

---

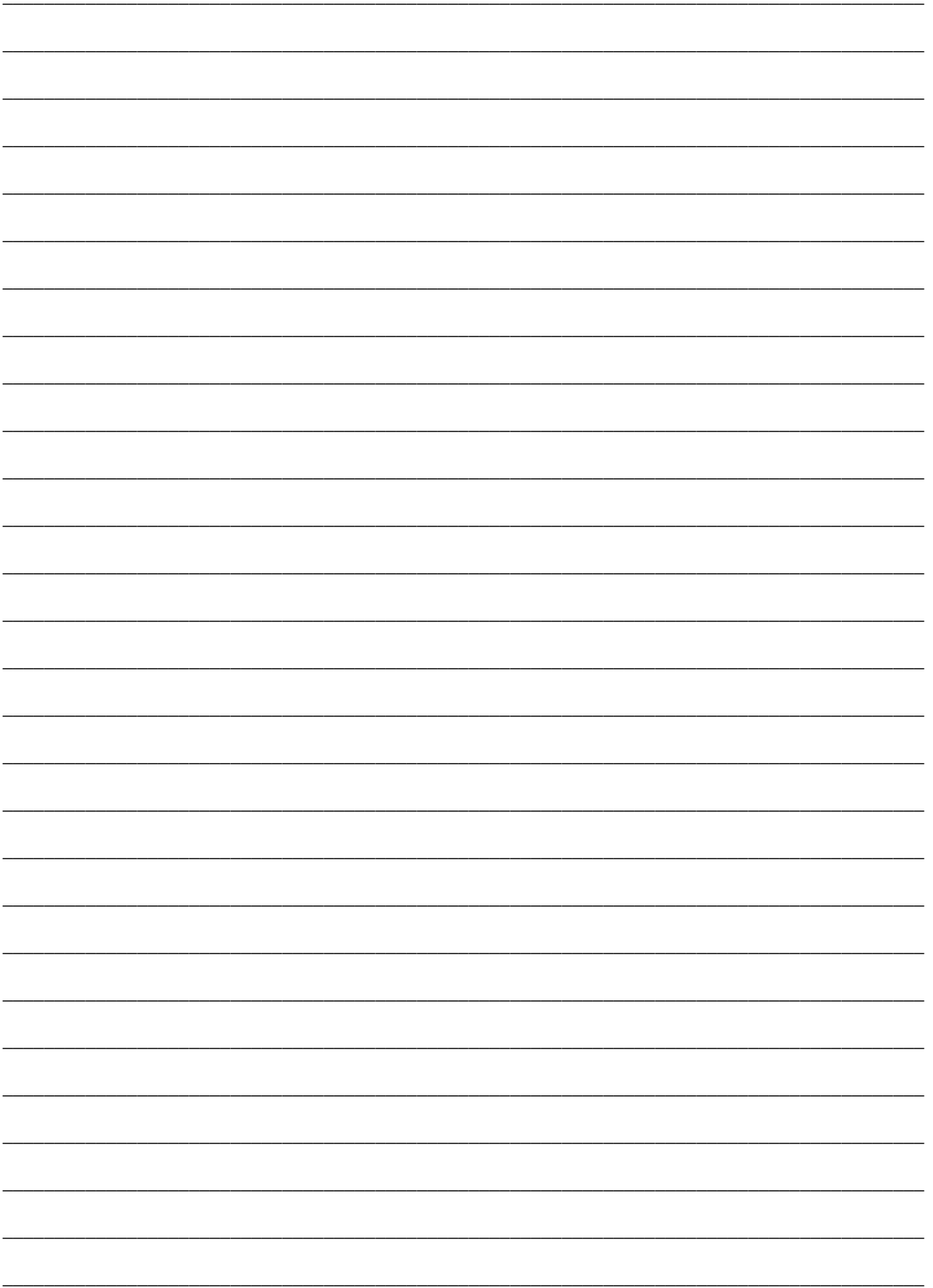
# D07

---

Jean-François Delcamp

## **guitare classique chitarra classica classical guitar guitarra clásica**

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 - Francesco Corbetta : Gavotte - 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 opus 6 n°11 - Les folies d'Espagne - Menuetto - Anton Diabelli :  
Menuet - Dionisio Aguado : Estudio n°18 - Luigi Legnani : Caprice n°5 - Matteo  
Carcassi : Etude n°20 - Johann Kaspar Mertz : Capriccio - Félix  
Mendelssohn-Bartholdy : Romance sans paroles opus 19 - Frédéric Chopin : Valse  
n°2 opus 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 - Agustín Barrios Mangoré :  
Villancico de Navidad - London Carapé - Carlos Gardel : Por una cabeza -  
Jean-François Delcamp : Saturdy - Polka - La boutique du magicien distrait - Mazurka  
- Or et azur - Tango en mi - 6 variations sur la Partida - Exercices : Mordant et trille sur  
deux cordes.



**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 cessiate di rispondere all'obbligo di pubblicare almeno un messaggio al mese, dovrete 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-isciversi.

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 commercial. 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 publicaciones 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 suprimiran 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

# Luys de NARVÁEZ (ca. 1500-1555)

## BAXA DE CONTRAPUNTO

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

Adaptation pour guitare de Jean-François Delcamp

③ =FA#

17

20

23

27

32

36

# Luys de NARVÁEZ (ca. 1500-1555)

## CONDE CLAROS

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

Adaptation pour guitare de Jean-François Delcamp

③ = FA#

### Primera diferencia

Musical notation for the first system of 'Primera diferencia'. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody is written on a single staff with various rhythmic values and fingerings. The bass line consists of whole notes with fingerings 1, 1, 1, 1, 1, 2, 3, 0, 2.

### Segunda diferencia

Musical notation for the second system of 'Segunda diferencia'. It starts with a measure rest and then continues with a treble clef, three sharps, and common time. The melody includes sixteenth and thirty-second notes with fingerings 3, 0, 1, 2, 2, 3, 4, 2, 3, 2, 0, 2, 3, 2, 3, 2, 0, 2, 4, 1.

### Tercera diferencia

Musical notation for the third system of 'Tercera diferencia'. It begins with a measure rest, followed by a treble clef, three sharps, and common time. The melody features sixteenth and thirty-second notes with fingerings 2, 3, 2, 3, 2, 3, 1, 0, 3, 1, 0, 1, 3, 4, 2, 4.

Musical notation for the fourth system of 'Tercera diferencia'. It starts with a measure rest, followed by a treble clef, three sharps, and common time. The melody continues with sixteenth and thirty-second notes and fingerings 2, 3, 4, 4, 3, 4, 3, 2, 2, 3, 3, 2, 3, 1, 2, 1, 3.

### Quarta diferencia

Musical notation for the fifth system of 'Quarta diferencia'. It begins with a measure rest, followed by a treble clef, three sharps, and common time. The melody includes sixteenth and thirty-second notes with fingerings 0, 3, 0, 2, 1, 2, 3, 4, 1, 2, 4, 1, 4, 1, 3, 4.

### Quinta diferencia

Musical notation for the sixth system of 'Quinta diferencia'. It starts with a measure rest, followed by a treble clef, three sharps, and common time. The melody features sixteenth and thirty-second notes with fingerings 4, 1, 3, 4, 4, 2, 3, 2, 2, 4, 2, 2, 0, 2, 1, 2, 2, 3.

25 C II

29 *Sesta diferencia*

34 C II *Siete diferencia*

38

42 *Ocho diferencia*

46 *Novena diferencia*

50 C II

*Diez diferencia*

54

Musical notation for 'Diez diferencia' (measures 54-57). The piece is in G major (one sharp) and 8/8 time. The melody consists of eighth notes with various fingerings (4, 2, 3, 2, 4, 2, 2, 4, 3, 2, 4, 2, 2, 4, 3, 2, 4, 2, 4, 1, 4, 4). The bass line features a simple accompaniment with notes like G, B, and D, and rests.

*Onze diferencia*

58

Musical notation for 'Onze diferencia' (measures 58-61). The piece is in G major (one sharp) and 8/8 time. The melody continues with eighth notes and fingerings (4, 3, 4, 3, 3, 4, 2, 4, 2, 1, 4, 1, 4, 1, 2, 4, 1). A 'C II' marking is present above the staff. The bass line includes a '3' and a '0' (open string), with notes G, B, and D.

62

Musical notation for 'Onze diferencia' (measures 62-65). The melody continues with eighth notes and fingerings (2, 1, 3, 4, 0, 2, 3, 1, 4, 2, 4, 1, 2, 4). The bass line has notes G, B, and D, with circled numbers 3, 4, and 5 below the staff.

*Doze diferencia*

66

Musical notation for 'Doze diferencia' (measures 66-69). The piece is in G major (one sharp) and 8/8 time. The melody consists of eighth notes with fingerings (2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2). The bass line features a simple accompaniment with notes G, B, and D.

*Treze diferencia*

70

Musical notation for 'Treze diferencia' (measures 70-73). The piece is in G major (one sharp) and 8/8 time. The melody consists of eighth notes with fingerings (3, 1, 3, 1, 2, 4, 1, 2). The bass line includes notes G, B, and D, with a '2' and a '1' below the staff.

74

Musical notation for 'Treze diferencia' (measures 74-77). The melody continues with eighth notes and fingerings (4, 1, 3, 4, 1, 3, 4, 2, 4, 2, 4, 2, 4, 2, 3, 2, 4, 2). The bass line has notes G, B, and D, with a '4' and a '2' below the staff.

*Qatorze diferencia*

78

Musical notation for 'Qatorze diferencia' (measures 78-81). The piece is in G major (one sharp) and 8/8 time. The melody consists of eighth notes with fingerings (3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2). The bass line features a simple accompaniment with notes G, B, and D.



*Quinze diferencia. L'otra e haziendo la guitarra*

82

86

*Diez y seys diferencia*

90

*Diez y sciete diferencia*

94

*Diez y ocho diferencia*

99

103

*Diez y nueve diferencia*

107

*Veynte diferencia.  
De proporción Seys minimias al compas.*

112 **C II**

116

*Veynte y una diferencia*

119

122

*Veynte y dos diferencia*

125

128 **C V** **C II**

131 **C IV**

# ☑ Alonso MUDARRA (1510-1580)

## FANTASIA X

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

Adaptation pour guitare de Jean-François Delcamp

③ = FA#

6

12

18

24

30

35

40

45

50

54

57

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

60

63

C II

67

70

73

C II

# Alonso MUDARRA (1510-1580)

## FANTASIA XIV DEL PRIMER TONO

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

Révision pour guitare de Jean-François Delcamp

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

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

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

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

### Moderato

9

8

15

8

22

8

29

8

37

8

44

8

51

8

# Bálint BAKFARK (ca. 1507-1576)

## NON DITE MAI

Gagliarda

Adaptation pour guitare de Jean-François Delcamp

The musical score is written for guitar in a single system with a treble clef and a key signature of one flat (B-flat). The tempo is marked as quarter note = 160. The piece is in 3/4 time. The score is divided into three systems, each starting with a measure number (8, 7, and 13 respectively). The first system (measures 8-16) includes a tempo marking and a first ending bracket labeled 'C III'. The second system (measures 7-12) includes a second ending bracket labeled 'C II'. The third system (measures 13-18) includes a third ending bracket labeled 'C I'. The notation includes various rhythmic values, accidentals, and fingering numbers (1-4) for the right hand. The bass line is indicated by a small '8' at the beginning of each system.



