
D10 Advanced-Level Sheet music For classical guitar

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

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

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

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

Jean-François DELCAMP

NOMS et figures des agréments	NOMS et expéessions des agréments
Cadence	Cadence
Cadence appuyée	Cadence appuyée
Double Cadence	Double Cadence
Doublet	Doublet
Placé	Placé
Port de voix	Port de voix
Couloc	Couloc
Pincé et port de voix	Pincé et port de voix
Son Coupé	Son Coupé
Suspension	Suspension
Agrement simple	Agrement simple
Agrement à figure	Agrement à figure

Joaquin Turina : Sonata - - - Manuel Maria Ponce : Sonatina meridional - Theme varié et final - - - Emilio Pujol : Guarija - Tango - - - Heitor Villa-Lobos : Etudes n°03, n°04, n°07, n°11 - - - Franck Martin : Quatre pièces brèves - - - Mario Castelnuovo-Tedesco : Tarentella - - - Alexandre Tansman : Cavatina - - - Joaquin Rodrigo : Zarabanda lejana - - - Vicente Asencio : Suite Valenciana - - - Tango de la casada infiel - - - Benjamin Britten : Nocturnal - - - Maurice Ohana : Aube - Planh - - - Stephen Dodgson : Partita for guitar - - - Lennox Berkeley : Sonatina - - - Roland Dyens : Saudade n°3.

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

Si vous êtes professeur de guitare et participez régulièrement aux discussions du forum, vous êtes autorisé à donner des copies imprimées sur papier à vos élèves. L'aide que vous apportez aux membres du forum est la contrepartie demandée à l'offre gratuite des documents mis à votre disposition sur les forums. Si vous cessez de répondre à l'obligation de publier au minimum un message par mois, vous devez cesser d'utiliser les documents de Delcamp.net.

Les publications de Delcamp.net sont mises à jour plusieurs fois par an. Vous pouvez signaler les fautes ou erreurs contenues dans cette édition sur les forums prévus à cet effet.

Modalités de participation aux forums Internet de Delcamp.net : Ces forums sont respectueux du droit d'auteur, ils sont gratuits et sans publicité. Ces forums offrent aux utilisateurs inscrits un espace de discussion où ils s'apportent une aide mutuelle. En contrepartie, il est demandé aux utilisateurs de respecter les règles et modalités de participation au forum et de publier au minimum un message par mois. Les comptes des utilisateurs ayant un total de messages inférieur au nombre de mois écoulés depuis leur inscription sont supprimés du forum. Les personnes ayant eu leur compte supprimé peuvent se réinscrire aussitôt.

Jean-François DELCAMP

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

Se siete insegnanti di chitarra e partecipate regolarmente alle discussioni del forum, siete autorizzati a distribuire copie stampate ai vostri allievi. Il vostro aiuto ai membri è la contropartita richiesta per poter usufruire del materiale offerto gratuitamente sul forum. Nel caso cessate di rispondere all'obbligo di pubblicare almeno un messaggio al mese, dovete cessare l'utilizzo del materiale di Delcamp.net.

Le pubblicazioni di Delcamp.net vengono aggiornate più volte all'anno. Potete segnalare gli errori contenuti in questa edizione sui forum previsti per questo scopo.

Modalità di partecipazione ai forum Internet di Delcamp.net: I forum rispettano i diritti d'autore, sono gratuiti e privi di pubblicità. Offrono agli iscritti un luogo di discussione in cui prestarsi aiuto reciproco. Come contropartita viene richiesto agli utilizzatori di rispettarne le regole e le modalità di partecipazione e di pubblicare almeno un messaggio al mese. Il conto degli utilizzatori che abbiano un totale di messaggi inferiore al numero di mesi trascorsi dalla loro iscrizione sarà soppresso. Le persone il cui conto sia stato soppresso potranno comunque re-iscriversi.

Jean-François DELCAMP

Preface This publication is for the exclusive personal usage of Delcamp.net forum members. Scores, on-line lessons, audio and video recordings from Delcamp.net are free of rights for a non commercial use. You are not authorized to distribute copies of the documents either in their original form or after their conversion in another format.

If you are a guitar teacher and regularly participate in the forum's discussions, you are authorised to provide printed copies to your pupils. Helping out forum members is what is asked from you in compensation for the free documents at your disposal on the forums. If you cease your contribution of at least one post to the forum each month, you must stop using documents found on Delcamp.net.

Publications on Delcamp.net are revised many times a year. You can mention typos or errors found on this publication on the relevant forums.

Modalities for Delcamp.net internet forums: These forums respect copyrights, are free and publicity free. These forums offer to subscribing members a discussion space where they find mutual help. Members are asked to respect the forum modalities and rules and to post at least one message a month. User accounts having their post counts inferior to the number of months they have been forum members will be deleted. A user having his account deleted can immediately re-submit for a new account.

Jean-François DELCAMP

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

Si usted es profesor de guitarra y participa con regularidad en las discusiones del foro, está autorizado para distribuir entre sus alumnos copias impresas sobre papel. La ayuda que usted aporta a los miembros del foro es la contrapartida de la oferta gratuita de documentos puestos a su disposición en los foros. En el supuesto de que usted dejara de observar la obligación de publicar un mínimo de un mensaje por mes, deberá dejar de utilizar la documentación de Delcamp.net.

Las publications de Delcamp.net se actualizan varias veces cada año. Ustedes pueden señalar las faltas o errores contenidos en esta edición en los foros correspondientes.

Condiciones de participación en los foros internet de Delcamp.net: Estos foros respetan el derecho de autor, son gratuitos y sin publicidad. Los foros ofrecen a los usuarios inscritos un espacio de discusión en el que aportan una ayuda recíproca. Como contrapartida, se solicita de los usuarios el respeto de las reglas y condiciones de participación en el foro, así como publicar un mínimo de un mensaje al mes. Se suprimirán del foro las cuentas de aquellos usuarios que tengan un número de mensajes inferior al del número de meses transcurridos desde la fecha de su inscripción. Las personas excluidas, pueden volver a reinscribirse seguidamente.

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.

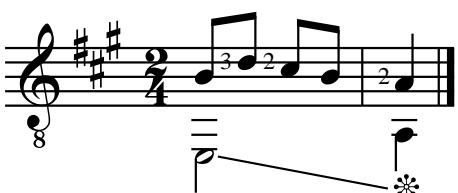
- Las cuerdas.

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.

XX - vibrato (Gaspar Sanz)

François COUPERIN (1668-1733)

LES BARICADES MISTÉRIEUSES

Pièces de clavecin, Second livre, Sixième Ordre

Révision de Jean-François Delcamp

Rondeau

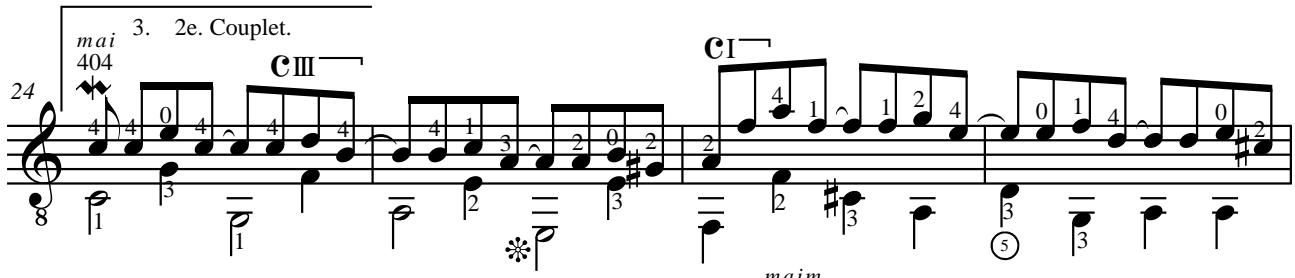
Vivement $\sigma=58$

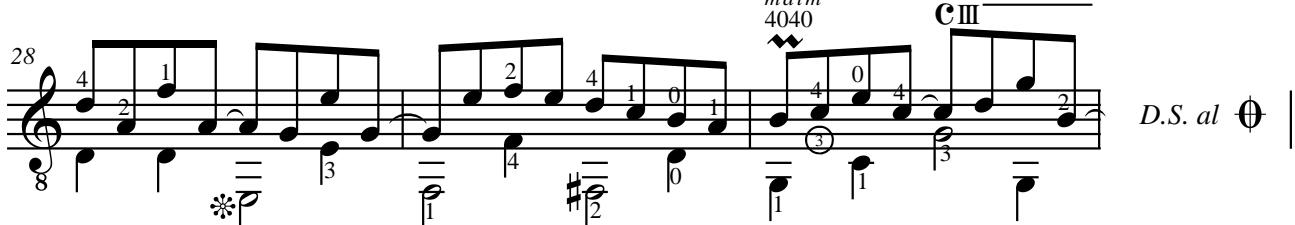
The musical score consists of eight staves of music for harpsichord. The key signature is common time (indicated by '8'). The tempo is Vivement ($\sigma=58$). The score includes the following markings:

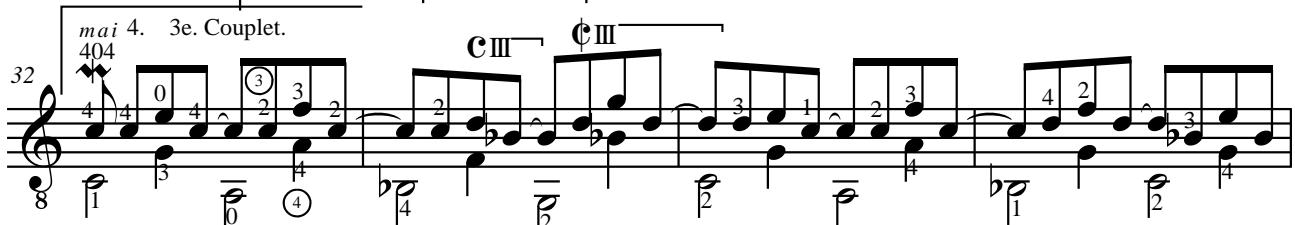
- Measure 1:** Measure number 1. Fingerings (3), (2), (3) above notes. Dynamic **aim** over two measures. Articulation marks (circles with '040') under notes.
- Measure 8:** Fingerings (3), (2), (3) above notes. Articulation marks (circles with '040') under notes. Dynamics **mai 404** and **mai 404**.
- Measure 12:** Fingerings (4), (3), (2) above notes. Articulation marks (circles with '040') under notes.
- Measure 16:** Fingerings (3), (2) above notes. Articulation marks (circles with '010101') under notes. Dynamics **aiaimp**, **i m**, **mai pi**, and **20242**.
- Measure 20:** Fingerings (3), (2) above notes. Articulation marks (circles with '010101') under notes. Dynamics **mai pi**, **20242**, and **C III**.
- Measure 24:** Fingerings (3), (2) above notes. Articulation marks (circles with '010101') under notes. Dynamics **D.S. al** and **Ø**.

