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# D06 Intermediate Level

## Sheet music

### For classical guitar

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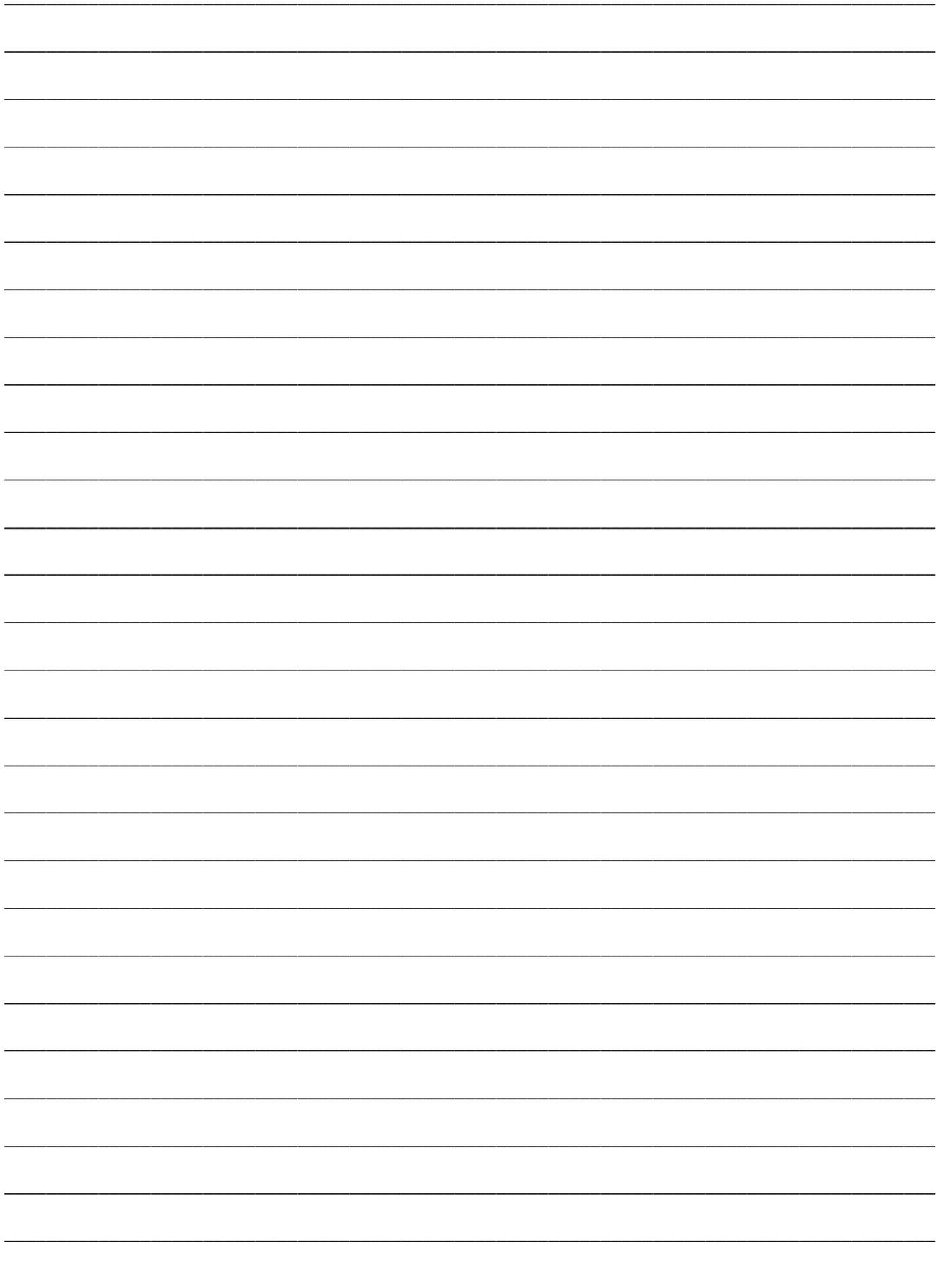
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Jean-François DELCAMP

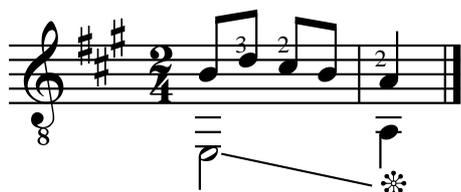
# Symboles / Simboli / Symbols / Símbolos

1 2 3 4 - Doigts de la main gauche.  
 - Dita della mano sinistra.  
 - Fingers of the left hand.  
 - Dedos de la mano izquierda.

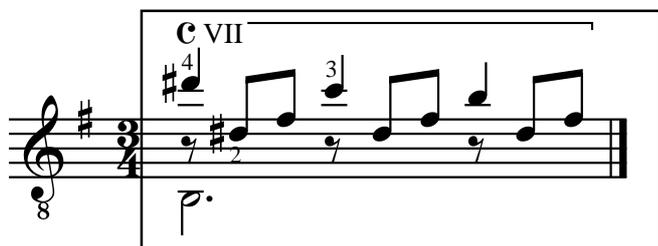
p i ma - Pouce, index, majeur et annulaire.  
 - Pollice, indice, medio e anulare.  
 - Thumb, index, middle-finger, and ring-finger.  
 - Pulgar, indice, medio y anular.

⑥ ⑤ ④ - Les cordes .  
 ③ ② ① - Le corde.  
 - The strings.  
 - Las cuerdas.

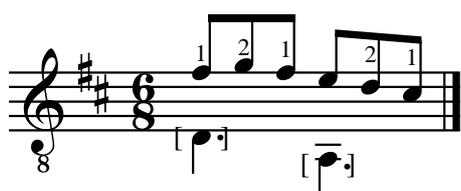
♮ II ♮ V ♮ IX - Frette où le premier doigt fait un barré.  
 ♮ II ♮ V ♮ IX - Tasto che il primo dito preme per fare un barré.  
 ♮ II ♮ V ♮ IX - Fret where the first finger makes a barré.  
 ♮ II ♮ V ♮ IX - Traste donde debe extenderse el dedo primero para formar una cejilla.



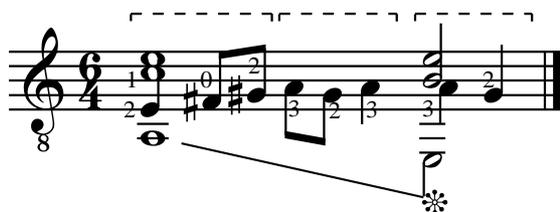
- Stopper la résonance de la note précédente.  
 - Fermare la risonanza della nota precedente.  
 - Damp the preceding note.  
 - Detener la resonancia de la nota precedente.



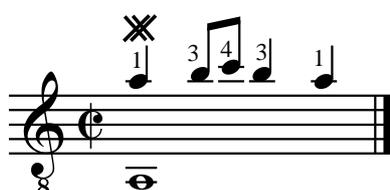
- Les passages difficiles sont encadrés.  
 - I passaggi difficili sono incorniciati.  
 - Difficult passages are highlighted in a box.  
 - Los pasajes más difíciles están enmarcados.



- 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'emioia.  
 - The dotted lines define a hemiola.  
 - Las líneas de puntos definen una hemiola.



✱ - vibrato (Gaspar Sanz)

# Don Luys MILÁN (1500-1562)

## PAVANA VI

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

Adaptation pour guitare de Jean-François Delcamp

③ = FA#/F#

*Compas algo apressurado*

③ = FA#/F# *Compas algo apressurado*

CIII

CIII

8

4

7

11

14

18

21

8

# Francesco Canova da MILANO (1497-1543)

## FANTASIA XX

de "Intabolatura di liuto"

Adaptation pour guitare de Jean-François Delcamp

③ = FA#      ♩ = 80

8      5      9      13      17

21

24

27

30

33

36

# Francesco Canova da MILANO (1497-1543)

## FANTASIA VI

de "Intabolatura di liuto" (Milano,1536)

Adaptation pour guitare de Jean-François Delcamp

③ = FA#      ♩ = 132

6

11

16

21

26

31

36

41

46

51

56

61

66

71

76

81

**C II<sup>4</sup>/<sub>6</sub>**

86

91

C II

96

101

C II<sup>4/6</sup>

106

111

C III

# Alonso MUDARRA (1510-1580)

## FANTASIA I

de pasos largos para desenboluer las manos.

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

Adaptation pour guitare de Jean-François Delcamp

③ = FA#

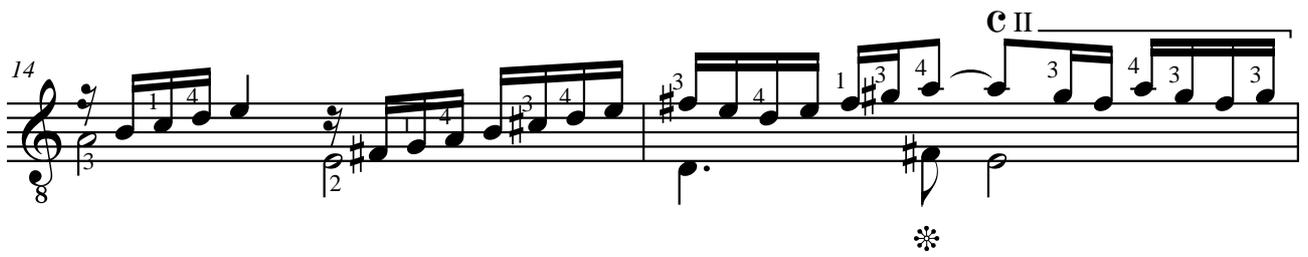
♩ = 126

First system of musical notation (measures 1-4). The music is in treble clef with a common time signature. It features a complex rhythmic pattern with many eighth and sixteenth notes. Fingering numbers (1-4) are placed above the notes. Circled numbers 2 and 3 are placed below the staff. A circled 3 is also placed above the first measure, corresponding to the legend. A sharp sign (#) is placed above the note in the second measure.

