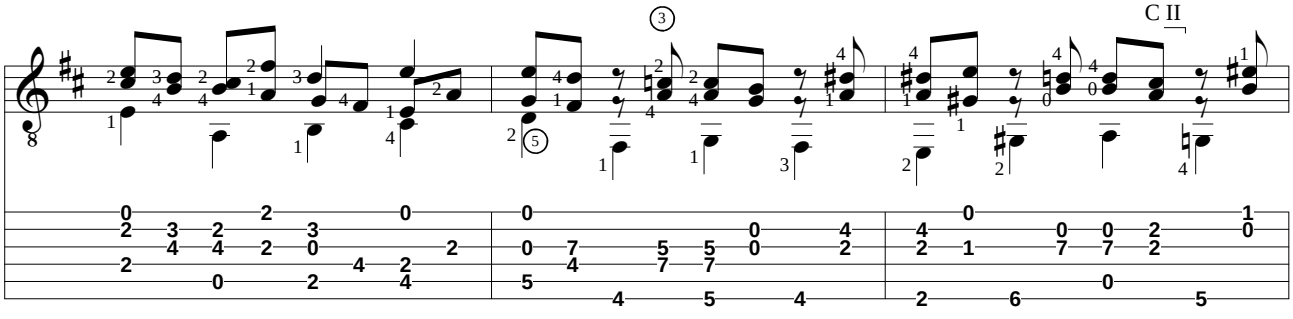


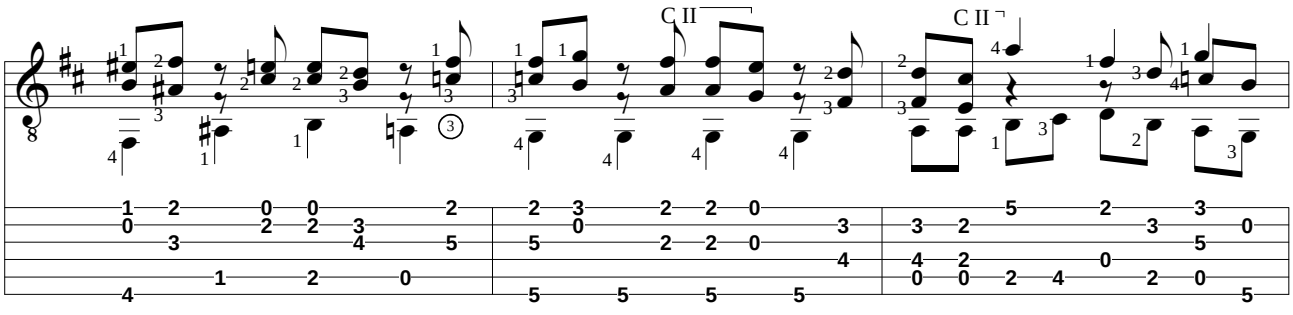

6 =RE
Fuga
C II
C II

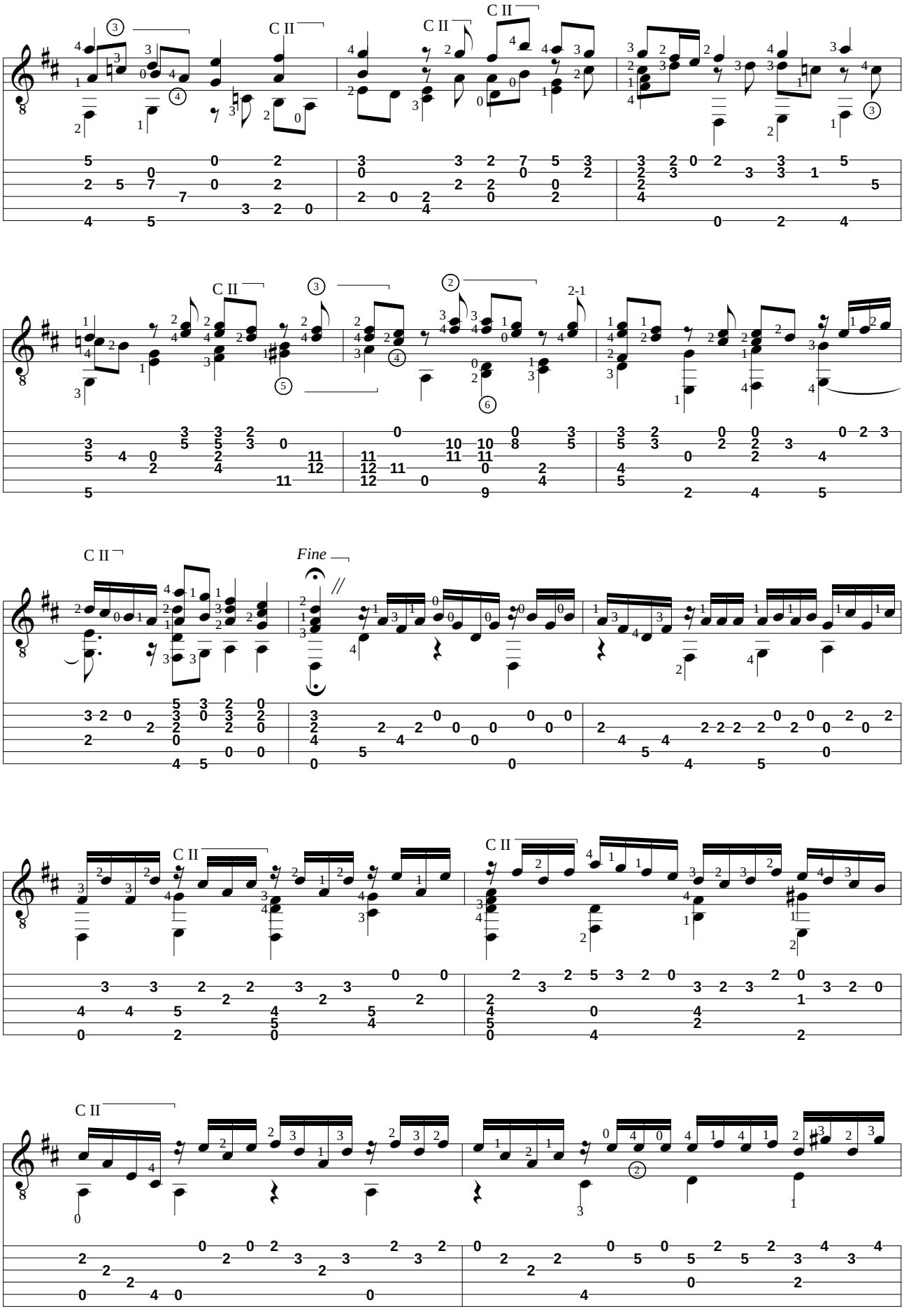

C II
C II
C II
C II

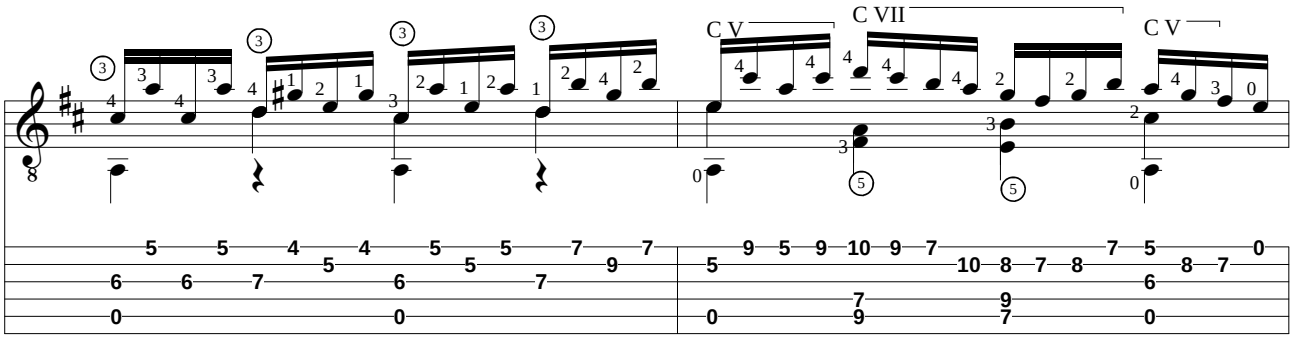

C II

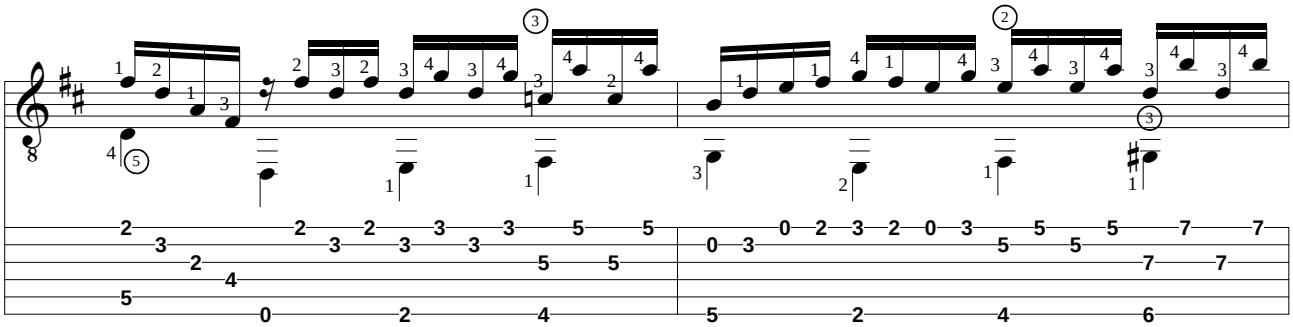

C II
C II
C II

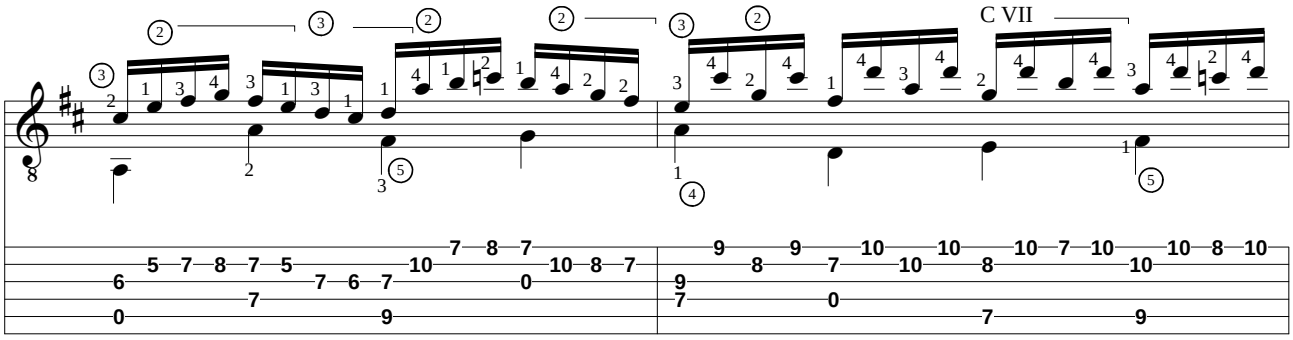

C II

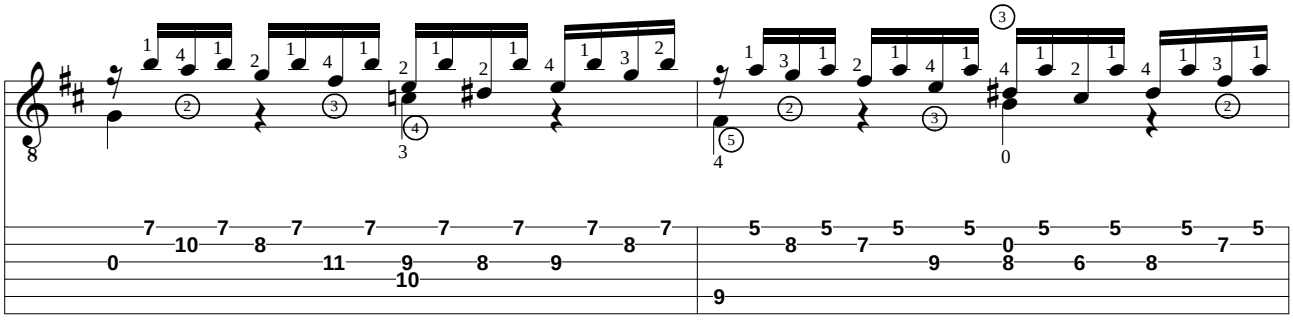

C II
C II

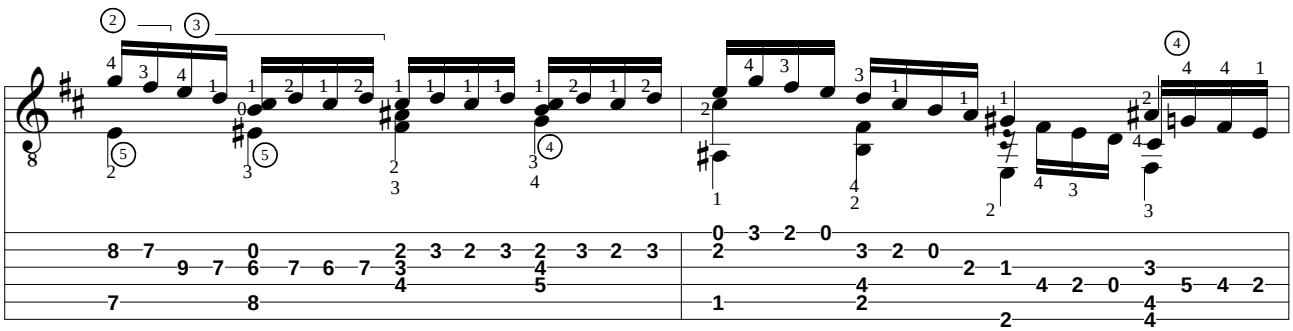

C II
C II
C II
C II
2-1
Fine

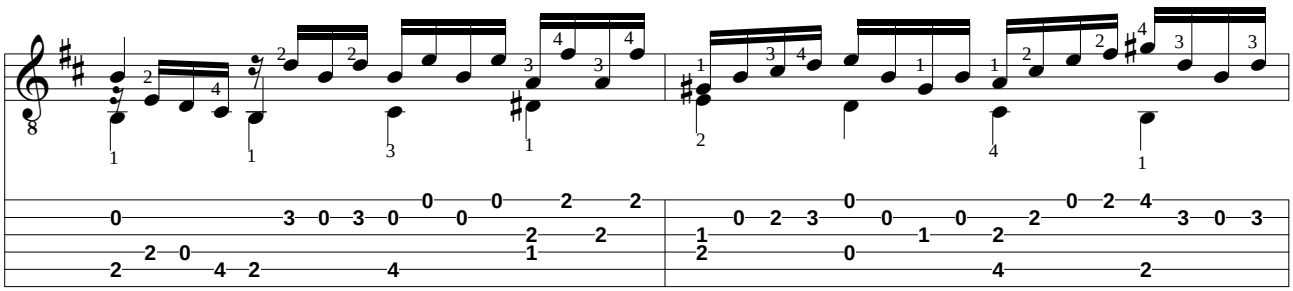

C V
C VII
C V

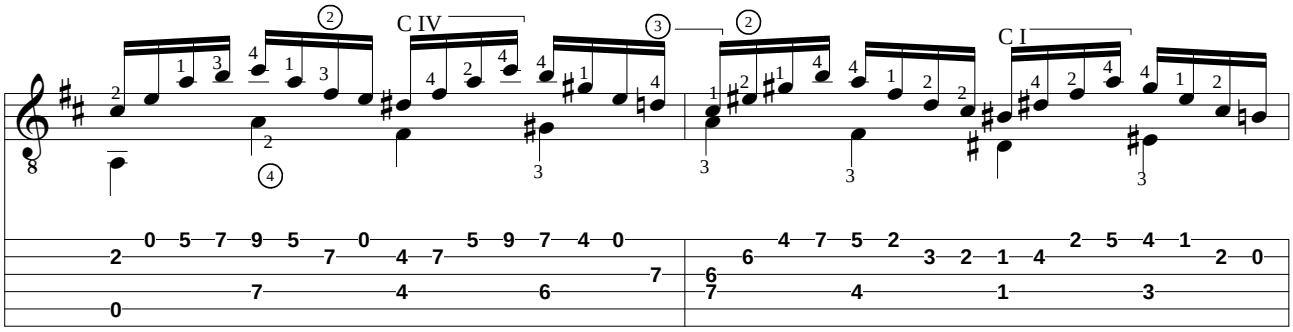


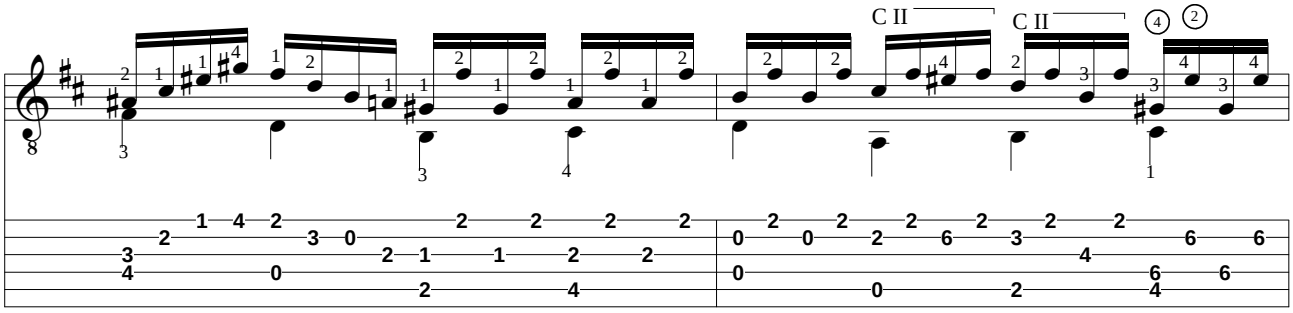

C VII

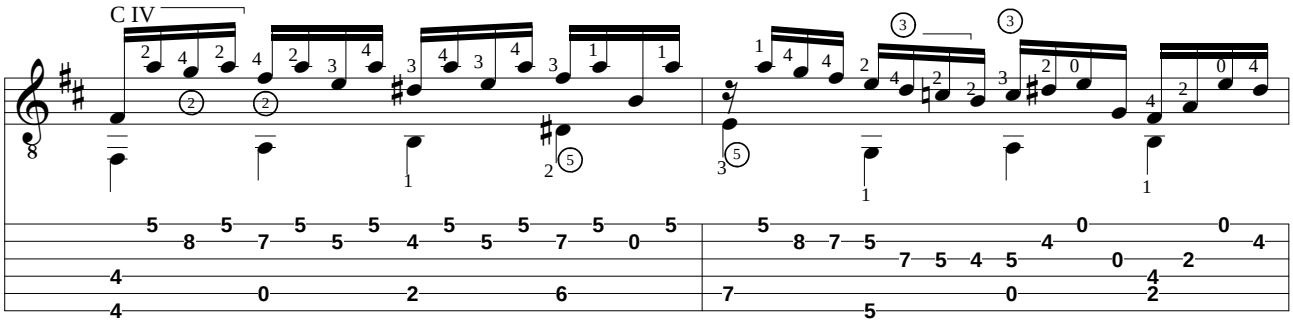


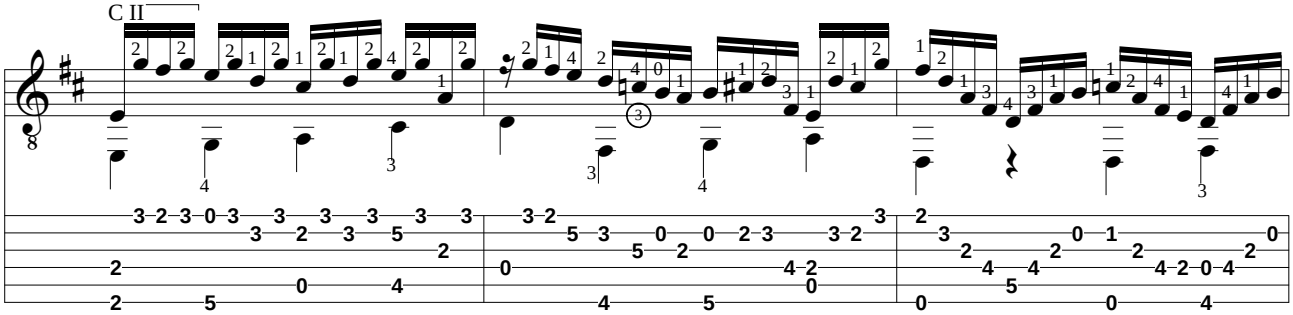


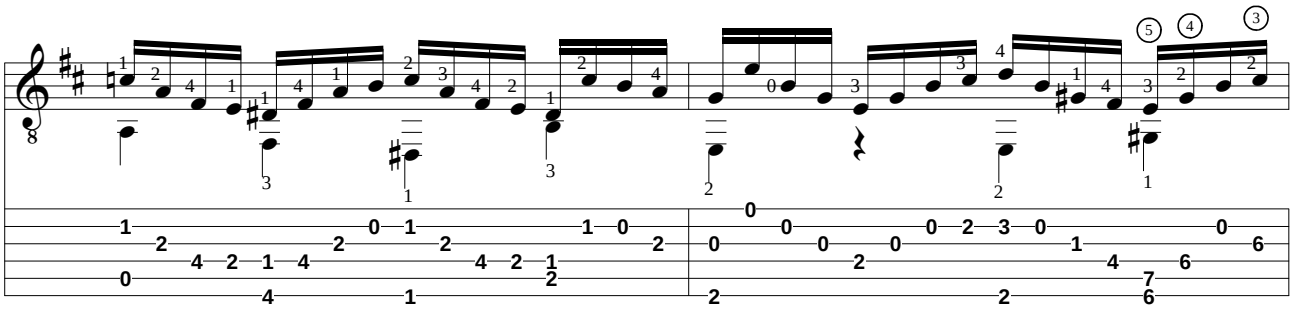


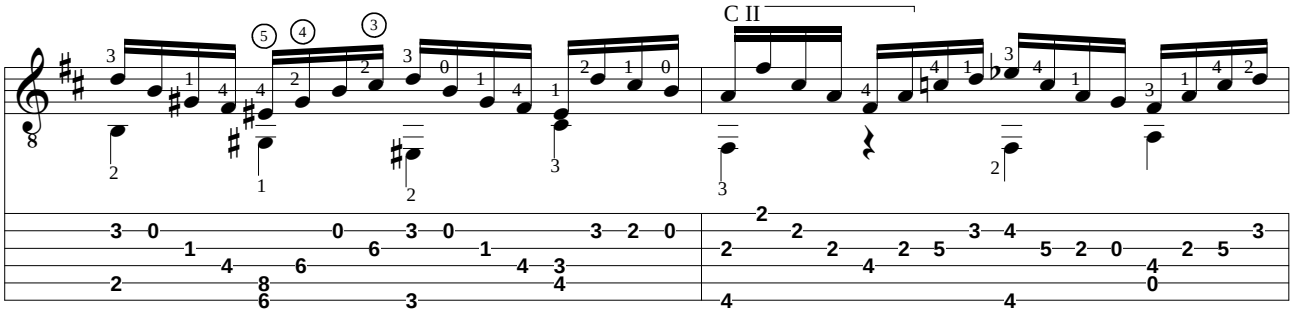

C IV
C I

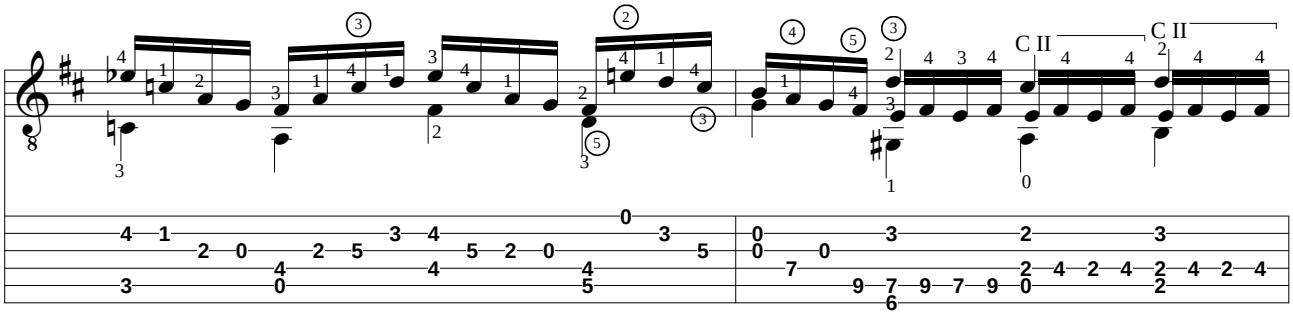

C II
C II

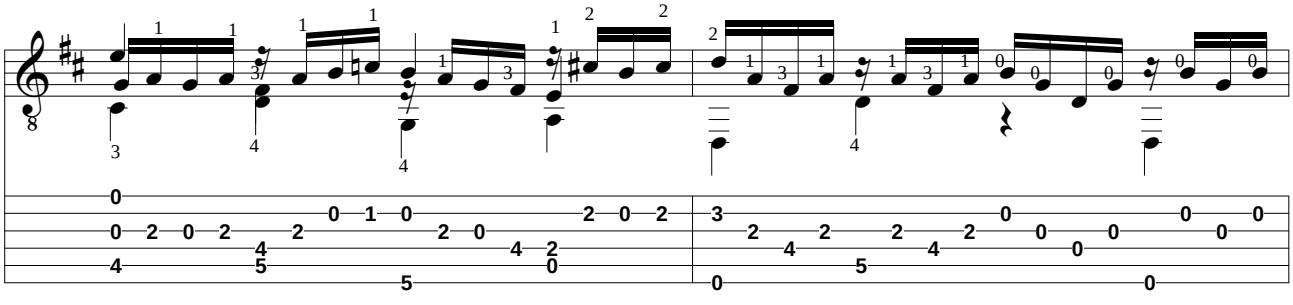

C IV

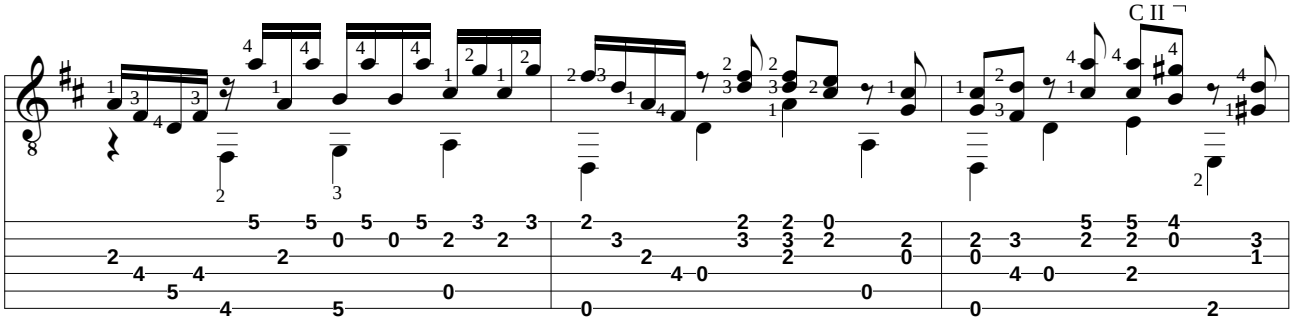

C II

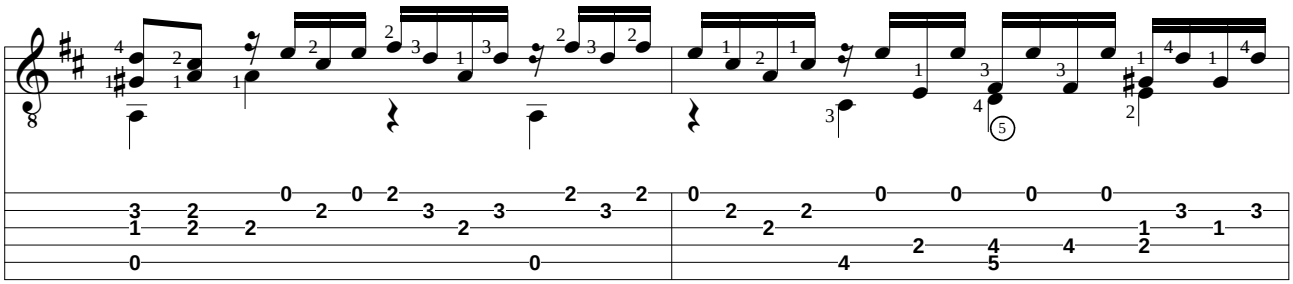


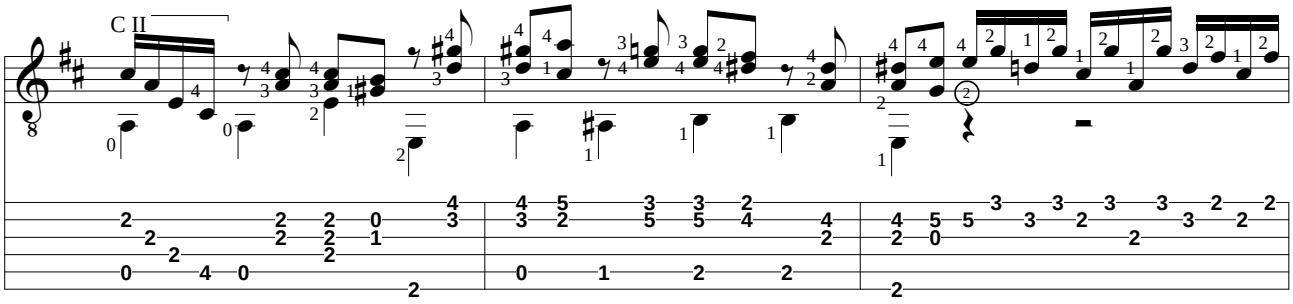

C II

