
RENAISSANCE MUSIC FOR GUITAR

An Anthology by Jean-François Delcamp



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Jean-François DELCAMP

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Adrian LE ROY (ca. 1520-1598)

QUATRIESME BRANSLE DE POICTOU

grand bonnet large

du "Tiers livre de tablature de guitterre" Paris 1552, folio 24r

Révision de Jean-François Delcamp

Placez un capodastre à la frette V de votre guitare.

Potete collocare un capotasto mobile sul V tasto.

Place a capo at fret V of your guitar.



$\text{♩} = 88$

8

6

13

20

Adrian LE ROY (ca. 1520-1598)

SECOND BRANSLE DE POICTOU

en mode de cornemuse, du "Tiers livre de tablature de guiterre" Paris 1552, folio 23r

Révision de Jean-François Delcamp

Placez un capodastre à la frette V de votre guitare.

Potete collocare un capotasto mobile sul V tasto.

Place a capo at fret V of your guitar.

$\text{♩} = 88$

Adrian LE ROY (ca. 1520-1598)

TROISYESME BRANSLÉ DE POICTOU

du "Tiers livre de tablature de guitterre" Paris 1552, folio 23v

Révision pour guitare de Jean-François Delcamp

La guitare renaissance était accordée : SOL - DO - MI - LA. Placez un capodastre à la frette V de votre guitare pour obtenir un accord similaire. Cela vous rapprochera des dimensions de la guitare renaissance qui est plus petite (diapason 55 cm) que nos guitares modernes (65 cm).

La chitarra rinascimentale, per la quale quest'opera è stata scritta, era così accordata : SOL – DO – MI - LA. Per ottenere un simile accordo potete collocare un capotasto mobile sul V tasto. In questo modo è possibile riportare la chitarra a dimensioni più simili a quelle della chitarra rinascimentale che è più piccola (diapason 55 cm) rispetto alla chitarra moderna (65 cm).

The renaissance guitar, for which this work was originally composed, had four courses tuned to: G-C-E-A. Place a capo at fret V of your guitar to get a similar effect. This will reproduce the size of the renaissance guitar that is smaller (55 cm scale length) than our modern guitars (65 cm).

♩ = 88

m i m i m i m i m

6

13

20

27

35

ANONYME (1600)

PAVANE

en la mineur

Adaptation pour guitare de Jean-François Delcamp

$\bullet = 104$

m i m i m i m i m i m i

8 p 3 p 3 p 3 p 3 p p 3 p p

5

9

13 C II

Thoinot ARBEAU (1519-1595)

PAVANE

Belle qui tient ma vie - Orchésographie (Langres, 1589)

Adaptation pour guitare de Jean-François Delcamp

$\text{♩} = 56$

m i m i m i m i m i m i

4

8

12

5

6

ANONYME (1600) IRISH TUNE

en ré majeur

Adaptation pour guitare de Jean-François Delcamp

$\bullet = 63$

The musical score is written for guitar in G major (one sharp) and 8/8 time. It consists of five systems of music. The first system starts with a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. A tempo marking indicates a quarter note equals 63. The melody is written on the treble staff with notes labeled 'm' (middle) and 'a' (above). The bass line is written on the bass staff with chords and fingerings (1, 2, 3, 4). The second system begins at measure 4. The third system begins at measure 8. The fourth system begins at measure 11. The fifth system begins at measure 14 and ends with a double bar line. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano).

Adrian LE ROY (ca. 1520-1598)

PREMIER BRANSLE DE POICTOU

du "Tiers livre de tablature de giterre" Paris 1552, folio 22v

Révision de Jean-François Delcamp

La guitare renaissance était accordée : SOL - DO - MI - LA. Placez un capodastre à la frette V de votre guitare pour obtenir un accord similaire. Cela vous rapprochera des dimensions de la guitare renaissance qui est plus petite (diapason 55 cm) que nos guitares modernes (65 cm).

La chitarra rinascimentale, per la quale quest'opera è stata scritta, era così accordata : SOL - DO - MI - LA. Per ottenere un simile accordo potete collocare un capotasto mobile sul V tasto. In questo modo è possibile riportare la chitarra a dimensioni più simili a quelle della chitarra rinascimentale che è più piccola (diapason 55 cm) rispetto alla chitarra moderna (65 cm).

The renaissance guitar, for which this work was originally composed, had four courses tuned to: G-C-E-A. Place a capo at fret V of your guitar to get a similar effect. This will reproduce the size of the renaissance guitar that is smaller (55 cm scale length) than our modern guitars (65 cm).

6

8

12

[Fine]

8

18

C II

8

Plus diminué.

24

8

28

8

34

8

39

8

44

[D.C. al Fine]

C II

8

Giorgio MAINERIO (1535-1582)

SCHIARAZULA MARAZULA

Passameze en la mineur

Adaptation pour guitare de Jean-François Delcamp

$\bullet = 112$

m a m a m i m a m i m i a i m i m a m a m

8 7 12 17 23 29

Guillaume MORLAYE (1510?-1558?)

GAILLARDE

de "Premier livre de chansons, gaillardes, pavannes ..." Paris 1552

Révision pour guitare de Jean-François Delcamp

La guitare renaissance était accordée : SOL - DO - MI - LA. Placez un capodastre à la frette V de votre guitare pour obtenir un accord similaire. Cela vous rapprochera des dimensions de la guitare renaissance qui est plus petite (diapason 55 cm) que nos guitares modernes (65 cm).

La chitarra rinascimentale, per la quale quest'opera è stata scritta, era così accordata : SOL – DO – MI - LA. Per ottenere un simile accordo potete collocare un capotasto mobile sul V tasto. In questo modo è possibile riportare la chitarra a dimensioni più simili a quelle della chitarra rinascimentale che è più piccola (diapason 55 cm) rispetto alla chitarra moderna (65 cm).

The renaissance guitar, for which this work was originally composed, had four courses tuned to: G-C-E-A. Place a capo at fret V of your guitar to get a similar effect. This will reproduce the size of the renaissance guitar that is smaller (55 cm scale length) than our modern guitars (65 cm).

• = 52

7

14

20

ANONYME

GWIN AR C'HALLAOUED

de "Barzaz-Breiz", Théodore Hersart de la Villemarqué, Paris 1839

Adaptation pour guitare de Jean-François Delcamp

$\bullet = 96$

The first system of musical notation consists of a treble clef staff with a 2/4 time signature and a bass clef staff. The melody in the treble clef includes lyrics: "m a m a m a m a m a m a m". The bass clef staff contains a simple accompaniment with fingerings 1, 2, 3, 4 and a dynamic marking *p*. A repeat sign is present after the fourth measure.

The second system of musical notation continues the melody and accompaniment from the first system. It includes a treble clef staff with a 2/4 time signature and a bass clef staff. The melody features various rhythmic patterns and fingerings. A repeat sign is present after the fourth measure.

The third system of musical notation continues the melody and accompaniment. It includes a treble clef staff with a 2/4 time signature and a bass clef staff. The melody features various rhythmic patterns and fingerings. A repeat sign is present after the fourth measure.

The fourth system of musical notation continues the melody and accompaniment. It includes a treble clef staff with a 2/4 time signature and a bass clef staff. The melody features various rhythmic patterns and fingerings. A repeat sign is present after the fourth measure.

The fifth system of musical notation continues the melody and accompaniment. It includes a treble clef staff with a 2/4 time signature and a bass clef staff. The melody features various rhythmic patterns and fingerings. A repeat sign is present after the fourth measure.

The sixth system of musical notation continues the melody and accompaniment. It includes a treble clef staff with a 2/4 time signature and a bass clef staff. The melody features various rhythmic patterns and fingerings. A repeat sign is present after the fourth measure.

ANONYME (ca. 1600) GREENSLEEVES

England

Adaptation pour guitare de Jean-François Delcamp

$\bullet = 120$

i m i m i m a m i m i m i

6

13 *Fine*

20

27 *D.C. al Fine*

ANONYME MARO PONTKALLEG

Gwerz,
de "Barzaz-Breiz", Théodore Hersart de la Villemarqué, Paris 1839

Adaptation pour guitare de Jean-François Delcamp

$\bullet = 46$

i m i m i m i m i m a m i m

The musical score is written for guitar in 6/8 time. It consists of six systems of music. The first system includes a tempo marking of quarter note = 46. The melody line is in treble clef, and the bass line is in bass clef. Fingerings are indicated by numbers 1-4 above or below notes. Dynamics include piano (p) and piano-pedal (p-p). The piece concludes with a final chord in the sixth system.

Santino GARSÍ da PARMA (1542-1603)

CORRENTA

en ré majeur

Adaptation pour guitare de Jean-François Delcamp

♩ = 176

m i m i m i m i m i m

p p p p p p p

Francis CUTTING (ca. 1600) PACKINGTON'S POUND

en la mineur

Adaptation pour guitare de Jean-François Delcamp

The image displays a musical score for guitar, consisting of six systems of music. Each system begins with a treble clef and a 3/8 time signature. The first system includes a tempo marking of quarter note = 132 and a key signature of one sharp (F#). The melody is written in a single line, with lyrics 'i m i m i m i m a m i m a m i' placed above the notes. The guitar accompaniment is shown below the staff, featuring various rhythmic patterns and fingerings. The score is divided into measures, with measure numbers 8, 9, 15, 25, 33, and 41 indicated at the start of their respective systems. The piece concludes with a double bar line at the end of the sixth system.

Emanuel ADRIAENSSEN (1554-1604)

BRANLE ANGLAIS

en la mineur

Adaptation pour guitare de Jean-François Delcamp

*Placez un capodastre à la frette V de votre guitare.
Potete collocare un capotasto mobile sul V tasto.
Place a capo at fret V of your guitar.*

The musical score is written in G minor (one sharp, F#) and 2/4 time. It features a tempo marking of quarter note = 84. The score is divided into five systems, each with a treble clef and a bass clef. The bass clef contains guitar-specific notation, including fret numbers (0-4) and fingerings (i, m, p). The treble clef contains the melody with various rhythmic values and fingerings. The score includes a repeat sign at the beginning and a double bar line with first and second endings at the end.

