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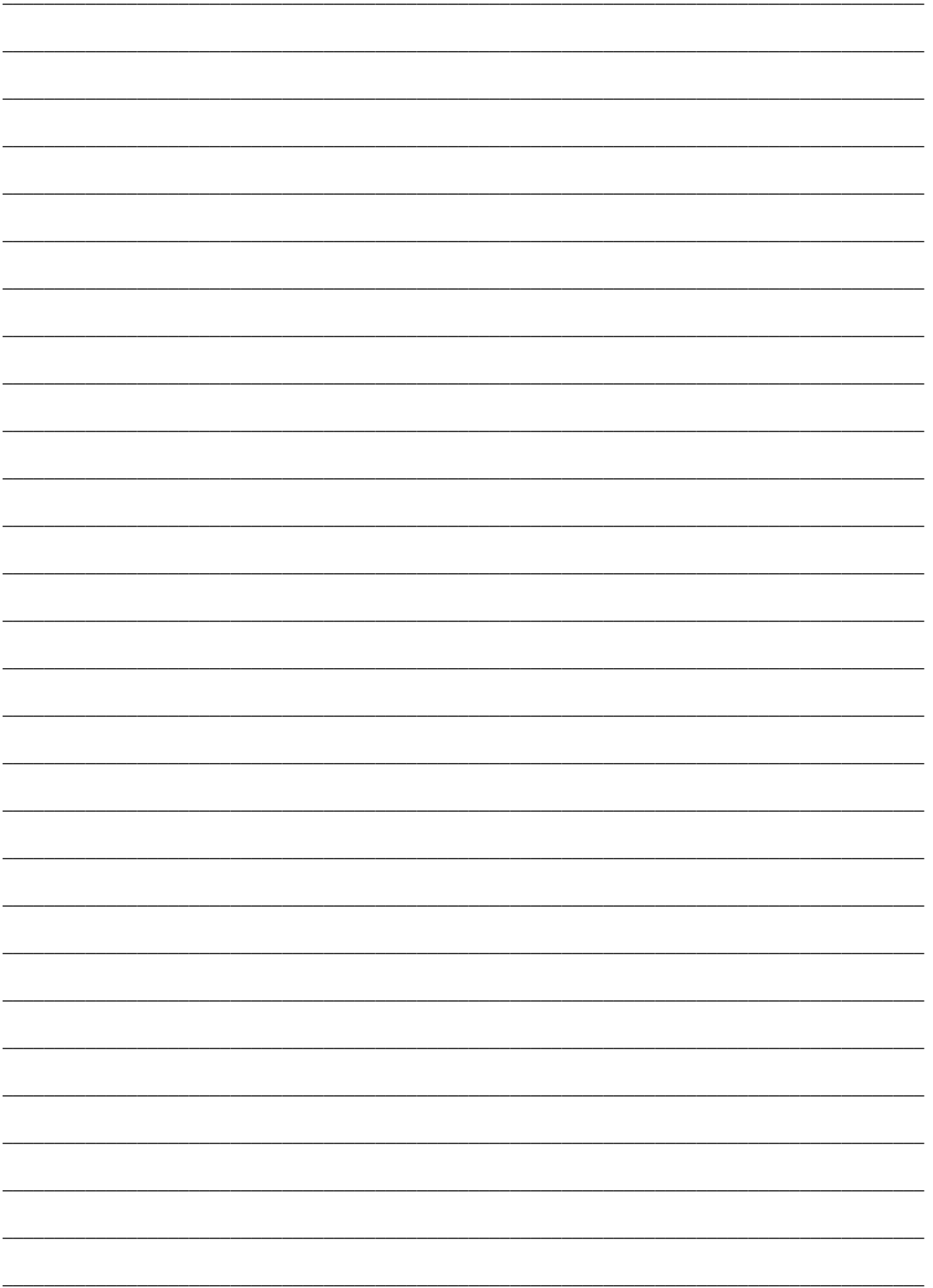
# D08

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Jean-François Delcamp

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

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 del 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.



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Jean-François DELCAMP

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Jean-François DELCAMP

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Jean-François DELCAMP

John DOWLAND (1563-1626)

# THE MOST HIGH AND MIGHTY CHRISTIANUS THE FOURTH, KING OF DENMARK, HIS GALLIARD

Galliard

Adaptation pour guitare de Jean-François Delcamp

③ = FA#

⑥ = SI

21

26

31

36

39

44

47

52

58

63

68

71

75

80

84

89

92

95

# Girolamo FRESCOBALDI (1583-1644)

## ARIA DETTA LA FRESCOBALDA

Aria con variazioni, "Il secondo libro di toccate canzone" (Rome 1637)

Adaptation pour guitare de Jean-François Delcamp

### Prima parte, Aria

2

1. 2.

C VII

C II C IV

1. 2. Fine

Seconda parte



*Terza parte, Gagliarda*

*Quarta parte*

**C IV**

*Quinta parte, Corrente*

**C IV**

**C II** *tr* 213121

**C VII** (2) **C II**

**C IV** **C II** 1. 2. *D.C. al Fine*



Musical score for guitar, featuring six systems of music. The first five systems are in 4/4 time, and the sixth system is in 3/4 time. The piece is in G major and includes various techniques such as triplets, slurs, and fingering instructions. The sixth system is titled "Courante" and includes a "C VII" section.

aimiai  
141414

2030

*Sarabande*

1-3

C VII

*Gigue*

Musical score for guitar, Suite BuxWV 236, measures 1-16. The score is written in treble clef with a key signature of one sharp (F#). It features a complex melodic line with many triplets and fingerings, and a bass line with chords and single notes. Chord symbols C VII, C X, and C V are present. The piece concludes with two first and second endings.



# Jean-Philippe RAMEAU (1683-1764)

## RIGAUDONS ET DOUBLE

de "Pièces de clavecin" (Paris 1724)

Adaptation pour guitare de Jean-François Delcamp

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
Coulez	Coulez
Pincé et port de voix	Pincé et port de voix
Son Coupé	Son Coupé
Suspension	Suspension
Agrement simple	Agrement simple
Agrement figure	Agrement figure

### 1er Rigaudon

### Reprise





☑ Johann Sebastian BACH (1685-1750)  
**GAVOTTE EN RONDEAU BWV 1006a** EN MI MAJEUR

Adaptation pour guitare de Jean-François Delcamp

*Les liaisons indiquées ici sont celles de l'oeuvre originale, il est possible qu'elles ne soient pas adaptées à la guitare. I legati indicati sono quelli dell'opera originale, ed è possibile che non siano adatti alla chitarra. Ties here are transcribed as indicated in the original work. It is possible that they are not suited for the guitar. Los enlaces indicados aquí son los de la obra original, y es posible que no se adapten a la guitarra.*

The musical score is presented in five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4, and circled numbers (1-5) indicate specific fingerings for certain notes. Slurs and ties are used throughout. Labels C I, C II, and C IV are placed above the staff to indicate specific chord positions or techniques. The piece ends with a repeat sign and a fermata.



The image displays a musical score for Johann Sebastian Bach's Gavotte en Rondeau BWV 1006a. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of ten staves of music. The notation includes various rhythmic values, slurs, and articulation marks. Fingerings are indicated by numbers 1-4, and some are circled. Specific fingering patterns are labeled as C II, C IV, and C II. A trill is marked with 'tr' and the fingering 2131. The score concludes with a final cadence.

This musical score consists of ten staves of music in G major (one sharp). The notation includes various rhythmic values, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4, and articulation is shown with slurs and accents. Specific markings include:

- Staff 1:** Features two sections labeled "C II" with slurs over groups of notes.
- Staff 2:** Features a section labeled "C IV" with a slur and a circled "3" below a note.
- Staff 3:** Features a section labeled "C IV" with a slur.
- Staff 4:** Continues the melodic line with various rhythmic patterns.
- Staff 5:** Continues the melodic line with various rhythmic patterns.
- Staff 6:** Continues the melodic line with various rhythmic patterns.
- Staff 7:** Continues the melodic line with various rhythmic patterns.
- Staff 8:** Features two sections labeled "C II" and "C IV" with slurs.
- Staff 9:** Features a section labeled "C II" with a slur.

