

MASTERWORKS FOR CLASSICAL GUITAR



**1800-1890 - SOR, GIULIANI, PAGANINI,
AGUADO, CARCASSI, MERTZ, VIÑAS.**

Jean-François DELCAMP

28/04/2025
www.delcamp.net

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Jean-François DELCAMP

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Fernando SOR (1778-1839)

ANDANTE LARGO opus 5 n°5

Révision pour guitare de Jean-François Delcamp

The musical score is written for guitar in treble clef, with a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is marked 'ANDANTE LARGO' with a metronome marking of 80. The score consists of six staves of music. The first staff begins with a circled '6' and the text '=RE/D'. The tempo marking '♩ = 80' is placed above the first staff. The score includes various chords and fingerings, with some chords labeled 'C VII', 'C II', 'C V', and 'C VII'. The notation includes sixteenth notes, eighth notes, and chords with fingerings (1-4) and slurs. The piece concludes with a final chord and a circled '3'.

CVII

CII

CV **CVII**

CV **CVII** **CII**

CVII

CII **CVI**

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 musical score is written for guitar in G major (one sharp) and common time. It begins with a dynamic marking of *f* (forte) and a *dolce* (softly) instruction. The notation includes a treble clef and a bass clef. The score is divided into five systems of music. The first system (measures 1-4) features a melody in the treble clef and a bass line with triplets and chords. The second system (measures 5-8) continues the melody and bass line. The third system (measures 9-11) is characterized by a complex bass line with many triplets and chords. The fourth system (measures 12-13) includes circled fingering numbers (2, 3, 4) and a circled measure number (2). The fifth system (measures 14-17) continues the intricate bass line with various fingering indications.

16

18

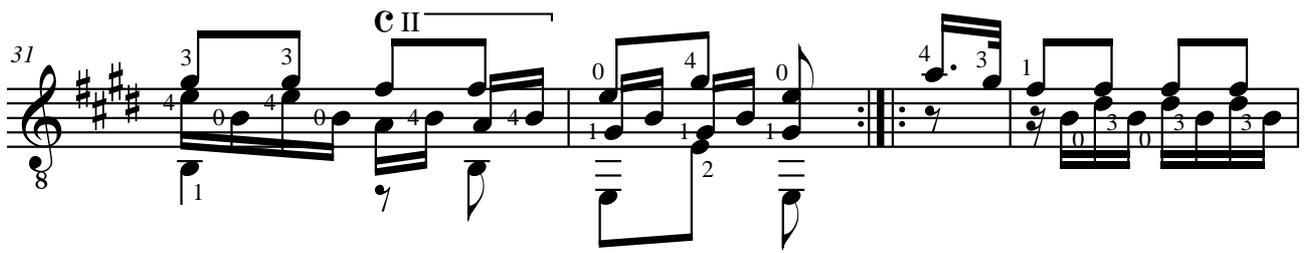
20

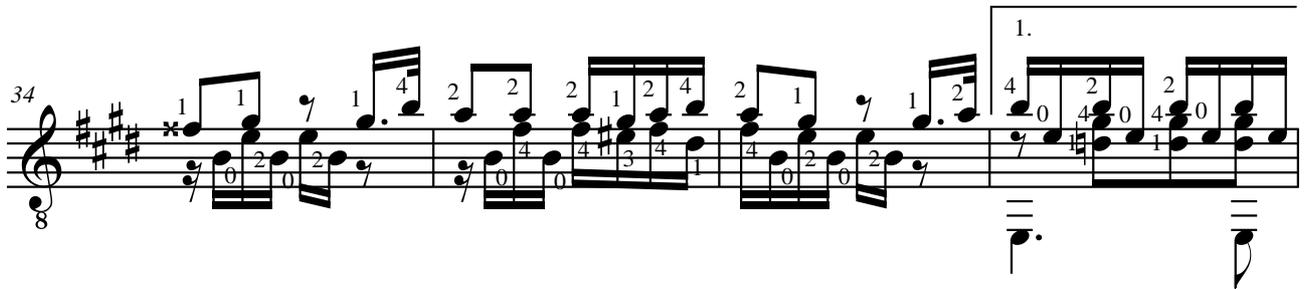
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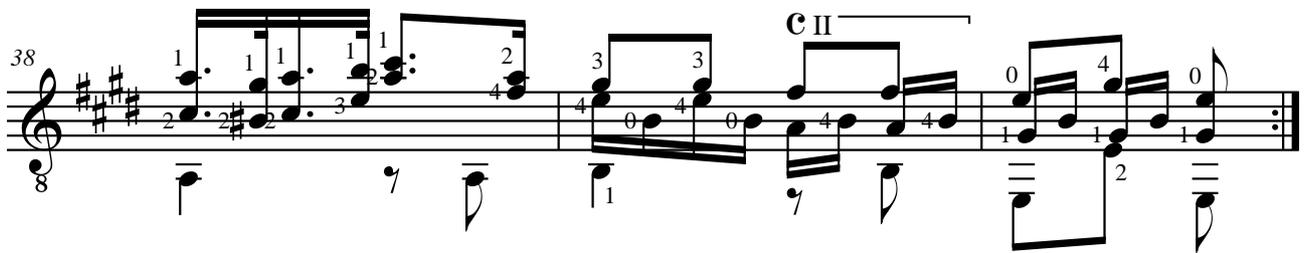
Andante Moderato