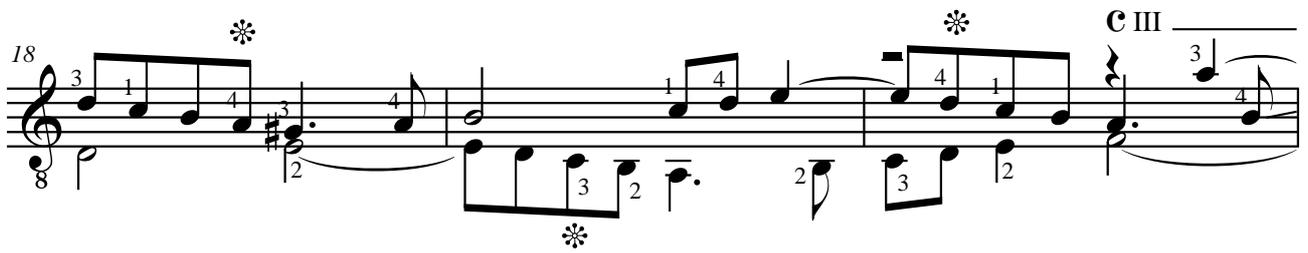
Second system of musical notation (measures 5-8). The music continues with similar rhythmic complexity. Fingering numbers are present. Asterisks (\*) are placed below the staff in measures 5 and 6. A circled 3 is placed below the staff in measure 6.

Third system of musical notation (measures 9-11). The music continues with similar rhythmic complexity. Fingering numbers are present. Asterisks (\*) are placed below the staff in measures 9 and 10. A circled 3 is placed below the staff in measure 10.

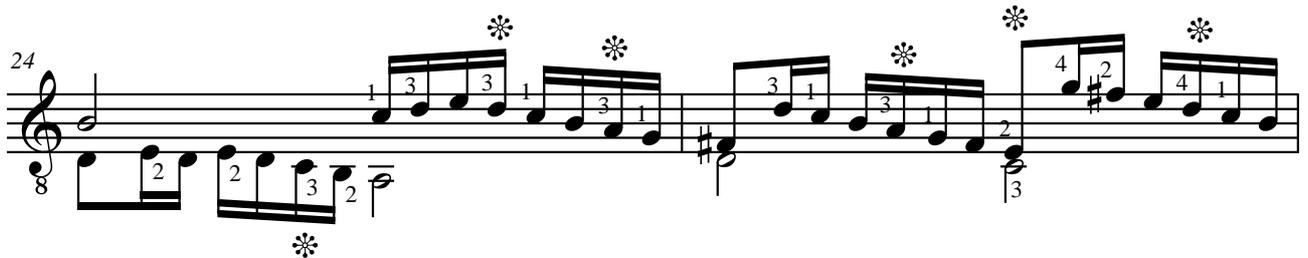
Fourth system of musical notation (measures 12-15). The music continues with similar rhythmic complexity. Fingering numbers are present. A circled 3 is placed below the staff in measure 12.

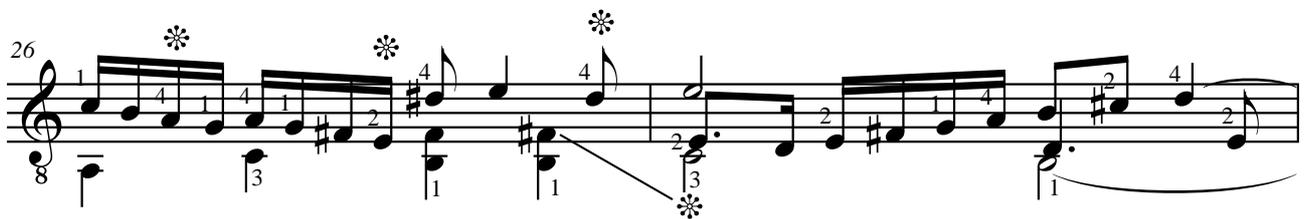
14 

16 

18 

21 

24 

26 

28 

# Alonso MUDARRA (1510-1580)

## PAVANA DE ALEXANDRE

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

Adaptation pour guitare de Jean-François Delcamp

③ =FA#

$\text{♩} = 76$

C II C III

5

9

13

16

20

# Alonso MUDARRA (1510-1580)

## CONDE CLAROS

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

Adaptation pour guitare de Jean-François Delcamp

③ = FA#      ♩ = 126

7

13

18

⑤









# Alonso MUDARRA (1510-1580)

## FANTASIA XIII DEL QUINTO TONO

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

Révision pour guitare de Jean-François Delcamp

LIBRO I. GUITARRA. AL TEMPLE NUEVO. FOLXXIIM

Fantasia del quinto tono.

**Allegro**

14

22

29

35

43

50

57

# Luys de NARVÁEZ (ca. 1500-1555)

## YA SE ASIENTA EL REY RAMIRO

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

Adaptation pour guitare de Jean-François Delcamp

$\bullet = 208$

The musical score is presented in five systems, each with a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The tempo is marked as quarter note = 208. The score includes various musical notations such as slurs, ties, and asterisks. Fingerings are indicated by numbers 1-4. Some notes are circled, and some are marked with a circled '3'. The score is divided into measures, with measure numbers 2, 5, 7, and 9 indicated at the start of their respective systems. The first system starts with measure 1. The second system starts with measure 2. The third system starts with measure 5. The fourth system starts with measure 7 and includes a section labeled 'C III5/6'. The fifth system starts with measure 9 and includes a section labeled 'C II'. The score ends with a double bar line.

11

13

15

17

19

21

# Luys de NARVÁEZ (ca. 1500-1555)

## AY ARDE, CORAÇON, ARDE

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

Adaptation pour guitare de Jean-François Delcamp

The image displays a musical score for guitar, consisting of six staves of music. The score is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked as  $\text{♩} = 60$ . The score includes various musical notations such as treble clef, eighth and sixteenth notes, rests, and accidentals. Fingerings are indicated by numbers 1-4. Chord diagrams are shown above the staff, labeled C I, C II, C III, and C V. There are several asterisks (\*) marking specific passages. A circled number 6 is located below the second staff. The score concludes with a double bar line and a final chord diagram.

# Don Luys MILÁN (1500-1562)

## FANTASIA XVI

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

Adaptation pour guitare de Jean-François Delcamp

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

⑥ =FA    *consonancias* ♩ = 104

♩ I

7    *redobles* ♩ = 104

♩ V

12    *consonancias*    *redobles*

17    ♩ I    ♩ VII

22    ♩ II

27

31

35

40

44

50

56

61

66



# Grégoire BRAYSSING (publié en 1553)

## FANTASIE V

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

Révision pour guitare de Jean-François Delcamp

• = 66

The image displays a guitar score for the piece 'Fantasie V' by Grégoire Brayssing. It consists of six systems of musical notation, each starting with a measure number (7, 13, 20, 26) and a treble clef. The key signature has one sharp (F#). The score includes various musical notations: eighth notes, quarter notes, and chords. Fingerings are indicated by numbers 1-4. Chord diagrams are shown as boxes with dots and numbers. Chord symbols 'C IV', 'C II', and 'C IV' are placed above certain measures. A tempo marking '• = 66' is at the top. A circled '4' appears below measure 14. Asterisks are placed below measures 21 and 25. The score ends with a double bar line and a fermata over the final chord.

# John DOWLAND (1563-1626)

## TARLETON'S RISERRECTIONE

Jig

Adaptation pour guitare de Jean-François Delcamp

• = 58

3

6

9

12

C II

C II

C II

# John DOWLAND (1563-1626)

## MY LADY HUNSDON'S PUFFE

Almain

Adaptation pour guitare de Jean-François Delcamp

⑥ = RE      ♩ = 80

3

5

7

9

11

13

15

17

19

21

Gaspar SANZ (1640-1710)

# FUGA I POR PRIMER TONO, AL AYRE ESPAÑOL

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

Révision pour guitare de Jean-François Delcamp

8

4

8

12

16

20

24

*Fuerte* *Suave*

# Gaspar SANZ (1640-1710)

## FUGA II AL AYRE DE JIGA

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

Révision pour guitare de Jean-François Delcamp

8

5

10

15

20

25

*Fuerte*

*Suave*

# Gaspar SANZ (1640-1710)

## FOLIAS

de "Libro segundo, de cifras sobre la guitarra española"  
(Zaragoza, 1675)

Révision pour guitare de Jean-François Delcamp

The image displays a musical score for the piece 'Folias' by Gaspar Sanz, arranged for guitar. The score is written in 3/4 time and consists of five staves of music. The notation includes various guitar-specific symbols such as trills (tr), grace notes (\*), and fingering numbers (1-4) circled in some instances. The score is divided into measures, with measure numbers 6, 12, 18, and 24 indicated at the beginning of their respective staves. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes a variety of rhythmic patterns and melodic lines, with some measures featuring complex fingering and trills. The notation is clear and detailed, providing a comprehensive guide for the performer.

30 1020 *tr* 1020 *tr*

36 201 *tr* 201 *tr* 1020 *tr*

42 1020 *tr* 201 *tr* 1020 *tr*

*Esta Glosada Todo se Corre*

48 \*

53 \*

57 \*

61 \*

# Gaspar SANZ (1640-1710)

## GALLARDAS

de "Libro segundo, de cifras sobre la guitarra española"  
(Zaragoza, 1675)

Révision pour guitare de Jean-François Delcamp

The image displays a musical score for the piece 'Gallardas' by Gaspar Sanz, arranged for guitar by Jean-François Delcamp. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of seven staves of music. The notation includes various rhythmic values, accidentals, and fingerings. Circled numbers (1-4) indicate specific fingerings for notes. Some notes are marked with an asterisk (\*), likely indicating ornaments or specific performance techniques. Bar lines and repeat signs are used to structure the piece. The score is presented in a clean, black-and-white format suitable for a printed sheet.