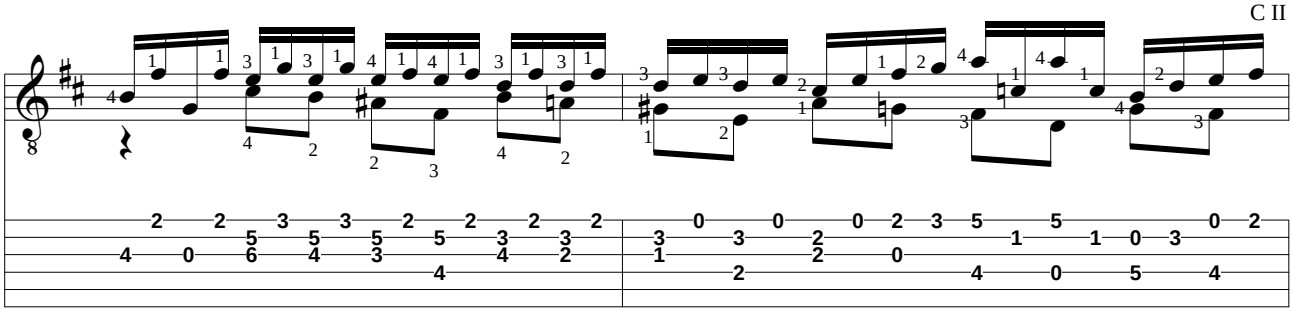

C II
C II

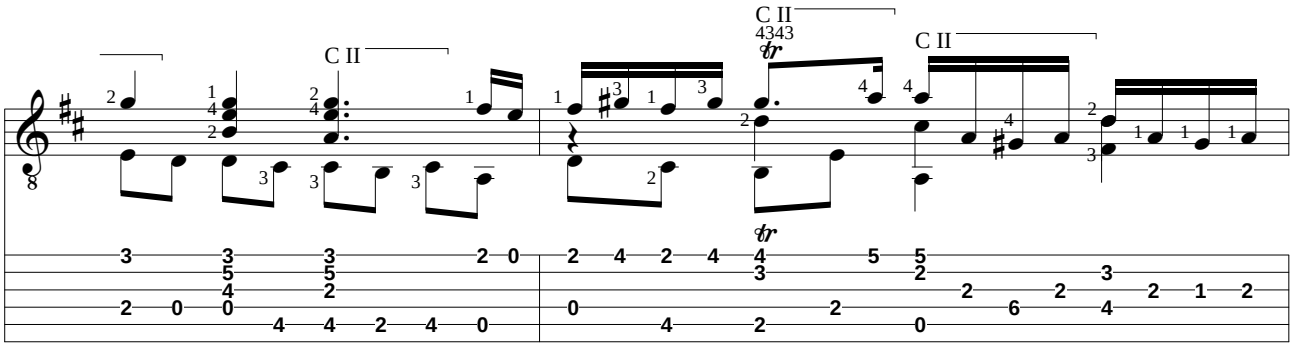


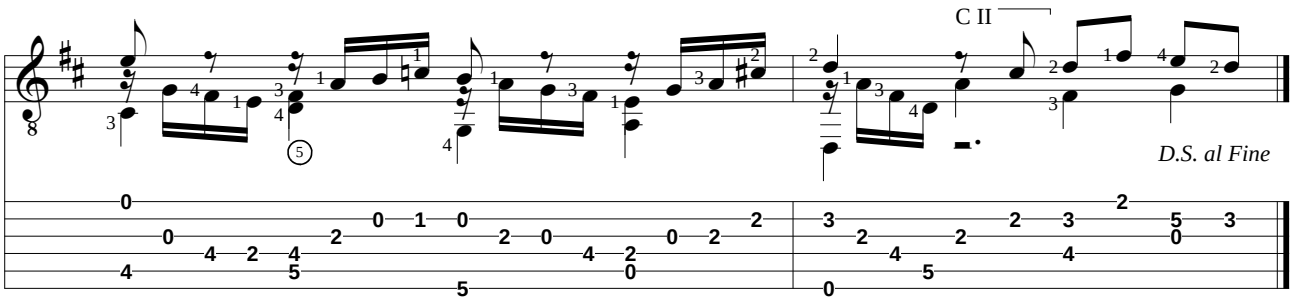

C II

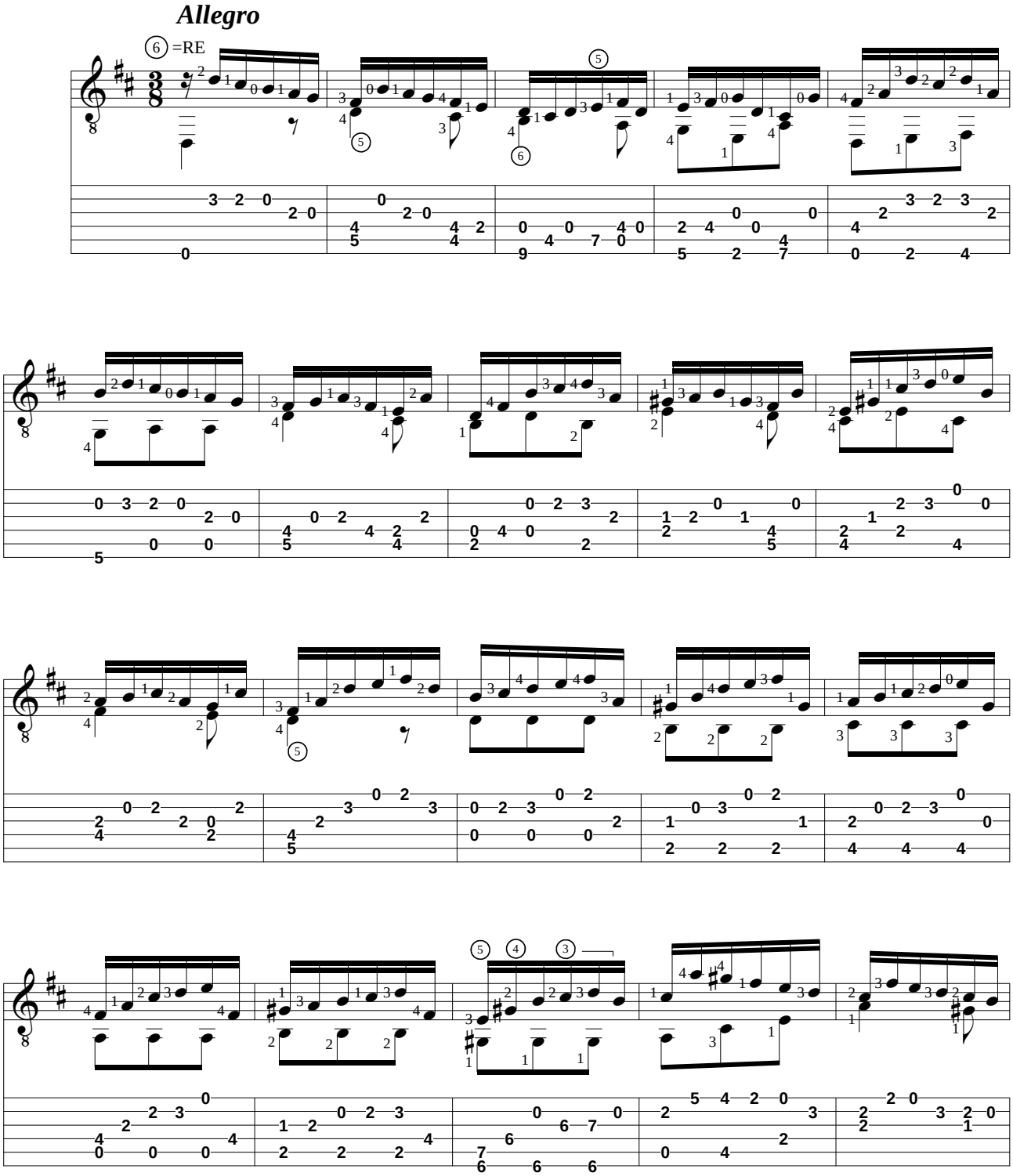


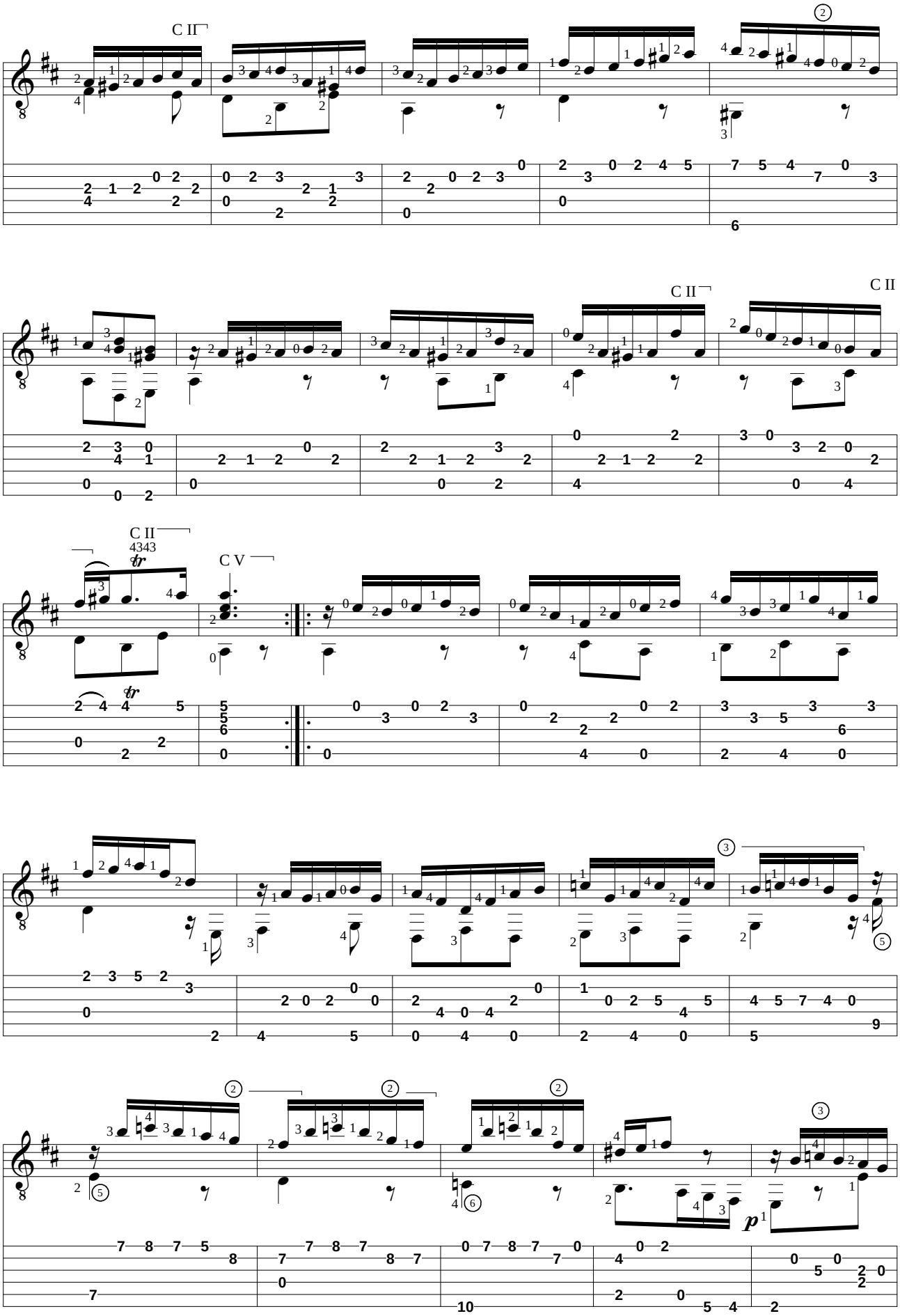

C II

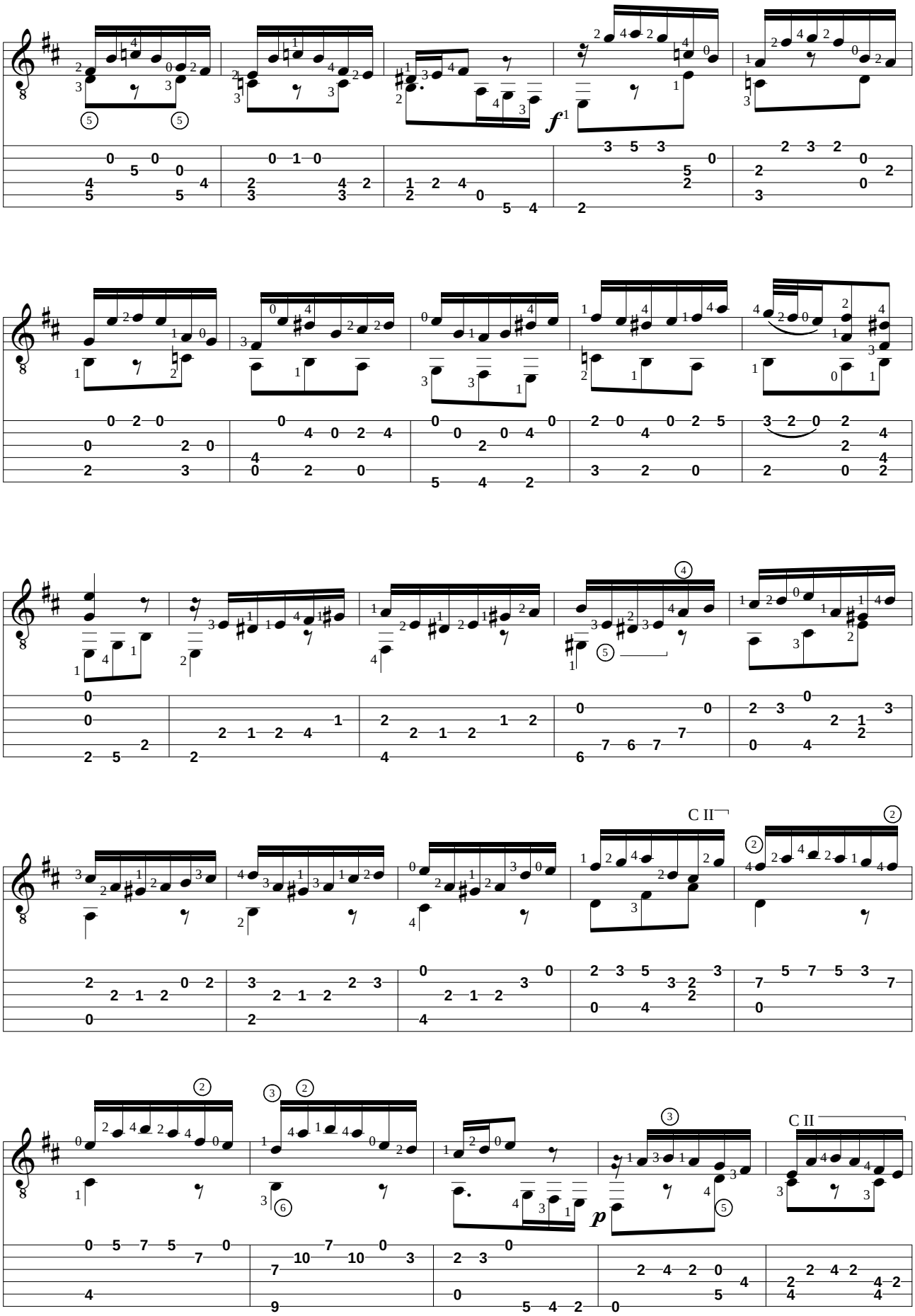

C II

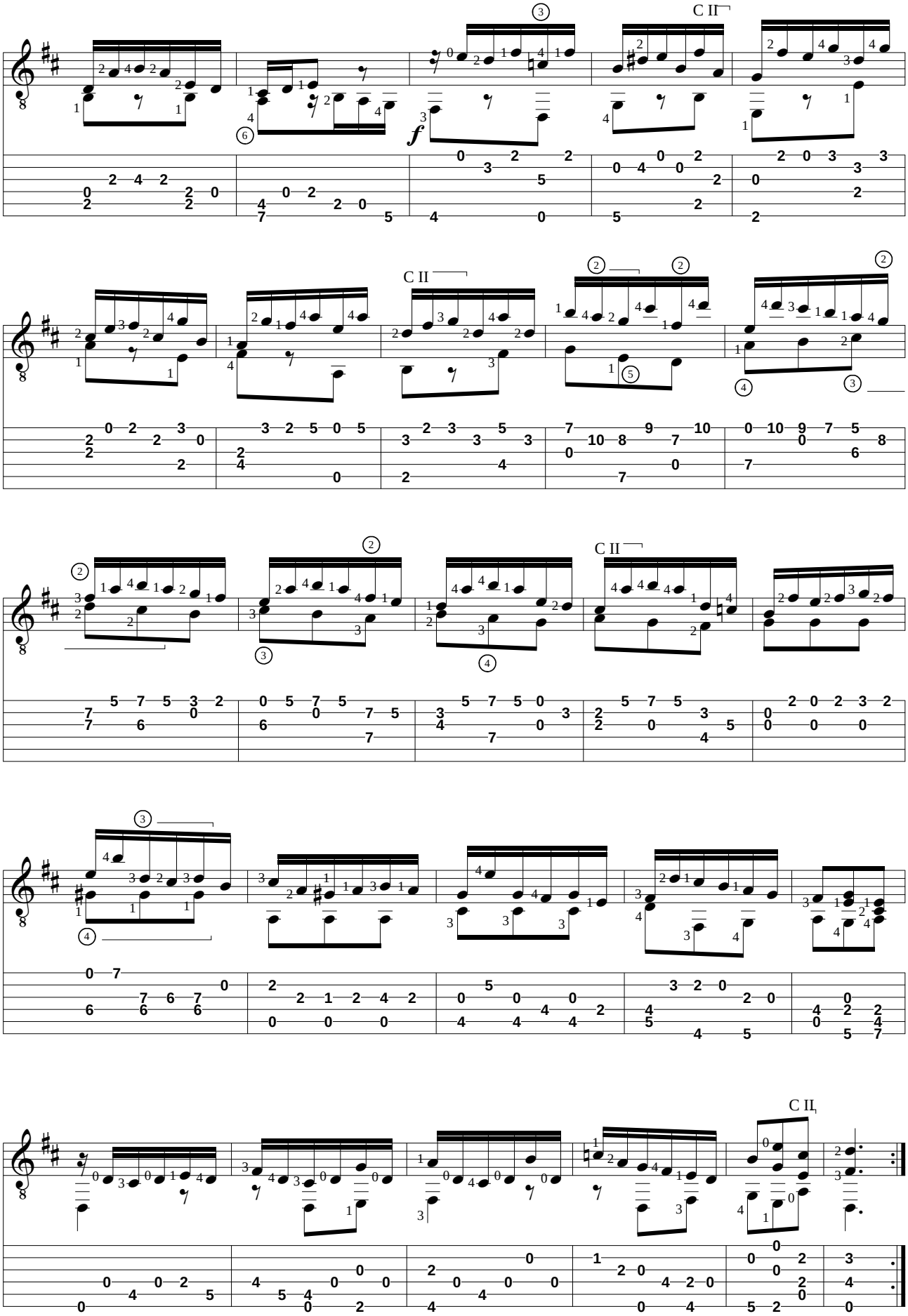

C II
C II
4343
C II


C II
D.S. al Fine


Allegro
6 =RE

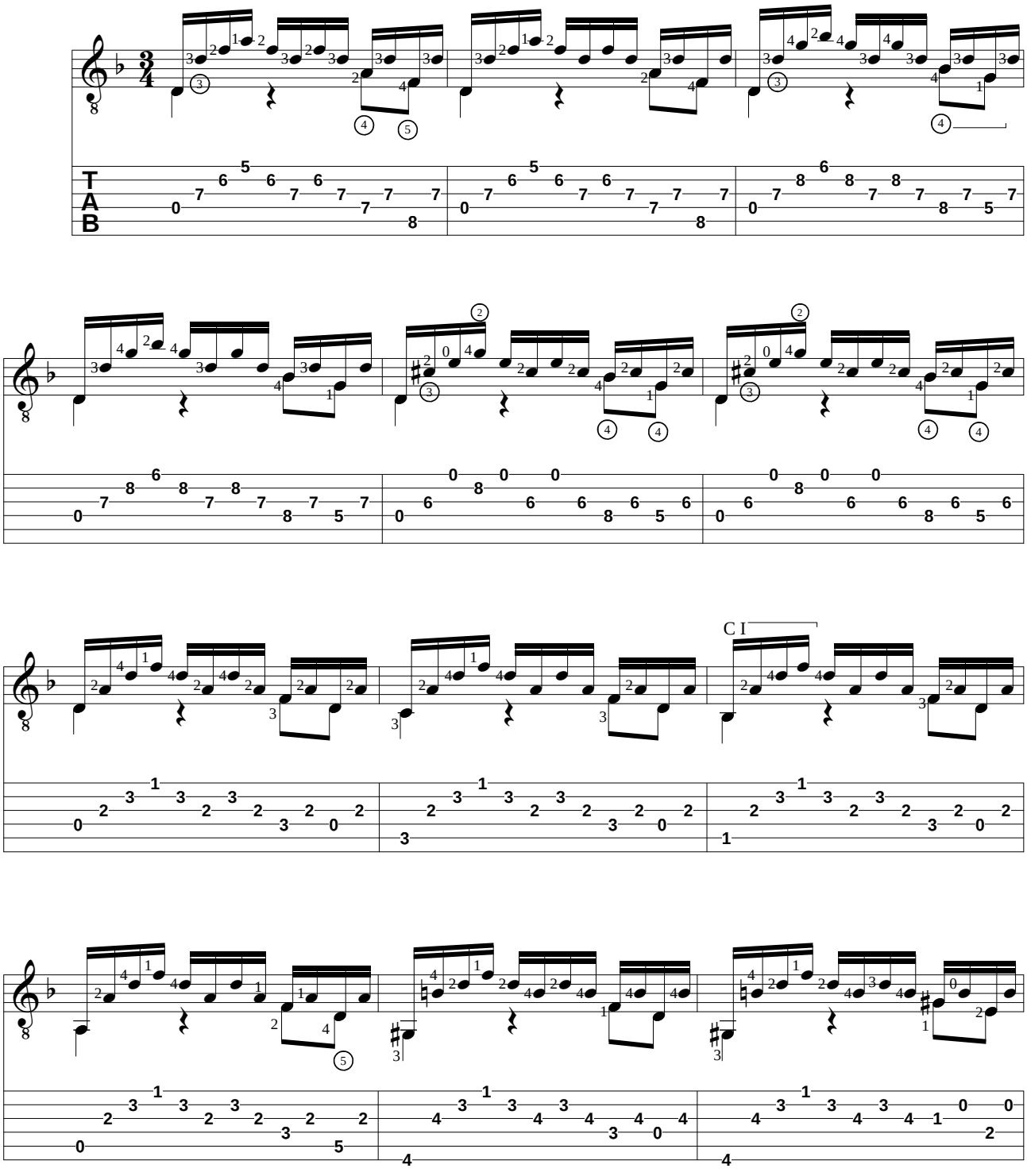

C II
C II
C II
C II
4343
tr
C V
tr
p

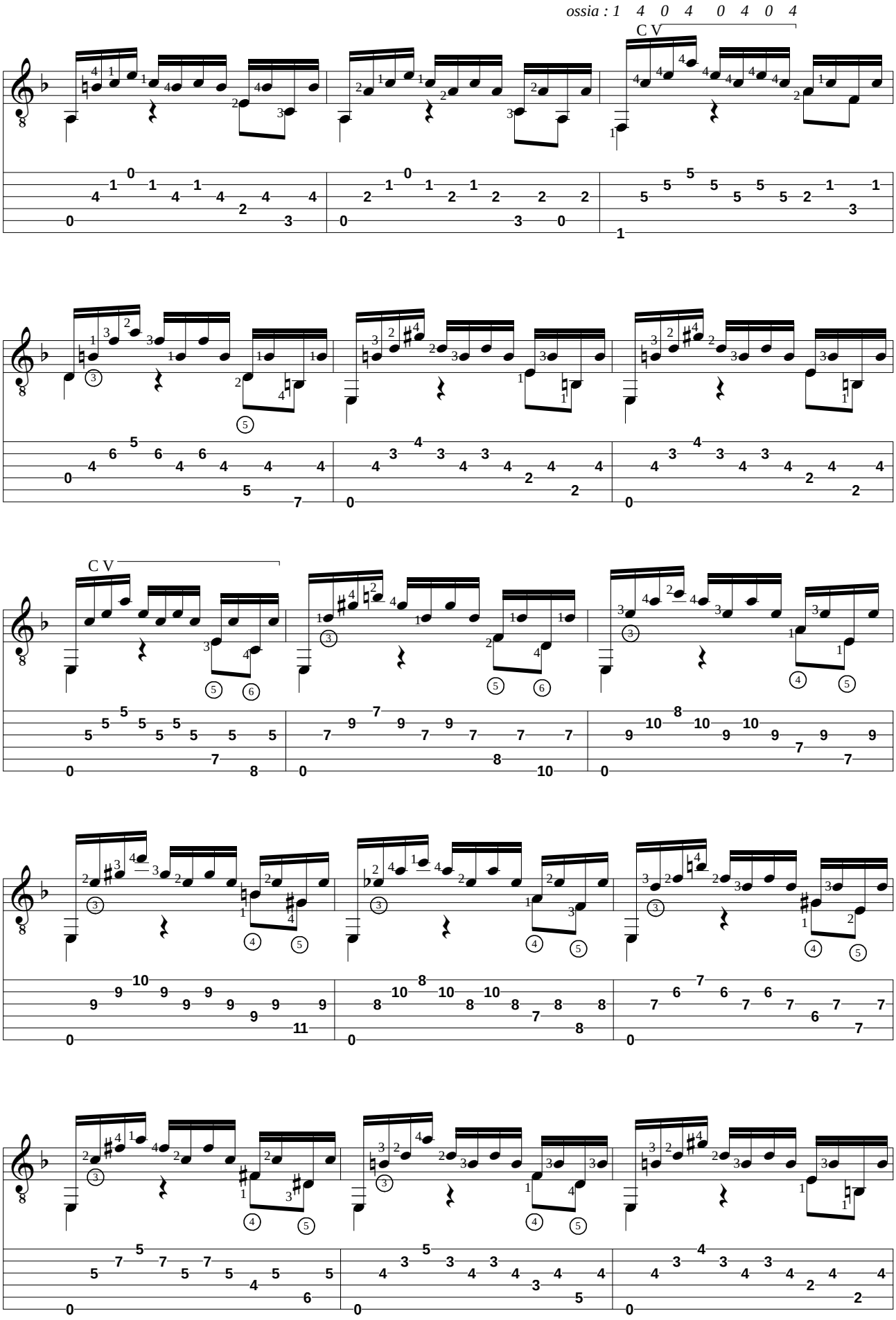

f
C II
C II
p

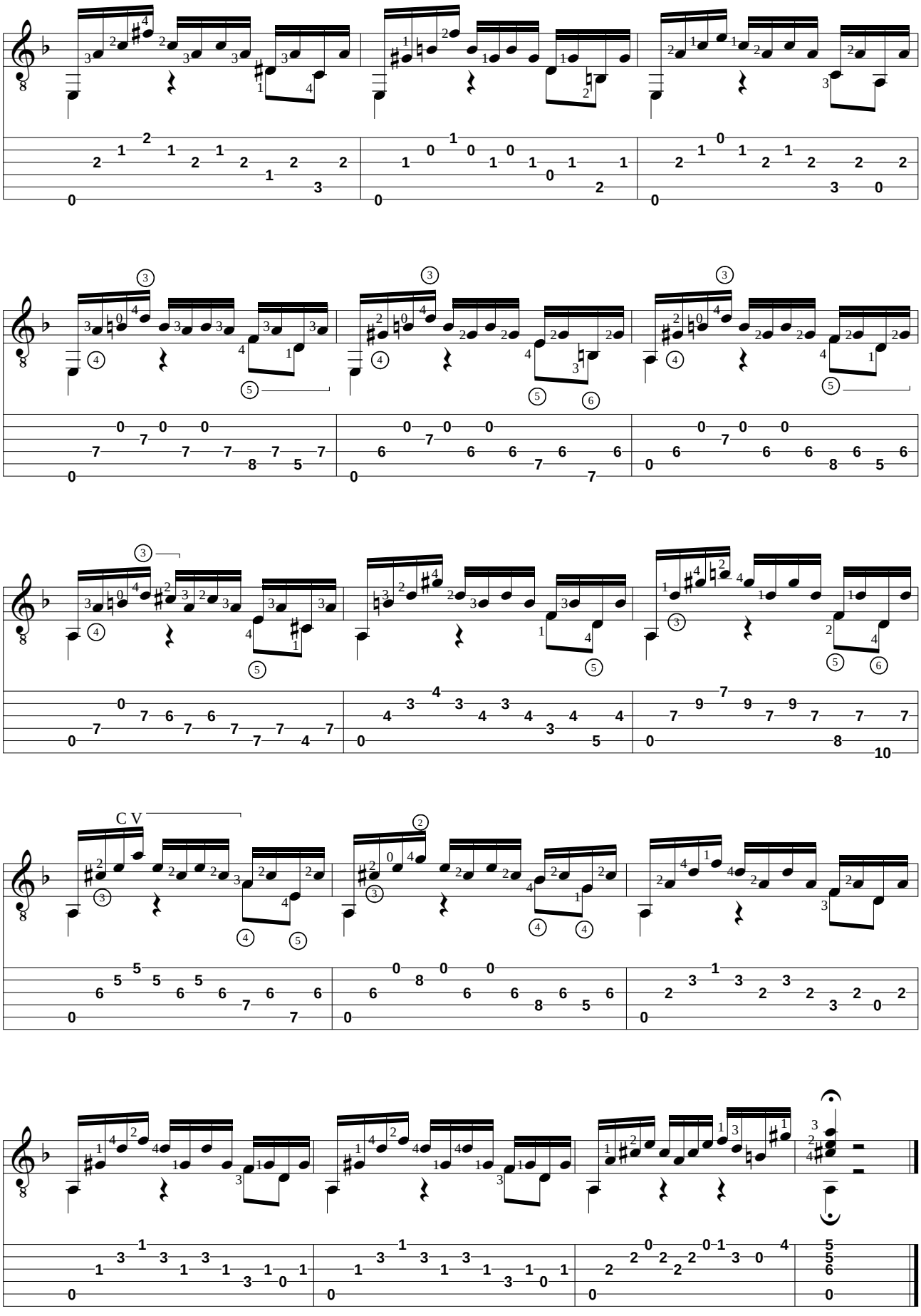

C II
C II
C II
C II

Johann Sebastian BACH (1685-1750)
PRAELUDE BWV 999

Adaptation pour guitare de Jean-François Delcamp

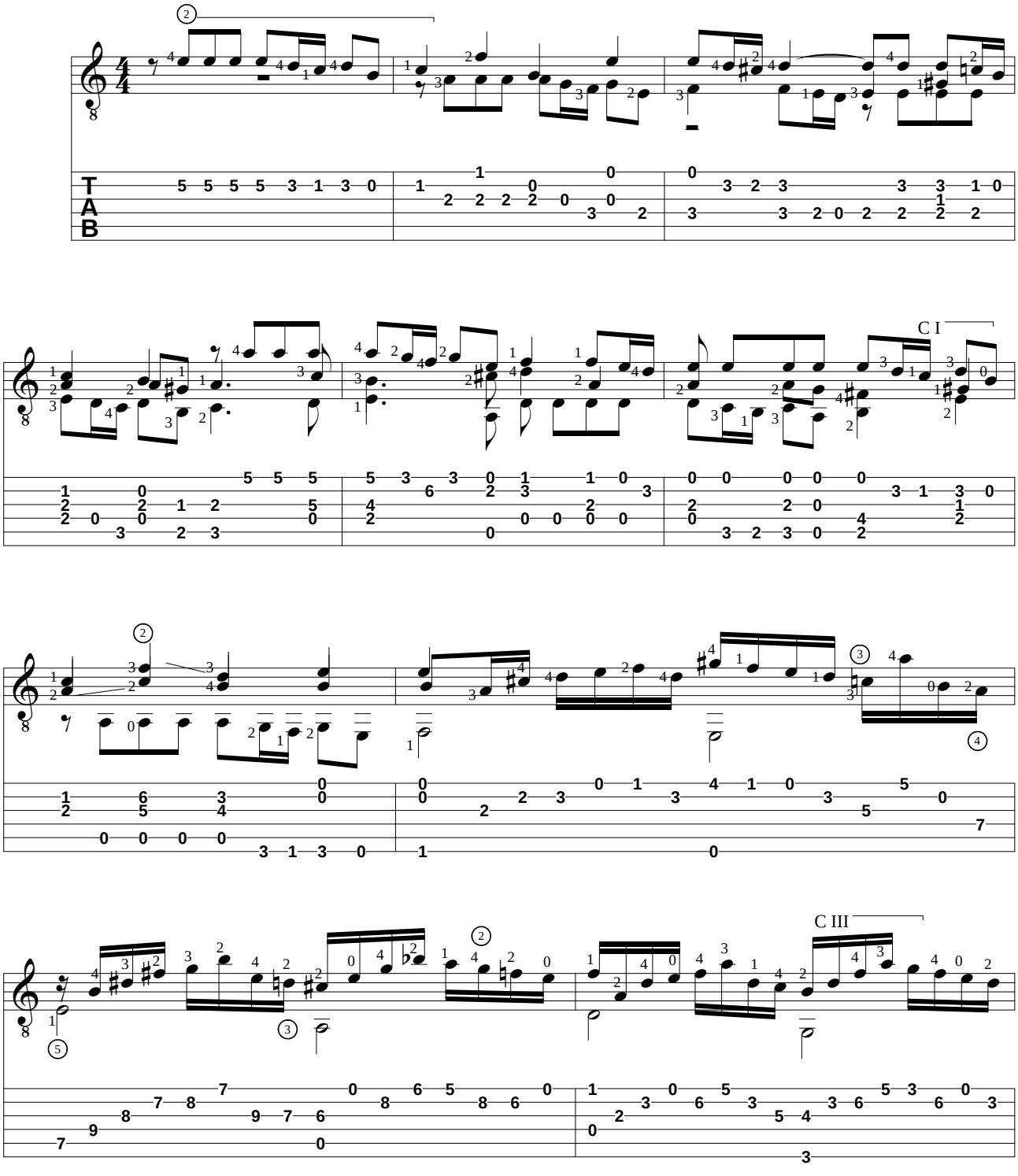


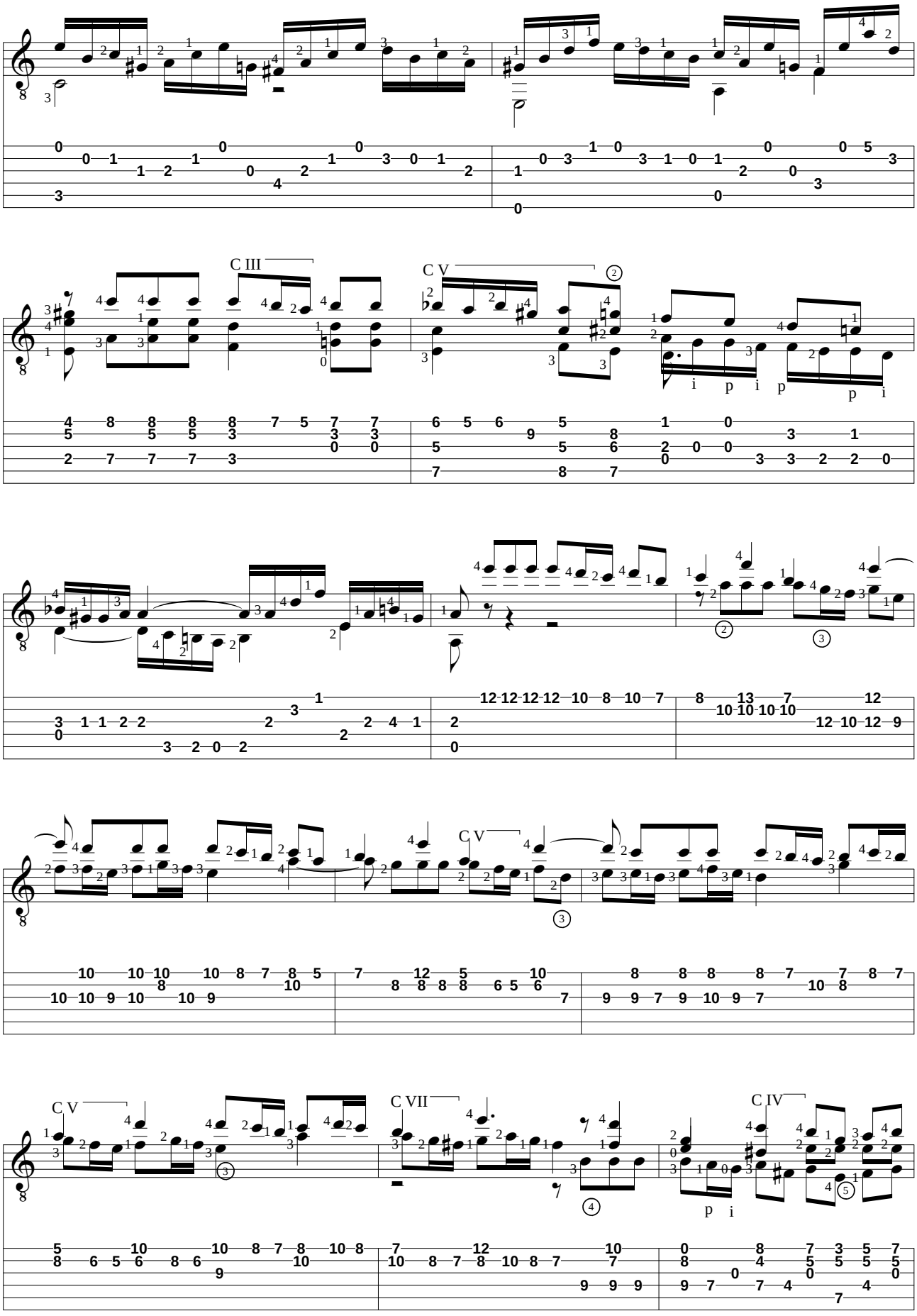

ossia : 1 4 0 4 0 4 0 4
C V
C V

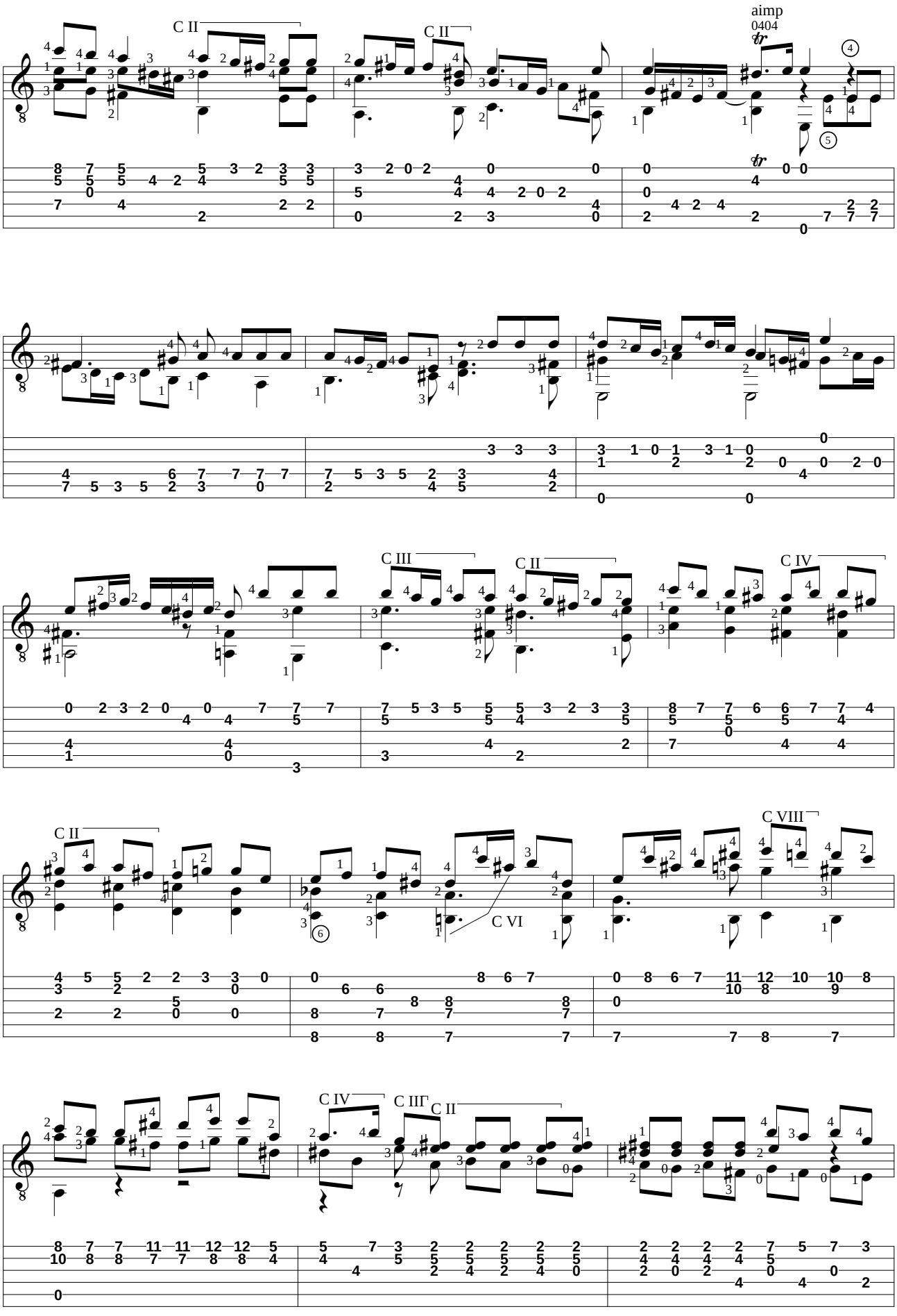

C V

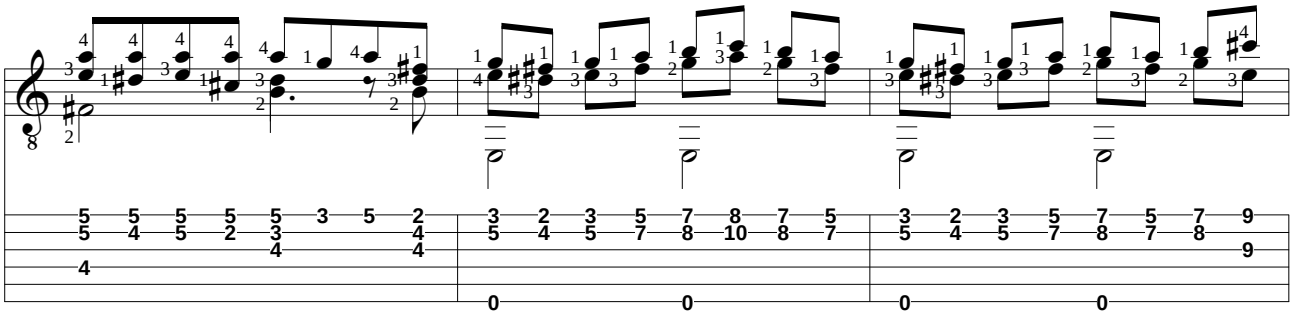
Johann Sebastian BACH (1685-1750)
FUGUE BWV 1000

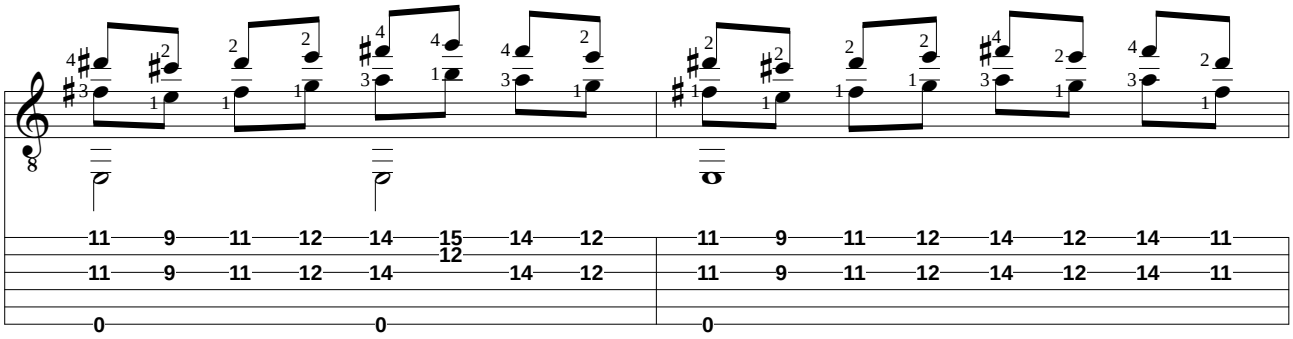
Adaptation pour guitare de Jean-François Delcamp