Don Luys MILÁN (1500-1562)

PAVANA I

de "Libro de musica de vihuela de mano Entitulado El maestro"
(Valencia, 1536)

Adaptation pour guitare de Jean-François Delcamp

$\text{♩} = 84$

Compas algo apressurado

Mouvement assez rapide

Musical notation for measures 1-5. The piece is in C major, 3/4 time. Measure 1: Treble clef, C4, G4, F4, E4, D4, C4. Measure 2: Treble clef, C4, G4, F4, E4, D4, C4. Measure 3: Treble clef, C4, G4, F4, E4, D4, C4. Measure 4: Treble clef, C4, G4, F4, E4, D4, C4. Measure 5: Treble clef, C4, G4, F4, E4, D4, C4.

Musical notation for measures 6-10. Measure 6: Treble clef, C4, G4, F4, E4, D4, C4. Measure 7: Treble clef, C4, G4, F4, E4, D4, C4. Measure 8: Treble clef, C4, G4, F4, E4, D4, C4. Measure 9: Treble clef, C4, G4, F4, E4, D4, C4. Measure 10: Treble clef, C4, G4, F4, E4, D4, C4.

Musical notation for measures 11-16. Measure 11: Treble clef, C4, G4, F4, E4, D4, C4. Measure 12: Treble clef, C4, G4, F4, E4, D4, C4. Measure 13: Treble clef, C4, G4, F4, E4, D4, C4. Measure 14: Treble clef, C4, G4, F4, E4, D4, C4. Measure 15: Treble clef, C4, G4, F4, E4, D4, C4. Measure 16: Treble clef, C4, G4, F4, E4, D4, C4.

Musical notation for measures 17-20. Measure 17: Treble clef, C4, G4, F4, E4, D4, C4. Measure 18: Treble clef, C4, G4, F4, E4, D4, C4. Measure 19: Treble clef, C4, G4, F4, E4, D4, C4. Measure 20: Treble clef, C4, G4, F4, E4, D4, C4.

Musical notation for measures 21-24. Measure 21: Treble clef, C4, G4, F4, E4, D4, C4. Measure 22: Treble clef, C4, G4, F4, E4, D4, C4. Measure 23: Treble clef, C4, G4, F4, E4, D4, C4. Measure 24: Treble clef, C4, G4, F4, E4, D4, C4.

Chord diagrams: C II, C II, C I.

Diagram 1: Treble clef, C4, G4, F4, E4, D4, C4.

Diagram 2: Treble clef, C4, G4, F4, E4, D4, C4.

Diagram 3: Treble clef, C4, G4, F4, E4, D4, C4.

Diagram 4: Treble clef, C4, G4, F4, E4, D4, C4.

27

32

37

42

48

53

Don Luys MILÁN (1500-1562)

PAVANA II

de "Libro de musica de vihuela de mano Entitulado El maestro"
(Valencia, 1536)

Adaptation pour guitare de Jean-François Delcamp

$\text{♩} = 84$

Compas algo apressurado

Mouvement assez rapide

6

11

16

21

26

C III

31

8

5

36

41

C II

46

C III

51

C III C II

56

C III C II

61

66

C IV

Don Luys MILÁN (1500-1562)

PAVANA III

de "Libro de musica de vihuela de mano Entitulado El maestro"
(Valencia, 1536)

Adaptation pour guitare de Jean-François Delcamp

$\text{♩} = 104$

Compas algo apressurado

Mouvement assez rapide

8

6

12

18

23

28

34

②

39 C I_1

45

50 C I_1

57

62 C I_1 C I_1 C I_1

68 C I_1 C III_1

75

80 C I_1

Diego PISADOR (ca. 1520-1598)

PAVANA MUY LLANA PARA TAÑER

de "Libro de Música de vihuela" (Salamanca, 1552)

Adaptation pour guitare de Jean-François Delcamp

Pavanamuy
llana para ta
ñer.

③ =FA#

o = 104

7

11

15

18

22

26

30

Guillaume MORLAYE (1510?-1558?)

GAILLARDE

de "Le second livre de chansons" Paris 1553

Révision pour guitare de Jean-François Delcamp

A historical manuscript page for the piece 'Gailarde' by Guillaume Morlaye. The page contains four systems of lute tablature. Each system consists of a rhythmic notation line at the top and three lines of letters representing fret positions on the strings. A large, ornate initial 'G' is at the beginning of the first system. The word 'Aillarde.' is written below the first system, and 'Fin.' is at the end of the fourth system.

A modern guitar transcription of the piece 'Gailarde' by Guillaume Morlaye. The transcription is written in treble clef with a key signature of one sharp (F#) and a tempo marking of quarter note = 52. It consists of four systems of music, each with a measure number (8, 14, 20) at the beginning. The transcription includes fingerings and a final double bar line.

Guillaume MORLAYE (1510?-1558?)

VILLANESQUE

de "Le second livre de chansons" Paris 1553

Révision pour guitare de Jean-François Delcamp

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La chitarra rinascimentale, per la quale quest'opera è stata scritta, era così accordata : SOL - DO - MI - LA. Per ottenere un simile accordo potete collocare un capotasto mobile sul V tasto. In questo modo è possibile riportare la chitarra a dimensioni più simili a quelle della chitarra rinascimentale che è più piccola (diapason 55 cm) rispetto alla chitarra moderna (65 cm).

The renaissance guitar, for which this work was originally composed, had four courses tuned to: G-C-E-A. Place a capo at fret V of your guitar to get a similar effect. This will reproduce the size of the renaissance guitar that is smaller (55 cm scale length) than our modern guitars (65 cm).

La guitarra renacentista, para la que esta obra fue originalmente compuesta, estaba afinada en 4 acordes: SOL - DO - MI - LA. Poned una cejilla en el traste V de vuestra guitarra para conseguir un efecto similar. Esto reproducirá el tamaño de la guitarra renacentista, que es más pequeña (longitud del diapason de 55 cm) que nuestras guitarras modernas (65 cm).

PIETRO PAULO BORRORO DA MILANO (1490-1563) PESCATORE CHE VA CANTANDO

Casteliono (Milano, 1536)

Adaptation pour guitare de Jean-François Delcamp

③ = FA# ♩ = 160

4

9

14

18 *Alto modo*

22

26

30

35

40 *Alio modo*

44

48

52

56

Adrian LE ROY (ca. 1520-1598)

PREMIER BRANLE DE BOURGONGNE

du "Premier livre de tablature de guiterre" Paris 1551, folio 21r

Révision pour guitare de Jean-François Delcamp

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La chitarra rinascimentale, per la quale quest'opera è stata scritta, era così accordata : SOL - DO - MI - LA. Per ottenere un simile accordo potete collocare un capotasto mobile sul V tasto. In questo modo è possibile riportare la chitarra a dimensioni più simili a quelle della chitarra rinascimentale che è più piccola (diapason 55 cm) rispetto alla chitarra moderna (65 cm).

The renaissance guitar, for which this work was originally composed, had four courses tuned to: G-C-E-A. Place a capo at fret V of your guitar to get a similar effect. This will reproduce the size of the renaissance guitar that is smaller (55 cm scale length) than our modern guitars (65 cm).

6

11

16

20

24

29

Adrian LE ROY (ca. 1520-1598)

ALMANDE "la mon amy la"

du "Premier livre de tablature de guitte" Paris 1551, folio 20v
d'après Clément Janequin

Révision pour guitare de Jean-François Delcamp



♩ = 76

Modern guitar notation for the first five measures of the piece. The music is written in a treble clef with a 2/4 time signature. The key signature has one sharp (F#). The notation includes a bass line with fingerings (1, 2, 3, 4) and a treble line with chords and melodic lines. A circled '8' is placed below the first measure.

6

Modern guitar notation for measures 6 through 10. The notation continues with fingerings and chordal structures. A circled '8' is placed below the first measure of this section.

10

Modern guitar notation for measures 11 through 13. The notation includes a circled '8' below the first measure and a circled '7' below the third measure.

14

Modern guitar notation for measures 14 through 18, ending with a double bar line. The notation includes a circled '8' below the first measure.

Adrian LE ROY (ca. 1520-1598)

CINQUIEME BRANLE DE BOURGOGNE

du "Premier livre de tablature de guitte" Paris 1551, folio 22

Révision pour guitare de Jean-François Delcamp

The musical score is presented in five systems, each with a treble clef staff and a bass clef staff. The tempo is marked as $\bullet = 76$. The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and sixteenth notes, along with fingerings (1-4) and slurs. The first system starts with a tempo marking. The second system begins with a measure number '5' and includes circled '2' above the staff. The third system begins with a measure number '8'. The fourth system begins with a measure number '14'. The fifth system begins with a measure number '18' and ends with a double bar line and repeat dots.

John DOWLAND (1563-1626)

MISTRIS WINTERS JUMPE

en la majeur

Adaptation pour guitare de Jean-François Delcamp

$\bullet = 56$

The musical score is written for guitar in the key of A major (two sharps) and 8/8 time. It consists of five systems of music, each with a treble clef staff and a bass clef staff. The tempo is marked as quarter note = 56. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with detailed fingerings (1-4) for both hands. A capo instruction 'C II' is placed above the fourth system. The piece concludes with a double bar line and repeat dots.

