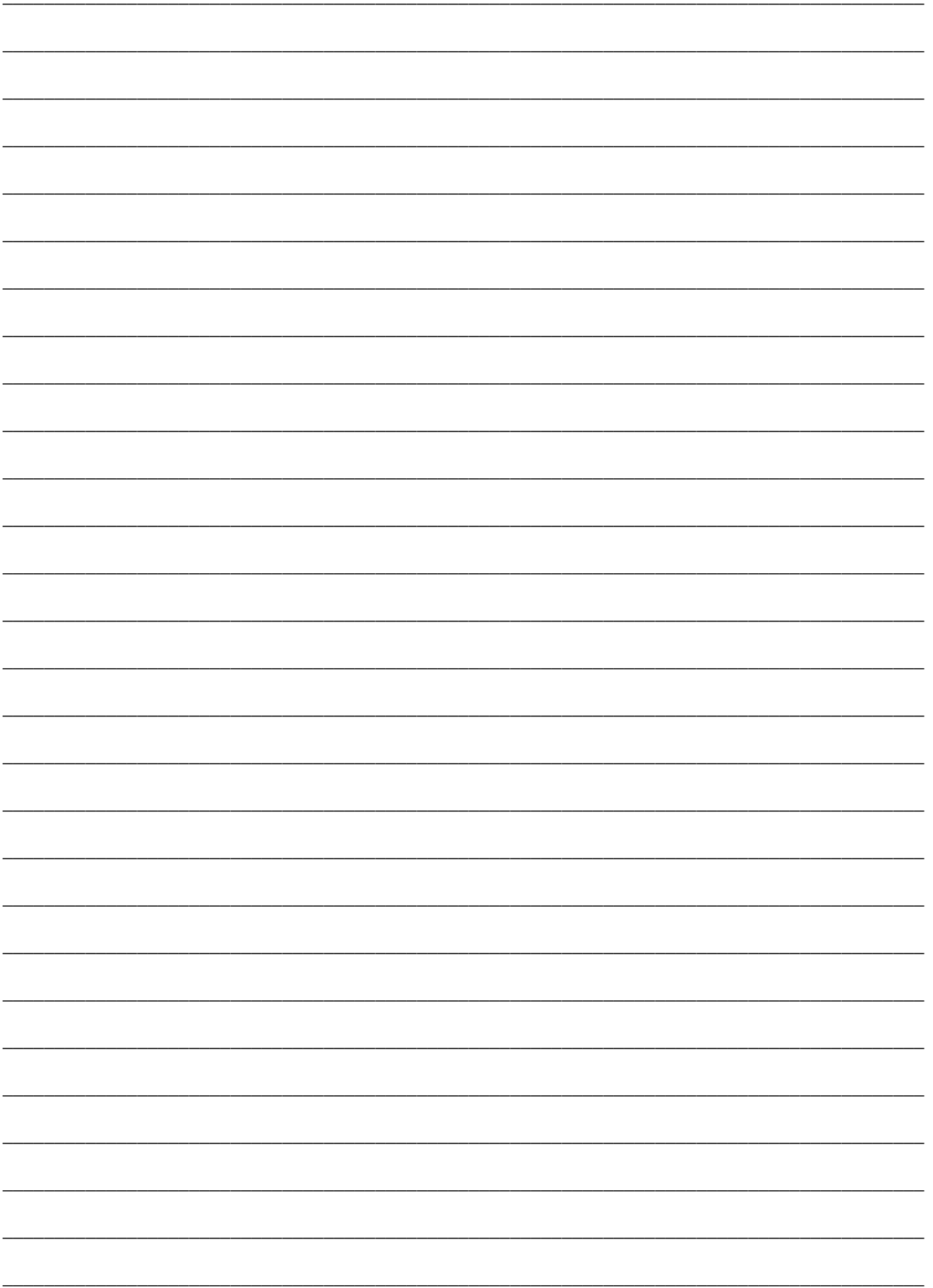

D03

Jean-François Delcamp

guitare classique chitarra classica classical guitar guitarra clásica

Anonyme : Greensleeves - Gwin ar c'hallaoued - Maro Pontkalleg - Passemeze - Valse en sol - Vidalita - O cravo e a rosa - Carnavalito - Samba lele - Nesta rua - Guillaume Morlaye : Gaillarde - Adrian Le Roy : Branle de Poictou n° 1 - Branle de Bourgogne n°9 - Santino Garsi da Parma : Correnta - Francis Cutting : Packington's Pound - Gaspar Sanz : Abecedario italiano - Española - Las hachas - Canciones - Clarin de los mosqueteros - Clarines y trompetas - Dance de las hachas - Dos trompetas - Folias - Gallarda - Jacaras - La Buelta - La Coquina Francesa - La Garzona - La minima de Portugal - La Miñona de cataluña - Lantururu - Le Esfacheta de Naples - Paradetas - Pavana - Rujero - Saltaren - Johann Kaspar Fischer : Gavotte - Turlough O'Carolan : Brian Boru's March - Johann Sebastian Bach : Menuets BWV 1007 - Michel Corrette : Aux armes camarades - Ramenez-ci ramenez-là - Ferdinando Carulli : Andante - Arpeggi - Prelude op.114 n°4 - 3 Valses - Antonio Nava : Valse - Fernando Sor : Exercice n°1 et 2 opus 35 - Leçons opus 60 n°7, 11, 12, 13 et 14 - Valse n°1 opus 51 - Niccolò Paganini : Valtz - Ghiribizzi n°1 et 23 - Dionisio Aguado : Egercicios n°4 et 7 Op.6 - Ejercicio n°4 - Leccion n°15 et 19 - Matteo Carcassi : Allegretto - Andantino - Marche - Valse - José Ferrer Y Esteve : Ejercicio n°9 - Jean-François Delcamp : Tango - Malagueña fácil - Avec la gamme pentatonique - Novelettes n°1 et 2 - Exercices : Accords - Arpèges - Cejilla - Eteintes des résonances - Extensions - Gammes - Glissando - Legato, staccato - Liaisons - Mordants et trilles.



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Jean-François DELCAMP

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Jean-François DELCAMP

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Jean-François DELCAMP

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Jean-François DELCAMP

Symboles / Simboli / Symbols / Símbolos

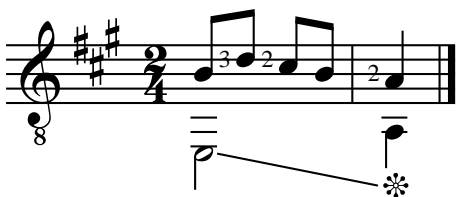
- 1 2 3 4 - Doigts de la main gauche.
- Dita della mano sinistra.
- Fingers of the left hand.
- Dedos de la mano izquierda.

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

- CII CV CIX** - Frette où le premier doigt fait un barré.
CII CV CIX - Tasto che il primo dito preme per fare un barré.
CII CV CIX - Fret where the first finger makes a barré.
CII CV CIX - traste donde debe extenderse el dedo primero para formar una cejilla.

- C VII** ————— - La ligne horizontale indique la durée du barré.
- La linea orizzontale indica la durata del barré.
- The horizontal line indicates the duration of the barré.
- La linea horizontal muestra la duracion de la cejilla.

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



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

☑ ANONYME (ca. 1550)

PASSEMEZE

en la mineur

Adaptation pour guitare de Jean-François Delcamp

$\text{♩} = 112$

Musical notation for measures 1-6. The piece is in 4/4 time and G minor. The melody is written in a treble clef. Fingerings are indicated by numbers 1-4 above notes. The bass line is written in a bass clef with fingerings 1-4 below notes. Dynamics include *p* and *pp*. Trills are marked with an asterisk (*).

Musical notation for measures 7-11. The notation continues with similar melodic and harmonic patterns. A trill in measure 8 is marked with an asterisk and the word *simile*.

Musical notation for measures 12-16. The piece continues with its characteristic rhythmic and melodic motifs.

Musical notation for measures 17-22. The notation continues with similar melodic and harmonic patterns.

Musical notation for measures 23-28. The notation continues with similar melodic and harmonic patterns.

Musical notation for measures 29-34. The notation concludes the piece with similar melodic and harmonic patterns.

☑ Adrian LE ROY (ca. 1520-1598)

PREMIER BRANSLE DE POICTOU

du "Tiers livre de tablature de guitterre" Paris 1552, folio 22v

Révision 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).

6

12

[Fine I]

18

C II

24

[D.C. al Fine I]

Plus diminué.

28

34

[Fine II]

39

C II [D.C. al Fine II]

44

Adrian LE ROY (ca. 1520-1598)

NEUFYESME BRANLE DE BOURGONGNE

du "Premier livre de tablature de guitte" Paris 1551, folio 24r

Révision de Jean-François Delcamp



♩ = 84

Transcription of the first line of the piece, including a vocal line with lyrics and a guitar line with fret numbers and dynamics.