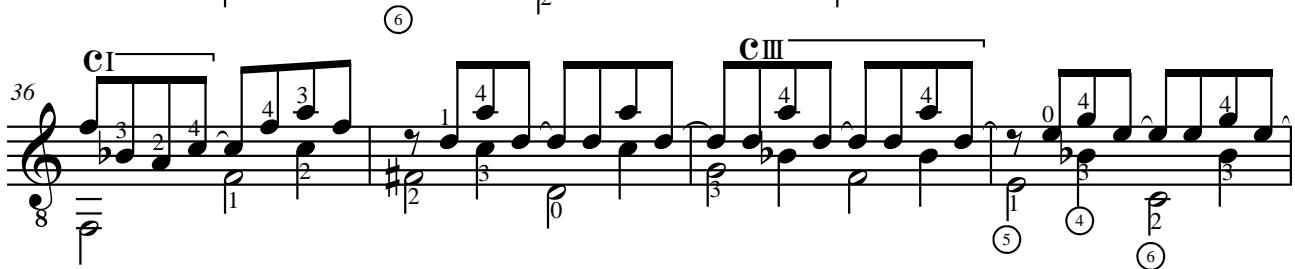
3. 2e. Couplet.

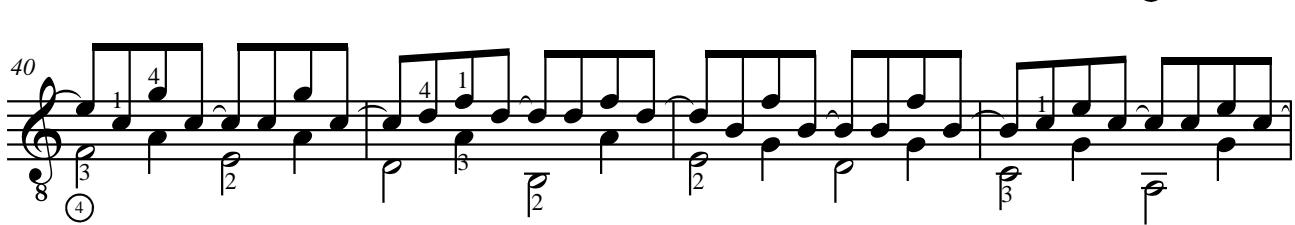
mai 404

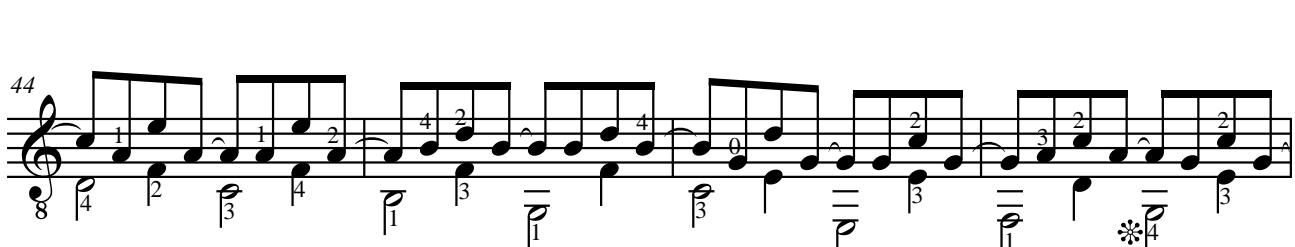
24 

28 

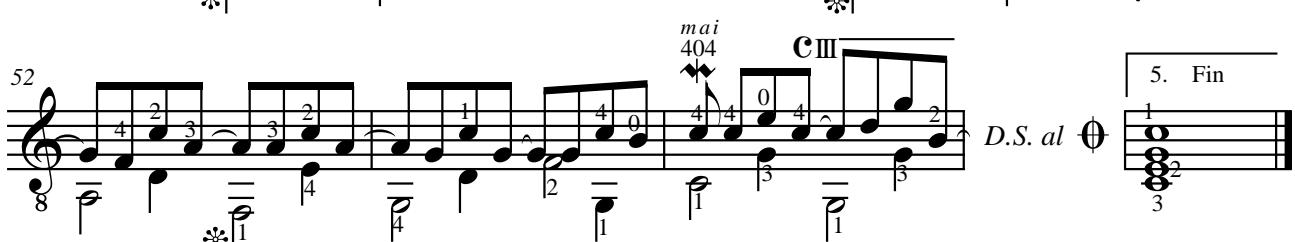
32 

36 

40 

44 

48 

52 

5. Fin

Tomaso Giovanni ALBINONI (1671-1751)

ADAGIO

en la majeur

Adaptation de Jean-François Delcamp

Adagio $\bullet = 56$

The sheet music consists of six staves of musical notation for a single instrument, likely a violin or cello. The key signature is one sharp (F#). The time signature is common time (indicated by '4'). Fingerings are indicated by numbers 1 through 4 above or below the notes. Dynamic markings include 'C V' (Crescendo V), 'C IV' (Crescendo IV), 'C II' (Crescendo II), 'C VII' (Crescendo VII), 'C X' (Crescendo X), and 'Φ V' (Phi Crescendo V). Measure numbers are provided at the beginning of each staff: 1, 6, 10, 14, 18, and 22.

26

C VII

1.

2.

31

C VII

35

quasi cadenza

tempo ad lib.

38

41

44

47

C II

50 (2) (1) CV *a tempo*

 54
 58 CVII CV VII
 62 CVII CV VII
 67 CVII
 72
 77 CII

82

C II

tempo ad lib.

86

C III

a tempo

90

CV

poco stringendo

95

101

C II

a tempo

rit.

107

CV

a tempo

113

rit.

Jean-Philippe RAMEAU (1683-1764)

LE RAPPEL DES OISEAUX

de Pièces de clavecin (Paris, 1724)

Adaptation pour guitare de Jean-François Delcamp

<http://www.youtube.com/user/JeanFrancoisDelcamp#p/u/2/9jWncXX8Pc4>

The sheet music consists of five staves of musical notation for guitar, with various performance instructions and fingerings.

- Staff 1:** 2/4 time, treble clef. Fingerings: (5), 4, 4, (5). Performance instructions: *aim* 010, *m*, *aim* 010, *m*, *a*, *i*, *aim* 010, *m*, *a*, *i*, *a*, *m*, *a*, *i*. Measure numbers: 8, 10, 12, 14, 16.
- Staff 2:** 4/4 time, treble clef. Fingerings: 1, 1, 1, 1. Performance instructions: *aim* 040, *m*, *a*, *i*, *aim* 040, *m*, *a*, *i*. Measure numbers: 4, 6, 8, 10, 12.
- Staff 3:** 6/8 time, treble clef. Fingerings: (2), 4, 1, 2, (5). Performance instructions: *p mi* 404, *p mi* 404, *p mi* 303, *p mi* 404. Measure numbers: 6, 8, 10, 12.
- Staff 4:** 8/8 time, treble clef. Fingerings: 3, 4, 1, 2, 3, 2, 3, 2. Performance instructions: *p mi* 404, *p mi* 404, *mai* 404. Measure numbers: 8, 10, 12.
- Staff 5:** 10/8 time, treble clef. Fingerings: 3, 4, 1, 2, 3, 2, 3, 2, 4, 1, 4, 1, 3, 0, 2, 1, 0, 1. Performance instructions: *mai* 404, *mai* 404, **C**, **V**, *mai* 404. Measure numbers: 10, 12, 14, 16.

12

CVII

15

CII

*

18

CII

CII

20

CII

(2)

22

2131

25

(5)

(6)

28

Reprise

aim 141 *aim* 141 *aim* 141 *aim* 141
aim 141 *aim* 010 *aim* 141 *aim* 010 *aim* 040

31

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

33

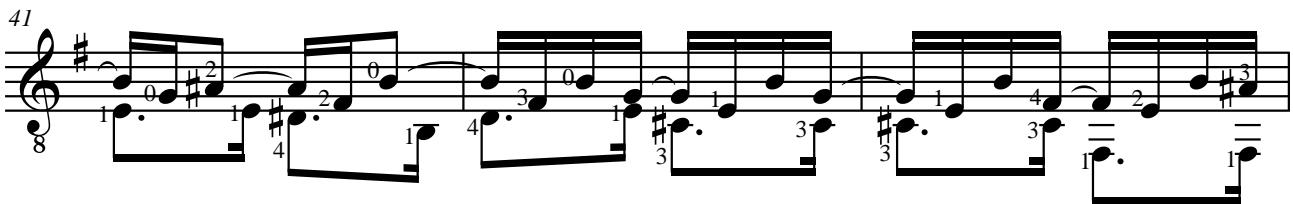
aimp 1414
2 *4* *2* *0* *4* *1* *0*
3 *0* *3* *0* *2* *1* *2* *1*

35

CII *CII*
2 *3* *4* *1* *2* *4* *1* *2* *3* *4*
original:

38

(3)



44

47

50

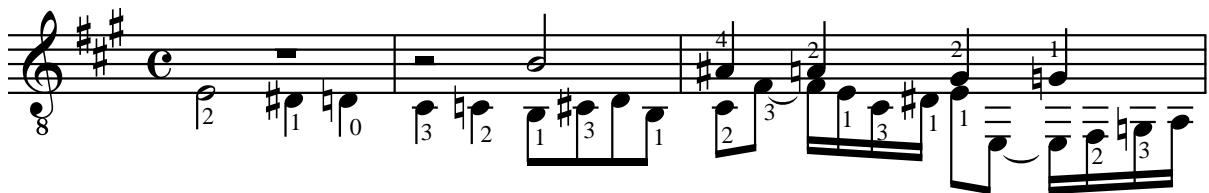
53

56

John DOWLAND (1563-1626)
FORLORN HOPE FANCY
Fantasie

Adaptation pour guitare de Jean-François Delcamp

(3) =FA#/F#



Musical score for guitar in common time, key of C major (two sharps). The score shows two measures of music. Measure 4: A sixteenth-note pattern followed by a sustained note. Measure 5: A sixteenth-note pattern followed by a sustained note.