# Domenico SCARLATTI (1685-1757)

## SONATE K 78

en la majeur

Adaptation pour guitare de Jean-François Delcamp

### GIGA

0303  
aimp  
tr

1414  
aimp  
tr

0303  
aimp  
tr

7

12

17

23

C VII

C IV

C VII

C VII

C IV



28 **C IV** **C VI** **C VII** (3)

33 (3) **C II** **C IV** **C IV**

38 (2)

**MENUET**

42 (2) **C VII** (4)

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

54 (3) (2) (2)

☑ Georg Friedrich HÄNDEL (1685-1759)

# SARABANDE VARIEE

de la Suite XI, HWV 437

Adaptation pour guitare de Jean-François Delcamp

⑥ =RE

6

11

15

19

C V

C X

Fine

Var. 1

C V

C III

Musical score for Sarabande Variée by Georg Friedrich Händel, featuring guitar-specific notation and chord diagrams. The score is divided into systems, with measures 23, 27, 31, 35, 39, 43, and 47 marked. Chord diagrams are provided for various chords: C VIII, C V, C III, C VII<sub>4/6</sub>, and C X. The piece includes a first ending (1.) and a second ending (2.) leading to a variation (Var. 2). The score concludes with a double bar line and the instruction "D.C. al Fine".

# ☑ Sylvius Leopold WEISS (1686-1750) FANTASIE

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

Adaptation pour guitare de Jean-François Delcamp

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The image displays a musical score for guitar, consisting of five systems of music. Each system is written on a single staff in treble clef with a key signature of one sharp (F#). The music is a continuous piece of sixteenth-note passages. Fingerings are indicated by numbers 1-4. Circled numbers (2, 3, 4) indicate specific fingerings for certain notes. A 'C II' marking is present above the first system, indicating a second ending. The score includes various musical notations such as slurs, ties, and accents.





Weiss 1719 à Prague

# Sylvius Leopold WEISS (1686-1750)

## CIACONA

de la suite X pour luth, d'après le manuscrit conservé au British Museum de Londres.

Adaptation pour guitare de Jean-François Delcamp

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The musical score is presented in four systems, each on a single staff. The first system (measures 1-6) features a series of chords and single notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The second system (measures 7-11) includes a circled '2' and a circled '3' above notes, and circled '5' and '1' below notes. The third system (measures 12-17) includes a circled '3' above notes and various fingerings. The fourth system (measures 18-22) includes a circled '1' above notes, a circled '6' below notes, and a circled '4' below notes. The score is in 3/4 time and features a key signature of one sharp (F#).









# Louis Claude DAQUIN (1694-1772)

## LE COUCOU

Rondeau, du "Premier livre de clavecin" (1735).

Adaptation pour guitare de Jean-François Delcamp

### Vif

#### Refrain

8

5

8

11

15

19

aim 1410

aim 1410

424

22 *aimp* 0404 1 Couplet

25 2131

28 *aimp* 2424

32 *aimp* 0202

35 C II

39 *aimp* 0101

**Refrain** 2 Couplet

43

47

50

53

56

59

62

66

Refrain

69 0313

73 aim 1410

77 424

81

85 aim 1410

89

92 aimp 0404

# Ludwig van BEETHOVEN (1770-1827)

## BAGATELLE en la mineur, WoO 59

Für Elise

Adaptation pour guitare de Jean-François Delcamp

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**Poco moto**

8 *pp*

5

10 *mf* *a tempo* *dim.*

15 *rit.* *pp*

20



25

*dolce*

⑥

29

*cresc.*

*p*

33

*p*

36

*p*

*dim. poco rit. pp*

40

*a tempo*

*p*

45

*mf*

51 *a tempo*

*p* *pp*

56

*p*

61

*p* *cresc.*

65

*dim.* *p*

70

*cresc.*

74

*p* *pp*

79

*pp*

82

*pp* *rall.*

85

*a tempo*

90

*mf* *dim.*

96

*dim.* *pp*

101

*morendo*

# Mateo António Pérez de ALBÉNIZ (1755-1831)

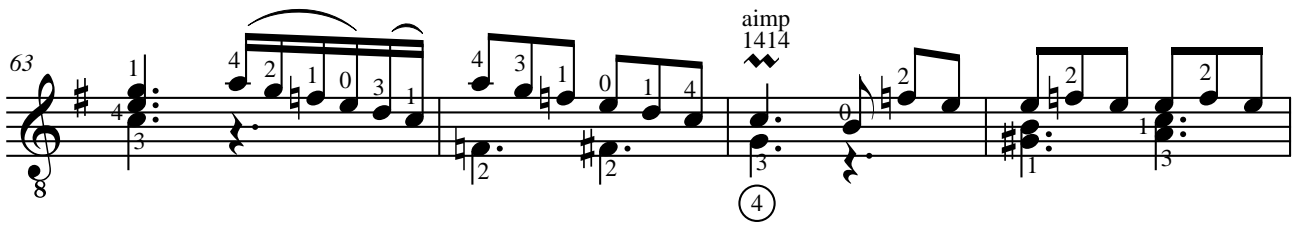
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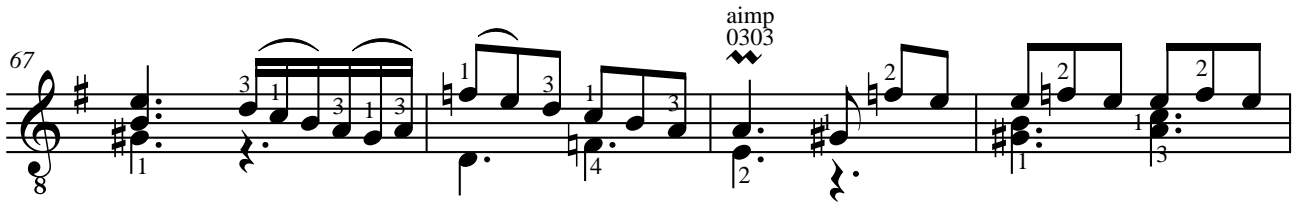
Zapateado

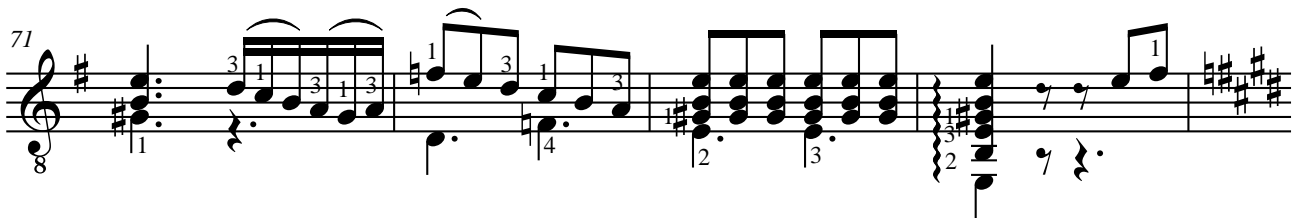
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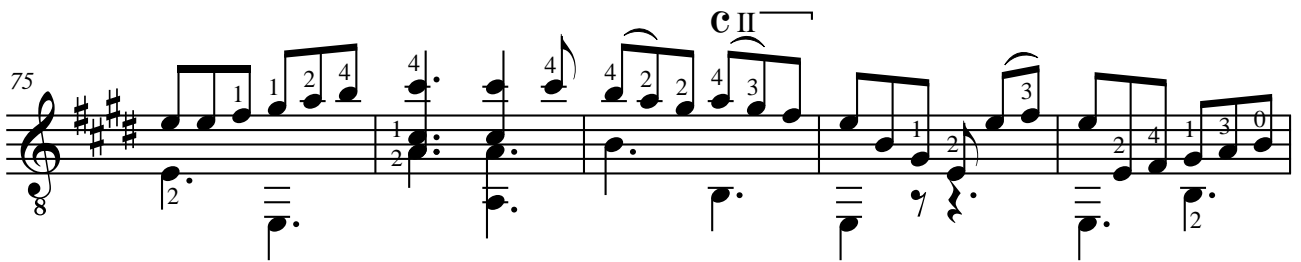
**Presto e gaio**

