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# D02 Beginner Level

## Easy sheet music

### For classical guitar

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Jean-François DELCAMP

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Jean-François DELCAMP

# Symboles / Simboli / Symbols / Símbolos

1 2 3 4 - Doigts de la main gauche.

- Dita della mano sinistra.

- Fingers of the left hand.

- Dedos de la mano izquierda.

p i ma - Pouce, index, majeur et annulaire.

- Pollice, indice, medio e anulare.

- Thumb, index, middle-finger, and ring-finger.

- Pulgar, indice, medio y anular.

(6) (5) (4) - Les cordes .

(3) (2) (1) - Le corde.

- The strings.

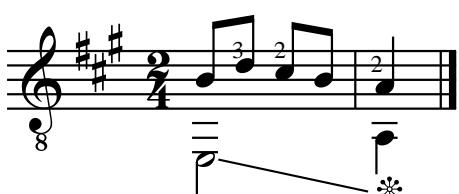
- Las cuerdas.

**CII CV CIX** - Frette où le premier doigt fait un barré.

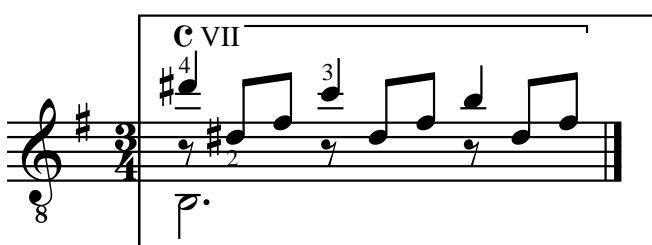
**CII CV CIX** - Tasto che il primo dito preme per fare un barré.

**CII CV CIX** - Fret where the first finger makes a barré.

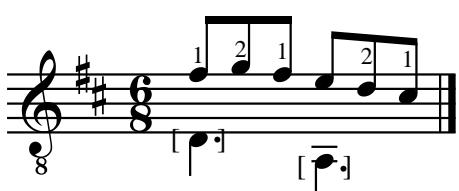
**CII CV CIX** - Traste donde debe extenderse el dedo primero para formar una cejilla.



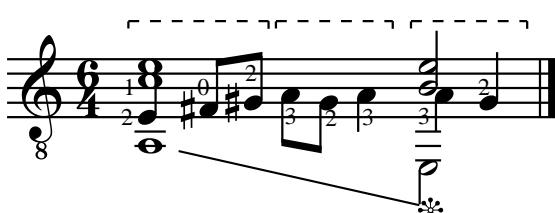
- Stopper la résonance de la note précédente.
- Fermare la risonanza della nota precedente.
- Damp the preceding note.
- Detener la resonancia de la nota precedente.



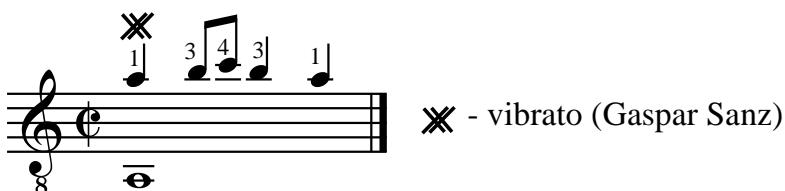
- Les passages difficiles sont encadrés.
- I passaggi difficili sono incorniciati.
- Difficult passages are highlighted in a box.
- Los pasajes más difíciles están enmarcados.



- Les crochets signalent les ajouts de l'éditeur.
- Le parentesi quadre segnalano le aggiunte del trascrittore.
- Square brackets show editorial additions.
- Los parentesis cuadrados muestran añadidos de la editorial.



- Les pointillés précisent une hémiole.
- La linea punteggiata evidenzia un'emiola.
- The dotted lines define a hemiola.
- Las líneas de puntos definen una hemiola.



✗ - vibrato (Gaspar Sanz)

L'emploi du temps en deuxième année : Pour progresser il faut que vous ayez un peu de temps pendant 6 jours de la semaine, voici le minimum nécessaire : 3 jours où vous pouvez consacrer 15 minutes à répéter de 6 à 12 fois chaque passage difficile. Je vous signalerai ces passages difficiles en les surlignant en jaune. Et 3 jours où vous pouvez consacrer 40 minutes à l'étude de la guitare, dont - 15 minutes à travailler les passages difficiles (encadrés), - 15 minutes à répéter plusieurs fois de suite (3 à 6 fois) les membres de phrases - et enfin 10 minutes à jouer le ou les morceaux en entier.

Notez bien qu'il faut jouer 6 jours par semaine. Si vous regroupez tout ce temps sur une journée, c'est à dire 2 heures 45 en un seul jour, vous ne progresserez pas et en plus vous risquez de vous faire mal en sollicitant trop longtemps certains muscles. Fractionnez votre travail et jouez un peu tous les jours.

Faites l'essentiel de votre travail sur ce que vous avez du mal à jouer : les passages difficiles, les membres de phrase difficiles. Ne jouez les morceaux en entier qu'une ou deux fois par semaine. Pour bien nous comprendre, voici un exemple d'emploi du temps où alternent les séances de 15 et 40 minutes : lundi 40 minutes, mardi 15 minutes, mercredi 40 minutes, jeudi 15 minutes, vendredi 40 minutes, samedi 15 minutes.

I tempi di studio di un allievo del secondo anno: Per progredire è necessario avere un po' di tempo per 6 giorni a settimana, ecco il minimo necessario per questi livelli: 3 giorni dove potete dedicare 15 minuti per ripetere da 6 a 12 volte ogni passaggio difficile. Vi segnalo i passaggi difficili evidenziandoli in giallo. E 3 giorni dove potete dedicare 40 minuti allo studio della chitarra, di cui - 15 minuti per lavorare sui passaggi difficili (incorniciati), - 15 minuti per ripetere più volte di seguito (da 3 a 6 volte) le parti di frasi - e infine 10 minuti per suonare i brani per intero.

Notate bene che occorre suonare 6 giorni alla settimana. Se impiegate tutto questo tempo in una sola giornata, vale a dire 2 ore 45 minuti in un solo giorno, non progredirete e rischiate di procurarvi dei danni insistendo per un tempo troppo prolungato su certi muscoli. Frazionate il vostro tempo di studio e suonate un poco tutti i giorni .

Sfruttate al massimo il vostro tempo per affrontare i passaggi difficili, le frasi difficili. Suonate i brani in modo completo solo una o due volte alla settimana. Per farvi comprendere meglio ecco un esempio d'orario di studio con sessioni alternate di studio di 15 e 40 minuti: Lunedì 40 minuti, Martedì 15 minuti, Mercoledì 40 minuti, Giovedì minuti, Venerdì 40 minuti, Sabato 15 minuti.

Timetable for players of a year's experience: In order to progress, you need a little time each day for 6 days of the week. Here is the minimum necessary when you are a beginner: 3 days when you can devote 15 minutes to repeating each difficult passage from 6 to 12 times. I'll indicate these difficult passages to you by highlighting them in a box. And 3 days when you can devote 40 minutes to studying the guitar, made up of - 15 minutes practising the difficult passages (highlighted in a box), - 15 minutes repeating the individual phrases several times in succession (3 to 6 times) - and finally 10 minutes playing the piece or pieces in full.

Note that you must play for 6 days of the week. If you combine all this time into one day, that is to say, 2 hours 45 in a single day, you will not make progress and furthermore you will risk injuring yourself by making demands on certain muscles for too long. Divide up your practice and play a little each day.

Spend most of your practice time on the parts you have trouble playing: difficult passages, difficult phrases. Only play pieces the whole way through once or twice a week. So we understand one another properly, here is an example of a timetable where sessions alternate between 15 and 40 minutes: Monday 40 minutes, Tuesday 15 minutes, Wednesday 40 minutes, Thursday 15 minutes, Friday 40 minutes, Saturday 15 minutes.

Organización del tiempo para un alumno de segundo año : Para poder progresar hay que tocar un poco cada día y por lo menos 6 días a la semana. Podéis organizar el tiempo de estudio siguiendo por lo menos dos tipos de programas: Un programa de estudio de 15 minutos. Durante este tiempo habrá que ensayar 6 a doce veces seguidas los compases, especialmente los más difíciles. Os indicaré estos compases difíciles están enmarcados. Un segundo programa de estudios de 40 minutos organizado de la siguiente manera: - 15 minutos para estudiar los compases difíciles (enmarcados), - 15 minutos para ensayar varias veces seguidas (de 3 a 6 veces) partes de algunas falsetas, - y, para acabar, 5 minutos para tocar la o las piezas enteras.

Es importante tocar los 6 días de la semana. Si en lugar de repartir el trabajo os ponéis a tocar un único día a la semana, o sea 2 horas 45 seguidas el mismo día, no vais a mejorar, además lo más probable es que os hagáis daño por utilizar algunos músculos del cuerpo durante tanto tiempo seguido. Es importante fraccionar el tiempo de trabajo y estudiar un poco cada día.

Intentad centrar vuestros esfuerzos en las partes que os resulten más complejas : compases o falsetas (frases) más difíciles. Solo debéis tocar las piezas enteras un par de veces por semana. Para no dejar lugar a duda, os doy un ejemplo de organización de vuestra semana para estudiar la guitarra (alternando sesiones de 15 y 40 minutos) :

lunes 40 minutos, martes 15 minutos, miércoles 40 minutos, jueves 15 minutos, viernes 40 minutos, sábado 15 minutos.

# Adrian LE ROY (ca. 1520-1598)

## TROISYESME BRANSLE DE POICTOU

du "Tiers livre de tablature de guiterre" 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).*

1 = 88

6

13

20

27

35

# ANONYME (1750)

## DANSE D'AVILA

en la majeur

Adaptation pour guitare de Jean-François Delcamp

$\bullet = 160$

i m i m i m i m i m

p i m i m i p i m i m

6

m i

m i

12

p i m i p i m i p i m i

18

\*

**Stephen Collins FOSTER (1826-1864)**  
**OH! SUSANNA**  
 en la majeur

Adaptation pour guitare de Jean-François Delcamp

**1**

**= 104**

**4**

**7**

**12**

**16**

**21**

Fernando SOR (1778-1839)

# VALSE n°1 opus 51

en sol majeur

de "À la bonne heure, 6 Valses pour la guitare"

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 60$

The sheet music consists of eight staves of musical notation for guitar, arranged in two columns of four staves each. The key signature is one sharp (sol major). The time signature varies between common time (indicated by '8') and 3/8. Fingerings are indicated above the notes, such as 'i', 'm', 'p', '1', '2', '3', and '4'. Pedal markings are shown below the staves. Measure numbers are provided at the beginning of each staff: 1, 9, 18, 26, 33, 40, and 49.

# ANONYME (1600)

## ATOYE

en la majeur

Adaptation pour guitare de Jean-François Delcamp

*= 160 apoyando*

The music is arranged for guitar in G major (three sharps) and 6/8 time. The tempo is indicated as *= 160 apoyando*. The notation uses a treble clef and six staves of music. Various performance markings are present, including:  
 - Fingerings: '1e2e', '3e', '4e5', 'e i', '6e', 'm', 'i', 'm', 'i', 'm', 'i', 'm', 'i', 'm', 'i'.  
 - Dynamic markings: 'p' (pianissimo), 'p.' (pianissimo dot), 'p.' (pianissimo dot), 'p.' (pianissimo dot), 'p.' (pianissimo dot), 'p.' (pianissimo dot).  
 - Articulation: Asterisks (\*) and small boxes containing asterisks.  
 - Measure numbers: 1, 2, 4, 7, 10, 13.  
 - Boxed measure groups: Measures 1-2, 2-3, 4-5, 7-8, 10-11, 13-14.

# Jan Nepomucen BOBROWITZ (1805-1881)

## DANSE POLONAISE

en la majeur

Révision pour guitare de Jean-François Delcamp

The sheet music is divided into six staves. Staff 1 starts with a measure of two eighth notes followed by a dotted half note. Staff 2 starts with a measure of two eighth notes followed by a dotted half note. Staff 3 starts with a measure of two eighth notes followed by a dotted half note. Staff 4 starts with a measure of two eighth notes followed by a dotted half note. Staff 5 starts with a measure of two eighth notes followed by a dotted half note. Staff 6 starts with a measure of two eighth notes followed by a dotted half note.

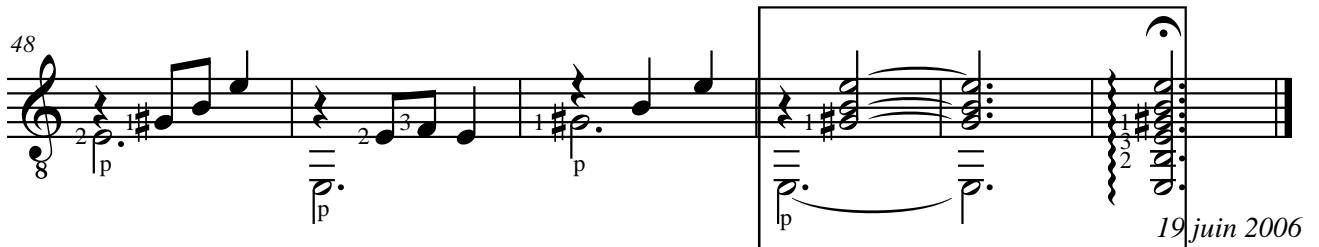
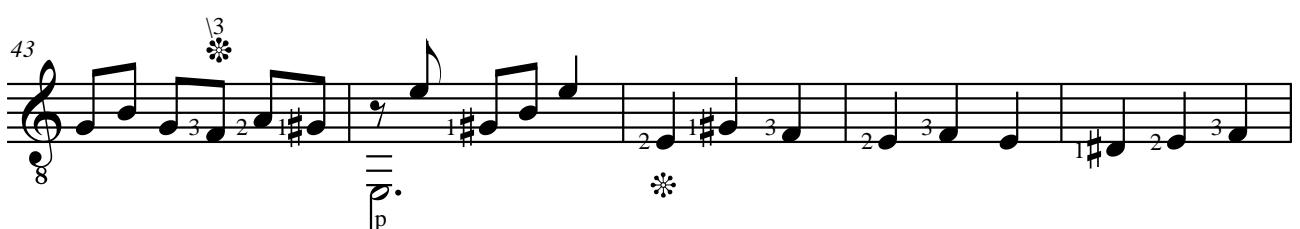
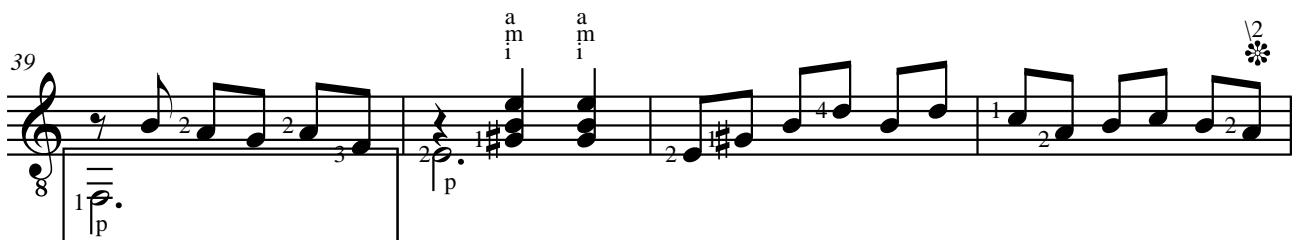
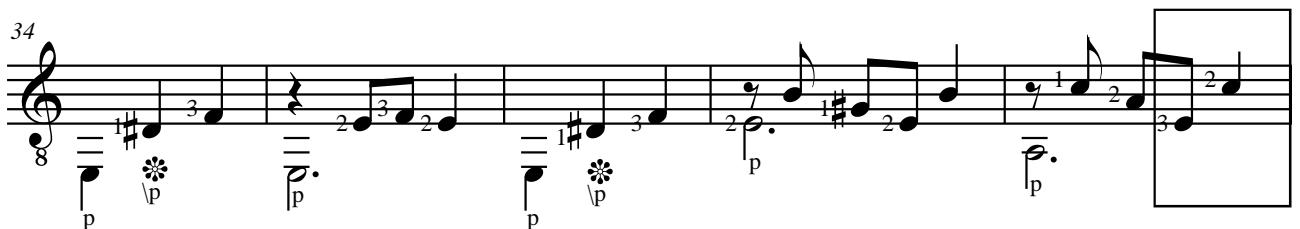
# Jean-François DELCAMP (1956)

## MALAGUEÑA

Traditionnel

Pour guitare

**B = 168**



Fernando SOR (1778-1839)

LEÇON V opus 60

en la mineur

de "Introduction à l'étude de la guitare en 25 leçons progressives"

Révision pour guitare de Jean-François Delcamp

♩ = 76

Musical score for guitar in G major (la mineur). The score consists of four staves of music. Measure 1 starts with a dynamic  $p$ . Measures 2 and 3 show fingerings (i, m) and stroke patterns (1, 4, 1, 4, 1, 4). Measure 4 ends with a dynamic  $p$ .