Musical score for guitar in common time, key of C major (two sharps). The score shows two measures of music. Measure 6: A sixteenth-note pattern followed by a sustained note. Measure 7: A sixteenth-note pattern followed by a sustained note.

8

CII

10

CII

original :

12

CII

15

CII

CII

CII

17

CII

21

21

original :

24

27

CII

28

29

30

31

32

33

(2) CIV — CII —

34

CII —

35

Domenico SCARLATTI (1685-1757)

SONATE K. 146 / L. 349

en sol majeur

Adaptation pour guitare de Jean-François Delcamp

(6)=RE/D

aimp
0404
[wavy line]- ~, a C VII

aimp
0404
[wavy line]- ~, a C VII

3 C II

4 C II

original :
m i p

C III ① C II C II

15

C II ——————
[2131]

(4) p a i m (3) p a i m (2) p a i m

20

(2)

[2131]

24

C II ——————

27

C II ——————

30

C II ——————

C II ——————

34

aimp
0101

[~] - . C II

original:

m i p

38

C V

2030 m i m

C V

42

C III

C II

C II

46

C II

C I

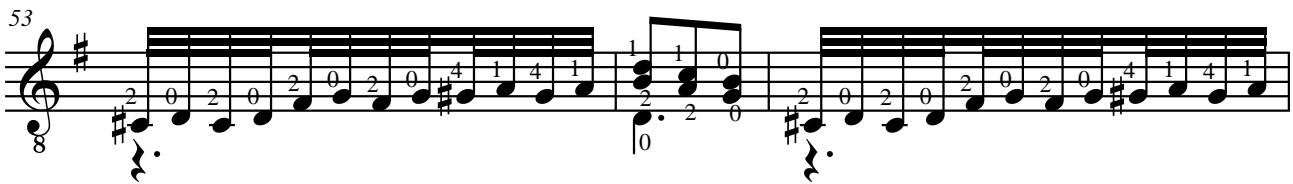
C II

50

aimp
0303

[~]

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



56

C III —

60

63

C III —

C VII —

66

Johann Sebastian BACH (1685-1750)
 PRELUDE BWV 996 EN MI MINEUR

Adaptation pour guitare de Jean-François Delcamp

Passaggio

The sheet music consists of six staves of musical notation for guitar, arranged vertically. The notation includes fingerings (e.g., 1, 2, 3, 4) and various performance markings such as grace notes, slurs, and dynamic markings like 'aimp 0404'. Circled numbers (1, 2, 3, 4, 5) are placed above specific measures to highlight technical or rhythmic points of interest.

- Staff 1:** Fingerings 4, 1, 4, 1, 2, 4, 1, 2. Measure 1 ends with a bracket labeled (1).
- Staff 2:** Fingerings 2, 1, 2, 1, 4, 2, 1. Measure 5 ends with a bracket labeled (5).
- Staff 3:** Fingerings 3, 2, 1, 3, 1, 2, 2, 1, 2, 1, 2, 1.
- Staff 4:** Fingerings 4, 3, 1, 4, 1, 4, 3, 0, 2. Measures 1-2 end with asterisks (*). Measure 3 starts with an asterisk (*), followed by a bracket labeled 2131.
- Staff 5:** Fingerings 4, 3, 1, 4, 3, 1, 4, 3, 1, 4. Measures 1-2 end with a bracket labeled (3). Measures 3-4 end with a bracket labeled 212. Measures 5-6 end with a bracket labeled 2131. Measure 7 starts with an asterisk (*), followed by a bracket labeled aimp 0404.
- Staff 6:** Fingerings 1, 2, 4, 2, 1, 2, 1, 2, 1, 2, 1. Measures 1-2 end with a bracket labeled 2131. Measures 3-4 end with a bracket labeled (5). Measures 5-6 end with a bracket labeled (2).

9

ossia :

C II

10

12

14

Presto

15

19

24

29

33

37

42

47 C V
 C II

51 C II [2131] C III

56 C II

61 (2)

65 C IV C II C II (3)

70 C IV C II *

The sheet music consists of six staves of musical notation for a solo instrument, likely a harpsichord or organ. The staves are in common time and major key. Fingerings are indicated by numbers (1, 2, 3, 4) above or below the notes. Performance markings include 'C V' and 'C II' (with a bracket), '2131' with a bracket over three notes, 'C III', circled numbers 3, 4, and 5, circled '(2)', and circled '(3)'. There are also asterisks (*) and a dashed bracket over the last two staves.

Johann Sebastian BACH (1685-1750)
FUGA BWV 998 EN RE MAJEUR

Adaptation pour guitare de Jean-François Delcamp

(6) =RE/D

Fuga

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 one sharp (F#), and a common time signature. The first staff starts with a measure containing two eighth-note pairs (2,1 and 2,1). The second staff begins with a measure containing two eighth-note pairs (2,1 and 4,0). The third staff begins with a measure containing two eighth-note pairs (2,1 and 3,1). The fourth staff begins with a measure containing two eighth-note pairs (2,1 and 4,0). The fifth staff begins with a measure containing two eighth-note pairs (2,1 and 3,1).

Performance markings include:

- Fingerings:** Numbered circles (1 through 6) placed above or below the notes to indicate which fret to play.
- Stringings:** Numbered circles (1 through 4) placed below the notes to indicate which string to play.
- Slurs:** Curved lines above groups of notes to indicate slurs.
- Articulations:** Small asterisks (*) placed under specific notes to indicate articulation.
- Harmonic Labels:** Labels such as "C II" and "C II*" placed above specific notes to indicate harmonic context.

15

18

21

24

27

29

Fine

31

33

35

37

39

41

43

45

47

49

51

53

55

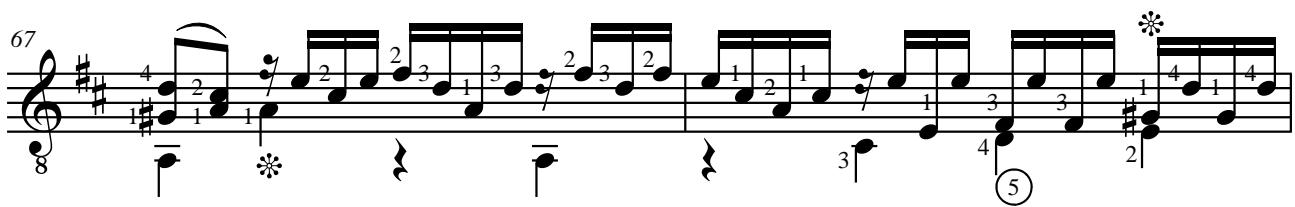
57

59 C II

61

63

65 C II



Johann Sebastian BACH (1685-1750)

PRELUDE BWV 1006a EN MI MAJEUR

Adaptation pour guitare de Jean-François Delcamp

Prélude

13 (2) 3 0 1 0 1 2 4 1 1 3 1 3 4 1
 15 (3) 3 2 1 2 4 1 2 3 1 3 4 1
 17 (2) 3 0 3 2 3 0 3 2 3 0 3 2
 19 (2) 3 0 3 1 4 0 2 3 4 0 2 3
 21 (2) 2 2 1 2 2 1 2 2 1 2 2 1
 23 (2) 2 4 1 2 4 1 2 4 1 2 4 1
 25 (2) 2 3 2 2 3 2 2 3 2 2 3 2

27

8

29

8

C IV

C VII

31

33

8

35

8

37

8

C II

C IV

39

8

41

43

45

47

49

51

53

C VII

55

57

59

61

63

65

67

C II

69

8

71

8

73

8

75

8

77

C VII

8

79

C II

C II

8

81

8

83

85 C II

87

89 C VII

91

93 C IV C II C IV

95

97

Measures 97: Treble clef, 8/8 time, key signature of four sharps. The music consists of sixteenth-note patterns. Fingerings: 1, 2, 4, 2; 1, 2; 1, 4; 2, 4, 1, 1; 3, 2; 2, 2; 2, 2.

99

Measures 99-100: Treble clef, 8/8 time, key signature of four sharps. The music consists of sixteenth-note patterns. Fingerings: 2, 4, 3; 3, 4; 1, 3, 3; 3, 2; 2, 2; 4. Measure 100 starts with a bass note '1'.

101

Measures 101-102: Treble clef, 8/8 time, key signature of four sharps. The music consists of sixteenth-note patterns. Fingerings: 2, 1, 2, 4; 2, 1, 3, 1; 3, 4, 4; 2, 3, 2, 3; 2, 3, 2, 3. Circled numbers 1-5 are placed above the notes.

103

Measures 103-104: Treble clef, 8/8 time, key signature of four sharps. The music consists of sixteenth-note patterns. Fingerings: 3, 2, 3; 1, 4, 1, 4; 1, 2, 3, 4; 3, 2, 3, 4; 1, 4, 1, 4; 4, 1, 3. Circled numbers 1-5 are placed above the notes.

105

Measures 105-106: Treble clef, 8/8 time, key signature of four sharps. The music consists of sixteenth-note patterns. Fingerings: 3, 2, 2, 4; 1, 4; 3, 1, 3; 2, 1, 2, 4; 2, 1, 2, 4; 1, 2, 1, 2. Circled numbers 1-5 are placed above the notes.

107

Measures 107-108: Treble clef, 8/8 time, key signature of four sharps. The music consists of sixteenth-note patterns. Fingerings: 2, 1, 0, 4; 3, 4, 2, 1; 2, 1, 2, 4; 1, 4, 4, 4; 2, 1, 2, 4; 1, 4, 4, 4. Circled numbers 1-5 are placed above the notes.

109

Measures 109-110: Treble clef, 8/8 time, key signature of four sharps. The music consists of sixteenth-note patterns. Fingerings: 4, 2, 4, 1; 1, 4, 1, 4; 2, 1, 2, 4; 1, 4, 1, 4; 1, 4, 1, 2. Measure 110 starts with a bass note '3'.

III

113

115

117

119

121

C VII

125 * 2 1 4 1 3 5 * 3 4 5 * 4 1 4 2 1 3
 127 * 3 1 2 1 1 4 2 4 1 4 1 3 4 2 3 4 2
 129 * 2 3 4 1 3 4 2 3 4 3 1 2 4 3 2 1 2 1
 131 * 3 1 2 1 3 4 2 4 3 2 1 4 3 2 1 4 2
 133 * 3 2 1 3 4 1 2 3 4 3 2 1 4 3 2 1 4 2
 C IV —————
 135 * 3 2 1 3 4 1 2 3 4 3 2 1 4 3 2 1 4 2
 C VII —————
 aimp 3434
 137 * 3 2 1 3 4 1 2 3 4 3 2 1 4 3 2 1 4 2

P. Antonio SOLER (1729-1783)

SONATE n° 84

original in D major

Adaptation pour guitare de Jean-François Delcamp

Allegro

The sheet music consists of four staves of musical notation for guitar, with various performance instructions and fingerings.