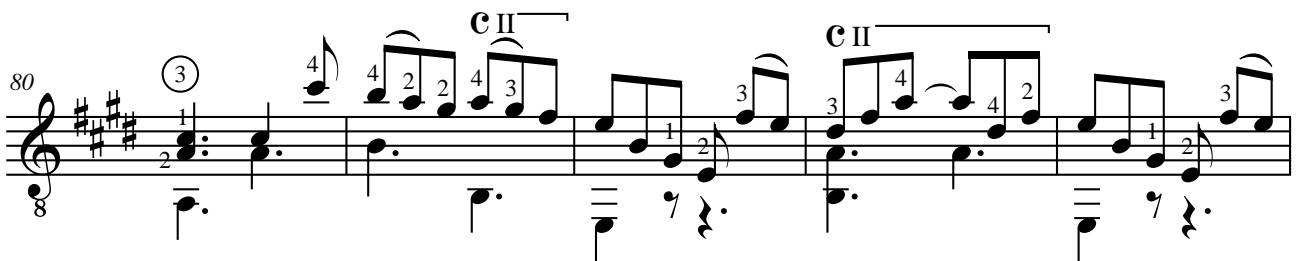


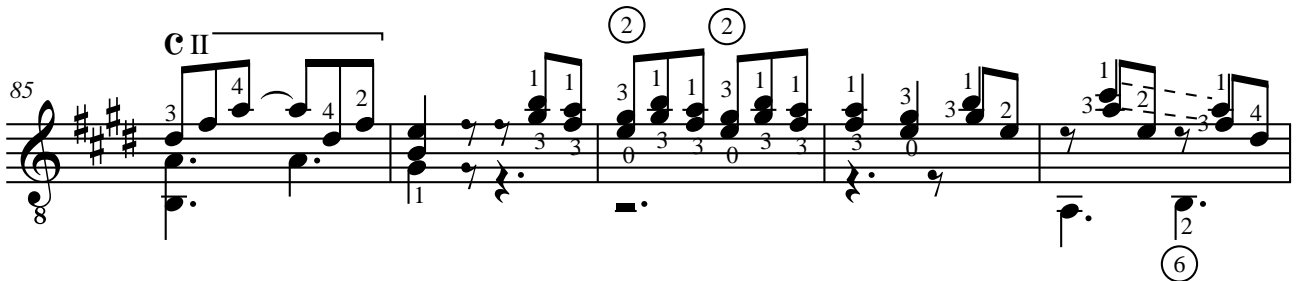
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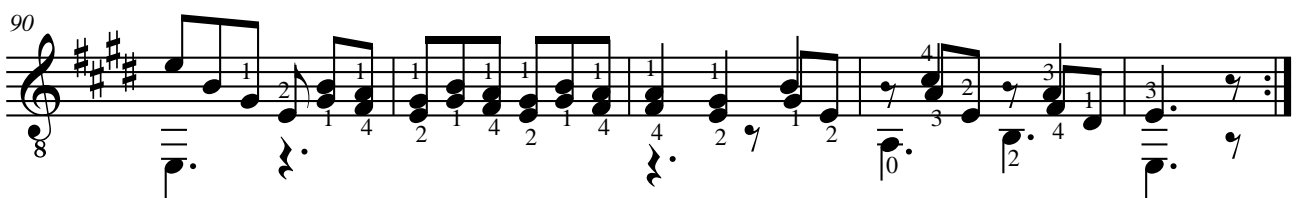
67 

71 

75 

80 

85 

90 



19

24

30

35

38

42



46

②

C III<sup>-</sup>

C III<sup>-</sup>

50

C III<sup>-</sup>

C II<sup>-</sup>

C V<sup>-</sup>

54

C IV<sup>-</sup>

C V

57

C II<sup>-</sup>

C V<sup>-</sup>

C IV<sup>-</sup>

C V

60

63

②

68

71

74

78

83

87



# ☑ Fernando SOR (1778-1839)

## GRAND SOLO

opus 14

Révision pour guitare de Jean-François Delcamp

### INTRODUCTION

Andante

⑥ =RE      ②      ②

*p*      *f*      *p*      *p*      *f*

4212

*p*      *f*

**C V**      **C III**      **C II**

*original*

**C I**      **C I**

*rf*

**C I**

19

8

23

8

26

**Allegro**

8

29

8

32

8

35

8

38

8

41

44

47

50

52

54

57

60 **C VII**

63 **IX**

66 **C V** **C IV** **C V** **C VII**

69 **IX**

72

75

77

80

83

86

89

91

94

96



98

100

103

106

109

112

115

118 Musical notation for measures 118-121. Treble clef, key signature of two sharps (F# and C#). Measure 118 starts with a circled '4' and a '0' below the staff. Fingerings 3, 4, 1, 4, 1, 4 are indicated above notes. A circled '4' is below the staff in measure 119. A 'C V' marking is above the staff in measure 121.

122 Musical notation for measures 122-126. Treble clef, key signature of two sharps. Measure 122 has a circled '4' and a '1' below the staff. A 'C VI' marking is above the staff in measure 126.

127 Musical notation for measures 127-130. Treble clef, key signature of two sharps. Measure 127 has a circled '4' and a '1' below the staff. A 'C VI' marking is above the staff in measure 130. A 'ff' dynamic marking is below the staff in measure 130.

131 Musical notation for measures 131-132. Treble clef, key signature of two sharps. Measure 131 has a circled '4' and a '1' below the staff. Fingerings 3, 2, 4, 2 are indicated above notes in measure 131.

133 Musical notation for measures 133-135. Treble clef, key signature of two sharps. Measure 133 has a circled '4' and a '1' below the staff. A 'C VI' marking is above the staff in measure 133. Fingerings 2, 4, 2 are indicated above notes in measure 135.

136 Musical notation for measures 136-138. Treble clef, key signature of two sharps. Measure 136 has a circled '4' and a '1' below the staff. A 'C VI' marking is above the staff in measure 136. Fingerings 4, 2, 4, 2 are indicated above notes in measure 138.

139 Musical notation for measures 139-142. Treble clef, key signature of two sharps. Measure 139 has a circled '4' and a '2' below the staff. A circled '5' is below the staff in measure 141. Fingerings 4, 2, 4, 2 are indicated above notes in measure 139.

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

143

145

147

149

153

157  $\text{♩} \vee$



180

183

186

189

192

195

197

199

C V C VII C V

202

C VII C V

206

C V

209

C V

212

C V

214

C V

216

C V arpeggio. C II

218

8

221

8

223

8

225

8

227

8

230

8

233

8

236  $\text{♩ VII}^{-}$

239

243

246

249

252

255



258

4  
2 3 4 1  
p i m a p i m a  
8  $\sharp$ 1 *cresc.* *ff*

260

p i m a p i m a  
4  
3 2 4  
7  
4  
0  
2  
p

262

4  
7  
3  
0  
6  
6  
7  
4  
4  
2  
3  
p

266

4  
1  
0  
2  
1  
p

269

4  
0  
2  
1  
0  
2  
1  
0  
2  
p

272

4  
1  
2  
3  
0  
3  
0  
4  
4  
p

# Mauro GIULIANI (1781-1829)

## VARIATIONS op. 107

### SUR UN THEME DE HAENDEL

Révision pour guitare de Jean-François Delcamp

### Thème

Andantino  $\text{♩} = 88$

C II

*p*

*>*

### Var. 1

*mf*

*sf sf*

29

36

43

*Var. 2*

50

55

60

65

*p*

C IV

70

*mf*

Var. 3

75

*sf*

C II C I

81

*f*

86

*slargandosi*

90

*a tempo*

C II

94

C II C I C II

98

1. 2. *pp*

C II C II C II C II

102

106

1. 2. *f* *p*

110

114

C II ③ ④ ⑤ *mf* *f*

118  $\text{C II}$   $\text{C II}$

*p*

122  $\text{C II}$   $\text{C II}$

*p*

**Var. 5**

126

*p* *mf*

131

*f*

135

*mf* *sf* *sf*

139 *a tempo*  $\text{C V}$

*pp* *largando* *mf*

144

♩ IV    ♩ V    ♩ IV    ♩ V    ♩ VI

149

1. 2.

