MIGUEL LLOBET SOLÉS
(1878-1938)

Biography
And
Work for Guitar

Jean-François DELCAMP

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Preface

This publication comprises all of Miguel Llobet's original compositions for solo guitar published by "Union Musical Española".

The publication is a result of selfless work by a score of this forum's members. Other similar projects are actually in the works, such as the integral work for guitar from Gaspar Sanz. In order to be able to download that publication, you need to be a member of Group 040, which means you have posted 40 different messages on one of the forums.

Miguel Llobet's biography was written in French by Célime.
123guitare, Celime, Jean-François Delcamp, Jean-Michel, Kaba_k, Lebon, Pick qwick, Rguitphil and Scherzando contributed to the redaction and the documentary research.
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Gwini, Kerato and Nogara were responsible for the Spanish translation.
Diviajar did the Portuguese translation.
Jean-François Delcamp initiated the digital copying process of the musical scores.
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The few deviations from the original publication are signalled in the footnotes. Harmonics are represented by diamond shaped notes.
Eales, Célime, Geoff, Jean-François Delcamp and WchymeUS coordinated member's work.

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Jean-François Delcamp

Brest, January 1st 2009

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Biography

Historically, the composer-performer Miguel Llobet appeared during a transitory period that ushered in the modern classic guitar.

His native city, Barcelona, was, in his time, a venue that brought together several important artistic personalities, one of whom, Francisco Tárrega, considered Llobet his favorite pupil.

The remarkable technique and rare musicality displayed by Llobet succeeded in capturing the regard of great composers such as Manuel de Falla, Isaac Albéniz, and Enrique Granados.

He is among the first guitarists to have conquered the concert stage at the international level. Historically, he is the second to have recorded on disc.

During the same period and not far away, the luthier Antonio Torres (1817-1892) had just established standards for the modern classic guitar.

The Debuts[1]

The son of a wood sculptor, Miguel Llobet was born in Barcelona on October 18, 1878.

Very early, the young Miguel showed exceptional talent for the arts, particularly music (violin and piano) and drawing (s1, a1).

At the age of eleven, he began his studies of the guitar with Magin Alegre. It was after a concert given by the blind guitarist Antonio Jimenez Manjón[2] (1866-1919) that he decided to undertake a career as a guitarist.

Miguel Llobet on left facing Francisco Tárrega.

Magin Alegre arranged a meeting with Francisco Tárrega (1852-1909) and after an audition, Miguel Llobet entered the Municipal Conservatory of Barcelona, where he completed his studies.

Among the students at the Concervatory were to be found Pablo Casals, Emilio Pujol (a4), Ricardo Viñes and Gaspar Cassadó (s4).

The First Concerts

It has been recognized that in 1898, Miguel Llobet had created in Barcelona the musical society,"Lira Orfeo", which brought together a group of amateurs.

The music society Lira Orfeo.

The instruments used were mandolines, guitars, lutes, and archlutes.[3].

Guitar afficionados at this time met occasionally in unusual locales. Such is the case of the celebrated "vaqueria" (cow stable) of Léon Jarré (s6, a6) in Barcelona, where Tárrega, as well as Llobet, Pujol, Sainz de la Maza, and Segovia, played surrounded by

[1] Code (**a**) refers to the photo album. Code (**s**) refers to references or URLs.

[2] This concert took place in 1889 at the "Catalunya theatre" in Barcelone(s9). Majon played a 11 string Torres guitar, built in 1876. An anonymous reporter described this concert as an exceptionally intense event.

[3] Nova Lira Orfeo is a guitar ensemble founded by Stefano Grondona in 2002. Its purpose is to disseminate unpublished original music and arrangements by Miguel Llobet.

artists and intellectuals, among whom were Grandados[4], Viñes, and Malats.

But Llobet's first official concert took place at the conservatory in Valencia in 1901.

The same year, he appeared at the conservatory at Seville, as well as that of Malaga where he was awarded the title of Honorary Professor.

In 1902 he appeared at the Théâtre de la Comedie, and in 1903 before the Spanish Royal Family in Madrid.

Paris (s4, s7)

Miguel Llobet gave his first concert outside of Spain in Paris in 1904, presented by his friend and compatriot, Ricardo Viñes, the celebrated pianist and interpreter of the works of Debussy.[5]

Miguel Llobat in concert. Unknown source.

Miguel Llobet sketched by Charles Léandre. Mercure Musicale, 1906.