John DOWLAND (1563-1626)

ORLANDO SLEEPETH

Ballad

Adaptation pour guitare de Jean-François Delcamp

The musical score is written for guitar in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked as quarter note = 54 (♩ = 54). The score is divided into four systems, each starting with a measure number (1, 4, 8, 11) and a guitar-specific instruction '8' in the bottom left corner of the staff. The notation includes a mix of eighth and sixteenth notes, often beamed together, and rests. Fingering numbers (1-4) are placed above or below notes. Bar lines indicate the end of measures, and repeat signs (double bar lines with dots) are used to denote repeated sections. First and second endings are marked with '1.' and '2.' above the staff. The piece concludes with a final double bar line.

ANONYME (1600) THE SICK TUNE

en mi mineur

Adaptation pour guitare de Jean-François Delcamp

③ = FA# ♩ = 52

6

10

14

Alonso MUDARRA (1510-1580)

GALLARDA

de "Tres libros de musica en cifra para vihuela" (Sevilla, 1546).

Adaptation pour guitare de Jean-François Delcamp

③ = FA# $\text{♩} = 120$

4

8

11

15

19

22

Luys de NARVÁEZ (ca. 1500-1555)

DIFERENCIAS SOBRE GUARDAME LAS VACAS

"Los seys libros del Delphin de música de cifra para tañer vihuela" (Valladolid, 1538)

Adaptation pour guitare de Jean-François Delcamp

③ =FA#

Primera diferencia ♩ = 160

First system of musical notation (measures 1-3) for the first difference. It features a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody is written on a single staff with various rhythmic values and fingerings (1, 2, 3, 4). The bass line consists of chords with fingerings (3, 2, 3, 2, 3, 2, 3, 2). Measure numbers 1, 2, and 3 are indicated below the notes.

Second system of musical notation (measures 4-6) for the first difference. It continues the melody and bass line from the first system. Measure numbers 4, 5, and 6 are indicated below the notes.

Segunda diferencia

First system of musical notation (measures 7-9) for the second difference. It features a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody is written on a single staff with various rhythmic values and fingerings (1, 2, 3, 4). The bass line consists of chords with fingerings (3, 2, 3, 2, 3, 2, 3, 2). Measure numbers 7, 8, and 9 are indicated below the notes.

Second system of musical notation (measures 10-12) for the second difference. It continues the melody and bass line from the first system. Measure numbers 10, 11, and 12 are indicated below the notes.

Third system of musical notation (measures 13-15) for the second difference. It continues the melody and bass line from the first system. Measure numbers 13, 14, and 15 are indicated below the notes.

Tercera diferencia

Measures 16-18. Measure 16 starts with a circled '3' above the treble clef. The piece is in 8/8 time. The melody features a triplet of eighth notes (G4, A4, B4) in measure 16, followed by eighth notes in measure 17, and a quarter note (B4) in measure 18. The bass line consists of eighth notes and rests.

Measures 19-21. Measure 19 starts with a circled '3' above the treble clef. The melody includes a triplet of eighth notes (C5, D5, E5) in measure 19, followed by eighth notes in measure 20, and a quarter note (E5) in measure 21. The bass line continues with eighth notes and rests.

Measures 22-24. Measure 22 starts with a circled '4' above the treble clef. The melody features a triplet of eighth notes (F5, G5, A5) in measure 22, followed by eighth notes in measure 23, and a quarter note (A5) in measure 24. The bass line continues with eighth notes and rests.

Quarta diferencia

Measures 25-27. Measure 25 starts with a circled '3' above the treble clef. The melody includes a triplet of eighth notes (B4, C5, D5) in measure 25, followed by eighth notes in measure 26, and a quarter note (D5) in measure 27. The bass line continues with eighth notes and rests.

Measures 28-30. Measure 28 starts with a circled '1' above the treble clef. The melody features a triplet of eighth notes (E5, F5, G5) in measure 28, followed by eighth notes in measure 29, and a quarter note (G5) in measure 30. The bass line continues with eighth notes and rests.

Measures 31-33. Measure 31 starts with a circled '2' above the treble clef. The melody includes a triplet of eighth notes (A5, B5, C6) in measure 31, followed by eighth notes in measure 32, and a quarter note (C6) in measure 33. The bass line continues with eighth notes and rests.

Measures 34-36. Measure 34 starts with a circled '4' above the treble clef. The melody features a triplet of eighth notes (D6, E6, F6) in measure 34, followed by eighth notes in measure 35, and a quarter note (F6) in measure 36. The bass line continues with eighth notes and rests.

Luys de NARVÁEZ (ca. 1500-1555)

TRES DIFERENCIAS POR OTRA PARTE

"Los seys libros del Delphin de música de cifra para tañer vihuela" (Valladolid, 1538)

Adaptation pour guitare de Jean-François Delcamp

③=FA#

Primera diferencia ♩ = 160

First system of musical notation for the first difference, measures 1-4. The music is in 3/4 time and features a treble clef with a key signature of one flat. The melody is written on a single staff with various rhythmic values and fingerings. The bass line consists of whole notes with fingerings 3 and 3.

Second system of musical notation for the first difference, measures 5-8. The melody continues with more complex rhythmic patterns and fingerings. The bass line includes a whole note with a 3-fingered chord.

Third system of musical notation for the first difference, measures 9-12. The melody features a series of eighth notes and quarter notes. The bass line includes a whole note with a 3-fingered chord.

Fourth system of musical notation for the first difference, measures 13-16. The melody concludes with a final cadence. The bass line includes a whole note with a 2-fingered chord.

Segunda diferencia

First system of musical notation for the second difference, measures 17-20. The melody is more rhythmic and features a key signature change to two flats. The bass line includes a whole note with a 3-fingered chord.

Second system of musical notation for the second difference, measures 21-24. The melody continues with a series of eighth notes. The bass line includes a whole note with a 3-fingered chord.

14

16

18

Tercera diferencia

21

23

25

27

29

Luys de NARVÁEZ (ca. 1500-1555)

CANCION DEL EMPERADOR

du troisième livre de "Los seys libros del Delphin de música de cifra para tañer vihuela" (Valladolid, 1538)

Adaptation pour guitare de Jean-François Delcamp

③=FA# ♩ = 60

8 5 9 14 19 24 28 32

37

42

47

52

57

62

66

70

74

Giulio Cesare BARBETTA (ca. 1540-1603)

MORESCA DETTA LE CANARIE

de "Intabolatura di liuto" (Venezia 1585)

Adaptation pour guitare de Jean-François Delcamp

③ =FA#

$\text{♩} = 63$

Musical notation for measures 1-5. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The notation features a treble clef with a guitar 8va sign and a bass clef. Fingerings are indicated by numbers 1-4. Measure numbers 0, 2, 4, 2, 4 are placed above the notes.

Musical notation for measures 6-11. Measure 6 starts with a 6 above the staff. Measure 7 includes a triplet of eighth notes. Measure 8 has a slur over the first two notes. Measure numbers 4, 2, 3, 2, 0, 4, 2, 4 are placed above the notes.

Musical notation for measures 12-16. Measure numbers 2, 2, 4, 4, 2, 4, 2 are placed above the notes.

Musical notation for measures 17-21. Measure numbers 4, 2, 2, 4, 2, 2, 4, 2 are placed above the notes.

Musical notation for measures 22-26. Measure numbers 2, 4, 2, 2, 3, 2, 3, 1, 2, 3, 2 are placed above the notes.

28

33

38

43

48

53

58

John DOWLAND (1563-1626)

LADY LAITON 'S ALMAIN

Almain

Adaptation pour guitare de Jean-François Delcamp

③ =FA#

$\text{♩} = 63$

The first system of musical notation consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass staff shows a bass clef with a '8' below it, indicating an octave shift. The bass line starts with a whole note chord (F#, C#, G#) and continues with quarter notes G2, F2, E2, and D2. Fingering numbers (1, 2, 4) are placed above the notes in the treble staff.

The second system continues the piece. It features a treble clef staff with a key signature of three sharps. The melody includes a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The bass staff continues with quarter notes G2, F2, E2, and D2. A bracket labeled 'C II' spans across the second and third measures of this system. Fingering numbers (1, 2, 3, 4) are present above the notes.

The third system continues the piece. It features a treble clef staff with a key signature of three sharps. The melody includes a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The bass staff continues with quarter notes G2, F2, E2, and D2. A bracket labeled 'C II' spans across the first and second measures of this system. Fingering numbers (1, 2, 3, 4) are present above the notes.

The fourth system continues the piece. It features a treble clef staff with a key signature of three sharps. The melody includes a quarter note G4, followed by eighth notes A4, B4, and C5. The bass staff continues with quarter notes G2, F2, E2, and D2. Fingering numbers (1, 2, 4) are present above the notes.

Alonso MUDARRA (1510-1580)

ROMANESCA sobre "o guardame las vacas"

de cinco maneras, para vihuela

de "Tres libros de musica en cifra para vihuela" (Sevilla, 1546).

Adaptation pour guitare de Jean-François Delcamp

③ = FA# ♩ = 88

5

9

13

17

21

25 **C I**

29 **C III** **C V**

32 **C I**

35

39 **C I**

42 **C V**

45 **C III**

48

Hans NEUSIEDLER (1508-1563)

WASCHA MESA

de "Lautenbuch", Nurenberg

Adaptation pour guitare de Jean-François Delcamp

The musical score is written for guitar in a single system with six staves. It begins with a tempo marking of $\text{♩} = 76$. The music is in a 3/4 time signature and a key signature of one flat (B-flat). The score consists of six systems of music, each starting with a measure number (8, 4, 7, 10, 13, 16) in the left margin. The notation includes a treble clef, a bass clef, and a common time signature. The melody is primarily in the treble clef, while the accompaniment is in the bass clef. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (1, 2, 3, 4) are indicated above the notes. The score concludes with a double bar line and repeat dots.