Continuation of the musical score. Measure 5 starts with a dynamic  $p$ . Measures 6 and 7 show fingerings (1, 4, 1, 4, 1, 4, 1, 4) and stroke patterns (1, 4, 1, 4, 1, 4, 1, 4). Measure 8 ends with a dynamic  $p$ .

Continuation of the musical score. Measure 9 starts with a dynamic  $p$ . Measures 10 and 11 show fingerings (1, 4, 1, 4, 1, 4, 1, 4) and stroke patterns (1, 4, 1, 4, 1, 4, 1, 4). Measure 12 ends with a dynamic  $p$ .

Continuation of the musical score. Measure 13 starts with a dynamic  $p$ . Measures 14 and 15 show fingerings (1, 2, 3, 4) and stroke patterns (1, 2, 3, 4). Measure 15 ends with a dynamic  $p$ . The section concludes with the word "Fine".

18

23

28

32

35

38

*D.C. al Fine*

# Jean-François DELCAMP (1956)

## SOLEARES

Traditionnel

Pour guitare

*Solea* • = 132

*Falseta 1*

*Falseta 2*

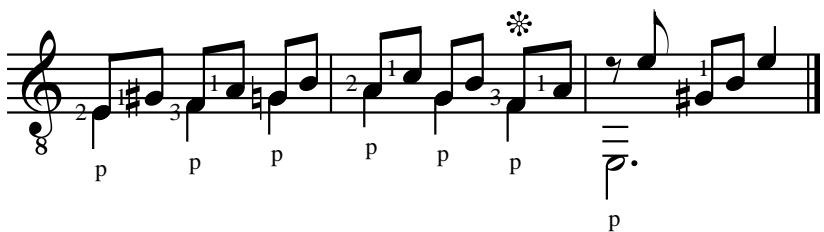
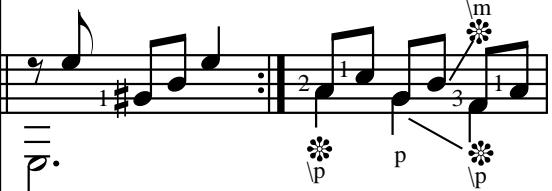
*Falseta 3*

Jean-François DELCAMP : SOLEARES



*Falseta 4*

Close-up of Falseta 4 measures showing fingerings (1, 2, 3) and dynamics (p, \p, m). The vocal line consists of eighth and sixteenth notes.



*Falseta 5*

Close-up of Falseta 5 measures showing fingerings (1, 2, 3) and dynamics (p, \p, a). The vocal line consists of eighth and sixteenth notes.



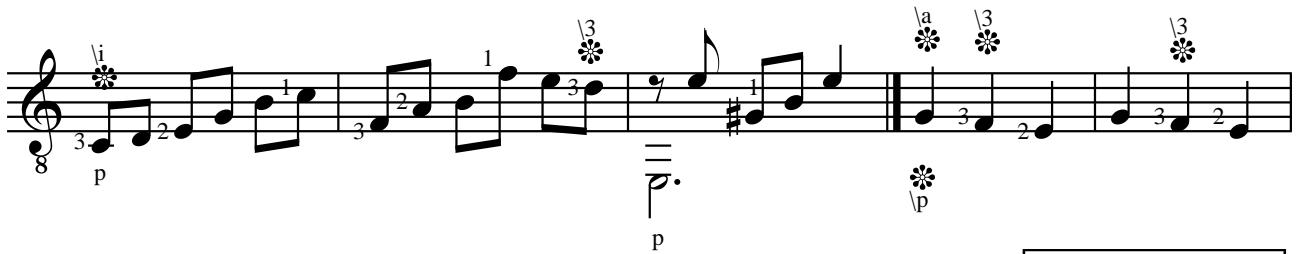
*Falseta 6*

Close-up of Falseta 6 measures showing fingerings (1, 2, 3) and dynamics (p, \p, 2m, i, m, 3). The vocal line consists of eighth and sixteenth notes.



*Final*

Close-up of Final measures showing fingerings (1, 2, 3) and dynamics (p, \p, 2, 3). The vocal line consists of eighth and sixteenth notes.



19 juin 2006  
golpe



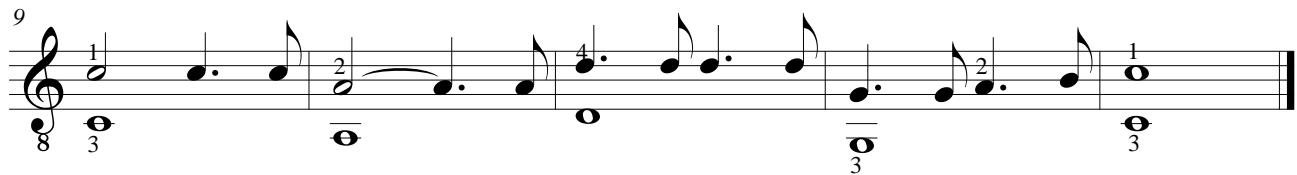
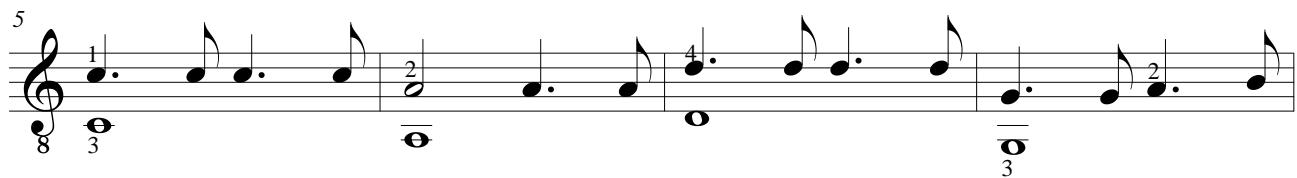
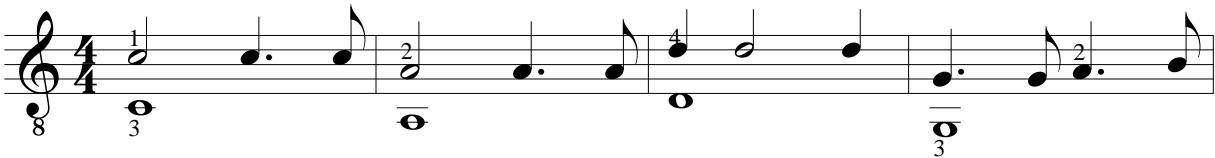
ANONYME (1720)

# UN ÉLÉPHANT QUI SE BALANÇAIT

en do majeur

Révision de Jean-François Delcamp

*pincé, tirando, free stroke, tirando*



## Jean-François DELCAMP (1956) QUATRE ACCORDS

Do Majeur, La mineur, Ré mineur, Sol 7

C Major, A minor, D minor, G 7

Pour guitare

DO  
C



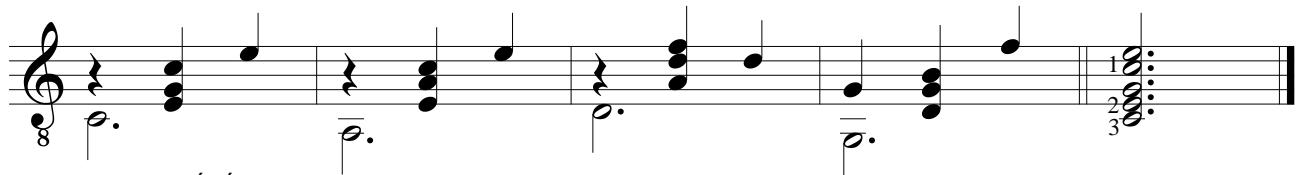
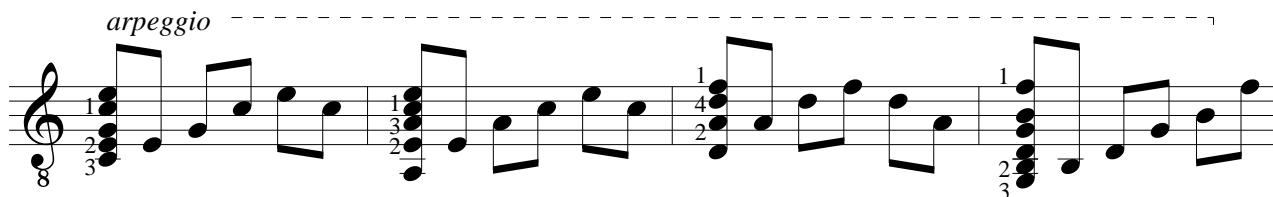
LA min  
A min



RE min  
D min



SOL 7  
G 7



ANONYME : UN ÉLÉPHANT QUI SE BALANÇAIT

**ANONYME** (1750)

# QUE NE SUIS-JE LA FOUGÈRE

attribué à Giovanni Battista PERGOLESI (1710-1736)

Adaptation pour guitare de Jean-François Delcamp

The sheet music consists of six staves of music for guitar, arranged in two columns. The tempo is indicated as  $\text{♩} = 96$ . The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. Fingerings (i, m, a) and dynamic markings (p, \* \*) are included. The second staff continues in the same key signature. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp. The fourth staff continues in the same key signature. The fifth staff begins with a treble clef, a common time signature, and a key signature of one sharp. The sixth staff begins with a treble clef, a common time signature, and a key signature of one sharp. Various performance instructions like *a tempo*, *rit.*, and *rit.* are placed above certain measures. Fingerings and dynamic markings are consistently used throughout the piece.

Ferdinando CARULLI (1770-1841)

# ALLEGRETTO

en do majeur

Révision pour guitare de Jean-François Delcamp

Sheet music for guitar by Ferdinando Carulli, Allegretto, in D major. The music is in 2/4 time, tempo 120 BPM. It consists of six staves of music with various fingerings (1, 2, 3, 4, m, i) and dynamic markings (p, \*). The first staff starts with a single note followed by eighth-note pairs. The second staff begins at measure 7. The third staff begins at measure 14. The fourth staff begins at measure 21. The fifth staff begins at measure 28. The sixth staff begins at measure 35.

Ferdinando CARULLI (1770-1841)

# LA SAUTILLANTE

en sol majeur

Révision pour guitare de Jean-François Delcamp

Sheet music for guitar by Ferdinando Carulli, La Sautillante, in G major. The music is arranged for guitar and consists of six staves of music. The tempo is indicated as = 120. The first staff starts with a note followed by a grace note. The second staff begins with a grace note. The third staff starts with a grace note. The fourth staff begins with a grace note. The fifth staff starts with a grace note. The sixth staff starts with a grace note.

Ferdinando CARULLI (1770-1841)

# ARPEGGI DI TRE NOTE

Méthode complète pour guitare, Opéra 27

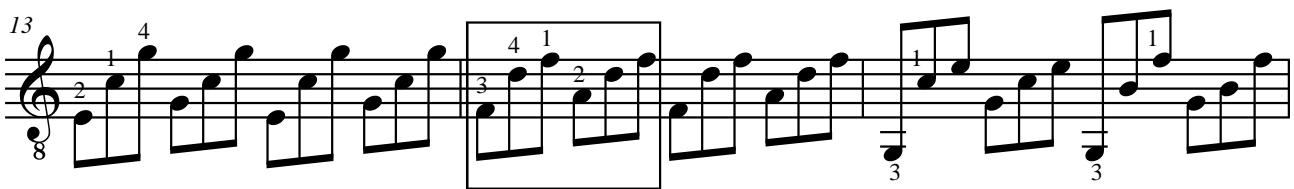
Révision pour guitare de Jean-François Delcamp

Musical score for guitar showing measures 1-4. The key signature is common time (C), treble clef. The first measure starts with a dotted half note followed by a sixteenth-note arpeggio (1, 2, 3) with dynamics p, i, m. The second measure continues the arpeggiated pattern. The third measure begins with a sixteenth note followed by an eighth note and a sixteenth-note arpeggio (1, 2, 3). The fourth measure concludes with a sixteenth-note arpeggio (1, 2, 3) followed by an eighth note. Measures 1 and 2 have a tempo marking of 8. Measures 3 and 4 have a tempo marking of 4. A small asterisk (\*) is placed below the staff.

Musical score for guitar showing measures 5-8. The key signature changes to A major (two sharps). Measure 5 shows a sixteenth-note arpeggio (1, 2, 3) followed by an eighth note. Measure 6 begins with a sixteenth note followed by an eighth note and a sixteenth-note arpeggio (1, 2, 3). Measure 7 concludes with a sixteenth-note arpeggio (1, 2, 3) followed by an eighth note. Measures 6 and 7 are enclosed in a large rectangular box. Measures 5 and 8 have a tempo marking of 4. Measures 6 and 7 have a tempo marking of 2. Measures 6 and 7 are marked with an asterisk (\*).

Musical score for guitar showing measures 9-12. The key signature changes to G major (one sharp). Measure 9 shows a sixteenth-note arpeggio (1, 2, 3) followed by an eighth note. Measure 10 begins with a sixteenth note followed by an eighth note and a sixteenth-note arpeggio (1, 2, 3). Measure 11 concludes with a sixteenth-note arpeggio (1, 2, 3) followed by an eighth note. Measures 10 and 11 are enclosed in a large rectangular box. Measures 9 and 12 have a tempo marking of 4. Measures 10 and 11 have a tempo marking of 2. Measures 10 and 11 are marked with an asterisk (\*).

Musical score for guitar showing measures 13-16. The key signature changes to F major (no sharps or flats). Measure 13 shows a sixteenth-note arpeggio (1, 2, 3) followed by an eighth note. Measure 14 begins with a sixteenth note followed by an eighth note and a sixteenth-note arpeggio (1, 2, 3). Measure 15 concludes with a sixteenth-note arpeggio (1, 2, 3) followed by an eighth note. Measures 14 and 15 are enclosed in a large rectangular box. Measures 13 and 16 have a tempo marking of 4. Measures 14 and 15 have a tempo marking of 2. Measures 14 and 15 are marked with an asterisk (\*).



16

19

22

**B**

p a m i a m

**C**

p a m i

**D**

p a m i a m i a

**E**

Mauro GIULIANI (1781-1829)  
ESCOZZESE N°13 opus 24  
en do majeur

Révision de Jean-François Delcamp

**Allegro**

The musical score consists of four staves of music for a solo instrument. The first staff begins with a dynamic of  $p$ , followed by a bass note, and then a series of eighth-note patterns with grace notes. The second staff starts with a bass note and continues with eighth-note patterns. The third staff begins with a bass note and features sixteenth-note patterns. The fourth staff begins with a bass note and concludes with a dynamic of  $f$ . The score includes various slurs, grace notes, and dynamic markings like  $p$ ,  $f$ , and  $\text{simile}$ . The piece ends with a repeat sign and a section labeled  $[D.C. \text{ al Fine}]$ .

**Joseph MEISSONNIER (1790-1855)**  
**ANDANTE AFFETTUOSO**  
 en la mineur

Révision pour guitare de Jean-François Delcamp

**♩ = 104**

*Fine*

*D.C. al Fine*

# Hans JUDENKÖNIG (1546)

## CHORAL

en la mineur

Adaptation pour guitare de Jean-François Delcamp

$\text{♩} = 63$

6

II

17

Dionisio AGUADO (1784-1849)

## LECCION 8a

de "Nuevo Método para Guitarra" (Madrid, Campo 1843)

Révision pour guitare de Jean-François Delcamp

[ Moderato ]

The musical score consists of two staves of eight measures each. The first staff begins with a treble clef, common time (indicated by 'c'), and an 8th note in the basso continuo (indicated by '8'). Fingerings '3' and 'p' are shown under the first note, and '2' and 'p' under the second. The second staff begins with a treble clef, common time (indicated by '4'), and an 8th note in the basso continuo (indicated by '8'). Fingerings '3' and 'p' are shown under the first note.