First musical staff with treble clef, key signature of one flat, and 8/8 time signature. It features a melodic line with various fingerings (4, 2, 4, 2, 1, 3, 1, 4) and a bass line with chords and fingerings (1, 2, 3). Asterisks mark specific measures.

Second musical staff with treble clef, key signature of one flat, and 8/8 time signature. It includes a melodic line with fingerings (4, 1, 4, 3, 1, 3, 1, 4, 4) and a bass line with chords and fingerings (3, 2, 3, 4, 2, 3, 1, 2, 2, 7). Asterisks mark specific measures.

Third musical staff with treble clef, key signature of one flat, and 8/8 time signature. It features a melodic line with fingerings (1, 3, 4, 4) and a bass line with chords and fingerings (4, 2, 2, 2, 2, 3). Trills are marked with 'tr' and '4131'. Asterisks mark specific measures.

Fourth musical staff with treble clef, key signature of one flat, and 8/8 time signature. It includes a melodic line with fingerings (2, 3, 3, 1, 3, 4) and a bass line with chords and fingerings (0, 1, 3, 2, 2, 2, 4). Trills are marked with 'tr' and '212', '2131'. Roman numerals V, III, and II are indicated. Asterisks mark specific measures.

Fifth musical staff with treble clef, key signature of one flat, and 8/8 time signature. It features a melodic line with fingerings (4, 4, 3, 4, 1, 4, 1, 4) and a bass line with chords and fingerings (1, 1, 0, 0, 3, 1). Trills are marked with 'tr' and '2131', '212'. Asterisks mark specific measures.

Sixth musical staff with treble clef, key signature of one flat, and 8/8 time signature. It includes a melodic line with fingerings (4, 1, 4, 2, 1, 1, 3, 1, 4, 4) and a bass line with chords and fingerings (1, 3, 1, 2, 3, 1, 3, 1). Asterisks mark specific measures.

Seventh musical staff with treble clef, key signature of one flat, and 8/8 time signature. It features a melodic line with fingerings (4, 4, 4, 4, 4, 4, 1) and a bass line with chords and fingerings (2, 3, 1, 1, 3, 1, 1, 1, 1, 3). Trills are marked with 'tr' and '2131'. Asterisks mark specific measures.

# François CAMPION (1680-1748)

## FUGUE EN LA MINEUR

des "Nouvelles découvertes sur la guitare" (1705)

Révision pour guitare de Jean-François Delcamp

The musical score is presented in four staves, each with a treble clef and a key signature of one flat (B-flat). The time signature is 3/8. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. Circled numbers (3, 4, 5) likely refer to fret positions. Chord diagrams for V and IV are shown above the staff. Asterisks (\*) mark specific notes. A double bar line with repeat dots is used to indicate a section to be repeated.

19

Musical staff 19-23. Treble clef, 8/8 time signature. Measure 19 starts with a circled 3 and a circled 2. Fingerings include 4, 1, 1, 4, 2, 3, 2, 4, 1, 3, 2, 3, 3, 3, 3, 3. Asterisks are placed under measures 20, 22, and 23.

24

Musical staff 24-27. Treble clef, 8/8 time signature. Fingerings include 4, 4, 2, 3, 1, 3, 2, 3, 1, 2, 4, 4, 2, 2, 3, 2, 2. Asterisks are placed under measures 25, 26, and 27.

2030

28

Musical staff 28-32. Treble clef, 8/8 time signature. Measure 28 has a circled 3 and a circled 2. Measure 29 has a circled 3 and a circled 2. Measure 30 has a circled 2 and a circled 3. Measure 31 has a circled 2 and a circled 3. Measure 32 has a circled 2 and a circled 3. Asterisks are placed under measures 29, 30, and 32. Chord symbols C II are written above measures 31 and 32.

33

Musical staff 33-36. Treble clef, 8/8 time signature. Asterisks are placed under measures 34 and 36. Chord symbols C II are written above measures 35 and 36.

37

Musical staff 37-40. Treble clef, 8/8 time signature. Chord symbols C IV, C II, C I, and C II are written above measures 37, 38, 39, and 40 respectively.

41

Musical staff 41-44. Treble clef, 8/8 time signature. Chord symbols C V, C IV, and C II are written above measures 41, 42, and 44 respectively. Asterisks are placed under measures 43 and 44.

# Silvius Leopold WEISS (1686-1750)

## CAPRICCIO

d'après le manuscrit conservé au British Museum de Londres.

Adaptation pour guitare de Jean-François Delcamp

⑥=RE

C II

The image displays three staves of musical notation for a guitar piece. The music is written in G major (one sharp) and common time. The first staff begins with a circled '6' and an equals sign followed by 'RE', indicating a specific fingering or ornamentation. The notation includes various rhythmic values, accidentals, and fingering numbers (1-4) for the left hand. There are several asterisks (\*) scattered throughout the score, likely marking specific ornaments or techniques. The second staff starts with a measure number '4' and continues the melodic and harmonic development. The third staff starts with a measure number '8' and includes a 'C II' marking above the staff, possibly indicating a second ending or a specific fingering. The piece concludes with a final note marked with an asterisk.

11

14

17

19

21

23

25  $\text{C IV}$

27  $\text{C II}$

30  $\text{C II}$

33  $\text{C VII}$   $\text{C VI}$

36  $\text{C IV}$

39

41

44

48

52

56

61

# Johann Sebastian BACH (1685-1750)

## GAVOTTES BWV 1012

de la "Suite n°6 pour violoncelle"

Adaptation pour guitare de Jean-François Delcamp

### *Gavotte I*

⑥ =RE

②

③

④

C V

②

③

C II

③

②

③

④

C V

⑤

*Gavotte II*

*D.C. al Gavotte I*

# NOTENBÜCHLEIN FÜR A. M. BACH (1725) 4 PIÈCES

du livre de musique d'Anna Magdalena Bach (1725) :  
Marche, Menuet I et II, Musette

Adaptation pour guitare de Jean-François Delcamp

## *Marche Anh. 124*

⑥ =RE

3

6

8

2131  
tr

C II

10

8

13

8

16

8

19

8

2131  
tr

C II

# Menuet I Anh. 114

23 101 102

28 101

34 313 1. 2.

40 C V C II 2131

45

51

# Menuet II Anh. 115

56  $\text{C III}$

61

66

70  $\text{C III}$

75  $\text{C III}$   
2131

80

84

# Musette Anh. 126

88 a a m a m  
p i p i

92 a m a m C II  
p i p i

97 a m a C II

102 C II

107

112

# Domenico SCARLATTI (1685-1757)

## SONATE K. 431 / L. 83

en sol majeur

Adaptation pour guitare de Jean-François Delcamp

⑥ =RE

4

7

10

14

C III

C II

C V

2131

8

8

8

8

8

# Domenico SCARLATTI (1685-1757)

## SONATE K. 391 / L. 79

en sol majeur

Adaptation pour guitare de Jean-François Delcamp

**Allegro**

⑤ = SOL  
⑥ = RE

5 9 13 18 24

C VII C VII C II C III C VII C VII C II C III C IX C IX

tr 213121 tr 213121

3131

29

33

37

42

47

53

57

C V

C VII

C II

tr 213121

1020

tr 213121



# Domenico SCARLATTI (1685-1757)

## SONATE K. 34 / L. S 7

en mi mineur

Adaptation pour guitare de Jean-François Delcamp

### Larghetto

6

11

16

21

25

3020

mimimi  
030303  
*tr*

C II

C VI

C IV 4/6  
213121  
*tr*

040

# Johann Sebastian BACH (1685-1750)

## BOURREE BWV 996 EN MI MINEUR

Adaptation pour guitare de Jean-François Delcamp

8

4

8

13

17

21

7

a i m p

0303

0303

5

6

5

# Johann Sebastian BACH (1685-1750)

## SARABANDE BWV 1002

de la "Partita n°1 pour violon"

Adaptation pour guitare de Jean-François Delcamp

The score is written for guitar in G major (one sharp) and 3/4 time. It consists of seven systems of music, each with a treble and bass staff. The piece is marked with a common time signature (C) and a 3/4 time signature. The score includes various guitar techniques such as barre (indicated by a horizontal line with a number), natural harmonics (marked with an asterisk \*), and trills (marked with a vertical line and a number). The piece is divided into sections labeled C VII, C II, C II, C VI, C II, C IV, C II, C II, and C II. The score is numbered 8, 6, 11, 15, 20, 25, and 29. The piece ends with a double bar line and repeat dots.

# Giuseppe Antonio BRESCIANELLO (1690-1757)

## ALLEGRO de la PARTITA IX

de "partite per colascione"

Adaptation pour guitare de Jean-François Delcamp

### Allegro

The musical score is written for guitar in treble clef, 3/4 time. It consists of five systems of music, each with a treble staff and a bass staff. The key signature has one sharp (F#). The score includes various musical notations such as slurs, accents, and ornaments (marked with asterisks). Fingerings are indicated by numbers 1-4. The systems are numbered 6, 11, 17, and 22. The final system ends with a double bar line and repeat dots. The bass staff contains chords and single notes, often with a bar line above them.

28

33

38

44

49

54

59

# Wenzeslaus Thomas MATIEGKA (1773-1830)

## MENUETTO

de la Sonate opus 23

Révision pour guitare de Jean-François Delcamp

### Menuetto

C IV

[ Fine ]

**C IV** **C II**

*f*

**Trio  
Minore**

*p*

**C II**

*p calando* *f*

*p*

*D.C. al Fine*

# Fernando SOR (1778-1839)

## LEÇON XVI opus 31

de "24 leçons progressives pour la guitare opus 31"  
(Segovia n°8)

Révision pour guitare de Jean-François Delcamp

### Moderato

The musical score is presented in three systems, each starting with a treble clef and a 2/4 time signature. The key signature has one flat (B-flat). The first system (measures 1-3) features a melody with notes marked 'a' and 'm' above, and a bass line with notes marked 'i', 'p', and 'i'. The second system (measures 4-6) continues the melody and bass line, with a circled '3' indicating a triplet in measure 5. The third system (measures 7-9) includes a key signature change to C major (C II 4/6) in measure 8. The score includes various guitar-specific markings such as fingerings (1-4), dynamics (p), and articulation marks (asterisks).