19 C1 _____

22

Der hupff auff ♩ = 76

25

31

38

45

52

59

Adrian LE ROY (ca. 1520-1598)

SECOND BRANLE DE BOURGONGNE

de "Premier livre de tablature de guitte" Paris 1551, folio 21v

Révision pour guitare de Jean-François Delcamp

La guitare renaissance était accordée : SOL - DO - MI - LA. Placez un capodastre à la frette V de votre guitare pour obtenir un accord similaire. Cela vous rapprochera des dimensions de la guitare renaissance qui est plus petite (diapason 55 cm) que nos guitares modernes (65 cm).

• = 84

C VII

6

10

15

20

24

ANONYME VAGHE BELLEZZE ET BIONDE TRECCIE D'ORO VEDI CHE PER TE MORO

d'après "La Gratie d'Amore" de Cesare Negri (1602), transcrit par Oscar Chilesotti (1848-1916)

Révision de Jean-François Delcamp

⑥ =RE

Andante

7

13 *Fine*

19 *D.C. al Fine*

ANONYME DANZA

d'après un manuscrit pour luth transcrit par Oscar Chilesotti (1848-1916)

Révision de Jean-François Delcamp

⑥ =RE

Andante

C II

The first system of musical notation for the piece 'Danza'. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is marked 'Andante'. The notation includes a circled '6' with '=RE' next to it, indicating the starting fret. The melody is written on a single staff with various note values and rests. Fingering numbers (1-4) are placed below the notes. A 'C II' marking is positioned above the staff, indicating the second fret. The system ends with a double bar line.

The second system of musical notation, starting at measure 5. It continues the melody from the first system. The notation includes fingering numbers and a 'C II' marking above the staff. The system ends with a double bar line.

The third system of musical notation, starting at measure 9. It continues the melody. The notation includes fingering numbers and a 'C II' marking above the staff. The system ends with a double bar line.

The fourth system of musical notation, starting at measure 13. It continues the melody. The notation includes fingering numbers and a 'C II' marking above the staff. The system ends with a double bar line.

ANONYME IL BIANCO FIORE

d'après un manuscrit pour luth transcrit par Oscar Chilesotti (1848-1916)

Révision de Jean-François Delcamp

⑥ =RE **Allegro** 2131 *tr* C II-

5

10

15

21

C II- 2131 *tr*

ANONYME PASSACAGLIA

d'après un livre pour luth transcrit par Oscar Chilesotti (1848-1916)

Révision de Jean-François Delcamp

Allegretto

⑥=RE

f

p

ANONYME GAGLIARDA

d'après un manuscrit pour luth transcrit par Oscar Chilesotti (1848-1916)

Révision de Jean-François Delcamp

Moderato

⑥ = RE

The musical score is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). It consists of five systems of music, each with a measure number (4, 7, 10, 13) at the beginning. The notation includes various rhythmic values, accidentals, and fingerings. A circled '3' appears in the first system, and a circled '5' appears in the second system. The piece concludes with a double bar line and repeat signs.

ANONYME SE IO M'ACCORGO BEN MIO D'UN ALTRO AMANTE

d'après un manuscrit pour luth transcrit par Oscar Chilesotti (1848-1916)

Révision de Jean-François Delcamp

⑥ =RE

Moderato

ANONYME SALTARELLO

d'après un manuscrit pour luth transcrit par Oscar Chilesotti (1848-1916)

Révision de Jean-François Delcamp

⑥ = RE

Allegro

⑥ = RE

Allegro

②

⑤

⑤

6

simile

12

17

24

30

ar7 ar7 ar5 ar12

Santino GARSI da PARMA (1542-1603)

BALLO DEL SERENISSIMO DUCA

Adaptation pour guitare de Jean-François Delcamp

⑥ = RE

♩ = 108

8

8

8

8

8

Jean-Baptiste BESARD (1567-1625)

BALLET

de "Novus Partus" (Augsburg, 1617)

Adaptation pour guitare de Jean-François Delcamp

⑥ =RE ♩ = 60 C II

5

8

12

15

Robert JOHNSON (1583-1633)

ALMAN VII

de Ad. Ms. 38539, folio 17 British Museum, London

Révision pour guitare de Jean-François Delcamp

♩ = 56

4

8

12

16

20

23

26

29

Alonso MUDARRA (1510-1580)

FANTASIA I

de pasos largos para desenboluer las manos.

de "Tres libros de musica en cifra para vihuela" (Sevilla, 1546)

Adaptation pour guitare de Jean-François Delcamp

③ = FA#

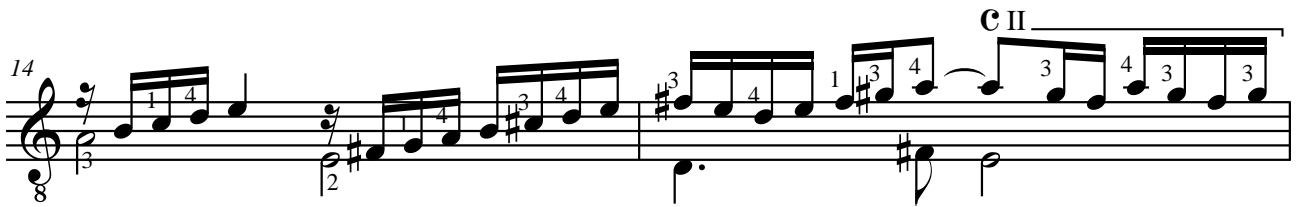
♩ = 126

First system of musical notation (measures 1-4). The piece is in treble clef with a common time signature (C). The key signature has one sharp (F#). The tempo is marked as ♩ = 126. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. Fingerings are indicated by numbers 1-4 above the notes. Circled numbers 2 and 3 are placed below the staff, corresponding to the fingering legend. The piece begins with a treble clef and a common time signature (C). The key signature has one sharp (F#). The tempo is marked as ♩ = 126. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. Fingerings are indicated by numbers 1-4 above the notes. Circled numbers 2 and 3 are placed below the staff, corresponding to the fingering legend.

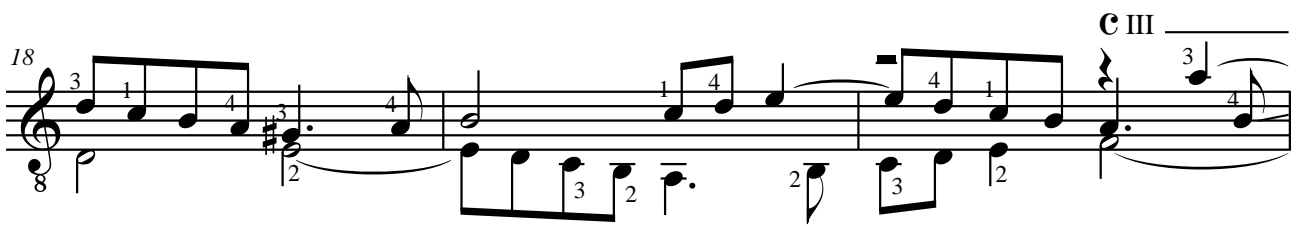
Second system of musical notation (measures 5-8). The notation continues with various rhythmic values and fingerings. Circled numbers 2 and 3 are placed below the staff.

Third system of musical notation (measures 9-11). The notation continues with various rhythmic values and fingerings. Circled numbers 2 and 3 are placed below the staff.

Fourth system of musical notation (measures 12-15). The notation continues with various rhythmic values and fingerings. Circled numbers 2 and 3 are placed below the staff.

14 

16 

18 

21 

24 

26 

28 

Don Luys MILÁN (1500-1562)

PAVANA VI

de "Libro de musica de vihuela de mano Entitulado El maestro"
(Valencia, 1536)

Adaptation pour guitare de Jean-François Delcamp

③ = FA#/F# *Compas algo apressurado* ♩ = 96

8 4 7 11 14 18 21

Alonso MUDARRA (1510-1580)

PAVANA DE ALEXANDRE

de "Tres libros de musica en cifra para vihuela" (Sevilla, 1546)

Adaptation pour guitare de Jean-François Delcamp

③ =FA#

$\text{♩} = 76$

C II C III

5

9

13

16

20

Alonso MUDARRA (1510-1580)

CONDE CLAROS

de "Tres libros de musica en cifra para vihuela" (Sevilla, 1546)

Adaptation pour guitare de Jean-François Delcamp

③ = FA# ♩ = 104

7

13

18

⑤

23

③

C V

④

28

③

C V4/6

②

33

②

III

38

②

43

②

48

①

52

8

56

8

60

8

65

8

71

8

76

8

Luys de NARVÁEZ (ca. 1500-1555)

AY ARDE, CORAÇON, ARDE

du cinquième livre de "Los seys libros del Delphin de música de cifra para tañer vihuela" (Valladolid, 1538)

Adaptation pour guitare de Jean-François Delcamp

The image displays a musical score for guitar, consisting of six staves of music. The score is written in a single system with a treble clef and a key signature of one flat (B-flat). The tempo is marked as $\text{♩} = 60$. The piece is in common time (C). The score includes various musical notations such as eighth notes, quarter notes, and sixteenth notes, along with fingerings (1-4) and slurs. Chord diagrams are indicated by letters C I, C II, C III, and C V, with some chords having a circled number (6) below them. The score is divided into measures, with measure numbers 5, 10, 15, 20, and 25 marked at the beginning of their respective staves. The piece concludes with a final chord diagram.

Adrian LE ROY (1520-1598)

PASSEMEZE

de "A Briefe and easye instru[c]tion to learne the tabetre" (London 1568)

Adaptation pour guitare de Jean-François Delcamp

③ =FA#

♩ = 110

The musical score is written for guitar in a treble clef with a common time signature. It begins with a circled '3' indicating a triplet and a tempo marking of a quarter note equals 110. The first staff contains a melodic line with notes marked with 'a' and 'm' above them, and a bass line with notes marked with 'p' and 'i' below them. A 'sempre' marking is placed under a dashed line in the bass line. The score is divided into systems, with measure numbers 5, 8, 11, 14, and 17 indicated at the start of each system. The notation includes various rhythmic values, accidentals, and fingerings (1-4) for both hands.