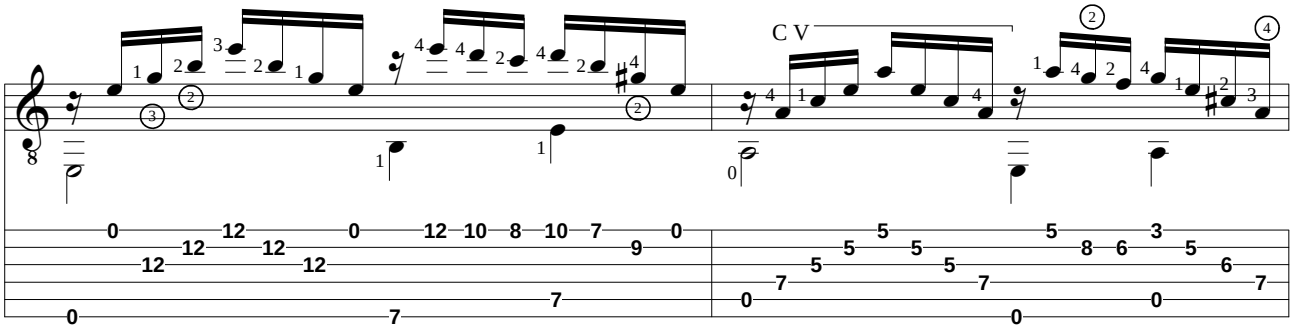


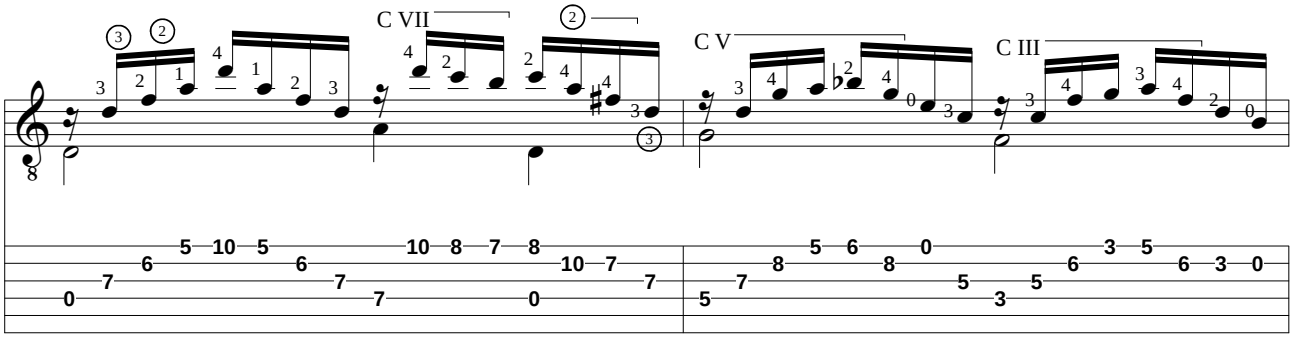

C III
C V
C V
C V
C VII
C IV

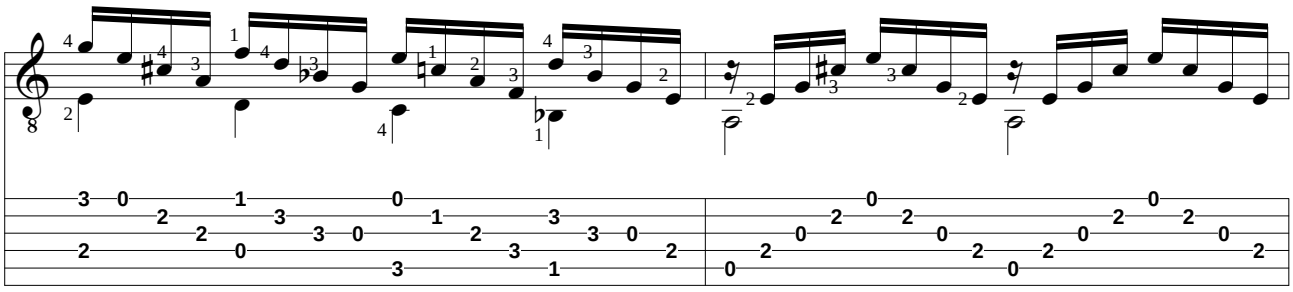

C II
C II
aimp
0404
C II
C III
C II
C IV
C II
C VI
C VIII
C IV
C III
C II

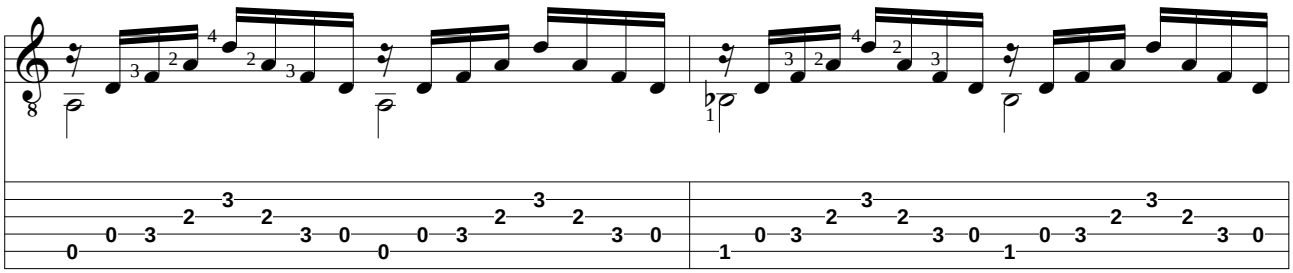


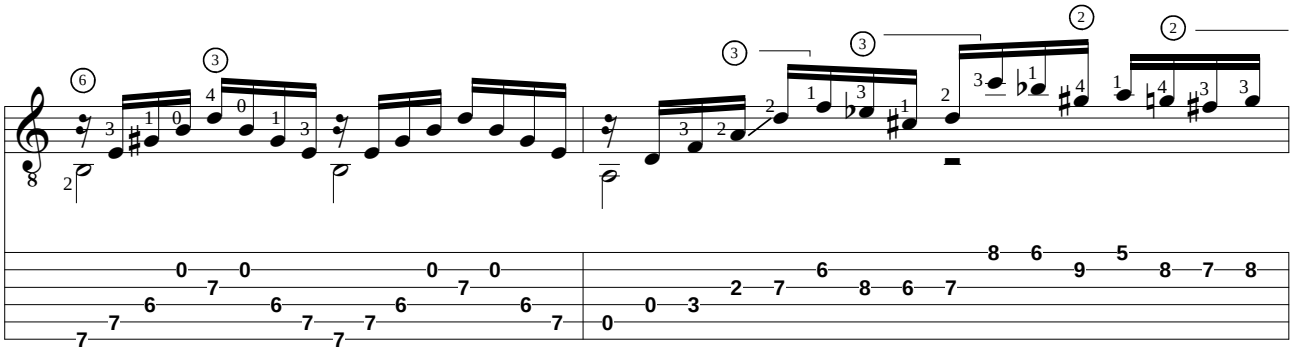


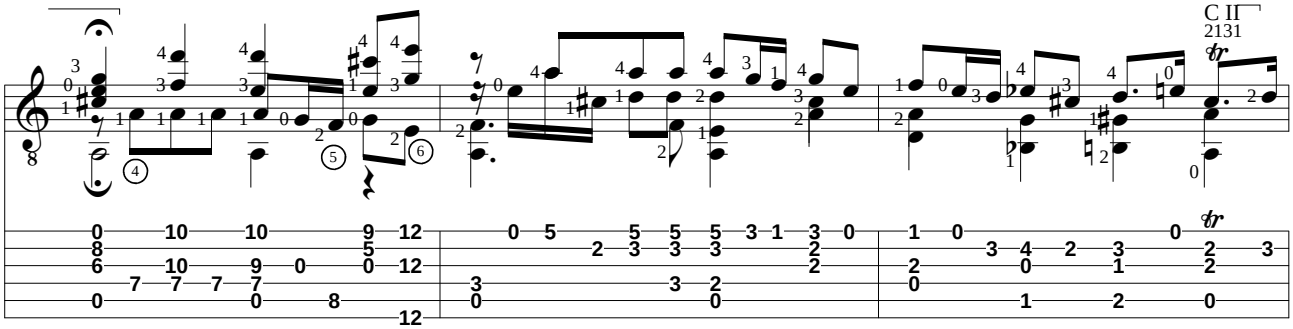

C V

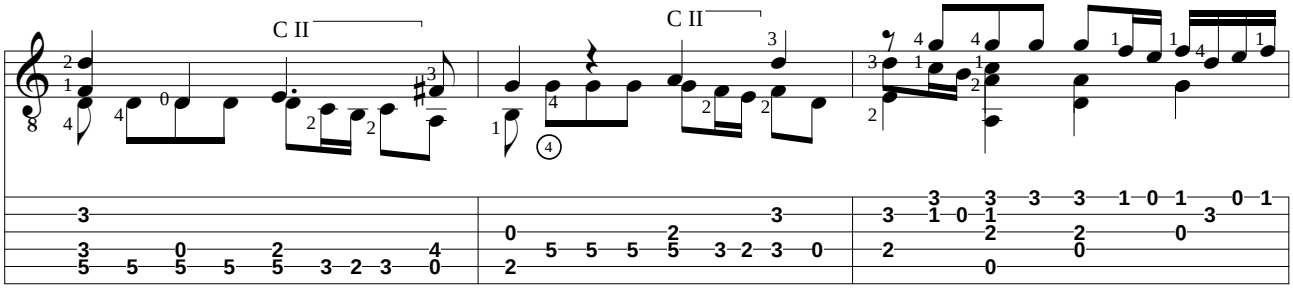

C VII
C V
C III

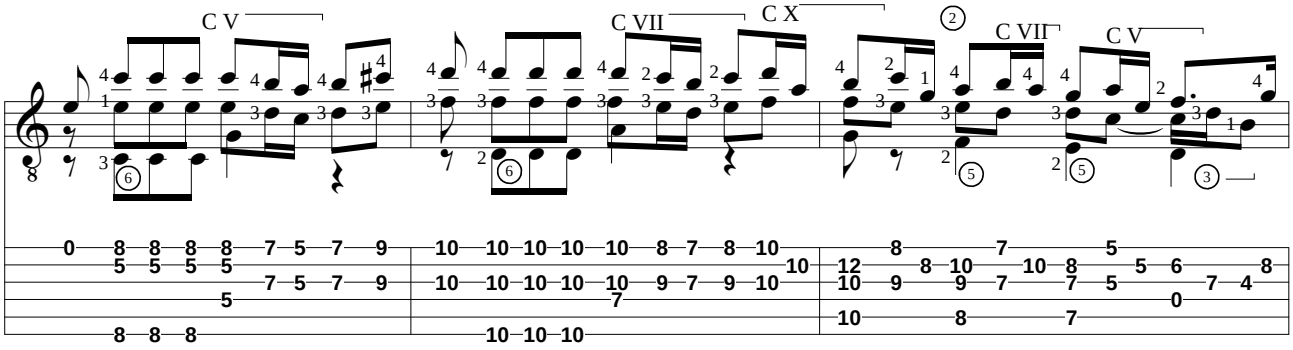


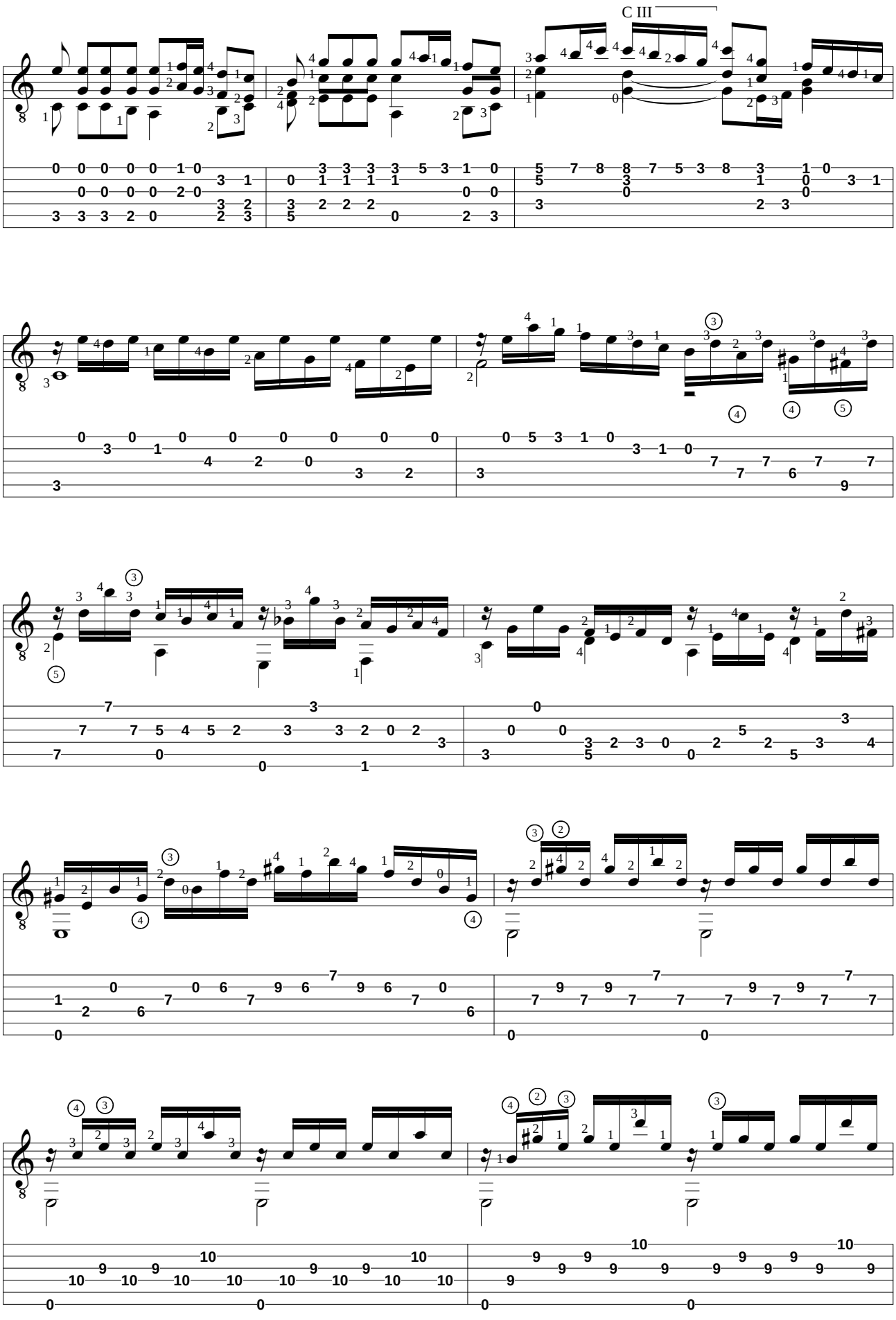


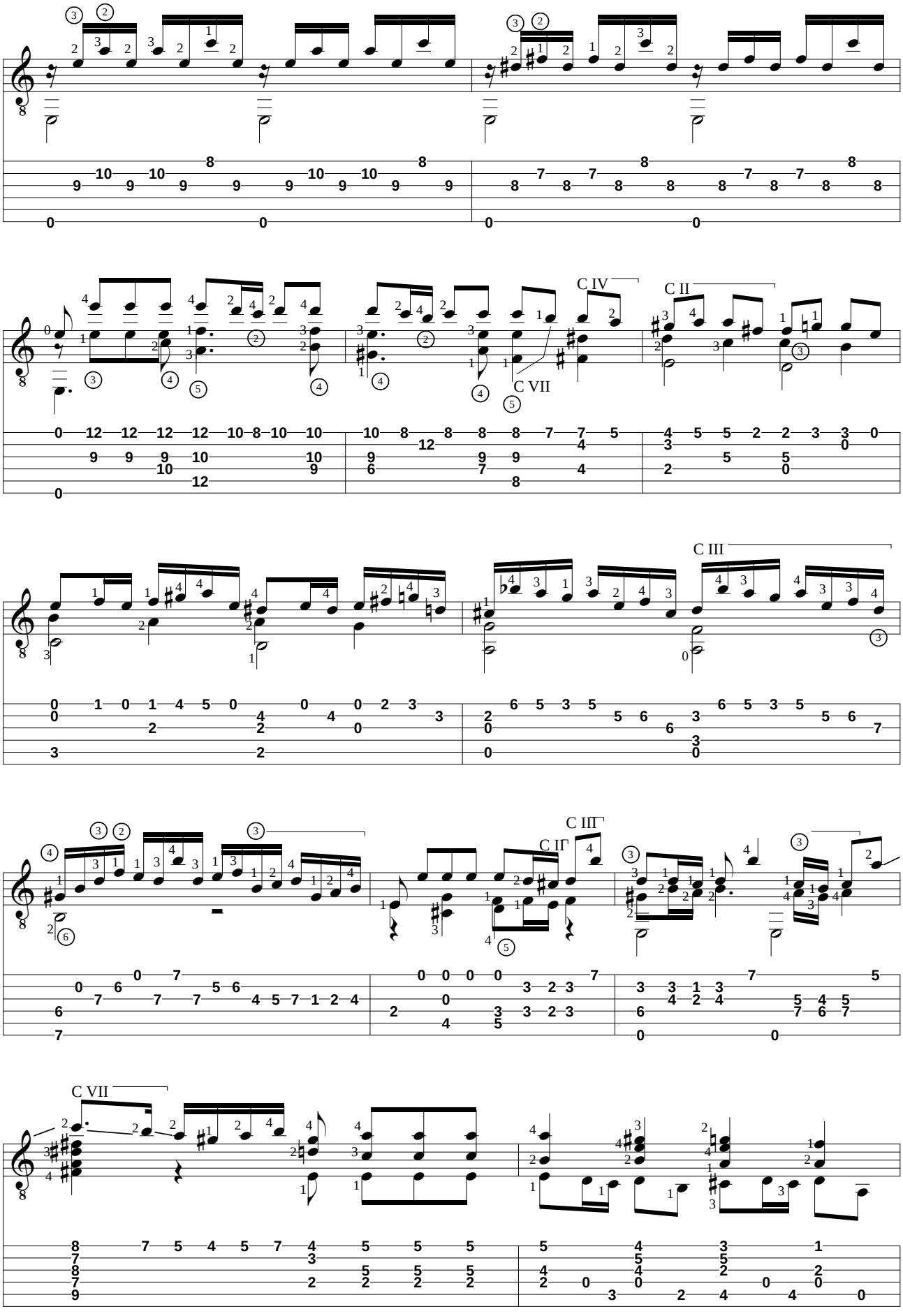


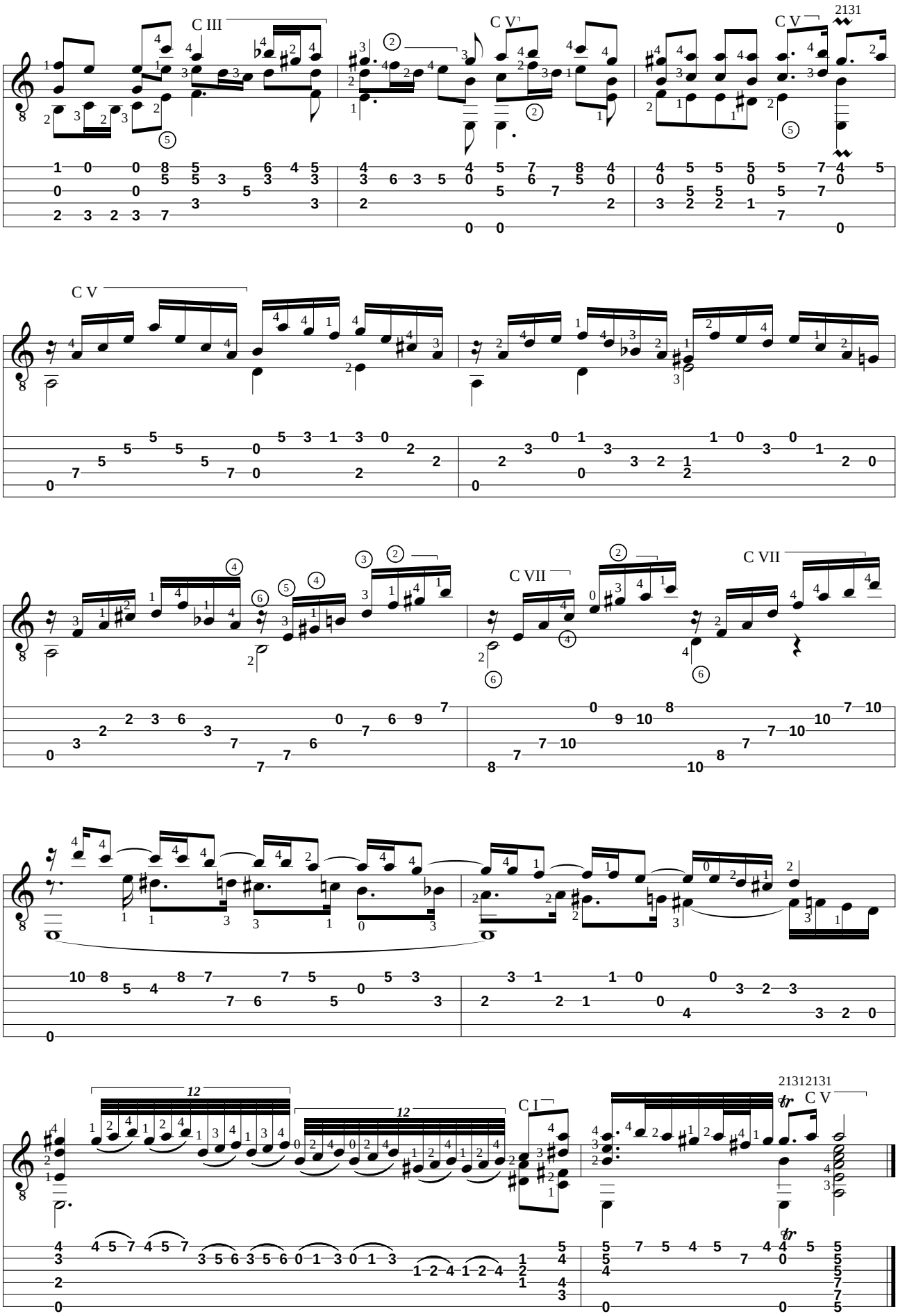

C II
2131


C II
C II


C V
C VII
C X
C VII
C V

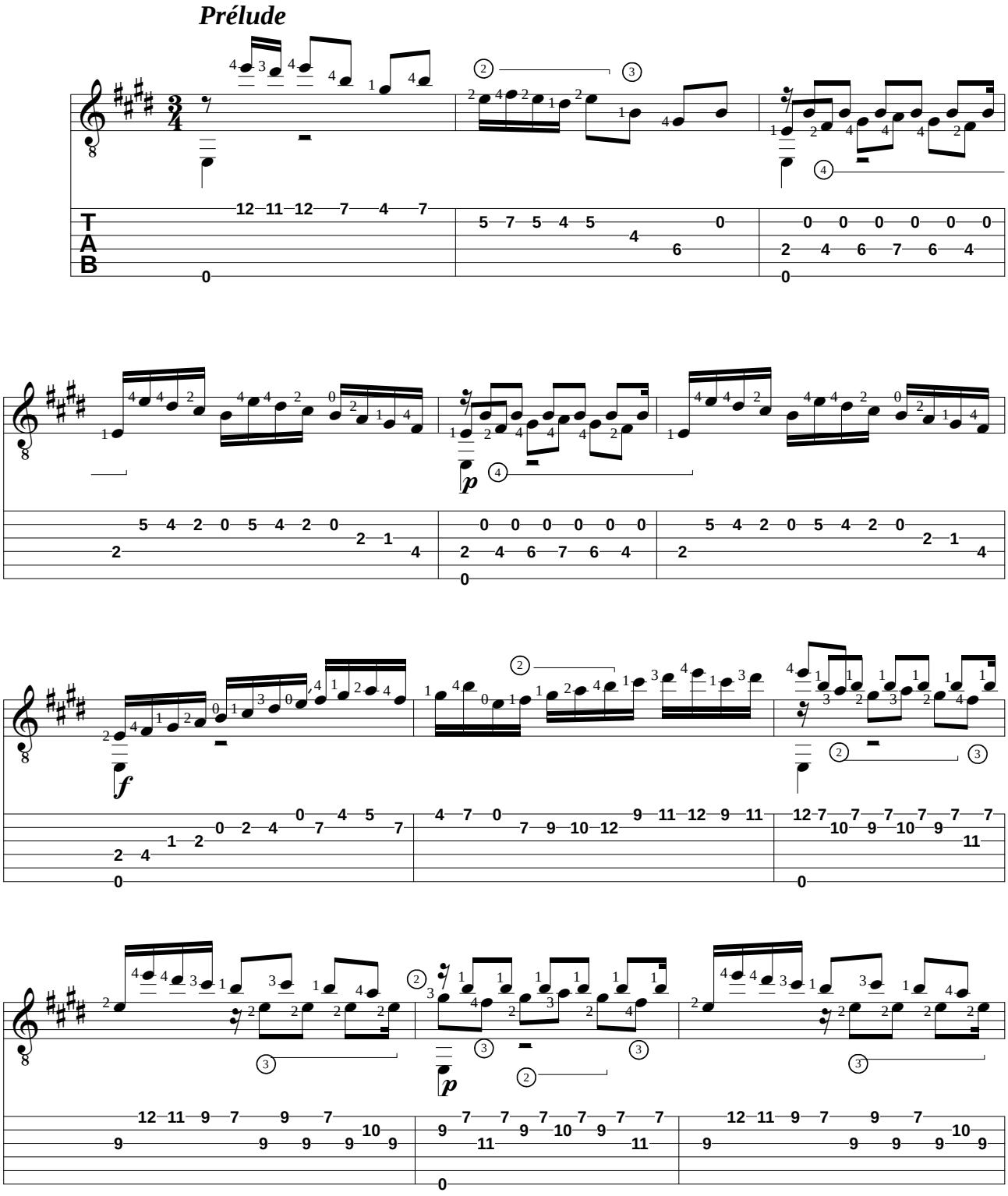

C III

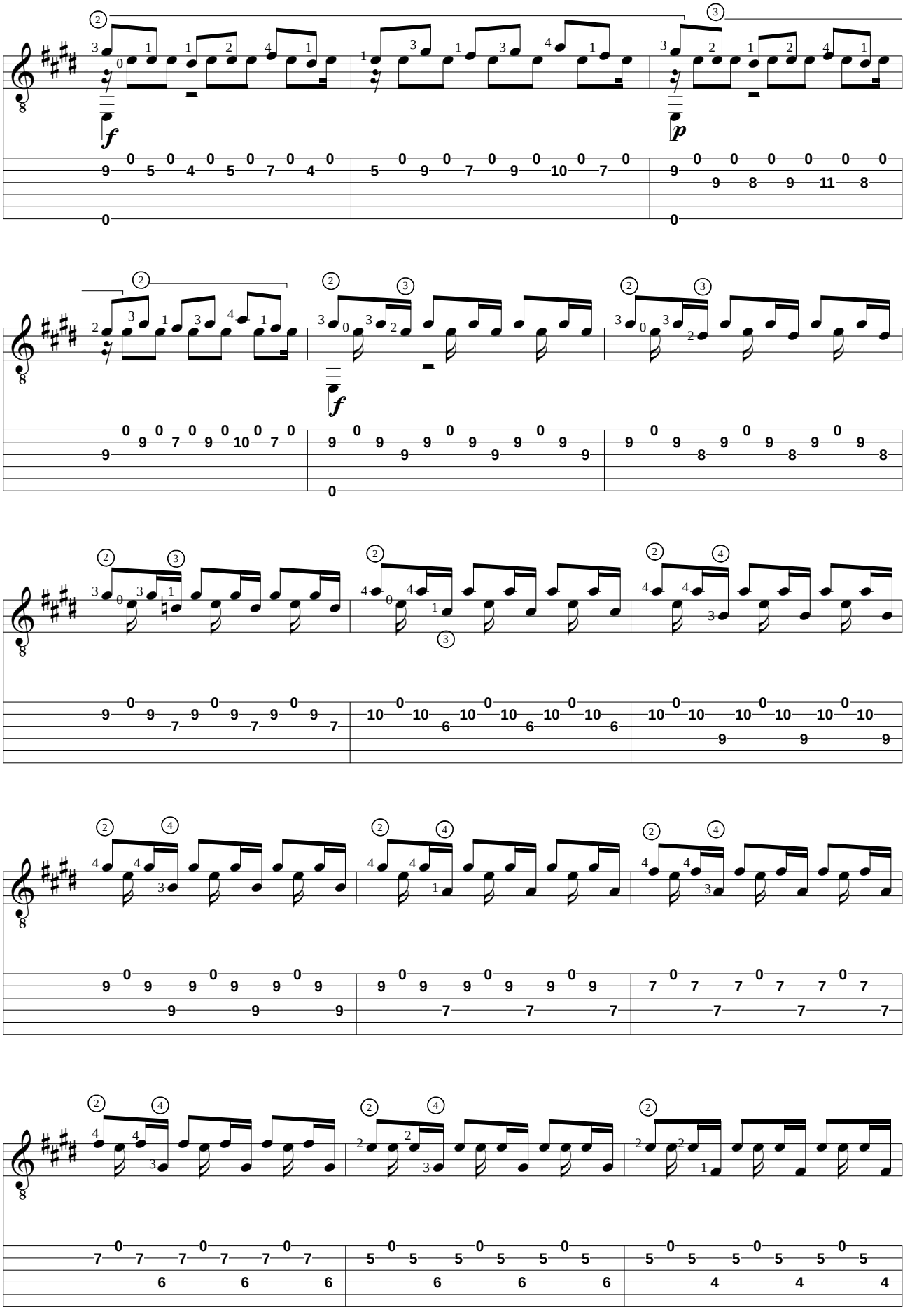

C IV
C II
C VII
C III
C IIГ
C IIГ
C VII

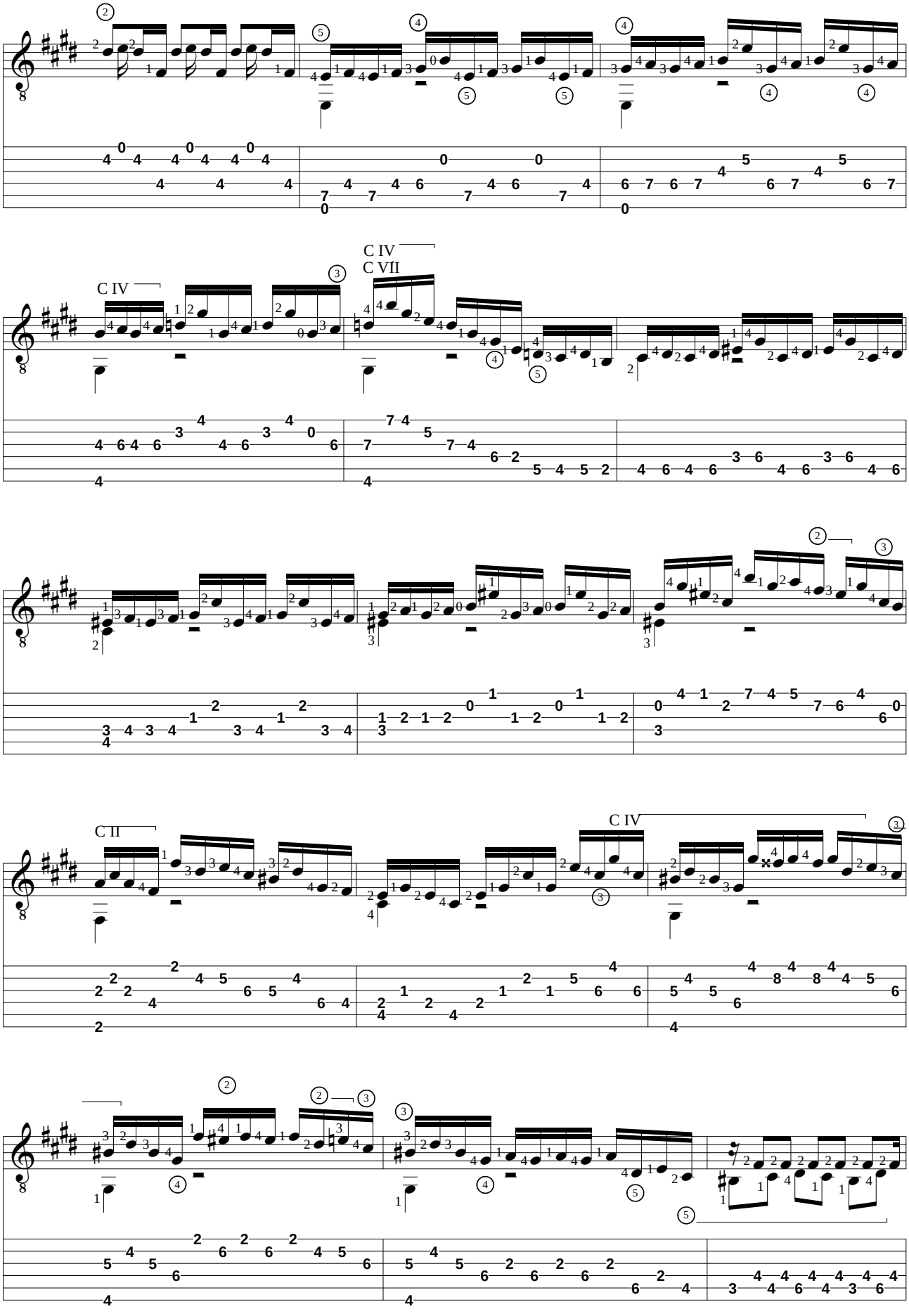

C III
C V
C V
2131
C V
C VII
C VII
12
12
C I
21312131
C V

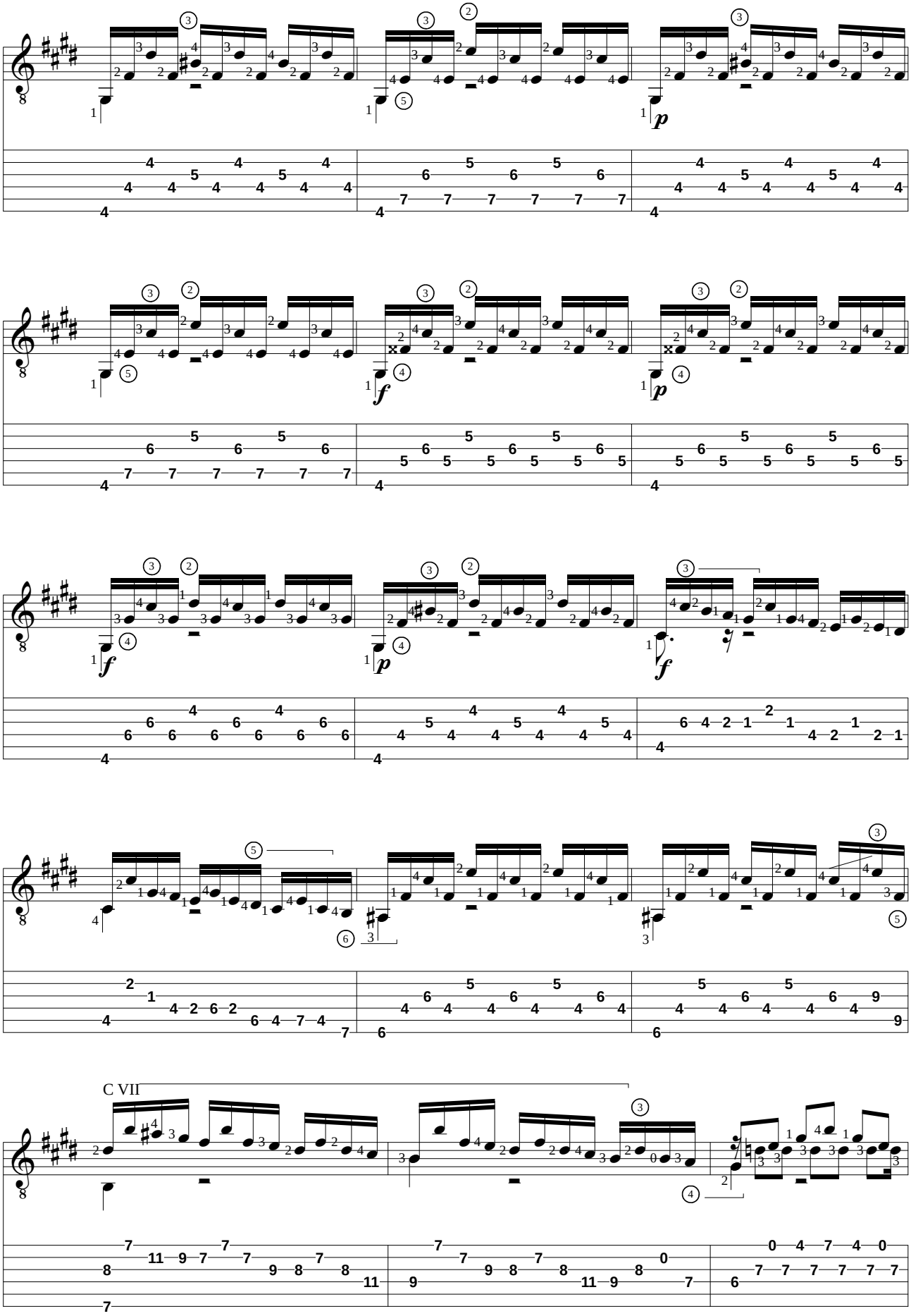
Johann Sebastian BACH (1685-1750)
PARTITA BWV 1006a