Vocal line: m i i a m a m a i m i i a m a m a i

Guitar line: 4 2 3 2 4 2 3 1 2 1 4 2 1 3 1

Dynamics: p p * *

Transcription of the second line of the piece, including a guitar line with fret numbers and dynamics.

Guitar line: 4 2 3 2 4 2 3 1 2 1 4 2 1 3 1

Dynamics: * *

Transcription of the third line of the piece, including a guitar line with fret numbers and dynamics.

Guitar line: 1 3 4 3 1 3 4 2 3 4 2 1 3 4 3 4

Dynamics: 2 2 2 2 2 2

Transcription of the fourth line of the piece, including a guitar line with fret numbers and dynamics.

Guitar line: 1 3 4 3 1 3 4 2 3 4 2 1 3 4 3 4

Dynamics: 2 2 2 2 2 2

Guillaume MORLAYE (1510?-1558?)

GAILLARDE

de "Premier livre de chansons, gaillardes, pavannes ..." Paris 1552

Révision pour guitare de Jean-François Delcamp

7

7

14

20

ANONYME

GWIN AR C'HALLAOUED

de "Barzaz-Breiz", Théodore Hersart de la Villemarqué, Paris 1839

Adaptation pour guitare de Jean-François Delcamp

$\text{♩} = 104$

First system of musical notation (measures 1-6). The melody is in treble clef with a 4/4 time signature. The bass line is in bass clef. Fingerings are indicated by numbers 1-4. The lyrics 'm a m a' are written above the melody. The bass line has a 'p' (piano) dynamic marking.

Second system of musical notation (measures 7-13). The melody continues in treble clef. The bass line continues in bass clef. Fingerings and dynamics are indicated.

Third system of musical notation (measures 14-18). The melody continues in treble clef. The bass line continues in bass clef. Fingerings and dynamics are indicated.

Fourth system of musical notation (measures 19-23). The melody continues in treble clef. The bass line continues in bass clef. Fingerings and dynamics are indicated.

Fifth system of musical notation (measures 24-29). The melody continues in treble clef. The bass line continues in bass clef. Fingerings and dynamics are indicated.

Sixth system of musical notation (measures 30-35). The melody continues in treble clef. The bass line continues in bass clef. Fingerings and dynamics are indicated.

☑ ANONYME (ca. 1700)

GREENSLEEVES

England

Adaptation pour guitare de Jean-François Delcamp

♩ = 176

i m i m i m a m i m i m i

8

6

8

13

Fine

8

20

8

27

D.C. al Fine

8

ANONYME MARO PONTKALLEG

Gwerz,
de "Barzaz-Breiz", Théodore Hersart de la Villemarqué, Paris 1839

Adaptation pour guitare de Jean-François Delcamp

$\text{♩} = 63$

i m i m i m i m a m i m

The musical score is written in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It consists of six systems of music, each with a line number (8, 5, 9, 14, 19, 24) at the beginning. The lyrics 'i m i m i m i m a m i m' are placed above the first system. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with guitar-specific instructions like 'p' (piano) and '3' (triplets). Some notes are marked with an asterisk (*). Fingering numbers (1, 2, 3, 4) are placed above or below notes to indicate finger placement. The piece concludes with a double bar line at the end of the sixth system.

Santino GARSI da PARMA (1542-1603)

CORRENTA

en ré majeur

Adaptation pour guitare de Jean-François Delcamp

$\text{♩} = 176$

The image displays a guitar score for Santino Garsi's 'Correnta' in D major. The score is written in treble clef with a 3/4 time signature and a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 176. The piece consists of seven staves of music. The first staff includes fingerings (1, 2, 3, 4, 5) and dynamics (p) for the first six measures. Above the first six measures, the syllables 'm i m i m i m i' are written, indicating a vocal line. The score features various guitar techniques such as triplets, slurs, and specific fingering patterns. The final measure of the seventh staff is a double bar line with repeat dots. The page number -13- is located at the bottom center, and the website www.delcamp.net is at the bottom right.

Francis CUTTING (ca. 1600) PACKINGTON'S POUND

en la mineur

Adaptation pour guitare de Jean-François Delcamp

$\text{♩} = 160$

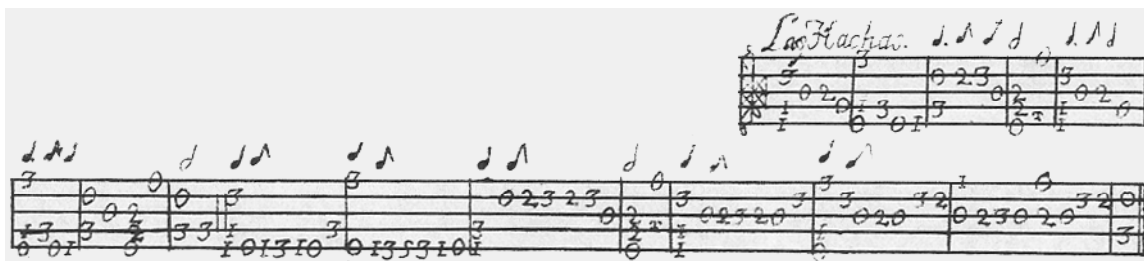
The musical score is written for guitar in a treble clef with a 3/8 time signature and a key signature of one flat (B-flat). The tempo is marked as quarter note = 160. The piece consists of six systems of music, each with a system number (8, 9, 15, 25, 33, 41) at the beginning. The melody is accompanied by a bass line with various techniques indicated by numbers (1, 2, 3, 4) and asterisks. The lyrics 'i m i m i m i m a m i m a m i' are placed above the notes. The score includes various rhythmic patterns, including triplets and slurs, and is marked with 'p' for piano.

Gaspar SANZ (1640-1710)

LAS HACHAS

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

Révision pour guitare de Jean-François Delcamp



$\text{♩} = 76 - 88$

$\text{♩} \text{ I } \text{---}$

m i m i m i m i

8 p p p p p p p p

5 * * *

9

13 * *

The image displays a modern guitar score for 'Las Hachas' by Gaspar Sanz. It consists of four systems of musical notation. Each system begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). The first system includes a tempo marking of quarter note = 76-88 and a dynamic marking of piano (p). The second system starts at measure 5 and includes asterisks (*) under the first three measures. The third system starts at measure 9. The fourth system starts at measure 13 and also includes asterisks (*) under the first two measures. The score includes various musical notations such as notes, rests, and dynamic markings, along with guitar-specific symbols like 'I' for barre and numbers for fret positions.

Gaspar SANZ (1640-1710)

ESPAÑOLETA

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

Révision pour guitare de Jean-François Delcamp



● = 144

m i m i m i m i m

This block contains a modern guitar score for the piece 'Españoleta'. It consists of five staves of music. The first staff is in treble clef with a 3/4 time signature. The tempo is marked as quarter note = 144. The key signature has one flat (B-flat). The score includes various guitar techniques such as triplets, slurs, and ornaments. The lyrics 'm i m i m i m i m' are placed above the first staff. The score is annotated with fingerings (e.g., 1, 2, 3, 4) and dynamic markings (e.g., p). There are also asterisks (*) and circled numbers (3, 4) indicating specific points of interest or techniques.

Gaspar SANZ (ca. 1640-1710)

GALLARDA

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

Révision pour guitare de Jean-François Delcamp

*Gallarda, con otros Sopres para los que enpieçan a
Jañer de punteado la Suitarra.*