Dionisio AGUADO (1784-1849)

## LECCION 8b

de "Nuevo Método para Guitarra" (Madrid, Campo 1843)

Révision pour guitare de Jean-François Delcamp

[ Moderato ]

The musical score consists of two staves of eight measures each. The first staff begins with a treble clef, common time (indicated by 'c'), and an 8th note in the basso continuo (indicated by '8'). Fingerings '3' and 'p' are shown under the first note, and '2' and 'p' under the second. The second staff begins with a treble clef, common time (indicated by '4'), and an 8th note in the basso continuo (indicated by '8'). Fingerings '3' and 'p' are shown under the first note.

Dionisio AGUADO (1784-1849)

## LECCION 9a

de "Nuevo Método para Guitarra" (Madrid, Campo 1843)

Révision pour guitare de Jean-François Delcamp

[ Moderato ]

The musical score consists of two staves of four measures each. The first staff begins with a treble clef, common time (indicated by 'c'), and an 8th note in the basso continuo (indicated by '8'). Fingerings '3' and 'p' are shown under the first note, and '2' under the second. The second staff begins with a treble clef, common time (indicated by '4'), and an 8th note in the basso continuo (indicated by '8'). Fingerings '3' and 'p' are shown under the first note.

**ANONYME** (1600)  
**PAVANE**  
en la mineur

Adaptation pour guitare de Jean-François Delcamp

**1**

**m i m i m i m i m i m i m i**

**p**

**\***

**2**

**m i m i m i m i m i m i m i**

**p**

**\***

**3**

**p**

**4**

**p**

**\***

**5**

**m i m i m i m i m i m i m i**

**p**

**\***

**6**

**p**

**7**

**p**

**\***

**8**

**p**

**\***

**9**

**m i m i m i m i m i m i m i**

**p**

**\***

**10**

**p**

**\***

**11**

**p**

**\***

**12**

**p**

**\***

**13**

**p**

**\***

**C II**

**0**

# Joseph KÜFFNER (1776-1856)

## ANDANTE

duo de "60 Leçons à l'usage des commençants, Op. 168 N°1"

Révision pour guitare de Jean-François Delcamp

### Andante

6

12

Thoinot ARBEAU (1519-1595)

# PAVANE

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

Adaptation pour guitare de Jean-François Delcamp

$\text{♩} = 112$

Musical score for measures 1-3. The key signature is common time (C). The first measure starts with a half note (m) followed by a quarter note (i). The second measure starts with a half note (m), followed by a quarter note (i) with a sharp sign. The third measure starts with a half note (m), followed by a quarter note (i). The fourth measure starts with a half note (m), followed by a quarter note (i). The fifth measure starts with a half note (m), followed by a quarter note (i). The sixth measure starts with a half note (m), followed by a quarter note (i). The seventh measure starts with a half note (m), followed by a quarter note (i). The eighth measure starts with a half note (m), followed by a quarter note (i).

Musical score for measures 4-6. The key signature is common time (C). The first measure starts with a half note (m), followed by a quarter note (i). The second measure starts with a half note (m), followed by a quarter note (i). The third measure starts with a half note (m), followed by a quarter note (i). The fourth measure starts with a half note (m), followed by a quarter note (i). The fifth measure starts with a half note (m), followed by a quarter note (i). The sixth measure starts with a half note (m), followed by a quarter note (i).

Musical score for measures 7-11. The key signature is common time (C). The first measure starts with a half note (m), followed by a quarter note (i). The second measure starts with a half note (m), followed by a quarter note (i). The third measure starts with a half note (m), followed by a quarter note (i). The fourth measure starts with a half note (m), followed by a quarter note (i). The fifth measure starts with a half note (m), followed by a quarter note (i). The sixth measure starts with a half note (m), followed by a quarter note (i). The seventh measure starts with a half note (m), followed by a quarter note (i). The eighth measure starts with a half note (m), followed by a quarter note (i). The ninth measure starts with a half note (m), followed by a quarter note (i). The tenth measure starts with a half note (m), followed by a quarter note (i). The eleventh measure starts with a half note (m), followed by a quarter note (i). The twelfth measure starts with a half note (m), followed by a quarter note (i).

Musical score for measures 12-16. The key signature is common time (C). The first measure starts with a half note (m), followed by a quarter note (i). The second measure starts with a half note (m), followed by a quarter note (i). The third measure starts with a half note (m), followed by a quarter note (i). The fourth measure starts with a half note (m), followed by a quarter note (i). The fifth measure starts with a half note (m), followed by a quarter note (i). The sixth measure starts with a half note (m), followed by a quarter note (i). The seventh measure starts with a half note (m), followed by a quarter note (i). The eighth measure starts with a half note (m), followed by a quarter note (i).

# Nicolas DEROISIERS (1660?-1720?)

## CHACONNE

en la mineur  
de "Les principes de la guitare", Amsterdam 1690

Adaptation pour guitare de Jean-François Delcamp



**Andante**  $\text{♩} = 88$

A min

D min

▼ Battre l'accord de l'aigu vers le grave - Rasgueado upstroke = Strike chord from high strings to low.

▲ Battre l'accord du grave vers l'aigu - Rasgueado downstroke = Strike chord from low strings to high.

\* Posez le pouce sur la corde 5 pour que cette corde ne puisse pas vibrer accidentellement.

Joseph KÜFFNER (1776-1856)

# ANDANTE

duo de "60 Leçons à l'usage des commençants, Op. 168 N°2"

Révision pour guitare de Jean-François Delcamp

## Andante

Musical score for measures 1-5. The music is in common time (indicated by '3/4') and treble clef. Measure 1 starts with a dynamic **p**. Measures 2-5 show a repeating pattern of chords and eighth-note pairs. A box highlights a specific chord progression in measure 4. An asterisk (\*) marks the beginning of measure 6.

Musical score for measures 6-11. The dynamic changes to **f** at the beginning of measure 6. Measures 7-11 continue the pattern established in the first section, with a box highlighting a chord progression in measure 8. An asterisk (\*) marks the beginning of measure 12.

Musical score for measures 12-17. The dynamic changes back to **p** at the beginning of measure 12. Measures 13-17 continue the pattern established in the first section, with a box highlighting a chord progression in measure 14. An asterisk (\*) marks the beginning of measure 18.

# Ferdinando CARULLI (1770-1841)

## ANDANTINO

Méthode complète pour la guitare, opus 241

Révision pour guitare de Jean-François Delcamp

### Andantino

1

2

3

4

5

6

7

8

9

10

11

12

13

mf

# ANONYME (1600)

## IRISH TUNE

en ré majeur

Adaptation pour guitare de Jean-François Delcamp

**1**

**4**

**8**

**11**

**14**

Johann KRIEGER (1651-1735)

# MENUET

en la mineur

Adaptation pour guitare de Jean-François Delcamp

$\text{♩} = 144$

8

a m i a m i a m

p p p p p p p p

\*

6

a m i a m i a m

p p p p p p p p

\*

13

a m i a m i a m

p p p p p p p p

\*

19

a m i a m i a m

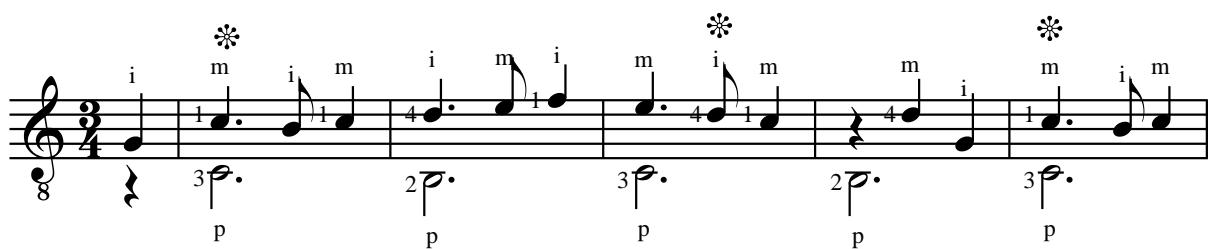
p p p p p p p p

\*

Jan Antonín LOSY (1650-1721)  
**GIGUE**  
 en do majeur

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 168$



6

Musical score for Gigue, measures 6-10. The music continues in common time (3 over 4) and do major. The key signature changes to C major (no sharps or flats). The score shows a continuation of the eighth-note patterns from the previous measures. Measure 6 starts with a half note followed by eighth notes. Measures 7-10 show a similar pattern of eighth-note pairs. Fingerings 'i' and 'm' are indicated above the notes. Dynamic markings 'p' (piano) and 'f' (forte) are shown below the staves.

13

Musical score for Gigue, measures 13-17. The music continues in common time (3 over 4) and do major. The key signature changes to F major (one sharp, F#). Measure 13 starts with a half note followed by eighth notes. A measure repeat sign is shown at the beginning of measure 14. Measures 14-17 show a continuation of the eighth-note patterns. Fingerings 'i' and 'm' are indicated above the notes. Dynamic markings 'p' (piano) and 'f' (forte) are shown below the staves. A box highlights a specific rhythmic pattern in measure 14.

19

Musical score for Gigue, measures 19-23. The music continues in common time (3 over 4) and do major. The key signature changes to C major (no sharps or flats). Measures 19-23 show a continuation of the eighth-note patterns. Fingerings 'i' and 'm' are indicated above the notes. Dynamic markings 'p' (piano) and 'f' (forte) are shown below the staves. A box highlights a specific rhythmic pattern in measure 20.

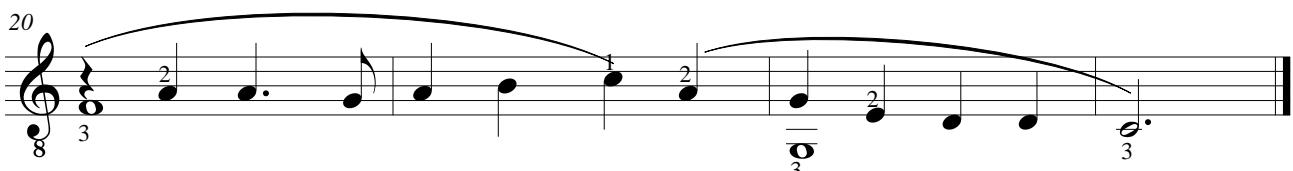
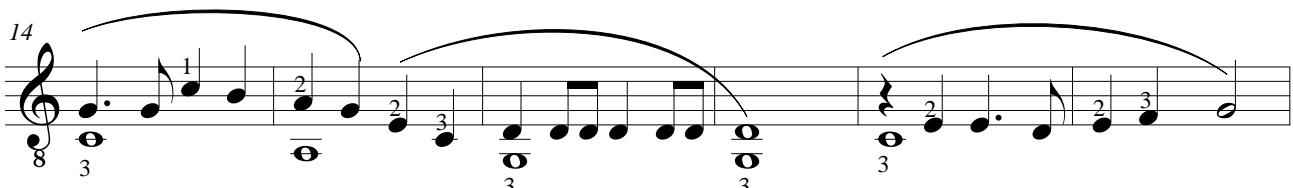
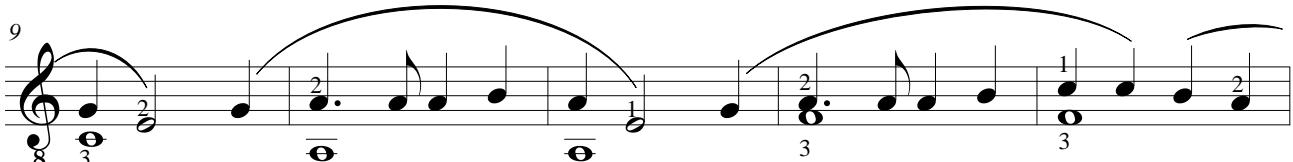
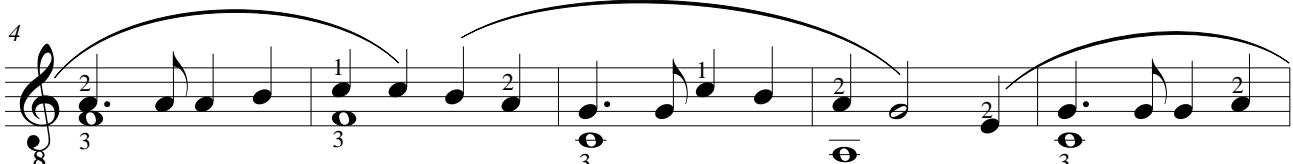
ANONYME (1720)

# WHISKEY IN THE JAR

balade irlandaise

Révision de Jean-François Delcamp

$\text{d} = 104$     *pincé, tirando, free stroke, tirando*



Mauro GIULIANI (1781-1829)  
 ÉCOSSAISE N°10 opus 33  
 en la mineur

Révision pour guitare de Jean-François Delcamp

**$\bullet = 84$**

The music is in 2/4 time, G major. Fingerings are indicated above the notes: 'i', 'm', 'a', and 'i'. Dynamics include **p**, **f**, and **p**. Measure 10 is marked with an asterisk (\*).

# Joseph KÜFFNER (1776-1856)

## LÄNDLER

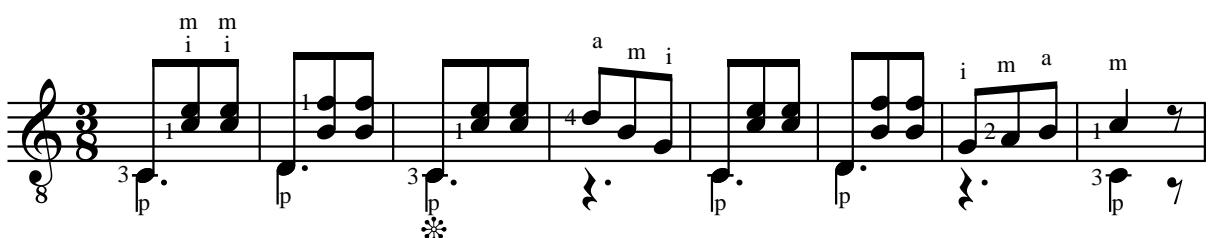
duo de "60 Leçons à l'usage des commençants, Op. 168 N°11"

Révision pour guitare de Jean-François Delcamp

Ferdinando CARULLI (1770-1841)  
VALSE VARIEE Opus 241  
en do majeur

Révision pour guitare de Jean-François Delcamp

*Valzer* ♩ = 58



Musical score for the second section of the waltz. The key signature is G major (no sharps or flats). The time signature is 3/8. The music consists of two measures. Measure 1 starts with a bass note followed by three eighth-note chords (1, 2, 3) with dynamic marks 'p' and asterisks. Measure 2 starts with a bass note followed by three eighth-note chords (1, 2, 3) with dynamic marks 'p' and asterisks. The section ends with a bass note followed by three eighth-note chords (1, 2, 3) with dynamic marks 'p' and asterisks, followed by a final chord labeled 'Fine'.

Musical score for the concluding section of the waltz. The key signature is G major (no sharps or flats). The time signature is 3/8. The music consists of two measures. Measure 1 starts with a bass note followed by three eighth-note chords (1, 2, 3) with dynamic marks 'p' and asterisks. Measure 2 starts with a bass note followed by three eighth-note chords (1, 2, 3) with dynamic marks 'p' and asterisks. The section ends with a bass note followed by three eighth-note chords (1, 2, 3) with dynamic marks 'p' and asterisks, followed by a final chord labeled 'D.C. al Fine'.