*diminuando* -----

153

*insensibilmente* -----

157

**Var. 6**

♩ II

*mf*

162

♩ IV

166

1. 2.

♩ II

170

8

174

8

178

8

182

8

186

8

190

8



# Matteo CARCASSI (1792-1853)

## AU CLAIR DE LA LUNE

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

Révision pour guitare de Jean-François Delcamp

### THÈMA

Andante

First system of musical notation (measures 1-6) for the 'THÈMA' section. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a mix of eighth and sixteenth notes, with some chords. Fingering numbers (1-4) are indicated below the notes. A dynamic marking of *mf* is present at the end of the system.

Second system of musical notation (measures 7-13) for the 'THÈMA' section. It continues the melodic and harmonic material from the first system. Fingering numbers are clearly visible. A repeat sign is used at the end of the system.

Third system of musical notation (measures 14-19) for the 'THÈMA' section. It includes two first endings, labeled '1.' and '2.'. The first ending leads back to the beginning of the section. A dynamic marking of *mf* is present. The system concludes with a repeat sign.

Fourth system of musical notation (measures 20-24) for the 'THÈMA' section. This system features more complex rhythmic patterns, including triplets and sixteenth-note runs. Fingering numbers are provided for the intricate passages.

Fifth system of musical notation (measures 25-30) for the 'THÈMA' section. It includes a dynamic marking of *p* (piano) and a *rf* (ritardando) marking. The system ends with a repeat sign.

29

*p*

33

1. 2. *2ème VAR.*

37

41

45

49

1. 2. *3ème VAR.*

*mf*

53

56

59

62

65

68

**4<sup>ème</sup> VAR.**  
*staccato*

72

8

76

8

79

8

83

8

*5<sup>ème</sup> VAR.*

86

8

*p*

88

8

90

8

4

4

7

C II

92

8

0

1

0

7

C II

94

8

*f*

1

2

3

7

96

8

3

2

1

4

2

7

7

98

8

*p*

4

4

0

7

C II

100

8

0

1

0

7

C II

1.

2.

**6<sup>ème</sup> VAR.**

103

*ff*

107

111

115

**7<sup>ème</sup> VAR.**

**Più lento**

119

121

*dolce*

123

8

dim.

125

C VII

8

*p*

*pp*

127

8

129

8

*f*

131

8

dim.

133

8

*pp*

8<sup>ème</sup> VAR.

Tempo di marcia

135

138

141

144

147

151



154

*f* *sf* *sf* *f*

**9<sup>ème</sup> VAR.**

158

*harm.*  
VII XII VII XII

*p* a m i

③ ① ② ① ③ ⑤ ④

162

*harm.*  
VII XII VII XII

③ ① ② ① ③ ⑤ ④

166

*harm.*  
XII

*harm.*  
VII

① ② ② ④ ⑤ ④

170

*harm.*  
VII XII VII XII

③ ① ② ① ③ ⑤ ④

**Coda**

174

*mf*

176

②



# Matteo CARCASSI (1792-1853)

## ETUDE XXV

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

Révision pour guitare de Jean-François Delcamp

**Allegro brillante** ♩ = 104

**C II**  
p i m a m i m i  
p p p p p p  
f  
3  
5  
7  
9  
11

13

*f*

15

*f*

17

④ ⑥ ⑤ ⑥

19

③ ②

21

② ③ ③

23

② *f*

*cresc.*

25

② *p* *p* *p* *p*





# Franz SCHUBERT (1797-1828)

## MENUETTO de la Fantaisie opus 78 D.894

en ré majeur

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

⑥ =RE **Allegro moderato**

*f* *p* *pp* *f* *cresc.*

8va  
8va. VII  
C IV C III  
*ff* *pp*

8va  
8va. VII  
C I C III C VI  
*f*

8va  
8va. VII  
C V C III C I  
*pp*

8va  
8va. VII  
C II C III C I C III  
*f* *cresc.* *ff*

8va  
8va. VII  
C V C III C I C II  
*p*

8va  
8va. VII  
C II  
*pp* *pp* *decresc.*  
1 Fine 2 Trio



**C V** *molto legato* 343 **C V** 141 **C V**  
*ppp*  
 ②  
*cresc.*  
 ②  
**C V** **C II** *m* 121  
*decresc.* *p*  
**C II** ② **C II** 343  
*pp* *ppp*  
 ②  
**C V** 141  
**C V** 1 2  
*D.C. al Fine*

# Johann Kaspar MERTZ (1806-1856)

## TARANTELLE

Barden-Klänge Opus 13 No 6

Révision pour guitare de Jean-François Delcamp

### Più Allegro

The musical score is written for guitar in 8/8 time. It consists of five systems of music. The first system shows the beginning of the piece with a melody line and a guitar accompaniment. The melody includes the lyrics "a i a i a" and "p i p i p". The second system continues the melody and accompaniment, featuring a triplet and a slur. The third system includes a double bar line and a trill marked "XII". The fourth system is marked "Presto allegramente" and includes dynamics like "dim." and "f". The fifth system continues the piece with various guitar techniques and dynamics.

29

34

40

46

51

56

61

*dolce*

66

71

76

81

87

*f*

92

97

101

106

110

114

118  $\text{C VII}$

123  $\text{C VII}$

127

*cresc.* -----

132

*sf*

-----

137

142

147

8

152

8

*dolce*

158

8

*f*

164

8

*f*

*cresc.*

*ff*

169

8

*dolce*

174

8

*dolce*

179

**con moto**

184

189

195

201

206



212

8

*f*

217

a m i

8

*sf*

**Prestissimo**

222

8

*sf*

228

8

*sempre cresc.*

234

8

239

8

*f*

246

8

*f*

# Napoléon COSTE (1806-1883)

## ETUDE XXIII

à Mr. ADAN (de Bruxelles)

de 25 études de genre opus 38 pour la guitare

Révision pour guitare de Jean-François Delcamp

### Allegro Moderato

The musical score is written for guitar in treble clef, key of D major (two sharps), and common time (C). It consists of five systems of music, each with a guitar staff and a bass staff. The tempo is marked 'Allegro Moderato'. The score includes various guitar-specific notations: fingering (i, m), dynamics (p), accents, slurs, and articulation marks. The piece is divided into measures, with measure numbers 4, 6, 8, and 10 indicated. A 'C II' marking is present above the second system. A circled '3' is above the fifth measure of the second system. The score ends with a double bar line and a '3' above the final note.