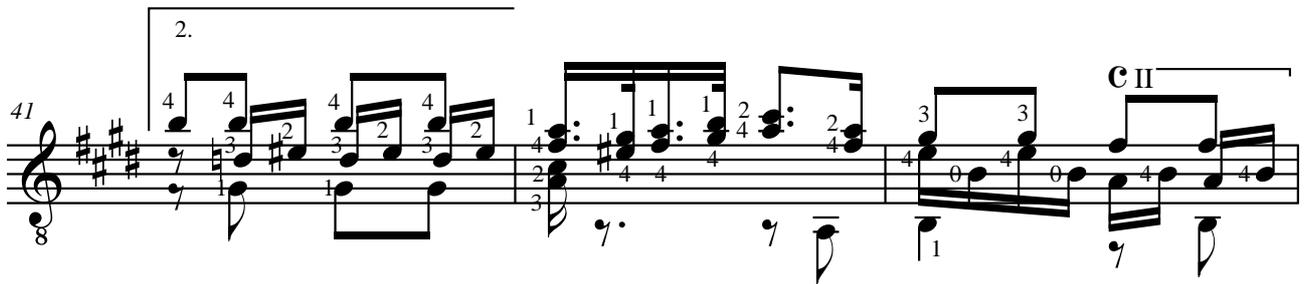
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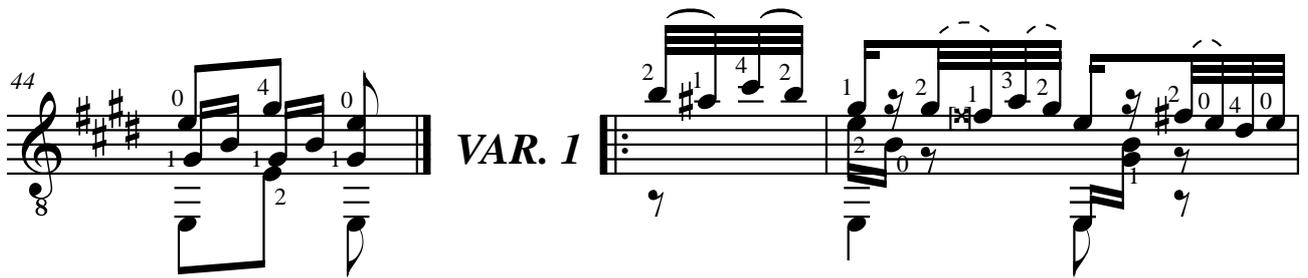
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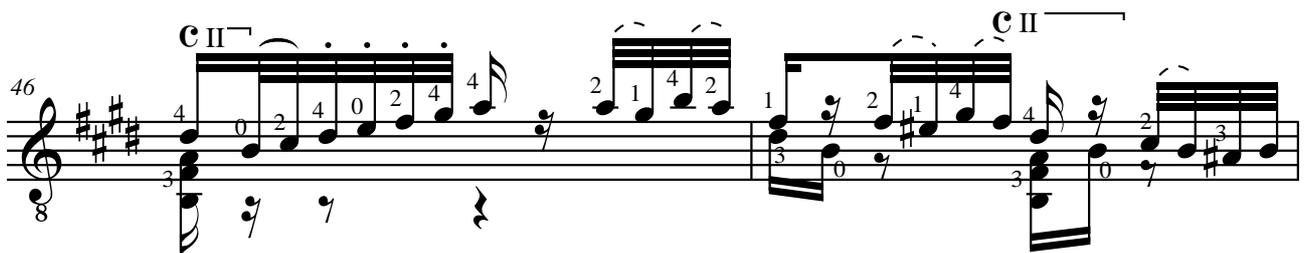
31 

34 

38 

41 

44 

46 

48

50

52

54

56

58

Mineur

60 **VAR. 2**

63

67

71

74 **VAR. 3**

77

81

C II

84

88

90

C VIII C IX

C VII C IV

Piu mosso

a i 3 m

VAR. 4

93

96

99

102

105

108

Piu mosso

VAR. 5

110

112

IX

114

i p m i P m i P m i p m

116

120

IX

i p m i p m

122

p m i P m i P m i p m

125

2. CODA

128

130

132

134

137

141

144

Fernando SOR (1778-1839)

LARGO de la Fantaisie opus 7

dédiée à Ignace Pleyel

Révision pour guitare de Jean-François Delcamp

Largo non tanto

The musical score is written for guitar in 8/8 time. It consists of five systems of music. The first system starts with a treble clef and a key signature of two flats. The tempo is marked "Largo non tanto". The score includes various guitar techniques such as arpeggios, triplets, and chords. Dynamic markings include *f*, *sf*, and *p*. Chord diagrams are indicated by letters C and Roman numerals. The second system includes arpeggios marked "ar7" and "ar12". The third system includes a *f* dynamic marking. The fourth system includes a *p* dynamic marking. The fifth system includes a *pp* dynamic marking and a "dolce" marking. The score ends with a *p* dynamic marking.

20

23

26

29

32

35

37 **CIV**

39 **CI** *tr*

42 **CI** *tr* **CIII** *tr* **CVIII** **f**

45 **CVIII** **CVI** **CIII** **CI** **p**

50 **CIII** **CIII**

53 **CIV**

55

57

59

63

67

71

Fernando SOR (1778-1839)

GRAND SOLO

opus 14

Révision pour guitare de Jean-François Delcamp

INTRODUCTION

Andante

⑥ =RE ② ②

p *f* *p* *f*

4212

p *f*

C V *C III* *C II*

original

C I *C I*

C I *C X* *C VIII*

rf

19 ♩ VI

23 ♩ V

26 **Allegro**

29

32 ♩ II

35

38

41

44

47

50

52

54

57

80

83

86

89

91

94

96

98

100

103

106

109

112

115

118

8

122

8

127

8

131

8

133

8

136

8

139

8

141 $\text{♩} \text{V}$ i m a p i m a p i m a

143

145

147

149

153

157 $\text{♩} \text{V}$

160

C VII

C X

163

C V

C VII

C X

166

C V

Smorz poco a poco.