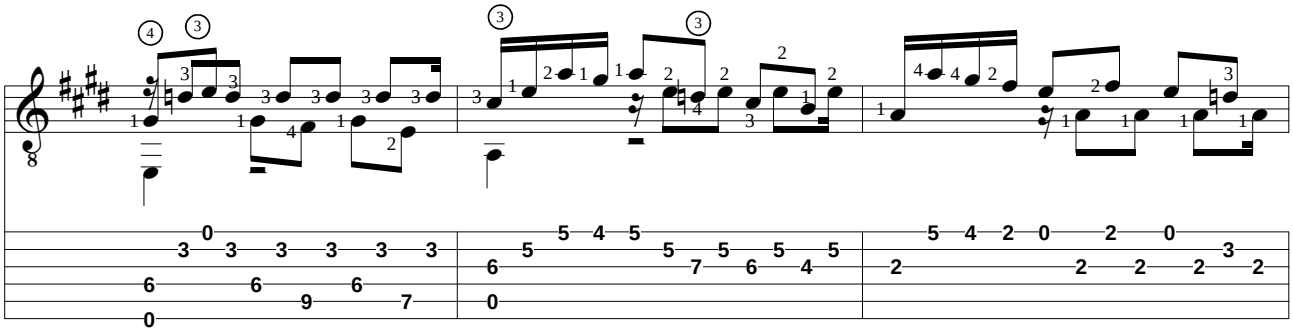
Adaptation pour guitare de Jean-François Delcamp