20

23

25

28

30

32

C II5/6

33

Alonso MUDARRA (1510-1580)

FANTASIA XIII DEL QUINTO TONO

para guitarra, al temple nuevo
de "Tres libros de musica en cifra para vihuela" (Sevilla, 1546)

Révision pour guitare de Jean-François Delcamp

LIBRO I. GUITARRA. AL TEMPLE NUEVO. FOLXXIIM

Fantasia del quinto tono.

Allegro

14

22

C V

C VII

29

C V

C II

35

43

50

C II

57

Luys de NARVÁEZ (ca. 1500-1555)

YA SE ASIENTA EL REY RAMIRO

du cinquième livre de "Los seys libros del Delphin de música de cifra para tañer vihuela" (Valladolid, 1538)

Adaptation pour guitare de Jean-François Delcamp

$\bullet = 208$

2

5

7

9

C III5/6

C II

11

13

15

17

19

21

Grégoire BRAYSSING (publié en 1553)

FANTASIE V

du "Quart livre de tablature de guitare" édité par Adrien Le Roy et Robert Ballard à Paris en 1553, folio 5

Révision pour guitare de Jean-François Delcamp

• = 63

8

7

13

20

26

C IV₁

C II₁

C II

C IV₁

Don Luys MILÁN (1500-1562)

FANTASIA XVI

de "Libro de musica de vihuela de mano Entitulado El maestro"
(Valencia, 1536)

Adaptation pour guitare de Jean-François Delcamp

las consonancias a espacio y los redobles apriessa
(les harmonies lentement et les gammes rapidement)

⑥ =FA *consonancias* ♩ = 104

♩ I

7 *redobles* ♩ = 104

♩ V

12 *consonancias* *redobles*

17 ♩ I ♩ VII

22 ♩ II

27

31

35

C I

40

II

44

II

C I

50

V

56

C I

2

C I

61

66

III

II

71 $\text{C III} \rightarrow \text{C I}2/6$

76 C I

81

86 C III

91 C I

96 C I

102 C I

107 $\text{C I} 5/6$

John DOWLAND (1563-1626)

MY LADY HUNSDON'S PUFFE

Almain

Adaptation pour guitare de Jean-François Delcamp

⑥ = RE ♩ = 80

3

5

7

9

11

8

13

8

15

8

C III

17

8

19

8

C II

21

8

Luys de NARVÁEZ (ca. 1500-1555)

BAXA DE CONTRAPUNTO

du sixième livre de "Los seys libros del Delphin de música de cifra para tañer vihuela" (Valladolid, 1538)

Adaptation pour guitare de Jean-François Delcamp

③ =FA# ♩ = 88

4

7

10 C II

13

17

20

23

C II

27

C III

C II

32

36

C II

John DOWLAND (1563-1626)

TARLETON'S RISERRECTIONE

Jig

Adaptation pour guitare de Jean-François Delcamp

• = 58

3

6

9

12

C II

2

Luys de NARVÁEZ (ca. 1500-1555)

CONDE CLAROS

du sixième livre de "Los seys libros del Delphin de música de cifra para tañer vihuela" (Valladolid, 1538)

Adaptation pour guitare de Jean-François Delcamp

③ = FA#

Primera diferencia $\text{♩} = 92$

Musical notation for the first system of 'Primera diferencia'. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody is written on a single staff with a guitar-style bass line below it. The notation includes various rhythmic values and fingerings (1-4) for the right hand and fret numbers (0-4) for the left hand.

Segunda diferencia

Musical notation for the second system of 'Segunda diferencia'. It continues the piece with a treble clef, three sharps, and common time. The notation includes complex rhythmic patterns and fingerings for the right hand, and fret numbers for the left hand.

Tercera diferencia

Musical notation for the third system of 'Tercera diferencia'. It continues the piece with a treble clef, three sharps, and common time. The notation includes complex rhythmic patterns and fingerings for the right hand, and fret numbers for the left hand.

Musical notation for the fourth system of 'Tercera diferencia'. It continues the piece with a treble clef, three sharps, and common time. The notation includes complex rhythmic patterns and fingerings for the right hand, and fret numbers for the left hand.

Quarta diferencia

Musical notation for the fifth system of 'Quarta diferencia'. It continues the piece with a treble clef, three sharps, and common time. The notation includes complex rhythmic patterns and fingerings for the right hand, and fret numbers for the left hand.

Quinta diferencia

Musical notation for the sixth system of 'Quinta diferencia'. It concludes the piece with a treble clef, three sharps, and common time. The notation includes complex rhythmic patterns and fingerings for the right hand, and fret numbers for the left hand.

25 C II

29 *Sesta diferencia*

34 C II *Siete diferencia*

38

42 *Ocho diferencia*

46 *Novena diferencia*

50 C II

Quinze diferencia. L'otra e haziendo la guitarra

82

86

Diez y seys diferencia

90

Diez y sciete diferencia

94

Diez y ocho diferencia

99

103

Diez y nueve diferencia

107

Veynte diferencia.

De proporción Seys minimias al compas.

112

C II

116

Veynte y una diferencia

119

122

Veynte y dos diferencia

125

128

131

Alonso MUDARRA (1510-1580)

FANTASIA X

que contrahaze la harpa en la manera de Ludovico de "Tres libros de musica en cifra para vihuela" (Sevilla, 1546).

Adaptation pour guitare de Jean-François Delcamp

③ = FA# ♩ = 92

6

12

18

24

C II

C III

C III

30

35

40

45

50

54

57

Desde aqui hasta azerca del final ay algunas falsas tañiendo se bien no parecen mal.

60

63

C II

67

70

73

C II

John DOWLAND (1563-1626)

SIR JOHN SMITH, HIS ALMAIN

Almain

Adaptation pour guitare de Jean-François Delcamp

Le luth renaissance, pour lequel cette œuvre a été composée à l'origine, était accordé : SOL - DO - FA - LA - RE - SOL. Placez un capodastre à la frette III de votre guitare pour obtenir un accord similaire.

Il liuto rinascimentale, per il quale quest'opera è stata scritta, era così accordato : SOL - DO - FA - LA - RE - SOL. Per ottenere un simile accordo potete collocare un capotasto mobile sul III tasto.

The renaissance lute, for which this work was originally composed, was tuned: G-C-F-A-D-G. Place a capo at fret III of your guitar to get a similar effect.

③ =FA# ♩ = 110

15

18

C II C III C II

23

C III C II

27

31

35

38

41

44

47

C II

50

C V

53

55

C V

58

61

63

C II

Bálint BAKFARK (ca. 1507-1576)

NON DITE MAI

Gagliarda

Adaptation pour guitare de Jean-François Delcamp

$\bullet = 160$

6

11

16

C III

C V

C II

C I

C I

21

25

28

32

37

Adrian LE ROY (1520-1598)

FANTASIE SECONDE

du "Premier livre de tablature de guitare" Paris 1551, folio 3

Révision pour guitare de Jean-François Delcamp

La guitare renaissance était accordée : SOL - DO - MI - LA. Placez un capodastre à la frette V de votre guitare pour obtenir un accord similaire. Cela vous rapprochera des dimensions de la guitare renaissance qui est plus petite (diapason 55 cm) que nos guitares modernes (65 cm).

La chitarra rinascimentale, per la quale quest'opera è stata scritta, era così accordata : SOL – DO – MI - LA. Per ottenere un simile accordo potete collocare un capotasto mobile sul V tasto. In questo modo è possibile riportare la chitarra a dimensioni più simili a quelle della chitarra rinascimentale che è più piccola (diapason 55 cm) rispetto alla chitarra moderna (65 cm).

The renaissance guitar, for which this work was originally composed, had four courses tuned to: G-C-E-A. Place a capo at fret V of your guitar to get a similar effect. This will reproduce the size of the renaissance guitar that is smaller (55 cm scale length) than our modern guitars (65 cm).

24

29

34

39

45

53

Giulio Cesare BARBETTA (1540-1603)

MORESCA DETTA IL MATTACINO

de "Intabolatura di liuto" (Venezia 1585)

Adaptation pour guitare de Jean-François Delcamp

③ = FA#

♩ = 63

8

8

14

20

27

33

39

46

52

58

63

C II C II C II

69

74

John DOWLAND (1563-1626)

MELANCHOLY GALLIARD

Galliard

Adaptation pour guitare de Jean-François Delcamp

The musical score is written for guitar in a single system with six staves. It begins with a circled '6' followed by '=FA', indicating the starting fret. A tempo marking of a quarter note equals 76 is provided. The key signature has one flat (B-flat) and the time signature is 3/4. The score is divided into measures 1 through 20. Measure 1 starts with a circled '2' and a circled '6' on the bass line. Measure 16 contains a circled '5' on the bass line and circled '6' and 'VIII' on the treble line. Measure 19 contains a circled '6' on the bass line. The score includes various guitar-specific notations such as fret numbers (0-4), fingerings (1-4), and slurs. Chord diagrams are indicated by 'C III' and 'C VII'. A circled '6' on the treble line at the end of measure 19 indicates the final fret.

24 **C I**

27 **C VII** **C III**

30 **C III** **C I**

33 **C III** **C II, C I₁** **C I₁**

38 **C I**

42 **C III** **C II, C I₁** **C I₁**

46

Alonso MUDARRA (1510-1580)

FANTASIA XIV DEL PRIMER TONO

para guitarra, al temple nuevo
de "Tres libros de musica en cifra para vihuela" (Sevilla, 1546)

Révision pour guitare de Jean-François Delcamp

LIBRO. I. DE GUITARRA. AL TEMPLE NUEVO. FOL. XXIII.

Fantasia del primer tono

La guitare renaissance était accordée : SOL - DO - MI - LA. Placez un capodastre à la frette V de votre guitare pour obtenir un accord similaire. Cela vous rapprochera des dimensions de la guitare renaissance qui est plus petite (diapason 55 cm) que nos guitares modernes (65 cm).