During this period, he associated with such Parisian composers as Paul Dukas, Claude Debussy[6], Maurice Ravel, Isaac Albéniz[7] and Manuel de Falla.

The concerts were given in such prestigious locales (s12) as the Schola Cantorum, La Trompette, the Sociéte National de Musique, the Soirée de Arts, etc.

Of one of these concerts, the distinguished Frenchman, René Boire reported, “The three beautiful works composed by Fernando Sor, who has been called the 'Beethoven of the guitar,' permits the wizard who is Llobet to communicate to us a 'genuine artistic emotion'.”

From 1905 to 1910, although he lived in Paris, Llobet gave concerts in several European countries and in England.

Argentina and the Grand Tours

In 1910, Juan Carlos Anido[8], and Domingo Prat invited Llobet to live in Argentina, in Buenos Aires (s4, s10, s16).

Argentina became, at that time, one of the principal locales for the guitar.

This republic aquired its independence from Spain in 1816 thanks to General Jose Francisco de San Martin (1778-1850) who was a guitar amateur and who happened to be a student of the Catalan Master Fernando Sor.

From 1895, Buenos Aires included among its 67,000 inhabitants the guitarists Juan Alais, Carlos Garcia Tolsa, Antonio Jiménez Manjon, José Sancho, Julio S. Sagreras, Gaspar Sagreras, Pablo Simeone (1869-1910) and Pedro Quijano (1875-1953), an editor, students, and aficionados of the guitar.

Meanwhile, Miguel Llobet regularly left his outpost in Argentina to do tours in North and Central America, in Brazil, in the Caribbean, and almost all of the major Western European cities.

Llobet catches his boat just in time in Cadiz. Sketch from Bensadon.

Llobet, New-York, 1916 by Suydam.

On October 29, 1912, on his return from South America back to Paris, Llobet made a stop in New York for several days (s1).

[4] Granados founded an academy in Barcelona (today named as Academy Marshall, directed by Alicia de Larrocha). The guitar department was chaired by Miguel Llobet(S8).

[5] This pianist left one hour of recorded music (1 CD) of great quality.

[6] Debussy's famous quote, "The guitar is an expressive harpsichord", was inspired by a concert of Miguel Llobet(s14).

[7] Isaac Albéniz had directed the advanced piano class at Paris' Schola Cantorum since 1898.

[8] His daughter, Maria Luisa became Llobet's student in 1923.

Paul Eno, eminent professor of guitar and banjo, persuaded him to come to Philadelphia so that he might give an afternoon concert in the “Club Orphée”.

I was the first exclusively solo guitar recital[9] given in Philadelphia.

The American pianist and composer, Camille Zeckwer, who was among the invited, commented on Llobet's interpretation of Chopin's Nocturne, opus 9, no. 2, “This was the most artistic rendition of that beautiful Chopin classic I've been privileged to listen to.”

In 1912 and 1913, he made a tour of France, Belgium, Germany in Munich (s13), in Austria, and in Spain, creating enthusiasm wherever he was presented.

The Period of the War

At the declaration of war in 1914, he probably (s10) lived with the Anido[10] family in Buenos Aires, with Domingo Prat, and with Emilio Pujol.

During this period, he continued his tours, did some arranging, and took some students. It was also during this time that he made his first recording attempts on disc at Bell Labs.

In 1915 he is found to have performed in Germany, along with Andres Segovia (1893-1987) at a concert sponsored by the « Munich Guitar Society » (a6).

In 1916 Llobet acquired his Torres guitar FE-09[11] (s9, a5).

It is possible (s7) that Llobet gave guitar lessons to Andrés Segovia in Spain during this period.

Segovia in front of Llobet playing the guitar. Unknown date, approx. 1916.

But we do not possess viable documentation proving that Segovia was a regular pupil of Miguel Llobet(s7).

According to Emilio Pujol, Segovia took a few lessons with Llobet, and the latter may have cut off the lessons due to the rebellious nature of the student.

After the War

In 1919, Miguel Llobet lived with the Anidos in Argentina, where he continued his activities as a concert artist and teacher.

Miguel Llobet, Emilio Pujol, Juan Carlos Anido, Maria Luisa Anido and Domingo Prat at the Anido's in 1919.