10 **C III 5/6**

13 **C V**

16

19

22 **C III** **C II 4/6**

24

# Fernando SOR (1778-1839)

## LEÇON XX opus 31

de "24 leçons progressives pour la guitare opus 31"  
(Segovia n°9)

Révision pour guitare de Jean-François Delcamp

Cette leçon peut être jouée moins vite que le mouvement indiqué, mais ayant pour but de prendre possession des accords, il est utile d'en presser le mouvement à mesure qu'on la jouera avec plus de facilité.

**Andante / Allegro**

8

3

6

9

12

15

18

21

24

27

30

33

37

13

original

26

original

38

original

# Mauro GIULIANI (1781-1829)

## SONATINE opus 71 N°1

en do majeur

Révision pour guitare de Jean-François Delcamp

### Maestoso

The musical score is written for guitar in treble clef, 2/4 time, and the key of D major. It consists of three systems of music. The first system starts at measure 8 and ends at measure 14. The second system starts at measure 5 and ends at measure 11. The third system starts at measure 10 and ends at measure 16. The score includes various fingerings (1-4) and ornaments (marked with an asterisk) placed above or below notes. The guitar-specific notation includes numbers 1-4 for fingerings and 2, 3, 4 for fret numbers. The piece concludes with a final ornamented note.

15

19

23

27

31

34

37



58

60

62

64

66

68

70

# Menuetto

## Allegretto

Musical score for Menuetto, Allegretto, measures 73-102. The score is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked Allegretto. The score consists of six systems of music, each with a treble staff and a bass staff. The first system (measures 73-78) starts with a piano (*p*) dynamic and includes a circled '2' above the final measure. The second system (measures 79-84) begins with a forte (*f*) dynamic. The third system (measures 85-90) features a circled '2' above the first measure and an asterisk (\*) above the final measure. The fourth system (measures 91-96) includes an asterisk (\*) above the first measure and a 'C II' marking above the final measure. The fifth system (measures 97-101) contains dynamic markings *i p*, *cresc.*, and *p*. The sixth system (measures 102-107) starts with a forte (*f*) dynamic and includes a circled '2' above the final measure. The score includes various musical notations such as slurs, accents, and dynamic markings.

107 *sf* *f* *p* *Fine*

112 *Trio*

117

123

128

133

138 *D.C. Menuetto*

# Rondo

## Allegretto

Musical score for Rondo Allegretto, measures 143-174. The score is written for a single melodic line on a treble clef staff with a 4/4 time signature. The key signature is one sharp (F#). The piece is marked *p* (piano) at measure 143 and *f* (forte) at measure 149. The tempo is *Allegretto*. The score consists of seven systems of music, each containing measures 143-148, 149-154, 155-160, 161-166, 167-172, 173-178, and 179-184 respectively. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Accents are marked with asterisks (\*). The score ends with a double bar line at measure 184.



209

213

218

223

228

233

237

# Fernando SOR (1778-1839)

## CANTABILE opus 13

en sib majeur

Révision pour guitare de Jean-François Delcamp

The image displays a musical score for guitar, consisting of seven staves of music. The score is written in treble clef with a key signature of one flat (B-flat major) and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (1-4) are indicated below the notes. Chord diagrams are shown above the staff, labeled with Roman numerals: C III, C I, C I, C II, C VI, C VI, and C I. Some measures are marked with an asterisk (\*). The score includes first and second endings, indicated by '1.' and '2.' above the notes. The piece concludes with a double bar line and repeat dots.



10

12

14

16

18

20

# Dionisio AGUADO (1784-1849)

## ESTUDIO 15

de "Nuevo Método para guitarra" (Madrid 1843)

Révision pour guitare de Jean-François Delcamp

Es difícil ejecutar con igualdad el acompañamiento en las cuerdas tercera, segunda y prima á causa del movimiento variado del dedo pulgar. El compas 10 exige un cuidado especial.

**Andante maestoso** ♩ = 69

The musical score is presented in three systems. The first system (measures 1-3) features a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The notation includes guitar-specific symbols such as fret numbers (0, 1, 2, 3, 4) and fingerings (1, 2, 3, 4). There are also dynamic markings like 'f' and 'f' with a star, and articulation marks like asterisks and slurs. Above the first system, there are markings 'C II' with a horizontal line and a vertical tick mark. Above the third system, there are markings 'C II' with a horizontal line and a vertical tick mark. The score is a revision for guitar by Jean-François Delcamp.

10

13

15

18

21

24

# Dionisio AGUADO (1784-1849)

## ESTUDIO 29

de "Colecion des Estudios para Guitarra" (Madrid 1820)

Révision pour guitare de Jean-François Delcamp

Andante

The musical score is written in treble clef with a common time signature (C). It consists of four systems of music, each with a guitar-specific bass line below the staff. The first system starts at measure 1 and ends at measure 3, marked with a circled 6 and a piano (*p*) dynamic. The second system starts at measure 4 and ends at measure 6, marked with a forte (*f*) dynamic at the beginning and a piano (*p*) dynamic later. The third system starts at measure 7 and ends at measure 9, marked with a forte (*f*) dynamic. The fourth system starts at measure 10 and ends at measure 12, marked with a forte (*f*) dynamic. The score includes various guitar-specific notations: fingering numbers (1-4) above notes, circled numbers (6) indicating fret positions, asterisks (\*) indicating specific guitar techniques, and a circled 6 in the bass line of measure 9. The piece concludes with a final chord in measure 12.

13

8

*f*

16

8

*f*

19

8

C I

22

8

*dim.*

C IV

25

8

C III

28

8

# Matteo CARCASSI (1792-1853)

## ETUDE VII

de "25 études mélodiques progressives" opus 60  
(Paris 1851)

Révision pour guitare de Jean-François Delcamp

**Allegro** ♩ = 108

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

3

5

7 *poco ritenuto* *p*

9

11 *mf*

13

15

17

19

21

23

25

27

*poco ritenuto*

# Matteo CARCASSI (1792-1853)

## ETUDE XIX

de "25 études mélodiques progressives" opus 60  
(Paris 1851)

Révision pour guitare de Jean-François Delcamp

**Allegro moderato** ♩ = 92

Staff 1: *p* *mf* *p*

Staff 2: *p* *p*

Staff 3: *p* *p* *p*

Staff 4: *p* *p* *f*

Staff 5: *p* *mf*

16   
\*  $p$

19   
C II  $mf$  *cresc.*  $f$

22   
C VII  $sf$  \*

25   
\*  $f$

28   
\*  $sf$   $f$   $sf$

31   
\*  $sf$   $rf$

34   
C VII  $p$   $mf$  \*

# Johann STRAUSS Jr. (1825-1899)

## ANNEN - POLKA

Polka,

Arrangement pour guitare de Johann Kaspar MERTZ (1806-1856)

Révision pour guitare de Jean-François Delcamp

The musical score is written for guitar in treble clef, 2/4 time, with a key signature of one sharp (F#). It consists of two staves of music. The first staff begins with a dynamic marking of *fz* and includes various articulation marks such as accents and slurs. It features a repeat sign and ends with a dynamic marking of *p* and four asterisks. The second staff starts at measure 6 and includes a *simile* instruction, indicating that the performance should be similar to the first staff. It also includes dynamic markings of *p* and *fz*, and ends with a dynamic marking of *p* and four asterisks. The score is annotated with numerous fingering numbers (1, 2, 3, 4) and includes a variety of rhythmic patterns and melodic lines.

11

1. 2.  $\text{C II}$  *f*

16

*f*

21

*f*

25

*pp* *p*

29

*simile*  $\text{C II}$

33

1. 2.  $\text{C II}$

**Trio**

37

8 *p* \*

42

8 *f pp* \*

48

8 *ff* \*

**Finale**

53

8 *fz pp p* \*

59

8 *p simile* \*

64

8

*f*

69

8

74

8

*f* *pp*

79

8

*p* *simile*

84

8

*f*

91

8

# Napoléon COSTE (1806-1883)

## ETUDE XX

de 25 études de genre opus 38

A Mr. GOZZOLI

Révision pour guitare de Jean-François Delcamp

⑥ =RE **Allegretto**

8

*p* *m* *simile*

6

*mf*

11

17

*p*

22

27

32 **C II**

37 **C II**

42 *mf*

47 ②

52 *p*

57 *mf*

62 *p*

i p i



102  $\text{C VII}$   $\text{C V}$

107

112  $\text{C III}$   $\text{C II}$   $\text{C X}$   $\text{C VII}$

117  $\text{C I}$

122  $\text{C VII}$

126

132  $\text{C VII}$

# Frédéric CHOPIN (1810-1849)

## PRELUDE opus 28 N°7

en ré majeur

Adaptation pour guitare de Francisco TÁRREGA (1852-1909)  
Révision de Jean-François Delcamp

### Andantino

⑥ = RE

*p dolce*

5

9

13

*f*

*rit.*

VII

⑥

harm.