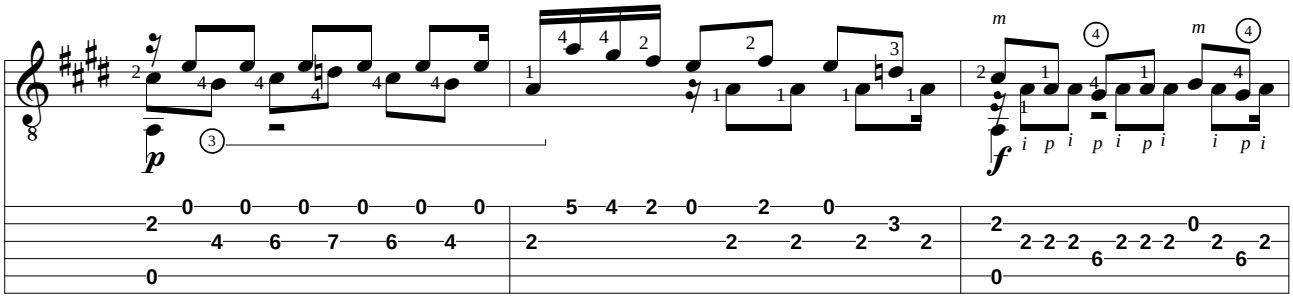


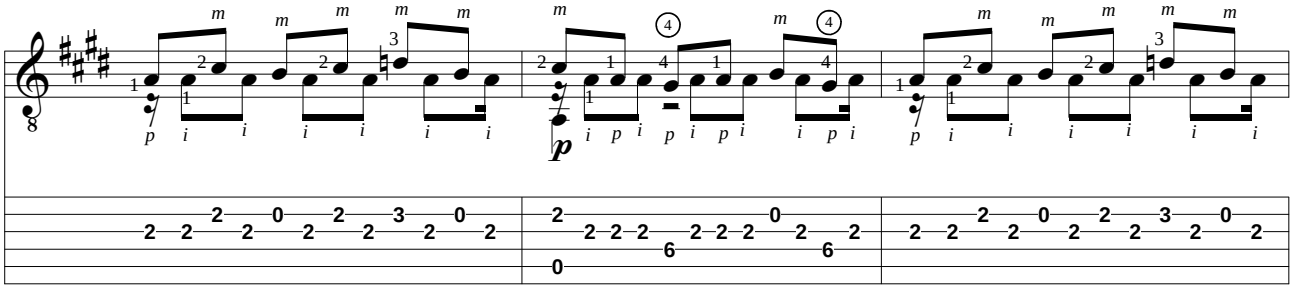


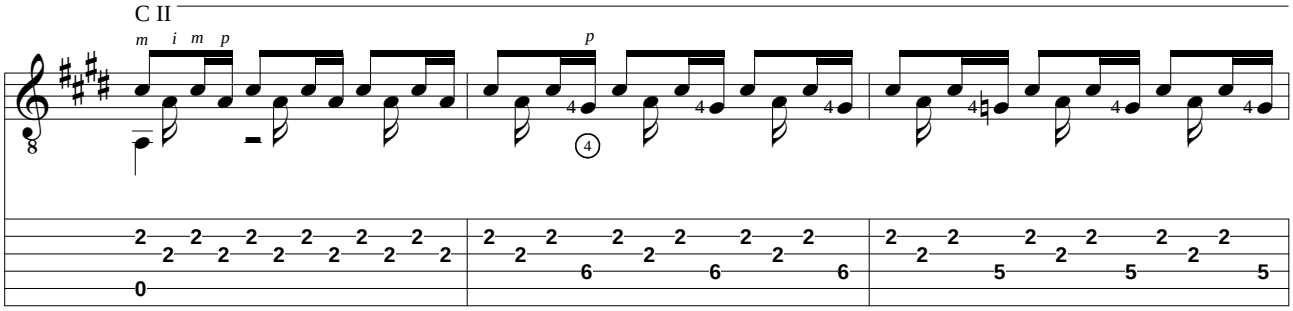

C IV
C VII
C IV
C II
C IV

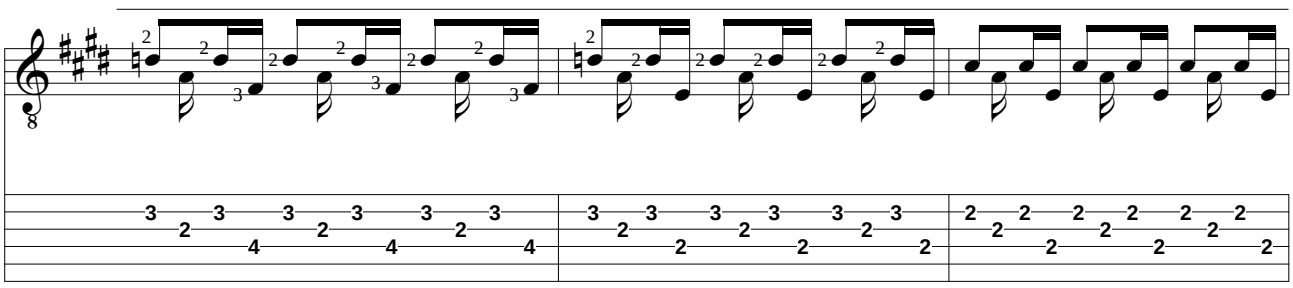

C VII

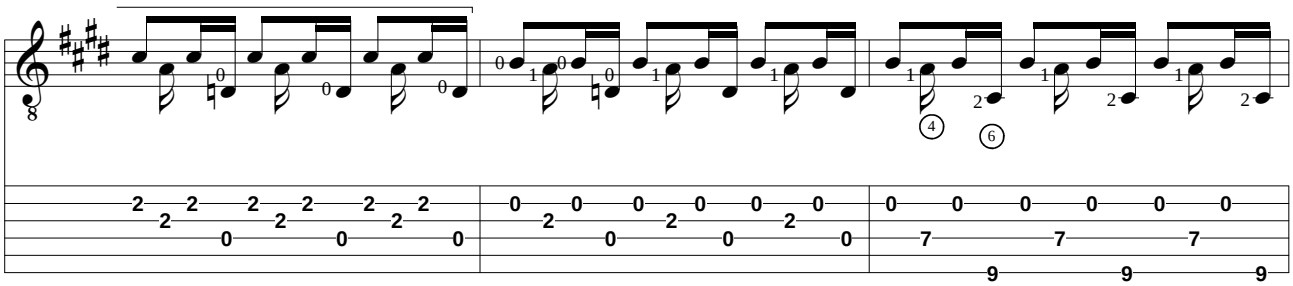


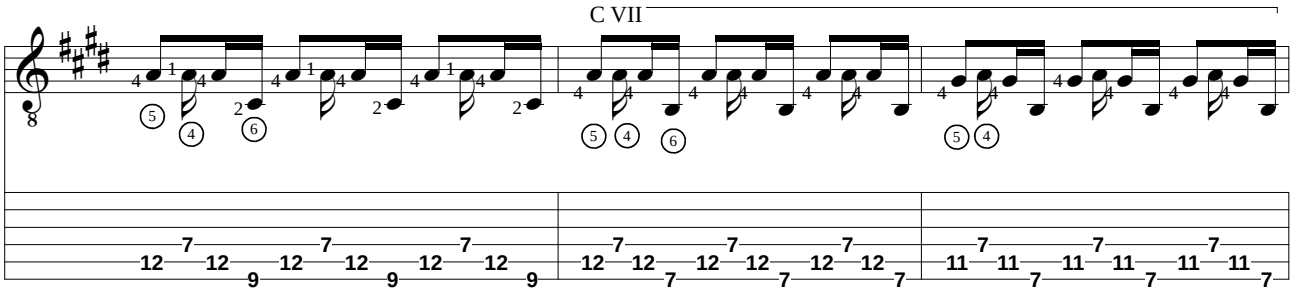


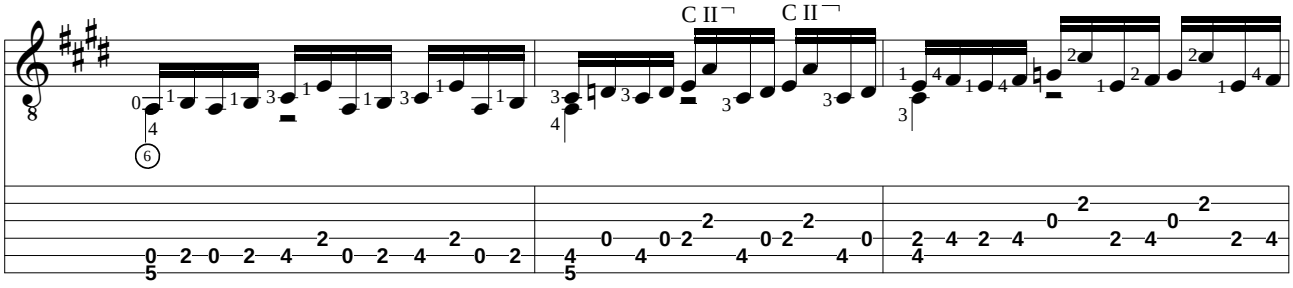


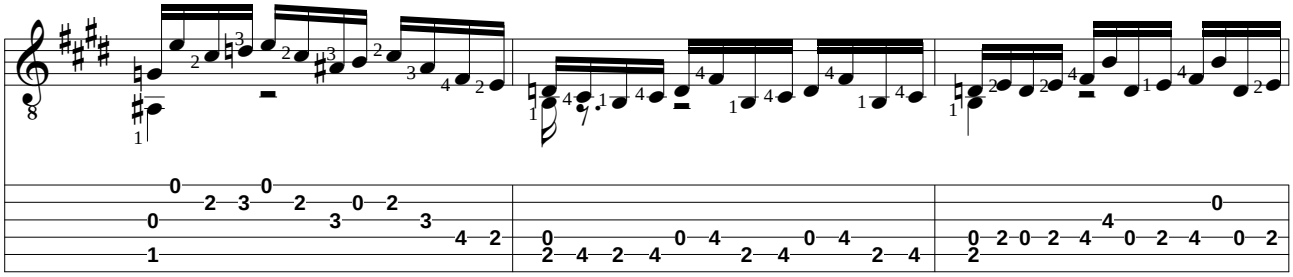

C II

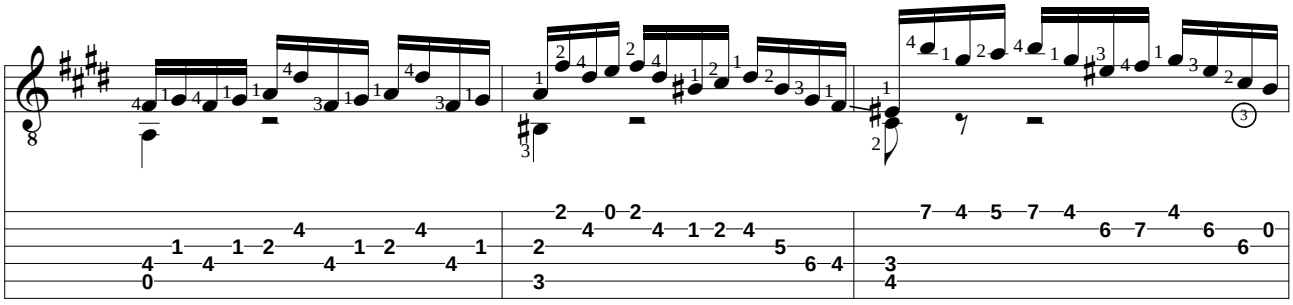


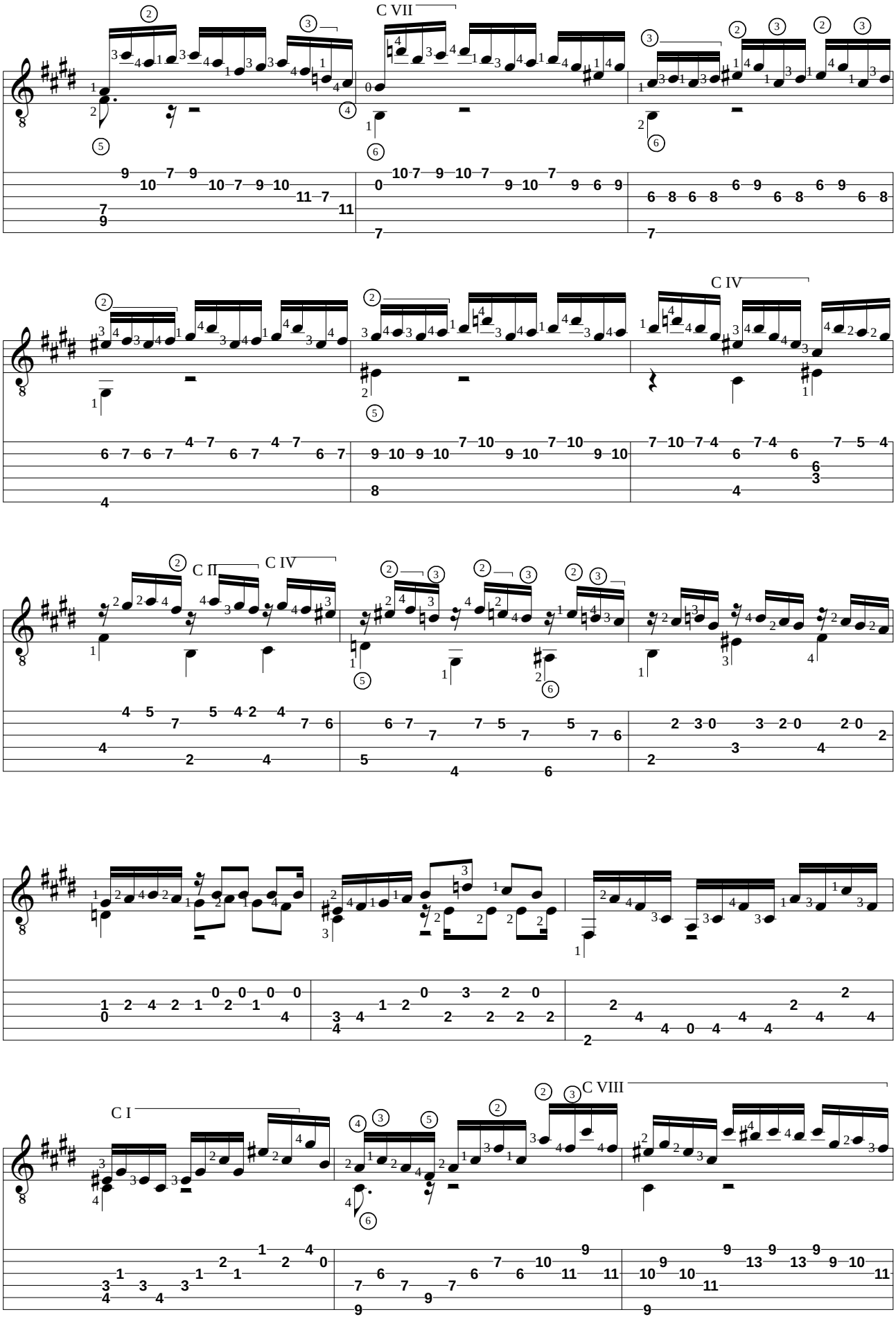


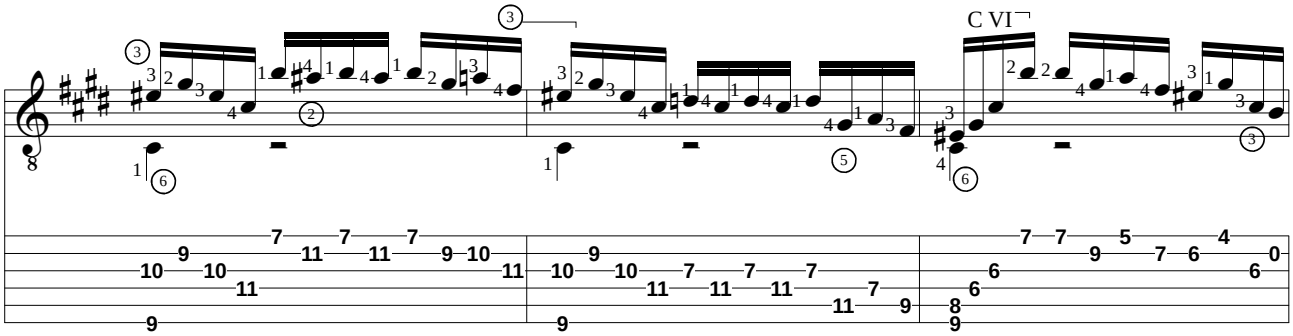

C VII

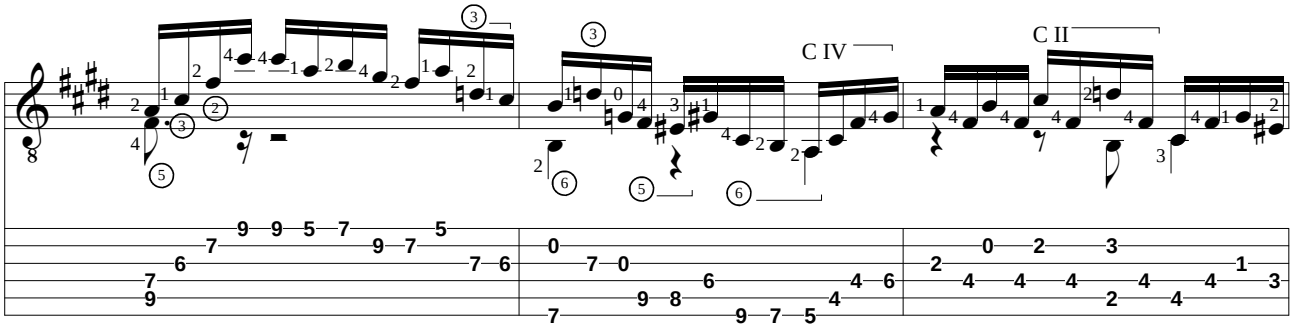

C II
C II

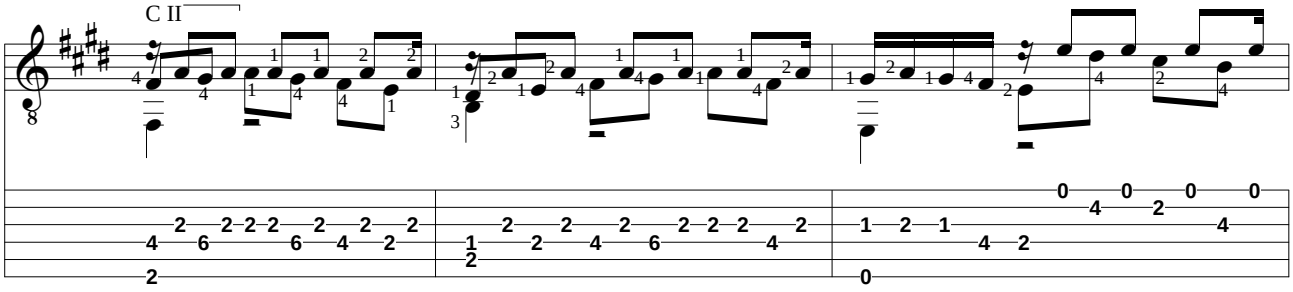


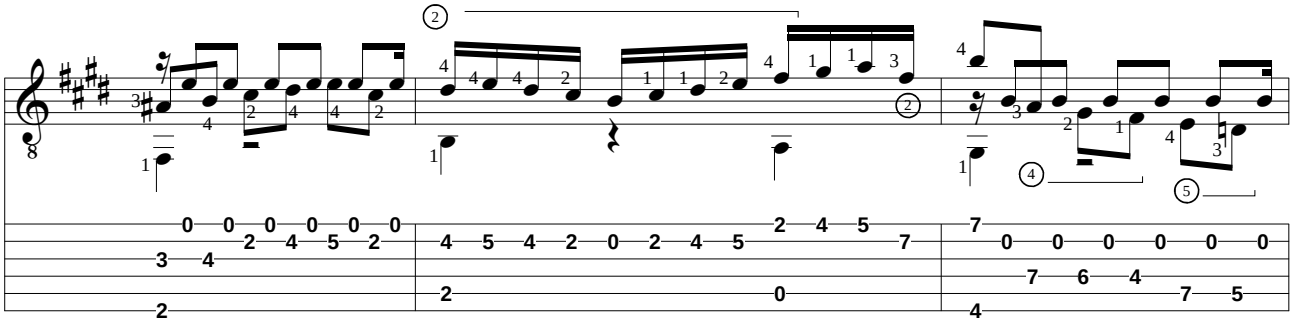


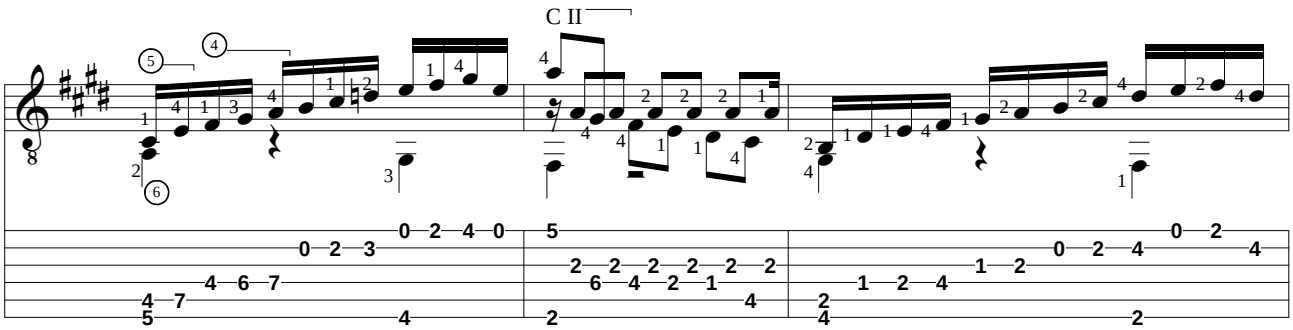

C VII
C IV
C II
C IV
C I
C VIII

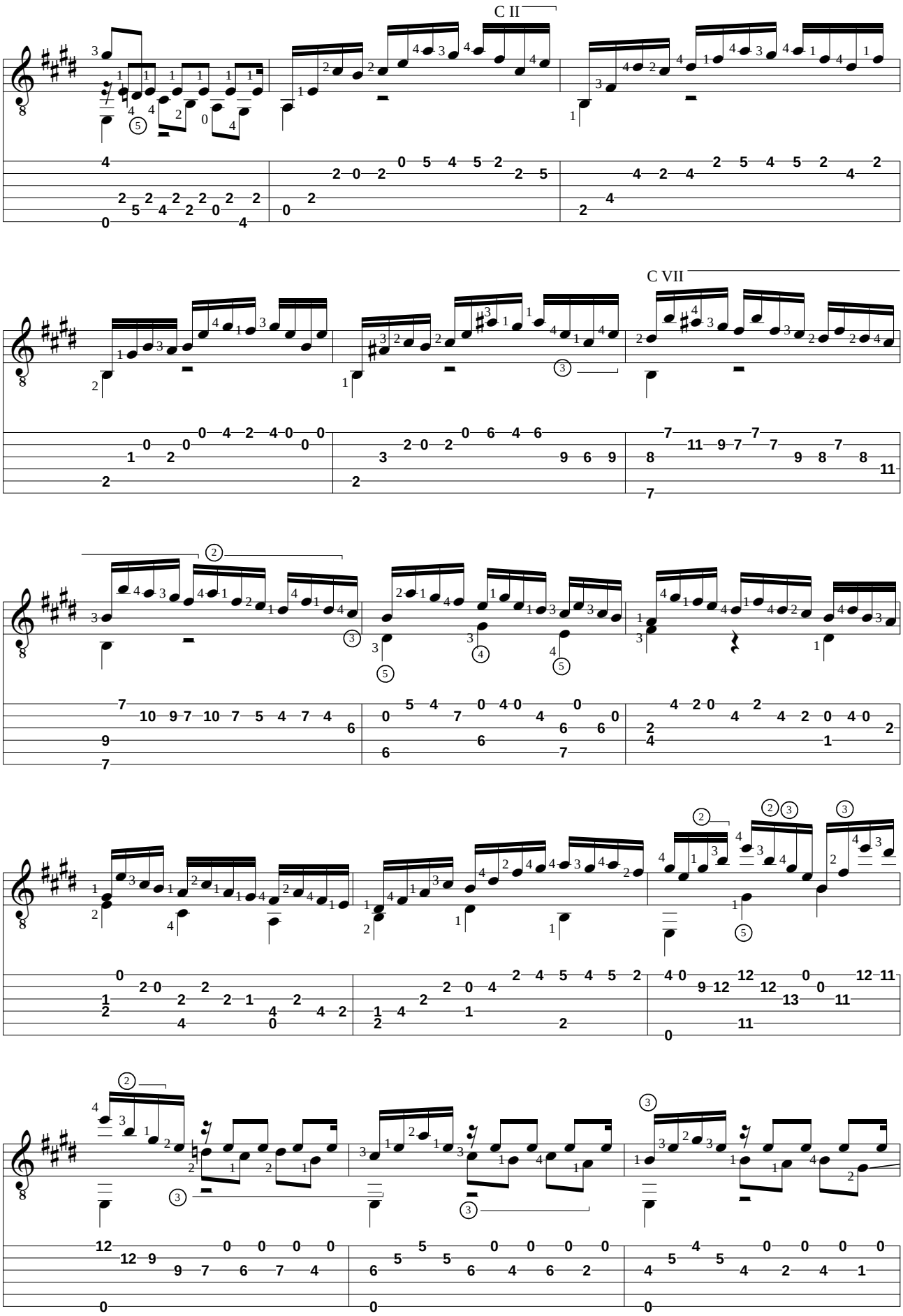

C VI

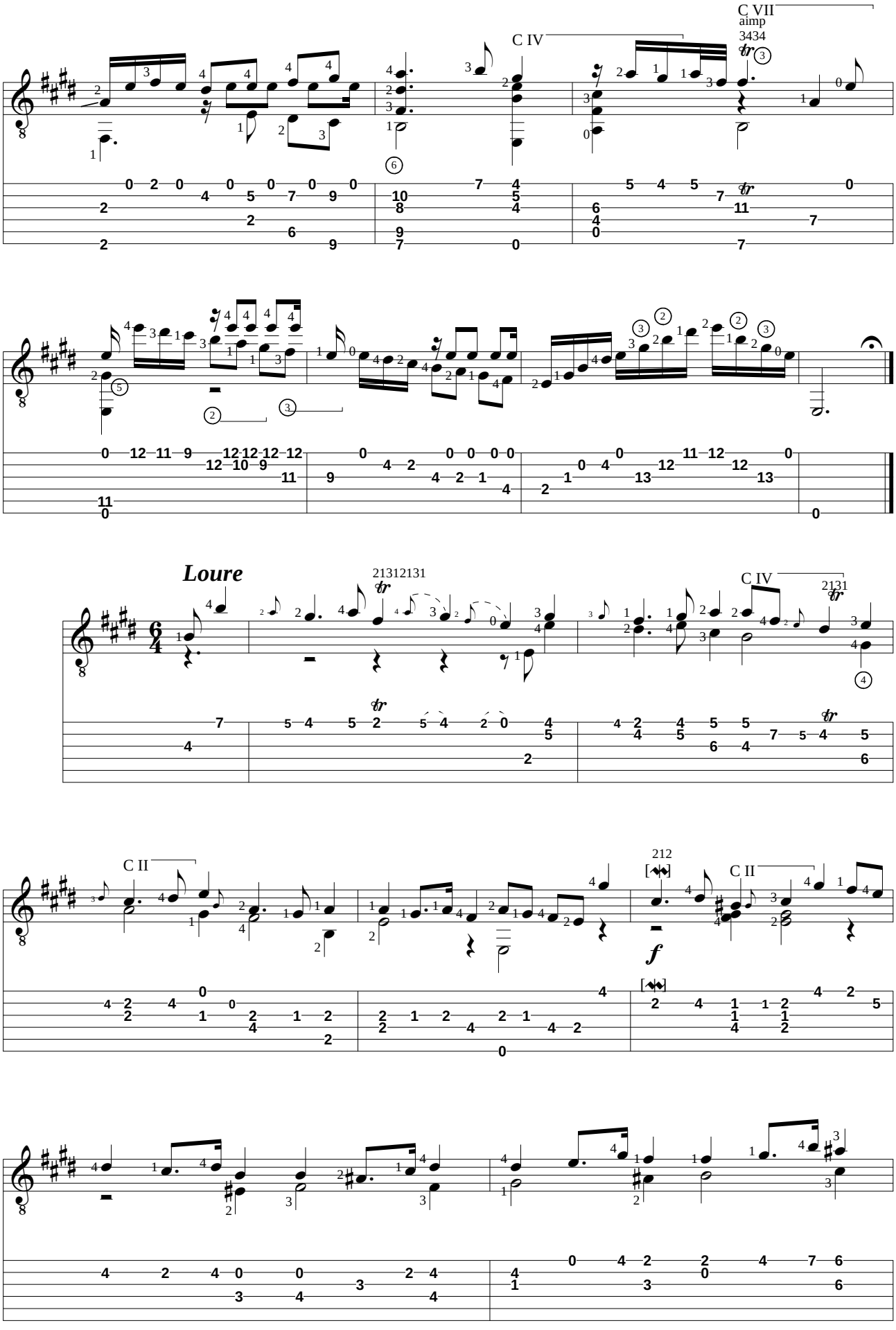

C IV
C II

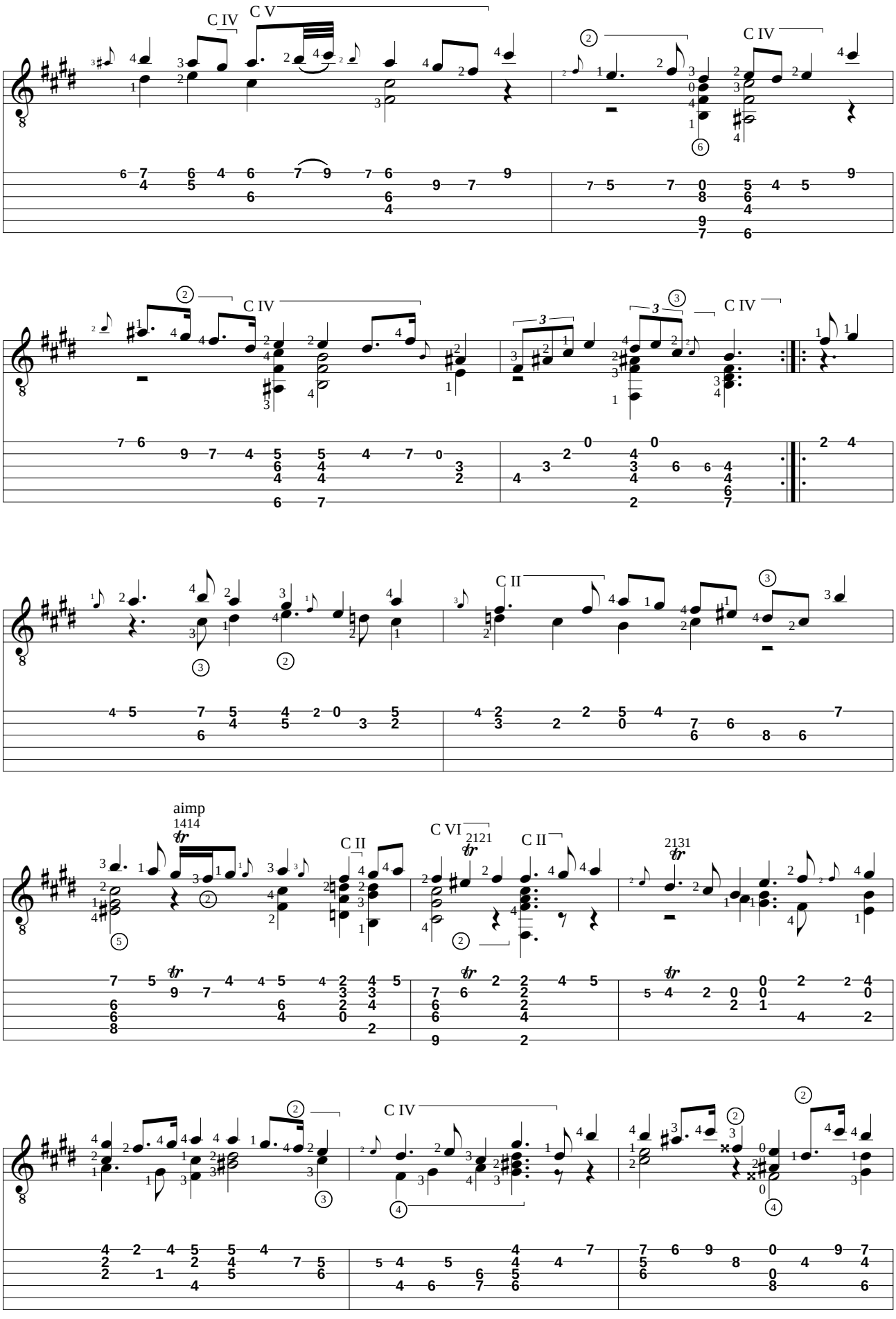

C II

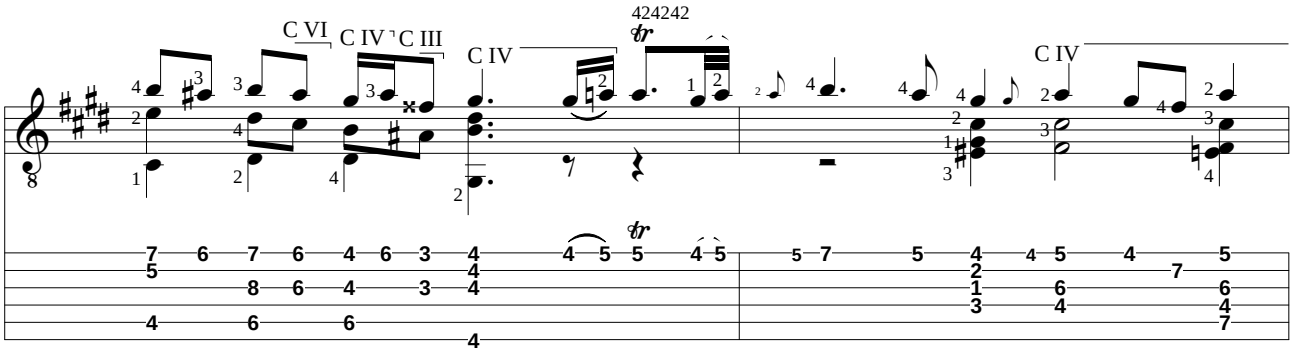


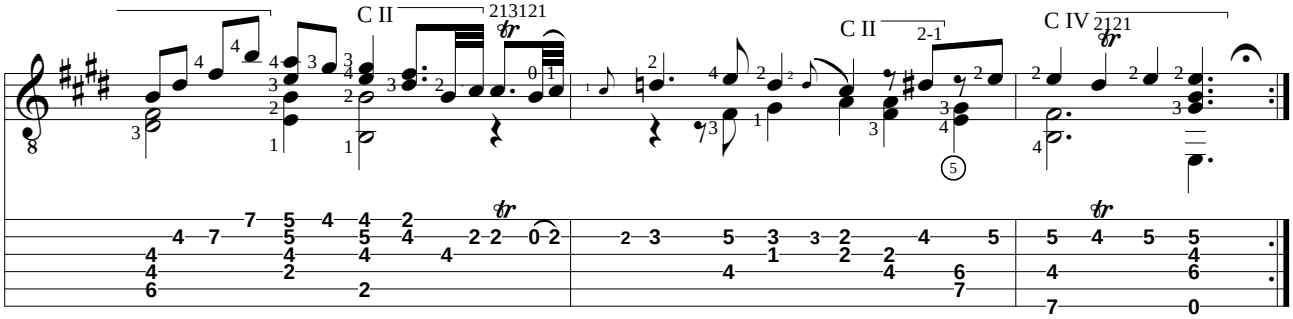

C II


C II
C VII

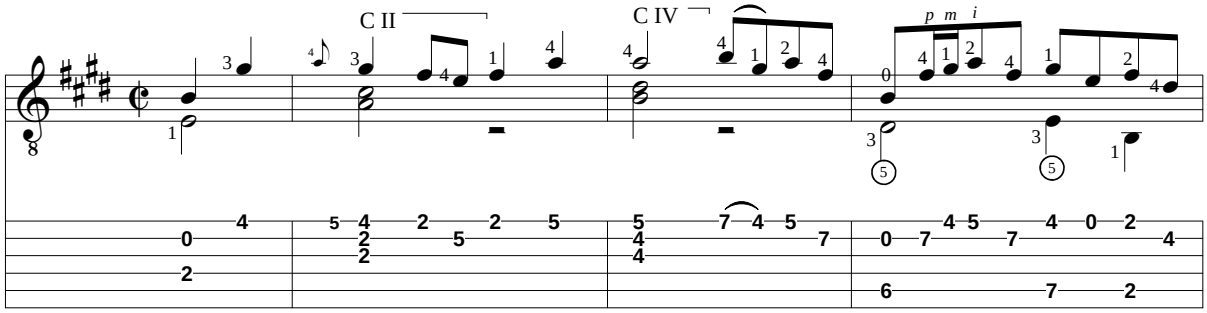

C VII
aimp
3434
C IV
Loure
21312131
C IV
2131
C II
212
C II

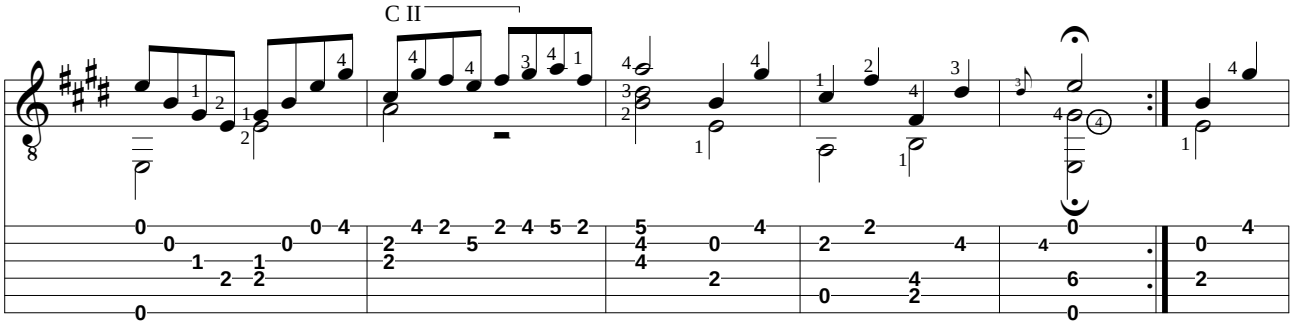

C IV
C V
C IV
C IV
C IV
C II
aimp
1414
C II
C VI
2121
C II
2131
C IV

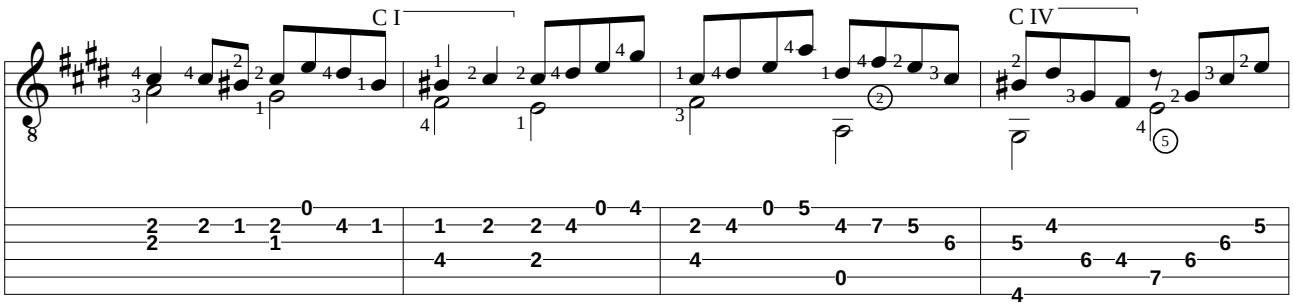


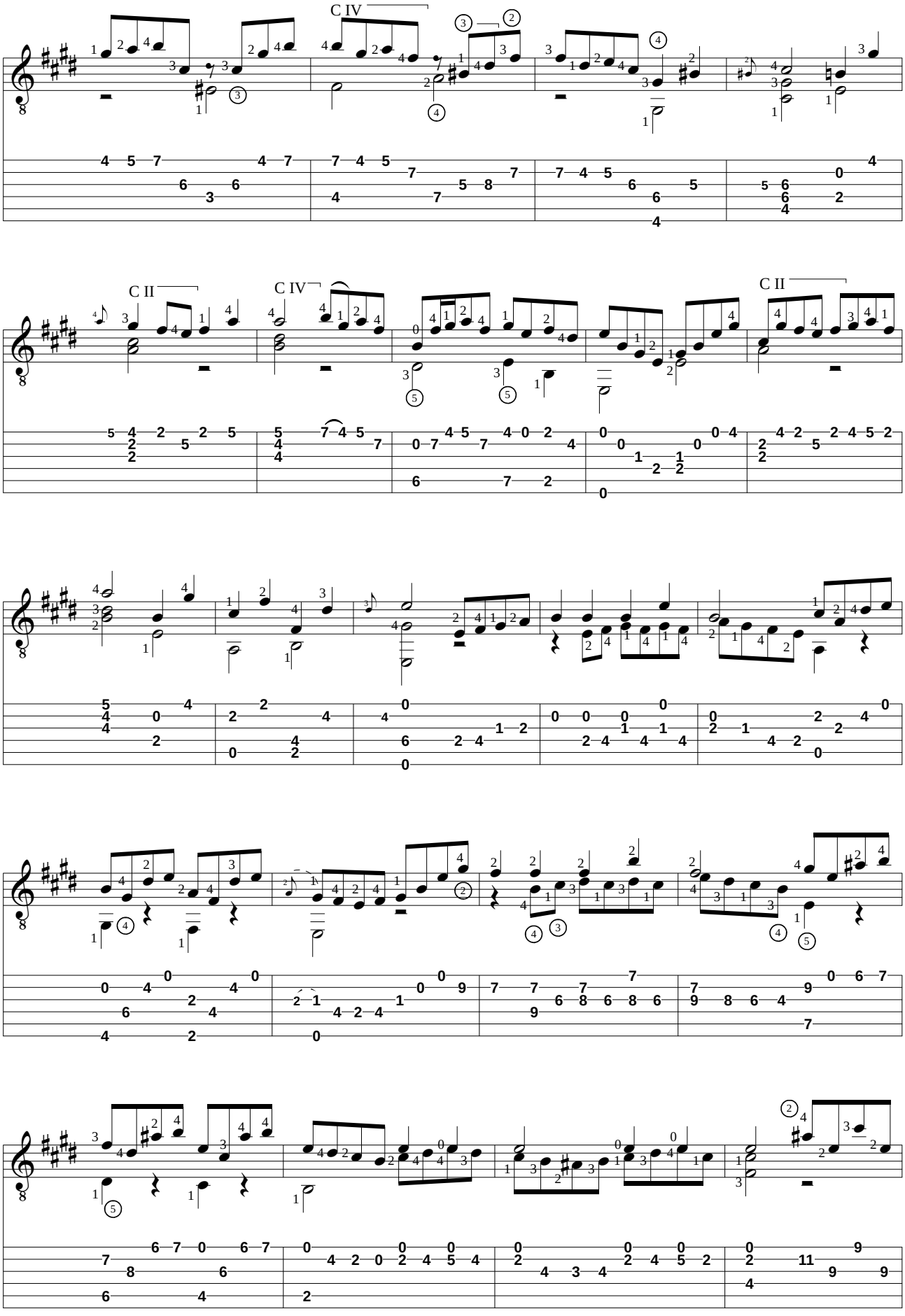


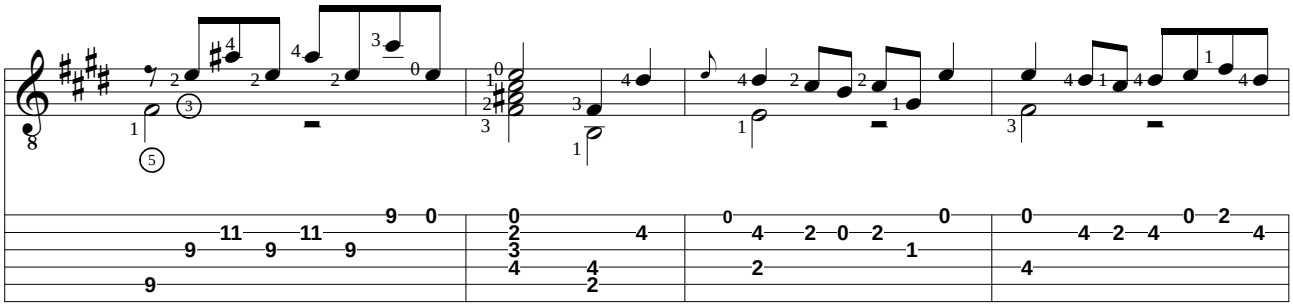
Gavotte en rondeau

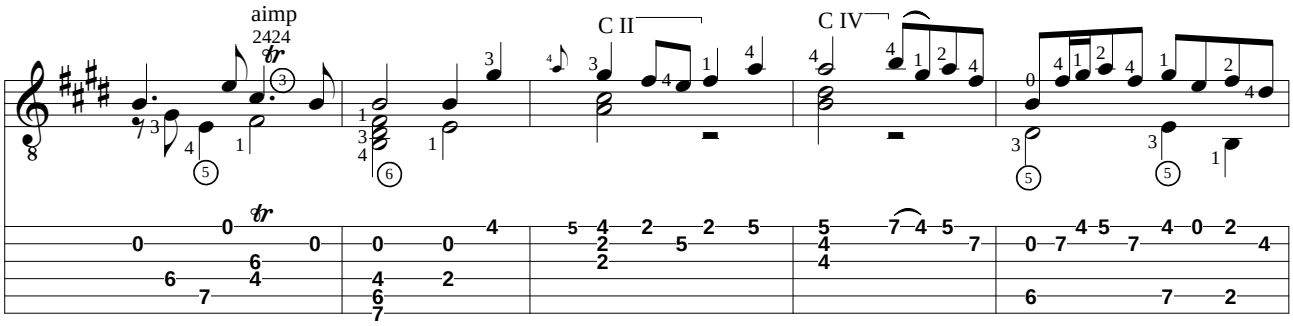


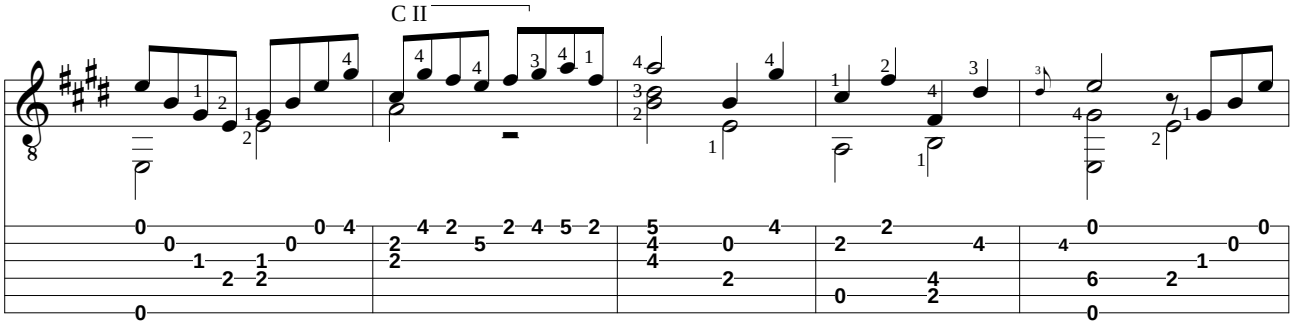


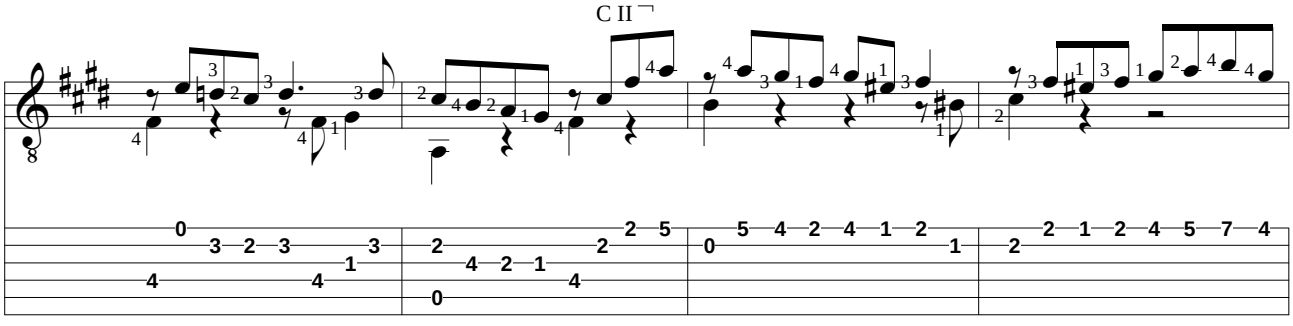


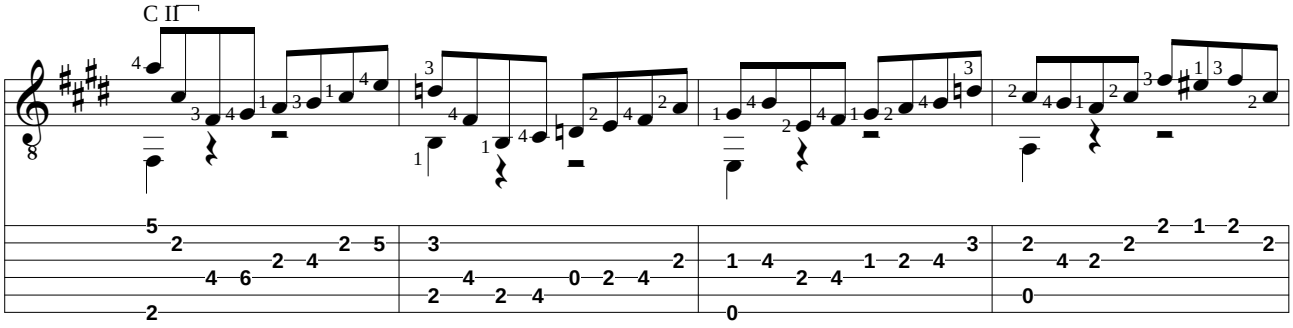

C IV
C II
C IV
C II

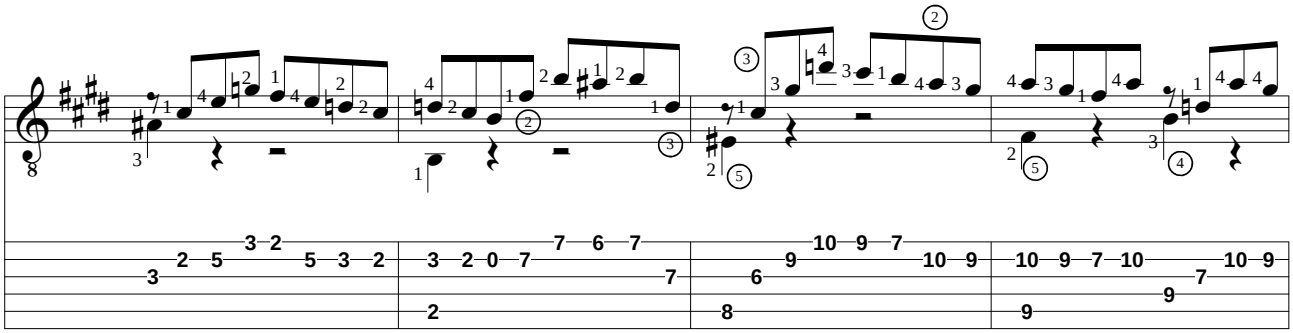


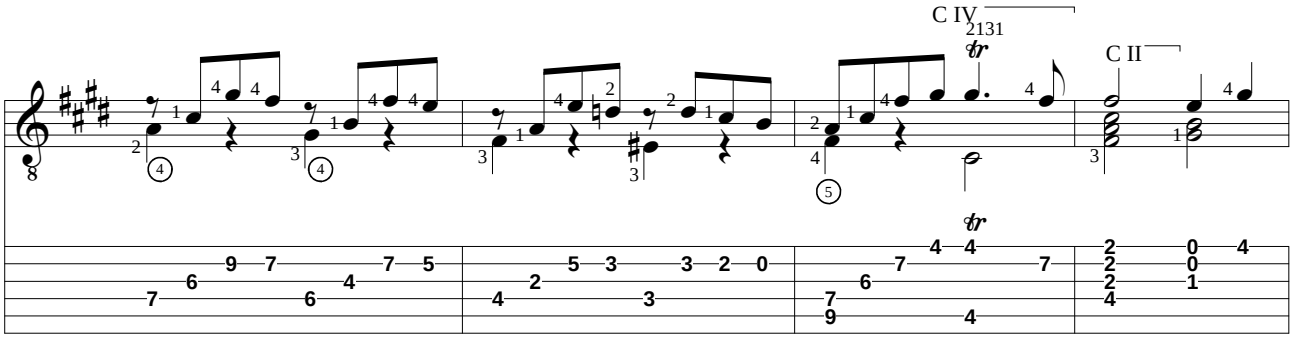

aimp
2424
C II
C IV

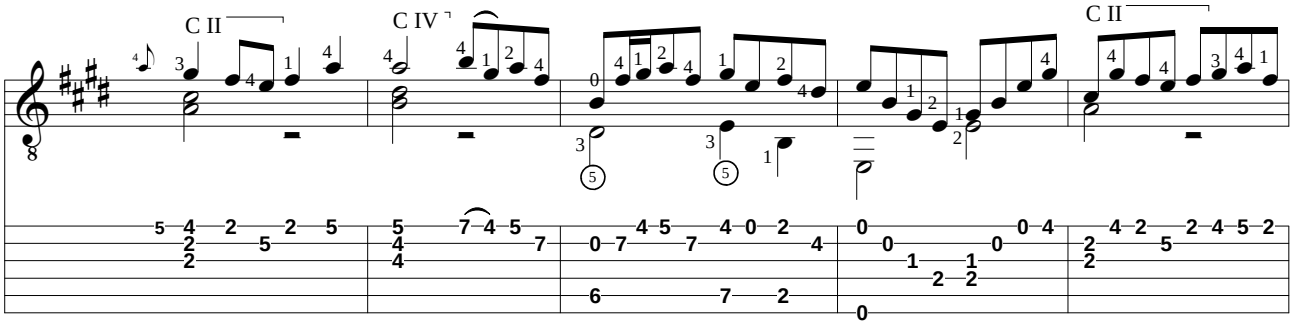

C II

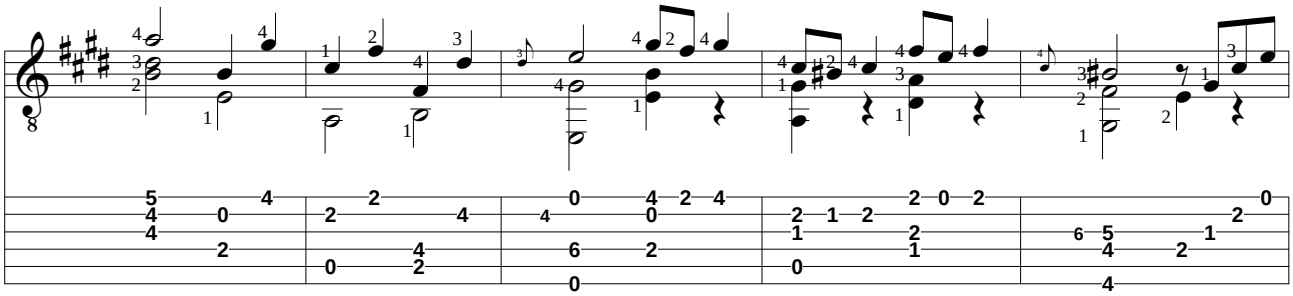

C II

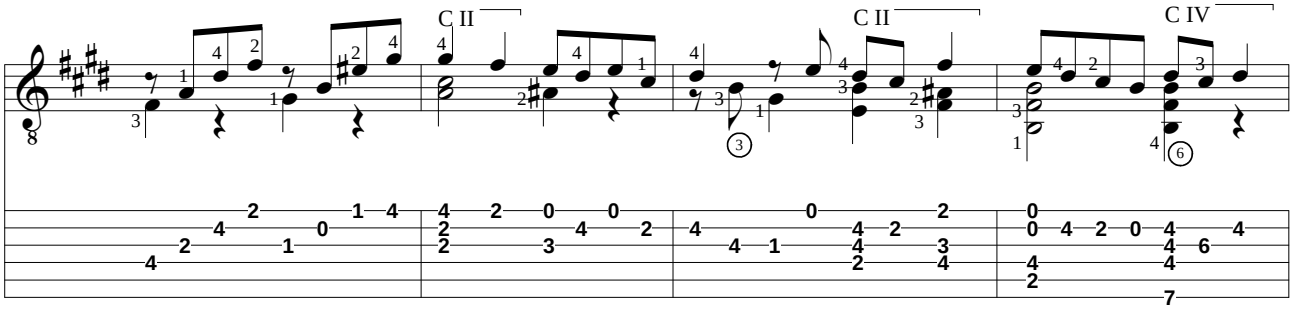

C II

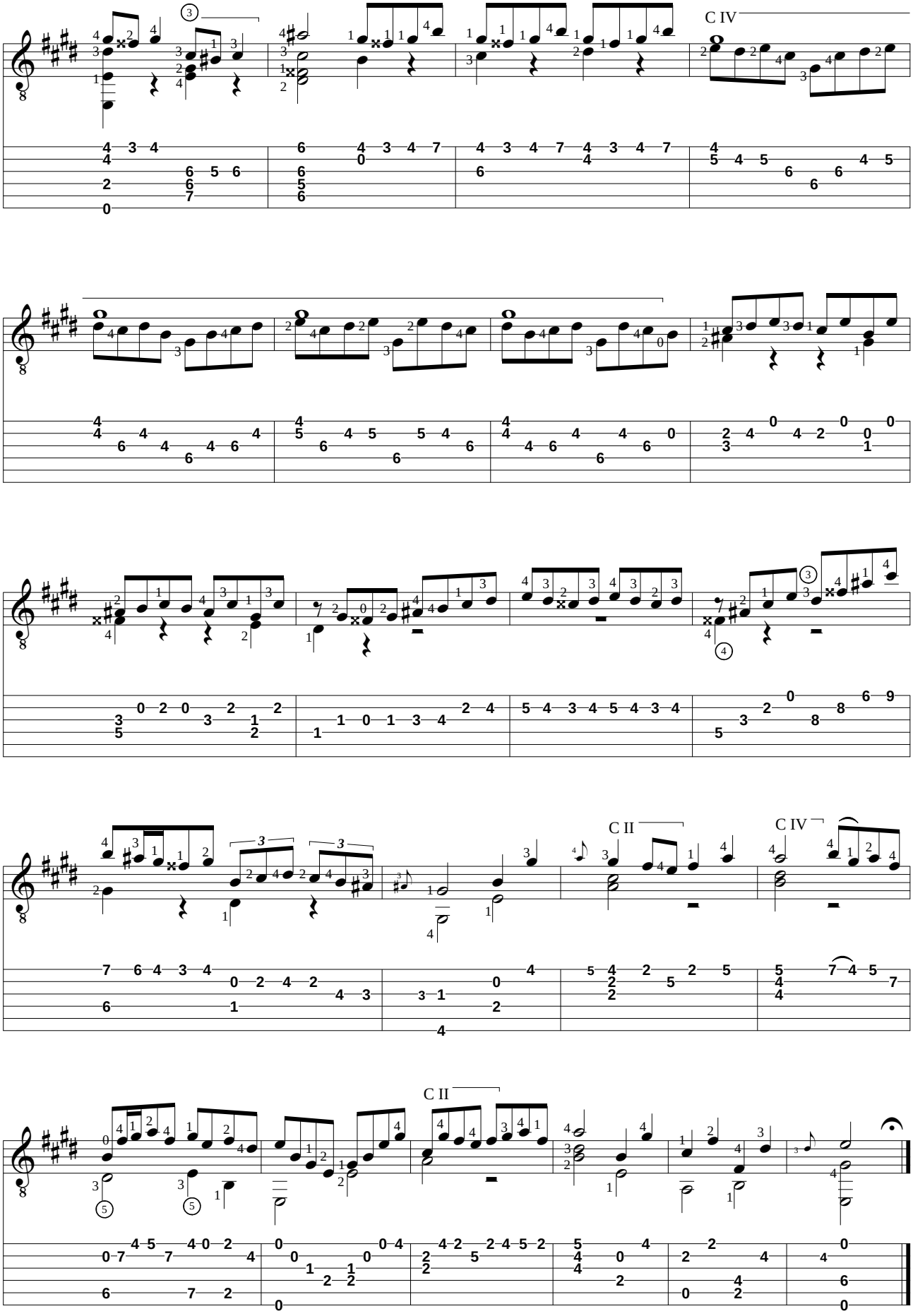



C IV
2131
tr
C II
tr

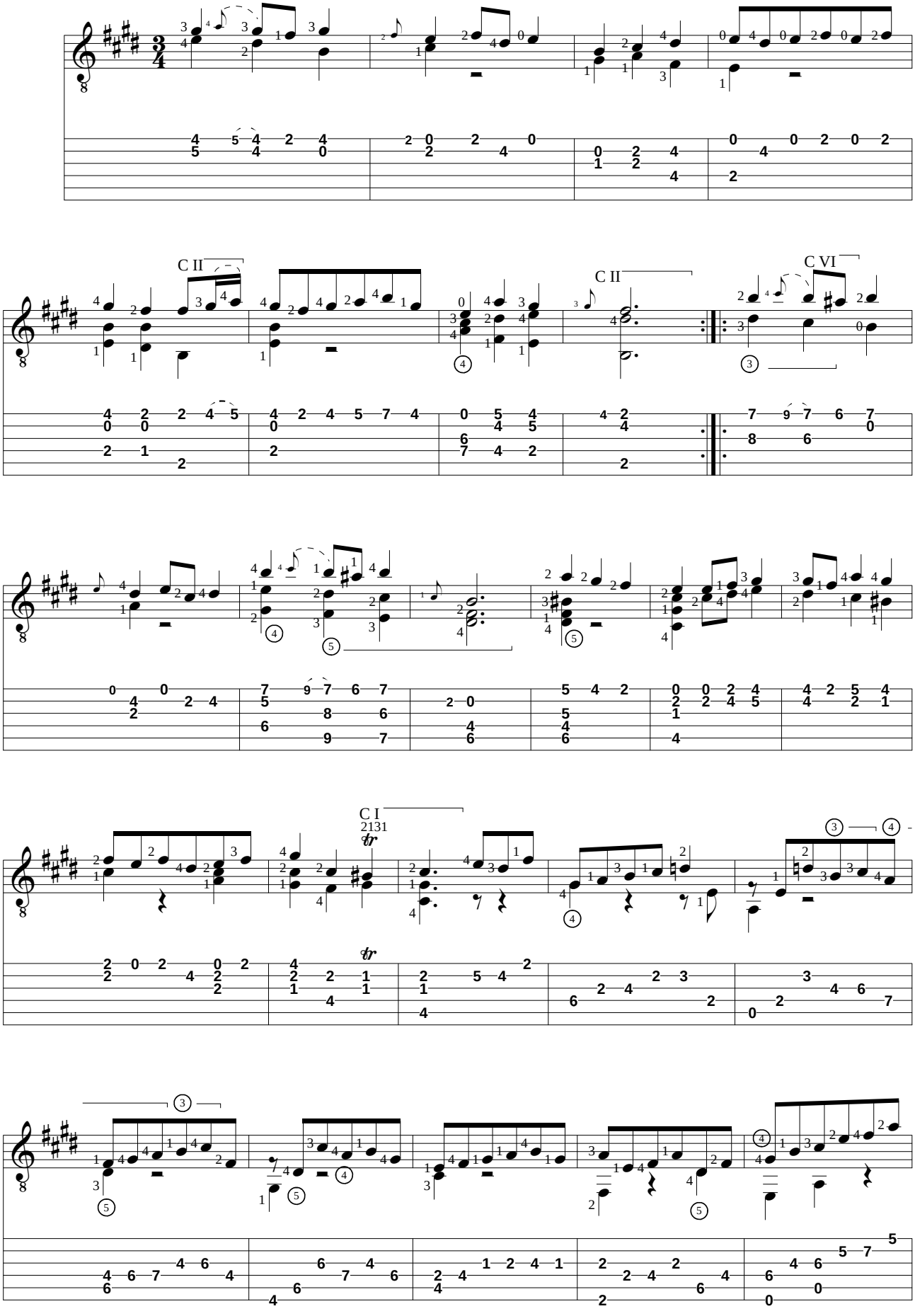

C II
C IV
C II

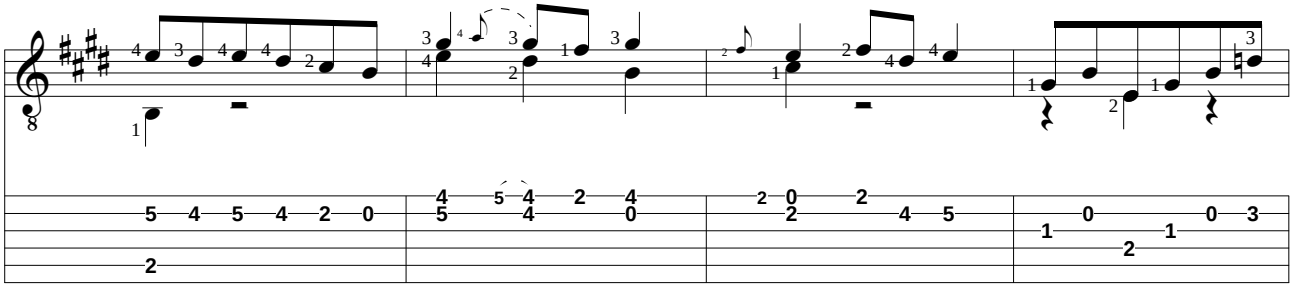