In 1920 Llobet interpret in Paris « Hommage pour le Tombeau de Debussy », composed by Manuel de Falla, with Llobet as both inspiration and dedicatee.[12]

---

[9] 250 people were gathered for this concert. The program, presented impromptu, included the following:

Minuet, Sor.
Etude de concert, Coste.
Nocturne op.9 No.2, Chopin.
Variations on a thème of Mozart, Sor.
Bourree de Bach.
Andante from sonata 10, Beethoven.
Sueño, Tárrega.
Capricho Árabe, Tárrega.
Fantasía Española, M. Llobet

[10] Juan Carlos Anido was Emilio Pujol's agent (and most probably Llobet's) during the period 14-18.

[11] All recordings from Llobet were played with his Torres FE-09 (s9, a5). History recalls that Augustin Barrios Mangore was the first guitarist to record on a gramophone (1910, 1913).

[12] Manuel de Falla started to study the guitar to grasp its technique. He orchestrated this piece in « Homenajes », composed in 1938/39:

I Fanfare sobre el nombre de Arbós
II A Claude Debussy (Elegía de la guitarra)
III A Paul Dukas (Spes Vitae)

He traveled across Germany in 1921 and appeared in Munich, Leipzig, Dresden, Cologne, and Stuttgart. Llobet contributed powerfully to the development of the prestige of the guitar in Germany, and was frequently invited (s13) by the Société de Guitare de Munich.

Around 1925, Llobet recorded several solo pieces, and made a series of concert tours in duo with Maria Luisa Anido.

Toward 1929, the duo recorded arrangements by Llobet under the Odeon Parlophone label, distributed by Decca. A compilation of these historic recordings is available on CD[13] (Timing 44:35).

After 1930, Llobet returned to Barcelona, from where he continued to concertize in, among other places, London, Berlin, Hamburg, Munich, Venice, Budapest, and Bologna.

Spanish Civil War and the End

It would seem that the civil war which took place in Barcelona in 1937, profoundly affected Llobet, and precipitated his death on February 22, 1938.

It was discovered that Miguel Llobet's remains lay in an unmarked tomb, with only the word, "Guitarrista" written on it in chalk by a good intentioned anonymous person.

In 2007, the Cercle Guitarristic de Catalunya erected an appropriate commemorative stone.

The Personality of Llobet[14]

Llobet was a great virtuoso who brought together rare human qualities, and an exceptional artistic talent.

He was extremely good and generous. A marvelous man.

It was said that he was the most elegant guitarist in all Spain. He was a thin man, of medium stature. He very much resembled Chopin, to the point that his little girl, seeing a bust of Chopin in a Polish village, cried out, “Oh, Papa, Papa!”.

Llobet, Paris, 1905 (s11)

Llobet and his most well known student, Maria Luisa Anido.

Although Llobet had the reputation of being the most talented of Tárrega's students, he himself had a strong personality.

The Interpreter

Llobet was a great virtuoso who had an extraordinary gift for improvisation.

Segovia made the comment regarding Llobet's playing (s16):

“Among all of Tárrega's students, the best was Llobet. He was a better musician than the others, with a superior technique”.

“His tone was not as good, but his sympathetic resonance was very expressive”...

“In spite of his profound admiration for Tárrega, his teacher, Llobet's aesthetic conception was not the same in several respects: his view of things, a different age, and environment. Even though Tárrega, lover of the purity and homogeneous sound of the classic guitar would have wanted to unify the six strings of the instrument, Llobet, drawn to the diversity of timbres of the orchestra, would transform each string into a separate guitar.”

Llobet differed from Tárrega on another important point: he played with the fingernails.

The Composer

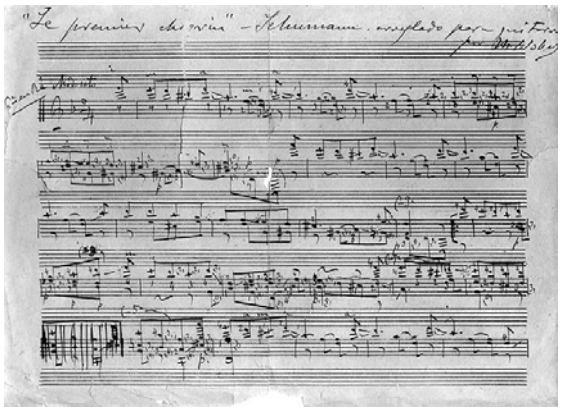
According to Maria Luisa Anido (s2), "he was very lazy, and did not take the trouble to notate all the ideas that came to him. But he composed easily, and transcribed some marvelous scores."

The compositions of Llobet (over 25 works and arrangements) are different from those of his contemporaries by their more daring harmonies, influenced by the French musicians with whom he consorted in Paris.