- Staff 1:** Measures 1-6. Key signature: D major (two sharps). Time signature: Common time (indicated by '8'). Fingerings: (2) over a grace note, (2) over a grace note, (5) over a grace note, (4) over a grace note, (2) over a grace note. Pedal markings: 'γ' at the beginning and end of the section.
- Staff 2:** Measures 7-12. Key signature: D major (two sharps). Time signature: Common time (indicated by '8'). Fingerings: (5) over a grace note, (4) over a grace note, (1414) over a grace note, [tr] over a grace note, (4) over a grace note, (4) over a grace note. Pedal markings: 'γ' at the beginning and end of the section.
- Staff 3:** Measures 13-18. Key signature: D major (two sharps). Time signature: Common time (indicated by '8'). Fingerings: (4) over a grace note, (4) over a grace note. Pedal markings: 'p' at the beginning of the section. Articulation: 'm a m a m a' above the first measure.
- Staff 4:** Measures 18-23. Key signature: D major (two sharps). Time signature: Common time (indicated by '8'). Fingerings: (4) over a grace note, (4) over a grace note. Pedal markings: 'γ' at the beginning and end of the section.

23

29

34

40

46

52

57

(4)

62

C VII

67

C VI C V C VI C V C III C II

73

C III C IV (2) C VIII

(5)

78

C VII

(6)

83

Fingering: (6) (4) (6) (5) (5) (4)

88

C II 3131
tr

Fingering: (6) (6)

94

C II 3131
tr

Fingering: (4) (6) (5) (5) (4) (5)

99

aimp 1414
tr

105

XII
XII
XII
31313131
tr

Fernando SOR (1778-1839)

LARGO de la Fantaisie opus 7

dédicée à Ignace Pleyel

Révision pour guitare de Jean-François Delcamp

Largo non tanto

The sheet music consists of six staves of music for guitar, arranged in two columns of three staves each. The music is in 8/8 time and features various dynamics such as *f*, *p*, *sff*, and *dolce*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "ar7 ar12" and "C I" are also present. The staves are numbered 1 through 16.



Musical score page 26. The music is in common time, key signature of two flats. The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Fingerings 4, 2, 1, 3, 2, 1, 4 are indicated. Measure 26 ends with a repeat sign and a C VI label. Measure 27 begins with a C VI label and fingerings 2, 1, 4, 3, 2, 1, 4. Measure 28 begins with a C VI label and fingerings 2, 1, 4, 3, 2, 1, 4. Measure 29 begins with a C VIII label and fingerings 2, 1, 4, 3, 2, 1, 4. Measure 30 begins with a C VIII label and fingerings 2, 1, 4, 3, 2, 1, 4.

Musical score page 29. The music continues in common time, key signature of two flats. The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Fingerings 4, 2, 1, 3, 2, 1, 4 are indicated. Measure 29 ends with a C VI label and fingerings 2, 1, 4, 3, 2, 1, 4. Measure 30 begins with a C VIII label and fingerings 2, 1, 4, 3, 2, 1, 4. Measure 31 begins with a C VIII label and fingerings 2, 1, 4, 3, 2, 1, 4.

Musical score page 32. The music is in common time, key signature of two flats. The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Fingerings 3, 2, 1, 4 are indicated. Measure 32 ends with a C VI label and fingerings 2, 1, 4, 3, 2, 1, 4. Measure 33 begins with a C VIII label and fingerings 2, 1, 4, 3, 2, 1, 4.

Musical score page 35. The music is in common time, key signature of two flats. The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Fingerings 3, 2, 1, 4 are indicated.

37

cIV-

39

tr

42

C I

tr

C III

tr

C VIII

45

C VIII

C VI

C III

C I

p

50

C III

53

C IV

55

57

59

63

67

71

Fernando SOR (1778-1839)
VARIATIONS SUR UN THÈME DE MOZART
Opus 9

Dedicated to his brother (London - Royal Harmonic Institution - 1821)

Révision pour guitare de Jean-François Delcamp

INTRODUCTION

Andante Largo

The sheet music consists of five staves of musical notation for guitar, arranged vertically. Staff 1 (measures 1-4) starts with a treble clef, common time, and a key signature of one sharp. It features a basso continuo line with sustained notes and a treble line with eighth-note patterns. Measure 4 includes a dynamic marking 'dolce'. Staff 2 (measures 5-6) shows a basso continuo line with eighth-note chords and a treble line with eighth-note patterns. Staff 3 (measures 7-8) shows a basso continuo line with eighth-note chords and a treble line with eighth-note patterns. Staff 4 (measures 9-11) shows a basso continuo line with eighth-note chords and a treble line with sixteenth-note patterns. Staff 5 (measures 12-14) shows a basso continuo line with eighth-note chords and a treble line with sixteenth-note patterns.

16

(2) XII (1) VII
2 0 1 2 3 4 0 1
2 0 1 2 3 4 0 1
2 0 1 2 3 4 0 1
2 0 1 2 3 4 0 1

18

(2) XII (1) VII
2 0 1 2 3 4 0 1
2 0 1 2 3 4 0 1
2 0 1 2 3 4 0 1
2 0 1 2 3 4 0 1

20

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

22

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

THEME

Andante Moderato

24

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

28

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

31

C II

34

1.

38

C II

41

2.

44

VAR. 1

46

C II

48

50

52

54

56

58

Mineur

VAR. 2

(2) m —

C V

(2)

C IV

60

63

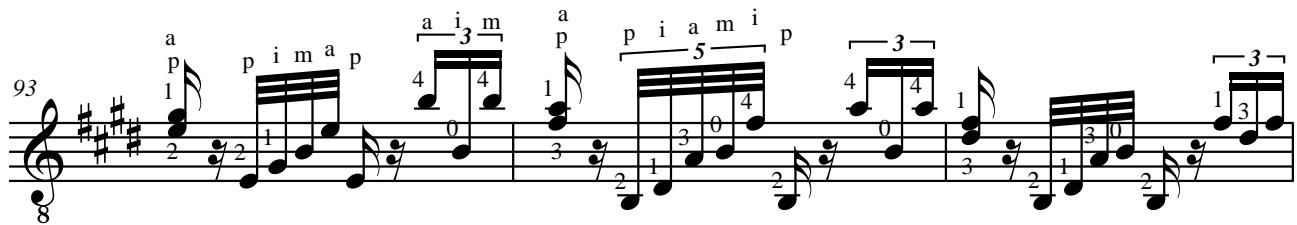
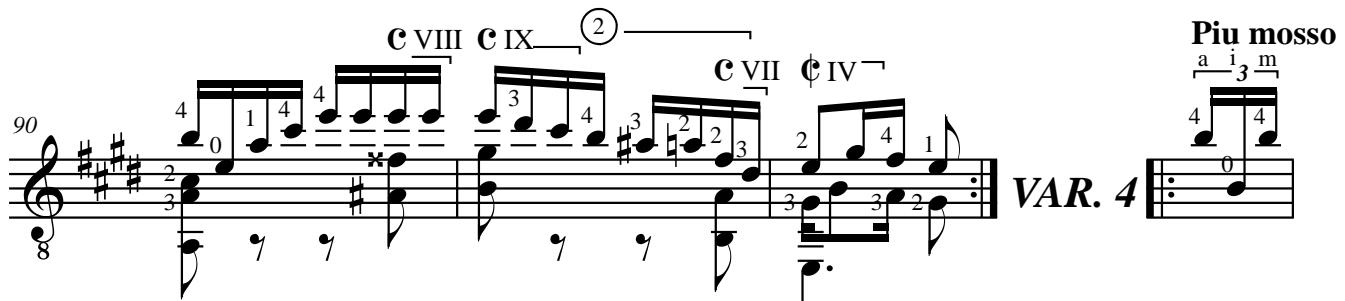
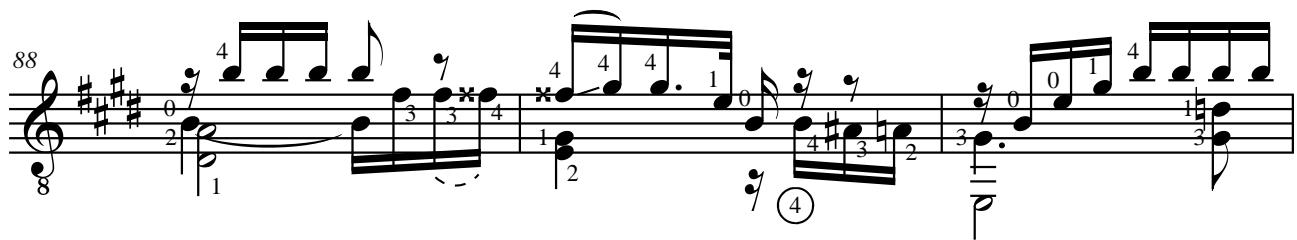
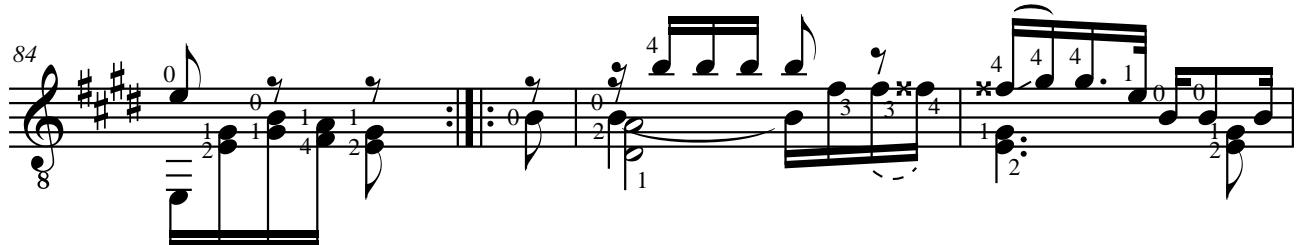
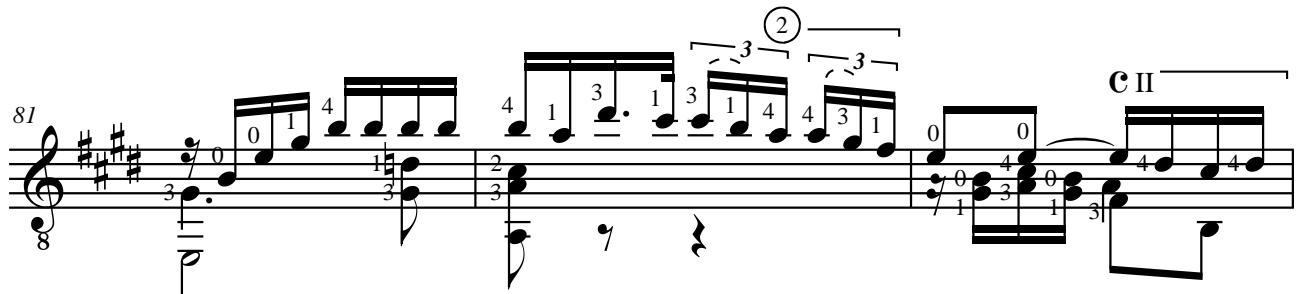
67