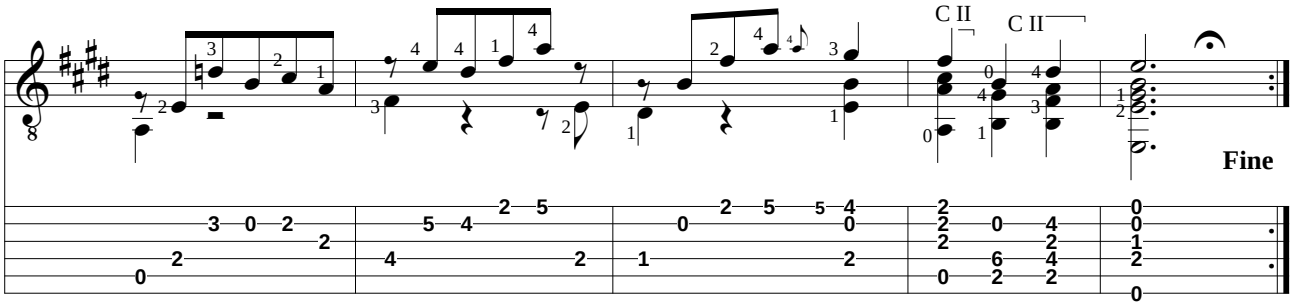

C II
C II
C IV

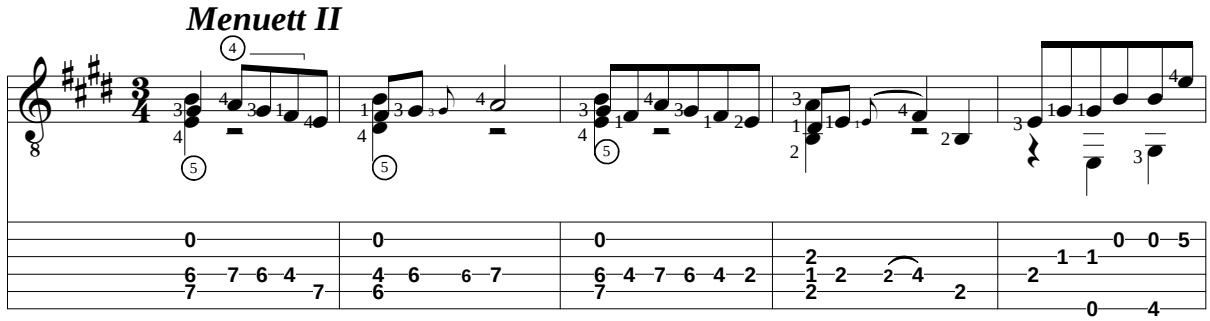

C IV
C II
C IV
C II

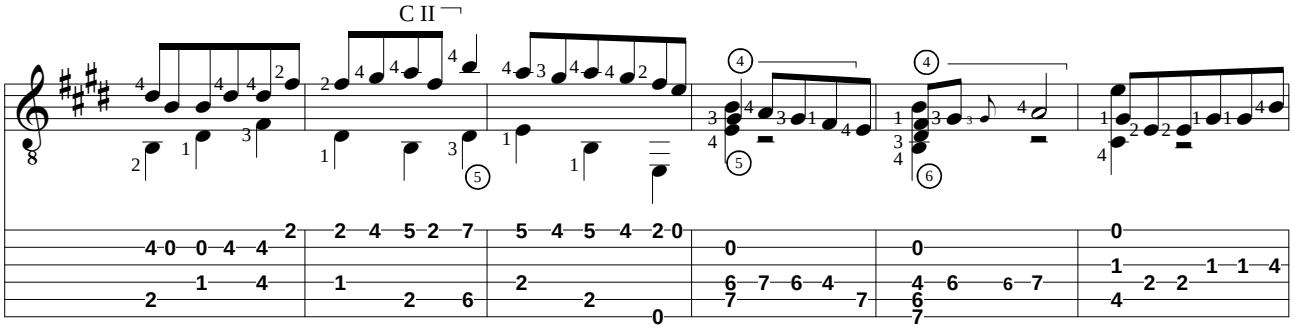
Menuett I

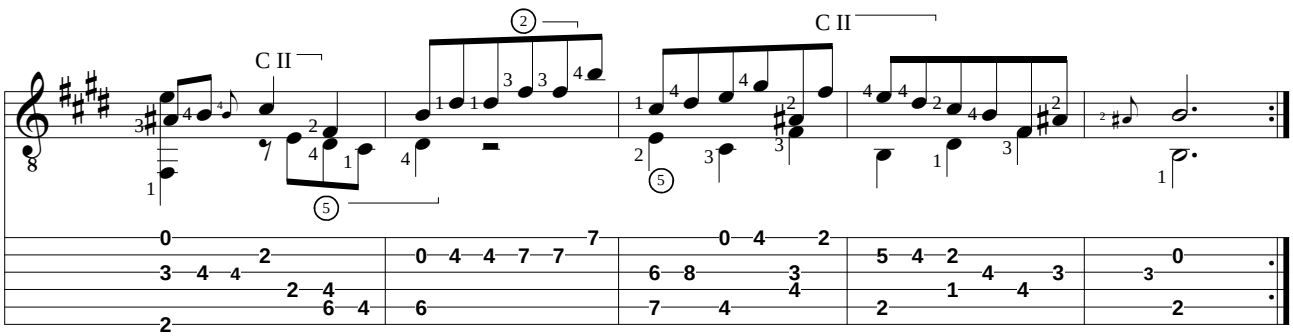


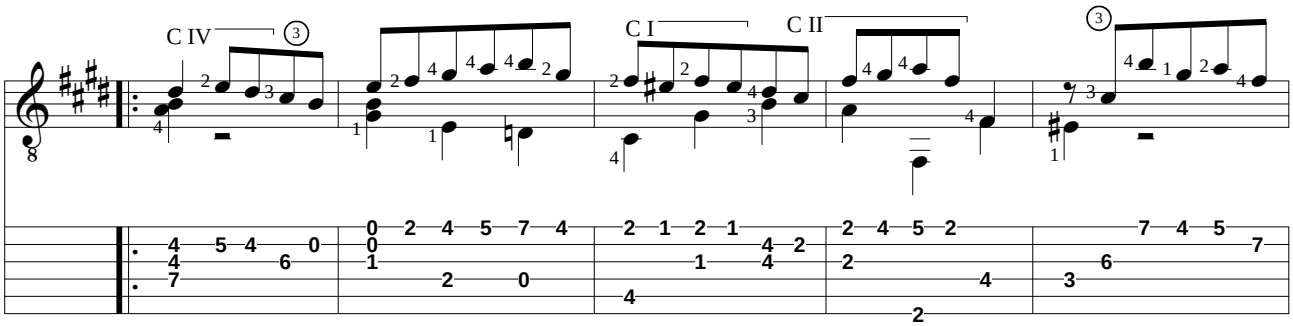


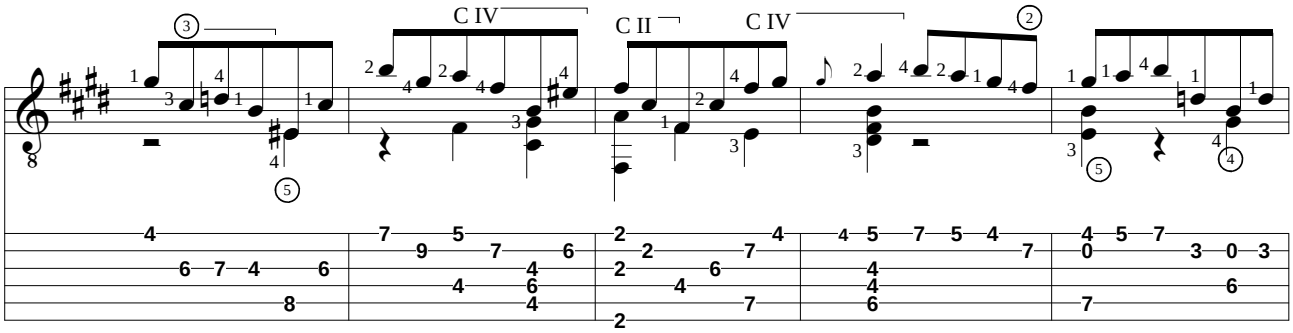

C II
C II
Fine

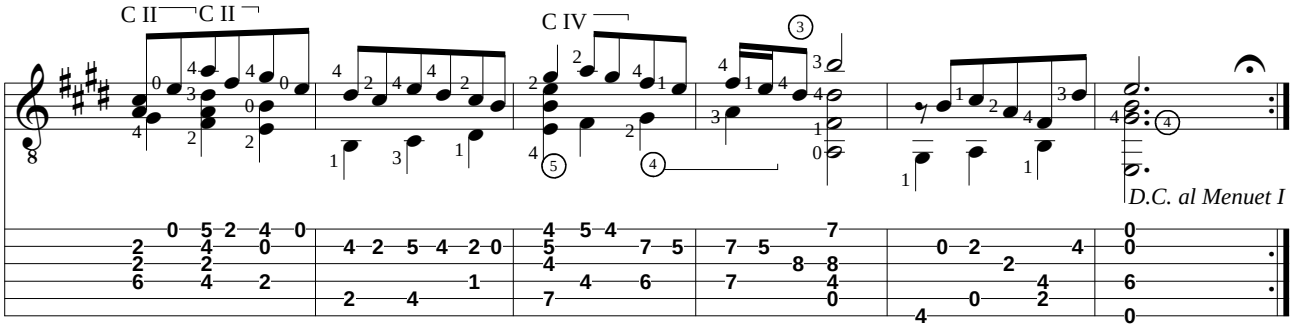

Menuett II

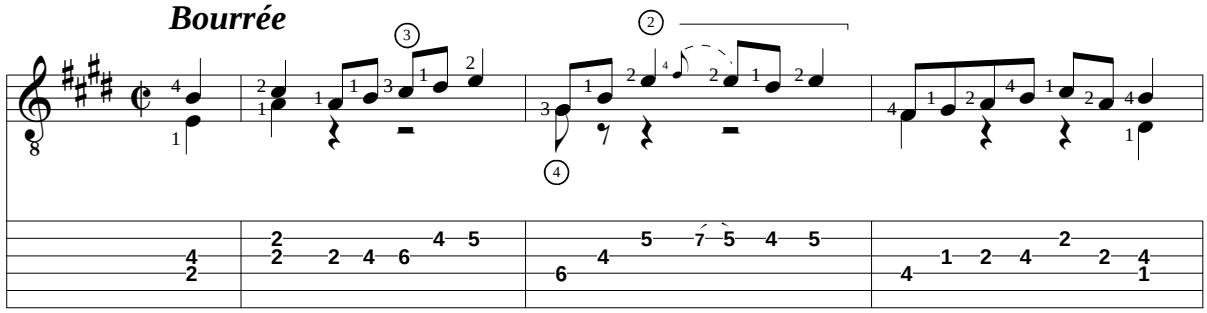

C II

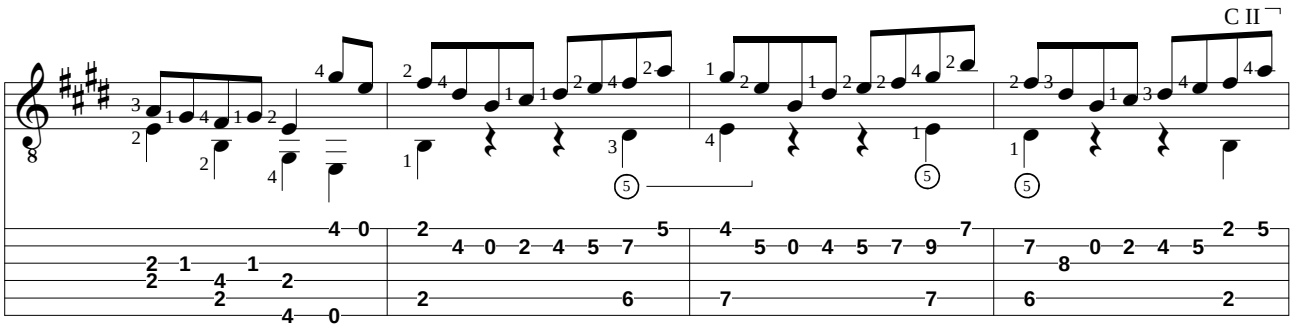

C II
C II

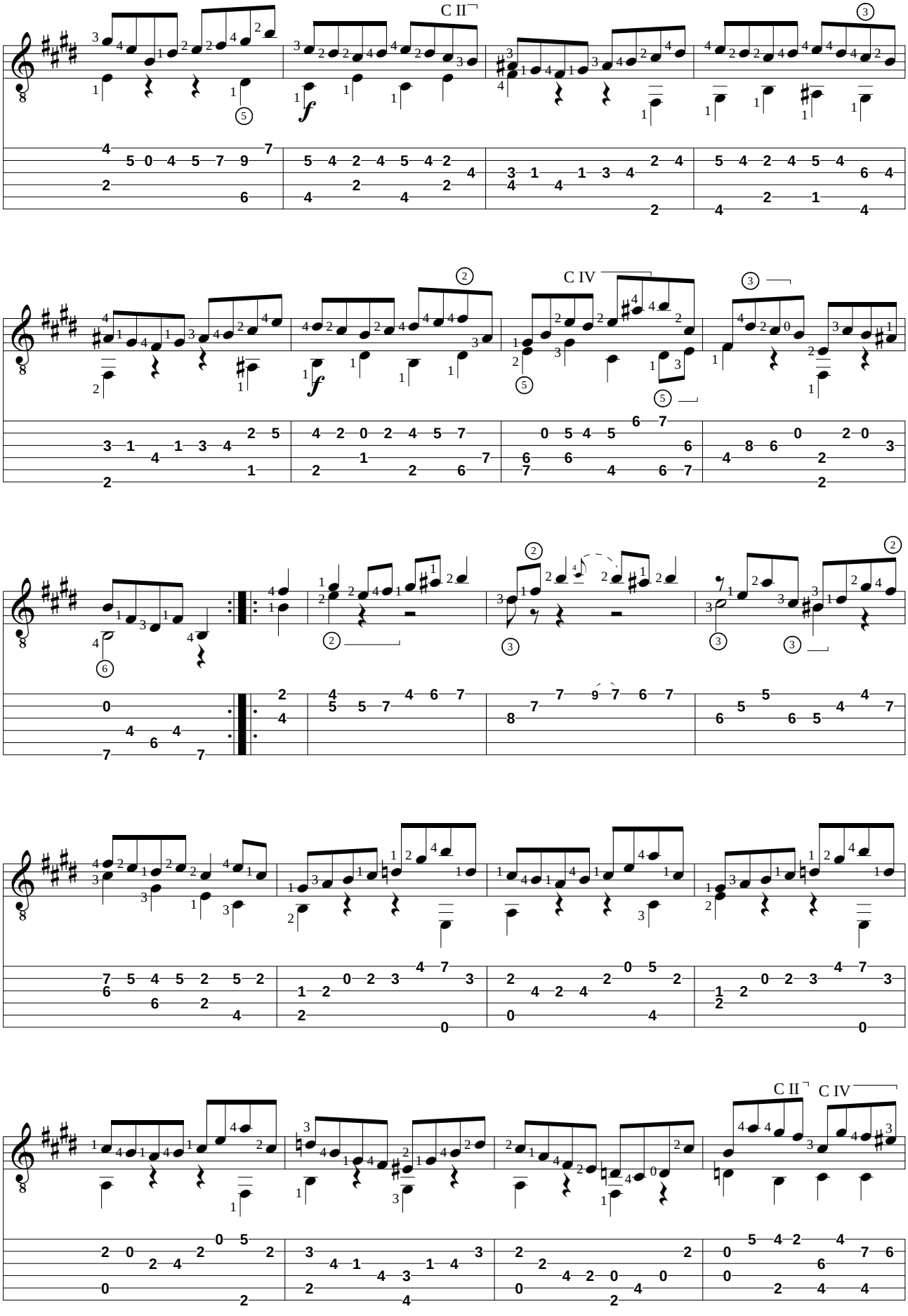

C IV
C I
C II

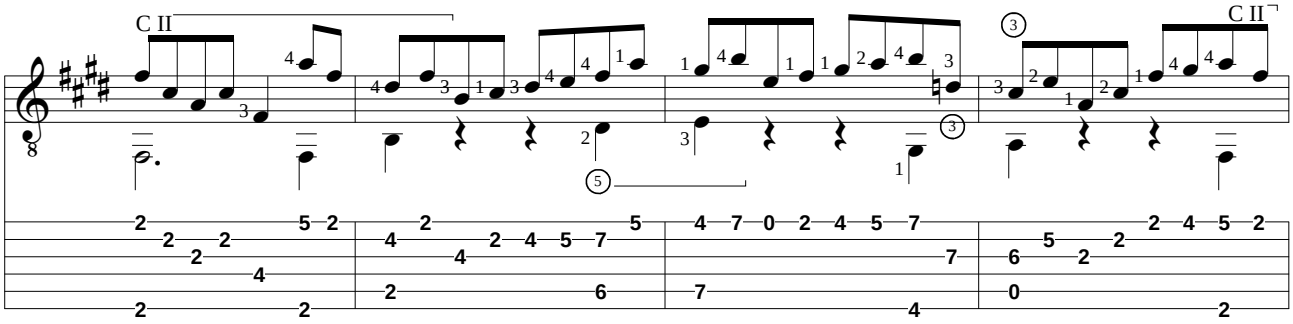

C IV
C II
C IV

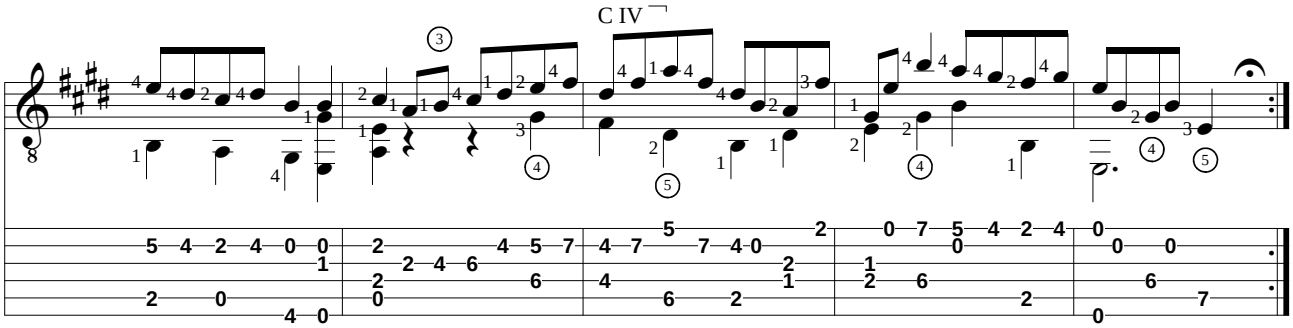

C II
C II
C IV
D.C. al Menuet I

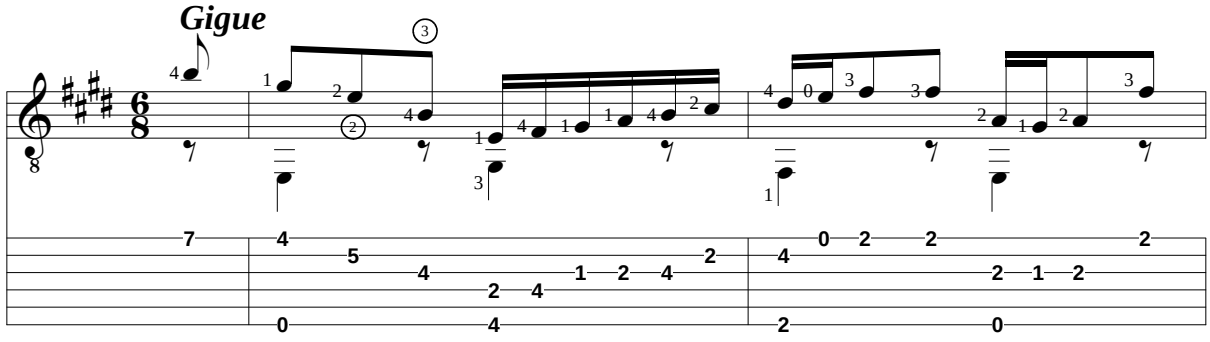

Bourrée

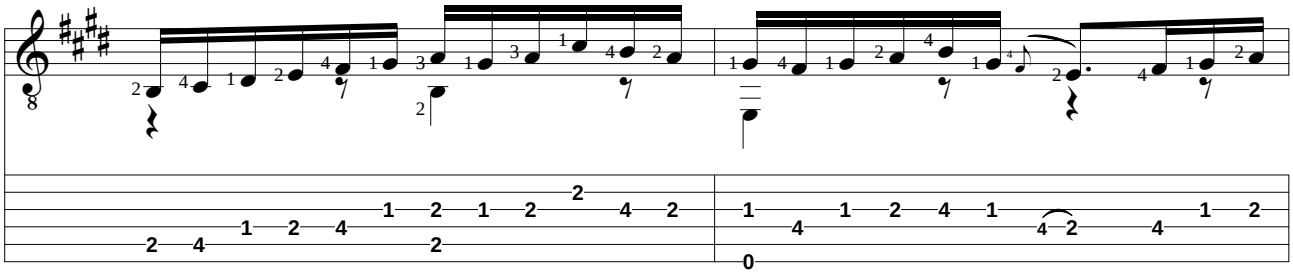

C II

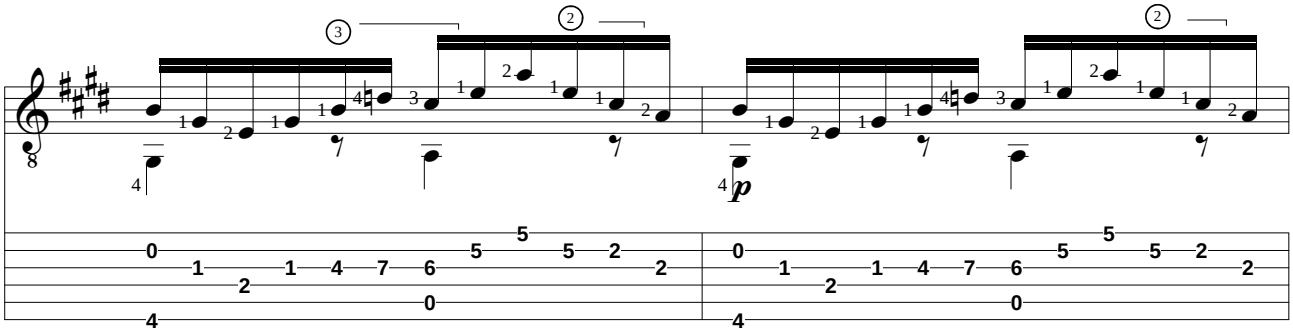

C II
C IV
C II
C IV

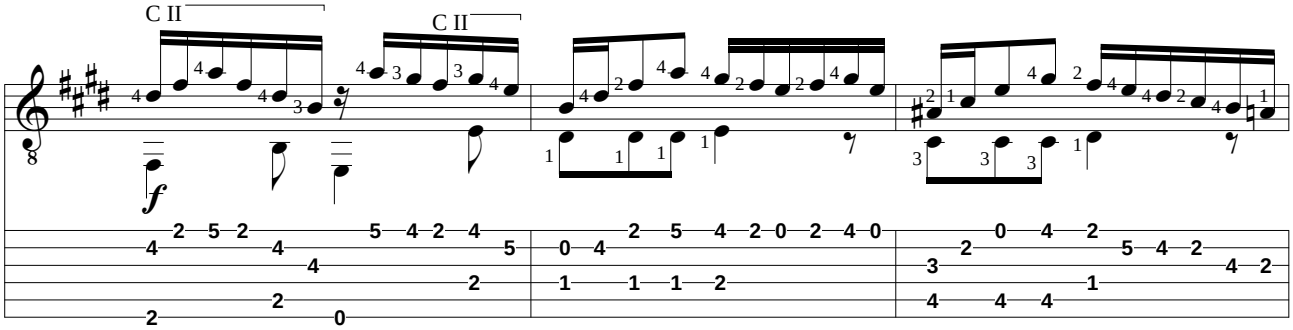

C II
C II

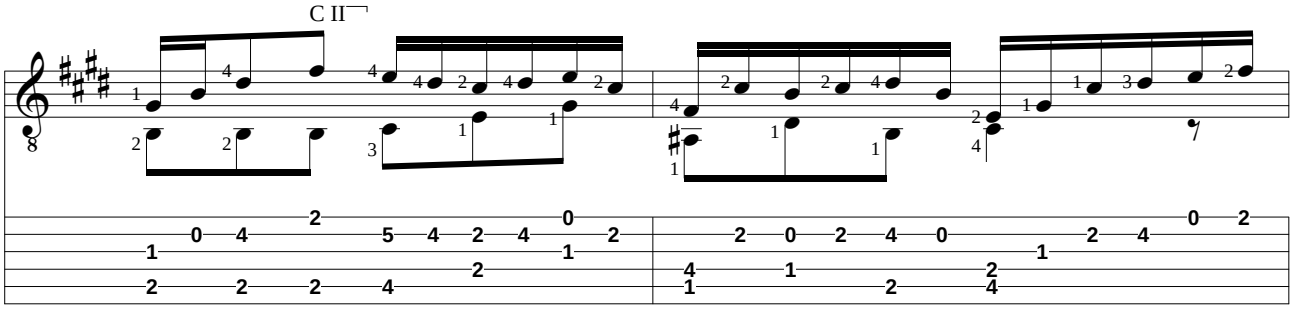

C IV

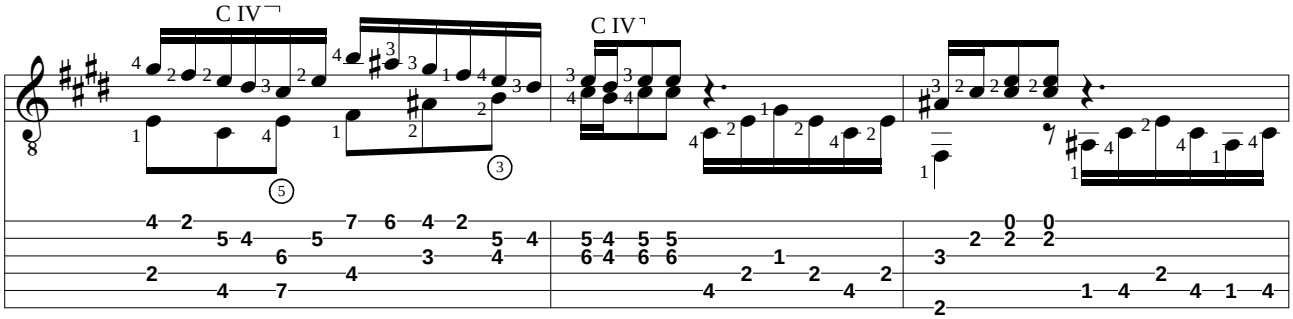

Gigue

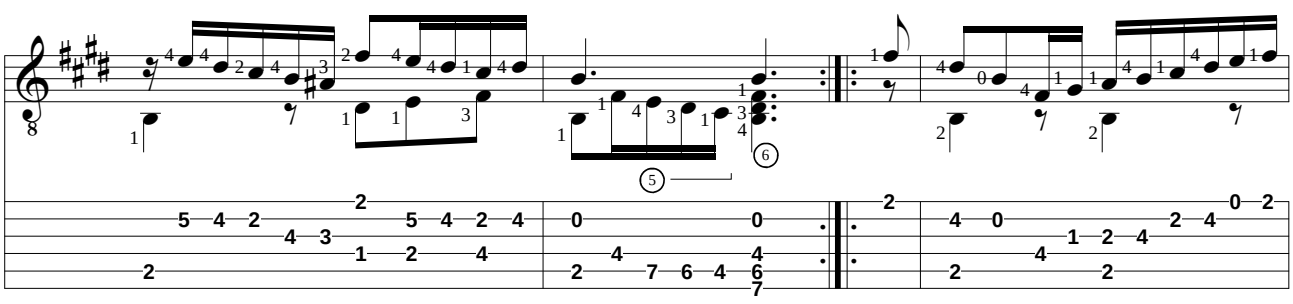


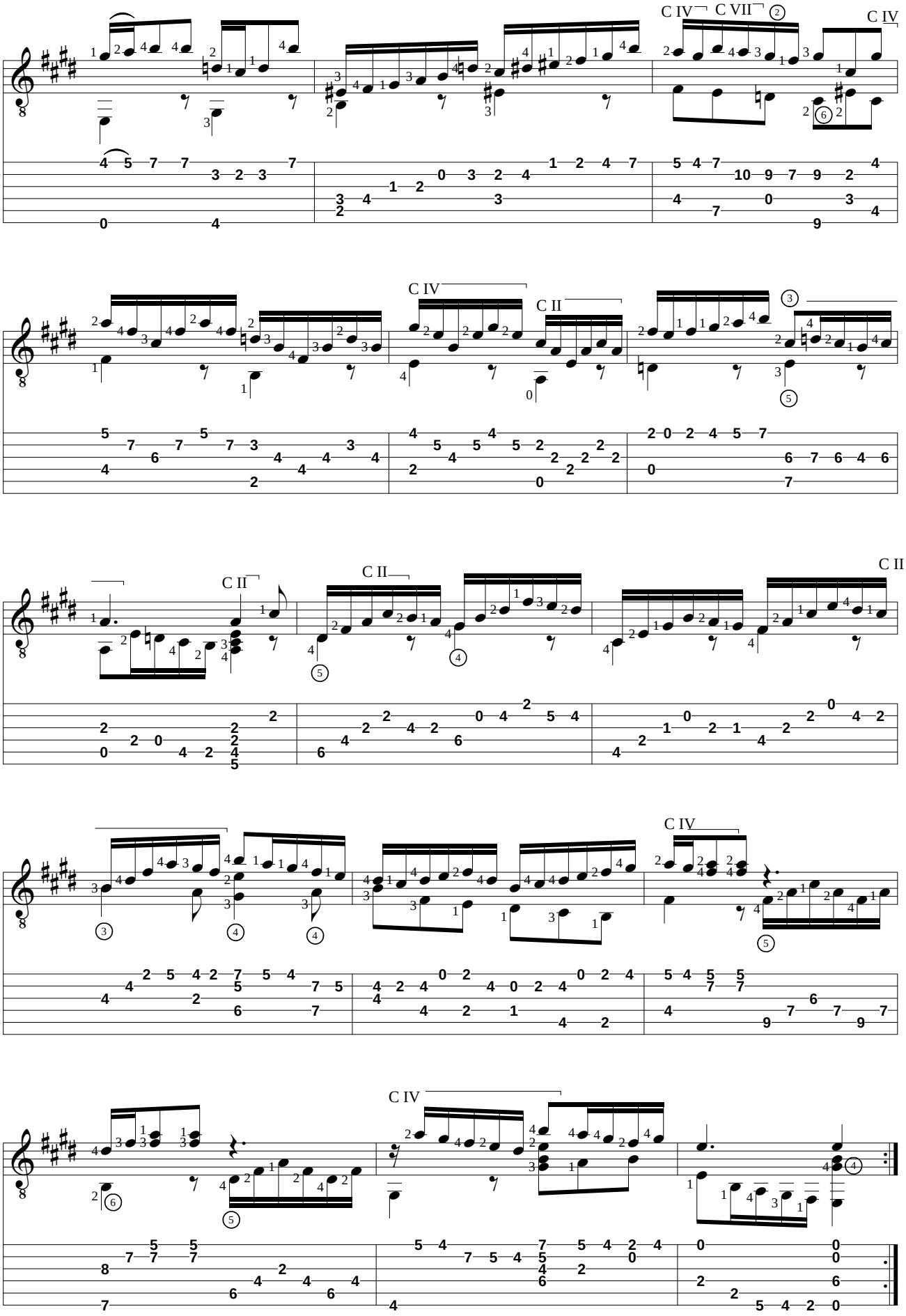

p


C II
C II
f


C II


C IV
C IV




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

CATALOGUE TABs DELCAMP.NET

Easy TABs 01 Beginner Level 01 - 100 pages : 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 bizarde - Le coucou - Lo, nous marchons sur un étroit chemin - London's burning - Lundi matin - Menuet en ré majeur - No le daba el sol - O bella ciao - Old Mac Donald - Quand j'étais chez mon père - Ricercar en la mineur - Savez vous planter des choux ? - Scarborough Fair - Sur le pont d'Avignon - Une souris verte - Vent frais, vent du matin - Volt - Adrian Le Roy : Branles de Poictou n°2 et 4 - Gaspar Sanz : Villano - J. A. P. Schultz : Air - Joseph Küffner : Andantino [duo] - Andante [duo] - Fernando Sor : Leçons Op. 60 n°1, 2 et 3 - Dionisio Aguado : Leccion 5a - Valse - Matteo Carcassi : Exercice Op. 59 - Johann Kaspar