18

22

26

29

34

# Adrian LE ROY (1520-1598)

## FANTASIE SECONDE

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

Révision pour guitare de Jean-François Delcamp

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

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

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

24

29

34

39

45

53

# Giulio Cesare BARBETTA (1540-1603)

## MORESCA DETTA IL MATTACINO

de "Intabolatura di liuto" (Venezia 1585)

Adaptation pour guitare de Jean-François Delcamp

③ = FA#

♩ = 72

8

14

20

27

33



# John DOWLAND (1563-1626)

## MELANCHOLY GALLIARD

### Galliard

Adaptation pour guitare de Jean-François Delcamp

⑥ = FA      ♩ = 76      C III 5/6

4      C III

8      C III 5/6

12      C III

16      C II      C VII      ⑤      ⑥ VIII      ⑥

20      C III      C III

24 **C I**

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

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

33 **C III** **C II, C I** **C I**

38 **C I**

42 **C III** **C II, C I** **C I**

46

# John DOWLAND (1563-1626)

## SIR JOHN SMITH, HIS ALMAIN

### Almain

Adaptation pour guitare de Jean-François Delcamp

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

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

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

③ =FA#



15

18

23

27

31

35

38

41

44

47

C II

50

C V

53

55

C V

58

61

63

C II

# Lodovico RONCALLI (1662?-1722?)

## GIGUA

en sol majeur

de "Capricci armonici sopra la chitarra spagnuola" (Bergamo, 1692)

Révision pour guitare de Jean-François Delcamp

The musical score is presented in five systems, each on a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals, and fingerings. Trills are indicated by the symbol *tr* above notes. Circled numbers (1-5) indicate specific fingerings. Some systems include chord symbols:  $\text{C VII}$ ,  $\text{C V}$ ,  $\text{C III}$ , and  $\text{C III}^-$ . The score is divided into measures by bar lines, with some measures containing repeat signs. The systems are labeled with measure numbers: 1020, 2030, 1020, 1010, and 4242.

# Francesco CORBETTA (1620-1681)

## GAVOTTE

aymée du Duc de Montmouth  
de "La Guitarre Royale" Paris 1670, folio 12

Révision pour guitare de Jean-François Delcamp

The musical score is presented in four staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes with fingering numbers (1, 2, 3, 4) above them. Chord diagrams are shown below the staff, including an 8th fret barre and various fingerings like 2/3, 3, 2, 3, 3, 2. The second staff features a section marked 'C II' and 'C III', with similar rhythmic patterns and fingering. The third staff is marked 'C I' and includes a '3131' fingering sequence. The fourth staff concludes the piece with a double bar line and repeat dots, featuring a '4141' fingering sequence.

C III

C II

C IV

C II

4343

3131

C III

3131

101

# Jean-Philippe RAMEAU (1683-1764)

## LE LARDON

Menuet  
de "Pièces de clavecin" (Paris 1724)

Adaptation pour guitare de Jean-François Delcamp

⑥ = RE

3131

2131

2131

C II

aimp 1414

aimp 0404

3232

3131

aim 030

2131

NOMS et figures des agrements	NOMS et expressions des agrements
Cadence	Cadence
Cadence appuyée	Cadence appuyée
Double Cadence	Double Cadence
Double	Double
Pincé	Pincé
Port de voix	Port de voix
Coulee	Coulee
Pincé et port de voix	Pincé et port de voix
Son Coupé	Son Coupé
Suspension	Suspension
Appoggiement simple	Appoggiement simple
Appoggiement figure	Appoggiement figure

# Jean-Philippe RAMEAU (1683-1764)

## MENUET EN RONDEAU

de "Pièces de clavecin" (Paris 1724)

Adaptation pour guitare de Jean-François Delcamp

*la mélodie en harmoniques à l'octave*

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

5 4 1 4 1 4 1 2 4 1 4 2 1 4 1 4 2 1 4 3 3 3

*Fine*

9 4 1 2 1 2 1 1 2 1 1 1 1 3 1 2

13 4 1 3 1 2 1 2 1 1 4 1 1 4 2 1 2

*D.C. al Fine*

# Jean-Philippe RAMEAU (1683-1764)

## LES TRICOTETS

Rondeau

de "Nouvelles suites de pièces de clavecin" (Paris, ca. 1728)

Adaptation pour guitare de Jean-François Delcamp

⑥ = RE

8

aimp 0202

mair 4040

mair 1010

aimp 0101

aim 141

aim 020

102

aimp 0202

aim 020

aim 1410

*Fine*

1e. Reprise

C II 2131

C II 4242

aim 1410

aimp 1313

C II

④





# Johann Sebastian BACH (1685-1750)

## PRELUDE BWV 846

Das Wohltemperierte Klavier

Adaptation pour guitare de Jean-François Delcamp

The image displays the first nine measures of the Prelude BWV 846 by Johann Sebastian Bach, adapted for guitar. The score is written in treble clef with a common time signature (C). The key signature is one sharp (F#), and the time signature is common time (C). The piece begins with a piano (p) dynamic. The first measure contains the word 'p' above the staff and 'i m a' below it. The second measure contains 'p' above the staff and 'i m a' below it. The third measure contains '3' below the staff. The fourth measure contains '4' below the staff. The fifth measure contains '1' below the staff. The sixth measure contains '2' below the staff. The seventh measure contains '3' below the staff. The eighth measure contains '4' below the staff. The ninth measure contains '1' below the staff. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. The guitar adaptation includes fingerings (1-4) and breathings (3, 4) indicated by numbers below the notes. The score is divided into five systems, with measure numbers 1, 3, 5, 7, and 9 marking the beginning of each system. The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-12. The score ends with a double bar line at the end of measure 9.

11

13

15

17

19

21

23 C III

25 C I

27 C I

29 C I

31

33 C I

# Johann Sebastian BACH (1685-1750)

## SARABANDE BWV 997 EN LA MINEUR

Adaptation pour guitare de Jean-François Delcamp

The image displays a guitar score for the Sarabande BWV 997 by Johann Sebastian Bach, adapted by Jean-François Delcamp. The score is written in 3/4 time and consists of three systems of music. The first system is marked 'C V' and includes a circled '3' and a '\*' symbol. The second system is marked 'C III' and includes a circled '2'. The third system includes a circled '3'. The score features various guitar techniques such as triplets, slurs, and fingering numbers.

6

8

10

12

14

17

aimpam  
040404

C III

C III

C V

20

C II

23

C II

25

C II 4/6

27

29

31

C II

# Johann Sebastian BACH (1685-1750)

## ALLEMANDE BWV 996 EN MI MINEUR

Adaptation pour guitare de Jean-François Delcamp

aim  
020

3

6 5

5

5 6

4

3

C VII

5

1020

tr











First system of musical notation for the Prelude BWV 998. It consists of a treble staff and a bass staff. The treble staff contains a melodic line with various rhythmic values and fingerings (1, 2, 3, 4). The bass staff provides harmonic support with chords and single notes. There are asterisks (\*) above some notes in the treble staff, likely indicating specific articulations or ornaments.

Second system of musical notation. The treble staff continues the melodic line with more complex fingering patterns, including a circled '5' and a circled '4'. The bass staff has a few notes, including a circled '1'. There are also circled numbers '1 4 3 1' and '3' and '2' above the treble staff.

Third system of musical notation. The treble staff features a complex rhythmic pattern with many eighth and sixteenth notes, including circled numbers '3', '2', and '2'. The bass staff has chords and single notes, with circled numbers '2' and '3' below it.

Fourth system of musical notation. The treble staff has a steady eighth-note pattern with circled numbers '2', '2', and '3'. The bass staff consists of chords and single notes, with circled numbers '2' and '3' below it.

Fifth system of musical notation. The treble staff continues the melodic line with circled numbers '4' and '2'. The bass staff has chords and single notes, with circled numbers '2' and '1' below it.

Sixth system of musical notation. The treble staff has a melodic line with circled numbers '3' and '5', and asterisks (\*) above some notes. The bass staff has chords and single notes, with circled numbers '1', '3', and '6' below it.

☑ Johann Sebastian BACH (1685-1750)  
PRAELUDE BWV 999 EN RE MINEUR

Adaptation pour guitare de Jean-François Delcamp

3

5

7

9

CI

11

13

15

CV

17

19

CV

21

23

25

27

29



31

33

35

37

39

41

☑ Domenico SCARLATTI (1685-1757)

# SONATE K 322 / L 483

en la majeur

Adaptation pour guitare de Jean-François Delcamp

**Allegro**

8

5

10

15

19

23

0202 aimp

1313 aimp

0303 aimp

0303 aimp

8

27

8

6

1

1

5

2

3

3

31

8

3

1

1

1

1

3

4

3

4

35

8

6

1

1

5

4

1

1

1

4

1

4

1

39

8

2

2

3

1

4

3

3

4

1

3

1

3

43

8

2

2

3

4

2

2

1

2

4

48

8

3

3

2

1

3

3

4

4

1

4

4

3

3

6

6

3

6

3

52

8

4

2

2

0

3

3

3

3

1

2

4

2

4

2

56 **C II**

60

64

68

72 **C II**

76

79 **C II**





16

19

22

25

28

31

34

37





64

67

C II 5/6

C II 4/6

70

C II 5/6

i m p i m p i m a

73

C II 4/6

C II 5/6

76

i m i m a i m a

79

82

85

# 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) (6) (5)

C VII

C V C II Var. 4 (5) (3)

C II

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

C II

Musical score for the first system of 'LES FOLIES D'ESPAGNE'. The piece is in G major and 8/8 time. The first system contains a treble clef staff with a key signature of one sharp (F#) and a time signature of 8/8. The music features a series of chords and melodic lines with fingerings (1-4) and circled numbers (2, 3, 4, 5) indicating specific notes or techniques. A 'C II' marking is present above the staff.

**MENUET**

Musical score for the first system of 'MENUET'. The piece is in G major and 8/8 time, marked 'Andante'. The first system contains a treble clef staff with a key signature of one sharp (F#) and a time signature of 8/8. The music features a series of chords and melodic lines with fingerings (1-4) and circled numbers (2, 3, 4, 5) indicating specific notes or techniques. A 'C IV' marking is present above the staff. The dynamics 'p' and 'dolce' are indicated.

Musical score for the second system of 'MENUET'. The piece is in G major and 8/8 time. The second system contains a treble clef staff with a key signature of one sharp (F#) and a time signature of 8/8. The music features a series of chords and melodic lines with fingerings (1-4) and circled numbers (2, 3, 4, 5) indicating specific notes or techniques. A 'C II' marking is present above the staff. The dynamics 'fz' and 'f' are indicated.