C VII



# Julián ARCAS (1832-1882)

## EL FAGOT

Vals

Révision pour guitare de Jean-François Delcamp

② ----- vide -----

6 C II

12 C II C IV C VII

19 C VII

25 C IV C VII

30 **C II** *Fine*

37 **C II** **C I**

43 **C V** **C II**

49

55

60

66 **C VII** **C VII** **C VII** *D.C. al Fine*

# Francisco TÁRREGA (1852-1909)

## VALS

En ré majeur

Révision pour guitare de Jean-François Delcamp

⑥=RE

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). Measure 1 contains a quarter rest. Measure 2 features a quarter note G4 with a slur over a four-fingered ascending eighth-note scale (A4, B4, C#5, D5). Measure 3 has a quarter note G4 with a slur over a two-fingered descending eighth-note scale (F#5, E5, D5). Measure 4 contains a quarter note G4 with a slur over a two-fingered descending eighth-note scale (F#5, E5, D5). Chord diagrams for C VII and C II are shown above the staff. Fingerings are indicated by numbers 1-4. A circled 6 indicates the sixth string is the reference pitch (RE).

Musical notation for measures 5-8. Measure 5 starts with a quarter note G4 and a slur over a three-fingered descending eighth-note scale (F#5, E5, D5). Measure 6 has a quarter note G4 with a slur over a two-fingered descending eighth-note scale (F#5, E5, D5). Measure 7 features a quarter note G4 with a slur over a four-fingered ascending eighth-note scale (A4, B4, C#5, D5). Measure 8 has a quarter note G4 with a slur over a two-fingered descending eighth-note scale (F#5, E5, D5). Chord diagrams for C VII are shown above the staff. Fingerings are indicated by numbers 1-4.

Musical notation for measures 9-11. Measure 9 has a quarter note G4 with a slur over a four-fingered ascending eighth-note scale (A4, B4, C#5, D5). Measure 10 features a quarter note G4 with a slur over a two-fingered descending eighth-note scale (F#5, E5, D5). Measure 11 has a quarter note G4 with a slur over a two-fingered descending eighth-note scale (F#5, E5, D5). Chord diagrams for C V and ar7 are shown above the staff. Fingerings are indicated by numbers 1-4. A circled 5 indicates the fifth string is the reference pitch.

Musical notation for measures 12-15. Measure 12 has a quarter note G4 with a slur over a four-fingered ascending eighth-note scale (A4, B4, C#5, D5). Measure 13 features a quarter note G4 with a slur over a two-fingered descending eighth-note scale (F#5, E5, D5). Measure 14 has a quarter note G4 with a slur over a two-fingered descending eighth-note scale (F#5, E5, D5). Measure 15 features a quarter note G4 with a slur over a four-fingered ascending eighth-note scale (A4, B4, C#5, D5). Chord diagrams for C VII and C II are shown above the staff. Fingerings are indicated by numbers 1-4. A circled 4 indicates the fourth string is the reference pitch.

22

27

32

38

45





# Francisco TÁRREGA (1852-1909)

## ESTUDIO DE TERCERAS

En la mayor

Révision de Jean-François Delcamp

The image displays three systems of musical notation for the piece 'ESTUDIO DE TERCERAS' by Francisco Tárrega. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first system includes the lyrics 'i m a i m a' above the notes. The second system begins with a measure number '3' and features a double bar line. The third system begins with a measure number '5'. Fingerings are indicated by numbers 1-4 above the notes, and accents are marked with asterisks (\*) below the notes. The notation includes various rhythmic patterns and trills.

7 **C II**

9 **C V**

11 **C VII** **C V** **C IV**

13 **C II**

15

# Francisco TÁRREGA (1852-1909)

## ESTUDIO

Sobre un Scherzo de Tomás Damas (1835?-1890?)

Révision pour guitare de Jean-François Delcamp

**Allegro**

The image displays the first ten measures of a guitar study by Francisco Tárrega. The music is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked 'Allegro'. The score includes various guitar-specific notations: 'C II' for barre positions, circled numbers (1, 2, 3, 4) for fingerings, and asterisks (\*) for accents. The bass line is indicated by a vertical line with a 'P' (piano) symbol. Measure numbers 4, 7, and 10 are placed at the beginning of their respective lines. The notation shows a complex rhythmic and melodic pattern with frequent sixteenth and thirty-second notes, often beamed together.

13

16

C II

19

22

25

C II

28

C II

31

34

37

40

43

45

# Francisco TÁRREGA (1852-1909)

## PRELUDIO NÚMERO 10

En re mayor

Révision de Jean-François Delcamp

The musical score consists of eight measures of music. Measure 1 is marked with a circled '1' and a star. Measure 2 is marked with a star. Measure 3 is marked with a circled '3'. Measure 4 is marked with a circled '2'. Measure 5 is marked with a circled '5'. Measure 6 is marked with a circled '2'. Measure 7 is marked with a circled '7'. Measure 8 is marked with a circled '8'. The score includes various technical exercises labeled CX, C II, and C VI, with fingerings and articulation marks.

# Francisco TÁRREGA (1852-1909)

## PRELUDIO

En mi mayor

Révision de Jean-François Delcamp

Andante sostenuto

The musical score is written in E major (one sharp) and common time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked 'Andante sostenuto'. The score includes various guitar-specific notations: bar lines, fingering numbers (1-4), and chord diagrams labeled C II, C IV, C V, and C VII. A circled '2' indicates a second ending. The piece concludes with a double bar line and repeat dots.



# Erik SATIE (1866-1925)

## GNOSSIENNE I

à Roland Manuel

Adaptation pour guitare de Jean-François Delcamp

**Lent**

1 4 2 a m a m

1 4 3 1 2 2

5

1 4 2 3 3 3 3 1 0

9

1 4 2 2 2 1 4 3 1

13

1 4 2 3 3 3 3 1 0

*p*

*f*

*p*

*p*

*Très luisant (Shining)*

17 *f* *CV* ②

22 *f* *CV* ②

*Questionnez (Questioning)*

27 ③ ②

31 ③ ②

35 *f* *CV* ②

40

2

CV

2

*f*

*Du bout de la pensée (From the tip of the thought)*

45

49

53

CV

2

*f*

57

CV

2

*f*

*Postulez en vous même (Wonder about yourself)*

Musical notation for measures 61-64. The piece is in G major (one sharp) and 4/4 time. Measure 61 starts with a circled '2' above a slur. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line has chords: G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3. Measure 62 continues the melody: G4, A4, B4, C5, B4, A4, G4. Bass line: G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3. Measure 63 starts with a circled '3' above a slur. The melody has a triplet of quarter notes: G4, A4, B4, followed by quarter notes: C5, B4, A4, G4. Bass line: G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3. Measure 64 continues the melody: G4, A4, B4, C5, B4, A4, G4. Bass line: G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3.

Musical notation for measures 65-68. The melody continues with quarter notes: G4, A4, B4, C5, B4, A4, G4. Bass line: G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3. Measure 66 continues the melody: G4, A4, B4, C5, B4, A4, G4. Bass line: G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3. Measure 67 continues the melody: G4, A4, B4, C5, B4, A4, G4. Bass line: G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3. Measure 68 continues the melody: G4, A4, B4, C5, B4, A4, G4. Bass line: G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3.

*Pas à pas (Step by step)*

Musical notation for measures 69-72. The melody continues with quarter notes: G4, A4, B4, C5, B4, A4, G4. Bass line: G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3. Measure 70 continues the melody: G4, A4, B4, C5, B4, A4, G4. Bass line: G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3. Measure 71 continues the melody: G4, A4, B4, C5, B4, A4, G4. Bass line: G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3. Measure 72 continues the melody: G4, A4, B4, C5, B4, A4, G4. Bass line: G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3.

Musical notation for measures 73-77. The melody continues with quarter notes: G4, A4, B4, C5, B4, A4, G4. Bass line: G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3. Measure 74 continues the melody: G4, A4, B4, C5, B4, A4, G4. Bass line: G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3. Measure 75 continues the melody: G4, A4, B4, C5, B4, A4, G4. Bass line: G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3. Measure 76 continues the melody: G4, A4, B4, C5, B4, A4, G4. Bass line: G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3. Measure 77 continues the melody: G4, A4, B4, C5, B4, A4, G4. Bass line: G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3.

*Sur la langue (On the tip of the tongue)*

Musical notation for measures 78-81. The melody continues with quarter notes: G4, A4, B4, C5, B4, A4, G4. Bass line: G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3. Measure 79 continues the melody: G4, A4, B4, C5, B4, A4, G4. Bass line: G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3. Measure 80 continues the melody: G4, A4, B4, C5, B4, A4, G4. Bass line: G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3. Measure 81 continues the melody: G4, A4, B4, C5, B4, A4, G4. Bass line: G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3, G2-B2-E3.

# Américo Jacomino (Canhoto) (1889-1928)

## MARCHA TRIUNFAL BRASILEIRA

Marcha

Révision pour guitare de Jean-François Delcamp

The musical score is presented in five systems, each on a single staff. The notation includes various musical symbols and markings:

- System 1:** Starts with a treble clef and a key signature of one sharp (F#). It features a series of chords and eighth notes, with asterisks (\*) marking specific notes.
- System 2:** Begins at measure 7. It contains a sequence of eighth-note chords, some with slurs and asterisks (\*).
- System 3:** Starts at measure 13. It features a complex rhythmic pattern with eighth notes and chords, including slurs and asterisks (\*).
- System 4:** Begins at measure 20. It includes a melodic line with slurs and a dynamic marking 'p' (piano). Asterisks (\*) are used to highlight certain notes.
- System 5:** Starts at measure 26. It continues the melodic and harmonic development with slurs and asterisks (\*).

32  $\text{C V}$

37  $\text{C V}$

43  $\text{C IV}$   $\text{C V}$

50  $\text{C II}$

56  $\text{C II}$

63  $\text{C IX}$   $\text{C II}$



109

116

122

129

135

141

147 **C II** **C IX** **C II**

153 **C IX** **C IX**

158 **C IX**

163 **C II** **C IX** **C II**

169 **C VII** **C V**

175 **C II** **C IV** **C V** **C VII**

182

189

195

201

207

212

# Américo Jacomino (Canhoto) (1889-1928)

## OLHOS FEITICEIROS

Choro Maxixe

Révision pour guitare de Jean-François Delcamp

The musical score is written for guitar in 2/4 time. It consists of four systems of music, each with a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The score includes various musical notations such as chords, eighth notes, and sixteenth notes. Fingerings are indicated by numbers 1-4. There are several asterisks (\*) marking specific notes or chords. Chord symbols C I, C V, C VII, and C XII are placed above the treble staff. The piece ends with a double bar line and repeat dots.