## *I Variazione*

25      i m i m i      i m i m i

30      4      1      \*      3 p      3 p      2 p

35      1      1      3 p      \*

40      *Fine*

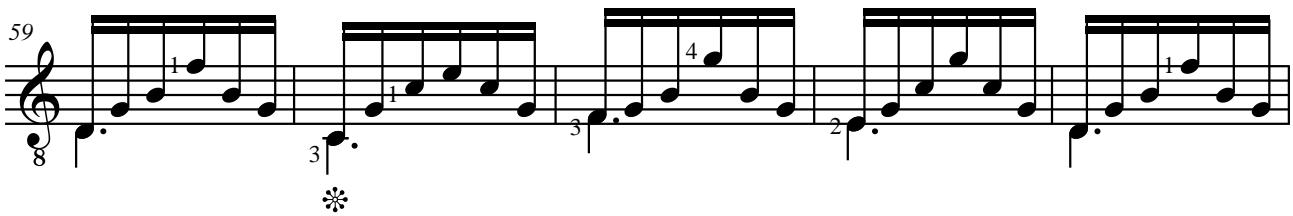
45      D.C. I Variazione al Fine

## *II Variazione*

49      i m a m i      i m a m i      i i

54      3 p      p      \*      p 2 p 3 p      \*

58      3 p      2 p      3 p      4      4



64 *Fine*

69 *D.C. II Variazione al Fine*

### *III Variazione*

i m i a      i m i a

73

79

85 *Fine*

91 *D.C. III Variazione al Fine*

Ferdinando CARULLI (1770-1841)  
**POCO ALLEGRETTO** opus 241  
de la Méthode compléte opus 241

Révision pour guitare de Jean-François Delcamp

Sheet music for 'POCO ALLEGRETTO' by Ferdinando Carulli, Opus 241. The music is in 6/8 time, G major, and consists of five staves of sixteenth-note patterns. The tempo is indicated as = 80. Fingerings and dynamic markings are included.

Gaspar SANZ (1640-1710)  
**LA TARENTELA**

de "Instrucción de música sobre la guitarra española"  
(Zaragoza, 1674)

Révision pour guitare de Jean-François Delcamp

Sheet music for 'LA TARENTELA' by Gaspar Sanz. It includes a chord chart with diagrams for A min, G, C, D min, and E, followed by a musical score in 3/8 time with fingerings and a dynamic marking of = 108.

# Ferdinando CARULLI (1770-1841)

## RONDO Opus 241

en do majeur

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 66$

1 2 3 4 5 6

**m i m i**      **m m**      **p i p i**

**m m**      **p i p i**

**m i m i**      **i m i**      **a a**

**m i m i**      **a a**

**p i p i**      **p i p i**

4 5 6 7

**m m**

**p i p i**

**p i p i**

**p**

**\***

11

*f*

15

*p*

\*

19

*sf*

22

*sf*

*f*

26

[*rit.*] -

*f*

[*a tempo*]

30

34

38

42

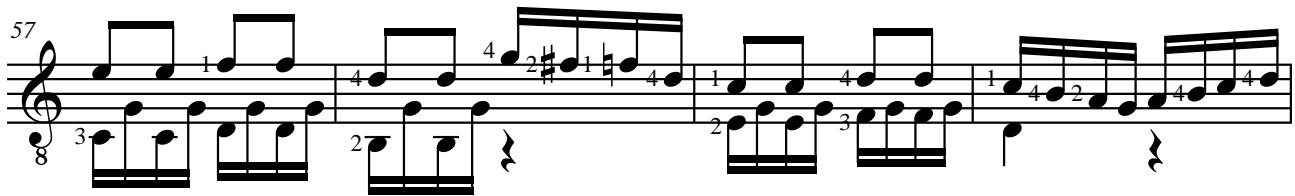
46

50

54

*[a tempo]*

*f*



A musical score page showing measures 61 through 64. The time signature is common time (8). The top staff has eighth-note patterns with slurs and grace notes. The bottom staff has sixteenth-note patterns. Measure 61 includes dynamic markings: a crescendo symbol (\*) followed by a piano dynamic (p) and another (\*) symbol. Measure 64 ends with a fermata over the last note.

A musical score page showing measures 65 through 68. The time signature is common time (8). The top staff has eighth-note patterns with slurs and grace notes. The bottom staff has sixteenth-note patterns. Measure 65 ends with a forte dynamic (f).

A musical score page showing measures 69 through 72. The time signature is common time (8). The top staff has eighth-note patterns with slurs and grace notes. The bottom staff has sixteenth-note patterns. Measure 69 ends with a (\*) symbol under the first note of the next measure. Measure 72 ends with a (\*) symbol under the last note.

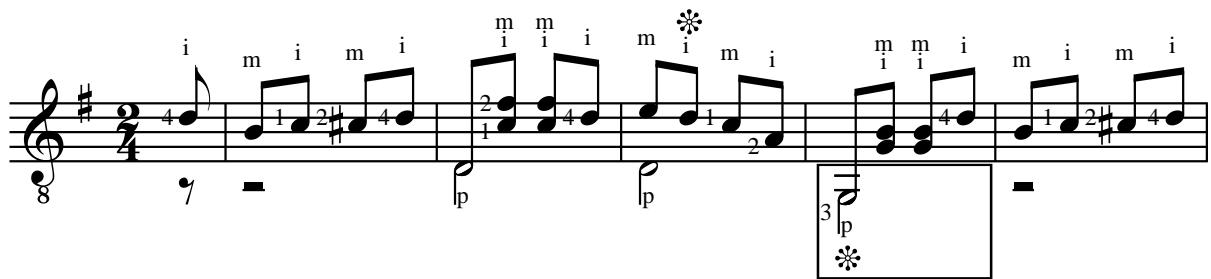
A musical score page showing measures 72 through 75. The time signature is common time (8). The top staff has eighth-note patterns with slurs and grace notes. The bottom staff has sixteenth-note patterns. Measure 72 ends with a (\*) symbol under the first note of the next measure. Measure 75 ends with a (\*) symbol under the last note.

A musical score page showing measures 75 through 78. The time signature is common time (8). The top staff has eighth-note patterns with slurs and grace notes. The bottom staff has sixteenth-note patterns. Measure 75 ends with a (\*) symbol under the first note of the next measure. Measure 78 ends with a (\*) symbol under the last note.

Matteo CARCASSI (1792-1853)  
**SAUTEUSE opus 59**  
en sol majeur

Révision pour guitare de Jean-François Delcamp

**$\bullet = 116$**



# Gaspar SANZ (1640-1710)

## DANCE DE LAS HACHAS

de "Instruccion de musica sobre la guitarra española" (Zaragoça, 1674)

Révision pour guitare de  
Jean-François Delcamp

# Gaspar SANZ (1640-1710)

## 2 VILLANOS

de "Instruccion de musica sobre la guitarra española" (Zaragoça, 1674)

Révision pour guitare de Jean-François Delcamp

Ferdinando CARULLI (1770-1841)

# VALSE

en la majeur

Méthode complète pour guitare, opus 241

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 63$

Musical score for measures 1-6. The key signature is G major (three sharps). The time signature is common time (indicated by '8'). The first six measures show a repeating pattern of sixteenth-note chords. Fingerings are indicated above the notes: 'm' for middle finger, 'i' for index finger, and 'a' for thumb. Pedal points are marked with 'p' below the bass notes. Measure 6 ends with a fermata over the bass note.

Musical score for measures 7-12. The key signature changes to two sharps. Measures 7-11 show eighth-note chords with various fingerings (3, 1, 2; 1, 2, 3; 2, 3, 1) and pedal points. Measure 12 begins with a sixteenth-note chord followed by a fermata over the bass note.

Musical score for measures 13-18. The key signature changes to one sharp. Measures 13-17 show eighth-note chords with fingerings (1, 2, 3; 2, 3, 1; 3, 1, 2; 1, 2, 3) and pedal points. Measure 18 concludes with a sixteenth-note chord followed by a fermata over the bass note. The word "Fine" is written above the staff.

Musical score for measures 19-24. The key signature changes to one sharp. Measures 19-23 show eighth-note chords with fingerings (2, 1, 3; 1, 3, 2; 4, 3, 2; 3, 2, 1) and pedal points. Measure 24 concludes with a sixteenth-note chord followed by a fermata over the bass note. The instruction "D.C. al Fine" is written above the staff.

Fernando SOR (1778-1839)

LEÇON I opus 31

en do majeur

de "24 Leçons progressives pour la guitare"

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 184$

Musical score for guitar in G major, 3/4 time, 184 BPM. The score consists of five staves of music. The first staff starts with a note labeled 'i'. Subsequent notes are labeled 'a', 'm', 'i', 'm', 'a', 'm', 'a', 'm', 'a', 'm', 'i', 'm'. Fingerings are indicated below the notes: '3p.', 'p', 'p.', 'p', 'p.', 'p', 'p.', 'p', 'p.', 'p'. The second staff begins with a box around the first four measures. The third staff begins with a box around the first four measures. The fourth staff begins with a box around the first four measures. The fifth staff begins with a box around the first four measures.

Continuation of the musical score from page 1. The score continues with five staves of music. The first staff begins with a box around the first four measures. The second staff begins with a box around the first four measures. The third staff begins with a box around the first four measures. The fourth staff begins with a box around the first four measures. The fifth staff begins with a box around the first four measures.

Continuation of the musical score from page 2. The score continues with five staves of music. The first staff begins with a box around the first four measures. The second staff begins with a box around the first four measures. The third staff begins with a box around the first four measures. The fourth staff begins with a box around the first four measures. The fifth staff begins with a box around the first four measures.

Continuation of the musical score from page 3. The score continues with five staves of music. The first staff begins with a box around the first four measures. The second staff begins with a box around the first four measures. The third staff begins with a box around the first four measures. The fourth staff begins with a box around the first four measures. The fifth staff begins with a box around the first four measures.

Continuation of the musical score from page 4. The score continues with five staves of music. The first staff begins with a box around the first four measures. The second staff begins with a box around the first four measures. The third staff begins with a box around the first four measures. The fourth staff begins with a box around the first four measures. The fifth staff begins with a box around the first four measures.

Continuation of the musical score from page 5. The score continues with five staves of music. The first staff begins with a box around the first four measures. The second staff begins with a box around the first four measures. The third staff begins with a box around the first four measures. The fourth staff begins with a box around the first four measures. The fifth staff begins with a box around the first four measures.

Fernando SOR (1778-1839)

# LEÇON VIII opus 60

en do majeur

de "Introduction à l'étude de la guitare en 25 leçons progressives"

Révision pour guitare de Jean-François Delcamp

$\bullet = 168$

Musical score for guitar in common time, treble clef, key of C major. The score consists of four measures. Measure 1: Fingerings 'i' and 'm' above notes, '3' over a note, 'p' below a note. Measure 2: Fingerings 'i' and 'm' above notes, 'p' below a note. Measure 3: Fingerings 'a' and 'm' above notes, '3' over a note, 'p' below a note. Measure 4: Fingerings 'a' and 'm' above notes, '2' over a note, 'p' below a note. A small asterisk (\*) is placed below the fourth measure.

Musical score for guitar in common time, treble clef, key of C major. The score consists of four measures. Measure 5: Fingerings '3' over a note, 'p' below a note. Measure 6: Fingerings '1' and '4' above notes, '3' over a note. Measure 7: Fingerings '3' over a note, 'p' below a note. Measure 8: Fingerings '2' and '4' above notes, '3' over a note.

Musical score for guitar in common time, treble clef, key of C major. The score consists of four measures. Measure 9: Fingerings '2' over a note, '4' above a note, '1' and '4' above notes. Measure 10: Fingerings '3' over a note, 'p' below a note. Measure 11: Fingerings '2' over a note, '4' above a note, '1' and '4' above notes. Measure 12: Fingerings '3' over a note, 'p' below a note.

Musical score for guitar in common time, treble clef, key of C major. The score consists of four measures. Measure 13: Fingerings '4' above a note, '1' and '4' above notes, 'p' below a note, asterisk (\*). Measure 14: Fingerings '2' and '4' above notes, '1' and '2' above notes, asterisk (\*). Measure 15: Fingerings '3' over a note, '2' over a note, '1' and '2' above notes. Measure 16: Fingerings '3' over a note, 'p' below a note.

Fernando SOR (1778-1839)

# LEÇON IX opus 60

en do majeur

de "Introduction à l'étude de la guitare en 25 leçons progressives"

Révision pour guitare de Jean-François Delcamp

= 168 Cette leçon est le développement de la leçon VIII

Musical score for measure 1. It shows a treble clef, common time (C), and a key signature of one sharp (F#). The score consists of two staves. The first staff starts with a note followed by a grace note (3) and a muted note (p). The second staff starts with a note followed by a grace note (3) and a muted note (p). The measure ends with a fermata (\*).

Musical score for measure 4. It shows a treble clef, common time (C), and a key signature of one sharp (F#). The score consists of two staves. The first staff starts with a note followed by a grace note (1) and a muted note (2). The second staff starts with a note followed by a grace note (3) and a muted note (1).

Musical score for measure 6. It shows a treble clef, common time (C), and a key signature of one sharp (F#). The score consists of two staves. The first staff starts with a note followed by a grace note (3). The second staff starts with a note followed by a grace note (3) and a muted note (1).

Musical score for measure 8. It shows a treble clef, common time (C), and a key signature of one sharp (F#). The score consists of two staves. The first staff starts with a note followed by a grace note (4). The second staff starts with a note followed by a grace note (2).

Musical score for measure 11. It shows a treble clef, common time (C), and a key signature of one sharp (F#). The score consists of two staves. The first staff starts with a note followed by a grace note (2). The second staff starts with a note followed by a grace note (3). A box highlights the end of the measure.

Musical score for measure 14. It shows a treble clef, common time (C), and a key signature of one sharp (F#). The score consists of two staves. The first staff starts with a note followed by a grace note (3). The second staff starts with a note followed by a grace note (3).

Fernando SOR (1778-1839)  
**ANDANTE N°1 opus 44**  
de "24 petites pièces progressives opus 44"

Révision pour guitare de Jean-François Delcamp

Ne levez le doigt qui presse une corde jusqu'à ce que vous en ayez  
besoin pour être employé ailleurs.

**Andante**  $\text{♩} = 76$

The sheet music consists of six staves of music. Staff 1 (measures 1-4) shows a sequence of notes with fingerings: a, m, i, m, i; i, m, a, i, m, i, m, i, m. Measure 3 starts with a dynamic 'p'. Staff 2 (measures 5-8) shows a sequence of notes with fingerings: 2, 1, 4, 1, 2, 4, 2, 1, 4, 2, 1, 2, 3. Measure 8 ends with an asterisk (\*). Staff 3 (measures 9-12) shows a sequence of notes with fingerings: 2, 1, 4, 1, 2, 4, 1, 2, 3, 1, 3, 2, 1, 2, 3. Measure 12 ends with an asterisk (\*). Staff 4 (measures 13-16) shows a sequence of notes with fingerings: 3, 1, 4, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3. Measure 16 ends with an asterisk (\*). Staff 5 (measures 17-20) shows a sequence of notes with fingerings: 3, 1, 4, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3. Measure 20 ends with an asterisk (\*). Staff 6 (measures 21-24) shows a sequence of notes with fingerings: 3, 1, 4, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3. Measure 24 ends with an asterisk (\*). Staff 7 (measures 25-28) shows a sequence of notes with fingerings: 3, 1, 4, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3. Measure 28 ends with an asterisk (\*).

# Ferdinando CARULLI (1770-1841)

## ÉCOSSAISE opus 121

en mi mineur

Révision pour guitare de Jean-François Delcamp

The sheet music for the ÉCOSSAISE by Ferdinando Carulli, Opus 121, is presented in six staves. The key signature is G major (one sharp). The tempo is marked as 108 BPM. Fingerings are indicated above the notes: 'e' for the index finger, 'i' for the middle finger, and 'm' for the ring finger. Dynamic markings include 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte). The music features various strumming patterns and specific fingerings for different notes. Some notes are grouped by brackets, and asterisks (\*) are placed under certain notes to indicate specific performance techniques or fingerings.