IV Pedrelliana (sobre temas de La Celestina)

[13] These historic (s17) recording were made under rudimentary conditions: directly to the disc, so no equalization nor reverb effects were possible.

[14] This paragraph and the beginning of the following are excerpts of an interview(S2) of Maria Luisa Anido by the journalist Francoise Emmanuelle Denise.



Manuscript of the arrangement of a Robert Shcumann's piece. (Album pour la Jeunesse, Opus 68 n°16)

The inspiration for the thirteen Catalan Folk Songs[15], all lovely melodic and harmonic compositions, varies from the simplicity of La Filla del Marxant or of La Pastoreta to the great complexity of El Mestre.

Besides these arrangements, the compositions of Llobet exhibit a taste for chromaticism as well as other means of creating harmonic attraction: broken cadences, harmonies filled with augmented fifths, sixths, and ninths, avoidance of root position, and a quasi-impressionistic harmonic vagueness.

Never gratuitous, these techniques are used in service of the great lyric expressivity to which the guitar lends itself so well, but are predicated under the condition that the interpreter has the ability to master the technical difficulties, particularly those in the left hand.

The legacy of Llobet consists of approximately seventy-five works, including his transcriptions.

The Teacher

As a teacher (s2), Llobet had a stunning facility for inventing studies adapted to the difficulties each student encountered in executing glides, scales, and arpeggios.

He taught a considerable number of extraordinary contemporary guitarists, including Maria Luisa Anido, José Rey de la Torre from Cuba, and Domingo Prat. (S10).

[15] Excerpt from an article by Gérard Rebours (s17).

Compositions and Harmonisations

CD **Original Compositions**
01 Romanza en DO menor (1896)
02 Estudio capricho en RE mayor (1899)
03 Etude en MI mayor (1899)
04 Mazurka (1901)
05 Variaciones sobre un tema de Sor, Op.15 (1908)
06 Scherzo Valse (1909)
07 Respuesta (en réponse) à Maria Luisa Anido, impromptu (1922)
08 Preludio-original en MI mayor - Allegretto (1912)
09 Preludio en RE mayor - à Maria Luisa Anido (1916)
10 Preludio en LA mayor - à Rosita Lloret (1928)
11 Preludio en MI mayor (1935)
12 Preludio en LA mayor (1935)

CD **Catalan Folk Songs** (1899-1927)
13 Plany (Lament) (1899)
14 La Filla d'el Marxant (La Shopkeeper's daughter) (1899)
15 El Testament d'Amelia (Amelia's Will) (1900)
16 L'Hereu Riera (Riera's Heir) (1900)
17 Lo Fill del Rei (The son of the King) (1900)
18 Cançó de Lladre (The thief's song) (1900)
19 Lo Rossinyol (The Nightingale) (1900)
20 El Mestre (The Teacher) (1910)
21 El Noi de la Mare[16] (The Mother's Son) (?)
22 La Pastoreta (The little shepperd) (1918)
23 La Filadora (The spinner girl) (1918)
24 La nit de Nadal (Christmas Night - The Frozen December) (1918)
25 La preçó de Lleida (The prison of Lleida) (1920)

[16] One of Segovia's favorite encore. According to some witnesses, the score of this piece was open on his stand the day he passed away(53).

Various arrangements

Adolfo Salazar (1890–1958)	Romancillo.
E. López Chávarri (1871-1970)	Leyenda Del Castillo Moro[2] [17] (De Cuentos Y Fantasias).
Enrique Granados[18] (1867-1916)	Danza Espanola No 5[2], Danza Espanola No 6[2] "Rondalla Aragonesa". Danza Espanola No 7 "Valenciana". Danza Espanola No 10. Danza Espanola No 11[2]. Dedicatoria "Cuentos De La Juventud" Op. 1. La Maja De Goya (Tonadilla).
Federico Bufaletti (1862-1936)	Mazurka de Severina. (Dedicada a Felipe Pedrell) (Transcr.1920)
Felix Mendelssohn (1809-1847)	Romanza Sin Palabras No 20[2], No 25[2].
Isaac Albeniz (1860-1909)	Bajo La Palmera[2] De "Chants d'Espagne", Op. 232., No 1 Castilla[2] (Seguidillas) (No 7 de la "Suite Espanola"). Cadiz Op.181 Evocacion[2] (De La Suite "Iberia"). Oriental (De "Cantos De Espana") Op. 232, No 2. Rumores De La Caleta[2], Malaguena No. 6 De Recuerdos De Viaje Sevilla "Sevillanas" Op.47 Torre Bermeja Op. 92.
Jean-Séb. Bach (1685-1750)	Prélude de la Suite IV para Violoncello solo.
Joaquin Valverde (1846-1910)	Clavelitos (Zambra Gitana).
L. Claude Daquin (1694-1772)	Le Coucou[2]
Manuel de Falla (1876-1946)	7 Chansons populaires espagnoles[19] (composées en 1914)
P. I. Tchaikovsky (1840-1893)	Humoresque[2] (Op. 10, No 2)
Quijano Montero (1877-1953)	Estilo popular argentino in MI mineur Estilo popular argentino in RE majeur Estilo popular argentino in MI# mineur
Rogelio Villar (1875-1937)	Canción Popular Leonesa[20] (Canción del Ladrón) Danza española
W. A. Mozart (1756-1791)	Minuetto[2] (De la Sinfonia No 39)