169

171

174

177

C II

180

183

186

189

192

195

197

p

C VII

C VII

C III

m i

m i

m i

199

202

206

209

212

214

216

236 ♩ VII⁷

239

243

246

249

252

255

258

cresc. *ff*

p i m a p i m a

260

p i m a p i m a

p

C VII

262

C VII C VI7 C VII

266

269

272

C VII

Fernando SOR (1778-1839)

LES FOLIES D'ESPAGNE VARIÉES, ET UN MENUET OPUS 15

en mi

Révision pour guitare de Jean-François Delcamp

THEME

8

8

Var. 1

8

8

8

C VII ————— C IV (3)

C V ————— C VII (4)

C VII —————

C V ————— C II Var. 4

C II (3) (3) (3)

(2) (4) (3) (5)

C II (4) (3) (1) (2) (4) (2)

MENUET

Fernando SOR (1778-1839)

MINUETTO Opus 22

de la "Grande Sonate opus 22"

Révision pour guitare de Jean-François Delcamp

Allegro

The score is written for guitar in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 3/4. The piece begins with a dynamic marking of *f* (forte). The notation includes various musical symbols such as slurs, accents, and repeat signs. Fingerings are indicated by numbers 1-4 on the right hand and 1-5 on the left hand. A section starting at measure 7 includes a *S* (ritardando) marking and a change to common time (C) with a 4/6 time signature. The score concludes with a circled number 2, indicating a second ending or repeat.

33

39

Fine **Trio**

45

C I

52

58

64

C I

71

D.S. al Fine

Fernando SOR (1778-1839)

INTRODUCTION ET VARIATIONS opus 28

sur l'air Malbroug

Révision pour guitare de Jean-François Delcamp

⑥ = RE/D

Andante Largo

INTRODUCTION

Allegretto

THÈME

1^{ère} Var.

Andantino mineur

2^{ème} Var.

Musical notation for the 2nd variation of 'Andantino mineur'. It consists of three staves of music in G minor, 3/4 time. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The music features a mix of eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are placed above notes. The second staff continues the melodic line with similar rhythmic patterns. The third staff concludes the variation with a final cadence.

Tempo 1^o. majeur

Musical notation for the 3rd variation of 'Tempo 1º. majeur'. It consists of three staves of music in G major, 3/4 time. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The music is characterized by a steady eighth-note accompaniment in the bass and a more active melodic line in the treble. Fingering numbers (1-4) are present. The second staff includes dynamic markings of *f* and *pp*. The third staff continues the piece, featuring a *pp* marking and ending with a final cadence. Roman numerals (C^V, C^{III}, C^{VII}, C^{II}) are placed above the staff to indicate chord positions.

Musical score for Fernando Sor's Introduction and Variations, Opus 28. The score consists of seven staves of music. The first staff is the main piece, followed by four staves of variations (labeled "4ème Var." and "5ème Var."). The music is in G major and 8/8 time. It features complex guitar techniques such as triplets, sixteenth-note runs, and various chord voicings. Fingerings are indicated by numbers 1-4. Dynamics include forte (*f*) and piano (*p*). The score includes performance instructions like "CII" and "CVII" above certain passages. The 4th and 5th variations are marked with a "G" time signature.

The image displays a musical score for guitar, consisting of eight systems of notation. Each system includes a treble clef staff and a bass clef staff. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes various rhythmic values, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 on the strings. Chord markings 'CII' and 'CVII' are placed above the staves, with horizontal lines indicating their duration. The score concludes with a double bar line and repeat dots. The overall style is characteristic of classical guitar technique, focusing on intricate rhythmic patterns and precise fingering.

CII

CII

CVII

CVII

CVII CVI

ar12 ar7 ar5 ar9 ar3 ar7 p

CII

Mauro GIULIANI (1781-1829)

GRANDE OUVERTURE opus 61

dédiée par l'éditeur à Mr. Louis AGLIATI
Edition Jean RICORDI n° 185

Révision pour guitare de Jean-François Delcamp

Andante Sostenuto

Measures 1-14: *f*, *sf*, *p*, *sf*, *p*, *sf*, *p*, *sf*, *p*, *sf*, *p*, *sf*, *p*, *sf*. Includes markings: *cresc.*, *poco a poco*, *f*, *p*, *e ritardando*. Fingerings and guitar-specific markings (e.g., *CV*, *CIV*) are present.

Allegro Maestoso

Measures 15-18: *p*, *mf*, *mf*. Includes markings: *CVI*, *CIV*, *CII*, *CII*, *CII*.

19 C II C II C II
mf

22 C I C II C II
f p f p

25 C II C II C II
f p f

28 C II C II C II
f p f p

31 C II C II C II
f p f

34 *sf f*

36 *f*

38 **CII**
 40 *mf*
 43 *ff* *sf*
 46 *p* *sf* **CII**
 49 **CII** **CII** *dol.*
 52 *pp*
 55
 58
 61 *pp*

61 *cresc.* *poco* *a*

63 *poco* *f*

65 *sf* *sf*

67 *ff* CII

69 *pp* *cresc.* *poco*

71 *a* *poco* *f*

73 *sf* *sf*

75 *ff* CII

77 *mf* *f*

80 *f* *mf*

84 *p* *pp* *ppp*

87 *f* *p*

89 *f* *p* *f*

92 *p* *sf* *f*

95 *mf* *f*

98 *p* *f* *p*

* Original = LA/A
 Mauro GIULIANI : GRANDE OUVERTURE opus 61

101 *f* *p*

104 *ff* *sf* *sf*

106 *sf* *mf* *sf* *sf*

108 *sf* *mf* *sf* *sf*

110 *sf* *mf* *sf* *sf*

112 *sf* *mf* *sf* *sf*

114 *sf* *sf* *sf* *p* *sf* *sf*

116 *sf* *sf* *sf* *sf* *sf*

118 *sf sf f* C^{IV}

120 *p p*

122 *p sf sf p* C^{VI} C^{IV} C^{II}

125 *mf mf* C^{II} C^{II} C^{II} C^{II}

129 *mf* C^I

131 *f p f p* C^{II} C^{II}

133 *f p* C^{II} C^{II}

135 *f p*

137

f *sf* *f*

139

sf *ff*

141

sf

143

pp *sf* *p*

146

p

148

sf

151

dol.

