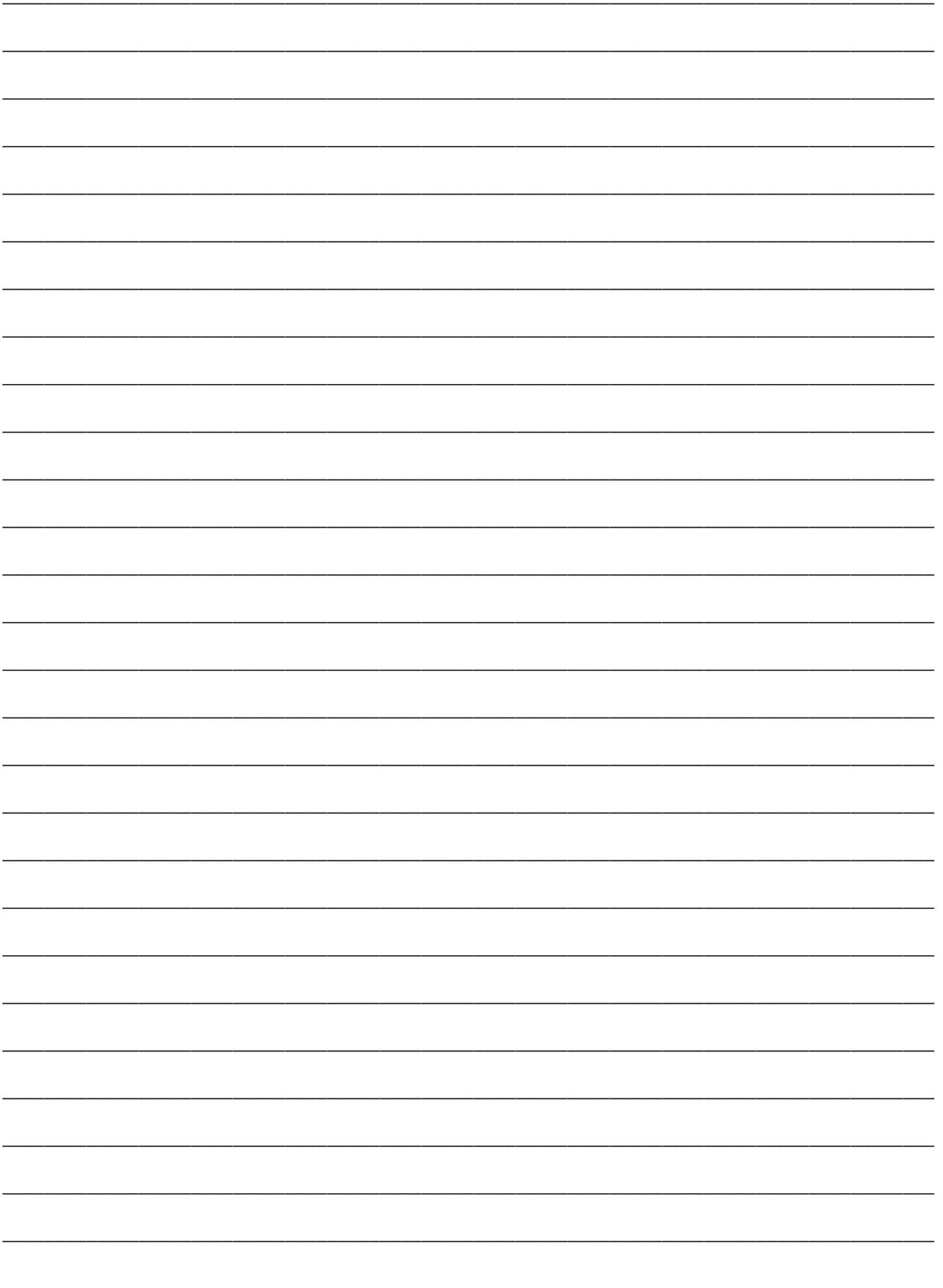

D04

Jean-François Delcamp

guitare classique chitarra classica classical guitar guitarra clásica

Anonyme : Se io m'accorgo ben - Lu primm'ammore - Le blues - The sick tune - Don Luys Milán : Pavanés 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 Campion : Prélude - Johann Sebastian Bach : Menuets BWV 1008 - Giuseppe Antonio Brescianello : Capriccio – Menuet - Johannes Fr. Whilh. Wenkel : Musette - Leonhard Von Call : Adagio - Ferdinando Carulli : Andantino - Rondo Prelude opus 114 n°7 - Fernando Sor : Exercices opus 35 n°13, 17 et 22 - Valse - Leçons opus 60 n°17 et19 - Mauro Giuliani : Etude - Valse - Allegretto - Niccolò Paganini : Le Streghe - Dionisio Aguado : Valse - Matteo Carcassi : 2 valse - 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 - Gennaro Caruso : Sguardo ad oriente - Fausto Bottai : The dream of the sad minstrel - Exercices : Eteinte des résonances - Liaisons - Mordants et trilles - Arpèges - Gammes - Cejilla - Extensions.



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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

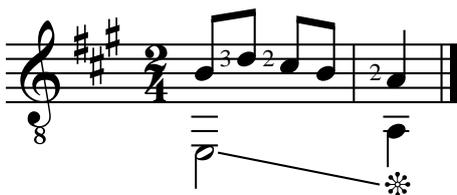
- 1 2 3 4 - Doigts de la main gauche.
- Dita della mano sinistra.
- Fingers of the left hand.
- Dedos de la mano izquierda.

- 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 línea horizontal muestra la duración 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.

Don Luys MILÁN (1500-1562)

PAVANA V

de "Libro de musica de vihuela de mano
Entitulado El maestro" (Valencia, 1536)

Adaptation pour guitare de Jean-François Delcamp

③ = FA#/F#

Compas algo apressurado

3 7 13 19 25 31 37

Don Luys MILÁN (1500-1562)

PAVANA I

de "Libro de musica de vihuela de mano Entitulado El maestro"
(Valencia, 1536)

Adaptation pour guitare de Jean-François Delcamp

$\text{♩} = 84$

Compas algo apressurado

Mouvement assez rapide

6

11

17

21

C II

C II

C I

27

32

37

42

48

53

Don Luys MILÁN (1500-1562)

PAVANA II

de "Libro de musica de vihuela de mano Entitulado El maestro"
(Valencia, 1536)

Adaptation pour guitare de Jean-François Delcamp

$\text{♩} = 84$

Compas algo apressurado

Mouvement assez rapide

31

8

5

36

41

C II

8

46

C III

8

51

C III C II

8

56

C III C II

8

61

66

C IV

8

Don Luys MILÁN (1500-1562)

PAVANA III

de "Libro de musica de vihuela de mano Entitulado El maestro"
(Valencia, 1536)

Adaptation pour guitare de Jean-François Delcamp

$\text{♩} = 104$

Compas algo apresurado

Mouvement assez rapide

The musical score is written in treble clef with a 3/8 time signature. It consists of seven staves of music, each starting with a measure number (6, 12, 18, 23, 28, 34). The notation includes various guitar-specific techniques: triplets (marked with '3'), slurs, and fingering numbers (1, 2, 3, 4). There are also asterisks (*) and circled numbers (2) indicating specific performance instructions or endings. The score is adapted for guitar by Jean-François Delcamp.

39 C I_{-}

45

50 C I_{-}

57

62 C I_{-} C I_{-} C I_{-}

68 C I_{-} C III_{-}

75

80 C I_{-}

Diego PISADOR (ca. 1520-1598)

PAVANA MUY LLANA PARA TAÑER

de "Libro de Música de vihuela" (Salamanca, 1552)

Adaptation pour guitare de Jean-François Delcamp

Pavanamuy
llana para ta
ñer.

③ =FA#

♩ = 104

7

11

15

18

22

26

30

Guillaume MORLAYE (1510?-1558?)