La chitarra rinascimentale, per la quale quest'opera è stata scritta, era così accordata : SOL - DO - MI - LA. Per ottenere un simile accordo potete collocare un capotasto mobile sul V tasto. In questo modo è possibile riportare la chitarra a dimensioni più simili a quelle della chitarra rinascimentale che è più piccola (diapason 55 cm) rispetto alla chitarra moderna (65 cm).

The renaissance guitar, for which this work was originally composed, had four courses tuned to: G-C-E-A. Place a capo at fret V of your guitar to get a similar effect. This will reproduce the size of the renaissance guitar that is smaller (55 cm scale length) than our modern guitars (65 cm).

Moderato

9 **CIII**

15 **CI** **CIII** **CI**

22 **CIII** **CV**

29 **CV**

37 **CV** **CIII**

44

51 **CIII**

John DOWLAND (1563-1626)

THE MOST HIGH AND MIGHTY CHRISTIANUS THE FOURTH, KING OF DENMARK, HIS GALLIARD

Galliard

Adaptation pour guitare de Jean-François Delcamp

③ = FA#

⑥ = SI

♩ = 88

6

11

16

21

26

31

36

39

44

47

52

58

63

68

71

75

80

84

89

92

95

Clément JANEQUIN (1485-1559)

LA GUERRE, faite à plaisir

du "Quart livre de tablature de guitarre" Le Roy et Ballard à Paris en 1553, folio 25

Adaptation pour guiterne de Grégoire BRAYSSING (1520-1580)
Révision de Jean-François Delcamp

La guitare renaissance était accordée : SOL - DO - MI - LA. Placez un capodastre à la frette V de votre guitare pour obtenir un accord similaire. Cela vous rapprochera des dimensions de la guitare renaissance qui est plus petite (diapason 55 cm) que nos guitares modernes (65 cm).

La chitarra rinascimentale, per la quale quest'opera è stata scritta, era così accordata : SOL – DO – MI – LA. Per ottenere un simile accordo potete collocare un capotasto mobile sul V tasto. In questo modo è possibile riportare la chitarra a dimensioni più simili a quelle della chitarra rinascimentale che è più piccola (diapason 55 cm) rispetto alla chitarra moderna (65 cm).

The renaissance guitar, for which this work was originally composed, had four courses tuned to: G-C-E-A. Place a capo at fret V of your guitar to get a similar effect. This will reproduce the size of the renaissance guitar that is smaller (55 cm scale length) than our modern guitars (65 cm).

La guitarra renacentista, para la que esta obra fue originalmente compuesta, estaba afinada en 4 acordes: SOL - DO - MI - LA. Poned una cejilla en el traste V de vuestra guitarra para conseguir un efecto similar. Esto reproducirá el tamaño de la guitarra renacentista, que es más pequeña (longitud del diapason de 55 cm) que nuestras guitarras modernas (65 cm).

♩ = 110

C II

7

C II

13

C II

17

C II

21

25

31

38

43

48

53

60

C II

65

70

74

78

82

85

88

93

96

99

103

108

113

118

122

126

132

140

149

156

166

171

175

183

John DOWLAND (1563-1626)

A FANTASIE

Varietie Of Lute Lessons (London 1610)

Adaptation pour guitare de Jean-François Delcamp

Le luth renaissance, pour lequel cette œuvre a été composée à l'origine, était accordé : SOL - DO - FA - LA - RE - SOL. Placez un capodastre à la frette III de votre guitare pour obtenir un accord similaire.

Il liuto rinascimentale, per il quale quest'opera è stata scritta, era così accordato : SOL – DO – FA – LA – RE – SOL. Per ottenere un simile accordo potete collocare un capotasto mobile sul III tasto.

The renaissance lute, for which this work was originally composed, was tuned: G-C-F-A-D-G. Place a capo at fret III of your guitar to get a similar effect.

③ = FA#

♩ = 40

4

7

10

13

C II

C II - C IV

* original = LA/A

John DOWLAND : A FANTASIE

16 **C II**

19 **C II**

22 **C IV**

25 **C II**

28

31

34

37

40

43

46

49

52

55

58

60

** original = SOL/G

79

82

85

88

91

94

97

♩ = 40

100

Daniell BATCHELER (1572-1619)

MOUNSIERS ALMAINE

de "Varietie of Lute Lessons" (Robert Dowland - London 1610)

Adaptation pour guitare de Jean-François Delcamp

Le luth renaissance, pour lequel cette œuvre a été composée à l'origine, était accordé : SOL - DO - FA - LA - RE - SOL. Placez un capodastre à la frette III de votre guitare pour obtenir un accord similaire.

Il liuto rinascimentale, per il quale quest'opera è stata scritta, era così accordato : SOL - DO - FA - LA - RE - SOL. Per ottenere un simile accordo potete collocare un capotasto mobile sul III tasto.

The renaissance lute, for which this work was originally composed, was tuned: G-C-F-A-D-G. Place a capo at fret III of your guitar to get a similar effect.

③ = FA# / F# ♩ = 44

5

9

13

CII

17 CII CIV

22

26 CII

30

34

38 CII CII

42

46

50

54

58

60

62

66

70 **CII**

8

72

75

79 **CII**

8

82

84

87 **CII**

8

91 CII CI CII

94

97

99

102

105 CII

107

109

111

114

117

121

123

125

127 C II

Musical notation for measure 127, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The notation includes a melodic line with eighth and sixteenth notes, and a bass line with chords and fingerings. A bracket labeled 'C II' spans the first few notes of the measure.

130

Musical notation for measure 130, continuing the piece with similar melodic and harmonic elements.

133

Musical notation for measure 133, showing a continuation of the melodic and harmonic patterns.

135

Musical notation for measure 135, featuring a continuation of the melodic and harmonic patterns.

138

Musical notation for measure 138, showing a continuation of the melodic and harmonic patterns.

142

Musical notation for measure 142, featuring a continuation of the melodic and harmonic patterns.

145

Musical notation for measure 145, showing a continuation of the melodic and harmonic patterns.

147

149

151

154

156

158

160

* original = RE#D#

John DOWLAND (1563-1626)

FORLORN HOPE FANCY

Fantasia

Adaptation pour guitare de Jean-François Delcamp

③ =FA#/F#

♩ = 52

The image displays three staves of musical notation for guitar, arranged vertically. Each staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The first staff starts with a measure number '8' and includes a tempo marking '♩ = 52'. It features a series of chords and melodic lines with various fingerings indicated by numbers 1-4. A circled '3' is placed above the first measure. The second staff starts with a measure number '4' and includes a 'CII' marking above the staff. The third staff starts with a measure number '6' and includes a circled '2' with 'ar12' written above it, indicating an artificial harmonic. The notation includes numerous accidentals, slurs, and dynamic markings.

8 **CII** **CII**

10 **CI**

10 *original:*

12 **CII**

15 **CII** **CII** **CII**

17 **CII**

21

21

original :

24

24

24

27

27

27

28

28

28

29

29

29

30

31

32

33

② CIV

CII

34

CII

35

CATALOGUE DELCAMP.NET

Volume D01 - Anonyme : A la claire fontaine - Ah ! Mon beau château - Ah vous dirais-je maman - Alouette, gentille alouette - Au clair de la lune - Cadet Rousselle - C'est la cloche du vieux manoir - Chanson Italienne - Complainte de Mandrin - Danse anglaise - Danse villageoise - Donnes moi la fleur - Doucement, doucement - Fais dodo, colas mon p'tit frère - Frère Jacques - Il est minuit - J'ai du bon tabac - Jig - La bonne aventure - La Cucaracha - La tête bizarre - Le coucou - Lo, nous marchons sur un étroit chemin - London's burning - Lundi matin - Menuet en ré majeur - No le daba el sol - O bella ciao - Old Mac Donald - Quand j'étais chez mon père - Ricercar en la mineur - Savez vous planter des choux ? - Scarborough Fair - Sur le pont d'Avignon - Une souris verte - Vent frais, vent du matin - Volt - Adrian Le Roy : Branles de Poictou n°2 et 4 - Gaspar Sanz : Villano - J. A. P. Schultz : Air - Joseph Küffner : Andantino [duo] - Andante [duo] - Fernando Sor : Leçons Op. 60 n°1, 2 et 3 - Dionisio Aguado : Leccion 5a - Valse - Matteo Carcassi : Exercice Op. 59 - Johann Kaspar Mertz : Übungen im Wechsel - Antonio Cano-Curiela : Leccion 1 - Patty & Mildred J. Hill : Good-Morning To All - Pascual Roch : Exercices de simple alternation - Jean-François Delcamp : Accompagnement de blues - Apoyando - Accords - Arpèges - Brefs n°1, 2 et 3 - Coquillage - Cordes à vide - Damp - Gammes de do majeur - Gamme de sol majeur - Gammes en tierces et liaisons - Improvisation - Polyphonie - Rythme - Sol La Si Do - Si Si Re.