Musical score for the third system of 'MENUET'. The piece is in G major and 8/8 time. The third system contains a treble clef staff with a key signature of one sharp (F#) and a time signature of 8/8. The music features a series of chords and melodic lines with fingerings (1-4) and circled numbers (2, 3, 4, 5) indicating specific notes or techniques. A 'C VII' and 'C IV' marking is present above the staff.

Musical score for the fourth system of 'MENUET'. The piece is in G major and 8/8 time. The fourth system contains a treble clef staff with a key signature of one sharp (F#) and a time signature of 8/8. The music features a series of chords and melodic lines with fingerings (1-4) and circled numbers (2, 3, 4, 5) indicating specific notes or techniques. A 'C II' marking is present above the staff. The dynamics 'p' and 'fz' are indicated.

Musical score for the fifth system of 'MENUET'. The piece is in G major and 8/8 time. The fifth system contains a treble clef staff with a key signature of one sharp (F#) and a time signature of 8/8. The music features a series of chords and melodic lines with fingerings (1-4) and circled numbers (2, 3, 4, 5) indicating specific notes or techniques. A 'C IV', 'C VII', and 'C IV' marking is present above the staff. The dynamics 'dolce' is indicated.

Musical score for the sixth system of 'MENUET'. The piece is in G major and 8/8 time. The sixth system contains a treble clef staff with a key signature of one sharp (F#) and a time signature of 8/8. The music features a series of chords and melodic lines with fingerings (1-4) and circled numbers (2, 3, 4, 5) indicating specific notes or techniques. A 'C II' marking is present above the staff. The dynamics 'fz' is indicated.

# Fernando SOR (1778-1839)

## MINUETTO Opus 22

de la "Grande Sonate opus 22"

Révision pour guitare de Jean-François Delcamp

**Allegro**

The image displays a guitar score for Fernando Sor's Minuetto Opus 22, measures 1 through 31. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It includes various musical notations such as slurs, accents, and dynamic markings like 'f' (forte). The score is annotated with guitar-specific symbols: circled numbers 1-5 for fingering, '8' for the octave pedal, and 'C' for barre. A 'C' with a bar line symbol is placed above the staff at measure 1, and 'C V4/6' is placed above the staff at measure 7. A repeat sign is used at measure 11. The score concludes with a circled number 2 above the final measure (measure 31).

33 C I

39 *Fine* **Trio**

45 C I

52

58

64 C I

71 *D.S. al Fine*

# Anton DIABELLI (1781-1858)

## MENUET

de la Sonate en la majeur

Révision pour guitare de Jean-François Delcamp

**Allegro**

p i p

The musical score is presented in five systems, each on a single staff with a treble clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The first system begins with a dynamic of *p* and includes fingerings *p*, *i*, and *p* above a chord marked with a *0*. The second system features a *sf* dynamic and fingerings *3*, *4*, and *0*. The third system starts with a *f* dynamic and includes fingerings *1*, *3*, *4*, and *3*. The fourth system begins with a *sfz* dynamic and includes fingerings *2*, *4*, *1*, *3*, and *2*. The fifth system starts with a *p* dynamic and includes fingerings *1*, *3*, and *f*. The score concludes with a double bar line and repeat dots.



First staff of music. Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of chords and single notes. It begins with a piano (*p*) dynamic, followed by a crescendo leading to a forte (*f*) dynamic, and ends with a piano (*p*) dynamic. Fingerings are indicated with numbers 1, 2, 3, and 4. A circled '2' is placed above the final chord.

Second staff of music. Treble clef, key signature of three sharps. It features a series of chords with various fingerings (1, 2, 3, 4). The dynamics start with a forte (*f*) dynamic and transition to a piano (*p*) dynamic. A circled '2' is placed above the final chord.

Third staff of music. Treble clef, key signature of three sharps. It consists of chords and single notes. The dynamics include forte (*f*) and fortissimo (*ff*). Accents (>) are placed over some notes.

Fourth staff of music. Treble clef, key signature of three sharps. It features a sequence of eighth notes and chords. The dynamics are piano (*p*) and forte (*f*). A section marked 'C II' is indicated above the staff.

Fifth staff of music. Treble clef, key signature of three sharps. It features a sequence of chords and single notes. The dynamics are piano (*p*) and fortissimo (*sf*). A section marked 'C II' is indicated above the staff.

Sixth staff of music. Treble clef, key signature of three sharps. It features a sequence of chords and single notes. The dynamics include fortissimo (*f*). Fingerings are indicated with numbers 1, 2, 3, 4, and 0 (open string).

C II

Trio

*sf* *f* *p*

*f* *p*

*f*

C I

*p* *sf*

C I

*p* *sf*

Coda

D.C. al

*sf* *sf*

*sf* *sf* *p*

*sf* *p*

*sf* *f* p i m a p i m a

*sf*

*sf* *p* a m i p

*p dolce*

*sf* *ff*

# Dionisio AGUADO (1784-1849)

## ESTUDIO 18

de "Nuevo Método para guitarra" (Madrid 1843)

Révision pour guitare de Jean-François Delcamp

Este estudio es mui útil, pero mui delicado para tocarle bien. Todas las notas ligadas se han oir igualmente claras.

**Allegretto** ♩ = 66

The musical score is written for guitar in treble clef with a 3/4 time signature. It consists of five staves of music. The first staff begins with a circled '2' above the first measure and a circled '3' below the first measure. The second staff starts with a circled '4' above the first measure. The third staff has a circled '3' below the first measure and a circled '2' above the eighth measure. The fourth staff starts with a circled '12' above the first measure. The fifth staff begins with a circled '15' above the first measure. The score includes numerous triplets, indicated by a '3' in a circle above a bracketed group of notes. Fingering numbers (1-4) are placed above or below notes. The piece concludes with a circled '5' below the final measure. The dynamic marking *f* (forte) appears in the third staff.

②

19

8

22

8

25

8

28

8

30

8

32

8

34

8

# Luigi LEGNANI (1790-1877)

## CAPRICE N°5

de 36 caprices opus 20

Révision pour guitare de Jean-François Delcamp

### Allegro molto

*8va* ~~~~~ *loco*

III IV III IV V

*mezza voce*

CII

CI

CVII

*8va* ~~~~~ *loco*

III IV III IV V

*mezza voce*



# ☑ Matteo CARCASSI (1792-1853)

## ETUDE XX

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

Révision pour guitare de Jean-François Delcamp

**Allegro brillante** ♩ = 126

Matteo CARCASSI : ETUDE XX



19

21

23

25

27

29

31

*pf*

*f*

C II

C II

C II

C VII

C XIV - C XVII

# Johann Kaspar MERTZ (1806-1856)

## CAPRICCIO opus 13 n°3

en ré mineur

Révision pour guitare de Jean-François Delcamp

**Presto**

*f* *energico*

*f*

*dolce*

*rit.*

*a tempo*

*dolce*

7

9

11

13

15

17

19

21

23

25

27

29

31

*p* *f*

33

*sf* *sf* *sf* *sf* *sf*

35

*p* *sf*

37

*sf* *sf* *sf* *sf*

39

*p*

41

*ff* *p rit.*

# Félix MENDELSSOHN-BARTHOLDY (1809-1847)

## ROMANCE SANS PAROLES opus 19 n°6

(Barcarolle vénitienne)

Adaptation pour guitare de Jean-François Delcamp

**Andante Sostenuto**

*harm. art.*

The score consists of five systems of music, each with a treble clef and a key signature of one sharp (F#). The time signature is 6/8. The piece is marked 'Andante Sostenuto' and 'harm. art.' (harmonic art). The score includes various fingerings (numbers 1-4) and chord diagrams (circled numbers 2, 3, 4, 5, 6). Harmonic markings include Roman numerals XII, XIX, XIII, and V, along with a 'C' symbol indicating a barre. The piece begins with a guitar-specific notation (8) and a 7/2 chord. The first system ends with a circled 2 and a dashed line. The second system starts at measure 6 and ends with a circled 5. The third system starts at measure 10 and ends with a circled 6. The fourth system starts at measure 14 and includes markings for C VII and C VI. The fifth system starts at measure 18 and includes a marking for C V.

22

26

30

34

38

42

# Frédéric CHOPIN (1810-1849)

## VALSE opus 34 N°2

à Madame G. D'IVRY

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

**Lento**

The score is written for guitar in 3/4 time, D major. It consists of five systems of music. The first system (measures 1-5) includes a trill in measure 5 with the fingering 1212132. The second system (measures 6-11) features a C VII chord and a triplet in measure 10. The third system (measures 12-17) includes a trill in measure 12 and a C VII chord in measure 14. The fourth system (measures 18-22) features a C II chord in measure 18 and a triplet in measure 21. The fifth system (measures 23-27) includes C VII and C IX chords and a triplet in measure 24. Fingerings are indicated by numbers 1-5 in circles. Chords are labeled C VII, C II, and C IX. A trill is marked with 1212132 and a wavy line.



27 **C VIII** **C VII** **C VII**

32 **C V** **C II** **C II**

37 **C III**

42 **C VII**

47 **C III** **C VII**

52 **C IX** **C II**

*ritard.* **f**

57 **C II** **C IV** **C IV** **C II** **C IX**

62 C II

67

72 C II C III C IV C II

78 C XII

83

89 C VII

95 C VII

101 *dolce*

106 *C II*

110 *C II* *pp*

114 *C II* *C VII* *poco ritenuto*

119 *1212132* *C VII* *p.*

124 *p.*

129 *1212132* *C VII* *XII*

☑ Antonio CANO-CURRIELLA (1852-1909)

# EL DELIRIO

A mi apreciable discipula  
LA EXMA. SRA. CONDESA DE POMAR.