GAILLARDE

de "Le second livre de chansons" Paris 1553

Révision pour guitare de Jean-François Delcamp

The image shows a historical manuscript page for the piece 'Gaillarde' by Guillaume Morlaye. It features four systems of tablature, each with a large decorated initial 'G' at the beginning. The tablature consists of six lines representing the strings of a lute, with letters (a, b, c) and numbers (1, 2, 3, 4) indicating fret positions. The piece is marked 'Aillarde.' and ends with 'Fin.'.

The image shows a modern guitar transcription of the 'Gaillarde' piece. It consists of four systems of musical notation in treble clef, with a tempo marking of quarter note = 60. The notation includes various guitar-specific techniques such as triplets, slurs, and fingerings. The piece is marked with asterisks (*) at the beginning of the first two systems and ends with a double bar line and repeat sign.

Guillaume MORLAYE (1510?-1558?)

VILLANESQUE

de "Le second livre de chansons" Paris 1553

Révision pour guitare de Jean-François Delcamp

The image displays a guitar score for the piece "Villanesque" by Guillaume Morlaye. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of five systems of music, each with a measure number (8, 6, 11, 16, 21) at the beginning. The notation includes a melodic line with various note values (quarter, eighth, and sixteenth notes) and rests, and a bass line with chords and single notes. Fingering numbers (1-4) are placed above the notes. A capo sign (C II) is positioned above the first system. Asterisks (*) are placed below the bass line in several measures, likely indicating specific guitar techniques or fingerings. The score concludes with a double bar line and repeat dots at the end of the fifth system.

☑ PIETRO PAULO BORRONO DA MILANO

(1510-1580)

PESCHATORE CHE VA CANTANDO

Casteliono (Milano, 1536)

Adaptation pour guitare de Jean-François Delcamp

③ =FA# ♩ = 144

4

9

14

18 *Alio modo*

22

26

8

30

8

35

8

Alio modo

40

8

44

8

48

8

52

8

56

8

Adrian LE ROY (ca. 1520-1598)

PREMIER BRANLE DE BOURGONGNE

du "Premier livre de tablature de guitare" Paris 1551, folio 21r

Révision pour guitare de Jean-François Delcamp

Remier Branle de Bourgongne

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).

♩ = 72

6

8

11

8

16

8

20

8

24

8

29

8

Adrian LE ROY (ca. 1520-1598)

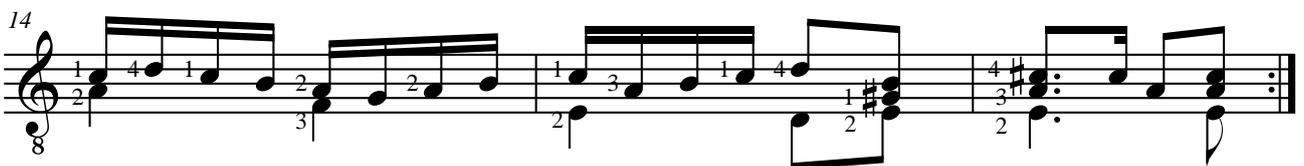
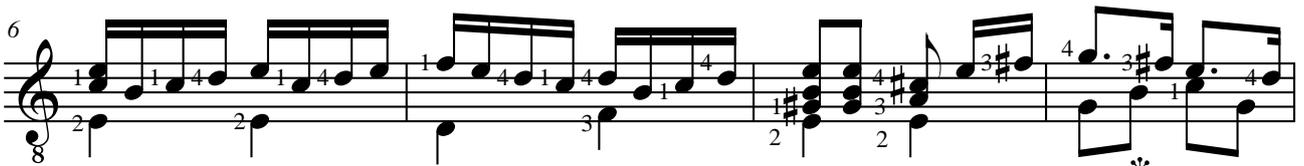
ALMANDE "la mon amy la"

du "Premier livre de tablature de guitare" Paris 1551, folio 20v
d'après Clément Janequin

Révision pour guitare de Jean-François Delcamp



$\text{♩} = 80$



Adrian LE ROY (ca. 1520-1598)

CINQUIEME BRANLE DE BOURGOGNE

du "Premier livre de tablature de guitare" Paris 1551, folio 22

Révision pour guitare de Jean-François Delcamp

♩ = 80

5

8

14

18

John DOWLAND (1563-1626)

MISTRIS WINTERS JUMPE

en la majeur

Adaptation pour guitare de Jean-François Delcamp

♩ = 56

The musical score is written for guitar in the key of A major (two sharps) and 8/8 time. It consists of five systems of music, each with a treble clef staff and a bass clef staff. The tempo is marked as ♩ = 56. The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-4. Dynamics like *mf* and *f* are used. A capo instruction 'C II' is placed above the 10th measure. Asterisks (*) are placed below certain notes, likely indicating ornaments or specific performance techniques. The piece concludes with a double bar line and repeat dots.

John DOWLAND (1563-1626)

ORLANDO SLEEPETH

Ballad

Adaptation pour guitare de Jean-François Delcamp

The musical score is written for guitar in treble clef, common time (C), with a tempo marking of quarter note = 54. The key signature has one sharp (F#). The score is divided into four systems, each with a measure number (1, 4, 8, 11) at the beginning. Fingerings are indicated by numbers 1-4. The piece features a mix of eighth and quarter notes, often beamed together. There are several asterisks (*) placed below the notes, likely indicating specific techniques or ornaments. The score includes repeat signs and first/second endings. The first ending leads back to the beginning of the piece, and the second ending leads to the final cadence.

ANONYME (1600) THE SICK TUNE

en mi mineur

Adaptation pour guitare de Jean-François Delcamp

③ = FA# ♩ = 56

6

10

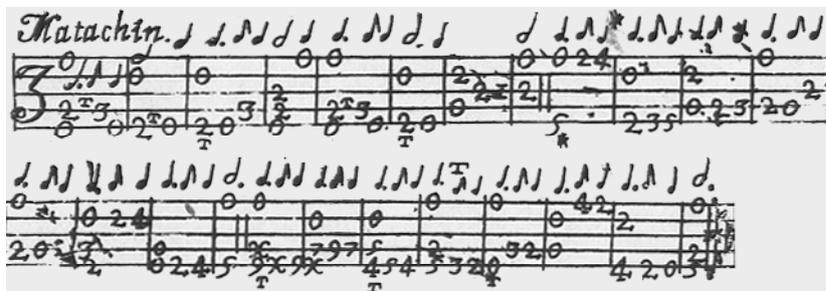
14

Gaspar SANZ (1640-1710)

MATACHIN

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

Adaptation pour guitare de Jean-François Delcamp



● = 144

2131 tr

2131 tr

6 2131 tr

12 2131 tr

17 3131 tr

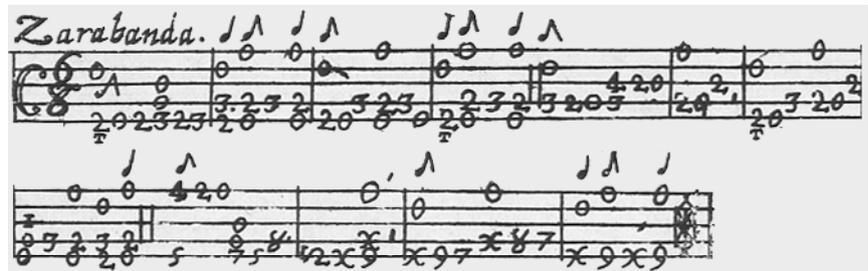
21 1020 tr

Gaspar SANZ (1640-1710)

ZARABANDA

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

Adaptation pour guitare de Jean-François Delcamp



= 160

2131
tr

Measures 1-3 of the piece. Measure 1 is in 3/4 time, measure 2 in 2/4, and measure 3 in 3/4. The key signature is one sharp (F#). The notation includes a trill (tr) over the first measure and asterisks (*) under the bass line in measures 1, 2, and 3. Fingerings are indicated by numbers 1-4 above the notes.