71

74

77

VAR. 3



99

102

105

Piu mosso

m i m i m i

108 VAR. 5

110

IX

(2) m i p m i m i m i p m

112

114

116

120

122

125

2. CODA

128

130

132

134

137

C XI

141

144

C XI

C VII

Francisco TÁRREGA (1852-1909)

FANTASÍA

Arreglado sobre la "Fantasia sobre motivos de la opera Traviata de Verdi" de Julian Arcas (1832-1882)

Révision de Jean-François Delcamp

Introduction

Adagio

(6)=RE/D

Sheet music for the Introduction section, Adagio tempo, key of D major (6). The music consists of two staves. The first staff starts with a C7 chord followed by eighth-note pairs. The second staff begins with a C5 note. Fingerings (1), (2), (3), (4), (5), and (6) are indicated above the notes. Articulation marks like 'ar12' and 'ar7' are placed below the notes.

Sheet music for the continuation of the Introduction section, starting at measure 5. The key changes to CII and CIII. The music features sixteenth-note patterns and eighth-note pairs. Fingerings (1), (2), (3), and (4) are shown above the notes. Articulation marks like 'ar4' and 'ar12' are present.

Sheet music for measures 8-9 of the piece. It shows eighth-note pairs and sixteenth-note patterns. Fingerings (1), (2), and (4) are indicated above the notes. Articulation marks like 'ar12' and 'ar7' are present.

Sheet music for measures 10-11 of the piece. The key changes back to C5. The music features eighth-note pairs and sixteenth-note patterns. Fingerings (1), (2), (3), and (4) are indicated above the notes. Articulation marks like 'ar12' and 'ar7' are present.

13

ar7 *ar12* *ar7*

15

CV *CII* *CII* *CIII* *CII*

17

19

p

20

ad lib.

(3) *CVI*

2 131 tr

22

a tempo

p

23

24

ad lib.

CVI

a tempo

26

28

30

CII

CII

[rit.]

Adagio

CII

CIII

CII CIII

CIV

CV

38

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

42

2
2 3 2 3 2 2
2 3 2 3 2 2
2 1 2 1 2 1
2 1 2 1 2 1
2 1 2 1 2 1
2 1 2 1 2 1
[rit.]

(5) accel.

Andante mosso

46

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

dolente

50

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

53

4 4
1 3 4 1
4 4
1 3 4 1
4 4
1 3 4 1
1 3 4 1

56

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

p a m i

58

pp

C III

59

C III

60

C III

61

C I

62

C III

63

C III

64

c III ————— c V —————

65

66

(2) (3) c X —————

69

pp crescendo poco a poco

73

>

77

ar12 ar12

81

allarg. e morendo

4 24242
tr
pp
ar12

Andantino

85

ar12
④

90

CII
ar12
④

Allegro brillante

95

CVI
6/8

99

CVI
2

103

CVI
2

107

C_{VI} C_{IX}

III

C_{XI} C_{II}

115

2 121 2 131

C_{VI} C_{VI}

119

123

p

C_{VII}

Finale

126

C_{VII}

C_{VII}

130

133

136

140

143

147

ar7

C VII

C II — *C V* —

C VII — *C X* —

ff

Francisco TÁRREGA (1852-1909)

FANTASÍA

Sobre motivos de la Zarzuela Marina de Juan Emilio Arrieta (1823-1894)

Révision de Jean-François Delcamp

The sheet music consists of five staves of musical notation for a solo instrument, likely guitar or mandolin. The notation uses a treble clef and includes fingerings (1, 2, 3, 4) above the notes. Key signatures and time signatures change throughout the piece. The first staff starts at measure 6 in RE/D major (C VII). The second staff begins at measure 8 with a dynamic of *ar12*. The third staff starts at measure 14. The fourth staff begins at measure 20. The fifth staff begins at measure 26. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes rests and grace notes.

33

C_V

C_{II}

C_I

C_{VI}

C_{II}

C_X

C_V

C_X

C_{VIII}

58

C_{II}

C_{III}

C_{II}

C_{III}

C_{II}

73

78

84

90

96

101

Allegro

106 *pizz.* *p*

110

113

116

120

124 CIII CV

128

132

C^{III}

136

C^{III}

140

(2) C^V

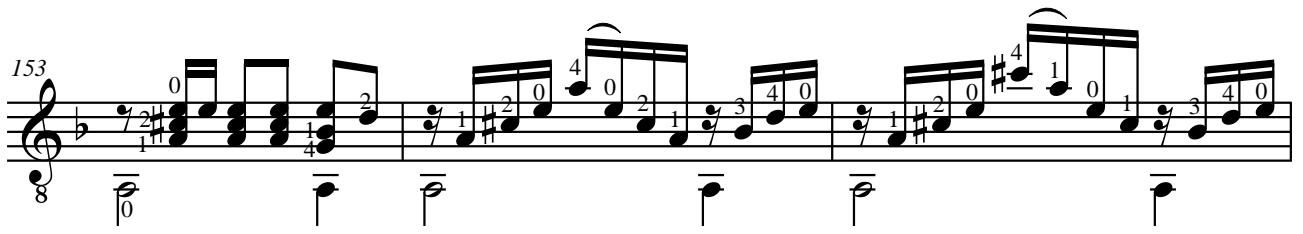
144

pizz

148

4

150



156

Tango

160

166

ar7

172

tr

203020

178

ten.

tr

184

C^{II}

CV ——————
3 3 3
ten.

191

C^{II}

3 3 3
3 3 3
3 3 3

196

C^{II}

3 3 3
ar7

202

C^{II}

CV ——————
3 3 3
ten.

208

C^{II}

CV ——————
3 3 3
ten.

215

C^{VII} ——————

Isaac ALBENIZ (1860-1909)

TORRE BERMEJA

Serenata

Doce piezas características, opus 92

Transcripción para guitarra de Miguel Llobet

Révision de Jean-François Delcamp

(6)=RE/D

Allegro molto

The sheet music for 'Torre Bermeja' features six staves of sixteenth-note patterns for guitar. The key signature is one sharp, indicating G major. The time signature is 3/8. Fingerings (i, m, a) and dynamic markings (mf, p, f) are provided. Measure numbers 1 through 17 are indicated at the start of each staff. The music is labeled 'Allegro molto'.

22 *a* *m i p i* *m a* *m a* *(2) 4.* **C VII**
 27 *a i (2) m* *i a* **C VII** **C V** **C III** *m i m*
 32 **C III** *i a* *(2) 4.* *m a* *(2)* *0 2 4*
 36 *m a* *2 1* *(3)* *(4)* *p m i p i* *m a*
 40 *1 0 4* *m i* *(2) 4.* **C VII** *a i (2) m* *i a* **C VII**
 45 **C V** *a i m i* *i m* *a 4.* **C V** *m i m* *(4)* *poco rubato*
 50 *i m i* *(2) 4.* *i m* *i m a* *1* *ar12 3*

p i m *p i m* *a m i* *C V* *C IX*
 54 8 1 4 3 2 0 1 2 3 2 4 3 2 3 4 1

C X *C VIII* *C VI* *C VIII*
 58 8 3 2 4 3 2 4 2 2 2 2 2 2 2 2 2

C V *C IX*
 61 8 3 2 4 3 2 4 3 2 4 3 2 4 2 2 2

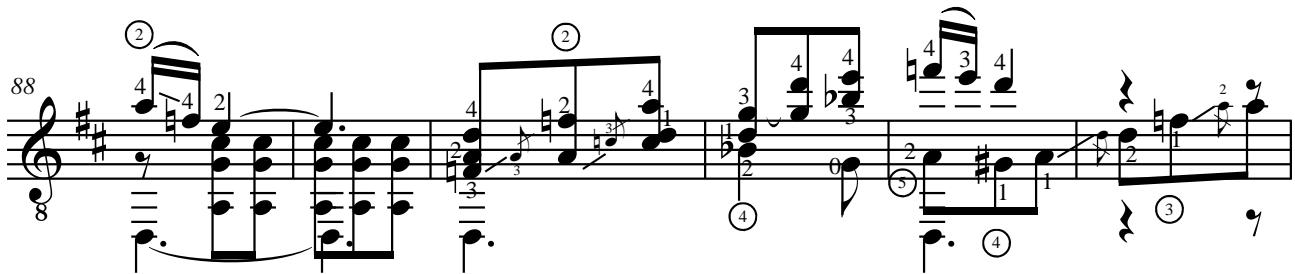
pp *C VIII* *C VI* *C VIII*
 61 8 3 2 4 3 2 4 3 2 4 2 2 2 2 2

p i m *a m i* *a m i*
 64 8 3 2 1 0 4 2 0 1 2 3 2 1 0 4 1 0 3 1
sfs 4 3 2 1 0 4 2 0 1 2 3 2 1 0 4 1 0 3 1
dim. *molto*
 64 8 3 2 1 0 4 2 0 1 2 3 2 1 0 4 1 0 3 1

cantando
 68 8 3 2 1 0 4 2 0 1 2 3 2 1 0 4 1 0 3 1
sfs *C VIII*
 68 8 3 2 1 0 4 2 0 1 2 3 2 1 0 4 1 0 3 1

ar5 ar7 *ar12 ar7* *ar12 ar7* *ar12 ar7* *ar12 ar7* *ar12 ar7*
 75 8 3 2 1 0 4 2 0 1 2 3 2 1 0 4 1 0 3 1
ar9 ar12 *ar12 ar9* *ar12 ar9* *ar12 ar9* *ar12 ar9* *ar12 ar9*

cresc.
 82 8 3 2 1 0 4 2 0 1 2 3 2 1 0 4 1 0 3 1
ar7 ar12 *ar12 ar7* *ar7 ar12* *ar7 ar12* *ar7 ar12* *ar7 ar12*
ar9 ar12 *ar12 ar9* *ar9 ar12* *ar9 ar12* *ar9 ar12*



Armónicos octavados -

94

101

ar7

107

a

ar12

113

dim

molto

f

118

cantando

125

131

137

143

1.^o Tempo

149

153

157

C V

p i m a m i

161

C VII

165

C V

f

(5)

ar7 - - - -

ar5 p ar7

ar12

ar7

170

C VII

175

C V

C III

180

C III

i a

(6)

0 2 4

* Union Musical Española = RE/D
Isaac ALBENIZ : TORRE BERMEJA

184

188

193

198

202

206

m *a*

i *m* *i*

p *i* *m*

ar12

ar7

espressivo

poco rubato

i *m* *i*

p *i* *m*

ar7

ar7

ar5

ff

dim.

p

ff

CX

CV

CV

CIII

ar12

ar7

espressivo

poco rubato

i *m* *i*

p *i* *m*

ar7

ar7

ar5

ff

CII

CV

CX

CVII

ff

Isaac ALBENIZ (1860-1909)

CADIZ

Saeta

n°4 de la Suite espagnole opus 47

Adaptation pour guitare de Jean-François Delcamp

Allegretto, ma non troppo

1
2
3
4
5
6
7
8
9
10

a m i
p
poco rit.
p dolce
cresc.