Révision pour guitare de Jean-François Delcamp

⑥ = RE

### INTRODUCCION

**C VII** **C XII**

**C V** **XII**

**C II**

*delicatamente*

Andantino

9

m i m i m i

4 3 1 2

p P

C VII

10

*simile*

C II C V

12

C II C VII

14

C II

17

C V

4 3 4

19

C VII

4 3 3

21

23

25

27

28

29

30

31

*diminuendo* -----

32

----- *cres* -----

33

----- *cen* ----- *do*

*dolcissimo*

34

36

38  $\text{C II}$

40

*diminuendo* ----- *pp* -----

**Grandioso**

42  $\text{C VII}^- \text{C II}$   $\text{C VII}^-$

44  $\text{C V}$

45

*con brio*

46  $\text{C VII}^- \text{C II}$   $\text{C VII}$   $\text{C IX}^-$



48 **C II** **C II**

cres- - - cen- - - do- - -

50 **C VII** **C II**

52 **C V** **C II**

54 **C VII** **C II**

56 **C II**

58

*p* *p*

Juan PARGA (1843-1899)

# GUARIJA N°1 Opus 5

Al centro gallego de la Habana y aficionados de la YSLA DE CUBA  
à este poético instrumento

Révision pour guitare de Jean-François Delcamp

## Moderato

⑥=RE

The musical score is written for guitar in treble clef, key of D major (two sharps), and 3/4 time. It consists of two systems of music. The first system begins with a circled '6' and the text '=RE'. The tempo is marked 'Moderato'. The first measure is a whole note chord with a 'rasgueado' (strummed) instruction above it. The second measure is a half note chord with a 'rasgueado' instruction above it. The third measure is a half note chord with a 'rasgueado' instruction above it. The fourth measure is a half note chord with a 'rasgueado' instruction above it. The fifth measure is a half note chord with a 'rasgueado' instruction above it. The sixth measure is a half note chord with a 'rasgueado' instruction above it. The seventh measure is a half note chord with a 'rasgueado' instruction above it. The eighth measure is a half note chord with a 'rasgueado' instruction above it. The ninth measure is a half note chord with a 'rasgueado' instruction above it. The tenth measure is a half note chord with a 'rasgueado' instruction above it. The eleventh measure is a half note chord with a 'rasgueado' instruction above it. The twelfth measure is a half note chord with a 'rasgueado' instruction above it. The thirteenth measure is a half note chord with a 'rasgueado' instruction above it. The fourteenth measure is a half note chord with a 'rasgueado' instruction above it. The fifteenth measure is a half note chord with a 'rasgueado' instruction above it. The sixteenth measure is a half note chord with a 'rasgueado' instruction above it. The seventeenth measure is a half note chord with a 'rasgueado' instruction above it. The eighteenth measure is a half note chord with a 'rasgueado' instruction above it. The nineteenth measure is a half note chord with a 'rasgueado' instruction above it. The twentieth measure is a half note chord with a 'rasgueado' instruction above it. The first system ends with a double bar line. The second system begins with a circled '6' and the text '=RE'. The tempo is marked 'Moderato'. The first measure is a whole note chord with a 'rasgueado' instruction above it. The second measure is a half note chord with a 'rasgueado' instruction above it. The third measure is a half note chord with a 'rasgueado' instruction above it. The fourth measure is a half note chord with a 'rasgueado' instruction above it. The fifth measure is a half note chord with a 'rasgueado' instruction above it. The sixth measure is a half note chord with a 'rasgueado' instruction above it. The seventh measure is a half note chord with a 'rasgueado' instruction above it. The eighth measure is a half note chord with a 'rasgueado' instruction above it. The ninth measure is a half note chord with a 'rasgueado' instruction above it. The tenth measure is a half note chord with a 'rasgueado' instruction above it. The eleventh measure is a half note chord with a 'rasgueado' instruction above it. The twelfth measure is a half note chord with a 'rasgueado' instruction above it. The thirteenth measure is a half note chord with a 'rasgueado' instruction above it. The fourteenth measure is a half note chord with a 'rasgueado' instruction above it. The fifteenth measure is a half note chord with a 'rasgueado' instruction above it. The sixteenth measure is a half note chord with a 'rasgueado' instruction above it. The seventeenth measure is a half note chord with a 'rasgueado' instruction above it. The eighteenth measure is a half note chord with a 'rasgueado' instruction above it. The nineteenth measure is a half note chord with a 'rasgueado' instruction above it. The twentieth measure is a half note chord with a 'rasgueado' instruction above it.

12

18

24

*Copla popular*

29

35

41

47 *rasg.* C II

53

59

4  
5 *Vivo*  
6

XII

64 *Copla popular* C VII

69 C VII

75

81

87

92

98

104

108

\_\_\_\_\_ rasg.

# Edvard GRIEG (1843-1907)

## MELODIE n°3 opus 47

Lyriske Stykker (1887)

Adaptation pour guitare de Jean-François Delcamp

### Allegretto

The score is written for guitar in treble clef with a key signature of one sharp (F#). It consists of six systems of music, each with a system number in the top left corner (8, 6, 11, 16, 21, 26). The music is characterized by a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. Various dynamics and articulations are used throughout, including *p*, *f*, *pp*, *dim.*, *stretto*, and *più f*. Chord diagrams are provided for several chords, including C VII, C V, C I, C IV, and C VI. The score includes numerous fingering indications (numbers 1-4) and breath marks (>). The tempo is marked as Allegretto.

*p* la melodia ben tenuta

*f*

*dim.*

*più mosso*

*pp*

*stretto*

*f*

*più f*

31 *ff* *ffz* *dim. molto e meno mosso poco a poco*

36 *poco rit.*

41 **Tempo I.** *p* *poco rit.*

46 *f*

51 *dim.*

56 *dim.* *sempre*

61 *ritard.* *pp* *morendo*

# Juan ALAIS (1844-1914)

## LA MENDOZINA

Zamacueca

à mi discipula Señorita ESTHER M. TOBAL

Révision pour guitare de Jean-François Delcamp

### INTROD.

Musical notation for the introduction, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The piece is in 8va. The notation includes a series of chords and melodic lines with fingerings (1, 2, 3, 4) and accents. The bass line is indicated as *il basso con harmónicas octavadas*.

*il basso con harmónicas octavadas*

### SAMBA

Musical notation for the Samba section, starting at measure 5. It features a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The notation includes a series of chords and melodic lines with fingerings (1, 2, 3, 4) and accents. The bass line is indicated as *loco*.

*loco*

Musical notation for the Samba section, starting at measure 10. It features a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The notation includes a series of chords and melodic lines with fingerings (1, 2, 3, 4) and accents. The bass line is indicated as *loco*.

Musical notation for the Samba section, starting at measure 15. It features a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The notation includes a series of chords and melodic lines with fingerings (1, 2, 3, 4) and accents. The bass line is indicated as *loco*.

Musical notation for the Samba section, starting at measure 20. It features a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The notation includes a series of chords and melodic lines with fingerings (1, 2, 3, 4) and accents. The bass line is indicated as *loco*.

Musical notation for the Samba section, starting at measure 25. It features a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The notation includes a series of chords and melodic lines with fingerings (1, 2, 3, 4) and accents. The bass line is indicated as *loco*.



☑ Francisco TÁRREGA (1852-1909)

¡ADELITA!

Mazurka

Révision pour guitare de Jean-François Delcamp

Lento

5

9

12

14

*p*

*p*

*f*

*a tempo*

*un poco rit*

*molto ten.*

*f*

*p*

*rit.*

C VII

C VII

C IV

C IV

C IV

C IX

C VII

C VIII

C II

*un poco cresc.*

*Fine*

*D.C. al Fine*

# Francisco TÁRREGA (1852-1909)

## PAVANA

En mi mayor

Révision de Jean-François Delcamp

**Allegretto**

The musical score is written for guitar in the key of A major (one sharp) and 3/4 time. It consists of four systems of music, each with a treble clef and a common time signature. The score includes various guitar-specific notations: fret numbers (e.g., 4, 3, 2, 1, 0, 2, 3, 4), bar lines, and chord diagrams labeled with Roman numerals (C II, C VII, C IV). The piece is marked 'Allegretto'. The first system starts with a treble clef and a common time signature. The second system begins with a measure number '4'. The third system begins with a measure number '7'. The fourth system begins with a measure number '11'. The score includes various guitar-specific notations such as fret numbers, bar lines, and chord diagrams.

14

17

21

23

26

29

# Francisco TÁRREGA (1852-1909)

## PRELUDIO NÚMERO 2

A mi queridísimo discípulo Miguel Llobet

Révision de Jean-François Delcamp

The image displays the first ten measures of the musical score for Francisco Tárrega's Preludio Número 2. The score is written for guitar in 3/4 time, with a key signature of one sharp (F#). The notation includes treble clef, a common time signature of 8, and various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-4. Chord diagrams are labeled with Roman numerals: CV, CIII, CVII, CII, CIV, CIV, and CVI. A dynamic marking of  $\text{mf}$  is present. The score is divided into four systems, each containing two staves. The first system covers measures 1-2, the second covers measures 3-4, the third covers measures 5-6, and the fourth covers measures 7-10. Measure numbers 4, 7, and 10 are explicitly labeled at the start of their respective systems.

13

16

*a tempo*

*poco ten.*

19

22

*p*

25

*molto rit.*

*p*

# ☑ Francisco TÁRREGA (1852-1909)

## MARIA

Gavota

A mi querido amigo el eminente Mandolinista D. Baldomero Cateura

Révision pour guitare de Jean-François Delcamp

The musical score is written for guitar in 2/4 time, featuring a treble clef and a key signature of one sharp (F#). The piece is marked "a tempo" and "dolce". The score is divided into four systems, each with a measure number (8, 6, 12, 17) at the beginning. The notation includes various guitar-specific techniques such as fingerings (1-4), slurs, accents (>), and dynamic markings (rit., p, f). Chord diagrams are indicated by letters in circles: C V, C V, C IV, C VIII, and C V. The score concludes with a final chord diagram (1 0 2 1) and a dynamic marking of p.

22

ritard.

27

*a tempo*

C V C III C I

32

ar7

37

C X

XII

42

C IX

ar12 pizz

47

C V







# Francisco TÁRREGA (1852-1909)

## OREMUS

Arreglado sobre el Preludio opus 124 de Robert Schumann (1810-1856)

Révision de Jean-François Delcamp

⑥ = RE

Musical notation for measures 1-2. Measure 1 starts with a circled 2 above the staff. Measure 2 ends with circled 5, 3, and 5 below the staff. The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. Fingerings are indicated by numbers 1-4. A circled 6 is defined as RE.

Musical notation for measures 3-4. Measure 3 starts with a circled 3 above the staff. Measure 4 ends with circled 3, 4, and 3 below the staff. A circled 4 is also present below the staff. A section marker 'III' is placed above the staff between measures 3 and 4.

Musical notation for measures 5-6. Measure 5 starts with a circled 5 above the staff. Measure 6 ends with a circled 1 below the staff. The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. Fingerings are indicated by numbers 1-4.

Musical notation for measures 7-8. Measure 7 starts with a circled 1 above the staff. Measure 8 ends with a circled 1 below the staff. The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. Fingerings are indicated by numbers 1-4.

Musical notation for measures 9-10. Measure 9 starts with a circled 2 above the staff. Measure 10 ends with a circled 5 below the staff. The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. Fingerings are indicated by numbers 1-4.

# Francisco TÁRREGA (1852-1909)

## PAQUITO

Vals

Révision de Jean-François Delcamp

The musical score is written for guitar in 3/4 time, featuring a treble clef and a key signature of one sharp (F#). The piece is divided into five systems of music, each with specific performance markings and guitar techniques.