4

2131
tr

Measures 4-6 of the piece. Measure 4 is in 3/4 time, measure 5 in 2/4, and measure 6 in 3/4. The key signature is one sharp (F#). The notation includes a trill (tr) over the first measure and asterisks (*) under the bass line in measures 4 and 6. A repeat sign is present at the end of measure 6. Fingerings are indicated by numbers 1-4 above the notes.

7

2131
tr

Measures 7-9 of the piece. Measure 7 is in 3/4 time, measure 8 in 2/4, and measure 9 in 3/4. The key signature is one sharp (F#). The notation includes a trill (tr) over the first measure and asterisks (*) under the bass line in measures 7 and 9. A repeat sign is present at the end of measure 9. Fingerings are indicated by numbers 1-4 above the notes.

10

Measures 10-12 of the piece. Measure 10 is in 2/4 time, measure 11 in 3/4, and measure 12 in 2/4. The key signature is one sharp (F#). The notation includes a circled 2 above the first measure and circled 4s below the bass line in measures 10, 11, and 12. Fingerings are indicated by numbers 1-4 above the notes.

Gaspar SANZ (1640-1710)

VILLANOS

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

Adaptation pour guitare de Jean-François Delcamp

• = 120

2131 *tr*

3131 *tr*

1030 *tr*

1020 *tr*

2131 *tr*

201

1010

424

323

2030 *tr*

2131

3131 *tr*

3141 *tr*

✱ = vibrato

John Anton LOGY (1650-1721)

ARIA

en la mineur

Révision pour guitare de Jean-François Delcamp

$\bullet = 108$

1. 2.

4 7 10 12

* * * * *

(3) (2) (2)

John Anton LOGY (1650-1721)

CAPRICCIO

en la mineur

Révision pour guitare de Jean-François Delcamp

$\bullet = 132$

The musical score is written in treble clef with a 3/4 time signature. It consists of six systems of music, each starting with a measure number (5, 9, 14, 19, 24) and a guitar-specific instruction '8'. The score includes various musical notations such as slurs, triplets, and fingering numbers (1-4). Asterisks (*) are placed below certain chords or groups of notes. A circled '4' is located below the first system. A dashed box labeled '1010' with 'tr' underneath is positioned above the sixth system. The piece concludes with a double bar line and repeat dots.

John Anton LOGY (1650-1721)

SARABANDE

en la mineur

Révision pour guitare de Jean-François Delcamp

♩ = 69

Musical notation for the first system (measures 1-4). The piece is in 3/4 time and the key signature has one sharp (F#). The notation includes a treble clef, a common time signature, and a key signature of one sharp. The melody is written on a single staff. Fingerings are indicated by numbers 1-4. There are two asterisks (*) under the second and third measures, and a circled number 4 under the fourth measure.

Musical notation for the second system (measures 5-8). The notation includes a treble clef, a common time signature, and a key signature of one sharp. The melody is written on a single staff. Fingerings are indicated by numbers 1-4. There are two asterisks (*) under the first and second measures, and a circled number 4 under the eighth measure. A trill (tr) is marked above the eighth measure with the fingering 3141.

Musical notation for the third system (measures 9-12). The notation includes a treble clef, a common time signature, and a key signature of one sharp. The melody is written on a single staff. Fingerings are indicated by numbers 1-4. There are two asterisks (*) under the first and second measures, and a circled number 4 under the fourth measure. A trill (tr) is marked above the twelfth measure with the fingering #2030.

Musical notation for the fourth system (measures 13-16). The notation includes a treble clef, a common time signature, and a key signature of one sharp. The melody is written on a single staff. Fingerings are indicated by numbers 1-4. There are two asterisks (*) under the first and second measures, and a circled number 4 under the fourth measure. A trill (tr) is marked above the sixth measure with the fingering 1010.

John Anton LOGY (1650-1721)

GIGUE

en la mineur

Révision pour guitare de Jean-François Delcamp

♩ = 88

3

5

6

9

11

3

*

John Anton LOGY (1650-1721)

MENUET

en do majeur

Révision pour guitare de Jean-François Delcamp

$\bullet = 126$

8

4

7

11

15

1. 2.

tr

1. 2.

Robert de VISEE (1660-1720)

MENUET en la majeur

de "Livre de Pièces pour la guitarrre" (Paris 1686) [R. 4.09]

Révision pour guitare de Jean-François Delcamp

♩ = 152

C II
2131
tr

2030
tr

5

C II
2131
tr

2030
tr

9

C II
2131
tr

2030
tr

13

3030
tr

François CAMPION (1680-1748)

PRELUDE

en ré mineur

Révision pour guitare de Jean-François Delcamp

♩ = 88

3

6

9

12

15

Menuet II

25 ²¹³¹ *tr* C II

29

33 ²¹³¹ *tr*

37

41

45 ²¹³¹ *tr* D.C. al Menuet I

☑ Guiseppe Antonio BRESCIANELLO (1690-1757)
ALLEGRO FINALE CAPRI[C]CIO, PARTITA X
de "Partite per colascione"

Adaptation pour guitare de Jean-François Delcamp

♩ = 116

4

1010
tr

f

7

p [*cresc.*] [*f*]

10

13 *tr* 2131

16

19

22

25

28 *tr* 1020

Guiseppe Antonio BRESCIANELLO (1690-1757)

MENUET de la PARTITA XII

de "Partite per colascione"

Adaptation pour guitare de Jean-François Delcamp

The musical score is written for guitar in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked as quarter note = 138. The score consists of four systems of music, each with a measure number (1, 5, 9, 13) at the beginning. The notation includes various rhythmic values, fingerings (1-4), and trills (tr). The first system (measures 1-4) features a sequence of quarter notes with fingerings 4, 4, 4, followed by eighth-note pairs with trills and fingerings 2131. The second system (measures 5-8) includes a measure with a 3-measure rest and a trill, and a measure with a C II fingering and a trill. The third system (measures 9-12) features a measure with a 3-measure rest and a trill, and a measure with a trill and fingering 2131. The fourth system (measures 13-16) includes a measure with a 3-measure rest and a trill, and a measure with a trill and fingering 3141. The score concludes with a double bar line and repeat dots.

Leonhard von CALL (1768-1815)

ADAGIO

de la "Sonate opus 22"

Révision pour guitare de Jean-François Delcamp

Adagio ♩ = 100

The musical score is written for guitar and consists of 16 measures. It is in G major (one sharp) and 2/4 time. The tempo is Adagio, with a metronome marking of ♩ = 100. The score is divided into four systems of four measures each. The first system (measures 1-4) starts with a mezzo-piano (*mp*) dynamic and includes a mezzo-forte (*mf*) section. The second system (measures 5-8) includes a piano (*p*) section and a mezzo-piano (*mp*) section. The third system (measures 9-12) includes a piano (*p*) section, a ritardando (*rit.*) section, and a mezzo-forte (*mf*) section. The fourth system (measures 13-16) includes a piano (*p*) section, a dolce section, and a fortissimo (*fz*) section. The score includes various guitar-specific markings such as fingerings (1-4), slurs, and accents. A guitar-specific bass line is provided below the treble clef staff, with fingerings and dynamics indicated.

Ferdinando CARULLI (1770-1841)

RONDO

de "Sonata opus 41"

Révision pour guitare de Jean-François Delcamp

Andantino $\bullet = 84$

8 *f* *p* *f*

6 *p* *f*

11 *f* *p*

16 *f* *p*

21 *f*

25 *mp* *ff* *f* Fine C III

31 *p*

Ferdinando CARULLI (1770-1841)

ANDANTINO

de "Sonata opus 41"

Révision pour guitare de Jean-François Delcamp

Andantino ♩ = 69

8 *p*

4

9 *mf*

13 *f*

17 *mf* *ff* *p*

22

8

27

8

30

8

32

8

35

8

f

38

8

p

41

8

p

44

p

47

p

50

p

54

mf

58

mf

62

f

65

mf *ff*

Ferdinand CARULLI (1770-1841)

PRELUDE N°7 opus 114

de "24 Préludes opus 114"

Révision pour guitare de Jean-François Delcamp

The musical score consists of six systems of music, each containing five measures of sixteenth-note runs. The first system starts with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The first measure is marked with a piano (*p*) dynamic and contains the lyrics "i m a m i". The runs are marked with a bracket and the number "6", indicating sixteenth-note runs. Fingerings (1-4) are indicated above the notes. The second system begins at measure 6. The third system begins at measure 11. The fourth system begins at measure 16 and includes a section labeled "C1". The fifth system begins at measure 20. The sixth system contains two measures, labeled "B" and "C", with lyrics "a m i m a" and "a m a m a" respectively. The score includes various musical notations such as slurs, repeat signs, and asterisks indicating specific performance techniques or fingering changes.