170 *cresc.* *sempre* *cresc.*

172 *f* *sf*

174 *sf* *ff*

176 *mf*

178 *f*

180 *f* *f*

182 *mf* *p* *ppp*

187

pp *cresc.*

189

poco *a*

191

poco *f* **C V**

193

mf

196

f *mf*

198

f

200

pp **C II**

202

f

204

pp

206

f

208

sf

210

sf

212

sf

215

fff

Mauro GIULIANI (1781-1829)

SONATINE opus 71 N°1

en do majeur

Révision pour guitare de Jean-François Delcamp

Maestoso

The image displays three systems of musical notation for guitar. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The notation includes notes, rests, and guitar-specific symbols such as natural harmonics (indicated by an '8' below the staff) and fingerings (numbers 1-4). The first system starts with a natural harmonic on the 8th fret. The second system begins at measure 5. The third system begins at measure 10. The music is marked 'Maestoso'.

15

19

23

27

31

34

37

40

43

46

49

51

53

55

58

60

62

64

66

68

70

Menuetto

Allegretto

Musical score for Menuetto, Allegretto, measures 73-102. The score is written for a single melodic line in 3/4 time, with a key signature of one flat (B-flat). The tempo is marked 'Allegretto'. The score consists of six systems of music, each with a treble clef and a common time signature of 8/8. The first system (measures 73-78) begins with a piano (*p*) dynamic and features a circled '2' above the final measure. The second system (measures 79-84) starts with a forte (*f*) dynamic and includes a circled '2' above the final measure. The third system (measures 85-90) begins with a sforzando (*sf*) dynamic and also has a circled '2' above the final measure. The fourth system (measures 91-96) continues with a piano (*p*) dynamic. The fifth system (measures 97-101) features a crescendo (*cresc.*) and a circled '2' above the final measure. The sixth system (measures 102-107) concludes with a piano (*p*) dynamic and 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 *♩*

117

123

128

133

138 *♩* *D.C. Menuetto*

Rondo

Allegretto

Musical score for Rondo Allegretto, measures 143-174. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/8. It consists of seven systems of music, each with a starting measure number (143, 149, 154, 159, 164, 169, 174) and a dynamic marking (p, f, mf). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings indicated by numbers 1-4. The dynamics range from piano (p) to mezzo-forte (mf) and forte (f).

179

184

188

192

196

200

204

209

213

218

223

228

233

237

Mauro GIULIANI (1781-1829)
VARIATIONS op. 107
SUR UN THEME DE HAENDEL

Révision pour guitare de Jean-François Delcamp

Thème

Andantino ♩ = 88

C II

Var. 1

29

3

2

4

1

3

4

1

4

2

4

1

4

4

4

4

4

4

36

C II

2

4

4

2

2

4

3

1

1

2

3

4

1

2

43

C II

C II

3

3

p

50

C II

C II

sf

mf

55

C II

C II

4

mf

f

mf

60

f

mf

65

p

C IV

70

mf

Var. 3

75

sf

C II C I

81

f

5

86

slargandosi

90

a tempo

C II

94

98

Var. 4

pp

102

106

f

p

110

114

mf

f

118 *C* II

p

122 *C* II *C* II

p

Var. 5

126

p *mf*

131

f

135

mf *sf* *sf*

139 *a tempo* *C* V

pp *slargandosi* *mf*

144

♩ IV ♩ V ♩ IV ♩ V ♩ VI

149

1. 2.

diminuando -----

153

insensibilmente -----

157

Var. 6

♩ II

mf

162

♩ IV

166

1. 2.

♩ II

170

8

C II

174

8

C II

p

178

8

C II

p

182

8

1.

2. *Finale*

mf

186

8

5

190

8

V

f

ff

Niccoló PAGANINI (1782-1839)

GRANDE SONATE

en La majeur

d'après la sonate pour guitare avec accompagnement de violon

Révision pour guitare seule de Jean-François Delcamp

I Allegro risoluto

dolce

④

⑦

⑩

⑤

CIV ③

13

16

19

23

26

28

30

f

p i p i

CII

CII

x

7

32

CIX

35

p

38

CI

42

CII

45

6

48

CIV

51

5

53

55

57

60

62

64

66

69 *8va*

73 *mf*

77 *p*

80 *mf*

83 *f*

88

92 *dolce*

94

C I

96

98

C I

100

C II

102

C II

104

C II

106

C II

108

110

112

114

116

118

120

122

124

127

129

131

Maggiore

134

138

142

146

sf p

149

151

153

156

tr

159

Detailed description: This image shows a page of musical notation for Niccolò Paganini's Grande Sonata. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It consists of eight systems of music, each with a measure number at the beginning. The notation includes various rhythmic values, slurs, and dynamic markings. The first system (measures 142-145) features a melodic line with eighth and sixteenth notes and a bass line with quarter notes. The second system (measures 146-148) includes a dynamic marking of *sf p* (sforzando piano) and continues the melodic and bass lines. The third system (measures 149-150) shows a more active melodic line with sixteenth-note patterns. The fourth system (measures 151-152) continues with similar rhythmic patterns. The fifth system (measures 153-155) features a complex melodic line with many sixteenth notes and a bass line with quarter notes. The sixth system (measures 156-158) includes a trill (*tr*) in the melodic line. The seventh system (measures 159-160) concludes the page with a melodic line and a bass line.