17 **C VI** *Fine* **C III**

21 **C II**

25

29 **C III** **C I**

33

37 *D.C. al Fine*

# Salvador RESGRASA (1879-1942)

## NO SE PERMITE

Tango

Révision pour guitare de Jean-François Delcamp

The musical score is written for guitar in 2/4 time, with a key signature of one sharp (F#). It consists of five systems of music, each with a treble clef staff and a bass clef staff. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Fingerings are indicated by numbers 1-4. A section labeled 'C VII' is marked with a bracket and a circled '2'. There are also asterisks and circled numbers (2, 3, 4, 6) indicating specific techniques or accents. The score ends with a first ending bracket labeled '1.'.

20

25

29

33

37

41

45

48

C VII

C VII

C VII

C VII

C VII

C VII

C III

# João GUIMARÃES (PERNAMBUCO) (1883-1947)

## SONHO DE MAGIA

Valsa

Révision pour guitare de Jean-François Delcamp

The image displays a guitar score for the piece 'Sonho de Magia' by João Guimarães. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of five systems of music, each with a measure number (1, 4, 7, 10, 13) at the beginning. The notation includes various chords, melodic lines, and fingerings. Specific markings include circled numbers (1, 2, 3, 4, 6) indicating fingerings, and asterisks (\*) marking certain chords or techniques. Chord symbols like 'C VII' and 'C V' are placed above the staff. The score is a revision for guitar by Jean-François Delcamp.

16 *C* II *C* VII *Fine* XII

19 *C* VII

22 *C* II

24 XII

27 *C* V

30 *D.C. al Fine*

# Agustín BARRIOS MANGORÉ (1885-1944)

## PRELUDIO

Para Walter Bolandi

En mi mayor

Révision pour guitare de Jean-François Delcamp

**Allegro**

Musical score for guitar, featuring three staves of music in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The score includes various musical notations such as notes, rests, and fingerings. The first staff starts with a piano (p.) dynamic marking. The second staff begins with a measure number '4'. The third staff begins with a measure number '8'. The score includes several first and second endings, indicated by circled numbers 1 and 2. There are also asterisks (\*) marking specific notes. The piece concludes with a circled number 5 at the bottom right of the third staff.

13

17

21

26

31

(1) *harm.*  
4. XII

# Agustín BARRIOS MANGORÉ (1885-1944)

## MINUETO

en do majeur

Révision pour guitare de Jean-François Delcamp

The musical score is written for guitar in 3/4 time, D major. It consists of four staves of music. The first staff (measures 1-5) features a series of chords with triplets and specific fingering (e.g., 2, 4, 3, 4). The second staff (measures 6-11) includes a triplet of eighth notes and a measure with an asterisk indicating a specific technique. The third staff (measures 12-17) continues with chords and triplets, ending with a measure marked with an asterisk. The fourth staff (measures 18-23) begins with a first ending bracket (C I) and includes several measures with asterisks. The score uses a treble clef and a key signature of one sharp (F#).

24 **C III** **C I**

29 **C III**

35 **C III** **C I** **C III**

40 **C V** **C II**

45 *ar19*

51 **C III** **C I** **C III**

# Jean-François DELCAMP (1956)

## PRELUDE, opus 40

à Madame Chantal LOMBARDO

Pour guitare

Andantino (♩ = c. 82)

The musical score is written for guitar in treble clef, 2/4 time, with a key signature of one sharp (F#). It consists of five staves of music, each starting with a measure number (8, 5, 9, 13, 17) and ending with a measure number (8, 13, 17, 21, 25). The score includes various dynamics: *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). Fingering is indicated by numbers 1-4 on the fingers and 0 for the open string. There are also circled numbers 3, 5, and 6, likely indicating specific techniques or fingerings. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A crescendo and decrescendo hairpin are used to indicate changes in volume. The piece concludes with a final measure on the fifth staff.

21 *mp* *mf*

25

29 *f* *mp*

33

37 *mf*

41 *f* *CVII*

à Brest, le 13 octobre 2024 - 1'10"

# Jean-François DELCAMP (1956) Valse des Mésanges

N°8 de "Réels et imaginaires" opus 10

à Renoir, ancien modérateur du forum italoophone

②  $\bullet = 184$

rit. *mf* gliss. gliss. *p.* accel.

6 *rall.* *mf* *f* *accel.*

12 *rall.* *mp*

18 *a tempo* *rall.*

23 *f*

28

*mf*

33

♩ = 168

*allarg.*

*f*

38

C II

*allarg. e marcato*

43

*a tempo*

*mf*

48

*a tempo*

C II

*rall.*

*mp*

*rit.*

53

♩ = 144

*rall.*

*f*

57

C II

*rall.*

Brest, le 28 septembre 2006



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# 6

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## **Classical guitar Exercices**

☑ Jean-François DELCAMP (1956)

# GAMMES - SCALE - SCALES - ESCALAS

NIVEAU 6 - LIVELLO 6 - LEVEL 6 - NIVEL 6

Pour guitare

$\text{♩} = 84$

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

## DO Majeur

II ----- V

1

## LA mineur

II ----- V

----- V

## SOL Majeur

II ----- VII

3

Musical notation for the first scale, featuring a treble clef, a key signature of one sharp (F#), and a scale starting on G4. The scale is marked with a VII above a dashed line. Fingerings are indicated by numbers 1-4. A circled number 4 is at the end of the scale.

**MI mineur**

Musical notation for the second scale, featuring a treble clef, a key signature of one sharp (F#), and a scale starting on E4. The scale is marked with a circled number 4. Fingerings are indicated by numbers 1-4.

Musical notation for the third scale, featuring a treble clef, a key signature of one sharp (F#), and a scale starting on D4. The scale is marked with a circled number 2. Fingerings are indicated by numbers 1-4.

Musical notation for the fourth scale, featuring a treble clef, a key signature of one sharp (F#), and a scale starting on C4. The scale is marked with a circled number 2. Fingerings are indicated by numbers 1-4. A circled number 5 is at the end of the scale.

**RE Majeur**

Musical notation for the fifth scale, featuring a treble clef, a key signature of two sharps (F#, C#), and a scale starting on D4. The scale is marked with a VII above a dashed line and a circled number 3. Fingerings are indicated by numbers 1-4.

**SI mineur**

Musical notation for the sixth scale, featuring a treble clef, a key signature of two sharps (F#, C#), and a scale starting on B4. The scale is marked with a circled number 3 and a circled number 6. Fingerings are indicated by numbers 1-4.

**VI**

Musical notation for the seventh scale, featuring a treble clef, a key signature of two sharps (F#, C#), and a scale starting on A4. The scale is marked with a VI above a dashed line and a circled number 3. Fingerings are indicated by numbers 1-4.

**LA Majeur**

7

**FA# mineur**

8

**MI Majeur**

9

**DO# mineur**

10

**SI Majeur**

11

VI

**SOL# mineur**

12

IX

13

FA# Majeur

RE# mineur

14

REb Majeur

15

VI

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

Sib mineur

16

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

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

IV

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

17

LAb Majeur

IV

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

IX

IX

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

IV

FA mineur

18

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

1 3 4

First system of musical notation in G major (one sharp). The scale is written in treble clef with a key signature of one sharp (F#). The notes are G, A, B, C, D, E, F#, G. Fingerings are indicated by numbers 1-4. A circled number 8 is at the beginning. A circled number 3 is under the first measure, and a circled number 2 is under the second measure. A circled number 1 is under the final measure.

Second system of musical notation in G major. It continues the scale with various fingering patterns. A circled number 3 is under the first measure, and a circled number 4 is under the second measure. A dashed line labeled 'VIII' spans the first two measures.

Third system of musical notation in G major. It shows a descending scale with fingerings 3, 1, 4, 3, 1. A circled number 8 is at the beginning.

**Mib Majeur**

19

Fourth system of musical notation in E-flat major (three flats). The scale is written in treble clef with a key signature of three flats (Bb, Eb, Ab). The notes are E, F, G, A, Bb, C, D, Eb, E. Fingerings are indicated by numbers 1-4. A circled number 19 is at the beginning. A dashed line labeled 'V' spans the first two measures, and a dashed line labeled 'VIII' spans the last two measures.

Fifth system of musical notation in E-flat major. It continues the scale with various fingering patterns. A dashed line labeled 'V' spans the first two measures.

**DO mineur**

20

Sixth system of musical notation in D minor (two flats). The scale is written in treble clef with a key signature of two flats (Bb, Eb). The notes are D, E, F, G, Ab, Bb, C, D. Fingerings are indicated by numbers 1-4. A circled number 20 is at the beginning. A dashed line labeled 'V' spans the last two measures.

Seventh system of musical notation in D minor. It continues the scale with various fingering patterns. A dashed line labeled 'III' spans the first two measures. A circled number 21 is at the end.

**Sib Majeur**

Eighth system of musical notation in F major (one flat). The scale is written in treble clef with a key signature of one flat (Bb). The notes are F, G, A, B, C, D, E, F. Fingerings are indicated by numbers 1-4. A dashed line labeled 'V' spans the first two measures, a dashed line labeled 'X' spans the last two measures, and a dashed line labeled 'XV' spans the final measure.