16

20

24

27

C III

C II

30

C I

Fernando SOR (1778-1839)

EXERCICE XVII opus 35

de "24 exercices opus 35"
(Segovia n°6)

Révision pour guitare de Jean-François Delcamp

Moderato

The musical score is written for guitar in a single system with three staves. The top staff is the treble clef, the middle is the bass clef, and the bottom is the guitar-specific staff. The key signature is two sharps (F# and C#) and the time signature is common time (C). The tempo is marked 'Moderato'. The score consists of 11 measures. Measure 1 starts with a guitar-specific symbol '8' and a quarter rest. Measures 2-4 contain eighth notes with various fingering numbers (1, 2, 4) and asterisks. Measure 5 has a guitar-specific symbol '8', a quarter rest, and eighth notes with fingering numbers (1, 2, 3, 4) and asterisks. Measure 6 has a guitar-specific symbol '8', a quarter rest, and eighth notes with fingering numbers (1, 2, 3, 4) and asterisks. Measure 7 has a guitar-specific symbol '8', a quarter rest, and eighth notes with fingering numbers (1, 2, 3, 4) and asterisks. Measure 8 has a guitar-specific symbol '8', a quarter rest, and eighth notes with fingering numbers (1, 2, 3, 4) and asterisks. Measure 9 has a guitar-specific symbol '8', a quarter rest, and eighth notes with fingering numbers (1, 2, 3, 4) and asterisks. Measure 10 has a guitar-specific symbol '8', a quarter rest, and eighth notes with fingering numbers (1, 2, 3, 4) and asterisks. Measure 11 has a guitar-specific symbol '8', a quarter rest, and eighth notes with fingering numbers (1, 2, 3, 4) and asterisks. There is a 'C II' marking above measure 5 and a '*' marking above measure 11.

12

15

C II 4/6

19

2

23

C II 4/6

27

30

Fernando SOR (1778-1839)

EXERCICE XXII opus 35

de "24 exercices opus 35"
(Segovia n°5)

Révision pour guitare de Jean-François Delcamp

Allegretto

C II 5/6

8

5

10

15

20

8

25

8

30

8

35

8

40

8

44

8

Fernando SOR (1778-1839)

VALSE opus 51 N°3

en mi mineur

de "à la bonne heure, six valse pour la guitare"

Révision pour guitare de Jean-François Delcamp

 = 152



Fernando SOR (1778-1839)

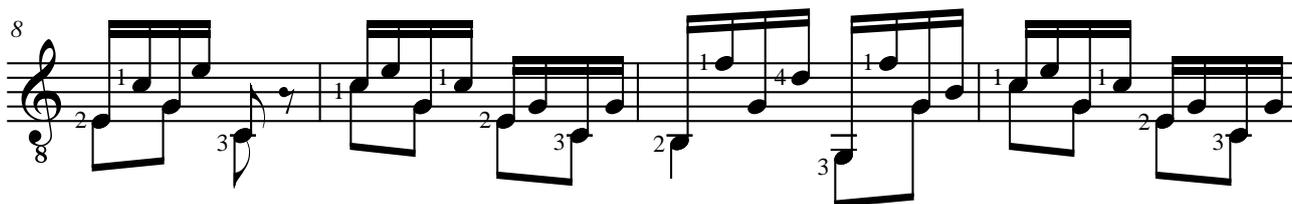
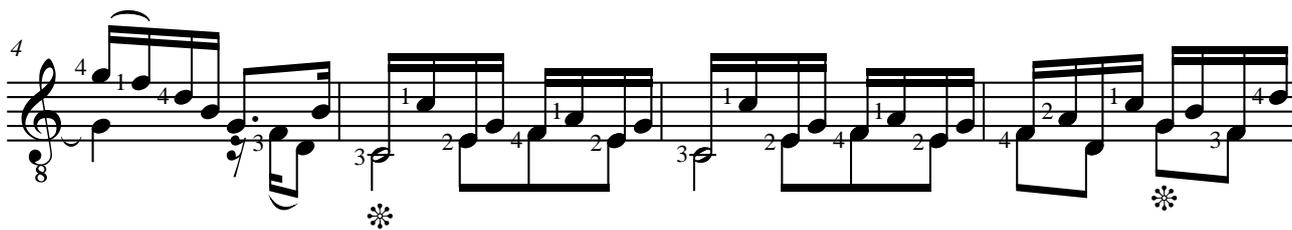
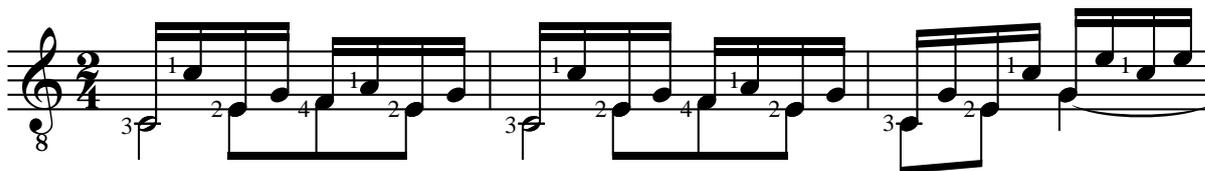
LEÇON XVII opus 60

en do majeur

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

Révision pour guitare de Jean-François Delcamp

Allegro moderato ♩ = 80



12

15

19

22

25

Fernando SOR (1778-1839)

LEÇON XIX opus 60

en sol majeur

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

Révision pour guitare de Jean-François Delcamp

• = 92

a i m a i m

i m

p p i m p

5 a i m

9

13

17

Musical notation for measures 17-20. Measure 17 starts with a circled 5. Measure 20 ends with a circled 3.

21

Musical notation for measures 21-24.

25

Musical notation for measures 25-28. Measure 25 starts with a circled 5. Measure 28 ends with a circled 3.

29

Musical notation for measures 29-32. Measures 29 and 30 each start with a circled 3.

33

Musical notation for measures 33-36.

37

Musical notation for measures 37-40. Measure 40 ends with an asterisk.

13

8

15

8

17

8

19

8

21

8

23

8

25

8

Mauro GIULIANI (1792-1853)

VALSE opus 58 N°3

en la majeur

Révision pour guitare de Jean-François Delcamp

The score is written for guitar in A major (three sharps) and 3/4 time. It consists of four systems of music. The first system begins with a tempo marking of quarter note = 144 and a dynamic of *f*. It features a treble clef and a guitar-specific notation with a '8' on the staff. The second system includes a section marked 'C VII' and contains a double bar line with repeat dots. The third system is marked 'C II' and includes a dynamic of *p*. The fourth system is marked 'C II' and ends with a double bar line and repeat dots. The score includes various guitar techniques such as fingerings (1-4), slurs, and accents.

Mauro GIULIANI (1781-1829)

ALLEGRETTO opus 30

en la mineur

Révision pour guitare de Jean-François Delcamp

$\bullet = 92$

i m i a i m i

p

p p p p

3

5

7

9

p i m a

28

♩ II C II

33

♩ V ♩ IV

ff

38

ff f f p

43

ff ff

48

♩ II C II

54

D.C. al Fine

☑ Matteo CARCASSI (1792-1853)

VALSE opus 11 N°9

en mi majeur

Révision pour guitare de Jean-François Delcamp

♩ = 168

8

4

3

p

pp

m

m

m

8

f

p

m

i

m

i

a

m

p

8

mf

i

8

p

m

i

i

m

i

First musical staff in treble clef, key signature of three sharps (F#, C#, G#), and 8/8 time signature. The staff contains a sequence of eighth notes with various fingering numbers (1, 2, 4) and accents. There are three sets of double slashes (//) under the staff, indicating a double bar line.