13

a tempo

C II

poco rit.

poco rit.

16

a tempo

C IV

C VII

marcato

(2)

(6)

(2)

p

19

a tempo

C II

C II

rit.

a tempo

f

22

25

p

cresc.

28

a tempo

(5) rit. *mf* cresc. rit.

31

a tempo

p rit. *mf* XII (6)

34

XII (5) C IV C II C I 5 IV rit.

37

a tempo

sotto voce pp morendo

40

1. *a tempo*

marcato il canto

43

C V

pp

mf

46

C V

C I

C III

C V

C III

C I

C III

p

49

a tempo

C V

p

52

C V

mf

p

55

espressivo

(4) *rit.*

C II

C II

rit.

a tempo

57

C V

59

C IX

C VII

mf

a tempo

61

p

C V

63

dolcissimo

a tempo

65

mf marcato

C VII *C VIII* *C VII* *C IV*

p ma sonoro

67

mf

f

mf sonoro

69

f

rit. molto

a tempo

71

mf

rit. molto

73

f

76

pp

rit. perpendosi

pp

Isaac ALBENIZ (1860-1909)

MALLORCA

Barcarola
opus 202
A Miss Ellie Lowenfeld

Adaptation pour guitare de Jean-François Delcamp

(6)=RE/D

Andantino

Sheet music for Isaac Albeniz's Mallorca, Opus 202, adapted for guitar by Jean-François Delcamp. The music is in 6/8 time, RE/D tuning, and Andantino tempo. It features three staves of tablature with various performance instructions like pp, cresc., dim., a tempo, ar.8do, and dynamic markings like cantando, poco riten., and poco rit. The score includes measure numbers 121, 131, and 141.

C VI *a tempo*
C I
C III
pp *rit.*
ritard. *a tempo*
ppp
cresc.
marcato
C I **C II** **C VI**
sf appassionato *dim.* *pp*

The sheet music consists of six staves of musical notation for a single instrument. The staves are numbered 14, 16, 19, 22, 25, and 28 from top to bottom. Staff 14 starts with a treble clef and an 8th note, followed by a bass clef and a 16th note. Staff 16 begins with a bass clef and an 8th note. Staff 19 starts with a treble clef and an 8th note. Staff 22 starts with a treble clef and an 8th note. Staff 25 starts with a treble clef and an 8th note. Staff 28 starts with a treble clef and an 8th note. The music includes various dynamics such as *a tempo*, *pp*, *rit.*, *ritard.*, *a tempo*, *ppp*, *cresc.*, *marcato*, *sf appassionato*, *dim.*, and *pp*. Articulations include slurs, grace notes, and fingerings (e.g., 1, 2, 3, 4). Performance instructions like **C VI**, **C I**, and **C III** are placed above certain measures. Measure numbers 14, 16, 19, 22, 25, and 28 are indicated at the start of each staff.

31

ritard.

34. 1. C^{VII} C^{VII}

poco piu mosso

cantando dolce

37. C^{V} C^{V}

cresc.

40. C^{II} C^{VII}

dim. C^{III} C^{VII}

rit. C^{II} C^{VII}

sf

a tempo

marcato

43. C^{III} C^{VII} C^{III}

46. C^{VI} C^{V}

poco riten. C^{VI} C^{V}

p C^{V} C^{VI}

48 molto riten. cresc. ff pesante a tempo cantando dolce

51 ritard.

53 rit. molto rit.

58 poco piu mosso cantando dolce

61 cresc.

64

[a tempo]

CII C VII

dim. rit.

sf

marcato

67

C III C VII C III

70

p poco riten.

p

C VI C V C XII C X

72

marcato

ritard. e dim.

(3)

(2)

C II

75

molto

ar12

2.

pp

perdendosi

78

ceteste

pp

(3) C X (2)

(3)

(4)

(5)

Enrique GRANADOS (1867-1916)

DANZA ESPAÑOLA N°10 opus 37

Melancolica o Danza triste

A S. A. R. la Infanta Doña Isabel de Borbón

Adaptation pour guitare de Jean-François Delcamp

(6)=RE/D

Allegretto

Musical score for guitar in 3/4 time, key of D major (F#). The score consists of two staves. The first staff starts with a bass note (F#) followed by a treble note (D). The second staff starts with a bass note (B) followed by a treble note (D). Both staves feature eighth-note patterns. Measure 1 ends with a repeat sign and a bass note (B). Measure 2 begins with a bass note (B) followed by a treble note (D). The dynamic is **p**.

Musical score for guitar in 3/4 time, key of D major (F#). The score continues from the previous section. Measure 3 starts with a bass note (B) followed by a treble note (D). Measure 4 starts with a bass note (B) followed by a treble note (D). Measure 5 starts with a bass note (B) followed by a treble note (D). The dynamic is **p**.

Musical score for guitar in 3/4 time, key of D major (F#). The score continues from the previous section. Measure 6 starts with a bass note (B) followed by a treble note (D). Measure 7 starts with a bass note (B) followed by a treble note (D). Measure 8 starts with a bass note (B) followed by a treble note (D). The dynamic is **p**.

9

12

16

18

21

24

1.

Tempo I

28

poco rall.

a tempo

31

35

C V

38

(4)

42

meno

C V

46

C II

poco rall.

reposando

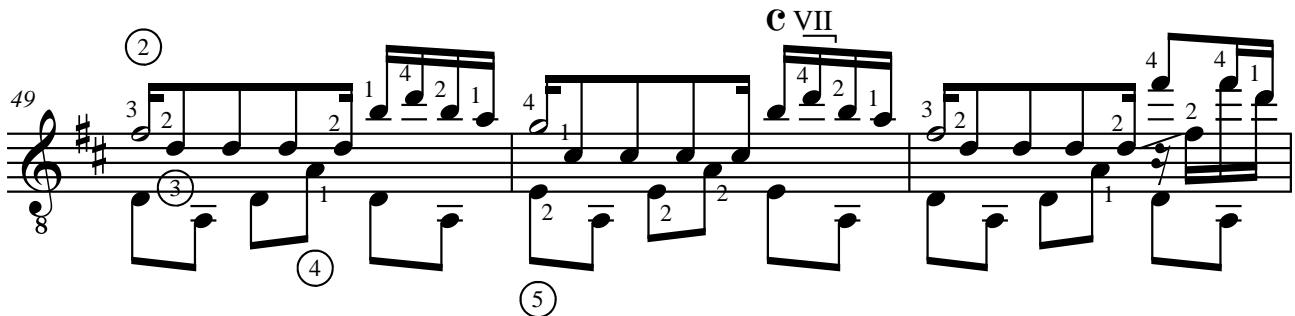
(3)

acell. un poco

4

a tempo

C VII



Cantabile e rubato

Andante

ten. il canto

C VIII

64

poco animato

slargando molto

66

pp

rit. molto

meno

sf

ff

pp

meno

Tempo I

molto rall.

73

2.

meno

rall. e morendo

76

cadencioso

fff

Enrique GRANADOS (1867-1916)

DANZA ESPAÑOLA N°4 opus 37

Villanesca
A.T. Tasso

Adaptation pour guitare de Jean-François Delcamp

Allegretto, alla pastorale

(5) =SOL/G (6) =RE/D

cresc. poco a poco

ff

24

cresc. poco a poco

29

ff

34

Andante espressivo

a tempo

40

46

52

cresc. poco a poco

58

C V

ff

63

>V

To Coda

69

XII

rit.

a tempo

75

V

CANCION Y ESTRIBILLO Molto andante

82

C VI

C VIII

(4)

(5)

(6)

85

C VIII

C VI

C VIII

poco cresc.

88

91

93

95

97

99

Enrique GRANADOS (1867-1916)

LA MAJA DE GOYA

Tonadilla n°7 (1910)

Transcripción para guitarra de Miguel Llobet
Révision de Jean-François Delcamp

(6) =RE/D

(5) =SOL/G

Allegretto

The sheet music for 'La Maja de Goya' features three staves of musical notation for guitar. The first staff begins with a dynamic of *p*, followed by a grace note (6) and a 4-note chord. The second staff starts with a dynamic of *mf* and a instruction *pizzicato*. The third staff begins with a dynamic of *p* and a instruction *pizz.* The music includes various fingerings (1, 2, 3, 4, 5, 6), slurs, and grace notes. Performance instructions include *i*, *m*, *ar12*, and *pizz.* The key signature changes between staves, with C major (no sharps or flats) appearing in the middle section. The tempo is marked as Allegretto.

24

i m i

C VII

C VIII

30

C VII

ar7

37

ar8do

43

ar8do

C VIII

ar8do

C III

49

C III

C II

ar8do

C V

ar8do

C V

ar8do

56

ar12

(5) (4)

ar12

pizz.

f

63

C VIII

ff pizz.

69

rall.