- System 1 (Measures 1-6):** Starts with a tempo of *a tempo*. The first measure contains a guitar-specific notation: a quarter note on the 8th fret of the 3rd string, with a '3' below it. The piece then transitions to *poco rit.* (ritardando).
- System 2 (Measures 7-12):** Returns to *a tempo*. It includes a *poco rit.* section and a fermata over a whole note chord in measure 11.
- System 3 (Measures 13-19):** Features two *Capo Vertice* (CV) markings. Measure 14 includes a circled '3' below a note, indicating a triplet. The system concludes with a *poco rit.* section.
- System 4 (Measures 20-25):** Returns to *a tempo*. It contains two *poco rit.* sections, one in measure 21 and another in measure 24.
- System 5 (Measures 26-32):** Begins with a *poco rit.* section. Measure 27 features a *Chord X* marking above a whole note chord. The system ends with a *poco rit.* section.

32

8

38

C III

8

44

C VIII

8

49

C VII

8

54

8

59

C VII

8

64 C III

69 C III

74 C II C IV

79 *poco rit.*

85 *a tempo* C I

91 C X

# Carlos GARCÍA TOLSA (1858-1905)

## MARUJA

Habanera

A Maria Felisa REDONNET

Révision pour guitare de Jean-François Delcamp

The image displays a guitar score for the piece 'Maruja' by Carlos García Tolsa. The score is written in a single system with five staves, each containing a line of music. The key signature is one flat (B-flat) and the time signature is 2/4. The score includes various guitar-specific notations: 'X' for muted strings, 'V' for vibrato, and Roman numerals 'III' and 'I' for barre positions. Fingerings are indicated by numbers 1-4. The score is divided into measures, with measure numbers 5, 9, 14, and 18 marked at the beginning of their respective lines. A first ending bracket is shown above measures 11-13, and a second ending bracket is shown below measures 13-14. A 'ff' (fortissimo) dynamic marking is present in measure 10. The piece concludes with an 'ad libitum' section in measure 18, featuring a circled '4' below the staff. The score is presented in a clean, black-and-white format.

*a tempo*

22

*Fine*

26

C I

C VIII

31

C V

C III

C I

36

40

C I

44

*ad libitum*

*a tempo*

47

D.C. al Fine

C I

# Ernesto NAZARETH (1863 -1934)

## ODEON

Opus 146

Tango brasileiro

Adaptation pour guitare de Jean-François Delcamp

The image displays a guitar score for the piece 'ODEON' by Ernesto Nazareth. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of five systems of music, each with a staff of a treble clef and a staff of an 8-string guitar. The score includes various musical notations such as notes, rests, and fingerings. It also features several dynamic markings: *mf* (mezzo-forte), *expressivo*, *f* (forte), *sempre cresc.* (sempre crescendo), and *dim.* (diminuendo). The score is divided into sections by Roman numerals: C IV, C II, C V, C III, C VIII, and C III. The first system starts with a *gingando* marking. The second system begins with a measure number of 6. The third system begins with a measure number of 11. The fourth system begins with a measure number of 16 and includes a first ending bracket. The fifth system begins with a measure number of 21 and includes a *sempre cresc.* marking. The score concludes with a *dim.* marking.



25

1. 4 3 1 1 4 1 3 1 5 2 1 4 4 0 2 0 3 2 1

2. C III 1 4 4 0 2 0 3 2 1

D.S. al C II 2 7

31

**Trio** *con brio*

ff

menos

34

C VII

ff

38

C III

C V

C IV

mimoso

42

C III

f rit.

46

C III

D.S. al C II

# Antonio Jiménez MANJÓN (1866-1919)

## LA MARIPOSA

Mazurka n°1

Révision pour guitare de Jean-François Delcamp

The image displays a musical score for guitar, titled "LA MARIPOSA" by Antonio Jiménez Manjón. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of four systems of music, each with a measure number (8, 5, 10, 15) at the beginning. The notation includes a melodic line in the treble clef and a bass line in the bass clef. The bass line features various chords and fingerings, with some measures containing triplets and sixteenth notes. A dynamic marking of *p* (piano) is present at the start of the first system. A repeat sign with a double bar line and a second ending symbol (♩ II) is located at the beginning of the third system. The score concludes with a final cadence in the fourth system.

20

25

30

*Più lento. molto cantabile*

34

*a tempo*

38

*Ben marcato*

42

*cresc.*

46

*a tempo*

*rall.*

51

55

59

63

67

72

77

# Antonio Jiménez MANJÓN (1866-1919)

## TU Y YO

Duetto opus 5

Révision pour guitare de Jean-François Delcamp

**Allegretto**

2 ---

*p*

6

*C II*

*C II*

4

11

*C II*

*C II*

*poco rit.*

17 *a tempo* **C II**

*Cantando*

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

27 **C II** **C II** *f*

32 *a tempo* **C II** **C II** *rit.*

36 **C II** **C II**

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

43 *a tempo* **C V** **C IX**  
*poco rit.* (4)

48 *a tempo* **C V** **C IX**  
*poco rit.* (4)

53 **C II**  
 (4)

57 **C II**

61 **C II** **C II<sup>7</sup>**  
 (4) (4)

66 **XII** **XII** **C II VII XII** **C II**  
 (3) (2) (3) (4) (5) (6) (5)

# Erik SATIE (1866-1925)

## GYMNOPIEDIE I

à mademoiselle Jeanne de Bret

Adaptation pour guitare de Jean-François Delcamp

Lent et douloureux

♩ IV

8 *pp*

7 *f* *pp*

14 *p*

21 *p*

27 *p*

♩ IV    ♩ IV    ♩ II

♩ II



33 C IV C VII C IX

40 C IV

47 C IV

54 C IV C IV C II

61

67 C II

73 C II

# Enrique GRANADOS (1867-1916)

## DEDICATORIA

de "Cuentos de la juventud" opus 1

Adaptation pour guitare de Jean-François Delcamp

⑥ = RE

The image displays three systems of musical notation for guitar, arranged in a 2/4 time signature with a key signature of two sharps (F# and C#). The notation includes a treble clef and a guitar-specific staff with a 'G' below it. The first system starts at measure 8 and includes chords labeled C VII and C V. The second system starts at measure 6 and includes chords labeled C V and C VII. The third system starts at measure 11 and includes chords labeled C V, C VII, C IX, and C II. The score is heavily annotated with circled numbers (1-5) indicating fingerings, and various musical symbols such as slurs, accents, and trills. A circled '2' with a dashed line indicates a trill. The guitar staff shows fret numbers (0-4) and string numbers (1-6) for each note.

16

21

26

31

36

# Enrique GRANADOS (1867-1919)

## VALSES POETICOS - VALSE I

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

**Melodico.**

*p*

C II

5

10

*ten.*

*rall.*

15

*ten.*

*f*

*El canto con harmonicos octavados a tempo*

20

C II

25

C II

*cresc.*

30

C VI

*rall. molto*

*ff*

*ff*

*a tempo*

*p*

C VII

35

39

*a tempo*

*rall.*

*con cadenza*

44

C II

*dim.*

*rall. molto*

☑ Miguel LLOBET (1878-1938)  
**EL TESTAMENT D'AMELIA**  
 Melodía popular catalana (1900)

Révision pour guitare de Jean-François Delcamp

⑥=RE/D

**Andante espressivo**

*el canto con harmonicos octavados* -----

25

CVII

*p*

30

CV

*dolce*

ar7

ar7

ar7

35

CV

*rall. poco*

*el canto con harmonicos octavados*

41

CI

47

CIII

CV

52

CIII

CV

CIII

*rall.*

*f*

ar12

\* Union Musical Española = SOL/G

# Zequinha de ABREU (1880-1935)

## TICO-TICO NO FUBÁ

Chôro sapéca

Révision pour guitare de Jean-François Delcamp

**Con Brio**

The musical score is written for guitar in a treble clef with a 2/4 time signature. It consists of four systems of music. The first system starts with a treble clef and a 2/4 time signature. The second system begins at measure 6. The third system begins at measure 10. The fourth system begins at measure 14. The score includes various guitar-specific notations: fingering numbers (1, 2, 3, 4) are placed above notes; circled numbers (2, 3, 4, 5, 6) are placed below notes or chords; and chord diagrams (IX, III, VII) are placed above the staff. The music is characterized by a lively, rhythmic feel, consistent with the 'Con Brio' marking.



18

22

26

30

34

38

42

1.

2.

C II

C II

C II

C II

C II

C II

46 **C II**

50 **C II**

54 **C III**

58 **C VII** **C IX**

62

66 **C V1**

70 **C VIII**

Detailed description: This is a guitar score for the piece 'Zequinha de ABREU : TICO-TICO NO FUBÁ'. It consists of seven staves of music, numbered 46 to 70. The music is written in treble clef with a key signature of two sharps (F# and C#). The rhythm is primarily eighth and sixteenth notes, often grouped in beams. Various chords are indicated above the staff: C II (measures 46-50), C III (measures 54-58), C VII (measures 58-62), C IX (measures 58-62), C V1 (measures 66-70), and C VIII (measures 70-74). Fingerings are indicated by numbers 1-4 above or below notes. Some notes are circled, possibly indicating accents or specific techniques. The bass line is shown as a series of chords and single notes below the staff.

75 **C III**

79

84

88 **C III**

92 **C VII** **C IX**

96

100

# João GUIMARÃES (PERNAMBUCO) (1883-1947)

## RECORDANDO NAZARETH

Chôro

Révision pour guitare de Jean-François Delcamp

The musical score is written for guitar in treble clef, 2/4 time, with a key signature of two sharps (F# and C#). It consists of five systems of notation, each starting with a measure number (8, 5, 9, 13, 18) and a guitar-specific instruction (8). The score includes various guitar techniques such as triplets, slurs, and specific fingering (1-4). Chord markings are placed above the staff: C V, C VII, C IX, C VII, C II, C VII, C II, C IV, C VII, and C IV. A 'Fine' marking is present above the 13th system. The score concludes with circled numbers 3 and 5 at the bottom.

22

26

30

34

38

42

*D.C. al Fine*

# ☑ João GUIMARÃES (PERNAMBUCO) (1883-1947)

## PÓ DE MICO

Chôro

Révision pour guitare de Jean-François Delcamp

The image displays a guitar score for the piece 'Pó de Mico' by João Guimarães. It consists of three systems of musical notation, each with a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Fingering numbers (1-4) are placed above or below notes to indicate fingerings. There are also circled numbers 2 and 3, likely indicating specific techniques or patterns. A 'VII' marking is present above the second system, indicating a seventh fret. The score is divided into measures, with measure numbers 5 and 9 indicated at the start of the second and third systems respectively.

13

17

21

25

29

33

37

41

45

49

53

57



61

C V C IX C VII C V

65

1.

69

2. VII

74

3.

78

2.

82

3.

# Agustín BARRIOS MANGORÉ (1885-1944)

## LONDON CARAPÉ

Danza Paraguaya n°3

Révision pour guitare de Jean-François Delcamp

⑤ = SOL  
⑥ = RE

4

8

12

16

20

Musical score for guitar, measures 24-61. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music consists of a single melodic line with various chords and fingerings indicated.

Measure 24: Chord C III, first ending (1.), second ending (2.), chords IV and C V.

Measure 29: Chords II, IV, C V, IV, II.