Fernando SOR (1778-1839)  
**ALLEGRETTO N°2 opus 44**  
de "24 petites pièces progressives opus 44"

Révision pour guitare de Jean-François Delcamp

**Allegretto**  $\text{♩} = 132$

Clément PIC (1980)

# LE COW-BOY DE CHARLEROI

en LA majeur

pour guitare

The sheet music consists of six staves of musical notation for guitar. The key signature is A major (two sharps). The time signature is common time (indicated by '4'). The tempo is 72 BPM. The first staff begins with a quarter note followed by eighth notes. The second staff starts with a eighth note followed by sixteenth notes. The third staff begins with a quarter note followed by eighth notes. The fourth staff starts with a eighth note followed by sixteenth notes. The fifth staff begins with a quarter note followed by eighth notes. The sixth staff begins with a eighth note followed by sixteenth notes.

Matteo CARCASSI (1792-1853)

# ANDANTE opus 59

en la mineur

Révision pour guitare de Jean-François Delcamp

The sheet music for guitar by Matteo Carcassi, Opus 59, Andante, features five staves of tablature. The tempo is indicated as  $\bullet = 104$ . The key signature is la minor (no sharps or flats). The time signature is 2/4 throughout. The first staff begins with a dynamic **p**. The second staff starts with a dynamic **f**. The third staff begins with a dynamic **mf**. The fourth staff begins with a dynamic **pp**. The fifth staff ends with a dynamic **pp**.

Technical markings include:  
- Fingerings: 'm' (middle finger), 'i' (index finger).  
- Slurs: Various slurs are used to group notes.  
- Articulations: Staccato dots and accents.  
- Dynamics: **p**, **f**, **mf**, **pp**, **dim.**, **pp**.  
- Measure numbers: 1, 6, 13, 19, 25.

Felix HORETZKY (1796-1870)

# AMUSEMENT

Opus 18 No.10

Révision pour guitare de Jean-François Delcamp

1 = 72

1. 5. 9. 13. 17. 22.

# Joseph KÜFFNER (1776-1856)

## ÉCOSSAISE

duo de "60 Leçons à l'usage des commençants, Op. 168 N°16"

Révision pour guitare de Jean-François Delcamp

Poco moderato

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

**José FERRER Y ESTEVE** (1835-1916)  
**EJERCICIO N°6**  
de "Collection 12a de Ejercicios"

Révision pour guitare de Jean-François Delcamp

**B = 116**

Musical score page 1 showing measures 1-4. The key signature is one sharp (F#). Measure 1: (m) i (m) i. Measure 2: (m) i (m) i (m) i (m) i. Measure 3: (m) i (m) i. Measure 4: (m) i (m) i.

Musical score page 2 showing measures 5-8. The key signature is one sharp (F#). Measures 5-6: (m) i (m) i (m) i (m) i. Measures 7-8: (m) i (m) i (m) i (m) i.

Musical score page 3 showing measures 9-12. The key signature is one sharp (F#). Measures 9-10: (m) i (m) i (m) i (m) i. Measures 11-12: (m) i (m) i (m) i (m) i.

Musical score page 4 showing measures 13-16. The key signature is one sharp (F#). Measures 13-14: (m) i (m) i (m) i (m) i. Measures 15-16: (m) i (m) i (m) i (m) i.

# ANONYME (ca. 1670)

## DANS LES JARDINS D'MON PERE

France

Adaptation pour guitare de Jean-François Delcamp

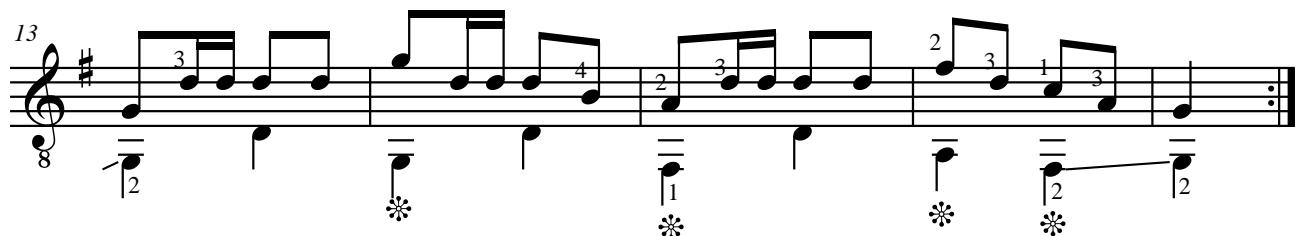
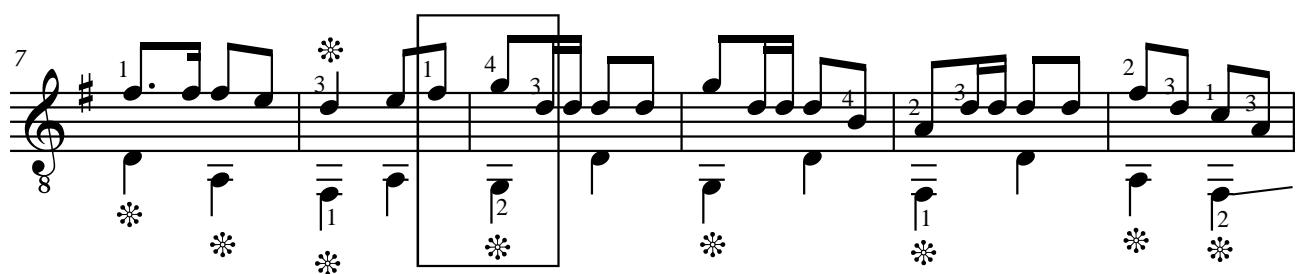
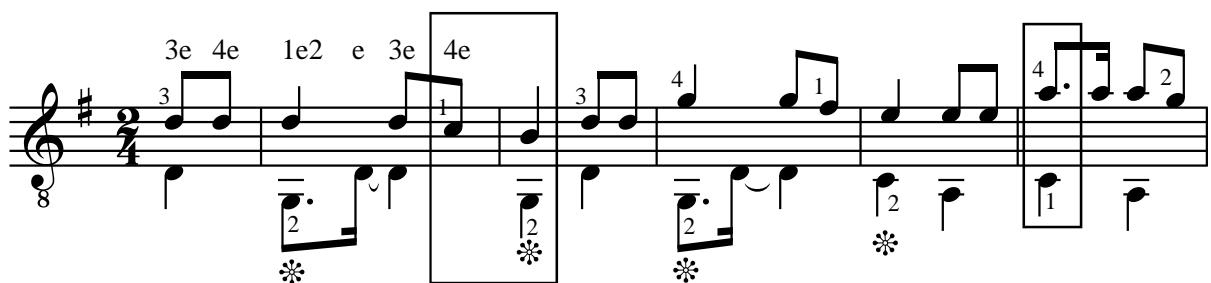


# ANONYME

## A CANOA VIROU

Brésil

Adaptation pour guitare de Jean-François Delcamp



Fernando SOR (1778-1839)

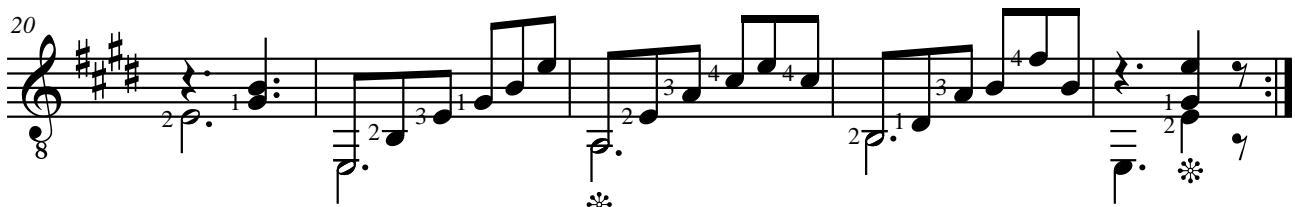
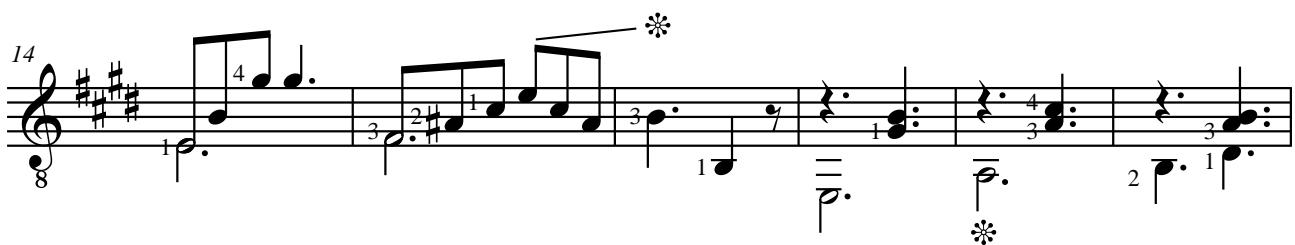
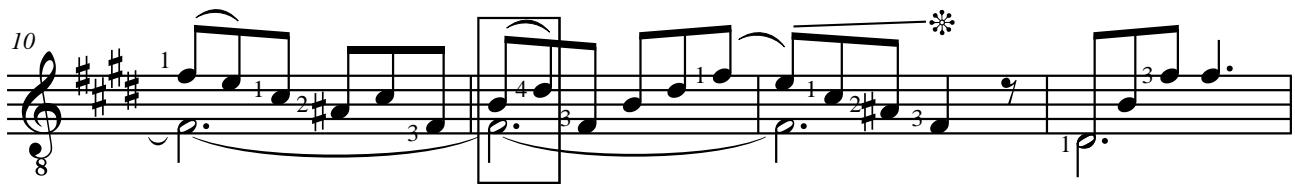
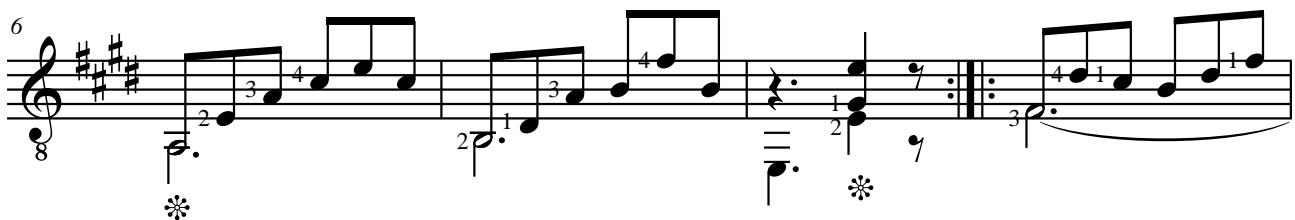
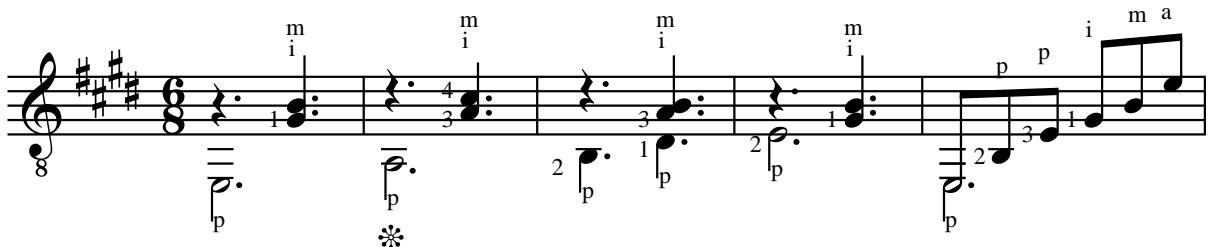
# LEÇON XV opus 60

en mi majeur

de "Introduction à l'étude de la guitare en 25 leçons progressives"

Révision pour guitare de Jean-François Delcamp

**Allegro**  $\bullet = 104$



# ANONYME RED RIVER VALLEY

United States of America

Adaptation pour guitare de Jean-François Delcamp

The sheet music consists of five staves of musical notation for guitar, arranged vertically. Each staff begins with a treble clef, a key signature of two sharps, and a common time signature. The first staff starts with a grace note followed by a sixteenth-note group. Subsequent staves include various rhythmic patterns such as eighth-note pairs, sixteenth-note groups, and grace notes. Some notes are marked with numbers (1, 2, 3, 4) indicating specific fingers or picking patterns. Brackets and boxes highlight specific chords or measures. Measures 13, 20, and 27 feature asterisks above certain notes, likely indicating performance techniques like hammer-ons or pull-offs.

# Jean-François DELCAMP (1956)

## INTERLUDE, opus 35

à Azalais  
juin 2006

Pour guitare

**Andantino** ( $\text{♩} = \text{c. } 52$ )

The musical score consists of six staves of music for guitar, arranged in three columns. The first column contains measures 1 through 8. The second column contains measures 9 through 12. The third column contains measures 13 through 17. Measure 1 starts with a treble clef, a common time signature, and a key signature of one sharp. Measures 2 through 8 show a progression of chords and rhythmic patterns. Measure 9 begins with a change in time signature to 6/8. Measures 10 and 11 continue the melodic line with eighth-note patterns. Measure 12 concludes with a return to common time. Measures 13 through 17 continue the melodic line with eighth-note patterns, leading to a final dynamic marking of *rall.* (rallentando) at the end of measure 17.

Gaspar SANZ (1640-1710)

# TORNEO

de "Instruccion de musica sobre la guitarra española"  
(Zaragoça, 1674)

Révision pour guitare de Jean-François Delcamp

Fretboard diagram for the first measure of Torneo. The diagram shows two rows of six frets each. Fret 1 is at the top, and fret 6 is at the bottom. Fingerings are indicated above the strings: 1, 2, 3, 2, 3, 2; 3, 2, 3, 2, 3, 2; 2, 3, 2, 3, 2, 3; 0, 2, 3, 0, 2, 3. The first measure starts with a downstroke (dotted line) and ends with an upstroke (solid line).

$\text{♩} = 144$

Hand position diagram for the first measure of Torneo. The left hand is shown on the fretboard with fingers 2, 3, 1, and 4. The right hand is shown with fingers m, i, a, m, a, m, i, m, a, m, a, m, a. Fingerings are labeled above the notes: m, i, a, m, a, m, i, m, a, m, a, m, a. Dynamic markings include p, p, p, and a fermata symbol with an asterisk.

5

Hand position diagram for the second measure of Torneo. The left hand is shown with fingers 2, 3, 1, and 4. The right hand is shown with fingers m, i, a, m, a, m, i, m, a, m, a, m, a. Fingerings are labeled above the notes: m, i, a, m, a, m, i, m, a, m, a, m, a. Dynamic markings include p, p, and a fermata symbol with an asterisk.

10

Hand position diagram for the third measure of Torneo. The left hand is shown with fingers 2, 3, 1, and 4. The right hand is shown with fingers m, i, a, m, a, m, i, m, a, m, a, m, a. Fingerings are labeled above the notes: m, i, a, m, a, m, i, m, a, m, a, m, a. A box encloses the right hand's m, i, a, m, a, m, i, m, a, m, a, m, a. Dynamic markings include p, p, and a fermata symbol with an asterisk.

15

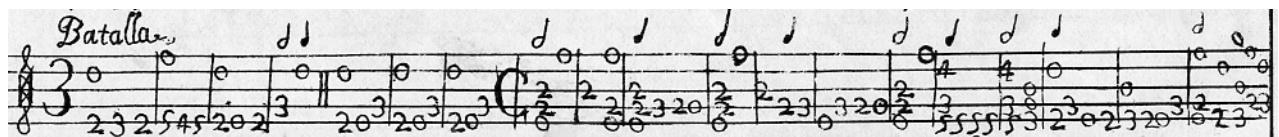
Hand position diagram for the fourth measure of Torneo. The left hand is shown with fingers 2, 3, 1, and 4. The right hand is shown with fingers m, i, a, m, a, m, i, m, a, m, a, m, a. Fingerings are labeled above the notes: m, i, a, m, a, m, i, m, a, m, a, m, a. A box encloses the right hand's m, i, a, m, a, m, i, m, a, m, a, m, a. Dynamic markings include p, p, and a fermata symbol with an asterisk.

Gaspar SANZ (1640-1710)

# BATALLA

de "Instruccion de musica sobre la guitarra española"  
(Zaragoça, 1674)

Révision pour guitare de Jean-François Delcamp



$\text{♩} = 60$

Guitar tablature for 'BATALLA'. The tempo is marked as  $\text{♩} = 60$ . The tablature shows a treble clef, common time, and a key signature of two sharps. It includes fingerings (m, i) and dynamic markings (p, \*).