12

mf

14

C II

3

p

16

C II

C II

18

C II

20

22

24

26

8

28

8

30

8

32

8

34

8

36

8

38

8

40

42

44

46

48

50

52

54 **C II**

56

58

60 **C II**

62 **C II**

64

66 **C V**

# Félix MENDELSSOHN-BARTHOLDY (1809-1847)

## CANZONETTA

du quatuor opus 12 n°1 en mi bémol majeur (Londres, 1829)

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

**Allegretto moderato**

The score is written for guitar in 2/4 time, featuring a treble clef and a key signature of one flat (B-flat major). The piece begins with a dynamic marking of *p* (piano). The first system includes a circled '8' below the staff and a circled '7' below the first measure. The second system features a circled '2' above the staff and a circled '1' above the first measure. The third system has a circled '3' above the staff and a circled '4' below the staff. The fourth system includes a circled '5' below the staff and a circled '4' below the staff. The fifth system has a circled '5' below the staff and a circled '4' below the staff. The sixth system includes a circled '5' below the staff and a circled '4' below the staff. The seventh system has a circled '5' below the staff and a circled '4' below the staff. The eighth system includes a circled '5' below the staff and a circled '4' below the staff. The score is marked with various dynamics: *p*, *cresc.*, *f*, *p*, *pp*, and *dim.*. It also includes performance instructions such as *ritard.* and *a tempo*. The score is divided into sections by Roman numerals: C II, C V, and C II. The piece concludes with a final chord in the key of B-flat major.

un poco più mosso

The musical score is written for guitar in G major (one sharp) and 3/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking is "un poco più mosso". The first staff contains a melodic line with guitar-specific fingering (e.g., 2 3, 3 2 3, 2 3 4, 2 3 4, 2 3 2 3, 2 3 4) and dynamics including *pp*, *leggero*, and *dim.*. A chord diagram for a C major chord (C V) is shown below the staff. The second staff continues the melody with similar fingering and a C major chord diagram (C IX). The third staff features more complex fingering and includes chord diagrams for C VII and C IV. The fourth staff includes chord diagrams for C II, C IX, and C VII. The fifth staff has a *f* dynamic marking and includes chord diagrams for C II and C VII. The sixth staff ends with a double bar line and a C major chord diagram (C XII). The seventh staff begins with a *p* dynamic marking and includes a C major chord diagram (C II). The eighth staff continues the melody with a C major chord diagram (C II).



This musical score is for Felix Mendelssohn-Bartholdy's *Canzonetta*. It is written for guitar and includes several performance instructions and technical markings:

- Dynamic markings:** *cresc.* (crescendo), *pp* (pianissimo), and *dim.* (diminuendo).
- Chord diagrams:** C II, VI, VII, IX.
- Technical markings:** *ten.* (tenuto), *♩* (quarter note), and *v* (accents).
- Performance instructions:** *1.* and *2.* (first and second endings), and *pp* (piano).
- Other markings:** *pp* (piano), *pp* (pianissimo), and *pp* (piano).

VII  
*apagados.* *apagados.*  
*pp rall.*  
*1° tempo*  
*pp* *pp*  
*p cresc.* *f*  
*p* *ritard.* *ritard.*  
**Presto** *pp* *dim.* **C II**

# Sebastián de IRADIER (1809-1865)

## LA PALOMA

Habanera

Adaptation pour guitare de Francisco TÁRREGA (1852-1909)

Révision de Jean-François Delcamp

⑥ =RE

IV

VII

6

XII

C VII

12

XII

18

23

28

33

38

8

XII

43

8

VII

48

8

XII

II

53

8

# Georges BIZET (1838-1875)

## L'AMOUR EST ENFANT DE BOHÈME

Habanera de "Carmen", Acte I.

Adaptation pour guitare de Jean-François Delcamp

⑥ = RE **Allegretto quasi andantino** ♩ = 72 *p*

6 *pp*

11 *portamento*

15 *portamento*

20 *espress.*

24 **C VII**

29

33 **C VII**

37 **XIX**

42 **XII**

47

*p*

*pp*

*mf*

*ff*

*cresc.*

*a i m*

☑ Francisco TÁRREGA (1852-1909)  
RECUERDOS DE LA ALHAMBRA

Hommage à l'éminent artiste Alfred Cottin

Révision pour guitare de Jean-François Delcamp

Andante

p a m i

The musical score is written for guitar in treble clef with a 3/4 time signature. It consists of four systems of music. The first system begins with a treble clef, a 3/4 time signature, and a repeat sign. The melody is marked with a piano dynamic (p) and includes the lyrics 'p a m i' above the first few notes. The score features complex rhythmic patterns, including sixteenth-note runs and triplets. Fingerings are indicated by numbers 1-4 in circles. The second system starts with a measure rest of 3 measures. The third system starts with a measure rest of 5 measures. The fourth system starts with a measure rest of 7 measures. The score concludes with a final measure rest of 8 measures.



9 **C VIII** **C VII** **C VIII**

11 **C IV5/6**

13

15

17 **C I**

19

21

23

25

27

29

31

33

35

37

39

41

43

45

47

49

51

53

C II

55

# Francisco TÁRREGA (1852-1909)

## LAS DOS HERMANITAS

Dos vales

Révision pour guitare de Jean-François Delcamp

### Introducción

The introduction consists of three staves of music in G major (one sharp) and 3/4 time. The first staff (measures 1-5) features a treble clef with a key signature of one sharp and a 3/4 time signature. It includes fingerings such as 2, 4, 2, 1, 3, 0, 2, 3, 1, 1, 4, and 2. The second staff (measures 6-10) continues the melody with fingerings like 4, 2, 1, 3, 0, 2, 2, 2, 4, 2, 2, 2, 1, 3, 1, 0, 2, 3. The third staff (measures 11-14) contains arpeggiated chords with labels 'ar12', 'ar7', and 'ar9'.

### Vals N° 1

The first staff of 'Vals N° 1' (measures 15-20) is in G major and 3/4 time. It begins with a treble clef and a key signature of one sharp. The melody is marked with a 'C' time signature and includes fingerings like 4, 1, 4, 2, 2, 2, 3, 4, 3, 1, 1. The bass line features arpeggiated chords labeled 'ar12' and 'ar7'.

20

8

26

8

32

8

37

8

42

8

47

8

# Vals N° 2

52

Musical staff 52-57: Treble clef, key signature of two sharps (F# and C#), 8/8 time signature. The staff contains a sequence of chords and melodic lines. Fingerings are indicated by numbers 1-4. A repeat sign is present at the beginning of the staff.

58

Musical staff 58-63: Treble clef, key signature of two sharps, 8/8 time signature. Continuation of the musical piece with various chordal textures and melodic fragments.

64

64 C II

Musical staff 64-68: Treble clef, key signature of two sharps, 8/8 time signature. Includes a section labeled 'C II' with a horizontal line above it. The staff shows complex chordal patterns and melodic lines.

69

69 C VII C II

Musical staff 69-74: Treble clef, key signature of two sharps, 8/8 time signature. Includes sections labeled 'C VII' and 'C II' with horizontal lines above them. The staff contains intricate chordal and melodic passages.

75

75 C IX

Musical staff 75-79: Treble clef, key signature of two sharps, 8/8 time signature. Includes a section labeled 'C IX' with a horizontal line above it. The staff features complex rhythmic patterns and chordal textures.

80

80 D.S. al Fine

Musical staff 80-84: Treble clef, key signature of two sharps, 8/8 time signature. Includes a section labeled 'D.S. al Fine' at the end. The staff concludes with a final chord and melodic phrase.







31 **C V** *ar7*

33 *molto cresc. - - -*

35 *a tempo* **C VII**

37 **C VII**

39 **C II** **C VII**

41 *ar7*



55

57

59

61

63

ossia 26

# Francisco TÁRREGA (1852-1909)

## TANGO

Arreglado sobre un Habanera de Carlos GarciaTolsa (1858-1905)