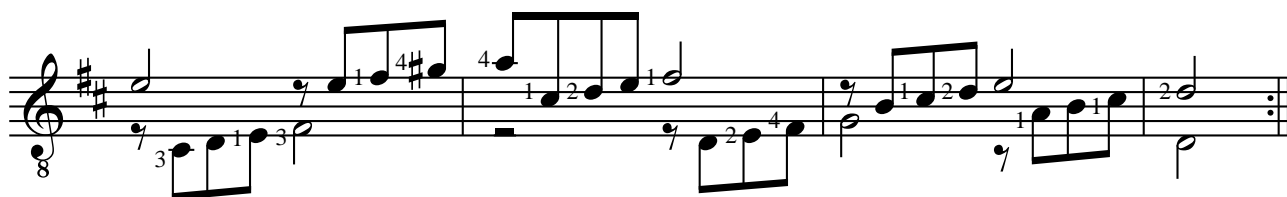
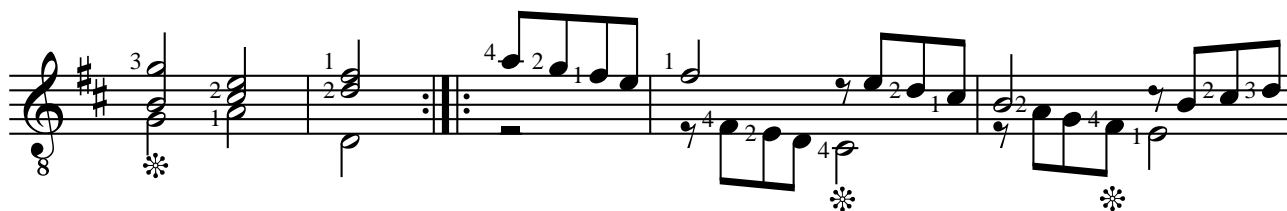
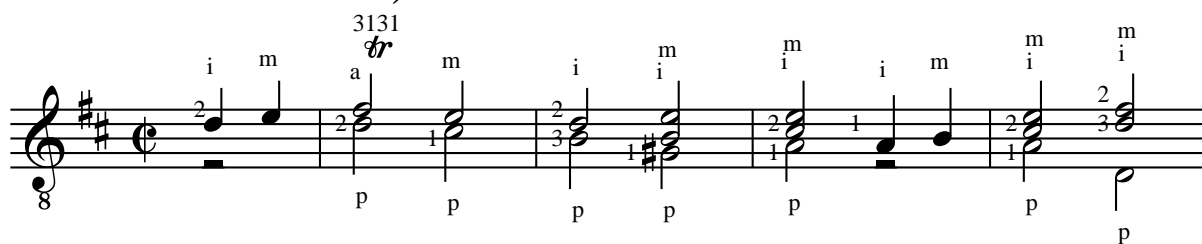


$\text{♩} = 76$

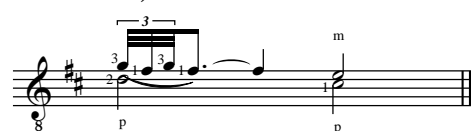
* a)

3131
tr

i m a m i m i m i m i m



* a)

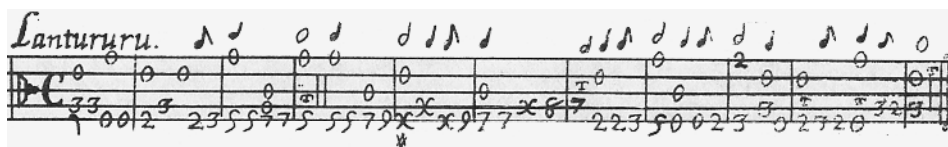


Gaspar SANZ (1640-1710)

LANTURURU

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

Révision pour guitare de Jean-François Delcamp



$\text{♩} = 160$

m i m i m i m i m a m a m

VII

5 1 1 3 4 3 4 3 1 4 2 1 2131 tr* a)

* b) 2131 tr 1020 tr

* c) 1020

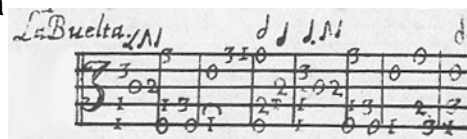
* a) * b) * c)

Gaspar SANZ (1640-1710)

LA BUELTA

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

Révision pour guitare de Jean-François Delcamp



♩ = 160

** a)*

CI —————

5

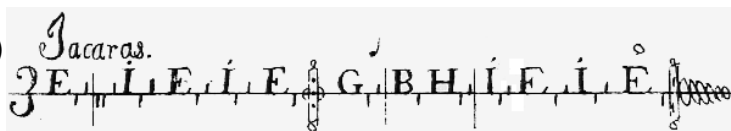
** a)*

Gaspar SANZ (1640-1710)

JACARAS

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

Révision pour guitare de Jean-François Delcamp



♩ = 184

CI —————

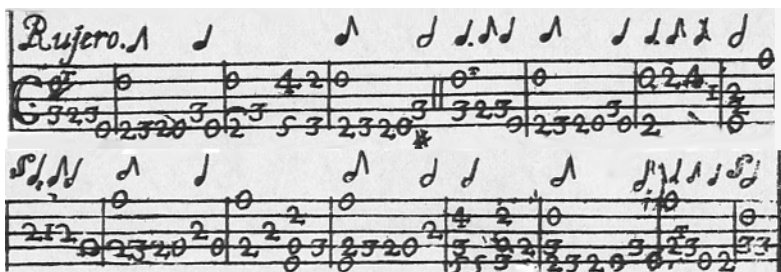
CI —————

Gaspar SANZ (1640-1710)

RUJERO

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

Révision pour guitare de Jean-François Delcamp



$\text{♩} = 92$

The first system of musical notation for 'Rujero'. It features a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written on a single staff with guitar-specific markings: fingerings (m, i, m, i), accents, and dynamics (p). A measure rest of 102 is indicated above the staff. The bass line consists of whole notes on the open strings (E, A, D, G).

The second system of musical notation for 'Rujero'. It continues the melody from the first system. It includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written on a single staff with guitar-specific markings: fingerings (2, 3, 2, 3), accents, and dynamics (p). The bass line consists of whole notes on the open strings (E, A, D, G).

The third system of musical notation for 'Rujero'. It continues the melody from the second system. It includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written on a single staff with guitar-specific markings: fingerings (2, 1, 2, 3), accents, and dynamics (p). The bass line consists of whole notes on the open strings (E, A, D, G).

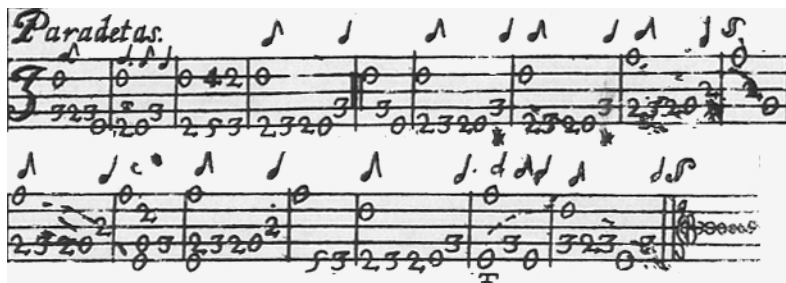
The fourth system of musical notation for 'Rujero'. It continues the melody from the third system. It includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written on a single staff with guitar-specific markings: fingerings (4, 4, 2, 3), accents, and dynamics (p). The bass line consists of whole notes on the open strings (E, A, D, G).

Gaspar SANZ (1640-1710)

PARADETAS

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

Révision pour guitare de Jean-François Delcamp



♩ = 152

2131 * a)

m i m i a m i a m i m i m

Musical notation for measures 1-4. The melody is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The notes are: m (mezzo), i (mezzo), m (mezzo), i (mezzo), a (mezzo), m (mezzo), i (mezzo), a (mezzo), m (mezzo), i (mezzo), m (mezzo), i (mezzo), m (mezzo). There is a trill (tr) over the first 'a' and an accent (*) over the first 'm'. Fingerings are indicated by numbers 1-4. Dynamics are marked with 'p' (piano).

* b)

Musical notation for measures 5-8. The melody continues with triplets and accents (*). Fingerings are indicated by numbers 1-4. Dynamics are marked with 'p'.

9

Musical notation for measures 9-12. The melody continues with triplets and accents (*). A section separator (§) is placed above measure 9. Dynamics are marked with 'p'.

1020 * c)

Musical notation for measures 13-16. The melody continues with triplets and accents (*). A section separator (§) is placed above measure 16. Dynamics are marked with 'p'.

* a) * b) vibrato * c)

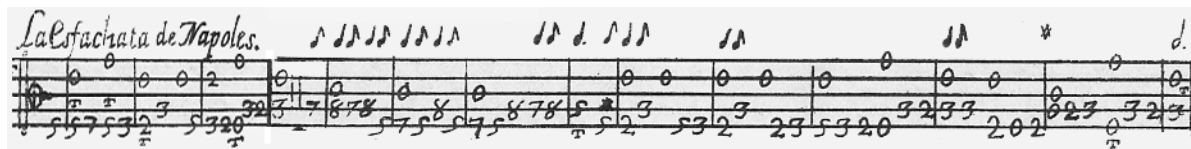
Musical notation for measures 17-20. The melody continues with triplets, vibrato, and accents (*). Dynamics are marked with 'p'.