Andantino assai Allegretto

75

C VII

poco

81

a tempo

rall. poco

87

C VII

ar7

C V

ar5

* Union Musical Española = Mib/Eb

93

jovial

C II C VIII C III

99

C X C VIII C VI

105

C V C VI C VIII C VI C V C V C V

pizz. f

112

C V C V C V C V C V ar7

119

C VII C X(2) 1. C V 2. C V C V

f f ff

Claude DEBUSSY (1862-1918)
LA FILLE AUX CHEVEUX DE LIN
prélude VIII du premier livre

Adaptation pour guitare de Jean-François Delcamp

Très calme et doucement expressif $\bullet = 66$

1 $\bullet = 66$
sans rigueur
 p

5 **C VII**
C V **C VII**
 p

9 **Cédez** $dim.$

12 *Au mouvement*
 p

15 **C VIII** *ar. 8 do*
 p

A musical score for 'La Fille aux cheveux de lin' by Claude Debussy. The score consists of six staves of music for a solo instrument, likely harp or piano. The music is in common time, with a key signature of one sharp. The score includes various dynamics such as *p*, *mf*, *pp*, *ar5*, and *très doux*. Fingerings are indicated by numbers above the notes. Performance instructions in French are scattered throughout, including *Un peu animé*, *Cédez*, *Au mouvement (sans lourdeur)*, *Murmuré et en retenant peu à peu*, and *perdendo*. The score is annotated with circled numbers (1 through 6) and letters (A through F) pointing to specific notes or groups of notes.

Miguel LLOBET (1878-1938)
SCHERZO-VALS
(1909)

Révision pour guitare de Robert Phillips

Allegro vivace (e sempre scherzando)

8
mano izqda. sola

4
p p

9
p p

15
rit.
f
decidido

21
f
f
rápido

a tempo

The musical score consists of six staves of music for a single instrument, likely a guitar or harp. The staves are numbered 27, 32, 37, 42, 47, and 51 from top to bottom. Each staff begins with a treble clef and a key signature of two sharps. Measure 27 starts with a bass note followed by a series of eighth-note patterns. Measures 32 and 37 show more complex patterns with grace notes and slurs. Measure 42 includes a dynamic marking 'più mosso'. Measure 47 features a 'rit.' (ritardando) instruction. Measure 51 concludes with a dynamic 'mf' and a fermata over the final note.

Poco moderato

56 *molto espressivo* **C_{VII}** *p i m a* **C_{VII}** **C_V** *p i m a*

61 **Primo tempo** **C_{II}** *3 a* **C_{II}** *3 a* **C_{III}** *3 a* **C_{II}** *m i a* **C_{III}** *m i m i m* *f p rápido*

67 **C_{II}** *a i m a* **C_{II}** *i m a* **C_{II}** *i m* **C_{II}** *i m* **C_{II}** *i m* *sempre p*

72 **C_{II}** *a i m a* **C_{II}** *i m a* **C_{II}** *i m* **C_{II}** *i m* **C_{II}** *i m* *sempre p*

77 **C_{II}** *i m* **C_{II}** *i m* **C_{II}** *i m* **C_{II}** *i m* **C_{II}** *i m*

82 **C_{VI}** *3* **C_{IV}** *a m* **C_{IX}** *3* **C_{VI}** *a m* **C_{VI}** *3* *ten. scherzando* *(6)*

87 **C_{IV}** *3* **C_{VI}** *m i m i* **C_{IV}** *3* *a tempo* **C_{IV}** *3* *rall.* *(5)*

CIX 3 — **CVI** *a* 4 — **CX** 3 — **CIII** 3 — **CI** *a m a m*
 92 (6)

CVI 3 — **CIV** *a m i* 4 — **CIX** 3 — **CVI** *a m i* 4
 97 *i p* (6)

CVI 3 — **CIV** *a m i* 4 — **CIX** 3 — **CVI** *m i m i* 4 — **CVI** *p* (5) *rall.*
 102 (6)

a tempo **CIV** 3 — **CIX** 3 — **CVI** *a m i* 4 — **CVIII** *a m i p p* — **CVIII** *i m a* 4
 107 (6) **p**

CIX 3 — **CVI** *a m i* 4 — **CVIII** *a m i p p* — **CVIII** *i m a* 4
 112 **f** (6) **f** **p**

CIX *m a m i* 4 — **CIX** *a m i* 4 — **CVII** *a m i* 4 — **CVII** *i m i a* 4 — **CIX** *a m i* 4
 116 **f** **p** **p** **f** **p** **p** (5) *cresc.* — **p** **p**

122

i m i a

a i

cresc.

rall.

C XIV

fff

p

127

Tempo primo

CV¹

cresc.

rápido

cresc.

CV¹

132

(1) >

(2) >

(3) >

CV⁻

137

(1) **CV⁻**

(2)

(3)

CV⁻

142

CV⁻

rit.

f

meno

147

CV VII i

con elegancia

CV VII i

rall. poco

CV VII ^

a tempo

* Union Musical Española = DO#/C#

Miguel LLOBET : SCHERZO-VALS

www.delcamp.net

152

C_{VII} *i* **m** **C_{II}**

157

C_{VII} *i* **m** **a** **m** **C_{VII}** **C_{VII}** **C_{VII}**

162

C_{XIV} **C_{XIV}** **C_{XI}** **C_{VII}**

scherzando

dim.

168

dim.

sempre

173

C_I **C_{II}** **C_I** **C_{II}** **C_I** **C_{II}**

178

C_{II} **a** **i** **m** **a** **C_{II}** **C_{II}**

sempre f

Agustín BARRIOS MANGORÉ (1885-1944)

EL ULTIMO TREMOLO

(LA ULTIMA CANCION - UNA LIMOSNA POR AMOR DE DIOS)

Révision pour guitare de Jean-François Delcamp

The sheet music consists of eight staves of musical notation for guitar, arranged vertically. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features sixteenth-note patterns with various fingering markings (3, 4, 1, 2, 3, 4) and dynamic markings (p, p.). The second staff starts with a dynamic of p_1 . The third staff starts with a dynamic of p_2 . The fourth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The fifth staff starts with a dynamic of p_1 . The sixth staff starts with a dynamic of p_2 . The seventh staff begins with a treble clef, a key signature of one sharp, and a common time signature. The eighth staff starts with a dynamic of p_1 . The music concludes with a final dynamic of p_3 .

CIV

rit.

a tempo

17

20

23

26

29

32

35

CVII ————— **CVI**

38

CXII —————

47

CX —————

50

CII —————

53

CV —————

56

CIX
 59

Agustín BARRIOS MANGORÉ (1885-1944)
CHORO DA SAUDADE

A memoria de Américo Piratininga de Camargo

Révision pour guitare de Jean-François Delcamp

(5) =SOL/G

(6) =RE/D

18

1.

2.

C^{III}

C^{II}

C^{III}

C^{III}

C^{II}

C^{III}

C^{V}

C^{III}

C^{VII}

C^{V}

C^{III}

C^{II}

C^{III}

3.

C^{III}

22

27

31

35

39

D.S. al 3.

43

47

a tempo

51

55

59

64

The sheet music consists of six staves of musical notation for guitar, arranged vertically. Each staff begins with a treble clef, a key signature of one flat, and a common time signature. The music is divided into measures by vertical bar lines. Fingerings are indicated by numbers above or below the notes, and dynamic markings like 'C V' and 'C VII' are placed above certain measures. Measure numbers 68, 72, 76, 80, 84, 88, and 92 are visible on the left side of each staff.

Agustín BARRIOS MANGORÉ (1885-1944)
CUECA
Danza chilena

Révision pour guitare de Jean-François Delcamp

The sheet music consists of six staves of musical notation for guitar. The first two staves are in 3/4 time, while the remaining four staves are in common time. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by circled numbers (e.g., 1, 2, 3, 4, 5) above or below the notes. Pedal markings (ar7, ar12) are also present. The music is divided into measures by vertical bar lines. Measure numbers 13 and 17 are explicitly marked at the beginning of their respective staves.

The image displays six staves of musical notation for a single performer, likely a guitarist or pianist, using a treble clef. The music is in common time and includes various rhythmic patterns, slurs, and grace notes. Fingerings are indicated above the notes, and dynamic markings such as 'C VIII', 'CVIII', 'CV', 'CIII', and 'Tambora' are used. The notation is dense and technical, reflecting the complex style of the piece.

53 CV

56 CIII

accel.
59 a tempo

accel.
62 a tempo

66 poco rubato
CV

poco tenuto
71 CIII

75

(5) *(4)*
(5) *(4)*
ar7 *ar7* *ar12* *ar7* *ar7*
(4) *(4)* *(3)* *(4)*

79 CVIII
 8 3# CV ar12
 84 CV
 88 CVIII
 92 CVIII
 96 CVIII
 100 CVIII
 104 CVIII CV

Frédéric CHOPIN (1810-1849)

VALSE opus 64 N°2

à Madame NATHANIEL de ROTHSCHILD

Adaptation pour guitare de Jean-François Delcamp

Tempo giusto

Sheet music for guitar of Chopin's Valse opus 64 N°2. The score consists of six staves of musical notation with fingerings and dynamic markings. The key signature changes frequently, indicated by labels above the staves: C V, C VII, C III, C I, C VIII, C VI, C V, C VII, C III, and C I. The time signature is mostly common time (indicated by '3'). Fingerings are shown as numbers (1, 2, 3, 4) above or below the notes. Dynamic markings include 'p.' (piano), 'f.' (forte), and 'a' (acciaccatura). Pedal points are marked with dots below the staff. The music is divided into measures numbered 1 through 28.

Più mosso

C III 131 **C VII** **C V** **C VII** **C V** **C IX** **Fine** **Più lento**

30 **35** **40** **45** **50** **55** **60**

pp **ar12**

C VII —

65

71

C VII

C IX

C IX

C VII

77

141

83

ar12

88

C VII

C IX

C IX

C VII

poco ritenuto

93

Più mosso

C VII

C VII

C V

98

103

C VII

107

C V

C IX

III

111

ar12

pp

C VII

115

C V

C VII

120

D.C. al Fine

124

C V

C IX

ar12

Jean-François DELCAMP (1956)

OR ET AZUR, opus 40c

Tango

à Monsieur Charles MOKOTOFF

Pour guitare

$\text{♩} = \text{c. } 104$

CIII

f

3

5

a tempo

$\text{♩} = \text{c. } 80$

6

molto rall.

7

8

9

10

10

11

12

12

p

f

CVII CVI

15

1.

$\text{♩} = \text{c. } 104$

f

(1) (3) (2) (4)

18

(2) (4) (1) (3) (2) (1) (0) (4) (2) (3) (1) (0)

f

21

(4) (3) (2) (1) (0) (4) (3) (2) (1) (0) (4) (3) (2) (1) (0)

f

24

a tempo

$\text{♩} = \text{c. } 80$

molto rall.