Mertz : Übungen im Wechsel - Antonio Cano-Curriela : Leccion 1 - Patty & Mildred J. Hill : Good-Morning To All - Pascual Roch : Exercices de simple alternation - Jean-François Delcamp : Accompagnement de blues - Apoyando - Accords - Arpèges - Brefs n°1, 2 et 3 - Coquillage - Cordes à vide - Damp - Gammes de do majeur - Gamme de sol majeur - Gammes en tierces et liaisons - Improvisation - Polyphonie - Rythme - Sol La Si Do - Si Si Re.

Easy TABs 02 Beginner Level 02 - 50 pages : Adrian Le Roy : Bransle de Poictou 3 - Anonyme : Danse de Avila - Anonyme : A Toye - Ferdinando Carulli : Allegretto - S C Foster : Oh Susannah - Ferdinando Carulli : La sautillante - Mauro Giuliani : Escozzese op24 - Joseph Meissonnier : Andante - Fernando Sor : Allegretto op44 - Fernando Sor : Lecon 5 op60 - Anonyme : Que ne suis je la fougere - Anonyme : Un elephant - Anonyme : Whiskey in the jar - Mauro Giuliani : Ecossaise op33 - M Carcassi : Sauteuse op59 - Ferdinando Carulli : Andantino - Fernando Sor : Valse 1 op51 - Ferdinando Carulli : Valse op241 - Fernando Sor : Lecon 1 op31 - Ferdinando Carulli : Arpeggi di tre note - Delcamp : Interlude - Ferdinando Carulli : Rondo op241 - Anonyme : Pavane - J Ferrer y Esteve : Ejercicio 6 - Anonyme : Dans les jardins - J A Losy : Gigue - Delcamp : Malaguena - Delcamp : Soleares - G Sanz : Dos Villanos - G Sanz : Dance de las hachas - J Krieger : Menuet - Anonyme : Dos palomas.

Gaspar Sanz - 34 Piezas para guitarra - 28 pages : Gallarda - Gallarda - Gallarda - Villano - Villano - Dance de las Hachas - Jacaras - Jacara de la Costa - Passacalle - Passacalle - Passacalle - Passacalle - Españoleta - 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 - Españoleta - Pavana - Torneo - Batalla - Preludio, o Capricho, arpeado por la Cruz - Coriente.