Measure 34: Chord C V.

Measure 39: Chord C V.

Measure 44: Chord C III.

Measure 48: Chord C III.

Measure 52: Chords C X and C VII.

Measure 56: Chords C X, C VII, and C XII.

Fingerings are indicated by numbers 1-4 on the right hand and 1-6 on the left hand. Some notes are circled.

# Carlos GARDEL (1890-1935)

## POR UNA CABEZA

Tango canción

Adaptation pour guitare de Jean-François Delcamp

The image displays a guitar score for the tango 'Por una cabeza' by Carlos Gardel. The score is written for guitar and includes the following details:

- Key Signature:** G major (one sharp).
- Time Signature:** 2/4.
- Staff:** Treble and bass staves.
- Measure Numbers:** 5, 8, 12, 15, and 20 are marked at the beginning of their respective systems.
- Chord Diagrams:** Labeled with letters and Roman numerals: C IV, C VII, C VI, C II, and C V.
- Notation:** Includes fingerings (1-4), slurs, and various rhythmic markings.

25 **C IV**

30 **C V** **C VII**

34 **C IV**

37 **C VII** **C VI** **C II**

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

44 **C II**

47 **C V** **C VII** **C VII** **C II**

# Agustín BARRIOS MANGORÉ (1885-1944)

## VILLANCICO DE NAVIDAD

en ré majeur

Révision pour guitare de Jean-François Delcamp

⑥ =RE

The first system of musical notation is on a single staff in treble clef with a key signature of two sharps (F# and C#). It begins with a circled number 6 and an equals sign followed by 'RE'. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. There are several triplets marked with a '3'. A circled number 4 is placed below the staff at the start of the second measure. A circled number 2 is placed above the staff at the end of the first measure of the second system. A dashed line indicates the continuation of the piece.

The second system of musical notation continues on a single staff in treble clef. It starts with a circled number 2 above the staff. The notation includes various rhythmic values and fingerings. A circled number 4 is placed below the staff at the end of the second measure. A circled number 2 is placed above the staff at the end of the first measure of the third system. A dashed line indicates the continuation of the piece.

The third system of musical notation continues on a single staff in treble clef. It starts with a circled number 2 above the staff. The notation includes various rhythmic values and fingerings. A circled number 2 is placed above the staff at the end of the first measure of the fourth system. A dashed line indicates the continuation of the piece.

16

21

25

29

33

37 C VII

41

45

49

54 XII VII



☑ Jean-François DELCAMP (1956)

# SATURDY

de "7 jours, 7 pièces"

Pour guitare

♩ = 63

*f*

*gliss.*

*mp*

*mf*

*vibrato*

*longa*

*p*

*accel. molto*

*m*

*a tempo*

*f*

*p*

CI

IX VII IX

XII

CI<sup>7</sup>

ami ami ami ami ami

rasgueado *f* Harm. oct. rasgueado *f* a a mi

*f* *mp* *mf* gliss. CI

*mp*

CI 3 3 3 3

*accel. et crescendo poco a poco*

3 3 3 3

3 3 3 3

Musical score for the first system, featuring a treble and bass staff. The treble staff contains two triplet markings over eighth notes. The bass staff contains a triplet of eighth notes and a triplet of sixteenth notes. Dynamic markings include *f* and *p subito*. The tempo marking is *piu lento*. The time signature is 8/8.

Musical score for the second system, featuring a treble and bass staff. The treble staff contains a triplet of eighth notes. The bass staff contains a triplet of eighth notes and a triplet of sixteenth notes. Dynamic markings include *f* and *mp*. The tempo marking is *piu lento*. The time signature is 8/8.

Musical score for the third system, featuring a treble and bass staff. The treble staff contains a triplet of eighth notes. The bass staff contains a triplet of eighth notes and a triplet of sixteenth notes. Dynamic markings include *f* and *mp*. The tempo marking is *piu lento*. The time signature is 8/8.

Musical score for the fourth system, featuring a treble and bass staff. The treble staff contains a triplet of eighth notes. The bass staff contains a triplet of eighth notes and a triplet of sixteenth notes. Dynamic markings include *f* and *accel. e crescendo*. The tempo marking is *piu lento*. The time signature is 8/8.

Musical score for the fifth system, featuring a treble and bass staff. The treble staff contains a triplet of eighth notes. The bass staff contains a triplet of eighth notes and a triplet of sixteenth notes. Dynamic markings include *ff*. The tempo marking is *piu lento*. The time signature is 8/8.

# Jean-François DELCAMP (1956)

## POLKA

à ACN

Pour guitare

$\bullet = 104$   
*un poco staccato*

*mp* *p* *p* *p* *mf* *p* *p* *p* *p* *p*

6 *f*

10 *f* *legato mf* *più lento cantando*

15 *a tempo* *un poco staccato* *rit.*

19 *a tempo* *C VII* *C VII* *a tempo* *rit.*

*Brest, le 28 août 2006*

# Jean-François DELCAMP (1956)

## LA BOUTIQUE DU MAGICIEN DISTRAIT

à Sylvie ROLLIER

Pour guitare

$\bullet = 108$

4

7

10

12

*rit.*

*a tempo*

1.

2.

*Campile, le 25 août 2006*

harm.  
XIX XX XXI XXII

① ② ③ ④ ⑤ XXV ⑥

# Jean-François DELCAMP (1956) MAZURKZA en la mineur

à Marcel

Pour guitare

♩ = 80

C V

5

9

C VIII

14

C I

17

C I

*glissando*

The musical score is written for guitar in 3/4 time, with a tempo of 80. It consists of five systems of music. The first system starts with a treble clef and a key signature of one flat (B-flat). The second system begins with a measure number of 5. The third system begins with a measure number of 9 and includes a first ending bracket labeled 'C VIII'. The fourth system begins with a measure number of 14 and includes a first ending bracket labeled 'C I'. The fifth system begins with a measure number of 17 and includes a first ending bracket labeled 'C I'. The score features various guitar techniques, including glissando, and includes fingering numbers (1-4) and fret numbers (0-4) throughout.

21

C II

C VII

25

28

C II

32

*ff*

36

C I

40

Campile, le 7 août 2006

# Jean-François DELCAMP (1956)

## OR ET AZUR

à Woodibou

Pour guitare

⑥ = RE

The musical score is written for guitar in treble clef, 2/4 time, with a key signature of one sharp (F#). It consists of three systems of notation, each with a guitar-specific bass line below the staff.

- System 1 (Measures 1-4):** Starts with a tempo marking of  $\bullet = 58$ . Measure 1 contains a triplet of eighth notes (4, 4, 2) on the treble staff and a bass line starting on RE (6th fret). Measure 2 has a triplet of eighth notes (4, 4, 2) and a bass line starting on RE (6th fret). Measure 3 has a triplet of eighth notes (4, 4, 2) and a bass line starting on RE (6th fret). Measure 4 has a triplet of eighth notes (4, 4, 2) and a bass line starting on RE (6th fret). Dynamic markings include *f* and *mf*. A *C II* marking is present above measure 3.
- System 2 (Measures 5-8):** Measure 5 has a triplet of eighth notes (4, 4, 2) and a bass line starting on RE (6th fret). Measure 6 has a triplet of eighth notes (4, 4, 2) and a bass line starting on RE (6th fret). Measure 7 has a triplet of eighth notes (4, 4, 2) and a bass line starting on RE (6th fret). Measure 8 has a triplet of eighth notes (4, 4, 2) and a bass line starting on RE (6th fret). Dynamic markings include *vib.*, *a tempo*, *rall.*, and *f*. A circled 4 is above measure 8, and a circled 5 is below measure 7.
- System 3 (Measures 9-12):** Measure 9 has a triplet of eighth notes (4, 4, 2) and a bass line starting on RE (6th fret). Measure 10 has a triplet of eighth notes (4, 4, 2) and a bass line starting on RE (6th fret). Measure 11 has a triplet of eighth notes (4, 4, 2) and a bass line starting on RE (6th fret). Measure 12 has a triplet of eighth notes (4, 4, 2) and a bass line starting on RE (6th fret). Dynamic markings include *mp* and *f*. A *C II* marking is present above measure 10.



13

*mp* *f* *mf*

17

*f* *vib.*

22

*f*

26

*mf* *vib.* *CX*

30

*f* *CV*

# Jean-François DELCAMP (1956)

## TANGO en mi mineur

à Milonga

Pour guitare

♩ = 54

5

C IV

ponticello

9

VII

C VII

XII

13

C VII

ff rasg.

17

rit.

21 *a tempo* C II C VII

25 C IV *ponticello* *am i*

29 VII C VII

33 C VII *ff* *rasg.*

37 *f*

41 *percussions sourdes sur la table d'harmonie*

Brest, le 8 septembre 2006

☑ Jean-François DELCAMP (1956)  
6 VARIATIONS SUR LA PARTIDA

à Ergonomix

Pour guitare

**Introduction**

**Librement**

*mf* *ff* *rasgado* *deciso* *a m i p* *rubato* *f* *rit.*

**Thème Presto** ♩ = c. 180)

*pp* *mf* *f* *C V*

26

1.

2. *a tempo poco a poco*

**Var. 1**

8

*p.* *p.* *rit.* *p.* *p.*

31

8

*p.*

36

*a tempo*

8

*p.* *p.* *p.* *p.* *p.*

*m*

*p*

41

*a tempo poco a poco*

**Var. 2**

8

*p.* *p.* *p.* *p.* *p.* *p.*

③

47

8

*p.* *p.* *p.* *p.* *p.*

③

52

*a tempo*

8

*p.* *p.* *p.* *p.* *p.*

*m*

*p*

57

*a tempo*  
**Var. 3**

62

66

70

74

**Allegro** (♩=144) **Var. 4**

*la mélodie en harmoniques à l'octave*

77

84 *loco* **Tempo I - Presto**

8 8 *p.* *accel.*

90 *a tempo* **Var. 5**

8 8 *p.* *rit.*

95

8 8 *p.*

101

8 8 *p.* *ff*

107 *a tempo* **Var. 6**

8 8 *p.* *rit.* *mf* *p* *p*

112

8 8 *p.*

\* percussion de la main droite fermée sur les cordes au niveau de la rosace

116

120

*a tempo*  
**Thème**

125

130

134

138

Brest, le 13 mai 2008



---

# 7

---



## **Classical guitar Exercices**

# Jean-François DELCAMP (1956)

## MORDANTS ET TRILLES SUR UNE CORDE

### MORDANT AND TRILL ON ONE STRING

pour les oeuvres baroques

Pour guitare

<http://www.dolmetsch.com/musictheory23.htm>

#### *Mordants DO majeur - Mordents C Major* ♩ = 138

1

#### *Mordants RE majeur - Mordents D Major* ♩ = 138

2

102 102 314 314 102 102 213

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

3141 3141 1020 1020 2131 2131 3141 3141

1020 1020 3141 3141 1020 1020 3141

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

1020 1020 3141 3141 2131 2131 1020 1020

3141 3141 1020 1020 2131 2131 3141

# Jean-François DELCAMP (1956)

## MORDANT ET TRILLE SUR DEUX CORDES

## MORDANT AND TRILL ON TWO STRINGS

pour les oeuvres baroques

Pour guitare

*Mordent (English) Mordant (Français) Mordent (Deutsch) Mordente (Italiano)* ♩ = 138