161

163

166

8va

169

tr

dolce

173

sf p

176

sf p f

179

ff

II Romance

Più tosto largo. Amorosamente

The musical score is written for a single melodic line on a treble clef staff in 8/8 time. It begins with a key signature of one sharp (F#) and a tempo/mood marking of "Più tosto largo. Amorosamente". The first measure is marked "dolce". The score contains several triplets and is heavily annotated with fingering numbers (1-4) and circled numbers (1, 2). A "CV" (Crescendo) marking is present above measure 10. The section "Candence" begins at measure 15, marked with a piano (*p*) dynamic and the instruction "i p t p". The score continues with measures 18, 19, and 20, which feature a steady eighth-note accompaniment in the lower register.

21

22

23

24

26

29

32

34 *a tempo*

36 *piangendo*

39 *piangendo*

43 *piangendo*

46 *piangendo*

49 *mancando* *morendo*

III Andantino variato

Scherzando

4

8

11

15

18

21

23

26

29

31

33

35

37

39

41

43

45

47

49

52

55

58

61

64

66

68

70

72

74

76

78

80

83

86

89

This image shows a page of musical notation for Niccolò Paganini's Grande Sonata. The score is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 8/8. The page contains seven systems of music, each starting with a measure number: 92, 95, 98, 100, 102, 104, and 106. The notation is dense, featuring complex rhythmic patterns, slurs, and various articulation marks. The music is characterized by rapid sixteenth-note passages and intricate harmonic structures.

108

Musical notation for measures 108-109. The key signature is three sharps (F#, C#, G#). The music features a treble clef and a common time signature. The right hand plays a series of eighth notes with slurs, while the left hand provides a bass line with some rests.

110

Musical notation for measures 110-111. The key signature is three sharps. The right hand continues with eighth notes and slurs, and the left hand has some rests.

112

Musical notation for measures 112-113. Measure 112 includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The key signature is three sharps.

114

Musical notation for measures 114-115. The key signature is three sharps. The dynamic marking *p* (piano) is present below the staff.

116

Musical notation for measures 116-117. The key signature is three sharps. The dynamic marking *pp* (pianissimo) is present below the staff.

118

Musical notation for measures 118-119. The key signature is three sharps. The dynamic marking *mancando* is present below the staff.

120

Musical notation for measures 120-121. The key signature is three sharps. The dynamic marking *morendo* is present below the staff.

Niccolò PAGANINI (1782-1840)

SONATA n°4

de "37 Sonate" (M.S. 84) Biblioteca Casanatense - Roma

Révision de Jean-François Delcamp

The image displays a musical score for Niccolò Paganini's Sonata n°4. It is written for a single melodic line on a treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is marked as $\text{♩} = 76$. The score is divided into two main sections: a main section and a Rondo section.

The main section begins at measure 1 and ends at measure 23. It consists of several measures of eighth-note chords and triplets, with various fingering indications (0, 1, 2, 3, 4) and dynamic markings like *p* and *pp*. The section is marked with **CII** above the staff. A repeat sign is present at measure 11.

The Rondo section begins at measure 24 and is marked **Rondocino** with a tempo of $\text{♩} = 104$. It features a change in time signature to 2/4 and includes a repeat sign. The Rondo section concludes at measure 28.

4

10

17

24

30

36

42

46

52

C I

D.C. al Θ poi segue

C II

C VII

Dionisio AGUADO (1784-1849)

LE FANDANGO VARIÉ opus 16

Paris - 1836

Révision pour guitare de Jean-François Delcamp

Adagio

8

5

9

14

18

22

27

31

35

Allegro vivace

38

43

47

50

53

57

61

64

67

71

75

78

81

85

89

93

97

101

106

136 **CI**

141 **CI**

146 **CI**

150

153 **CI**

156

160

163

167

170

173

176

179

181

185

ritardando

Allegro

Musical score for guitar, measures 190-212. The score is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro'. The score consists of seven staves of music. Measures 190-193 show a melodic line with eighth notes and a bass line with chords. Measures 194-196 feature a complex rhythmic pattern with triplets and sixteenth notes. Measures 197-199 continue this pattern with various fingerings. Measures 200-203 show a melodic line with eighth notes and a bass line with chords. Measures 204-207 are marked with a 'C VII' fingering and feature a melodic line with eighth notes and a bass line with chords. Measures 208-211 continue this pattern with various fingerings. Measure 212 features a melodic line with eighth notes and a bass line with chords, including a circled '4' in the bass line.

229

♩ VII 3 3 3 3 3

♩ VI 3 3 3 3 3

♩ IX 3 3 3 3 3

231

♩ VII 3 3 3 3 3

♩ 3 3 3 3 3

233

♩ 3 3 3 3 3

♩ 3 3 3 3 3

235

♩ 3 3 3 3 3

♩ 3 3 3 3 3

237

♩ 3 3 3 3 3

♩ 3 3 3 3 3

239

♩ 3 3 3 3 3

♩ 3 3 3 3 3

242

♩ 3 3 3 3 3

Matteo CARCASSI (1792-1853)

AU CLAIR DE LA LUNE

Chanté dans les voitures versées,
varié pour guitare ou lyre, oeuvre 7

Révision pour guitare de Jean-François Delcamp

THÈMA

Andante

8

7

14

20

25

1ère VAR.

mf

p i

p

rf

29

p

33

1. 2. *2ème VAR.*

37

41

45

49

1. 2. *3ème VAR.*

mf

53

56

59

62

65

68

4^{ème} VAR.
staccato

72

76

79

83

86

5^{ème} VAR.

88

90

92

94

96

98

100

6^{ème} VAR.

103

C II

ff

107

C II

111

115

C II

1.
2.

7^{ème} VAR.
Più lento

119

121

dolce

123

8

dim.