☑ Gaspar SANZ (1640-1710)

LA ESFACHATA DE NAPOLES

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

Révision pour guitare de Jean-François Delcamp



♩ = 72

1 i m 3141 tr i m 3141 tr 2 i m 2131 tr 4 m 2 i m 2030 tr m i

3 4 3 4 1 3 1 4 1

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

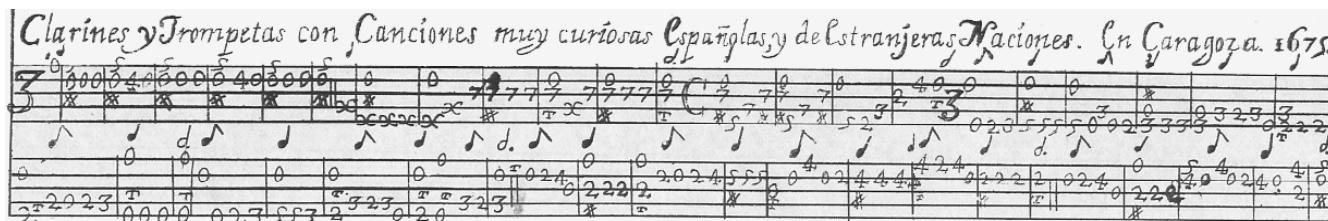
4 2 1 3 1 3 1 2 3 2 3

Gaspar SANZ (1640-1710)

CLARINES Y TROMPETAS

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

Révision pour guitare de Jean-François Delcamp



$\text{♩} = 160$

** a)*

i m i m i m i m i m i m

5

11

** b)*

3141 *tr* ** c)*

** d)*

16

1020 *tr*

21

26

32

37

42

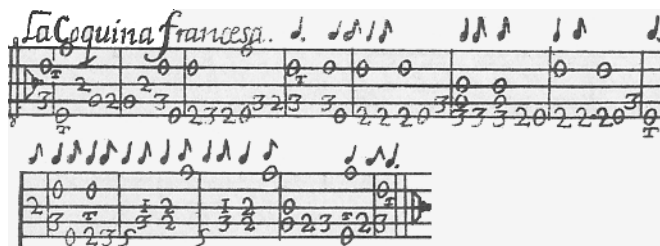
* a) * b) * c) * d)

Gaspar SANZ (1640-1710)

LA COQUINA FRANCESA

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

Révision pour guitare de Jean-François Delcamp



♩ = 88

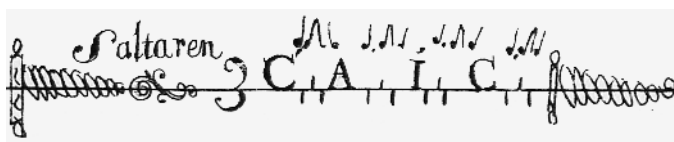
Handwritten musical score for 'La Coquina francesa' in G major, 3/4 time. The score consists of three staves of music. The first staff features a treble clef and a key signature of one sharp (F#). It includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'tr' (trill). Fingerings are indicated by letters 'i' (index), 'm' (middle), and 'p' (piano). The second and third staves continue the melody with similar notation, including trills and dynamic markings. The piece concludes with a double bar line.

Gaspar SANZ (1640-1710)

SALTAREN

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

Révision pour guitare de Jean-François Delcamp



♩ = 52

Handwritten musical score for 'Saltaren' in G major, 3/4 time. The score consists of a single staff of music. It features a treble clef and a key signature of one sharp (F#). The piece is characterized by a series of chords, primarily triads, with rhythmic values of quarter and eighth notes. Dynamic markings include 'p' (piano) and 'tr' (trill). Fingerings are indicated by letters 'i' (index), 'v' (middle), and 'p' (piano). The piece concludes with a double bar line.

Gaspar SANZ (1640-1710)

PAVANA

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

Révision pour guitare de Jean-François Delcamp

The image shows the title page of the manuscript. At the top right, the word "Pavana" is written in a decorative script. Below it, the beginning of the musical score is shown, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The score includes both a melodic line and a guitar tablature line with numbers 0-3. The manuscript is aged and shows some wear.

The main body of the musical score is presented in four systems. The first system begins with a tempo marking of a quarter note equal to 132 (♩ = 132). The score is written in a single treble clef with a key signature of one flat. It includes various musical notations such as slurs, accents, and dynamic markings like 'p' (piano). Fingerings are indicated by numbers 1-4. There are several asterisks (*) placed above or below notes, likely indicating specific performance techniques or ornaments. The score is divided into measures, with measure numbers 4, 8, and 12 clearly marked at the start of their respective systems. The notation includes a mix of eighth and sixteenth notes, as well as rests and chords.

Johann Kaspar Ferdinand FISCHER (1665-1746)

GAVOTTE

en la mineur

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 126$

8 p p p p p p p p p p

☑ TURLOUGH O'CAROLAN (1670-1738) BRIAN BORU'S MARCH

en la mineur

Adaptation pour guitare de Jean-François Delcamp

$\text{♩} = 168$

The first system of musical notation for 'Brian Boru's March' is written in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The tempo is marked as quarter note = 168. The melody consists of six measures. The first measure has a dotted quarter note followed by an eighth note. The second measure has a dotted quarter note followed by an eighth note. The third measure has a dotted quarter note followed by an eighth note. The fourth measure has a dotted quarter note followed by an eighth note. The fifth measure has a dotted quarter note followed by an eighth note. The sixth measure has a dotted quarter note followed by an eighth note. The bass line consists of six measures, each with a single note. The notes are: G2, F2, E2, D2, C2, B1. The notes are marked with 'p' for piano. The notes are: G2, F2, E2, D2, C2, B1.

The second system of musical notation for 'Brian Boru's March' is written in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The melody consists of six measures. The first measure has a dotted quarter note followed by an eighth note. The second measure has a dotted quarter note followed by an eighth note. The third measure has a dotted quarter note followed by an eighth note. The fourth measure has a dotted quarter note followed by an eighth note. The fifth measure has a dotted quarter note followed by an eighth note. The sixth measure has a dotted quarter note followed by an eighth note. The bass line consists of six measures, each with a single note. The notes are: G2, F2, E2, D2, C2, B1. The notes are marked with 'p' for piano. The notes are: G2, F2, E2, D2, C2, B1.

The third system of musical notation for 'Brian Boru's March' is written in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The melody consists of six measures. The first measure has a dotted quarter note followed by an eighth note. The second measure has a dotted quarter note followed by an eighth note. The third measure has a dotted quarter note followed by an eighth note. The fourth measure has a dotted quarter note followed by an eighth note. The fifth measure has a dotted quarter note followed by an eighth note. The sixth measure has a dotted quarter note followed by an eighth note. The bass line consists of six measures, each with a single note. The notes are: G2, F2, E2, D2, C2, B1. The notes are marked with 'p' for piano. The notes are: G2, F2, E2, D2, C2, B1.

The fourth system of musical notation for 'Brian Boru's March' is written in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The melody consists of six measures. The first measure has a dotted quarter note followed by an eighth note. The second measure has a dotted quarter note followed by an eighth note. The third measure has a dotted quarter note followed by an eighth note. The fourth measure has a dotted quarter note followed by an eighth note. The fifth measure has a dotted quarter note followed by an eighth note. The sixth measure has a dotted quarter note followed by an eighth note. The bass line consists of six measures, each with a single note. The notes are: G2, F2, E2, D2, C2, B1. The notes are marked with 'p' for piano. The notes are: G2, F2, E2, D2, C2, B1.

The fifth system of musical notation for 'Brian Boru's March' is written in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The melody consists of six measures. The first measure has a dotted quarter note followed by an eighth note. The second measure has a dotted quarter note followed by an eighth note. The third measure has a dotted quarter note followed by an eighth note. The fourth measure has a dotted quarter note followed by an eighth note. The fifth measure has a dotted quarter note followed by an eighth note. The sixth measure has a dotted quarter note followed by an eighth note. The bass line consists of six measures, each with a single note. The notes are: G2, F2, E2, D2, C2, B1. The notes are marked with 'p' for piano. The notes are: G2, F2, E2, D2, C2, B1.

15

18

21

24

27

30

Johann Sebastian BACH (1685-1750)

MENUETS BWV 1007

de la première Suite pour violoncelle BWV 1007

Adaptation pour guitare de Jean-François Delcamp

Menuet I $\bullet = 116$

1e 2e 3e 4e 5e 6 e m i m i m i m i m i m i

323232 *tr*

8 *p* *mf* * *p* * *a* *

5

9 *C II* *

13 *

17 *cresc.* *

21 *f* *

Fine

Menuet II

1 *p* *p* *

5 *p* *

9 *mf* *p*

13 *cresc.*

17 *p* *p*

21 *p* *D.C. al Menuet I* *

25 ** a)* *p*

Michel CORRETTE (1707-1795) AUX ARMES CAMARADES

Les dons d'Apollon (1762)

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 76$

5

* a) 2030 *tr*

The score consists of two staves of music in G major (one sharp) and 3/4 time. The first staff begins with a treble clef and a common time signature, with a tempo marking of quarter note = 76. The music features a mix of eighth and sixteenth notes, with some triplets. The second staff starts with a measure number '5' and continues the melody. There are asterisks under certain notes in both staves, and a trill marked '* a) 2030 tr' above a note in the second staff.