CV

à Brest, le 13 octobre 2024 - 1'30"

Jean-François DELCAMP (1956)

IMPROPTU n°2, opus 30

à Monsieur Charles MÉLICE

Jusqu'à la mesure 32 : jouez la mélodie entre rosace et la touche avec du vibrato. Jouez l'accompagnement entre la rosace et le chevalet.

Pour guitare **Andante** ($\text{♩} = \text{c. 76}$)

Measures 1-5: The piece begins with a melodic line in common time (4/4) with a treble clef. The key signature starts at C major. Fingerings (e.g., 1, 2, 3, 4) and dynamic markings (e.g., mf , f , mp) are present. The instruction "laisser vibrer" appears in measure 4. Measure 5 ends with a forte dynamic (f).

Measures 6-10: The key signature changes to A major. The melodic line continues with dynamic markings like $sempre f$ and mp . Measure 10 includes a dynamic marking "rall."

Measures 11-13: The key signature changes to E major. The melodic line concludes with a dynamic marking "vibrato cédez".

15 *a tempo* *CIV*

18 *sul tasto* *sempre f* *mp* *f* *pp*

21 *a tempo* *ponticello* *mp*

23 *sul tasto* *p* *mp*

24 *ponticello* *molto più lento* *sul tasto con espressione* *CII* *vibrato*

26

28 *rall.* *ar19* *ar12*

Andante ($\text{♩} = \text{c. } 76$)

29 **C III**

31 **C VIII** **C VIII**

33 **Moderato** ($\text{♩.} = \text{c. } 56$)

33 **mf**

36 **C IV** **C VI** **a tempo C V**

36 **allarg.** **f** **marcato**

38 **C III** **C I** **C I** **C I** **C I**

41 **a tempo**

44 **rall.** **mp** **a tempo** **mf** **rall.**

a tempo

47

50 **C I**

a tempo

50 **C II**

p i m a

mp cantando cédez

53

56

più lento

rall. pp

f

mf accel.

59

mp

rall.

Moderato (d. = c. 52)

61

mf

ponticello

63

a tempo loco

③

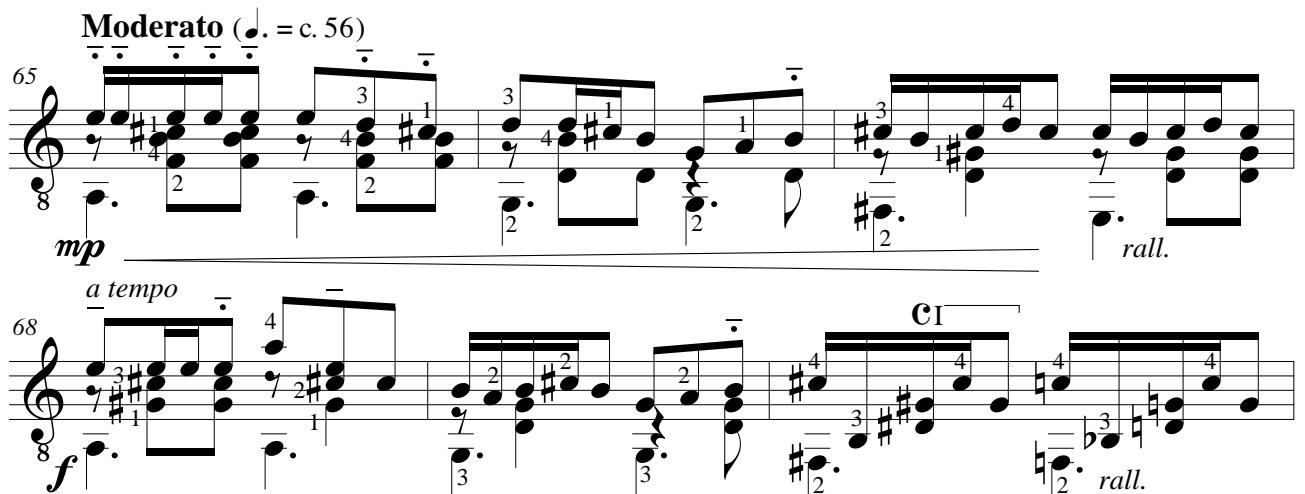
ar12

②

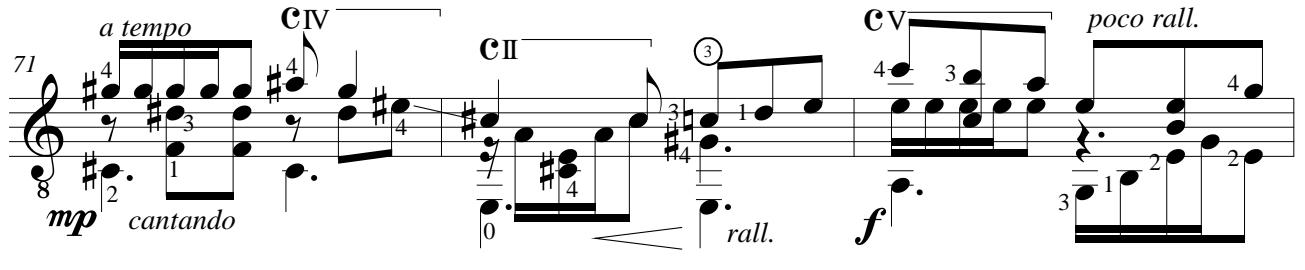
①

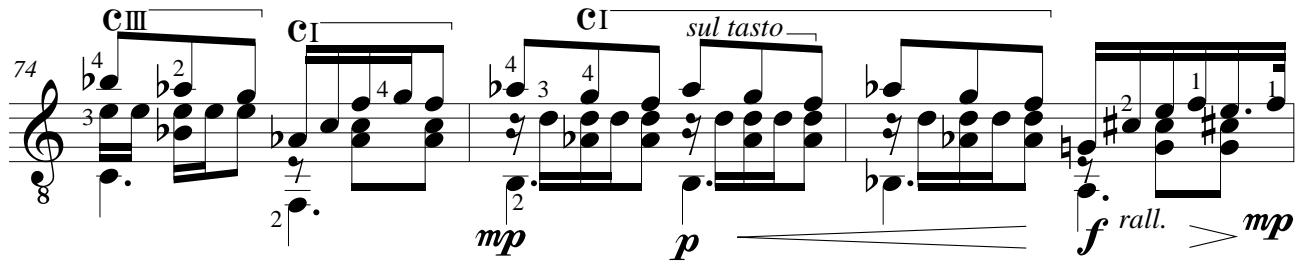
allarg.

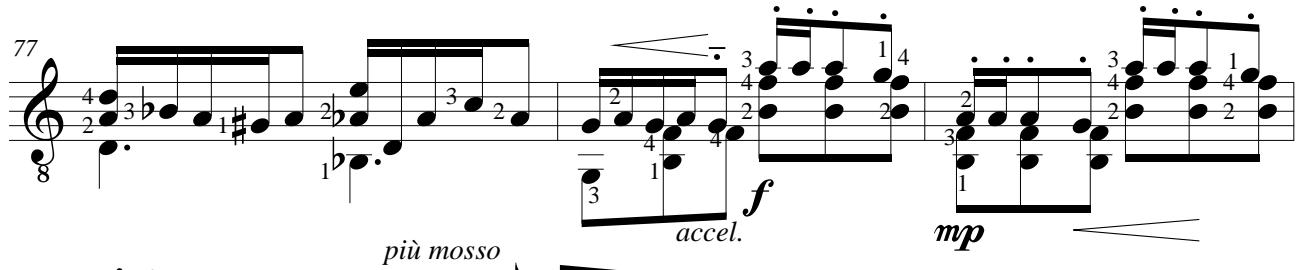
Moderato (♩. = c. 56)

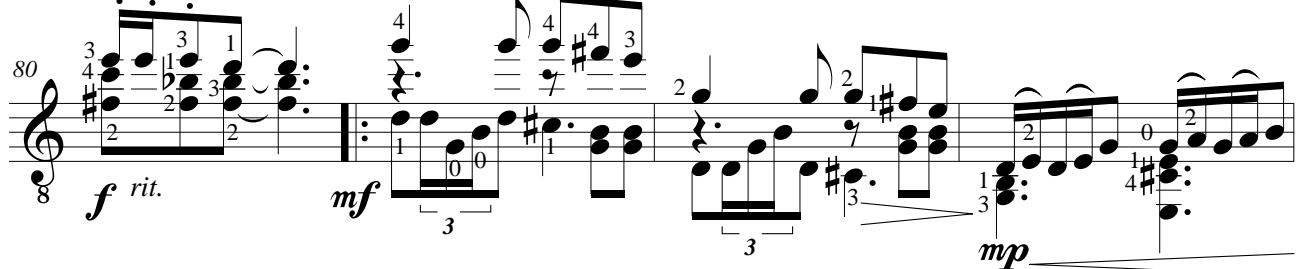
65 

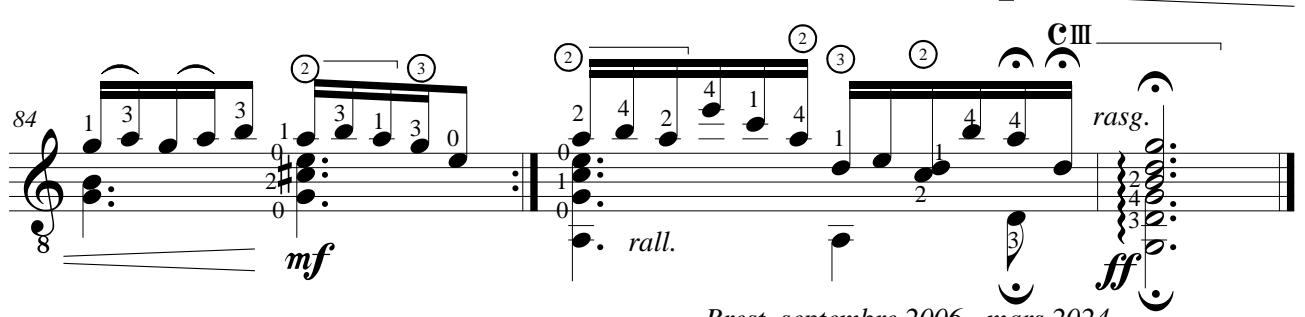
68 

71 

74 

77 

80 

84 

Brest, septembre 2006 - mars 2024

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 Dubetz : 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 - Mainero : 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, Ciaccona, 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.