1

030 aim 030 aim 141 aim 141 aim 020 aim 020 aim 141 aim 141 aim

242 aim 242 aim 020 aim 020 aim 141 aim 141 aim 141 aim

p

*Mordent Mordant Mordent Mordente* ♩ = 138

2

141 aim 141 aim 020 aim 020 aim 141 aim 141 aim 141 aim 141 aim

141 aim 141 aim 141 aim 141 aim 141 aim 141 aim 141 aim

p

*Trill (English) Trille (Français) Triller (Deutsch) Trillo (Italiano)* ♩ = 138

④ 1414 aimp 1414 aimp 0101 aimp 0202 aimp 1414 aimp 1414 aimp

2424 aimp 2424 aimp 0202 aimp 0202 aimp 1414 aimp 1414 aimp 1414 aimp 1414 aimp

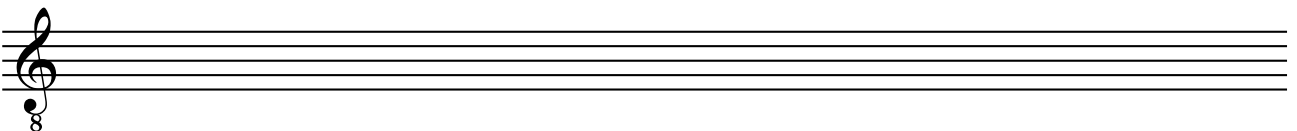
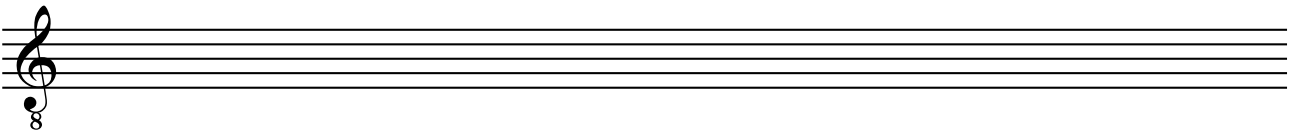
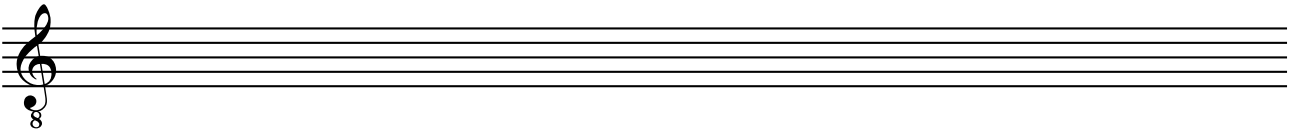
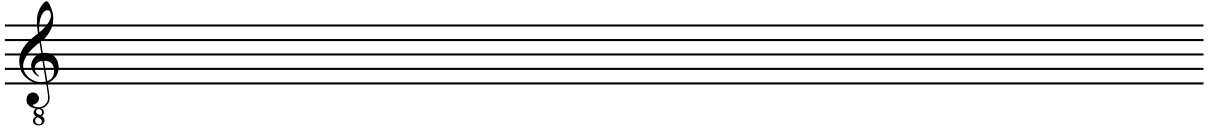
*Trill Trille Triller Trillo* ♩ = 138

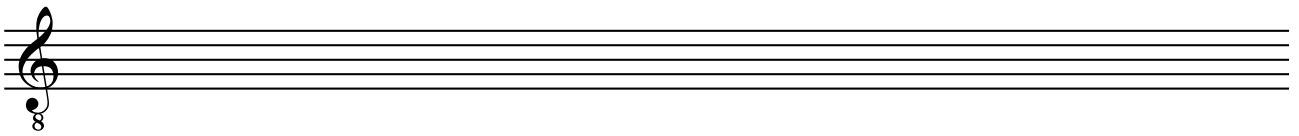
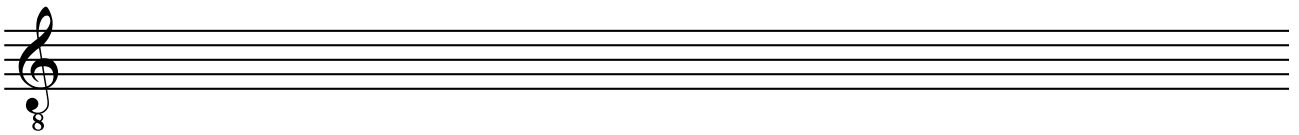
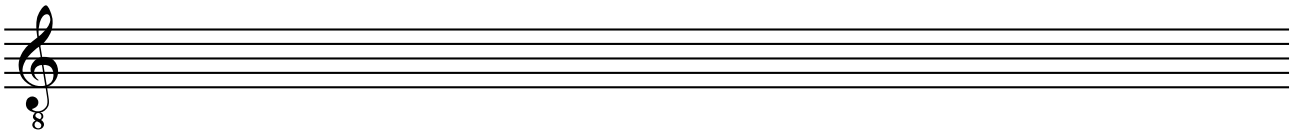
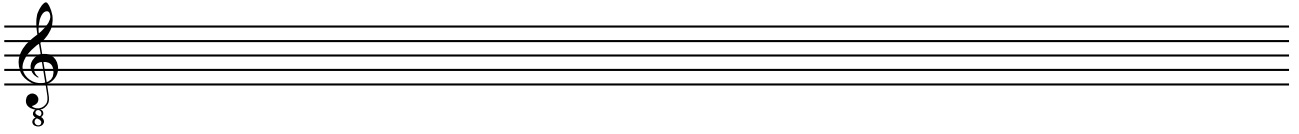
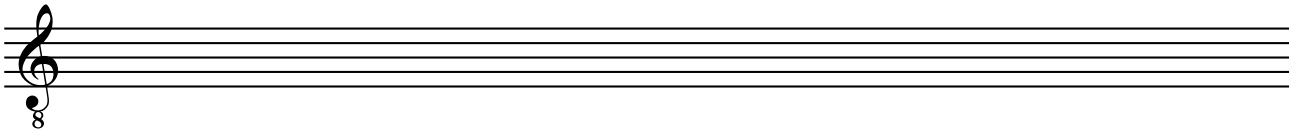
1414 aimp

0202 aimp 0202 aimp 1414 aimp 1414 aimp

1414 aimp 1414 aimp 1414 aimp 1414 aimp 1414 aimp 1414 aimp

1414 aimp 1414 aimp 1414 aimp 1414 aimp 1414 aimp





# CATALOGUE DELCAMP.NET

---

**Volume D01** - Anonyme : A la claire fontaine - Ah ! Mon beau château - Ah vous dirais-je maman - Alouette, gentille alouette - Au clair de la lune - Cadet Rousselle - C'est la cloche du vieux manoir - Chanson Italienne - Danse anglaise - Danse villageoise - Donnes moi la fleur - Doucement, doucement - Fais dodo, colas mon p'tit frère - Frère Jacques - Good Morning to All - 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 - Valse Tyrolienne - Vent frais, vent du matin - Volt - Adrian Le Roy : Branles de Poictou n°2 et 4 - Gaspar Sanz : Villano - J. A. P. Schultz : Hymne - Joseph Küffner : Andantino [2] - Étude - Fernando Sor : Leçons opus 60 n°1, 2 et 3 - Dionisio Aguado : Valse - Antonio Cano-Curriela : Divertissement - Jean-François Delcamp : Accords - Arpèges - Bref n°1, 2 et 3 - Cordes à vide - Gammes de do majeur - Gamme de sol majeur - Gammes en tierces et liaisons - Polyphonie - Sol-la-si-do.

**Volume D02** - Anonyme : Atoye - Irish Tune - Pavane - Volt - Canario - Danse Brandbourgeoise - Danse d'Avila - Que ne suis-je la fougère - Danse - Écossaise - Dans les jardins d'mon pere - A canoa virou - Red river valley - Hans Judenkönig : Christ ist erstanden - Thoinot Arbeau : Pavane - Adrian Le Roy : Branle de Poictou n°3 - Emmanuel Adriaenssen : Branle - Gaspar Sanz : Mariona - La Tarentella - Dance de las hachas - Villano - Otro villano - Batalla - Torneo - John Anton Logy : Gigue - Johann-Philipp Krieger : Menuet - Henry Purcell : Menuet - Johann Sebastian Bach : Menuets BWV 1007 - Ferdinando Carulli : Sautillante - Arpeggi - Valse - Allegretto - Ecossaise - Rondo - Fernando Sor : Andante n°1 opus 44 - Allegretto n°2 opus 44 - Leçons opus 60 n°4, 5, 6, 8, 9, 10 et 15 - Mauro Giuliani : Écossaise - Juan Bobrowicz : Danse - Franz Gruber : Stille Nacht - Joseph Meissonnier : Andante - Matteo Carcassi : Andante - Sauteuse - Felix Horetzky : Amusement - Stephen Collins Foster : Oh! Susanna - José Ferrer Y Esteve : Ejercicio n°6 - Jean-François Delcamp : Carnet de notes n°2 - Soleares - Malagueña - Petit Boogie - Exercices : Eteinte des résonances - Extensions - Gammes - Liaisons - Arpèges - Cejilla.

**Volume D03** - Anonyme : Greensleeves - Gwin ar c'hallaoued - Maro Pontkalleg - Passemeze - Valse en sol - Vidalita - Welscher tanz - O cravo e a rosa - Carnavalito - Samba lele - Nesta rua - Adrian Le Roy : Branles de Bourgogne n° 1, 3 et 9 - Santino Garsi da Parma : Correnta - Francis Cutting : Packington's Pound - Gaspar Sanz : Española - Las hachas - Canciones - Clarin de los mosqueteros - Clarines y trompetas - Dos trompetas - Gallarda - La Buelta - La Coquina Francesa - La Garzona - La minima de Portugal - La Miñona de cataluña - Lantururu - Le Esfacheta de Naples - Paradetas - Pavana - Rujero - Dance de las hachas - Saltaren - Folias - Jacaras - Johann Kaspar Fischer : Gavotte - Turlough O'Carolan : Brian Boru's March - Michel Corrette : Aux armes camarades - Ramenez-ci ramenez-là - Joseph Haydn : Menuet - Ferdinando Carulli : Andante - Arpeggi - 4 Valses - Antonio Nava : Valse - Fernando Sor : Exercice n°1 et 2 opus 35 - Leçon n°1 opus 31 - Leçons opus 60 n°7, 11, 12, 13 et 14 - Valse n°1 opus 48 - Dionisio Aguado : Ejercicios n°4 et 7 Op.6 - Ejercicio n°4 - Leccion n°13, 15 et 19 - Menuet - Matteo Carcassi : Allegretto - Andantino - Marche - Valse - José Ferrer Y Esteve : Ejercicio n°9 - Jean-François Delcamp : Tango - Malagueña fácil - Avec la gamme pentatonique - Novelette n°1 - Novelette n°2 - Exercices : Accords - Arpèges - Cejilla - Eteintes des résonances - Extensions - Gammes - Legato, staccato - Liaisons - Mordants et trilles - Glissando.