Michel CORRETTE (1707-1795) RAMONEZ-CI RAMONEZ LA

Les dons d'Apollon (1762)

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 92$

* b) 1020 *tr*

* c) 2131 *tr*

* d) 1020 *tr*

* a)

* b)

* c)

* d)

The score consists of three staves of music in G major (one sharp) and 3/4 time, with a tempo marking of quarter note = 92. The first staff has a treble clef and a common time signature. The music includes various rhythmic patterns, including triplets and sixteenth notes. There are several trills marked with asterisks and alphanumeric codes: '* b) 1020 tr', '* c) 2131 tr', and '* d) 1020 tr'. The second and third staves continue the piece, with the third staff starting with a measure number '8'. There are also asterisks under notes in the second and third staves, and a trill marked '* a)' above a note in the third staff.

Ferdinand CARULLI (1770-1841)

VALSE

en sol majeur

Méthode complète pour guitare, Opéra 27

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 60$

Measure 1: m i m i m i
Measure 2: m i
Measure 3: a i
Measure 4: m i
Measure 5: m i m i m i
Measure 6: m i

Measure 7: $1 2$
Measure 8: 3
Measure 9: $2 1$
Measure 10: 3
Measure 11: $1 2$
Measure 12: 3

Measure 13: $2 1 3$
Measure 14: $1 2$
Measure 15: 3
Measure 16: $1 2$
Measure 17: 3
Measure 18: $1 2$
Measure 19: 3

Fine

Measure 20: 4
Measure 21: 2
Measure 22: 2
Measure 23: 1
Measure 24: 2
Measure 25: 3

Measure 26: 1
Measure 27: 2
Measure 28: 3
Measure 29: 4
Measure 30: 3
Measure 31: 2

D.C. al Fine

Ferdinand CARULLI (1770-1841)

VALSE

en ré majeur

Méthode complète pour guitare, Opéra 27

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 54$

The musical score is written for guitar in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 54. The melody is written on a single staff with lyrics: "m i m a m a m a i m a m a m a". The bass line is written on a single staff with guitar-specific notation, including fret numbers (1, 2, 3, 4), fingerings (1, 2, 3, 4), and dynamics (p). The score is divided into five systems, with measure numbers 6, 11, 16, and 21 indicated at the beginning of each system. The piece concludes with a double bar line and repeat dots.

Ferdinand CARULLI (1770-1841)

PRELUDE N°4 opus 114

de "24 Préludes opus 114"

Révision pour guitare de Jean-François Delcamp

[Moderato]

The musical score is written for guitar in G major (one sharp) and common time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked [Moderato]. The first measure is marked with a piano dynamic (*p*). The first staff contains measures 1 through 7. The second staff contains measures 4 through 7, with a change of chord to C major (CII) indicated above the staff. The third staff contains measures 8 through 11, with a change of chord to C minor (CII) indicated above the staff. The fourth staff contains measures 12 through 15, with a change of chord to C major (CII) indicated above the staff. The score includes various fingerings (1, 2, 3, 4) and performance markings such as slurs, asterisks, and repeat signs.

Ferdinand CARULLI (1770-1841)

VALSE

en mi mineur

Méthode complète pour guitare, Opéra 27

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 54$

a m m a m a m m a m a m a m a m

4

7

11

14 *Fine*

17

20

23

27

30 *D.C. al Fine*

☑ Ferdinand CARULLI (1770-1841)

ARPEGGI

Méthode complète pour guitare, Opéra 27

Révision pour guitare de Jean-François Delcamp

Arpeggi di tre note ♩ = 112

First system of musical notation for 'Arpeggi di tre note'. It consists of a single staff in treble clef with a common time signature. The piece begins with a bass clef on the first note (F3) and a '3' below it, indicating a triplet. The first four measures feature a triplet of eighth notes with fingerings 'i m' and a '3' above the notes. The next four measures feature a triplet of eighth notes with fingerings 'i m' and a '1' above the notes. The final measure is a triplet of eighth notes with a '3' below it. Dynamics 'p' are indicated below the first four measures.

Second system of musical notation for 'Arpeggi di tre note'. It consists of a single staff in treble clef. The first measure has a '4' above it. The first four measures feature a triplet of eighth notes with fingerings '1' and a '3' below. The next four measures feature a triplet of eighth notes with fingerings '1 2' and a '3' below. The final measure has a '4' above it and a '*' below it.

Arpeggi di quattro note ♩ = 84

Third system of musical notation for 'Arpeggi di quattro note'. It consists of a single staff in treble clef. The first measure has a '7' above it. The first four measures feature a triplet of eighth notes with fingerings '1' and a '3' below. The next four measures feature a triplet of eighth notes with fingerings '1' and a '3' below. The final measure has a '3' below it. Dynamics 'p' are indicated below the first four measures. A key signature change to one sharp (F#) occurs at the beginning of the second system.

Fourth system of musical notation for 'Arpeggi di quattro note'. It consists of a single staff in treble clef. The first measure has a '10' above it. The first four measures feature a triplet of eighth notes with fingerings 'i m i' and a '3' below. The next four measures feature a triplet of eighth notes with fingerings 'i m i' and a '3' below. The final measure has a '3' below it. Dynamics 'p' are indicated below the first four measures.

Fifth system of musical notation for 'Arpeggi di quattro note'. It consists of a single staff in treble clef. The first measure has a '12' above it. The first four measures feature a triplet of eighth notes with fingerings '1 3' and a '2' below. The next four measures feature a triplet of eighth notes with fingerings '1 3' and a '2' below. The final measure has a '2' below it. A '*' is placed below the fifth measure.

Sixth system of musical notation for 'Arpeggi di quattro note'. It consists of a single staff in treble clef. The first measure has a '14' above it. The first four measures feature a triplet of eighth notes with fingerings '1' and a '3' below. The next four measures feature a triplet of eighth notes with fingerings '1 2 3' and a '4' above. The final measure has a '3' below it. A '*' is placed below the fifth measure.

☑ Ferdinand CARULLI (1770-1841)

ANDANTE

en la mineur

Méthode complète pour guitare, Opéra 27

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 108$

8

m i m i m i m i m i m i m i m i m i m i

p p p p p p p p (3) P (3) P

4

8

8

12

16

20

Fine

24

28

31

34

37

41

45

Fernando SOR (1778-1839)

VALSE n°1 opus 51

en sol majeur

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

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 60$

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

9

18

26

33

40

49

Fernando SOR (1778-1839)

EXERCICE I opus 35

en do majeur

de "24 Exercices très faciles soigneusement doigtés pour la guitare"

Révision pour guitare de Jean-François Delcamp

Andante ♩ = 184

m i m a m a m i m a m a m i m i m a

6

11

16

21

27

Fernando SOR (1778-1839)

EXERCICE II opus 35

en do majeur

de "24 Exercices très faciles soigneusement doigtés pour la guitare"

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 168$

The musical score for Exercise II, Opus 35 by Fernando Sor, is presented in five staves. The first staff begins with a tempo marking of $\text{♩} = 168$. The music is in 3/8 time and D major. The first staff includes fingerings (m, a, m, i) and dynamics (p). The second staff has a repeat sign. The third and fourth staves contain complex rhythmic patterns with slurs and accents. The fifth staff concludes with a repeat sign.

Fernando SOR (1778-1839)

LEÇON XI opus 60

en sol majeur

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

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 80$

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

5 *Fine*

10

15 *harm.*
V

20

25

29 *D.C. al Fine*

Fernando SOR (1778-1839)

LEÇON VII opus 60

en do majeur

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

Révision pour guitare de Jean-François Delcamp

♩ = 60

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

p p p p i

Fine

D.C. al Fine

Fernando SOR (1778-1839)

LEÇON XII opus 60

en sol majeur

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

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 92$

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16

17 18 19 20 21

22 23 24 25

Fernando SOR (1778-1839)

LEÇON XIII opus 60

en do majeur

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

Révision pour guitare de Jean-François Delcamp

♩ = 88

13

17

21

Fernando SOR (1778-1839)

LEÇON XIV opus 60

en mi mineur

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

Révision pour guitare de Jean-François Delcamp

Andante ♩ = 108

m i a m i m i m a i m i m i a m i

6

11

17

22

27

Niccolò PAGANINI (1782-1840)

VALTZ

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

Révision pour guitare de Jean-François Delcamp

Musical score for Valtz by Niccolò Paganini, guitar edition. 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 three systems of music. The first system starts with a treble clef and a common time signature. The second system starts with a treble clef and a common time signature, and includes a repeat sign. The third system starts with a treble clef and a common time signature, and includes a repeat sign. The score features various guitar techniques such as double stops, triplets, and fingering indications (1, 2, 3, 4, 0). A dashed line labeled 'VII' indicates a barre position.