Second musical staff in treble clef, key signature of three sharps, and 8/8 time signature. It continues the melodic line with eighth notes and includes fingering numbers (1, 2, 4).

Third musical staff in treble clef, key signature of three sharps, and 8/8 time signature. It features a section labeled "C II" with a fermata over the first measure. The staff includes a repeat sign and a dynamic marking of *pp* (pianissimo).

Fourth musical staff in treble clef, key signature of three sharps, and 8/8 time signature. It consists of a continuous eighth-note melody with various fingering numbers (1, 2, 4).

Fifth musical staff in treble clef, key signature of three sharps, and 8/8 time signature. It features a melodic line with eighth notes, including a dynamic marking of *f* (forte) and some slurs.

Sixth musical staff in treble clef, key signature of three sharps, and 8/8 time signature. It concludes the piece with a final melodic phrase, including a dynamic marking of *p* (piano).

Niccolò PAGANINI (1782-1840)

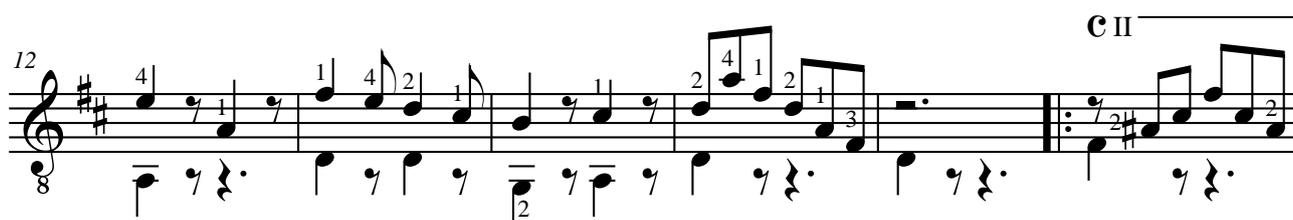
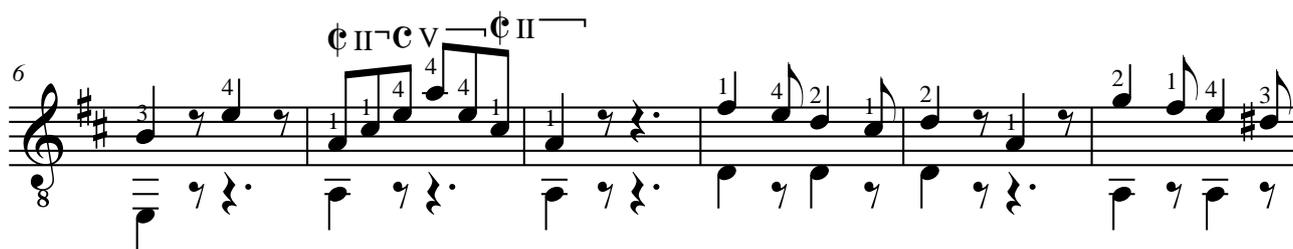
LE STREGHE

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

Révision pour guitare de Jean-François Delcamp



Andantino



18

8

23

C II

8

29

Fine

Minore

8

③

35

C II

8

③

41

D.C. al Maggiore

8

③

⑤

Matteo CARCASSI (1792-1853)

VALSE opus 23 N°9

en la mineur

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 138$

The musical score is written for guitar in 3/4 time, key of A minor. It consists of four staves of music. The first staff begins with a tempo marking of quarter note = 138. The first measure is marked *ff*. The second measure is marked *mf*. The third measure is marked *ff*. The second and third measures of the first staff are marked with circled numbers 2 and 3 respectively. The second staff begins with a *mf* dynamic. The third staff begins with a *f* dynamic. The fourth staff begins with a *mf* dynamic. The score includes various articulations such as accents and asterisks, and fingering numbers (1-4). It also contains repeat signs, a double bar line, and a 'Fine' marking.

Majeur

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

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

ff sf
3 1 2 3 1 2 3 1 2 3

dim. p
4 4 1 1 0 4 4 4 2 3

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

2
3 4 4 2 1 4 4 3 1 3 4 2 1 4 2 4 2
D.C. al Fine

☑ Johann STRAUSS (1804-1849)

IDYLLEN

2 Valses, arrangement pour guitare de Johann Kaspar MERTZ (1806-1856)

Révision pour guitare de Jean-François Delcamp

Valse N°1

♩ = 160

8

7

13

21

27

33

f *p* *ff*

Fine

D.C. al Fine

Johann STRAUSS (1804-1849)

LOGKVÖGEL

Valse,

Arrangement pour guitare de Johann Kaspar MERTZ (1806-1856)

Révision pour guitare de Jean-François Delcamp

The musical score is written for guitar in treble clef, key of D major (two sharps), and 3/4 time. It consists of three systems of music. The first system is divided into two parts: 'Eingang' (measures 1-5) and 'Walzer' (measures 6-11). The 'Eingang' section starts with a forte (*f*) dynamic and a tempo of 112. The 'Walzer' section starts with a piano (*p*) dynamic and a tempo of 160. The score includes various guitar-specific notations such as fingerings (e.g., 2, 4, 3, 1, 2, 4), accents (>), and asterisks (*) indicating specific techniques or ornaments. A 'C II' marking is present above measure 7. The second system (measures 12-15) continues the 'Walzer' section with similar dynamics and techniques. The third system (measures 16-19) concludes the piece with a final flourish.

17 CIV CIX

8 *sf* *p*

21

8

25

8

29 ♩ VII ♩ II

8

33

8

Johann Kaspar MERTZ (1806-1856)

VALSE

en sol majeur

Révision pour guitare de Jean-François Delcamp

♩ = 160

The musical score is written for guitar in G major (one sharp) and 3/4 time. It consists of five staves of music, starting with a tempo marking of ♩ = 160. The first staff begins with a piano (*p*) dynamic and includes fingerings (2, 2, 4, 3, 3, 2, 2, 3, 1, 2, 1, 4, 1, 1) and a circled '3' indicating a triplet. The second staff features a forte (*f*) dynamic and includes fingerings (2, 2, 2, 1, 1, 1, 3, 2, 4, 2, 4, 1, 4, 1) and asterisks marking specific notes. The third staff returns to piano (*p*) dynamics and includes fingerings (4, 2, 2, 2, 4, 2, 2, 4, 2, 2, 3, 1, 1) and a circled '3'. The fourth staff includes fingerings (1, 1, 4, 1, 1, 2, 2, 2, 2, 2, 3, 1, 1) and asterisks. The fifth staff concludes the piece with fingerings (3, 2, 4, 4, 1, 1, 1, 2, 3) and asterisks, ending with a double bar line and repeat dots.

17

p

19

sf

22

p

25

p

27

sf

29

p

Napoléon COSTE (1806-1883)

BARCAROLLE opus 51 N°1

de "Récréation du guitariste, opus 51"

Révision pour guitare de Jean-François Delcamp

$\text{♩} = 144$

p

8

mf

15

Fine

p

22

mf

29

D.C. al Fine

XII

Francisco TÁRREGA (1852-1909)

PRELUDIO

Pentatonica

Révision pour guitare de Jean-François Delcamp

$\bullet = 84$

8

2

3

4

☑ Francisco TÁRREGA (1852-1909) ESTUDIO

en mi menor

Révision pour guitare de Jean-François Delcamp

♩ = 96

a m i a m i a m i

C II

4

7

C II

♯ V

11

14

C II

XII

Francisco TÁRREGA (1852-1909)

PRELUDIO

en la minor

Révision pour guitare de Jean-François Delcamp

Andantino ♩ = 104

The musical score is written for guitar in 2/4 time, key of A minor. It consists of three systems of music. The first system starts with a treble clef and a 2/4 time signature. The tempo is marked 'Andantino' with a quarter note equal to 104 beats per minute. The first system includes a 'C V' (Cord V) marking and a 'C III' (Cord III) marking. The second system includes a circled '2' and a circled '4'. The third system includes a circled '2', a circled '3', and a 'C II' (Cord II) marking. The score features various guitar techniques such as arpeggios, triplets, and specific fingering (1-4-3-3, 1-4-2-4, 3, 3#). There are also asterisks (*) and a circled '6' indicating specific guitar-related instructions or positions.