Gaspar Sanz - 16 Piezas para guitarra - 20 pages : Las Hachas - Rujero - Paradetas - Matachin - Zarabanda - Clarines y Trompetas - Cavaleria de Napoles - Canciones - La Garzona - La Coquina Francesa - Lantururu - Le Esfacheta de Napoles - La Miñona de Cataluña - La Minima de Portugal - Dos trompetas de la Reyna de Suecia - Clarines de los mosqueteros del Rey de Francia

Johann Sebastian Bach - L'œuvre 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.
Johann Sebastian Bach : Prélude BWV 999 - TAB
Johann Sebastian Bach : Bourrée BWV 996 - TAB
Silvius Leopold Weiss : Fantasia - TAB

Anonyme : Scarborough Fair - TAB

Fernando Sor : Exercice opus 35 no.22, Segovia no.5 - TAB
Fernando Sor : Allegretto opus 44 no.2 - TAB
Niccolò Paganini - 9 Pezzi per chitarra : Valtz - Ghiribizzi 1, 23, 17, 24, 37, 38, Perigoldino con due variazioni, Sonata 4.
Matteo Carcassi : Etude opus 60 no.3 - TAB
Anonyme : Romance - Melodía de Sor - TAB

Isaac Albéniz : Asturias opus 47 - TAB
Francisco Tárrega : Lágrima - TAB
Francisco Tárrega : 12 TABS - Easy, Intermediate - Estudio en si minor - Preludio en mi mayor - Preludio pentatonica - Estudio en mi minor - Preludio sobre los gruppetos - Preludio número 8 - Estudio en terceras - Estudio ostinato - Andantino - Preludio en ré mayor - Preludio Oremus - Preludio Lagrima.

Jean-François Delcamp : Viviane - TAB

Jean-François Delcamp : 8 TABs opus 33 - 10 pages : Coffre à jouets, Op. 33 : Préambule, Avion en papier, Soldat de plomb, Ours en peluche, Voilier, Lune et étoile, Un kayak, On range tout.

Jean-François Delcamp : 12 TABs opus 35 - 32 pages : Coquillage, Interlude, En barque, Malagueña, Petit boogie, Soleares, Burkina Faso, Blues de la cabane, Samba du jardin, Valse des laminaires, Moment musical, Monsieur bourdon butine.

Jean-François Delcamp : 12 TABs opus 36 - 20 pages : Mardi, Tango, Prélude op. 4, Rue des trois frères, Picking du nautile, La girafe a reçu du courrier, Milonga d'hiver, Prélude op. 22, Prélude op. 24, Picking à Bastia, Balade, Berceuse.

Jean-François Delcamp : Suite sans chichi, Op. 37.