$\bullet = 60$

Guitar tablature for 'BATALLA'. The tempo is marked as  $\bullet = 60$ . The tablature shows a treble clef, common time, and a key signature of two sharps. It includes dynamic markings (p, \*) and a measure repeat sign.

Guitar tablature for 'BATALLA'. The tablature shows a treble clef, common time, and a key signature of two sharps. It includes dynamic markings (p, \*) and a measure repeat sign. A small square box is placed over the last few notes of the measure.

Guitar tablature for 'BATALLA'. The tablature shows a treble clef, common time, and a key signature of two sharps. It includes dynamic markings (p, \*) and a measure repeat sign.

# Jean-François DELCAMP (1956)

## PETIT BOOGIE

en mi majeur

Pour guitare

**1**

**2**

**3**

**5**

**7**

**9**

**11**

**13**

*allargando molto*

*19 juin 2006*

# ANONYME (ca. 1850)

## DOS PALOMAS

Argentina

Adaptation pour guitare de Jean-François Delcamp

The sheet music consists of five staves of musical notation for guitar, arranged in three sections. The first section starts at measure 1, the second at measure 5, and the third at measure 9. Each staff begins with a treble clef and a common time signature. Measures 1 through 4 are marked *mf*. Measures 5 through 8 are marked *f*. Measures 9 through 12 are marked *f*. Measures 13 through 16 are marked *allarg.*. The notation uses standard note heads and stems, with specific fingerings indicated by numbers above or below the notes. Measures 1, 5, 9, and 13 begin with a power chord. Measures 2, 6, 10, and 14 begin with a G major chord. Measures 3, 7, 11, and 15 begin with a C major chord. Measures 4, 8, 12, and 16 begin with an F major chord. Measures 1, 5, 9, and 13 end with a G major chord. Measures 2, 6, 10, and 14 end with a C major chord. Measures 3, 7, 11, and 15 end with an F major chord. Measures 4, 8, 12, and 16 end with a G major chord. Measures 1, 5, 9, and 13 begin with a power chord. Measures 2, 6, 10, and 14 begin with a G major chord. Measures 3, 7, 11, and 15 begin with a C major chord. Measures 4, 8, 12, and 16 begin with an F major chord. Measures 1, 5, 9, and 13 end with a G major chord. Measures 2, 6, 10, and 14 end with a C major chord. Measures 3, 7, 11, and 15 end with an F major chord. Measures 4, 8, 12, and 16 end with a G major chord.

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# 2

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## **Classical guitar 41 Exercices**

Jean-François DELCAMP (1956)  
**ETEINTE DES RESONANCES - SMORZANDO -  
 STRING DAMPING - RESONANCIA APAGADA**  
 NIVEAU 2 - LIVELLO 2 - LEVEL 2 - NIVEL 2

Pour guitare

The sheet music consists of five staves, each labeled with a circled number:

- Exercise 1:** Treble clef, common time (C). Notes are primarily eighth notes. Fingerings: p, p.
- Exercise 2:** Treble clef, common time (C). Notes are primarily eighth notes. Fingerings: m, i, m, i, m, i, m, i.
- Exercise 3:** Treble clef, common time (C). Notes are primarily eighth notes. Fingerings: m, i, m, a, i, m, a, i, m, a.
- Exercise 4:** Treble clef, common time (C). Notes are primarily eighth notes. Fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.
- Exercise 5:** Treble clef, common time (C). Notes are primarily eighth notes. Fingerings: m, i, m, i, m, i, m, i, m, i.

Performance instructions include dynamic markings (p, m, i) and asterisks (\*) indicating specific damping points on the strings.

# Jean-François DELCAMP (1956)

## EXTENSIONS

NIVEAU 2 - LIVELLO 2 - LEVEL 2 - NIVEL 2

Pour guitare

*♩ = 84 apoyando*

**6**

8 1 p **f** pp 2 p 3 p 4 p 2 p 1 p pp 3 p 4 p

8 3 p **f** pp 1 p 2 p 4 p 4 p 1 p pp 2 p 3 p

*♩ = 84 apoyando*

**7**

8 1 p **f** pp 2 p 3 p 4 p 2 p 1 p pp 3 p 4 p

8 3 p **f** pp 1 p 2 p 4 p 4 p 1 p pp 2 p 3 p

Jean-François DELCAMP (1956)  
**GAMMES - SCALE - SCALES - ESCALAS**  
NIVEAU 2 - LIVELLO 2 - LEVEL 2 - NIVEL 2

Pour guitare

**Gamme chromatique**  $\text{♩} = 84$  *apoyando*

**8**

**SOL Majeur**  $\bullet = 84$  *apoyando*

**9**

**MI mineur** *apoyando*

**10**

**LA mineur** *apoyando*

**11**

**FA Majeur** *apoyando*

**12**

**DO Majeur** *apoyando*

**13**

**RE mineur** *apoyando*

**14**

Jean-François DELCAMP (1956)  
**GAMMES - SCALE - SCALES - ESCALAS**  
 NIVEAU 2 - LIVELLO 2 - LEVEL 2 - NIVEL 2

Pour guitare

*Sol majeur*  $\bullet=84$

**15**

*Fa majeur*  $\bullet=84$

**16**

*Mi mineur*  $\bullet=84$

**17**

*La mineur*  $\bullet=84$

**18**

Jean-François DELCAMP (1956)  
**LIAISONS - LEGATURE - SLURS - LIGADOS**  
NIVEAU 2 - LIVELLO 2 - LEVEL 2 - NIVEL 2

Pour guitare

19

$\text{♩} = 84$

C

8

\*

\*

\*

20

$\text{♩} = 84$

C

8

\*

\*

\*

(21)

**21**

♩ = 84

8

m i m i \* m i m i \* m i m i

(22)

**22**

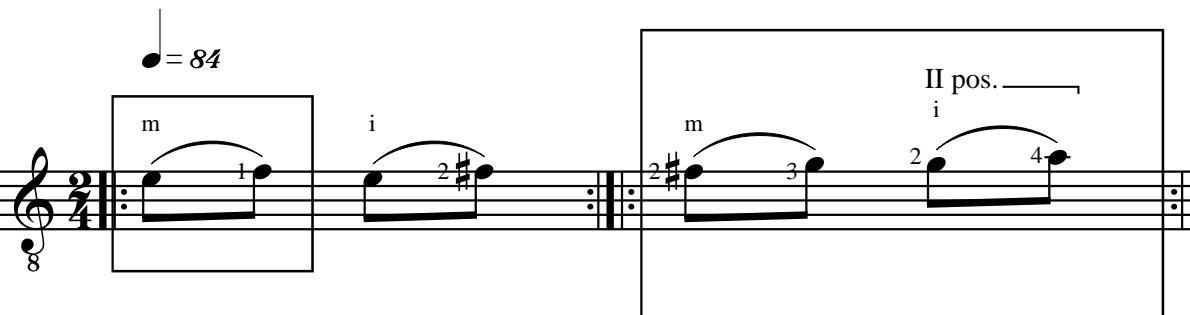
♩ = 84

8

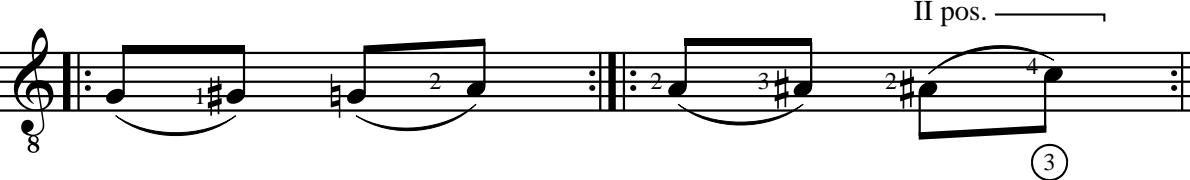
m i m i \* m i m i \* m i m i

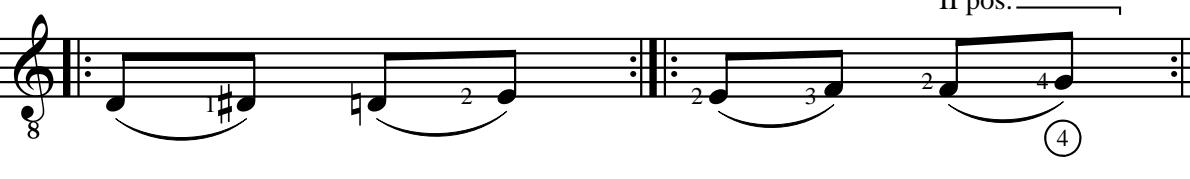
Jean-François DELCAMP (1956)  
**LIAISONS - LEGATURE - SLURS - LIGADOS**  
 NIVEAU 2 - LIVELLO 2 - LEVEL 2 - NIVEL 2

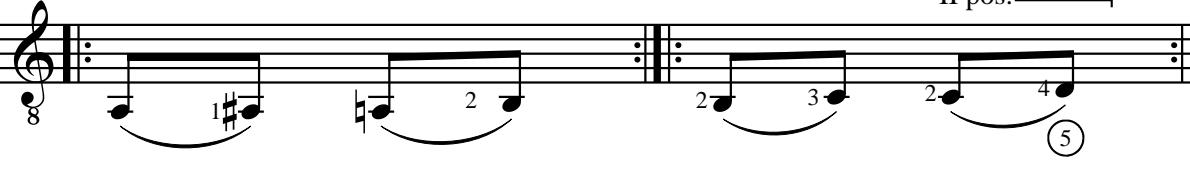
Pour guitare

**23** 

**24** 

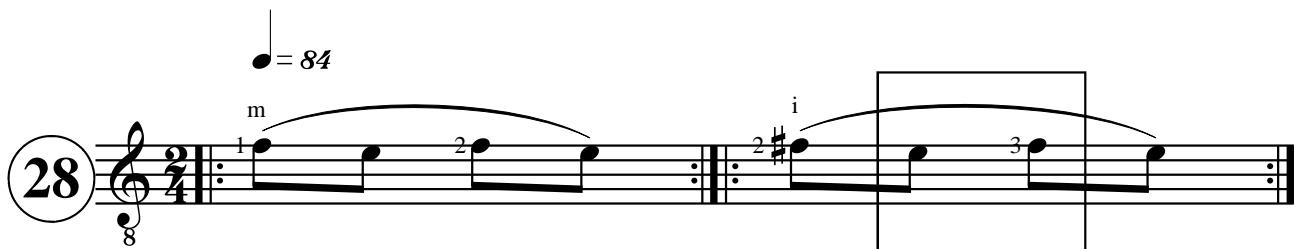
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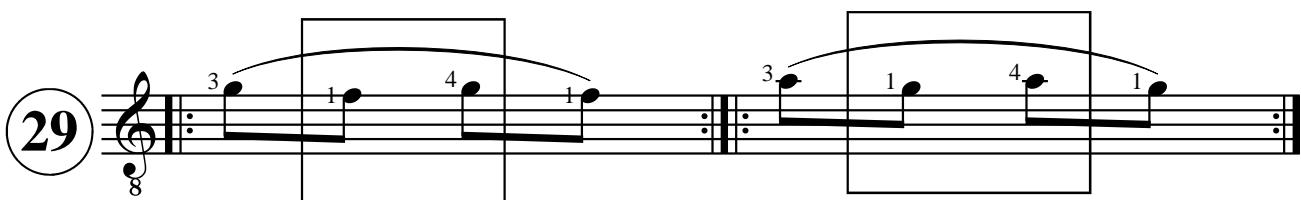
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**27** 

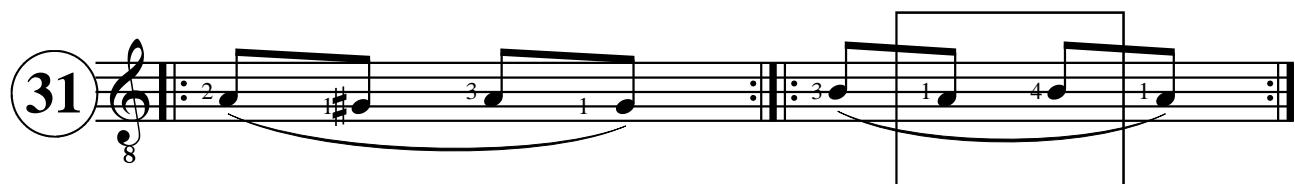
Jean-François DELCAMP (1956)  
**LIAISONS - LEGATURE - SLURS - LIGADOS**  
NIVEAU 2 - LIVELLO 2 - LEVEL 2 - NIVEL 2

Pour guitare

**28** 

**29** 

**30** 

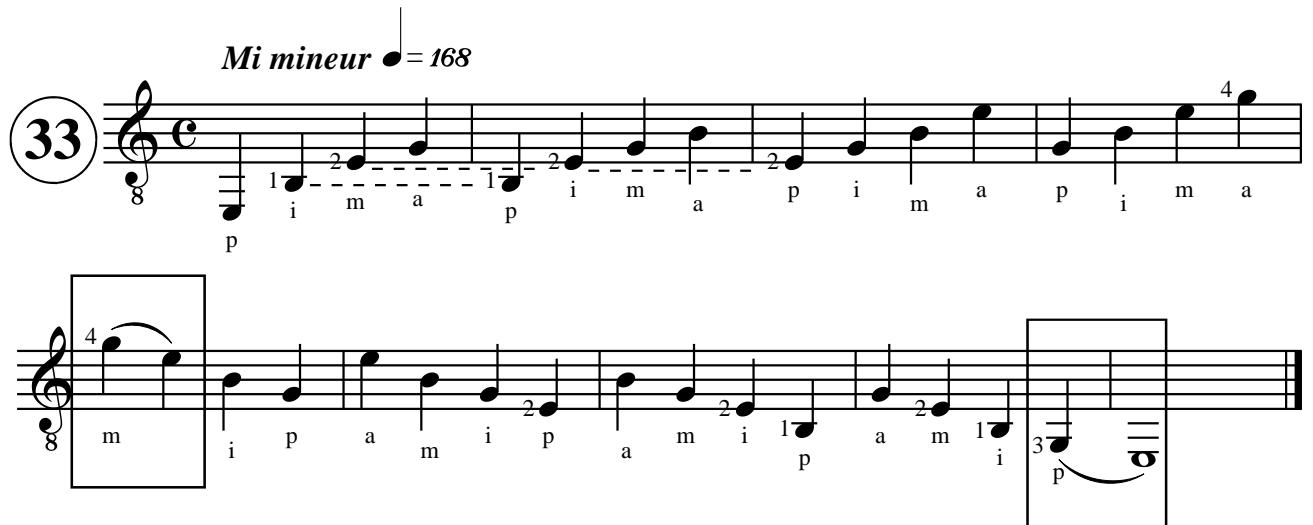
**31** 

**32** 

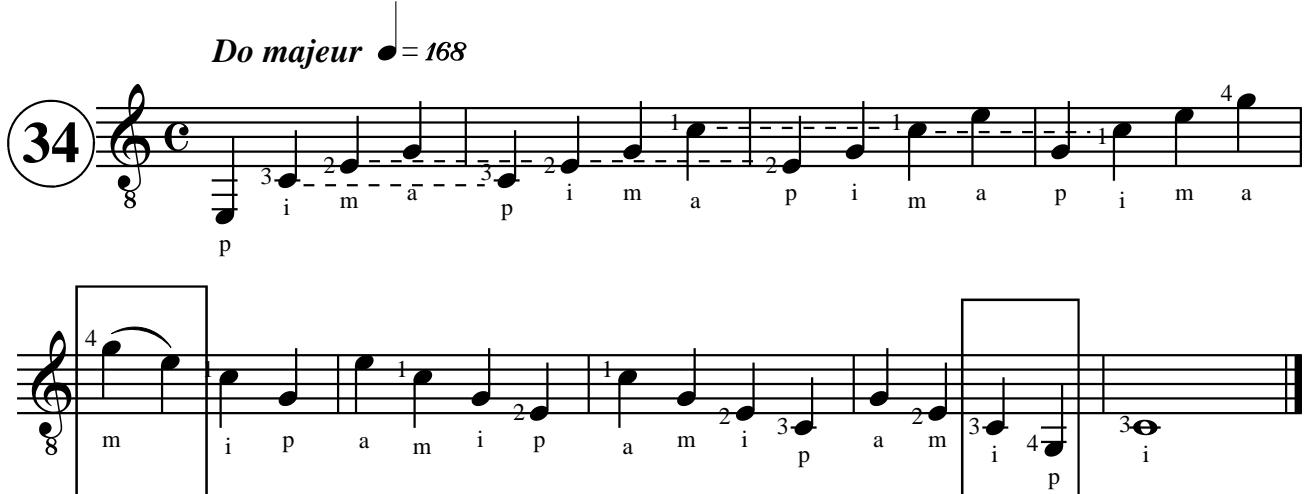
Jean-François DELCAMP (1956)  
**ARPÈGES - ARPEGGI - ARPEGGIOS - ARPEGGIOS**  
NIVEAU 2 - LIVELLO 2 - LEVEL 2 - NIVEL 2