[17] [2] Two guitars.

[18] In the documentary "Segovia at Los Olivos", Segovia relates that Llobet had played 2 transcriptions of the Granados' Spanish Danses (in E and G) in front of the composer. Granados had said that the guitar version sounds better than on the piano, with richer timbre and colors. Granados was a friend of Miguel Llobet (they both shared interest for painting).

[19] Original for piano and mezzo-soprano arranged for guitar and mezzo-soprano: El Paño moruno; Seguidilla murciana; Asturiana; Jota; Nana; Canción; Polo.

[20] Probably in recognition to the famous guitar of Antonio Torres built in 1856.

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2. Revue "Cahiers de la guitare" no 17, 1985.

3. Ségovia, Andres: 1944 American Recordings (The) (Segovia, Vol. 1).

4. Naxos : Llobet Soles, Miguel biography. http://www.naxos.com/composerinfo/bio18342.htm.

5. http://www.lmd.jussieu.fr/~polcher/pujol_tot/. La méthode de guitare d'Emilio Pujol. Mémoire (Mai 1999) par Daniela Polcher Sous la direction de Mr. André Bon.

6. http://www.arrakis.es/~dedeo/00-secciones.htm Centro de Investigación y Documentación de la Guitarra Clásica en Cataluña.

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8. Phillips, Robert Michael, DMA. “The influence of Miguel Llobet on the pedagogy, repertoire, and stature of the guitar in the twentieth century.” UNIVERSITY OF MIAMI, 2002, 123 pages.

9. Antonio de Torres, Guitar Maker, His life and work. Jose L. Romanillos.

10. “Annotations for the History of the Classical Guitar in Argentina 1822-2000” by Héctor Garcia Martinez and Randy Osborne.

11. Revue "Cahiers de la guitare" no 13, 1985.

12. Transcribimos una nota acerca del notable guitarrista Miguel LLobet, en la foto, publicada en Mundial Magazine (cuyo director literario era Rubén Darío) contenida en su número 17, correspondiente al mes de setiembre de 1912.

13. “The Definitive Elements of the Hermann Hauser Spanish Guitar”. Contributed by Mr. David Schramm, Clovis / USA http://www.hauserguitars.com/hauser_contribute/beitrag_wildner_002.htm

14. An Unknown Version of a Well Known Phrase by Angelo Gilardino. http://www.guitarandluteissues.com/llobet.htm.

15. The Guitar Review, numéro 11, 1950.

16. Tom & Mary Anne Evans, Le Grand Livre de la Guitare, Ed. Albin Michel, 1979.

17. Revue "Cahiers de la guitare" no 15, 1985.

Photo Album

1. Maria Luisa Anido.
Drawing by Miguel Llobet.

2. Francisco Tárrega and Léon Farré.

3. Miguel Llobet. According to a picture extracted from number 17 of the "Mundial Magazine" dated September 1912.

4. Top: Andrés Segovia, Miguel Llobet.
Bottom: Daniel Fortea, Emilio Pujol.
(1924)

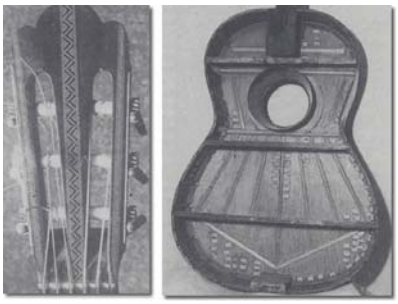
5. Miguel Llobet with his Torres FE-09 guitar (s9) acquired in 1916. Postcard printed in Munich.