Niccolò PAGANINI (1782-1840)

GHIRIBIZZI n°1

de "Ghiribizzi per Chitarra" (M.S. 43) Biblioteca Casanatense - Roma

Révision pour guitare de Jean-François Delcamp

Allegretto

Musical score for Ghiribizzi n°1 by Niccolò Paganini, guitar edition. 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 two systems of music. The first system starts with a treble clef and a common time signature, and includes a repeat sign. The second system starts with a treble clef and a common time signature, and includes a repeat sign. The score features various guitar techniques such as double stops, triplets, and fingering indications (1, 2, 3, 4, 0). A dashed line labeled 'IX' indicates a barre position, and another dashed line labeled 'VII' indicates a barre position.

Niccolò PAGANINI (1782-1840)

GHIRIBIZZI n°23

de "Ghiribizzi per Chitarra" (M.S. 43) Biblioteca Casanatense - Roma

Révision pour guitare de Jean-François Delcamp

Musical score for guitar, showing measures 7-27 of Ghiribizzi n°23 by Niccolò Paganini. The score is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It features various guitar techniques such as triplets, slurs, and fingering indications (1, 2, 3, 4). Measure numbers 7, 13, 20, and 27 are clearly marked. The piece concludes with a double bar line and repeat dots. A 'VII' marking is present above the staff in measures 7, 13, and 20. The text "[Fine]" appears in measure 13, and "D.C. al [Fine]" appears in measure 27.

☑ Dionisio AGUADO (1784-1849)

LECCION N°19

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

Révision pour guitare de Jean-François Delcamp

♩ = 88

1 2

i m i i m i

p p

3

3

*

1 2 3 4 1 4 1

5

*

1 1 1 1 1 1

3 3

7

1 4 1 1 1 4 1

3 2 3 2

Dionisio AGUADO (1784-1849)

LECCION N°15

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

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 138$

le 2 e 3e 4e 5e 6e
m i m i m i m a m a m i m a i

Dionisio AGUADO (1784-1849)

EJERCICIO N°4

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

Révision pour guitare de Jean-François Delcamp

♩ = 56

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of five systems of music, each starting with a measure number (8, 4, 7, 10, 13). The notation includes various guitar-specific elements:

- System 1 (Measures 8-13):** Features a series of chords in the upper register. Fingering 'm' (middle finger) is indicated above several notes. Dynamics 'p' (piano) are placed below the notes. There are also some triplets and slurs.
- System 2 (Measures 4-6):** Continues the chordal texture. Includes a double asterisk (*) under a note, possibly indicating a specific articulation or technique.
- System 3 (Measures 7-9):** Shows a change in texture with more melodic lines. A circled '5' is placed below a measure, likely indicating a fingering or a specific technique.
- System 4 (Measures 10-12):** Features a mix of chords and moving lines. Includes double asterisks (*) under notes.
- System 5 (Measures 13-15):** Concludes the exercise with a final cadence. Includes a circled '4' below a measure.

Dionisio AGUADO (1784-1849)

EGERCICIO N°7 opus 6

de "Nuevo Método de Guitarra op. 6 " (Madrid, Campo 1840)

Révision pour guitare de Jean-François Delcamp

♩ = 66

Mattéo CARCASSI (1792-1853)

ANDANTINO opus 59

en do majeur

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 104$

First system of musical notation. The treble clef is on a single staff. The key signature is one sharp (F#). The time signature is 3/8. The music consists of six measures. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. The notes are: m, m, m, m, m, m, m, m, a, a. The bass line consists of eighth notes with fingerings p, i, p, i, p, i, p, i, p, i, p, i.

Second system of musical notation. The treble clef is on a single staff. The key signature is one sharp (F#). The time signature is 3/8. The music consists of six measures. Fingerings are indicated by numbers 1, 3, 4, 1, 4, 2 above the notes. The notes are: m, m, m, m, m, m, m, m, m, m, m, m. The bass line consists of eighth notes with fingerings p, p, p, p, p, p. There is a repeat sign at the end of the system.

Third system of musical notation. The treble clef is on a single staff. The key signature is one sharp (F#). The time signature is 3/8. The music consists of six measures. Fingerings are indicated by numbers 1, 2, 4, 1, 4, 1 above the notes. The notes are: m, m, m, m, m, m, m, m, m, m, m, m. The bass line consists of eighth notes with fingerings p, i, p, i, p, i. There are asterisks (*) under the first and fourth measures.

Fourth system of musical notation. The treble clef is on a single staff. The key signature is one sharp (F#). The time signature is 3/8. The music consists of six measures. Fingerings are indicated by numbers 1, 1, 1, 1, 1, 1 above the notes. The notes are: m, m, m, m, m, m, m, m, m, m, m, m. The bass line consists of eighth notes with fingerings 3, 3, 3, 3, 3, 3.

Mattéo CARCASSI (1792-1853)

ALLEGRETTO opus 59

en do majeur

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 96$

First system of musical notation in 2/4 time. The melody is written in treble clef with fingerings (m, a, m, i, m) and accents. The bass line features a steady eighth-note accompaniment with triplets and dynamic markings *p*.

Second system of musical notation. The melody continues with various rhythmic patterns and fingerings. The bass line includes triplets and dynamic markings *f*.

Third system of musical notation. The melody features a key signature change to one sharp (F#) and includes a trill. The bass line has dynamic markings *p*.

Fourth system of musical notation, concluding the piece with a double bar line. The melody and bass line continue with triplets and dynamic markings *f*.

Mattéo CARCASSI (1792-1853)

VALSE opus 59

en sol majeur

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 54$

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

p *mf* *p*

f *p*

Fine *p* *f*

D.C. al Fine *p* *f*

☑ ANONYME (ca. 1860)

VALESE

en sol majeur

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 84$

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked as quarter note = 84. The score consists of six systems of music, each starting with a measure number (8, 6, 12, 18, 24, 30). The notation includes eighth and quarter notes, rests, slurs, and various fingerings (1, 2, 3, 4). Performance instructions include 'a' (accents), 'p' (piano), 'CV' (crescendo/vivace), and asterisks (*) indicating specific techniques or ornaments. The piece concludes with a double bar line and a final cadence.

36

42

48

55

61

68

74

17

21

25

29

33

37

Mattéo CARCASSI (1792-1853)

MARCHE opus 59

en la majeur

Révision pour guitare de Jean-François Delcamp

Maestoso ♩ = 104

1e2e 3e4 e 5e6e 7e8e

ANONYME (ca. 1850)

VIDALITA

Argentine

Adaptation pour guitare de Jean-François Delcamp

$\text{♩} = 80$
1e2 e 3e 4e 5e6e
m i m i m i m i m

5

10

15

20

☑ Jean-François DELCAMP (1956)

TANGO

à Laure

Pour guitare

♩ = 106

1e 2e 3e 4e

i i i i

The first system of musical notation is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of four measures. Each measure begins with a 7/4 time signature. The notes are grouped into pairs of eighth notes, with fingerings 'i' and 'i' above each pair. Above the first two pairs in each measure are accents (^) and breath marks (v). The first measure has a '0' above the first pair and a '3' below the second pair. The second measure has a '0' above the first pair and a '1' below the second pair. The third measure has a '0' above the first pair and a '3' below the second pair. The fourth measure has a '0' above the first pair and a '1' below the second pair. Below the staff, there are four bass notes, each with a 'p' (piano) dynamic marking and an asterisk (*). The first and third bass notes have a double bar line above them.

The second system of musical notation consists of five measures. Each measure begins with a 7/4 time signature. The notes are grouped into pairs of eighth notes, with fingerings '0' and '3' above each pair. Above the first two pairs in each measure are accents (^) and breath marks (v). The first measure has a '0' above the first pair and a '3' below the second pair. The second measure has a '2' above the first pair and a '1' below the second pair. The third measure has a '0' above the first pair and a '3' below the second pair. The fourth measure has a '0' above the first pair and a '1' below the second pair. The fifth measure has a '0' above the first pair and a '3' below the second pair. Below the staff, there are five bass notes, each with an asterisk (*). The first and third bass notes have a 'p' (piano) dynamic marking.