Pour guitare

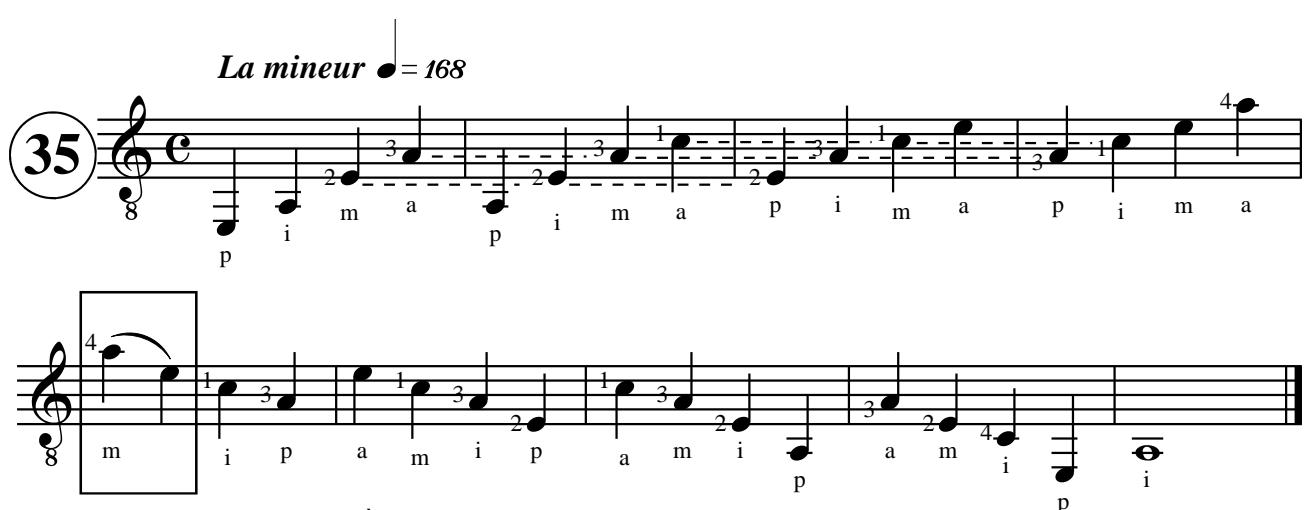
*Mi mineur*  $\bullet=168$

(33) 

*Do majeur*  $\bullet=168$

(34) 

*La mineur*  $\bullet=168$

(35) 

Jean-François DELCAMP (1956)  
**BARRÉ - BARRÉ - BARRÉ - CEJILLA**  
 NIVEAU 2 - LIVELLO 2 - LEVEL 2 - NIVEL 2

Pour guitare

**36**

**C I** ————— **C II** ————— **C III** ————— **C IV** —————

**C V** ————— **C VI** ————— **C VII** ————— **C VIII.** —————

**C IX** ————— **C X** ————— **C IX** ————— **C VIII.** —————

**C VII** ————— **C VI** ————— **C V** ————— **C IV** —————

**C III** ————— **C II** ————— **C I** —————

3 0 0 0

Sheet music for guitar, 8th note time signature, treble clef, key of C major. The first measure shows notes p i m a. The second measure shows notes a m i p. The third measure shows notes p i m a. The fourth measure shows notes a m i p. Measure 5 starts with a repeat sign. Measures 6-9 show chords C V, C VI, C VII, and C VIII. Measures 10-13 show chords C IX, C X, C IX, and C VIII. Measures 14-17 show chords C VII, C VI, C V, and C IV. Measures 18-21 show chords C III, C II, C I, and a final chord ending on a 3 0 0 0 bass line.

# Jean-François DELCAMP (1956)

## TERMINER - FERMARE - DAMP - APAGAR

### NIVEAU 2 - LIVELLO 2 - LEVEL 2 - NIVEL 2

Pour guitare

Dans les exercices suivants, vous allez travailler l'enchainement des notes, c'est à dire que vous allez terminer une ou des notes au moment exact où vous commencez la ou les notes suivantes. Les exercices 37 à 40 sont pour les doigts de la main droite. Le signe (x) indique que le doigt de la main droite est posé sur la corde. L'exercice 41 est pour la main gauche : penchez le doigt gauche pour bloquer la corde voisine en même temps que vous commencez la nouvelle note.

Negli esercizi seguenti andrete a lavorare sulla successione delle note, cioè dovete terminare una o più note nel momento esatto in cui iniziate la o le note seguenti. Gli esercizi da 37 a 40 sono per le dita della mano dx. Il segno (x) indica che il dito della mano dx è posato sulla corda. L'esercizio 41 è per la mano sinistra: inclinate il dito sinistro per bloccare la corda vicina nello stesso momento in cui iniziate la nuova nota.

In the following exercises, you will work on getting a smooth join between notes, that is to say that you will end one or more notes at the exact moment that you start the following note (or notes). Exercises 37 to 40 are for the fingers of the right hand. The sign (x) indicates that the right hand finger is placed on the string. Exercise 41 is for the left hand: lean the left hand finger to damp the adjacent string at the same time as you start the new note.

En estos ejercicios, vais a ejercitarte el encadenamiento de las notas, o sea vais a acabar una o varias notas en el momento exacto en el que empezáis a tocar la o las notas siguientes. Los ejercicios 37 a 40 están hechos para los dedos de la mano derecha. La señal (x) indica que el dedo de la mano derecha se apoya sobre la cuerda. El objetivo del ejercicio 41 es ejercitarte la mano izquierda: a la vez que se está posicionando el dedo de la mano izquierda para preparar la nota, inclinar el dedo de la mano izquierda que va a presionar la cuerda hacia abajo. El objetivo de esta posición es apagar la vibración de la cuerda que hemos tocado justo antes.

**37**

**38**

**39**

**40**

**41**

# Jean-François DELCAMP (1956)

## IMPROVISATION

NIVEAU 2 - LIVELLO 2 - LEVEL 2 - NIVEL 2

Pour guitare

Travail d'improvisation D02. Ce travail d'improvisation est à faire plusieurs fois par semaine pendant plusieurs mois. Variez les nuances, les timbres, les rythmes. Ne faites jamais deux fois la même chose, car cela ne serait plus de l'improvisation, cela serait de la composition.

Lavoro di improvvisazione D02. Questo lavoro di improvvisazione va fatto molte volte a settimana per molti mesi. Variate l'intensità (mf, pp, ff, p...), i timbri, i ritmi. Non fate mai due volte la stessa cosa, perché non si tratterebbe più di improvvisazione, ma sarebbe composizione.

Improvisation work - D02. These exercises in improvisation are to be done several times a week, for several months. Vary the volume (mf, pp, ff, p ...), timbres and rhythms. Never play the same thing twice, because it would cease to be improvisation, and would become composition.

Trabajo de improvisación - D02. Estos ejercicios de improvisación se tienen que hacer varias veces por semana, durante varios meses. Variad el volumen (mf, pp, ff, p ...), timbres y ritmos. Nunca toquéis lo mismo dos veces, porque entonces dejaría de ser improvisación para ser composición.

1/ Improvisez sur une seule note (LA) pendant 20 secondes.

1/ Improvvisate su una sola nota (LA) per 20 secondi.

1/ Improvise on a single note (A) for 20 seconds.

1/ Improvisad usando una única nota (LA) durante 20



2/ Improvisez avec ces 2 seules notes (SOL LA) pendant 20 secondes.

2/ Improvvisate su queste due sole note (SOL LA) per 20 secondi.

2/ Improvise using only two notes (G A) for 20 seconds.

2/ Improvisad usando sólo dos notas (SOL LA) durante 20 segundos.

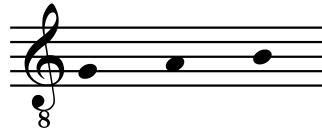


3/ Improvisez avec ces 3 seules notes (SOL LA SI) pendant 20 secondes.

3/ Improvvisate su queste tre sole note (SOL LA SI) per 20 secondi.

3/ Improvise using only three notes (G A B) for 20 seconds.

3/ Improvisad usando sólo tres notas (SOL LA SI) durante 20 segundos.

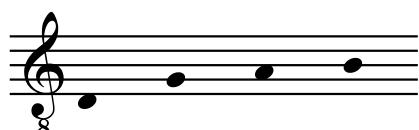


4/ Improvisez avec ces 4 notes (RE SOL LA SI) pendant 20 secondes.

4/ Improvvisate su queste 4 note (RE SOL LA SI) per 20 secondi.

4/ Improvise using only 4 notes (D G A B) for 20 seconds.

4/ Improvisad usando sólo 4 notas (RE SOL LA SI) durante 20 segundos.

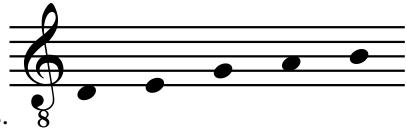


5/ Improvisez avec ces 5 notes (RE MI SOL LA SI) pendant 20 secondes.

5/ Improvvisate su queste 5 note (RE MI SOL LA SI) per 20 secondi.

5/ Improvise using only 5 notes (D E G A B) for 20 seconds.

5/ Improvisad usando sólo 5 notas (RE MI SOL LA SI) durante 20 segundos.

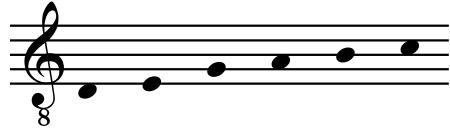


6/ Improvisez avec ces 6 notes (RE MI SOL LA SI DO) pendant 20'.

6/ Improvvisate su queste 6 note (RE MI SOL LA SI DO) per 20'.

6/ Improvise using only 6 notes (D E G A B C) for 20'.

6/ Improvisad usando 6 notas (RE MI SOL LA SI DO) durante 20'.

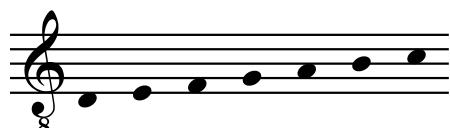


7/ Improvisez avec ces 7 notes (RE MI FA SOL LA SI DO) pendant 20'.

7/ Improvvisate su queste 7 note (RE MI FA SOL LA SI DO) per 20'.

7/ Improvise using only 7 notes (D E F G A B C) for 20'.

7/ Improvisad usando 7 notas (RE MI FA SOL LA SI DO) durante 20'.



8/ Sur la basse de VALSE, improvisez une mélodie avec ces 7 seules notes (SOL# LA SI DO# RE MI FA#).

8/ Sulla base della VALSE, improvvisate una melodia con queste sole 7 note (SOL# LA SI DO# RE MI FA#).

8/ Improvise a melody upon the bass-line of VALSE, using only these 7 notes (G# A B C# D E F#).

8/ Improvisad una melodía sobre la línea de bajos de VALSE, usando sólo esas 7 notas (SOL# LA SI DO# RE MI FA#).

### VALSE

A musical score for 'VALSE'. The top part shows a bass line in common time with a treble clef, consisting of eighth-note rests. The bottom part shows a melody line in common time with a treble clef, consisting of eighth-note notes. The key signature is F major (one sharp). The melody line starts with a dotted half note followed by a quarter note, then continues with eighth-note patterns.

9/ Sur la basse de DANSE, improvisez une mélodie avec ces 7 seules notes (SOL# LA SI DO# RE MI FA#).

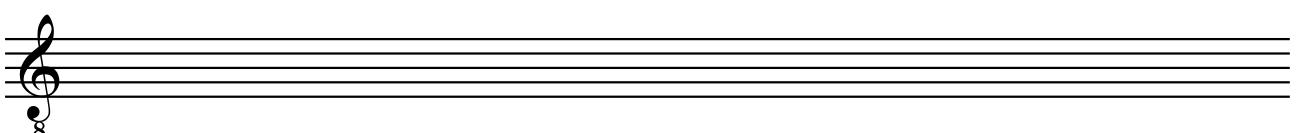
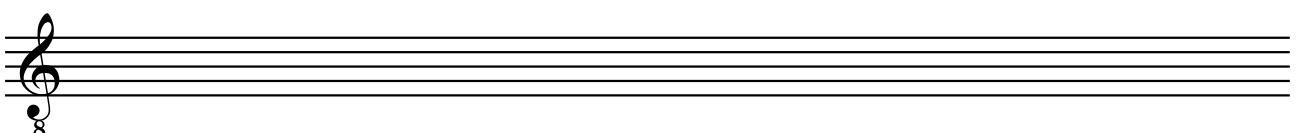
9/ Sulla base di DANSE, improvvisate una melodia con queste sole 7 note (SOL# LA SI DO# RE MI FA#).

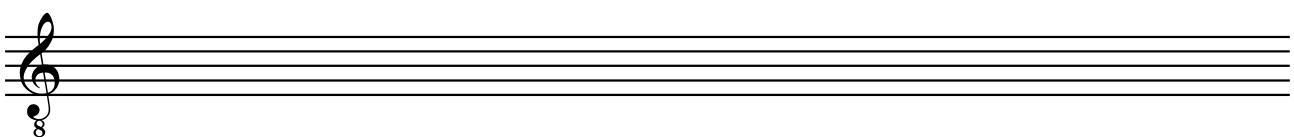
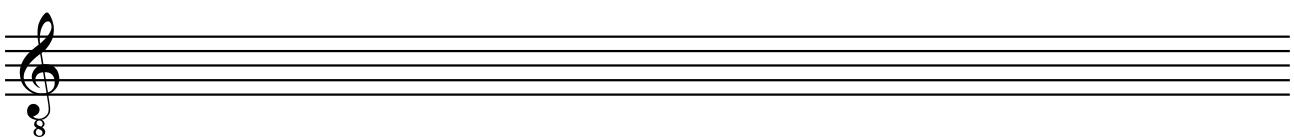
9/ Improvise a melody upon the bass-line of DANSE, using only these 7 notes (G# A B C# D E F#).

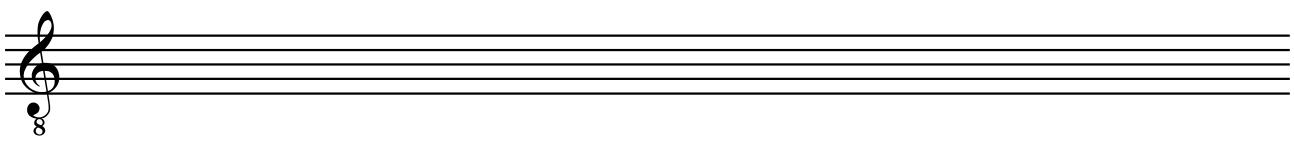
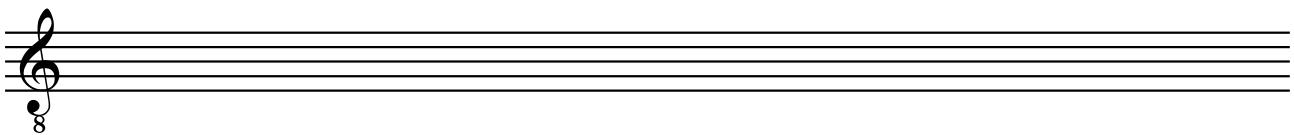
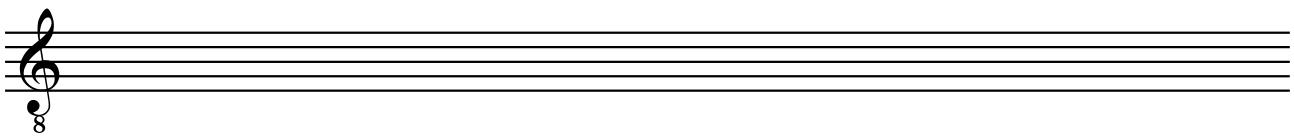
9/ Improvisad una melodía sobre la línea de bajos de DANSE, usando sólo esas 7 notas (SOL# LA SI DO# RE MI FA#).