125

C VII

8

p

pp

127

8

129

8

f

131

8

dim.

133

8

pp

8^{ème} VAR.

Tempo di marcia

135

138

141

144

147

150

153

sf *f* *sf*

9^{ème} VAR.

harm.

157

f

③ ① ② ①

160

p a m i

harm.
VII XII VII XII

③ ⑤ ④ ③ ① ② ①

164

harm.
VII XII

③ ⑤ ④ ① ②

168

harm.
VII XII VII XII

② ④ ⑤ ④ ③ ① ② ①

172

harm.
VII XII

Coda

③ ⑤ ④

mf

175

② ③ ① ③ ① ③ ② ① ③ ② ① ② ① ③ ②

Matteo CARCASSI (1792-1853)

ETUDE XXV

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

Révision pour guitare de Jean-François Delcamp

Allegro brillante ♩ = 104

C II
p i m a m i m i i
p p p p p

C II

C II

C II

C II

C II

C II

13

15

17

19

21

23

25

f

cresc.

p

27

8

f

29

8

f

C II

31

8

C II

33

8

mf

C II

35

8

mf

C II

37

8

mf

C II

39

8

C II

41

43

45

47

49

51

52

Johann Kaspar MERTZ (1806-1856)

TARANTELLE

Barden-Klänge Opus 13 No 6

Révision pour guitare de Jean-François Delcamp

Più Allegro

p
p i p i p

6

12

rit.-----

Presto allegramente

dim.
-poco-----a-----poco

18

24

29

34

dolce

40

46

f

cresc.

51

56

61

dolce

66

71

76

81

87

92

97

p. dolce

101

106

110

114

118

123

127

cresc. -----

132

sf

137

sf *f*

142

f

147

152

dolce

158

164

f *cresc.* *ff*

169

dolce

174

f *ff*

179

con moto

184

189

195

201

206

212

8

f

217

a m i

8

sf

Prestissimo

222

8

228

8

sempre cresc.

234

8

239

8

246

8

f

Johann Kaspar MERTZ (1806-1856)

ELEGIE

en LA mineur

Révision de Jean-François Delcamp

^ = pouce gauche

Largo ♩ = 34 ♩ = 102

arpa

8 *p* *8va loco* *loco* *p*

4 *espressivo il canto* *p* *p*

6 *8va loco* *p* *p* *p* *8va p*

8 *p* *p* ⑥

9 *p*

10 *p* *p*

11 *>*

12 XII XII XII X *loco pp rit.*

13 *a tempo* IV V

14 V

15 IV V

16 VII V

17 *pp*

18

19

20

21

22

misterioso **Andante con espressione** ♩ = 34

25

27

dolce *loco*

28 *IV* *loco*

30 *(ben legato)* *dim.* *pp* *dolcissimo*

31

32 *a tempo* *pp* *rit.* *dolcissimo* *p* *dolce*

34

35 *dolcissimo* *loco* *ten.* *pp* *dolce*

36

37 *espres.* V

38 *espres.* *cresc.* *rit.* *a tempo*

39 *sf* *espres.* *sf* *sf* *sf*

40

41 VII V

45

46

47

CIV

48

49

52

53

55

(ben legato)

56

57 *a tempo*
rit. dolcissimo p dolce

59

60 *dolcissimo pp dolce*

61

62 *espres.* V

63 *a tempo*

64 *sf sf sf sf*

65

pp

Musical notation for measures 65-66. Measure 65 is in 2/4 time. The right hand has a melodic line with fingerings 1, 2, 0, 3. The left hand has a bass line with fingerings 0, 4, 4, 0. Measure 66 continues the melodic and bass lines with fingerings 3, 0, 4, 2, 4, 2.

66

Musical notation for measures 66-67. Measure 66 continues from the previous system. Measure 67 is in common time (C). The right hand has a melodic line with fingerings 1, 4, 1, 4, 1, 4, 1, 4. The left hand has a bass line with fingerings 4, 3, 4, 3, 0, 3.

67

Musical notation for measures 67-68. Measure 67 continues from the previous system. Measure 68 is in common time (C). The right hand has a melodic line with fingerings 1, 4, 1, 4, 1, 4, 1, 4. The left hand has a bass line with fingerings 4, 3, 4, 3, 0, 3.

68

Musical notation for measures 68-69. Measure 68 continues from the previous system. Measure 69 is in common time (C). The right hand has a melodic line with fingerings 1, 4, 1, 4, 1, 4, 1, 4. The left hand has a bass line with fingerings 4, 3, 4, 3, 0, 3.

69

p

Musical notation for measures 69-70. Measure 69 continues from the previous system. Measure 70 is in common time (C). The right hand has a melodic line with fingerings 2, 4, 2, 4, 1, 0, 1, 0. The left hand has a bass line with fingerings 3, 1, 4, 3, 1, 3.

70

loco

dim.

pp

pp

pp

Musical notation for measures 70-71. Measure 70 continues from the previous system. Measure 71 is in common time (C). The right hand has a melodic line with fingerings 3, 4, 3, 4, 3, 4, 3, 4. The left hand has a bass line with fingerings 4, 3, 4, 3, 0, 3.

71

Musical notation for measures 71-72. Measure 71 continues from the previous system. Measure 72 is in common time (C). The right hand has a melodic line with fingerings 3, 4, 3, 4, 3, 4, 3, 4. The left hand has a bass line with fingerings 4, 3, 4, 3, 0, 3.