Volume D02 - Anonyme : A canoa virou - Atoye - Irish Tune - Dans les jardins de mon père - Dos palomas - Danse d'Avila - Que ne suis-je la fougère - Pavane en La mineur - Un éléphant qui se balançait - Red river valley - Whiskey in the jar - Hans Judenkönig : Christ ist erstanden - Thoinot Arbeau : Pavane - Adrian Le Roy : Branle de Poictou n° 3 - Gaspar Sanz : Batalla - Dance de las hachas - Española - Dance de las hachas - La Tarentela - 2 Villanos - Torneo - Nicolas Derosiers : Chaconne - John Anton Logy : Gigue - Johann Krieger : Menuet - Ferdinando Carulli : Andantino - Sautillante - Arpeggi di tre note - Valse variée - Valse en La majeur - Allegretto - Écossaise Op. 121 - Escozzese n°13 Op. 24 - Poco Allegretto - Rondo - Joseph Küffner : Andante n°1 [duo] - Andante n°2 [duo] - Ländler [duo] - Écossaise [duo] - Fernando Sor : Andante n°1 Op. 44 - Allegretto n°2 Op. 44 - Leçons Op. 60 n° 5, 8, 9 et 15 - Leçon 1 Op. 31 - Valse n°1 Op. 51 - Juan Bobrowicz : Danse - Joseph Meissonnier : Andante - Mauro Giuliani : Écossaise - Dionisio Aguado : Lecciones 8a, 8b, 9a - Matteo Carcassi : Andante - Sauteuse - Felix Horetzky : Amusement - Stephen Collins Foster : Oh! Susanna - José Ferrer Y Esteve : Ejercicio n°6 - Clément Pic : Le cow-boy de Charleroi - Jean-François Delcamp : Carnet de notes n°2 - Soleares - Malagueña - Petit Boogie - Exercices : Liaisons - Éteinte des résonances - Extensions - Arpèges - Cejilla - Gammes - Gammes en tierces - Improvisation.

Volume D03 - Anonyme : Greensleeves - Gwin ar c'hallaoued - Maro Pontkalleg - Passemeze - Valse en sol - Vidalita - O cravo e a rosa - Carnavalito - Samba lele - Nesta rua - Giorgio Mainerio : Schiarazula Marazula - Guillaume Morlaye : Gaillarde - Adrian Le Roy : Branles de Bourgogne n° 1 et 3 - Emmanuel Adriaenssen : Branle anglais - Santino Garsi da Parma : Corrente - Francis Cutting : Packington's Pound - Gaspar Sanz : Abecedario italiano - Canciones - Clarin de los mosqueteros - Clarines y trompetas - Dance de las hachas - Española - Foliás - Gallarda - Jacaras - La Buelta - La Coquina Francesa - La Garzona - La minima de Portugal - La Miñona de cataluña - Lantururu - Las hachas - Le Esfacheta de Napoles - Paradetas - Pavana - Rujero - Johann Kaspar Fischer : Gavotte - Turlough O'Carolan : Brian Boru's March - Johann Sebastian Bach : Menuets BWV 1007 - Michel Corrette : Aux armes camarades - Ramenez-ci ramenez-là - Joseph Haydn : Menuet - Ferdinando Carulli : Allegretto - Andante - Arpeggi - 2 Valses - Prélude 4 Op. 114 - Antonio Nava : Valse - Fernando Sor : Exercice n°1 et 2 Op. 35 - Leçons Op. 60 n°7, 11, 12, 13 et 14 - Niccolò Paganini : Ghiribizzi 1, 23 - Valtz - Dionisio Aguado : Ejercicios n°4 et 7 opus6 - Ejercicio n°4 - Leccion n°15 et 19 - Matteo Carcassi : Allegretto - Andantino - Marche - Valse - José Ferrer Y Esteve : Ejercicio n°9 - Jean-François Delcamp : Tango - Malagueña fácil - Avec la gamme pentatonique - Novelette n°1 - Petite étude sur le demi-barré - Exercices : Accords - Arpèges - Cejilla - Eteintes des résonances - Extensions - Gammes - Glissando - Legato, staccato - Liaisons - Mordants et trilles - Improvisation.

Volume D04 - Anonyme : Mi favorita - Scarborough fair - Se io m'accorgo ben - Le blues - The sick tune - Don Luys Milán : PAVANES n° I, II, III - Diego Pisador : Pavana - Guillaume Morlaye : Gaillarde - Villanesque - Pietro Paulo Borrono da Milano : Pescatore che va cantando - Adrian Le Roy : Almande - Branles de Bourgogne n° 1 et 5 - John Dowland : Mistris Winters Junpe - Orlando Sleepeth - Gaspar Sanz : Zarabanda - Villanos - Jan Antonín Losy : Ciacona - Aria - Capriccio - Sarabande - Gigue - Menuet - Ciacona sobre las Foliás - Robert de Visé : Menuet - François Campion : Prélude - Johann Sebastian Bach : Menuets BWV 1008 - Giuseppe Antonio Brescianello : Capriccio - Menuet - Johannes Fr. Whilh. Wenkel : Musette - Leonhard Von Call : Adagio - Ferdinando Carulli : Andantino - Rondo - Prelude Op. 114 n°7 - Fernando Sor : Exercices Op. 35 n°13, 17 et 22 - Valse - Mauro Giuliani : Etude - Valse - Allegro - La Tarentella - Arpeggi Op. 1 - Anton Diabelli : Prélude n°6 Op. 103 - Niccolò Paganini : Ghiribizzi 17, 24 et 37 - Perigoldino - Dionisio Aguado : Valse - Matteo Carcassi : Valse Op. 11 - Valse Op. 23 - Minuetto Op. 14 - Minuetto Op. 21 - Johann Strauss : Lockvögel - Johann Kaspar Mertz : Valse - Napoléon Coste : Barcarolle - Francesco Roggi : Lu primm'ammore - Francisco Tárrega : Preludio pentatonica - Estudio en mi - Preludio sobre los gruppetos - Preludio en la - Estudio ostinato - Andantino - Julio Salvador Sagreras : Maria Luisa - Štěpán Rak : Nostalgický Valcik - Jean-François Delcamp : Carnet de notes n°5 - Novelette n°3 - Venusdi - Stéphanie Foret : Breutonnoise - Ludovic-Alexandre Morin : Petite étude - Giorgio Signorile : Summer souvenir - Jean-François Delcamp : Exercices : Éteinte des résonances - Legato staccato - Liaisons - Mordants et trilles - Arpèges - Gammes - Cejilla - Extensions - Improvisation.

Volume D05 - Luys de Narváez : Cancion del Imperador - Guardame las vacas - Tres diferencias - Hans Neusiedler : Wascha mesa - Alonso Mudarra : Romanesca - Gallarda - Adrian Le Roy : Branle de Bourgogne n° 2 - Giulio Cesare Barbeta : Moresca detta le canarie - Santino Garsi da Parma : Ballo - Anonyme : Vaghe bellezze et bionde, Danza, Gagliarda, Bianca fiore, Passacaglia, Se io m'accorgo ben d'un altro amante, Saltarello - John Dowland : Lady Laiton's almain - Jean Baptiste Besard : Ballet - Robert Johnson : Alman VII - Gaspar Sanz : 2 Canarios - Preludio - PAVANAS por la D - François Campion : Prélude - Gigue - Santiago de Murcia : Prélude - Allegro - Notenbüchlein Für A. M. Bach : Menuet Anh. 132 - Johann Sebastian Bach : Prélude BWV 1007 - Giuseppe Antonio Brescianello : Allegro - François de Fossa : Campanella - Fernando Sor : Valse Op. 13 - Leçon Op. 31 n°21 - Exercice Op. 35 n°8 - Leçon Op. 60 n°18 - Mauro Giuliani : Arpeggi - Niccolò Paganini : Ghiribizzo 38 - Sonata n°4 - Dionisio Aguado : Ejercicio n°10 et 19 - Matteo Carcassi : Etudes Op. 60 n°1, 3, 16 et 18 - Johann Strauss : Idyllen - Johann Kaspar Mertz : Ländler Op. 9 n°4 - Ländler Op. 12 n°1 - Napoléon Coste : Etudes Op. 38 n°1 et 2 - Etude n°13 - Leçon n°24 - Cristóbal Oudrid : El postillon de la rioja - Julián Arcas : Manuelito - La Saltarina - Preludio - Francisco Tárrega : Lágrima - Estudio en forma de Minuetto - Estudio en mi - 4 Estudios - Anonyme : Melodía de Sor - Antonio Jiménez Manjón : Balada - Salvador Resgrasa : ¿Cómo le va del ojo? - Julio Salvador Sagreras - Leccion n°11 - Enrico Aloisi : Estelle - Zequinha de Abreu : Tardes em Lindoia - Amando sobre o Mar - João Teixeira Guimarães : Sons de Carrilhães - Agustín Barrios Mangoré : El Sueño de la Muñequita - Estudio del ligado - Américo Jacomino : Arrepentida - Jean-François Delcamp : Berceuse - Préludes n°1 et 2 - Tango - Mordants et trilles - Arpèges - Cejilla - Éteintes - Extensions - Gammes - Harmoniques - Liaisons - Polyphonie - Vélocité - Triolets - Pierre Tremblay : Contine.

Volume D06 - Francesco Canova da Milano : Fantasias VI et XX - Luys de Narváez : Arde corazon arde - Ya se asienta el rey Ramiro - Don Luys Milán : Pavane VI - Fantaisie XVI - Alonso Mudarra : Fantasias 1 et 13 - Conde claros - Pavane - Grégoire Brayssing : Fantaisie V - Adrian Le Roy : Passemeze - John Dowland : Tarleton's riserrectione - Lady Hunsdon's puffed - Gaspar Sanz : 2 fugues - Gallardas - Foliás - François Campion : Fugue - Notenbüchlein für A. M. Bach : Marche, Menuets, Musette - Johann Sebastian Bach : Bourrée BWV 996 - Sarabande BWV 1002 - Gavottes BWV 1012 - Domenico Scarlatti : Sonates K 32, K 34, K 391 et K 431 - Sylvius Léopold Weiss : Capricio - Giuseppe Antonio Brescianello : Allegro - Wenzeslaus Thomas Matiegka : Menuetto - Fernando Sor : Cantabile - Leçons Op. 31 n°16 et 20 - Mauro Giuliani : Sonatine - Arpeggi Op. 1 - Dionisio Aguado : Estudios n°14, 15 et 29 - Matteo Carcassi : Études n°7 et 19 - Johann Strauss : Annen, Polka - Napoléon Coste : Etude - Frédéric Chopusn : Prélude n°7 - Robert Schumann : Fröhlicher Landmann - Soldatenmarsch - Julián Arcas : El Fagot - Francisco Tárrega : Preludio en mi -

Estudio de terceras - Estudio de Damas - Preludios n° 10, 11 et 14 - Endecha - Vals - Estudio en la - Erik Satie : Gnosssienne n°1 - Salvador Resgrasa : No se permite - João Teixeira Guimarães (Pernambuco) : Sonho de magia - Agustín Barrios Mangoré : Preludio en mi - Minueto - Américo Jacomino (Canhoto) : Marcha triunfal brasileira - Olhos feiticeiros - Jean-François Delcamp : Jeudo - Valse des mésanges - Exercices : Gammes - Mordants et trilles.