Révision de Jean-François Delcamp

⑤ = SOL  
⑥ = RE

③ —————

♩ III —————

*tam. tam. rasg. tam.*

8 *p* ⑤ *f*

7 *tam. rasg. tam. tam.* ③ *tam.*

8 *p* ⑤ *f*

14 *tam. rasg. tam. tam. rasg. tam. tam.* *a a*  
*m m*

8 *p* *i m i p i m i mf p i*

20 *a m a m*

8 *p i p i p i p i p i*

25

p i p i p i p i

30

p i p i p i p i m i p i

35

ar12 p ar12 i p i ar12 i ar12 p ar12 i ar12 p

40

p ar12 i ar12 p i p ar12 i ar12 p i p ar12 i

45

ar12 p i p ar12 i ar12 p i p i

49

p i p i p i p i

53

57

61

65

*ad libitum*

*p* *f*

*tam. tam. rasg. tam.*

♩ III

71

*tam. rasg. tam. tam.*

*p* *f*

♩ III

78

*tam. rasg. tam. tam. rasg. tam. tam.*

♩ III

♩ VII

♩ V

ar7 ar7 ar7

ar5 ar5 ar5

# Francisco TÁRREGA (1852-1909)

## GRAN VALS

En la mayor

Révision pour guitare de Jean-François Delcamp

②

8

7

8

13

8

18

8

*marc.*

*un poco cresc.*

*[rit.]*

C II5/6

C VII

ar7



24 *a tempo* **C VII** **C X**

*p.* *ritard.*

30 *a tempo* **C VII** **C V**

*p.* *ten.*

35 **C IV** **C IX**

*p.*

40 **C VII**

*p.*

44 **C II** *marc. ritard.* *a piacere*

*p.* *marc. ritard.* *a piacere*

48 **C VI** **C VII**

*p.*

53 *a tempo* C II

58 *a tempo* C IV

64 C IV C II

70 *a tempo*

75 C IX C II

81 C IX C VII

87

92

98

104

110

116

# Isaac ALBENIZ (1860-1909)

## GRANADA

Serenata

n°1 de la Suite espagnole opus 47

Adaptation pour guitare de Jean-François Delcamp

### Allegretto

*p*

*cantabile*

**C VII 5/6**

**C VII**

*pp*

**C VII**

28

**C IX**

**C II**

*mf*

1. (3) (5) 4

(3) (6) XII

*p*

35

*p*

*rit.*

*p*

42

*dolce legato*

65 **C III**

71 **C III**

76 **C III**

83 **C II** *a tempo*

90 **C II**

94 **C VII**



☑ Isaac ALBENIZ (1860-1909)

# ASTURIAS

Leyenda

n°5 de la Suite espagnole opus 47

Adaptation pour guitare de Jean-François Delcamp

## Allegro

*p i p m*

5 4  
*marcato il canto*  
*p* *simile*

4

7

6 *p*





24 **C VII**

*f*

26 **C VII** **C VII**

*m i*

28 **C VII**

*m i*

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

32 **C VII**

*ff* (4)

34 **C VII** **C VII**

(5)

36

38

40

*sempre* **ff**

42

44

**f**

46

*dim. poco a poco*

48

mf

50

52

C VII

p

54

C VII

p

56

C VII

58



93 *a tempo* C IV

*stretto* *rit.* *p* *pp*

97 *a tempo*

*p* *rit.* *mf*

101

*p* *pp*

105 C IV C II

*p* *rit.* *p*

109 C IV C II C IV *a tempo*

*p* *rit.* *meno p* *rit.* *pp* *a tempo*

113 C VII

*p*



# Ernesto NAZARETH (1863 -1934)

## APANHEI-TE CAVAQUINHO

Chôro

Arrangement pour guitare de Jean-François Delcamp

5

9

13



17 **C IX** **C VII**

21

24 **C VII** **C VII** **C VIII** **C IX** **C VII**

28 **C VII** **C V** **C IV**

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

36 **C VII**

41 3 2 3 4 3 2 2 C IV 3 2 3 4 3 3 2 2 4 2 2 3 2 2 4 2 2 3

44 4 2 2 4 1 4 3 4 C IV 4 2 4 3 0 1 0 0 2 2 2 2 4 0 1 2 4 0 1 1 2 4 4 3 4 4 3 4 4 3 0 1 0

49 3 2 3 4 3 2 4 C VII 4 3 2 4 1 3 2 2 4 2 2 4 2 1 2 2

53 2. 4 3 3 3 4 3 4 C V 4 3 4 4 3 4 4 4 3 3 4 1 4 4 2 2

56 C IV C II 4 2 2 4 4 2 2 4 4 2 2 4 2 2 1 1 3 3 3

59 C V C VII 2 1 2 2 3 3 4 #4 #2 3 #4 4 3 1 3 1

# Antonio Jiménez MANJÓN (1866-1919)

## CUENTO DE AMOR

Romanza opus 18

Révision pour guitare de Jean-François Delcamp

**Moderato** ♩ = 100

The score consists of five systems of music, each with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is common time (C). The first system starts with a piano (*p*) dynamic and a *molto espressivo* marking. It includes a circled '2' above the staff and a circled '3' below. The second system has a circled '2' above and a circled '6' below. The third system features a circled '2' above, a circled '6' below, and a circled '2' above. The fourth system has a circled '4' below. The fifth system includes a circled '4' below and a *marcato rit.* marking.

*p* *molto espressivo* *cresc.*

② ③ ④ ③ ① ④ ③

② CIX ④ ③ ④ ③ ②

② C VII C IV ②

④ ④ ④ C II C IV C II ④

④ C II ④ ③ ④ ③ ④ ③ ④ ③ ④ ③ ④ ③

*marcato rit.*

17 *a tempo*

*cresc.*

20

*e affret.*

24 *a tempo*

*rit.* *p* *molto espressivo* *cresc.*

28

*C IX*

31

*marcato*

34

*C II* *affret.*

38 **C II** **C II** **C VII**

*rit.*

41 **C IX** **C VII** **C IX**

44 **C IV**

*mf*

47 **C IV** **C VII** **C II**

50 **C II**

53 **C II** *a tempo*

*poco a poco rit.*

56

affret.

57

rit.

59

a tempo

*p* molto espressivo *cresc.*

62

C IX

6

65

C IX

C VII

6

68

C IV

C II

C II

2

72 **C II**

76

80 *p*

84 *quasi ad libitum*

88 *a tempo ma piú vivo* **C V** **C II**

92 *cresc.*

95 *f* *pp* *rall.* *glisando* **C II**

# Miguel LLOBET (1878-1938)

## LA FILLA D'EL MARXANT

Melodía popular catalana (1889)

Révision pour guitare de Marcello

### Andante ma non troppo

*el canto con harmonicos octavados*

The musical score is written for guitar in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It consists of five systems of music, each separated by a dashed line. The first system starts with a *mf* dynamic and includes a *p* dynamic marking. The second system begins at measure 4. The third system begins at measure 7. The fourth system begins at measure 10. The fifth system begins at measure 13 and includes a circled '2' above a note and an 'ar7' marking below the bass line. The score includes various guitar techniques such as harmonics (indicated by '8' on the staff), octaves (indicated by '0'), and fingerings (indicated by numbers 1-4).



16

*p.*  
*ar7*

19

*p.*  
*ar7*

**CIV**

22

*p.*  
*ar7*

**CIV**

24

*p.*  
*ar7*

26

*p.*  
*ar7*

**CIV**

1.

29

*p.*  
*ar7*

2.

# Miguel LLOBET (1878-1938)

## CANÇO DEL LLADRE

Melodía popular catalana (1900)

Révision pour guitare de Jean-François Delcamp

⑥ =RE/D



# Antonio Jiménez MANJÓN (1866-1919)

## LOLA

Habanera opus 6 para guitarra

Révision pour guitare de Jean-François Delcamp

8

*a tempo*

*pocorit.*

6

8

11

*a tempo*

*rit.*

*f*

16

8

21

*f*

②

④

27

33

*a tempo*

**C II**

*rit.*

39

*a tempo*

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

*rit.*

45

*f affret . . .*

**C VII** **C VII** **C VII**

*f* *affret . . .*

51

*pesante.*

**C V** **C II** **C I**

*pesante.*

57

*p*

63

*rit.*

*a tempo*

68

*f*

73

*poco rit.*

*f*

**C II**

78

**C II**

*risoluto.*

83

*harm. XII*

*harm. VII*

**C V**

*harm. XII*

*harm. XII*

*harm. XII*

# Luigi MOZZANI (1869-1943)

## FESTE LARIANE

Arrangement de "Peruvian Air" de Luis Toribio ROMERO (1854-1893).

Révision pour guitare de Jean-François Delcamp

**Moderato** (♩ = c. 108)

Measures 1-6 of the piece. The music is in 3/4 time with a key signature of one sharp (F#). The notation includes a treble clef, a common time signature 'C', and various guitar-specific markings such as fingering numbers (1, 2, 3, 4), a circled '3', and dynamic markings like 'p.' and 'f.'. There are also some 'V' and 'I' markings above the staff.