Francisco TÁRREGA (1852-1909)

ESTUDIO OSTINATO

en la mayor

Révision pour guitare de Jean-François Delcamp

♩ = 76

C II

The musical score consists of four staves of music in treble clef, key of A major (two sharps), and 2/4 time. The tempo is marked as ♩ = 76. The piece is labeled 'C II'. The first staff begins with a circled '2' under the second measure. The second staff begins with a circled '3' under the first measure. The third staff begins with a circled '5' under the first measure. The fourth staff begins with a circled '7' under the first measure. The music features a repeating rhythmic pattern of eighth notes with various fingerings (4, 3, 4, 4, 3, 4, 4, 3, 4, 4, 3, 4) and rests. The piece concludes with a double bar line and a final chord.

☑ ANONYME LU PRIMM'AMMORE

Musica Napoletana

Adaptation pour guitare de Didoifif
Doigtés de Jean-François Delcamp

♩ = 63

The musical score is written for guitar in 6/8 time, with a tempo of 63 beats per minute. It consists of six staves of music, each starting with a measure number (8, 5, 9, 13, 17, 21) and a guitar-specific instruction '8'. The key signature is one sharp (F#). The score includes various dynamics: *mf* (mezzo-forte), *mp* (mezzo-piano), and *rall.* (rallentando). It also features articulations such as accents and slurs. Fingerings are indicated by numbers 1-4. Chord diagrams for C II are shown above measures 13 and 17. A circled '5' appears below measure 11, and a circled '3' below measure 18. The score concludes with a final chord in measure 24.

☑ Julio Salvador SAGRERAS (1879-1942)

MARIA LUISA

Mazurka Opus 19 N°2

Révision pour guitare de Jean-François Delcamp

Tiempo de Mazurka ♩ = 108

The musical score is written for guitar in treble clef, 3/4 time. It consists of four systems of music. The first system (measures 1-5) includes a treble staff with notes and a bass staff with chords and fingerings. The second system (measures 6-10) continues the melody and accompaniment. The third system (measures 11-15) features more complex chordal textures and fingerings. The fourth system (measures 16-20) concludes the piece with a return to the initial melodic motif. Various musical notations are used throughout, including chord symbols (e.g., ♯V, ♯II, ♯IX), fingerings (1-4), and articulation marks (asterisks, slurs).

22 ♩ V ♩ II

27 ♩ V ♩ V Fine

33

38

43 *D.C. al Fine*

11

13

15

17

19

21

23

Jean-François DELCAMP (1956) NOVELETTE N°3

à Alexandra

Pour guitare

♩ = 120

Musical notation for measures 1-4. The piece is in G major (one sharp) and 3/4 time. Measure 1 has a whole rest. Measure 2 has a quarter rest followed by a triplet of eighth notes (G4, A4, B4). Measure 3 has a quarter rest followed by a quarter note (G4). Measure 4 has a quarter rest followed by a quarter note (G4), a quarter note (A4), and a quarter note (B4). Fingering: 3, 2, 1, 2, 3, 4, 1, 4, 4, 3, 1. A circled 4 is under the final measure.

Musical notation for measures 5-8. Measure 5 has a quarter rest followed by a quarter note (G4), a quarter note (A4), and a quarter note (B4). Measure 6 has a quarter rest followed by a quarter note (G4), a quarter note (A4), and a quarter note (B4). Measure 7 has a quarter rest followed by a quarter note (G4), a quarter note (A4), and a quarter note (B4). Measure 8 has a quarter rest followed by a quarter note (G4), a quarter note (A4), and a quarter note (B4). Fingering: 2, 2, 2, 1, 4, 4, 4, 2, 4, 4, 4, 2, 4, 1, 4, 0, 4, 2, 2, 2, 1. A circled 3 is under measures 7-8. An asterisk is under the final measure.

Musical notation for measures 9-14. Measure 9 has a quarter rest followed by a quarter note (G4), a quarter note (A4), and a quarter note (B4). Measure 10 has a quarter rest followed by a quarter note (G4), a quarter note (A4), and a quarter note (B4). Measure 11 has a quarter rest followed by a quarter note (G4), a quarter note (A4), and a quarter note (B4). Measure 12 has a quarter rest followed by a quarter note (G4), a quarter note (A4), and a quarter note (B4). Measure 13 has a quarter rest followed by a quarter note (G4), a quarter note (A4), and a quarter note (B4). Measure 14 has a quarter rest followed by a quarter note (G4), a quarter note (A4), and a quarter note (B4). Fingering: 4, 0, 1, 4, 4, 1, 4, 4, 2, 3, 1, 3, 2, 3, 2, 1, 4, 3, 2, 1. A circled 3 is under measure 12. An asterisk is under measure 10. The tempo marking *a tempo* is above measure 12. The marking *rall.* is below measure 10.

Musical notation for measures 15-19. Measure 15 has a quarter rest followed by a quarter note (G4), a quarter note (A4), and a quarter note (B4). Measure 16 has a quarter rest followed by a quarter note (G4), a quarter note (A4), and a quarter note (B4). Measure 17 has a quarter rest followed by a quarter note (G4), a quarter note (A4), and a quarter note (B4). Measure 18 has a quarter rest followed by a quarter note (G4), a quarter note (A4), and a quarter note (B4). Measure 19 has a quarter rest followed by a quarter note (G4), a quarter note (A4), and a quarter note (B4). Fingering: 3, 1, 3, 2, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. An asterisk is under measure 17. A circled V is above measure 19.

Musical notation for measures 20-24. Measure 20 has a quarter rest followed by a quarter note (G4), a quarter note (A4), and a quarter note (B4). Measure 21 has a quarter rest followed by a quarter note (G4), a quarter note (A4), and a quarter note (B4). Measure 22 has a quarter rest followed by a quarter note (G4), a quarter note (A4), and a quarter note (B4). Measure 23 has a quarter rest followed by a quarter note (G4), a quarter note (A4), and a quarter note (B4). Measure 24 has a quarter rest followed by a quarter note (G4), a quarter note (A4), and a quarter note (B4). Fingering: 4, 3, 4, 3, 0, 4, 0, 3, 4, 0, 3, 2, 4, 1, 3, 4, 0, 4, 4, 4, 4. A circled 2 is above measure 20. A circled 1 is above measure 21. A circled 3 is above measure 22. A circled 2 is above measure 23. A circled 3 is above measure 24. The marking *rit.* is below measure 22. The marking C XII is above measure 24. The marking VII is below measure 24. A circled 6 is below measure 24.

Brest, le 29 septembre 2006

Jean-François DELCAMP (1956)

CARNET DE NOTES N°5

à Marcel

Pour guitare

♩ = 116

Measures 1-5 of the piece. The music is in treble clef with a key signature of two sharps (F# and C#). The time signature is 6/8. The notation includes chords and single notes with fingerings (1, 2, 3, 4) and accents. A guitar-specific notation with a 'g' in a circle is present below the first measure.

Measures 6-10. Measure 6 starts with a '6' above the staff. The notation continues with chords and single notes, including a guitar-specific notation with a '*' symbol below measure 10.

Measures 11-15. Measure 11 starts with an '11' above the staff. The notation continues with chords and single notes, including a guitar-specific notation with a '*' symbol below measure 14.

Measures 16-19. Measure 16 starts with a '16' above the staff. The notation includes chords and single notes, with a guitar-specific notation and a '*' symbol below measure 17.