**SOL mineur**

22

**FA Majeur**

23

**RE mineur**

24

**Gamme chromatique**

25

RE mineur harmonique

VIII

26

8 2 1 0

V V

V

Première gamme par tons

27

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

4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 0 3 \*

1 3 4 2 0 3 1 4 2 4 1 3 4 2 0 3 \*

Deuxième gamme par tons

28

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

1 3 1 3

# Francisco TÁRREGA (1852-1909)

## ESTUDIO

en la mayor

Révision pour guitare de Jean-François Delcamp

29

8

5

8

9

8

12

8

3

6

10

14

17



102 102 314 314 102 102 213

*Trilles DO majeur - Trills C Major* ♩ = 138

32 3141 3141 1020 1020 2131 2131 3141 3141

1020 1020 3141 3141 1020 1020 3141

*Trilles RE majeur - Trills D Major* ♩ = 138

33 1020 1020 3141 3141 2131 2131 1020 1020

3141 3141 1020 1020 2131 2131 3141

# Jean-François DELCAMP (1956)

## GAMMES EN TIERCES - SCALES IN THIRDS

NIVEAU 6 - LEVEL 6

Pour guitare

**34** **DO Majeur**

**35** **LA mineur**

### SOL Majeur

36

### MI mineur

37

### RE Majeur

38

Jean-François DELCAMP (1956)

# GAMMES EN ACCORDS - SCALES IN CHORDS

NIVEAU 6 - LEVEL 6

Pour guitare

## DO MAJEUR - C MAJOR

39

40

Chord symbols: C I, C III, C V, C VI, C VIII, C VI, C V, C III, C I, C I, C III, C VIII, C X, C XII, C X, C VIII, C III, C I

41

Exercise 41 consists of two staves of guitar chords. The first staff contains six chords with fingerings: 0 1 2 4, 1 2 3 3, 1 2 3 4, 0 1 3 4, 1 4 3, and 1 2 3 3. The second staff contains ten chords with fingerings: 1 4 3, 1 2 3 3, 1 2 3 3, 1 4 3, 1 4 3, 1 2 3 3, 1 2 3, 1 4 3, 1 0 3 2, 1 2 3 3, 1 2 3 0, 1 2 4, 1 2, and a final chord with a fermata.

42

Exercise 42 is a scale in chords. The notes are: p, i, i, p, i, i. The exercise concludes with the word "etc." and a fermata.

43

Exercise 43 is a scale in chords. The notes are: p, a, m, i, p, m, i. The exercise concludes with the word "etc." and a fermata.

44

Exercise 44 is a scale in chords. The notes are: p, i, m, a, m, i, p, i, m, a, m, i. Each six-note segment is bracketed with a "6" above it. The exercise concludes with the word "etc." and a fermata.

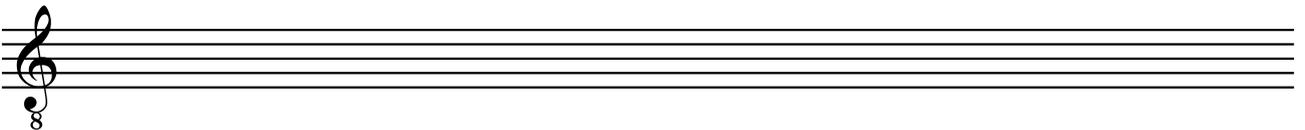
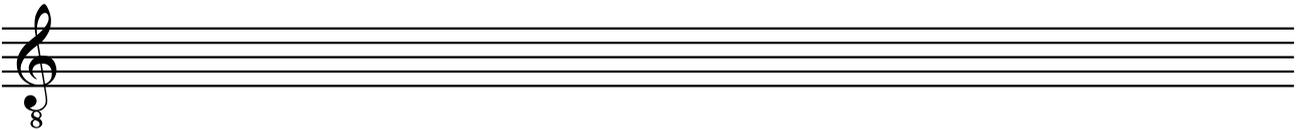
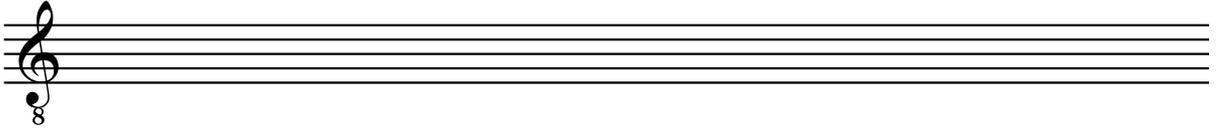
Mauro GIULIANI (1781-1829)

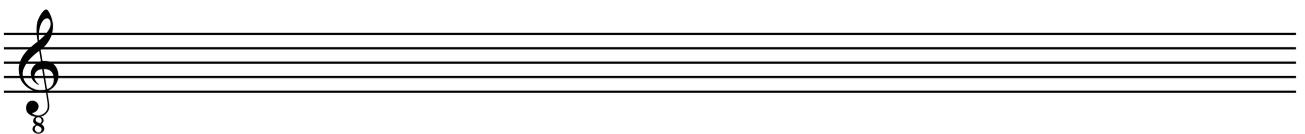
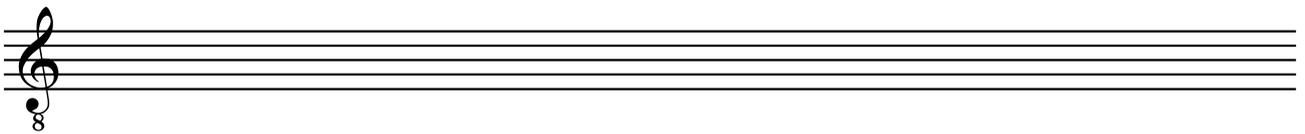
# DEGLI ARPEGGI 99-120

Studio per la chitarra opera 1a

This image displays a page of musical notation for guitar arpeggios, numbered 99 through 120. Each exercise is presented on a single staff in treble clef. The exercises are characterized by intricate patterns of eighth and sixteenth notes, often grouped into triplets or sixteenth-note runs. Some exercises include dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). The notation includes various fingerings and accents, and each exercise concludes with a double bar line and repeat dots. The exercises are arranged in a grid-like fashion, with two exercises per row and ten rows in total.







## CATALOGUE DELCAMP.NET

**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 - Donne 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 Poitou n°2 et 4 - Gaspar Sanz : Villano - J. A. P. Schultz : Air - Joseph Küffner : Andantino [duo] - Andante [duo] - Fernando Sor : Leçons Op. 60 n°1, 2 et 3 - Dionisio Aguado : Leccion 5a - Valse - Matteo Carcassi : Exercice Op. 59 - Johann Kaspar Mertz : Übungen im Wechsel - Antonio Cano-Curriela : Leccion 1 - Patty & Mildred J. Hill : Good-Morning To All - Pascual Roch : Exercices de simple alternation - Jean-François Delcamp : Accompagnement de blues - Apoyando - Accords - Arpèges - Brefs n°1, 2 et 3 - Coquillage - Cordes à vide - Damp - Gammes de do majeur - Gamme de sol majeur - Gammes en tierces et liaisons - Improvisation - Polyphonie - Rythme - Sol La Si Do - Si Si Re.

**Volume D02** - Anonyme : A canoa virou - Atoye - Irish Tune - Dans les jardins de mon père - Dos palomas - Danse d'Avila - Que ne suis-je la fougère - Pavane en La mineur - Un éléphant qui se balançait - Red river valley - Whiskey in the jar - Hans Judenkönig : Christ ist erstanden - Thoinot Arbeau : Pavane - Adrian Le Roy : Branle de Poitou n° 3 - Gaspar Sanz : Batalla - Dance de las hachas - Española - Dance de las hachas - La Tarentela - 2 Villanos - Torneo - Nicolas Derosiers : Chaconne - John Anton Logy : Gigue - Johann Krieger : Menuet - Ferdinando Carulli : Andantino - Sautillante - Arpeggi di tre note - Valse variée - Valse en La majeur - Allegretto - Écossaise Op. 121 - Escozzese n°13 Op. 24 - Poco Allegretto - Rondo - Joseph Küffner : Andante n°1 [duo] - Andante n°2 [duo] - Ländler [duo] - 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 - Passemeze - Valse en sol - Vidalita - O cravo e a rosa - Carnavalito - Samba lele - Nesta rua - Giorgio Mainerio : Schiarazula Marazula - Guillaume Morlaye : Gaillarde - Adrian Le Roy : Branles de Bourgogne n° 1 et 3 - Emmanuel Adriaenssen : Branle anglais - Santino Garsi da Parma : Correnta - Francis Cutting : Packington's Pound - Gaspar Sanz : Abecedario italiano - Canciones - Clarin de los mosqueteros - Clarines y trompetas - Dance de las hachas - Española - 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 - Ramenez-ci ramenez-là - Joseph Haydn : Menuet - Ferdinando Carulli : Allegretto - Andante - Arpeggi - 2 Valses - Prélude 4 Op. 114 - Antonio Nava : Valse - Fernando Sor : Exercice n°1 et 2 Op. 35 - Leçons Op. 60 n°7, 11, 12, 13 et 14 - Niccolò Paganini : Ghiribizzi 1, 23 - Valtz - Dionisio Aguado : Ejercicios n°4 et 7 Op. 6 - Ejercicio n°4 - Leccion n°15 et 19 - Matteo Carcassi : Allegretto - Andantino - Marche - Valse - José Ferrer Y Esteve : Ejercicio n°9 - Jean-François Delcamp : Tango - Malagueña fácil - Avec la gamme pentatonique - Prélude - 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 : Pavanés n° I, II, III - Diego Pisador : Pavana - Guillaume Morlaye : Gaillarde - Villanesque - Pietro Paulo Borrono da Milano : Pescatore che va cantando - Adrian Le Roy : Almande - Branles de Bourgogne n° 1 et 5 - John Dowland : Mistris Winters 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 Champion : Prélude - Johann Sebastian Bach : Menuets BWV 1008 - Giuseppe Antonio Brescianello : Capriccio - Menuet - Johannes Fr. Willh. Wenkel : Musette - Leonhard Von Call : Adagio - Ferdinando Carulli : Andantino - Rondo - Prelude Op. 114 n°7 - Fernando Sor : Exercices Op. 35 n°13, 17 et 22 - Valse - Mauro Giuliani : Etude - Valse - Allegro - La Tarentella - Arpeggi Op. 1 - Anton Diabelli : Prélude n°6 Op. 103 - Niccolò Paganini : Ghiribizzi 17, 24 et 37 - Perigoldino - Dionisio Aguado : Valse - Matteo Carcassi : Valse Op. 11 - Valse Op. 23 - Minuetto Op. 14 - Minuetto Op. 21 - Johann Strauss : Lockvögel - Johann Kaspar Mertz : Valse - Napoléon Coste : Barcarolle - Francesco Roggi : Lu primm'ammore - Francisco Tárrega : Preludio pentatonica - Estudio en mi - Preludio sobre los gruppetos - Preludio en la - Estudio ostinato - Andantino - Julio Salvador Sagreras : Maria Luisa - Štěpán Rak : Nostalgický Valčík - Jean-François Delcamp : Blues de la cabane - Rue des trois frères - Valse des lamineuses - Stéphanie Foret : Breutonneuse - Ludovic-Alexandre Morin : Petite étude - Giorgio Signorile : Summer souvenir - Jean-François Delcamp : Exercices : Éteinte des résonances - Legato staccato - Liaisons - Mordants et trilles - Arpèges -

Gammes - Cejilla - Extensions - Improvisation.