Measures 7-11. Measure 7 starts with a measure rest. The notation continues with guitar-specific markings, including fingering numbers and dynamic markings. A repeat sign is present at the end of measure 10.

Measures 12-17. Measure 12 starts with a measure rest. The notation includes a first ending bracket labeled '1.' at the end of measure 17. There are various guitar-specific markings throughout.

Measures 18-23. Measure 18 starts with a measure rest. The notation includes a circled '4' in measure 20 and another circled '4' in measure 22. There are various guitar-specific markings throughout.

Measures 24-28. Measure 24 starts with a measure rest. The notation includes a second ending bracket labeled '2.' at the end of measure 25. There are various guitar-specific markings throughout, including a circled '3' and a circled '2'.





20

23

26

*II Variazione*

ami ami

3

5  $\text{♩ I}$

7

9  $\text{♩ V}$

11  $\text{♩ V}$

13  $\text{♩ I}$

15

17

1.

19

1.

21

4 3 4

23

1.

25

2.

27

c v





37

imp m i a m i m

41

dim. rit.

46

*Fine*

**Lento assai**

*p*

49

51

**C I**

53

**C VII**

*f* *dim.* *p*

55

④ ③ ⑤ ⑥

C II C IV

57

② ⑤ ⑥ ⑤ ⑥ ⑥

C II

*rit. un poco*

59

③ ②

*a tempo*

*p*

61

③ ⑤

*dim.*

63

C I

65

C VII

② ④

*D.C. al Fine*

*f*

*rit. e dim.*

*p*

# João GUIMARÃES (PERNAMBUCO) (1883-1947)

## INTERROGANDO

Jongo

Révision pour guitare de Jean-François Delcamp

⑥ = RE

The musical score is written for guitar and consists of five systems of notation. Each system contains a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as notes, rests, and chords, along with specific guitar techniques and fingerings indicated by numbers 1-4 and letters like 'i' and 'p'. Chord diagrams are labeled with Roman numerals: C VII, C II, C V, C IV, C III, C II, and C I. The piece begins with a circled '6' followed by '= RE'. The first system ends with a measure marked '8'. The second system begins with a measure marked '5'. The third system begins with a measure marked '9'. The fourth system begins with a measure marked '13'. The fifth system begins with a measure marked '16'. The score concludes with a final measure marked '8'.



20

C II

24

C II

27

C IV C V C VII C VII

31

C VI C VII C VII

36

C II

40

C V C VII C VII



69

1.  $C VII$   $C VII$

2.  $C III$

74

$C II$

77

$C V$   $C VII$   $C VII$

82

$C II$   $C IV$

85

$C III$   $C II$   $C I$

88

$C II$   $C VII$



29 **C V** ② 1. **C II** 2.

34 **C I** *con grazia*

39 **C IV** **C IV** ①

44 **C I** ②

48

52 **C V** **VII** **VII** **VII** **VII** *rall. assai*

57 **XII** **IX** **VII** **III** **VII** **VII** **IV** **XII** *p pp ppp*

☑ Agustín BARRIOS MANGORÉ (1885-1944)

# VALS N°4 Opus 8

A mi querido y aventajado discípulo D. Dionisio Basualdo

Révision pour guitare de Jean-François Delcamp

**Intro.**

⑥ = RE




**Tiempo de vals con brio**

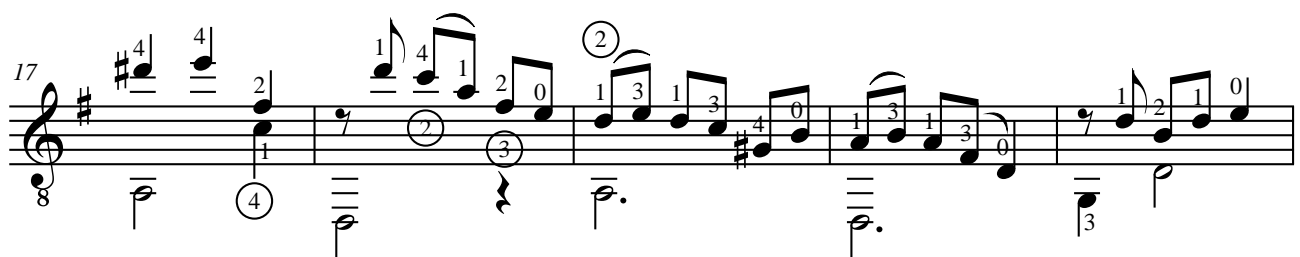
6



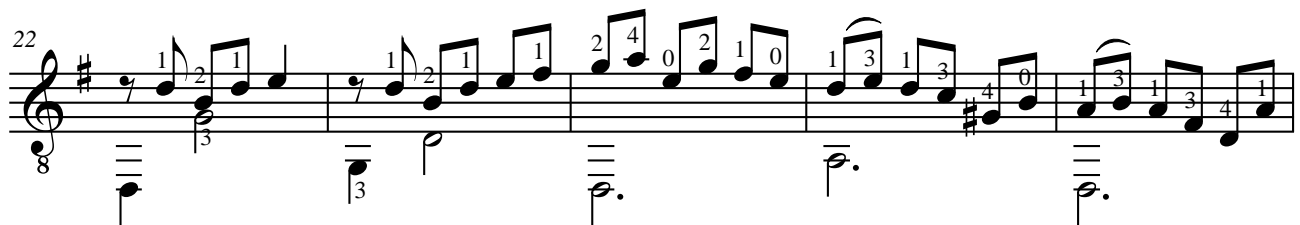
12



17



22



**Menos vivo y con gracia**

27



33

8

39

8

44

8

49

8

54

8

59

8

*Trio*

*muy expresivo*

64

8

70 C I

76

82 C III

88 C V

*D.C. al Coda*  
*(seconda volta)* **Campanella**

94 C V

*movido poco a poco* *accel.*

99 C V

104



109 *a tempo*  
*poco rit.* *poco a poco accel.*

114

119 *brillante*

124 *poco dim.*

129 *Coda*

136 *poco rall.*

144 *a tempo*

150 *veloce*

# Agustín BARRIOS MANGORÉ (1885-1944)

## VALS N°3 Opus 8

Révision pour guitare de Jean-François Delcamp

⑥ = RE **Con Brio**

8

③ XII VII VII VII XII

6

③ VII ④ VII ⑤ VII ⑥ VII

12

⑤

*poco accel.* *rit.* *a tempo*

17

④ ③

23

⑤ ④ ⑤ ④ ⑤ ④ ⑤ ④

29

② ④ ⑤ ④ ⑤ ④

34

2.

harm 8va.

40

C III

46

52

D. S. al

harm 8va.

58

V

63

VII

C VII

V

68

C IX

1.

accel.

ritard.