Measures 20-24. Measure 20 starts with a '20' above the staff. The notation includes chords and single notes, with a guitar-specific notation and a '*' symbol below measure 20. A 'rall.' marking is present below measure 23. The piece concludes with a final chord and a smiley face symbol.

Brest, le 29 septembre 2006 ☺

☑ Stéphanie FORET BRETONNEUSE

2006

Pour guitare

8

9

16

22

28

34

Ludovic-Alexandre MORIN PETITE ETUDE

2006

Pour guitare

Andante

Musical notation for measures 1-5. The piece is in G major (one sharp) and 2/4 time. It begins with a treble clef and a bass clef. The first measure has a bass clef with an 8 below it. The music starts with a piano (*p*) dynamic. Fingerings are indicated with numbers 1-4. A crescendo hairpin is shown at the end of the first line.

Musical notation for measures 6-11. Measure 6 starts with a treble clef and an 8 below it. The tempo changes to *a tempo*. Dynamics include piano (*p*), *rit.* (ritardando), and mezzo-forte (*mf*). Fingerings are indicated with circled numbers 2 and 3. A repeat sign is present in measure 10.

Musical notation for measures 12-16. Measure 12 starts with a treble clef and an 8 below it. The music continues with various fingerings and dynamics.

Musical notation for measures 17-22. Measure 17 starts with a treble clef and an 8 below it. A first position (*1^{va}*) instruction is present. Chords are labeled with circled numbers 2 and 3, and Roman numerals IV. The dynamic is piano (*p*). Fingerings are indicated with numbers 1-4.

Musical notation for measures 23-28. Measure 23 starts with a treble clef and an 8 below it. The music concludes with two endings. The first ending leads back to the beginning, and the second ending concludes the piece. Dynamics include piano (*p*) and *rit.* (ritardando).

Gennaro CARUSO SGUARDO AD ORIENTE

2006

Pour guitare

♩ = 108

4

7

10

13

ami

11

13

15

17

19

21 *CIV*

8 *mf*

23 *CIV*

8 *mp*

25 *p i m a*

8 *mf*

27

8

29 *CIV*

8 *mf*

31

C IV

p

33

p

35

p

37

p

39

p

ritardando

Fausto BOTTAI

THE DREAM OF THE SAD MINSTREL

2006

Pour guitare

♩ = 116

The musical score is written for guitar in treble clef, key of D major (one sharp), and 3/4 time. It consists of six systems of music, each with a measure number (8, 6, 12, 17, 22, 28) at the beginning. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and fingerings (1-4). There are several circled numbers (5, 3, 6) and a circled 'C II' indicating specific techniques or chords. A double bar line with repeat dots appears at measure 10. A first ending bracket is at measure 11, and a second ending bracket is at measure 16. A star symbol is used at measures 5 and 16. The score ends with a final chord marked with a circled 6.

33

37

40

44

48

52

56

ANONYME (ca. 1940)

LE BLUES

en do

Pour guitare



C7



F7



C7



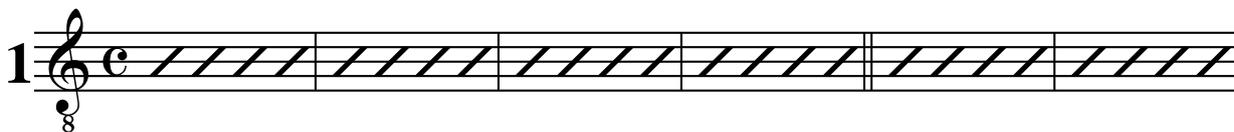
C7



F7



F7



C7



C7



G7



F7



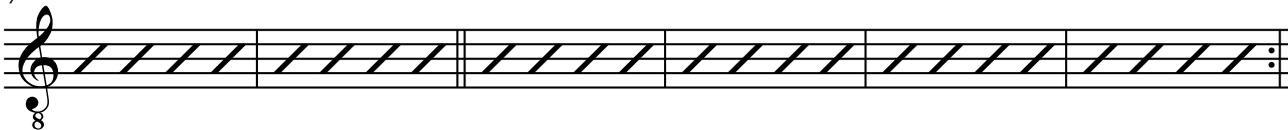
C7



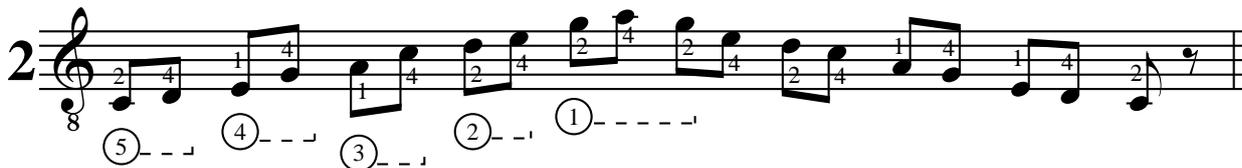
G7



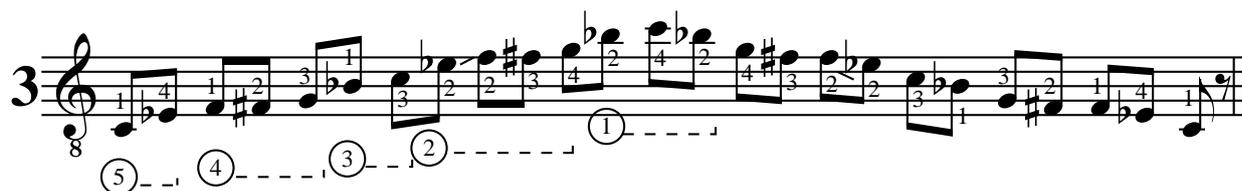
7



Gamme pentatonique / Pentatonic Scale



Gamme blues en do / C Blues scale



4



Classical guitar 42 Exercices

Jean-François DELCAMP (1956)

EXTENSIONS

NIVEAU 4 - LIVELLO 4 - LEVEL 4 - NIVEL 4

Pour guitare

$\text{♩} = 84$

6

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

7

8

9

10

Jean-François DELCAMP (1956)

GAMMES - SCALE - SCALES - ESCALAS

NIVEAU 4 - LIVELLO 4 - LEVEL 4 - NIVEL 4

Pour guitare

♩ = 116

FA Majeur *apoyando*

V-----

11

8 1 3 0 1 3 0 2 3 0 2 3 1 3 0 1 3 1

p p m i m i m i

X----- V-----

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

RE mineur

* *

3 1 0 3 1

p p

12

0 2 3 0 2 0 2 3 0 1

a i a i

V----- VII----- V-----

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

DO Majeur

V-----

13

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

m a m a

14 LA mineur

15 SOL Majeur

16 ||

MI mineur

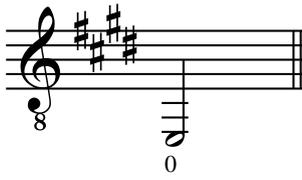
FA# mineur

(20)