**Volume D05** - Luys de Narváez : Cancion del Imperador - Guardame las vacas - Tres diferencias - Hans Neusiedler : Wascha mesa - Alonso Mudarra : Romanesca - Gallarda - Adrian Le Roy : Branle de Bourgogne n° 2 - Giulio Cesare Barbetta : Moresca detta le canarie - Santino Garsi da Parma : Ballo - Anonyme : Vaghe bellezze et bionde, Danza, Gagliarda, Bianca fiore, Passacaglia, Se io m'accorgo ben d'un altro amante, Saltarello - John Dowland : Lady Laiton's almain - Jean Baptiste Besard : Ballet - Robert Johnson : Alman VII - Gaspar Sanz : 2 Canarios - 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 : Egercicio n°10 et 19 - Matteo Carcassi : Etudes Op. 60 n°1, 3, 16 et 18 - Johann Strauss : Idyllen - Johann Kaspar Mertz : Ländler Op. 9 n°4 - Ländler Op. 12 n°1 - Napoléon Coste : Etudes Op. 38 n°1 et 2 - Etude n°13 - Leçon n°24 - Cristóbal Oudrid : El postillon de la rioja - Julián Arcas : Manuelito - La Saltarina - Preludio - Francisco Tárrega : Lágrima - Estudio en forma de Minuetto - Estudio en mi - 4 Estudios - Anonyme : Melodía de Sor - Antonio Jiménez Manjón : Balada - Salvador Resgrasa : ¿Cómo le va del ojo? - Julio Salvador Sagreras - Leccion n°11 - Enrico Aloisi : Estelle - Zequinha de Abreu : Tardes em Lindoia - Amando sobre o Mar - João Teixeira Guimarães : Sons de Carrilhões - 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 : Passemeze - John Dowland : Tarleton's riserrectione - Lady Hunsdon's puffe - Gaspar Sanz : 2 fugues - Gallardas - Folias - François Campion : Fugue - Notenbüchlein für A. M. Bach : Marche, Menuets, Musette - Johann Sebastian Bach : Bourrée BWV 996 - Sarabande BWV 1002 - Gavottes BWV 1012 - Domenico Scarlatti : Sonates K 32, K 34, K 391 et K 431 - Sylvius Léopold Weiss : Capricio - Giuseppe Antonio Brescianello : Allegro - Wenzeslaus Thomas Matiegka : Menuetto - Fernando Sor : Cantabile - Leçons Op. 31 n°16 et 20 - Mauro Giuliani : Sonatine - Arpeggi Op. 1 - Dionisio Aguado : Estudios n°14, 15 et 29 - Matteo Carcassi : 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 terceras - 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 Barbetta : Moresca detta il mattacino - John Dowland : Melancholy galliard - Sir John Smith, his almain - Sylvius Leopold Weiss : Prelude de la suite IV - Ludovico Roncalli : Gigua - Jean-Philippe Rameau : Le Lardon - Menuet en rondeau - Les Tricotets - Johann Sebastian Bach : Préludes BWV 846, 998 et 999 - Allemande BWV 996 - Sarabande BWV 997 - Domenico Scarlatti : Sonate K 322 - Georg Friedrich Händel : Fughette - Fernando Sor : Etude Op. 6 n°11 - Les folies d'Espagne - Menuetto Op. 22 - Anton Diabelli : Menuet - Julián Arcas - Bolero - Luigi Legnani : Caprice n°5 - Matteo Carcassi : Etude n°20 - Johann Kaspar Mertz : Capriccio - Félix Mendelssohn-Bartholdy : Romance sans paroles Op. 19 - Frédéric Chopin : Valse n°2 Op. 34 - Antonio Cano-Curriela : El Delirio - Juan Parga : Guarija - Edvard Grieg : Melodie - Juan Alais : La Mendozina - Francisco Tárrega : ¡Adelita! - Pavana - Preludio 2 - Maria - Pepita - Oremus - Paquito - Carlos García Tolsa : Maruja - Ernesto Júlio Nazareth : Odeon - Antonio Jiménez Manjón : Tu y yo - La Mariposa - Erik Satie : 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 Léopold 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 Mozzi : Feste Lariane - Miguel Llobet : La Filla del Marxant - Cançó de Lladre - João Teixeira Guimarães (Pernambuco) : Interrogando - Agustín Barrios Mangoré : Julia Florida - Valse Op. 8, n°4 - Valse Op. 8, n°3 - Jean-François Delcamp : Viviane Op. 1 - Sunday Op. 2 - Impromptu Op. 5 - Exercices : Mordants et trilles.

**Volume D09** - Clément Janequin : La guerre - John Dowland : A Fantasia n°VII - Daniell Batcheler : Mousniers 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 Poeticos - 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 - Barbetta : Moresca Canarie, Moresca Mattacino - Batchelard : Almain - Besard : Ballet - Borrono Da Milano : Pescatore Che Va Cantando - Brayssing : Fantasia 5 - Cutting : Packingtons Pound - Da Parma : Ballo, Correnta - Dowland : Fantaisie 7, Forlorn Hope Fancy, John Smith Almain, King Of Denmark, Lady Hunsdons Puffe, Lady Laiton Almain, Melancholy Gaillard, Mistris Winters Jumpe, Orlando Sleepeth, Tarletons Riserrectione - Janequin : La Guerre - Jonhson : Alman 7 - Leroy : Almande La Mon Ami, Branles De Bourgongne 1, 2, 5, Bransles Poictou 1, 2, 3, 4, Fantasia 2, Passemeze - Mainerio : Schiarazula Marazula - Milan : Fantasia 16, Pavane 1, 2, 3, 6- Morlaye : 2 Gaillardes, Villanesque - Mudarra : Conde Claros, Fantasia 1, 10, 13, 14, Gallarda, Pavana Alexandre, Romanesca 1 - Narvaez : Arde Corazon, Baxa De Contrapunto, Cancion Del Imperador, Conde Claros, Guardame Las Vacas, Guardame Las Vacas Por Otra Parte, Ya Se Asienta - Neusiedler : Wascha Mesa - Pisador : Pavana Muy Llana

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

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

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

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

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

**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 Mínima 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 gruppets - Isabel, valse de Strauss - Estudio en forma de Minuetto - Estudio en arpeggios - Danza Odisca - Recuerdos de la Alhambra - Preludio n° 13 - Preludio n° 7 - Preludio n° 8 - Maria, Gavota - Las dos hermanitas - Estudio Brillante de Alard - ¡Sueño! - Preludio n° 9 - Gran vals - Estudio en terceras - Alborada - Estudio de Damas - El Carnaval de Venicia - Preludio, en la menor - Preludio n° 12, en la menor - Preludio n° 14, sobre Bach - Estudio ostinato, en la mayor - Estudio de escalas - ¡Marieta! - Andantino - Gran jota de concierto - Preludio n° 1 - Preludio n° 10 - Rosita, Polka - La Mariposa - Fantasia Traviata - Endecha - Preludio n° 11 - Pepita - Vals - Capricho Árabe - Preludio, en ré mayor - Oremus - Estudio de Cramer - El 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 aragonese, 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 terceras lecciones de guitarra - Las quartas lecciones de guitarra - Las quintas lecciones de guitarra - Las sextas lecciones de guitarra - Obras para guitarra.

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

**Jean-François Delcamp** : **Viviane**, Op. 1 - **Trois jours**, Op. 2 : 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 nautille, 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 valse**, Op. 19 : *Valse polyglotte, Valse du Guelmeur, Valse de la rue Poullaouec, Valse de la rue Maleyssie, Valse des souris grises, Passé le col du Somport, Valse en Do majeur, Valse berceuse.* - **Respirations**, Op. 20 : *Eleições, Îles de Glénan, Trois et deux.* - **Suite Bretoise**, Op. 21 : *Roches - Gwerz - Arc-en-ciel - Gigue - Saltarelle.* - **Happy birthday with guitar**, Op. 22 : *Prélude - Danse - Valse sans refrain - Berceuse - Postlude.* - **Quatre pièces**, Op. 23 : *Isabelle - Le dernier jour de l'année - Choro de travers - Milonga d'hiver.* - **Prélude n°7**, Op. 24 - **Sonate Medina del Campo**, Op. 25 - **Deux choros**, Op. 26 : *Choro bicornu - 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 Carbajo**, Op. 39 - **Or et azur**, Op. 40 : *Prélude, Habanera, Tango* - **Jabalalamaya**, 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.*