☑ Jean-François DELCAMP (1956)

VIVIANE

N° 2 de la suite "Bretagne"

Pour guitare

$\text{♩} = 44$

*mp*

*a tempo*

*mf* *poco rit.* *f*

*a tempo*

*cédez*

*molto rall.*

8va

XIX XXIV XXIV XIX XIX XIX XIX

XIX XII XIX

12 **C VIII**  
*a tempo*

*mp*

14 **C VI** **C VI** **C VIII**

16

*f*

18 **C VIII**  
*a tempo*

*rall.* *mf*

20 **C VI**

③ ⑤

22 *a tempo*

C VI

③ ⑤ *rall.* ④

*ff* ⑥

24

C I

*mf*

26 *a tempo*

C I

*mf* *poco rit.*

28

30 *tambora*

*pesante rall.*

Brest, Mai 1991

# Jean-François DELCAMP (1956)

## SUNDAY

de "7 jours, 7 pièces"

Pour guitare

♩. = 138

8

*mf*

2

*mp*

4

*mf* *f*

6

*f*

8

\* Tirer les cordes avec la main gauche pour hausser les notes d'un quart de ton



10

12

8va

XVII

14

16

C VII — C VI — C V

18

C II — C I

ami p m

20

p

22

C IV

25

27

*p*

30

C II -

*f*

33

35

37

C II

39

C II

41

ami p

43

*Tambora loco*

45

ami p

47

rall. molto

rasgueado

a tempo

ami p a

\* Tirer les cordes avec la main gauche pour hausser les notes d'un quart de ton  
 Jean-François DELCAMP : SUNDAY

Brest, le 28 mai 2006

# Jean-François DELCAMP (1956) IMPROMPTU N°1

à Prélude,  
modératrice du forum francophone de Delcamp.net

Pour guitare

⑥ = RE

♩ = 42

*mp*

*p*

4

*mf*

6

♩ = 88

*mp*

*allargando*

9

*mf*

*rall.*

*a tempo*

*mp*

*p m p m p i m*

12

14

*f* *molto rit.*

16

*rubato* *mf* ♩ = 44 C II

18

*rall.* *rall.*

20

*molto rit.* ♩ = 60 *p*

23

*f* *f*

26

*p* *f* *mp*

30 *mf* *ff* *rall.*

a  
m  
i  
i  
i  
i  
i

32 *a tempo* C IV *rall.* *f*

34 *a tempo* XII (1) (2) C VII *mf* *accel.* *marcato* *ff*

37 *p* *cantando* C II

*p* *i* *p* *i* *p* *i* *p*

$\bullet = 56$

42 *pp* *mp* *f*

47 *mp* C IV (3) (2) *pp*

♩ = 69

52

*p i p*

*f*

*mp*

C VII

56

*mf*

*mp*

59

C II

*mf*

62

C II

*mp*

64

C I

*p*

*mf*

*p* i m a i p i m

66

*mf*

69 C II

*p* *p i p* *mp*

72

*f*

75 C II

*mp* *allargando* *mf* *a tempo*

78 C I

*mp* *rall.*

81

*ritmico* *a tempo cantando* *f* C V

84 C IV

*mp*





# 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

213 213 314 314 102 102 213 213

314 314 102 102 314 314 102

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

2

213 213 102 102 314 314 213 213

102 102 314 314 102 102 213

3 3

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

3141 3141 1020 1020 2131 2131 3141 3141

3 5 5 4 4

1020 1020 3141 3141 1020 1020 3141

3 3 3 3 3 3 3

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

1020 1020 3141 3141 2131 2131 1020 1020

4 4 4 4 4 4 4 4

3141 3141 1020 1020 2131 2131 3141

3 3 3 3 3 3 2 3

# 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

*Mordent Mordant Mordent Mordente* ♩ = 138

2

*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

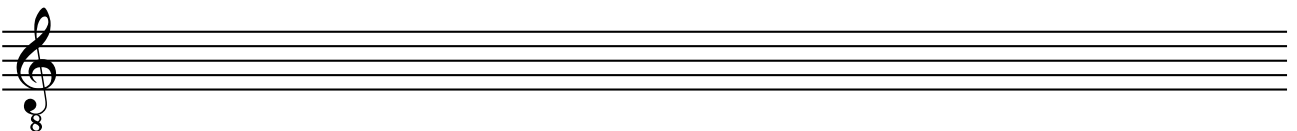
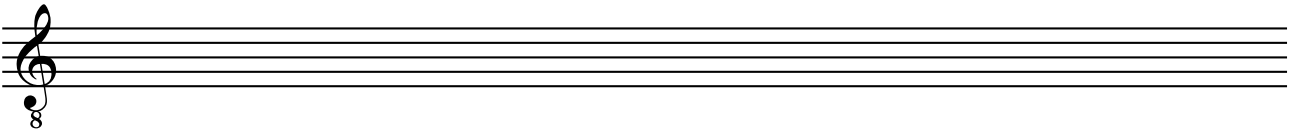
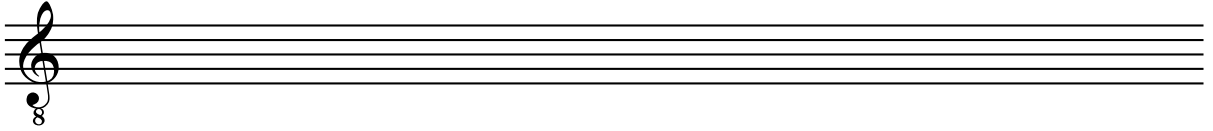
*Trill Trille Triller Trillo* ♩ = 138

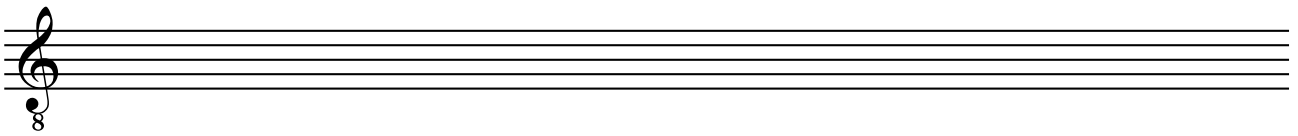
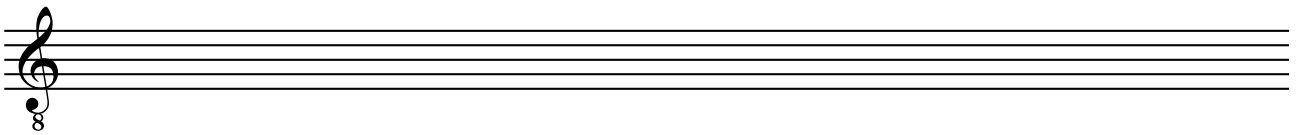
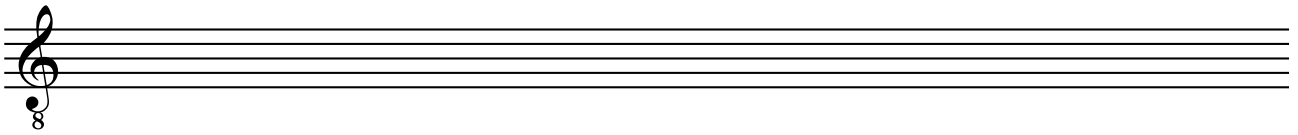
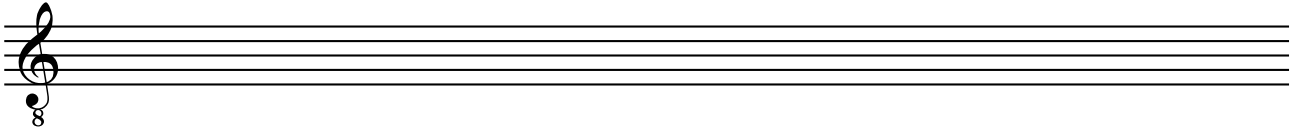
1414 aimp

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

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**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 - Ricerca 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 - Johann Sebastian Bach : Menuets BWV 1007 - Ferdinando Carulli : Sautillante - Arpeggi - Valse - Allegretto - Poco allegretto - Ecossaise - Rondo - Joseph Küffner : Duos opus 168 n°1, 2, 11 et 16 - Fernando Sor : Andante n°1 opus 44 - Allegretto n°2 opus 44 - 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 : Écossaise - Matteo Carcassi : Andante - Sautouse - 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 : Branles de Bourgogne n° 1, 3 et 9 - Santino Garsi da Parma : Correnta - Francis Cutting : Packington's Pound - Gaspar Sanz : Españoleta - 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 Miñana de cataluña - Lantururu - Le Esfacheta de Napoles - 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 - Ferdinando Carulli : Andante - Arpeggi - Prelude op.114 n°4 - 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 51 - Niccolò Paganini : Valtz - Ghiribizzi n°1 - 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 - 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 : Gaillarde - 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. Willh. 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 vales - 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.

28/10/2009

[www.delcamp.net](http://www.delcamp.net)



**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 : Gnessienne 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 - 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 : 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.

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**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.