The third system of musical notation consists of four measures. Each measure begins with a 7/4 time signature. The notes are grouped into pairs of eighth notes, with fingerings '2', '4', '2', and '0' above each pair. Above the first two pairs in each measure are accents (^) and breath marks (v). The first measure has a '2' above the first pair, a '4' above the second pair, a '2' above the third pair, and a '0' above the fourth pair. The second measure has a '0' above the first pair and a '3' below the second pair. The third measure has a '0' above the first pair and a '3' below the second pair. The fourth measure has a '2' above the first pair and a '1' below the second pair. Below the staff, there are four bass notes, each with a 'p' (piano) dynamic marking and an asterisk (*). The first and third bass notes have a double bar line above them.

The fourth system of musical notation consists of four measures. Each measure begins with a 7/4 time signature. The notes are grouped into pairs of eighth notes, with fingerings '0', '4', '2', and '0' above each pair. Above the first two pairs in each measure are accents (^) and breath marks (v). The first measure has a '0' above the first pair and a '3' below the second pair. The second measure has a '0' above the first pair and a '1' below the second pair. The third measure has a '0' above the first pair and a '3' below the second pair. The fourth measure has a '0' above the first pair and a '1' below the second pair. Below the staff, there are four bass notes, each with a 'p' (piano) dynamic marking and an asterisk (*). The first and third bass notes have a double bar line above them.

* Posez le pouce sur la corde 4 pour que cette corde ne puisse pas vibrer accidentellement.

20

25

30

35

40

45

Jean-François DELCAMP (1956) MALAGUEÑA FÁCIL

Traditionnel

Pour guitare

$\text{♩} = 168$

The musical score is written for guitar in 3/4 time with a key signature of one sharp (F#). It consists of six staves of music. The first staff begins with a tempo marking of quarter note = 168. The music is marked with dynamics such as *p* (piano) and *m* (mezzo-forte), and includes articulation marks like *v* (accents) and *^* (breath marks). Fingering numbers (1-4) are provided for many notes. The score includes measure numbers 7, 12, 17, 22, and 28. The piece ends with a Roman numeral IV and a dashed line, indicating a section change.

34

40

46

52

59

65

m i m i m i

Brest, le 26 mai 2008

70

ANONYME (ca. 1850)

O CRAVO E A ROSA

Brésil

Adaptation pour guitare de Jean-François Delcamp

Andante ♩ = 92

6

11

1. 2. XII

ANONYME (ca. 1850)

CARNAVALITO

Pérou

Adaptation pour guitare de Jean-François Delcamp

♩ = 66

1e 2e 3e 4e
harm. XII

5

9

13

17

allarg. p m p
golpe - - - -

allarg. p m p
golpe - - - -

ANONYME (ca. 1850)

NESTA RUA

Brésil

Adaptation pour guitare de Jean-François Delcamp

Adagio $\text{♩} = 76$

The image displays a guitar score for the piece 'Nesta Rua' by Anonyme. The score is written in a treble clef with a common time signature (C). The tempo is marked 'Adagio' with a quarter note equal to 76 beats per minute. The score is divided into four systems, each starting with a measure number (8, 5, 10, 15). The music features a mix of eighth and quarter notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. Dynamics such as accents (>) and hairpins (< and >) are used. There are also articulation marks like asterisks (*) and slurs. A circled '3' indicates a triplet. The score concludes with a double bar line and repeat dots.

ANONYME (ca. 1850)

SAMBA LELE

Brésil

Adaptation pour guitare de Jean-François Delcamp

$\text{♩} = 72$

1 e2 e 3e 4e 1e2 e 3e 4e 1 e2 e 3e 4e

1.

2.

3.

8

5

9

13

17

22

XII

Jean-François DELCAMP (1956)

NOVELETTE 001

à Alana Pribilski

pour guitare

♩ = 108

8 7 p p p p p p

4 *a tempo*
8 *rall.*

10

15

20 *allargando*

Jean-François DELCAMP (1956)

AVEC LA GAMME PENTATONIQUE

Initiation aux harmoniques naturelles

Pour guitare

Largo $\text{♩} = 50$

The musical score consists of three staves of music in treble clef, 4/4 time, with a tempo marking of Largo (♩ = 50). The first staff contains the first five measures of the piece, featuring a pentatonic scale with natural harmonics. The second staff begins at measure 6 and includes fingering and harmonic diagrams for frets 3, 4, 7, and 12. The third staff begins at measure 11 and includes fingering and harmonic diagrams for frets 3, 4, 7, and 12. The piece concludes with the marking *allargando*.

Brest, le 28 mai 2008

3



Classical guitar 50 Exercices

Jean-François DELCAMP (1956)

ETEINTE DES RESONANCES - SMORZANDO - STRING DAMPING - RESONANCIA APAGADA

NIVEAU 3 - LIVELLO 3 - LEVEL 3 - NIVEL 3

Pour guitare

1

8 p p p p p p p p p p p

2

m i m i m i

p p p p p p p p p p p

3

a m i a m i i m a i m a a m i

p p p p p p p p p p

4

p p p p p p p p p p p

5

p p p p p p p p p p p

tr 1020

Jean-François DELCAMP (1956)

EXTENSIONS

NIVEAU 3 - LIVELLO 3 - LEVEL 3 - NIVEL 3

Pour guitare

$\text{♩} = 84$

6

a m i a i m a m i a i m

7

8

9

Jean-François DELCAMP (1956)

GAMMES - SCALE - SCALES - ESCALAS

NIVEAU 3 - LIVELLO 3 - LEVEL 3 - NIVEL 3

Pour guitare

$\text{♩} = 100$

FA Majeur *apoyando*

V⁻

10

RE mineur

11

DO Majeur

V⁻

12

13 **LA mineur**

14 **SOL Majeur**

15 ||

MI mineur

RE Majeur

Gamme chromatique

Jean-François DELCAMP (1956)

LEGATO STACCATO

NIVEAU 3 - LIVELLO 3 - LEVEL 3 - NIVEL 3

Pour guitare

♩ = 60

18

m i m i m i m i m i m i m i m i

m i m i
a m a m
a i a i

FA Majeur ♩ = 60

19

RE mineur

20

a i a i

Jean-François DELCAMP (1956)

GLISSANDO

NIVEAU 3 - LIVELLO 3 - LEVEL 3 - NIVEL 3

Pour guitare

②

21

②

22

②

23

②

24

Gliss.

Gliss.

Gliss.

Glissando

Jean-François DELCAMP (1956)

LIAISONS - LEGATURE - SLURS - LIGADOS

NIVEAU 3 - LIVELLO 3 - LEVEL 3 - NIVEL 3

Pour guitare

$\bullet = 84$

32

33

34

35

36

Jean-François DELCAMP (1956)

MORDANTS ET TRILLES

NIVEAU 3 - LIVELLO 3 - LEVEL 3 - NIVEL 3

pour les oeuvres baroques

Pour guitare

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

Mordants DO majeur - Mordents C Major ♩ = 84

37

213 213 314 314 102 102 213 213

314 314 102 102 314 314 102

Mordants RE majeur - Mordents D Major ♩ = 84

38

213 213 102 102 314 314 213 213

Trilles DO majeur - Trills C Major ♩ = 84

39

Trilles RE majeur - Trills D Major ♩ = 84

40

Jean-François DELCAMP (1956)

BARRÉ - BARRÉ - BARRÉ - CEJILLA

NIVEAU 3 - LIVELLO 3 - LEVEL 3 - NIVEL 3

Pour guitare

$\text{♩} = 144$

46

C I C II C III C IV

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

C V C VI C VII C VIII

C IX C X C IX C VIII

47

C VII C VI C V C IV

C III C II C I

3
0
0
0

Jean-François DELCAMP (1956)

BARRÉ - BARRÉ - BARRÉ - CEJILLA

NIVEAU 3 - LIVELLO 3 - LEVEL 3 - NIVEL 3

Pour guitare

$\text{♩} = 72$

48

C I

a m i m i a m i m i

p i m i p

C II

49

C III

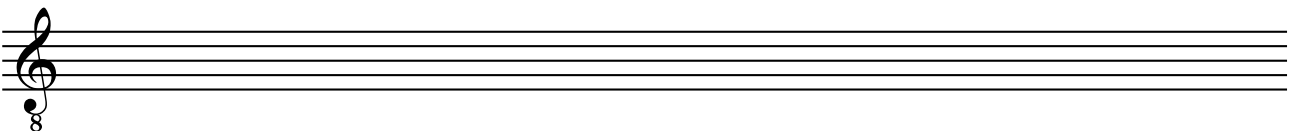
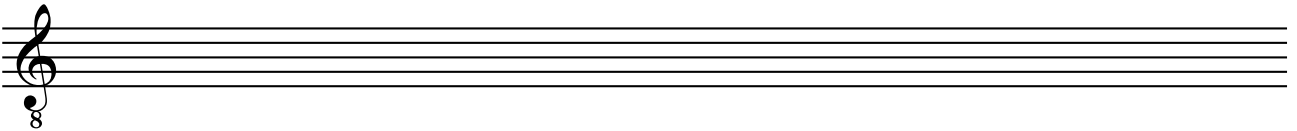
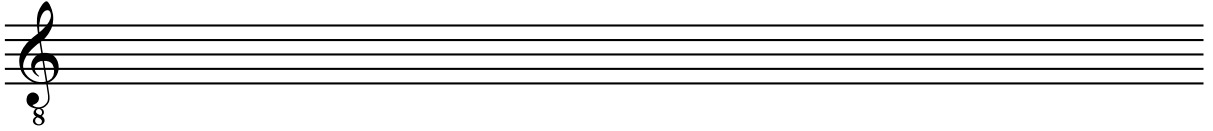
C IV