### DANSE

A musical score for 'DANSE'. The top part shows a bass line in common time with a treble clef, consisting of eighth-note rests. The bottom part shows a melody line in common time with a treble clef, consisting of eighth-note notes. The key signature is F major (one sharp). The melody line starts with a dotted half note followed by a quarter note, then continues with eighth-note patterns.







**Classical guitar method, Volume D01, Beginner level** - 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 : Lección 5a - Valse - Matteo Carcassi : Exercice Op. 59 - Johann Kaspar Mertz : Übungen im Wechsel - Antonio Cano-Curriela : Lección 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 - Espanoleta - 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] - Ecossaise [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 : Interlude - Soleares - Malagueña - Petit Boogie - Exercices : Liaisons - Éteinte des résonances - Extensions - Arpèges - Cejilla - Gammes - Gammes en tierces - Improvisation.

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

**Volume D04** - Anonyme : Mi favorita - Scarborough fair - Se io m'accorgo ben - Le blues - The sick tune - Don Luys Milán : Pavanes n° I, II, III - Diego Pisador : Pavana - Guillaume Morlave : Galliarde - 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 Jumpe - Orlando Sleepeth - Gaspar Sanz : Zarabanda - Villanos - Jan Antonín Losy : Ciacona - Aria - Capriccio - Sarabande - Gigue - Menuet - Ciacona sobre las Folias - Robert de Visée : Menuet - François Campion : Prélude - Johann Sebastian Bach : Menuets BWV 1008 - Giuseppe Antonio Brescianello : Capriccio - Menuet - Johannes Fr. Whilh. Wenkel : Musette - Leonhard Von Call : Adagio - Ferdinando Carulli : Andantino - Rondo - Prelude Op. 114 n°7 - Fernando Sor : Exercices Op. 35 n°13, 17 et 22 - Valse - Mauro Giuliani : Etude - Valse - Allegro - La Tarentella - Arpeggi Op. 1 - Anton Diabelli : Prélude n°6 Op. 103 - Niccolò Paganini : Ghiribizzi 17, 24 et 37 - Perigoldino - Dionisio Aguado : Valse - Matteo Carcassi : Valse Op. 11 - Valse Op. 23 - Minuetto Op. 14 - Minuetto Op. 21 - Johann Strauss : Lockvögel - Johann Kaspar Mertz : Valse - Napoléon Coste : Barcarolle - Francesco Roggi : Lu primm'ammore - Francisco Tárrega : Preludio pentatonic - Estudio en mi - Preludio sobre los gruppitos - Preludio en la - Estudio ostinato - Andantino - Julio Salvador Sagreras : Maria Luisa - Štěpán Rak : Nostalgický Valcik - Jean-François Delcamp : Blues de la cabane - Rue des trois frères - Valse des laminaires - Stéphanie Foret : Bretonneuse - 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 blonde, 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 - Lección n°11 - Enrico Aloisi : Estelle - Zequinha de Abreu : Tardes em Lindoia - Amando sobre o Mar - João Teixeira Guimarães : Sons de Carrillhões - Agustín Barrios Mangoré : El Sueño de la Muñequita - Estudio del ligado - Américo Jacomino : Arrepentida - Jean-François Delcamp : Berceuse - Prélude n°1 - Isabelle - 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 : Fantasie V - Adrian Le Roy : Passemese - John Dowland : Tarleton's riserrectione - Lady Hunsdon's puffs - Gaspar Sanz : 2 fugues - Gallardas - Folias - François Campion : Fugue - Notenbüchlein für A. M. Bach : Marche, Menuets, Musette - Johann Sebastian Bach : Bourrée BWV 996 - Sarabande BWV 1002 - Gavottes BWV 1012 - Domenico Scarlatti : Sonates K 32, K 34, K 391 et K 431 - Sylvius Leopold Weiss : Capriccio - Giuseppe Antonio Brescianello : Allegro - Wenzeslaus Thomas Matiegka : Menuetto - Fernando Sor : Cantabile - Leçons Op. 31 n°16 et 20 - Mauro Giuliani : Sonatine - Arpeggi Op. 1 - Dionisio Aguado : Estudios n°14, 15 et 29 - Matteo Carcassi : Études n°7 et 19 - Johann Strauss : Annen, Polka - Napoléon Coste : Etude - Frédéric Chopin : Prélude n°7 - Robert Schumann : Fröhlicher Landmann - Soldatenmarsch - Julián Arcas : El Fagot - Francisco Tárrega : Preludio en mi - Estudio de tercera - Estudio de Damas - Preludios n° 10, 11 et 14 - Endecha - Vals - Estudio en la - Erik Satie : Gnossienne n°1 - Salvador Resgrasa : No se permite - João Teixeira Guimarães (Pernambuco) : Sonho de magia - Agustín Barrios Mangoré : Preludio en mi - Minueto - Américo Jacomino (Canhoto) : Marcha triunfal brasileira - Olhos feiticeiros - Jean-François Delcamp : Prélude Op. 40 - 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 : Fantasie 2 - Giulio Cesare Barbeta : Moresca detta il mattacino - John Dowland : Melancholy galliard - Sir John Smith, his almain - Sylvius Leopold Weiss : Prelude de la suite IV - Ludovico Roncalli : 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 Chopin : Valse n°2 Op. 34 - Antonio Cano-Curriela : El Delirio - Juan Parga : Guarija - Edvard Grieg : Melodie - Juan Alais : La Mendoza - 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 : Gymnopédie 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 emboladas 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 - Valse de la rue Maleyssie Op. 19 - La Girafe a reçu du courrier Op. 10 - Prélude 7 Op. 24 - Exercices : Mordants et trilles.

**Volume D08** - John Dowland : King of Denmark, his galliard - Girolamo Frescobaldi : Aria detta la Frescobalda - Dietrich Buxtehude : Suite BuxWV 236 - Jean-Philippe Rameau : Rigaudons et Double - Johann Sebastian Bach : Gavotte BWV 1006a - Domenico Scarlatti : Sonate K 78 - Georg Friedrich Händel : Sarabande - Sylvius Leopold Weiss : Fantaisie SW 9 - Ciacona - Louis Claude Daquin : Le coucou - Ludwig Van Beethoven : Bagatelle Für Elise - Mateo Albéniz : Sonate - Fernando Sor : Grand solo Op. 14 - Etude Op. 29 n°17 - Mauro Giuliani : Variations Op. 107 - Matteo Carcassi : Variations sur Au clair de la lune Op. 7 - Etude Op. 60 n°25 - Franz Schubert : Menuetto Op. 78 - Johann Kaspar Mertz : Tarantelle - Napoléon Coste : Etude n°23 - Félix Mendelssohn-Bartholdy : Canzonetta Op. 12 - Sebastián de Iradier : La Paloma - Georges Bizet : L'amour est enfant de Bohème - Francisco Tárrega : Recuerdos de la Alhambra - Las dos hermanitas - Gran vals - Capricho Árabe - Tango - Isaac Albéniz : Granada - Asturias - Ernesto Júlio Nazareth : Apanhei-te cavaquinho - Antonio Jiménez Manjón : Cuento de amor - Lola - Enrique Granados :

Oriental - Luigi Mozzani : Feste Lariane - Miguel Llobet : La Filla del Marxant - Cançó de Lladre - João Teixeira Guimarães (Pernambuco) : Interrogando - Agustín Barrios Mangoré : Julia Florida - Valse Op. 8, n°4 - Valse Op. 8, n°3 - Jean-François Delcamp : Viviane Op. 1 - Sunday Op. 2 - Impromptu Op. 5 - Exercices : Mordants et trilles.

**Volume D09** - Clément Janequin : La guerre - John Dowland : A Fantasie 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 - Rumores de la calle 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 : Mordants et trilles - L'oubli Op.37 - Deux études vénéneuses Op. 18.

**Volume D10** - François Couperin : Les Baricades Mistérieuses - Tomaso Giovanni Albinoni : Adagio - Jean-Philippe Rameau : Le rappel des oiseaux. John Dowland : Forlone hOp. fancy. Domenico Scarlatti : Sonate K. 146 / L. 349. Johann Sebastian Bach : Prélude BWV 996 - Fugue BWV 998 - Prélude BWV 1006a. Padre Antonio Soler : Sonate n° 84. Fernando Sor : Largo Op. 7 - Variations sur un thème de Mozart Op. 9. Francisco Tárrega : Fantasia Traviata - Fantasia Marina - Isaac Albéniz : Torre Bermeja Op. 92 - Cadiz, Op. 47 - Mallorca Op. 202 - Enrique Granados : Danza Española n°10 - Danza Española n°4 - La Maja de Goya - Claude Debussy : La fille aux cheveux de lin - Miguel Llobet : Scherzo-Vals - Agustín Barrios Mangoré : El ultimo tremolo - Choro da Saudade - Cueca - Frédéric Chopin : Valse n°2 Op. 64 - Jean-François Delcamp : Impromptu n°2 Op.30 - Tango Op. 40.

**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 Poéticos - Miguel Llobet : Respuesta - Agustín Barrios Mangoré : Danza Paraguaya - Maxixe - Variations on a theme of Tárrega - Jean-François Delcamp : Sonate Ida Presti Op.31.

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

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

**Renaissance Music for Guitar** : Adriaenssen : Branle Anglais - Anonyme : Greensleeves, Gwin Ar Challaoued, Irish Tune, Maro Pontkalleg, Pavane, The Sick Tune, Vaghe Bellezze Et Bionde, Passacaglia, Bianco Fiore, Danza, Gagliarda, Se Io Maccorgo Ben, Saltarello - Arbeau : Pavane - Bakfark : Gagliarda - Barretta : Moresca Canarie, Moresca Mattacino - Batchelor : Almain - Besard : Ballet - Borrono Da Milano : Pescatore Che Va Cantando - Brayssing : Fantasie 5 - Cutting : Packingtons Pound - Da Parma : Ballo, Correnta - Dowland : Fantaisie 7, Forlorn Hope Fancy, John Smith Almain, King Of Denmark, Lady Hunsdons Puffe, Lady Laiton Almain, Melancholy Gaillard, Mistris Winters Jumpe, Orlando Sleepeth, Tarletons Riserectione - Janequin : La Guerre - Jonhson : Alman 7 - Leroy : Almande La Mon Ami, Branles De Bourgongne 1, 2, 5, Bransles Poictou 1 , 2, 3, 4, Fantasie 2, Passemese - Mainiero : Schiarazula Marazula - Milan : Fantasia 16, Pavane 1, 2, 3, 6- Morlaye : 2 Gaillarde, 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, Fantasie, Ciacona, Tombeau Logy, Capriccio, 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 tricotets - **Georg Friedrich Haendel** : Fughette, Sarabande, Chaconne HWV435.

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

**Gaspar Sanz - 16 Piezas para guitarra** : Las Hachas - Rujero - Paradetas - Matachin - Zarabanda - Clarines y Trompetas - Cavaleria de 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.

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

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

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

**Francisco Tárrega** : Integral de las obras de concierto - Preludio, sobre un tema de Mendelssohn - Preludio n° 6 - La Cartagenera - Estudio en si menor - Danza Mora - Preludio n° 4 - Lágrima - ¡Adelita! - Pavana - Estudio, sobre un tema de Wagner - Estudio, sobre un tema de Verdi - Estudio de Velocidad - Preludio, en mi mayor - Preludio, pentatonica - Preludio n° 5 - Minuetto - Estudio, en mi menor - Malagueña, Fácil - Preludio n° 2 - Preludio sobre los gruppitos - Isabel, valses de Strauss - Estudio en forma de Minuetto - Estudio en arpégiros - 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 tercera - Alborada - Estudio de Damas - El Carnaval de Venicia - Preludio, en la menor - Preludio n° 12, en la menor - Preludio n° 14, sobre Bach - Estudio ostinato, en la mayor - Estudio de escalas - ¡Marieta! - Andantino - Gran jota de concierto - Preludio n° 1 - Preludio n° 10 - Rosita, Polka - La Mariposa - Fantasia Traviata - Endecha - Preludio n° 11 - Pepita - Vals - Capricho Árabe - Preludio, en ré mayor - Oremus - Estudio de Cramer - El 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. España Op. 165 : Prélude, Tango, Malagueña, Serenata, Capricho, Zortzico.

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

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

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

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

**Jean-François Delcamp** : Viviane, Op. 1 - Trois jours, Op. 2 : Sunday, *Lundi, Mardi* - Deux tangos, Op. 3 - Deux préludes, Op. 4 - Impromptu n°1, Op. 5 - Quatre pièces, Op. 6 : Rue des Trois Frères, Vieux réveil, Paquet de cigarettes vide, La boutique du magicien distrait. Deux pièces tendres, Op. 7 : Petit rondo, Chanson de Moky et Poupy. - Papier recyclé et Fugue, Op. 8 - Pendant la nuit, Op. 9 : Tiento de Saturne, Le rêve d'une lampe de chevet, La voiture tombe en panne. - Réels et imaginaires, Op. 10 : Le caméléon en retard, La girafe a reçu du courrier, Danse des ptérodactyles, Picking du nautilus, Danseurs-visages, Prélude court, L'albatros rêve dans le ciel, Valse des mésanges, Dans les ramures. Promenade, Op. 10 - Suite des masques, Op. 11. - Sous le règne du Do, Op. 12 : Villanesca, La plage de la rue des 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. - En mémoire de Daniel Friederich, Op. 15 - Feunteun-Aod, Op. 16 - Reflets changeants, Op. 17 - Deux études vénéneuses, Op. 18 - Huit valses, Op. 19 : Valse polyglotte, Valse du Guelmeur, Valse de la rue Poullaouec, Valse de la rue Maleyssie, Valse des souris grises, Passé le col du Somport, Valse en Do majeur, Valse berceuse. - Respirations, Op. 20 : Eleições, Îles de Glénan, Trois et deux. - Suite Brestoise, Op. 21 : Roches - Gwerz - Arc-en-ciel - Gigue - Saltarelle. - Happy birthday with guitar, Op. 22 : Prélude - Danse - Valse sans refrain - Berceuse - Postlude. - Quatre pièces, Op. 23 : Isabelle - Le dernier jour de l'année - Choro de travers - Milonga d'hiver. - Prélude n°7, Op. 24 - Sonate Medina del Campo, Op. 25 - Deux choros, Op. 26 : Choro biscornu - Choro Maxixe - Picking à Bastia, Op. 27 - Comme des vagues, Île Wrac'h, Op. 28 - Suite Bretagne, Op. 29 : Rivage - Viviane - Merlin - Les roches du Diable - Le pont de Sein. - Deux préludes, Op. 30 - Sonate Ida Presti, Op. 31 - Deux pièces Op. 32 : Interlude, Nocturne - Coffre à jouets Op. 33 : Préambule, Avion en papier, Soldat de plomb, Ours en peluche, Voilier, Lune et étoile, Un kayak, On range tout - Danse de la rue Maleyssie Op. 34 - Douze tablatures, Op. 35 : Coquillage, Interlude, En barque, Malagueña, Petit boogie, Soleares, Burkina Faso, Blues de la cabane, Samba du jardin, Valse des laminaires, Moment musical, Monsieur bourdon butine. Tablatures, Op. 36 : Balade, Berceuse - L'oubli, Op. 37 - Suite sans chichi, Op. 38 - Hommage à Roque Carabajo, Op. 39 - Or et azur, Op. 40 : Prélude, Habanera, Tango - Jabalamaya, Op. 41 - Impromptu n°3, Op. 42 - Play of colors, Op. 42 - Cinq pièces, Op. 43 : Valse noire, Berceuse rouge, Gavotte améthyste, Valse rose, Final pourpre.