Volume D07 - Luys de Narváez : Baxa de contrapunto - Conde claros - Bálint Bakfark : Non dite mai - Alonso Mudarra : Fantasias 10 et 14 - Adrian Le Roy : Fantasia 2 - Giulio Cesare Barbetta : Moresca detta il mattacino - John Dowland : Melancholy galliard - Sir John Smith, his almain - Sylvius Leopold Weiss : Prelude de la suite IV - Ludovico Roncalli : Gigua - Jean-Philippe Rameau : Le Lardon - Menuet en rondeau - Les Tricotets - Johann Sebastian Bach : Préludes BWV 846, 998 et 999 - Allemande BWV 996 - Sarabande BWV 997 - Domenico Scarlatti : Sonate K 322 - Georg Friedrich Händel : Fughette - Fernando Sor : Etude Op. 6 n°11 - Les folies d'Espagne - Menuetto Op. 22- Anton Diabelli : Menuet - Julián Arcas - Bolero - Luigi Legnani : Caprice n°5 - Matteo Carcassi : Etude n°20 - Johann Kaspar Mertz : Capriccio - Félix Mendelssohn-Bartholdy : Romance sans paroles Op. 19 - Frédéric Chopusn : Valse n°2 Op. 34 - Antonio Cano-Curriela : El Delirio - Juan Parga : Guarija - Edvard Grieg : Melodie - Juan Alais : La Mendozina - Francisco Tárrega : ¡Adelita! - Pavana - Preludio 2 - Maria - Pepita - Oremus - Paquito - Carlos García Tolsa : Maruja - Ernesto Júlio Nazareth : Odeon - Antonio Jiménez Manjón : Tu y yo - La Mariposa - Erik Satie : Gymnopusdie n°1 - Enrique Granados : Valse I - Dedicatoria - Miguel Llobet : El Testament d'Amelia - Zequinha de Abreu : Tico-tico - João Teixeira Guimarães (Pernambuco) : Recordando Nazareth - Pó de Mico - As embotadas do Norte - Agustín Barrios Mangoré : Villancico de Navidad - London Carapé - Preludio en do menor - Carlos Gardel : Por una cabeza - Jean-François Delcamp : Tiento de Saturne - Tango en mi majeur Op. 3 - 6 variations sur la Partida - Exercices : Mordants et trilles.

Volume D08 - John Dowland : King of Denmark, his galliard - Girolamo Frescobaldi : Aria detta la Frescobalda - Dietrich Buxtehude : Suite BuxWV 236 - Jean-Philippe Rameau : Rigaudons et Double - Johann Sebastian Bach : Gavotte BWV 1006a - Domenico Scarlatti : Sonate K 78 - Georg Friedrich Händel : Sarabande - Sylvius 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 Bohême - Francisco Tárrega : Recuerdos de la Alhambra - Las dos hermanitas - Gran vals - Capricho Árabe - Tango - Isaac Albéniz : Granada - Asturias - Ernesto Júlio Nazareth : Apanhei-te cavaquinho - Antonio Jiménez Manjón : Cuento de amor - Lola - Enrique Granados : Oriental - Luigi Mizzani : Feste Lariane - Miguel Llobet : La Filla del Marxant - Cançó de Lladre - João Teixeira Guimarães (Pernambuco) : Interrogando - Agustín Barrios Mangoré : Julia Florida - Valse Op. 8, n°4 - Valse Op. 8, n°3 - Jean-François Delcamp : Viviane opus1 - Sunday Op. 2 - Impromptu Op. 5 - Exercices : Mordants et trilles.

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

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

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

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

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

Renaissance Music for Guitar : Adriaenssen : Branle Anglais - Anonyme : Greensleeves, Gwin Ar Challaoued, Irish Tune, Maro Pontkalleg, Pavane, The Sick Tune, Vaghe Bellezze Et Bionde, Passacaglia, Bianco Fiore, Danza, Gagliarda, Se Io Maccorgo Ben, Saltarello - Arbeau : Pavane - Bakfark : Gagliarda - Barbetta : Moresca Canarie, Moresca Mattacino - Batchelard : Almain - Besard : Ballet - Borrono Da Milano : Pescatore Che Va Cantando - Brayssing : Fantasia 5 - Cutting : Packingtons Pound - Da Parma : Ballo, Correnta - Dowland : Fantaisie 7, Forlorn Hope Fancy, John Smith Almain, King Of Denmark, Lady Hunsdons Puffe, Lady Laiton Almain, Melancholy Gaillard, Mistris Winters Junpe, Orlando Sleepeth, Tarletons Risrectione - Janequin : La Guerre - Jonhson : Alman 7 - Leroy : Almande La Mon Ami, Branles De Bourgogne 1, 2, 5, Bransles Poictou 1, 2, 3, 4, Fantasia 2, Passemeze - Mainerio : Schiarazula Marazula - Milan : Fantasia 16, Pavane 1, 2, 3, 6- Morlaye : 2 Gaillardes, Villanesque - Mudarra : Conde Claros, Fantasia 1, 10, 13, 14, Gallarda, Pavana Alexandre, Romanesca 1 - Narvaez : Arde Corazon, Baxa De Contrapunto, Cancion Del Imperador, Conde Claros, Guardame Las Vacas, Guardame Las Vacas Por Otra Parte, Ya Se Asienta - Neusiedler : Wascha Mesa - Pisador : Pavana Muy Llana

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

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

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

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

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

Fernando Sor : 20 Études pour guitare.

Matteo Carcassi : 25 Études mélodiques progressives Op. 60.

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

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

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

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

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

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

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

Julio Salvador Sagreras : Las primeras lecciones de guitarra - Las segundas lecciones de guitarra - Las terceras lecciones de guitarra - Las quartas lecciones de guitarra - Las quintas lecciones de guitarra - Las sextas lecciones de guitarra - Obras para guitarra.

Duos et trios - John Johnson : The flat pavan - Thomas Robinson : A plaine song - A toy - Anonyme : Le Rossignol - Antonio Vivaldi : Adagio du Concerto RV 532 - Johann Sebastian Bach : Inventiones n°1, 4 et 8 - Gavottes de la Suite anglaise n°3 - Georg Friedrich Händel : Sarabande de la suite XI - Ludwig Van Beethoven : Sonatine WoO 43a - Ferdinando Carulli : Duo Op. 34 n°2 - Anonyme : Pajarillo verde.

Jean-François Delcamp : Viviane, Op. 1 - **Trois jours**, Op. 2 : *Dimanche, Lundi, Mardi* - **Deux tangos**, Op. 3 - **Deux préludes**, Op. 4 - **Impromptu n°1**, Op.5 - **Rue des trois frères**, Op. 6 : *Rue des Trois Frères, Vieux réveil, Paquet de cigarettes vide, La boutique du magicien distrait*. **Deux pièces tendres**, Op. 7 : *Petit rondo, Chanson de Moky et Poupy*. - **Papier recyclé et fugue**, Op. 8 - **Pendant la nuit**, Op. 9 : *Tiento de Saturne, Le rêve d'une lampe de chevet, La voiture tombe en panne*. - **Réels et imaginaires**, Op. 10 : *Le caméléon en retard, La girafe a reçu du courrier, Danse des ptérodactyles, Picking du concombre de mer, Danseurs-visages, Prélude court, L'albatros rêve dans le ciel, Valse des mésanges, Dans les ramures, Wild panda*. - **Suite des masques**, Op. 11. - **Sous le règne du Do**, Op. 12 : *Villanesca, La plage de la rue des Pétrels, Chanson du cédrat, Saltarelle du 1er novembre*. - **Milonga d'octobre**, Op. 13 - **Deux pièces brèves**, Op. 14 : *Danse dédiée à John Montes, Les petits pas du canard content*. - **En mémoire de Daniel Friederich**, Op. 15 - **Feunteun-Aod**, Op. 16 - **Reflets changeants**, Op. 17 - **Deux études vénéneuses**, Op. 18 - **Huit valse**, Op. 19 : *Valse polyglotte, Valse du Guelmeur, Valse de la rue Poullaouec, Valse de la rue Maleyssié, Valse des souris grises, Passé le col du Somport, Valse en Do majeur, Valse berceuse*. - **Respirations**, Op. 20 : *Eleições, Îles de Glénan, Trois et deux*. - **Suite Bretoise**, Op. 21 : *Roches - Gwerz - Arc-en-ciel - Gigue - Saltarelle*. - **Happy birthday with guitar**, Op. 22 : *Prélude - Danse - Valse sans refrain - Berceuse - Postlude*. - **Quatre pièces**, Op. 23 : *Isabelle - Le dernier jour de l'année - Choro de travers - Milonga d'hiver*. - **Prélude n°7**, Op. 24 - **Sonate Medina del Campo**, Op. 25 - **Choro biscornu**, Op. 26a - **Choro Maxixe**, Op. 26b - **Picking à Bastia**, Op. 27 - **Comme des vagues, Île Wrac'h**, Op. 28 - **Suite Bretagne**, Op. 29 : *Rivage - Viviane - Merlin - Les roches du Diable - Le pont de Sein*. - **Deux préludes**, Op. 30 - **Sonate Ida Presti**, Op. 31 - **Interlude** Op. 32.