José VIÑAS Y DIAS (1823-1888)

FANTASIA ORIGINAL

en mi

Révision pour guitare de Jean-François Delcamp

Andante mosso

The musical score is written for guitar in the key of D major (one sharp) and 4/4 time. It begins with a tempo marking of **Andante mosso**. The score is divided into systems of two staves each (treble and bass clef). The first system (measures 1-4) features a melodic line in the treble clef and a bass line with chords and fingerings (1-4). The second system (measures 5-8) includes a **C II** chord diagram and a **meno** dynamic marking. The third system (measures 9-10) is marked **pp** and features a **C III** chord diagram. The fourth system (measures 11-14) is marked **ff** and includes a tempo change to **Allegro**. The fifth system (measures 15-18) contains several **C III** and **C II** chord diagrams. The sixth system (measures 19-22) includes a **C III** and **C II** chord diagram, ending with a **p** dynamic marking. The score includes various guitar-specific notations such as fingerings (1-4), slurs, and accents.

Musical score for guitar, measures 23-51. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The time signature is common time (C). The piece features various chords and techniques:

- Measures 23-25: Chord C IV, triplets, slurs.
- Measures 26-28: Chord C IV, triplets, slurs.
- Measures 29-32: Chords C IV, C VI, C III, slurs, triplets.
- Measures 33-36: Chord C II, slurs, triplets.
- Measures 37-40: Chord C II, slurs, triplets.
- Measures 41-43: Slurs, triplets.
- Measures 44-46: Slurs, triplets.
- Measures 47-50: Slurs, triplets, *rall.*
- Measures 51: *rall.*, slurs, triplets.

Andante

52

Musical staff 52: Treble clef, key signature of three sharps (F#, C#, G#), 12/8 time signature. The staff contains a melodic line with a repeat sign at the beginning. The notes are G4, A4, B4, C5, B4, A4, G4. There are fingerings 1, 2, 3, 1, 2 and dynamics markings p. and a circled 4.

53

Musical staff 53: Treble clef, key signature of three sharps, 12/8 time signature. The staff contains a melodic line with a repeat sign at the beginning. The notes are G4, A4, B4, C5, B4, A4, G4. There are fingerings 3, 1, 2 and dynamics markings p. and a circled 4. The text "p a m i" is written above the staff, and "C IX" is written below it.

54

Musical staff 54: Treble clef, key signature of three sharps, 12/8 time signature. The staff contains a melodic line with a repeat sign at the beginning. The notes are G4, A4, B4, C5, B4, A4, G4. There are fingerings 2, 1, 3, 1, 2 and dynamics markings p. and a circled 4.

55

Musical staff 55: Treble clef, key signature of three sharps, 12/8 time signature. The staff contains a melodic line with a repeat sign at the beginning. The notes are G4, A4, B4, C5, B4, A4, G4. There are fingerings 3, 4, 3, 5, 3 and dynamics markings p. and a circled 4. The text "C II" is written above the staff.

56

Musical staff 56: Treble clef, key signature of three sharps, 12/8 time signature. The staff contains a melodic line with a repeat sign at the beginning. The notes are G4, A4, B4, C5, B4, A4, G4. There are fingerings 2, 1, 3, 2, 1 and dynamics markings p. and a circled 4.

57

Musical staff 57: Treble clef, key signature of three sharps, 12/8 time signature. The staff contains a melodic line with a repeat sign at the beginning. The notes are G4, A4, B4, C5, B4, A4, G4. There are fingerings 5, 1, 2 and dynamics markings p. and a circled 4. The text "C IX" is written above the staff.

58

Musical staff 58: Treble clef, key signature of three sharps, 12/8 time signature. The staff contains a melodic line with a repeat sign at the beginning. The notes are G4, A4, B4, C5, B4, A4, G4. There are fingerings 2, 1, 5, 1, 2 and dynamics markings p. and a circled 4.

59 **CIV**

60 **1. C VII**

61 **2. C VII**

62

63

64 **C IX**

65 **C VII**

66

67

68

69

70

71

72

73

p

cresc.

rall.

a tempo

p.

p.