**Volume D04** - Anonyme : Se io m'accorgo ben - Lu primm'ammore - Le blues - The sick tune - Don Luys Milán : PAVANES n° I, - II, III et V - Diego Pisador : Pavana - Guillaume Morlaye : Galliarde - Pietro Paulo Borrono da Milano : Peschatore che va cantando - Adrian Le Roy : Almande - Branles de Bourgogne n° 1 et 5 - John Dowland : Mistris Winters Jumpe - Orlando Sleepeth - Gaspar Sanz : Matachin - Zarabanda - Villanos - John Anton Logy : Aria - Capriccio - Sarabande - Gigue - Menuet - 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 - Fernando Sor : Exercices opus 35 n°13, 17 et 22 - Valse - Leçons opus 60 n°17 et 19 - Mauro Giuliani : Etude - Valse - Allegretto - Niccolò Paganini : Le Streghe - Dionisio Aguado : Valse - Matteo Carcassi : 2 valeses - Johann Strauss : Idyllen - Lockvögel - Johann Kaspar Mertz : Valse - Napoléon Coste : Barcarolle - Francisco Tárrega : Preludio pentatonica - Estudio en mi - Preludio sobre los gruppetos - Preludio en la - Estudio ostinato - Andantino - Julio Salvador Sagreras : Maria Luisa - Jane Domingos Semenzato : Chôro Divagando - Jean-François Delcamp : Venusdi - Carnet de notes n°5 - Novelette n°3 - Stéphanie Foret : Bretonneuse - Ludovic-Alexandre Morin : Petite étude - Giorgio Signorile : Summer souvenir - Fausto Bottai : The dream of the sad minstrel - Exercices : Eteinte des résonances - Liaisons - Mordants et trilles - Arpèges - Gammes - Cejilla - Extensions.



**Volume D05** - Luys de Narváez : Cancion del Imperador - Guardame las vacas - Fantaisies 10 et 12 - Tres diferencias - Hans Neusiedler : Wascha mesa - Alonso Mudarra : Romanesca I - Gallarda - Adrian Le Roy : Branle de Bourgogne n° 2 - Giulio Cesare Barbetta : Moresca detta le canarie - Santino Garsi da Parma : Ballo del serenissimo Duca - Anonyme : Bianca fiore - 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 - Johann Sebastian Bach : Menuet Anh. 132 - Prélude BWV 1007 - Giuseppe Antonio Brescianello : Allegro - François de Fossa : Campanella - Fernando Sor : Etude opus 6 n°5 - Valse opus 13 - Leçon opus 31 n°21 - Exercice opus 35 n°8 - Leçon opus 60 n°18 - Dionisio Aguado : Egercicio n°10 - Ejercicio n°19 - Matteo Carcassi : Etudes opus 60 n°1, 3, 16 et 18 - Johann Kaspar Mertz : Ländler opus 9 n°4 - Ländler opus 12 n°1 - Napoléon Coste : Etudes opus 38 n°1 et 2 - Etude n°13 - Leçon n°24 - Robert Schumann : Fröhlicher Landmann - Julián Arcas : La Saltarina - Preludio - Francisco Tárrega : Lágrima - Estudio en forma de Minuetto - Estudio en mi - 4 Estudios - Antonio Jiménez Manjón : Balada - Salvador Resgrasa : ¿Cómo le va del ojo? - Enrico Aloisi : Estelle - Zequinha de Abreu : Tardes em Lindoia - Amando sobre o Mar - João Teixeira Guimarães (Pernambuco) : Sons de Carilhões - Agustín Barrios Mangoré : El Sueño de la Muñequita - Estudio del ligado - Américo Jacomino (Canhoto) : Arrependida - Jean-François Delcamp : Berceuse - Préludes n°1 et 2 - Tango - Milonga - Pierre Tremblay : Contine - Exercices : Mordants et trilles - Arpèges - Cejilla - Eteintes des résonances - Extensions - Gammes - Liaisons.

**Volume D06** - Francesco Canova da Milano : Fantasias VI et XX - Luys de Narváez : Arde corazon arde - Ya se asienta el rey Ramiro - Don Luys Milán : Pavane VI - Fantaisie XVI - Alonso Mudarra : Fantasias 1 et 13 - Conde claros - Pavane - Grégoire Brayssing : Fantaisie V - Adrian Le Roy : Passemeze - John Dowland : Tarleton's riserrectione - Lady Hunsdon's puffe - Gaspar Sanz : 2 fugues - Gallardas - Folias - François Campion : Fugue - Johann Sebastian Bach : Marche, Menuets, Musette - Bourrée BWV 996 - Sarabande BWV 1002 - Gavottes BWV 1012 - Domenico Scarlatti : Sonates K 32, K 34, K 391 et K 431 - Sylvius Léopold Weiss : Capriccio - Giuseppe Antonio Brescianello : Allegro - Wenzeslaus Thomas Matiegka : Menuetto - Fernando Sor : Cantabile - Leçons opus 31 n°16 et 20 - Mauro Giuliani : Sonatine - 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 : Soldatenmarsch - Julián Arcas : El Fagot - Francisco Tárrega : Preludio en mi - Estudio en terceras - Estudio de Damas - Preludios n° 10, 11 et 14 - Endecha - Vals - Estudio en la - Erik Satie : Gnosienne n°1 - Salvador Resgrasa : No se permite - João Teixeira Guimarães (Pernambuco) : Sonho de magia - Agustín Barrios Mangoré : Preludio en mi - Minueto - Américo Jacomino (Canhoto) : Marcha triunfal brasileira - Olhos feiticeiros - Jean-François Delcamp : Jeudo - Valse des fleurs - Exercices : Gammes et exercices - 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 : Fantaisie 2 - Giulio Cesare Barbetta : Moresca detta il mattacino - John Dowland : Melancholy galliard - Sir John Smith, his almain - Francesco Corbetta : Gavotte - 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 opus 6 n°11 - Les folies d'Espagne - Menuetto - Anton Diabelli : Menuet - Dionisio Aguado : Estudio n°18 - Luigi Legnani : Caprice n°5 - Matteo Carcassi : Etude n°20 - Johann Kaspar Mertz : Capriccio - Félix Mendelssohn-Bartholdy : Barcarola Veneziana - Frédéric Chopin : Valse n°2 opus 34 - Antonio Cano-Curriela : El Delirio - Juan Parga : Guarija - Edvard Grieg : Melody - Juan Alais : La Mendozina - Francisco Tárrega : ¡Adelita! - Pavana - Preludio 2 - María - 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 : Valses I - Dedicatoria - Miguel Llobet : El Testament d'Amelia - Zequinha de Abreu : Tico-tico - João Teixeira Guimarães (Pernambuco) : Recordando Nazareth - Pó de Mico - Agustín Barrios Mangoré : Villancico de Navidad - London Carapé - Carlos Gardel : Por una cabeza - Jean-François Delcamp : Saturdy - Polka - La boutique du magicien distrait - Mazurka - Or et azur - Tango en mi - 6 variations sur la Partida - Exercices : Mordant et trille sur deux cordes.

**Volume D08** - John Dowland : King of Denmark, his galliard - Girolamo Frescobaldi : Aria detta la Frescobalda - Dietrich Buxtehude : Suite BuxWV 236 - Jean-Philippe Rameau : Rigaudons et Double - Johann Sebastian Bach : Gavotte BWV 1006a - Domenico Scarlatti : Sonate K 78 - Georg Friedrich Händel : Sarabande - Sylvius Léopold Weiss : Fantaisie - Ciacona - Louis Claude Daquin : Le coucou - Ludwig Van Beethoven : Bagatelle Für Elise - Mateo Albéniz : Sonate - Fernando Sor : Grand solo opus 14 - Etude opus 29 n°17 - Mauro Giuliani : Variations opus 107 - Matteo Carcassi : Variations sur Au clair de la lune opus 7 - Etude opus 60 n°25 - Franz Schubert : Menuet opus 78 - Johann Kaspar Mertz : Tarantelle - Napoléon Coste : Etude n°23 - Félix Mendelssohn-Bartholdy : Canzonetta opus 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 d'el Marxant - Cançó de Lladre - João Teixeira Guimarães (Pernambuco) : Interrogando - Agustín Barrios Mangoré : Julia Florida - Valse opus 8, n°4 - Valse opus 8, n°3 - Jean-François Delcamp : Viviane - Sunday - Impromptu n°1.

**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 opus 28 - Mauro Giuliani : Grande ouverture opus 61 - Dionisio Aguado : Fandango opus 16 - Frédéric Chopin : Valse n°2 opus 64 - José Viñas y Dias : Fantasia Original - Francisco Tárrega : Danza Mora - Alborada - Estudio Brillante - Mazurka en sol - Isaac Albéniz : Prelude opus 165 - Malagueña opus 165 - Capricho Catalan opus 165 - Rumores de la calleta opus 71 - Enrique Granados : Danza Española n°5 opus 37 - Joaquim Malats : Serenata Española - Miguel Llobet : Estudio en mi mayor - El Mestre - El Noi de la Mare - Agustín Barrios Mangoré : Estudio de concierto - La catedral - Las abejas.

-----

**Don Luys Milán** : 6 Pavanas (fac-similés).

**Robert de Visée** : Suite VIII en ré mineur.

**Anonyme** : 7 pièces de la renaissance, d'après un manuscrit pour luth transcrit par Oscar Chilesotti (1848-1916) : Vaghe bellezze et bionde, Danza, Gagliarda, Bianca fiore, Passacaglia, Se io m'accorgo ben d'un altro amante, Saltarello.

**Georg Philipp Telemann** : Concerto pour 4 guitares TWV 40:202.

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

**Johann Sebastian Bach** : Choral Prelude BWV 639 - Prelude BWV 881.

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

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

**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 gruppetos - Isabel, vales de Strauss - Estudio en forma de Minuetto - Estudio en arpégios - Danza Odalisca - Recuerdos de la Alhambra - Preludio n° 13 - Preludio n° 7 - Preludio n° 8 - Maria, Gavota - Las dos hermanitas - Estudio Brillante de Alard - ¡Sueño! - Preludio n° 9 - Gran vals - Estudio en terceras - Alborada - Estudio de Damas - El Carnaval de 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 opus 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** : Valses Poeticos -

12 Danzas Españolas opus 37 : Galante, Oriental, Fandango, Villanesca, Andaluza, Rondalla aragonesa, Valenciana, Sardana, Romántica, Melancolica, Arabesca, Bolero.

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

**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 opus 34 n°2 - Anonyme : Pajarillo verde.