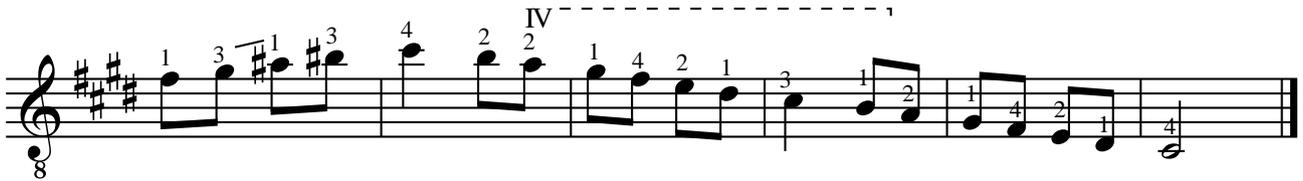
(21) ||

MI Majeur
IV

DO# mineur



22

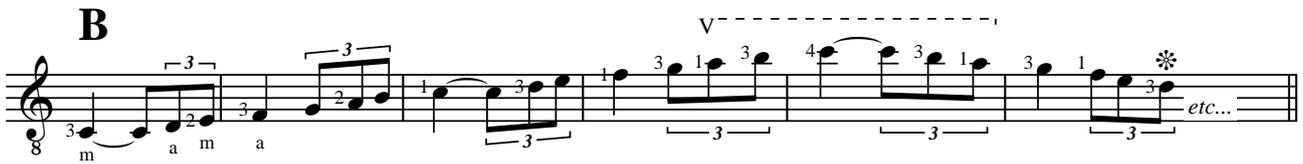


A



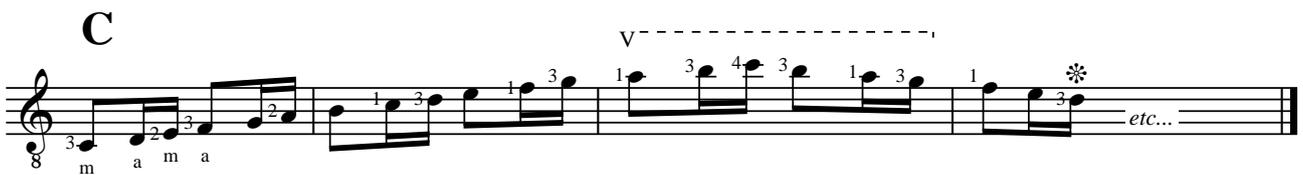
3 m a m a

B



3 m a m a

C



3 m a m a

Jean-François DELCAMP (1956)

LEGATO STACCATO

NIVEAU 4 - LIVELLO 4 - LEVEL 4 - NIVEL 4

Pour guitare

$\text{♩} = 80$

23

m i 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 $\text{♩} = 80$

24

RE mineur

25

a i a i

Gamme de Fa majeur en tierces

i m i m i m i

28

8

1 3 1 3 4 2 4 1

p p p p

4 5 6

Gamme de Sol majeur en tierces

i m i m i m i

29

8

1 2 1 2 3 1 3 1

p p p p p p

5 4 3 2 1

Gamme de Mi majeur en dixièmes

i m i m i m i

30

8

2 2 4 2 4 2 4 4

p p p p p p

4

Jean-François DELCAMP (1956)

LIAISONS - LEGATURE - SLURS - LIGADOS

NIVEAU 4 - LIVELLO 4 - LEVEL 4 - NIVEL 4

Pour guitare

$\bullet = 116$

31

①

②

32

①

② ③

33

①

8 (2) etc...

♩ = 116

34

8 4b 3 3 2# 2 1 1

8 4b 3 3 2# 2 1 1 etc...

♩ = 76

35

8 4 3 2 3 2 1 2 3 2 3 4

8 4 3 2 3 2 1 2 3 4 etc...

Jean-François DELCAMP (1956)

MORDANTS ET TRILLES

NIVEAU 4 - LIVELLO 4 - LEVEL 4 - NIVEL 4
pour les oeuvres baroques

Pour guitare

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

Mordants DO majeur - Mordents C Major ♩ = 104

36

213 213 314 314 102 102 213 213

314 314 102 102 314 314 102

Mordants RE majeur - Mordents D Major ♩ = 104

37

213 213 102 102 314 314 213 213

102 102 314 314 102 102 213

Trilles DO majeur - Trills C Major ♩ = 104

38

3141 3141 1020 1020 2131 2131 3141 3141

1020 1020 3141 3141 1020 1020 3141

Trilles RE majeur - Trills D Major ♩ = 104

39

1020 1020 3141 3141 2131 2131 1020 1020

3141 3141 1020 1020 2131 2131 3141

Jean-François DELCAMP (1956)

ARPÈGES - ARPEGGI - ARPEGGIOS - ARPEGIOS

NIVEAU 4 - LIVELLO 4 - LEVEL 4 - NIVEL 4

Pour guitare

Mi mineur - E minor ♩ = 116

40

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

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

Do majeur

41

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

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

Jean-François DELCAMP (1956)

BARRÉ - BARRÉ - BARRÉ - CEJILLA

NIVEAU 4 - LIVELLO 4 - LEVEL 4 - NIVEL 4

Pour guitare

$\bullet = 80$

42

C I C II C III C IV

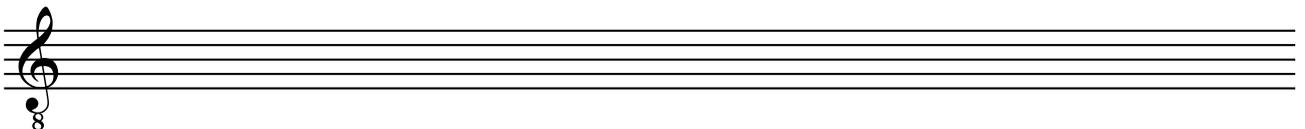
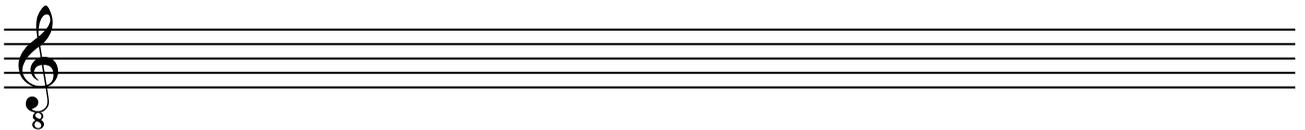
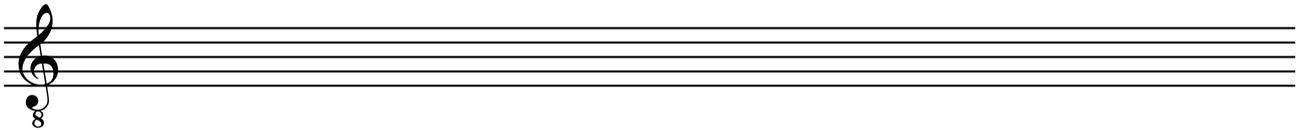
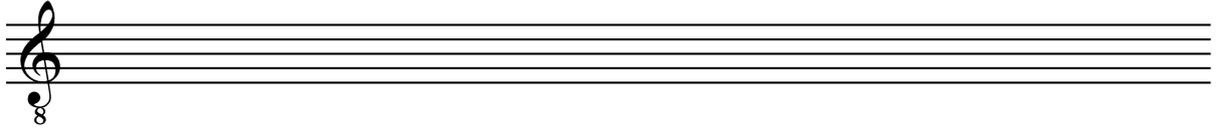
p i m a m i m i m i p p i m a m i m i m i

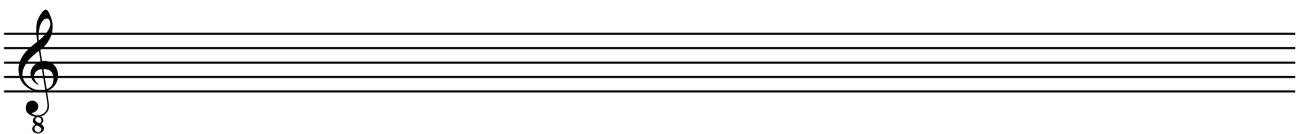
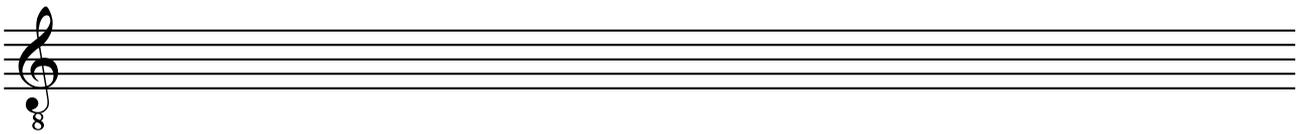
C V C VI C VII C VIII

C IX C X C IX C VIII

C VII C VI C V C IV

C III C II C I





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 - Ecosaise - 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 : Écosaise - 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 : 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 - Paradetats - 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 : Pavanes 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 Jume - 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 : Gnessienne n°1 - Salvador Resgrasa : No se permite - João Teixeira Guimarães (Pernambuco) : Sonho de magia - Agustín Barrios Mangoré : Preludio en mi - Minuetto - 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.

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.