C IX

C II

C IX

74 **C II**

8

75

8

76 **C IX**

8

77

8

78 **C VII** **C II**

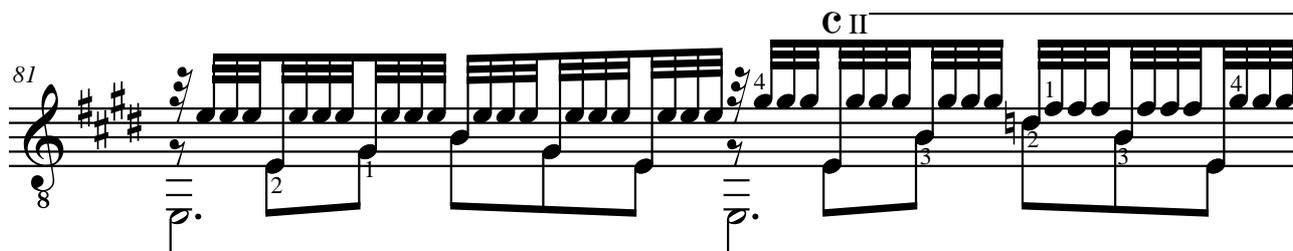
8

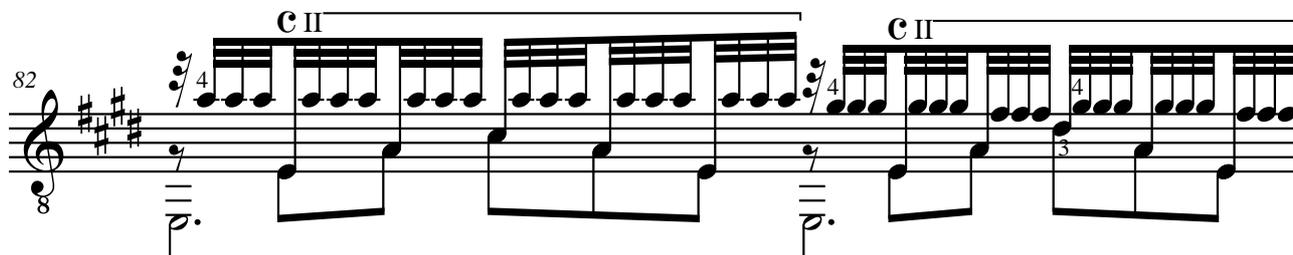
79 **C II**

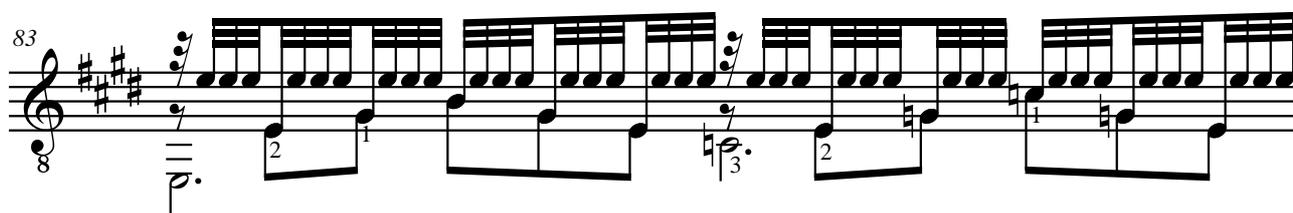
8

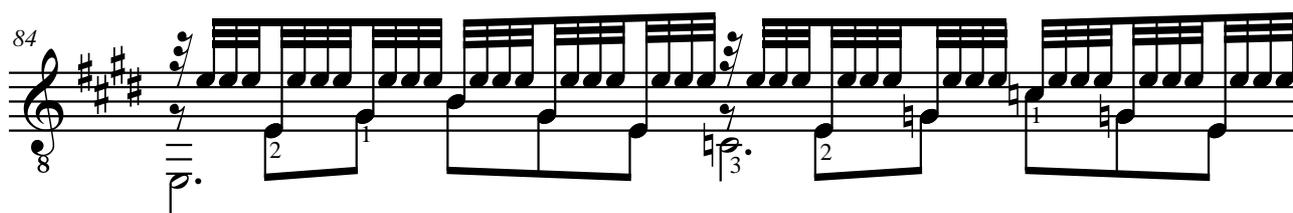
80 **C II** **C II**

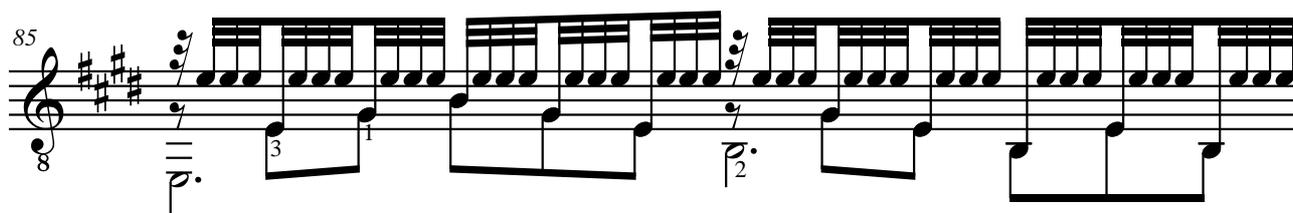
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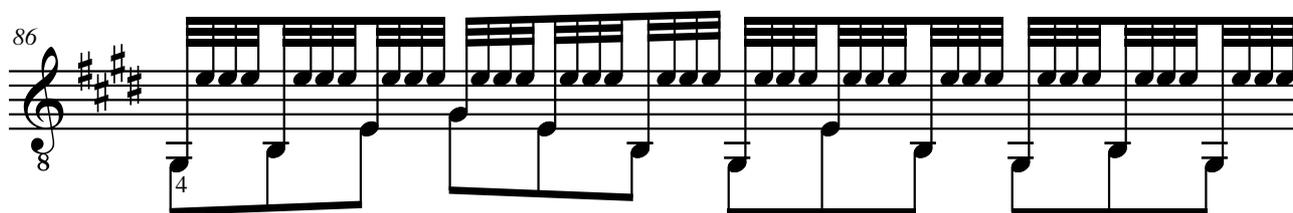
81 

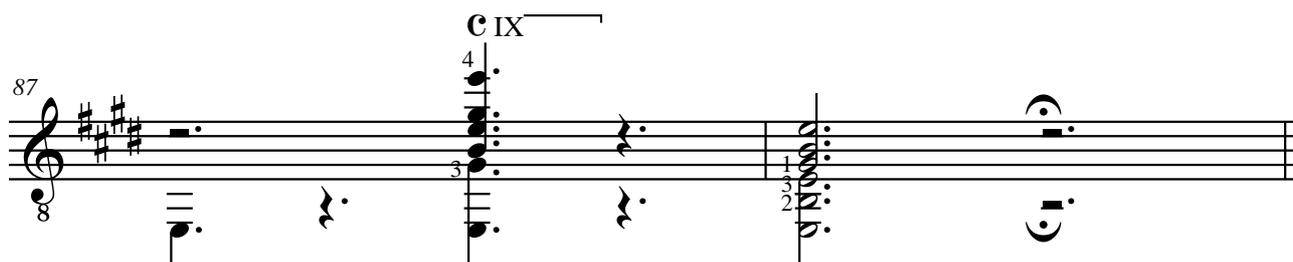
82 

83 

84 

85 

86 

87 

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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 Valcik - 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 - Barbeta : 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 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 - 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 minor - 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 minor - Malagueña, Fácil - Preludio n° 2 - Preludio sobre los gruppets - Isabel, valse de Strauss - Estudio en forma de Minuetto - Estudio en arpégios - 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 minor - Preludio n° 12, en la minor - 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 vales**, 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*.