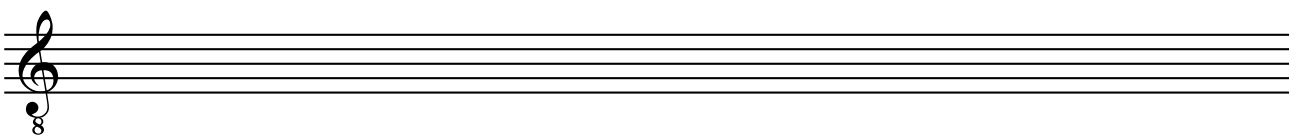
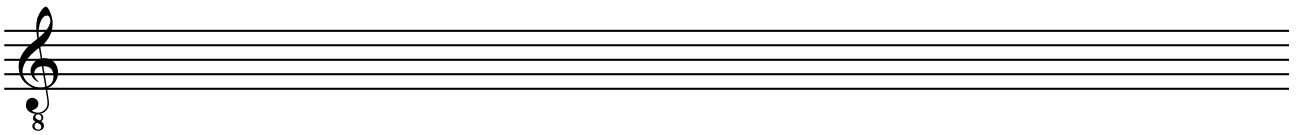
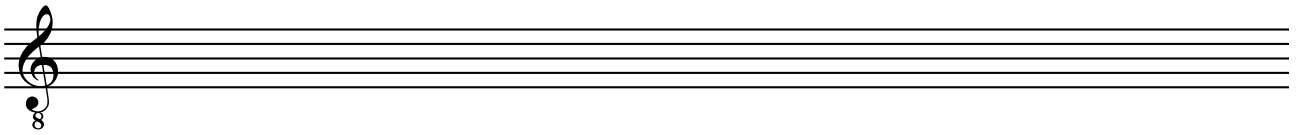
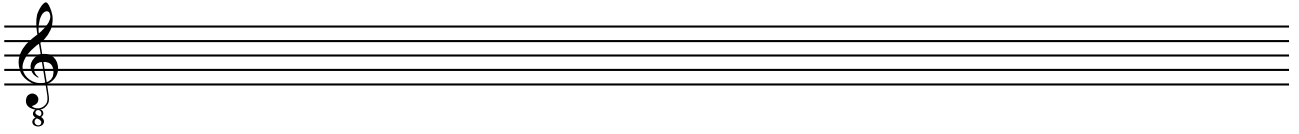
50

C V

C VI

C VII





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 - Donne-moi la fleur - Doucement, doucement - Fais dodo, Colas mon p'tit frère - Frère Jacques - Il est minuit - J'ai du bon tabac - Jig - La bonne aventure - La Cucaracha - La tête bizarre - Le coucou - Lo, nous marchons sur un étroit chemin - London's burning - Lundi matin - Menuet en ré majeur - No le daba el sol - O bella ciao - Old Mac Donald - Quand j'étais chez mon père - Ricercar en la mineur - Savez vous planter des choux ? - Scarborough Fair - Sur le pont d'Avignon - Une souris verte - Valse du Tyrol - Vent frais, vent du matin - Volt - Adrian Le Roy : Branles de Poitou n°2 et 4 - Gaspar Sanz : Villano - J. A. P. Schultz : Hymne - Joseph Küffner : Duos opus 168 n°4, 14 et 15 - Fernando Sor : Leçons opus 60 n°1, 2 et 3 - Dionisio Aguado : Leccion 5a - Valse - Patty & Mildred J. Hill : Good-Morning To All - 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 : A canoa virou - Atoye - Irish Tune - Pavane - Danse d'Avila - Dans les jardins d'mon père - Dos palomas - Que ne suis-je la fougère - Red river valley - Hans Judenkönig : Christ ist erstanden - Thoinot Arbeau : Pavane - Adrian Le Roy : Branle de Poitou n° 3 - Emmanuel Adriaenssen : Branle - Gaspar Sanz : La Tarentela - Dance de las hachas - Batalla - Torneo - 2 Villanos - John Anton Logy : Gigue - Nicolas Derosiers : Chaconne en La - Johann-Philipp Krieger : Menuet - Henry Purcell : Menuet - Ferdinando Carulli : Sautillante - Arpeggi - 2 Valses - Allegretto - Poco allegretto - Ecossaïse - Rondo - Joseph Küffner : Duos opus 168 n°1, 2, 11 et 16 - Fernando Sor : Leçons opus 31 n°1 - Andante opus 44 n°1 - Allegretto opus 44 n°2 - Leçons opus 60 n°4, 5, 6, 8, 9, 10 et 15 - Dionisio Aguado : Lecciones n°8a, 8b et 9a - Juan Bobrowicz : Danse - Franz Gruber : Stille Nacht - Joseph Meissonnier : Andante - Mauro Giuliani : Écossaïse - 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 - 36 Exercices : Liaisons - Eteinte des résonances - Extensions - Arpèges - Cejilla - Gammes - Gammes en tierces.

Volume D03 - Anonyme : Greensleeves - Gwin ar c'hallaoued - Maro Pontkalleg - Passemeze - Valse en sol - Vidalita - O cravo e a rosa - Carnavalito - Samba lele - Nesta rua - Guillaume Morlaye : Gaillarde - Adrian Le Roy : Branle de Poitou n° 1 - Branle de Bourgogne n°9 - Santino Garsi da Parma : Correnta - Francis Cutting : Packington's Pound - Gaspar Sanz : Abecedario italiano - Española - Las hachas - Canciones - Clarin de los mosqueteros - Clarines y trompetas - Dance de las hachas - Dos trompetas - Folias - Gallarda - Jacaras - La Buelta - La Coquina Francesa - La Garzona - La minima de Portugal - La Miñona de cataluña - Lantururu - Le Esfacheta de Napoles - Paradedtas - Pavana - Rujero - Saltaren - Johann Kaspar Fischer : Gavotte - Turlough O'Carolan : Brian Boru's March - Johann Sebastian Bach : Menuets BWV 1007 - Michel Corrette : Aux armes camarades - Ramenez-ci ramenez-là - Ferdinando Carulli : Andante - Arpeggi - Prelude op.114 n°4 - 3 Valses - Antonio Nava : Valse - Fernando Sor : Exercice n°1 et 2 opus 35 - Leçons opus 60 n°7, 11, 12, 13 et 14 - Valse n°1 opus 51 - Niccolò Paganini : Valtz - Ghiribizzi n°1 et 23 - Dionisio Aguado : Ejercicios n°4 et 7 Op.6 - Ejercicio n°4 - Leccion n°15 et 19 - Matteo Carcassi : Allegretto - Andantino - Marche - Valse - José Ferrer Y Esteve : Ejercicio n°9 - Jean-François Delcamp : Tango - Malagueña fácil - Avec la gamme pentatonique - Novelettes n°1 et 2 - Exercices : Accords - Arpèges - Cejilla - Eteintes des résonances - Extensions - Gammes - Glissando - Legato, staccato - Liaisons - Mordants et trilles.

Volume D04 - Anonyme : Se io m'accorgo ben - Lu primm'ammore - Le blues - The sick tune - Don Luys Milán : Pavañes n° I, - II, III et V - Diego Pisador : Pavana - Guillaume Morlaye : Galliarde - Villanesque - 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 Champion : Prélude - Johann Sebastian Bach : Menuets BWV 1008 - Giuseppe Antonio Brescianello : Capriccio - Menuet - Johannes Fr. Wilh. Wenkel : Musette - Leonhard Von Call : Adagio - Ferdinando Carulli : Andantino - Rondo - Prelude opus 114 n°7 - 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 valses - 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 menor - Danza Mora - Preludio n° 4 - Lágrima - ¡Adelita! - Pavana - Estudio, sobre un tema de Wagner - Estudio, sobre un tema de Verdi - Estudio de Velocidad - Preludio, en mi mayor - Preludio, pentatonica - Preludio n° 5 - Minuetto - Estudio, en mi menor - Malagueña, Fácil - Preludio n° 2 - Preludio sobre los 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.