6. Llobet et Segovia after a concert at the « Munich Guitar (s15) Society » in July 1915. The man with a moustache at the back standing above Llobet is Hermann Hauser, a famous Munich guitar maker.

7. Miguel Llobet.

8. Sitting: Enrique Garcia famous instrument maker, Miguel Llobet and Emilio Pujol.

9. Sitting: Leon Farré, E.Pujol, M.Llobet, Antonio Anguera. Standing: Eusèbio Gual, Dr.R.Perena, Mariano Guiu, J.Oriol Lerida. Espagne - Août 1913.



10. Torres guitar.

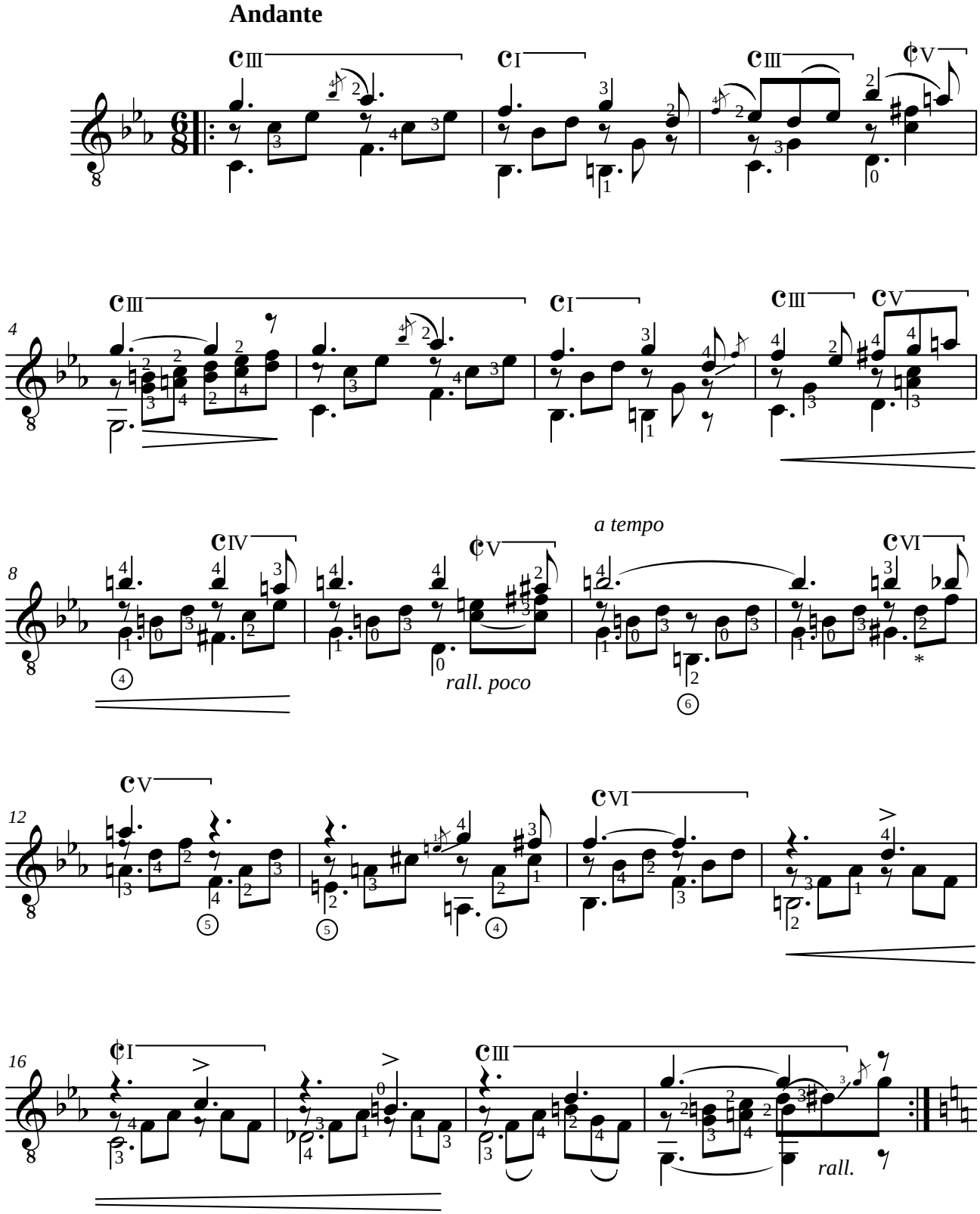
11. Miguel Llobet

12. Maria Luisa Anido and Miguel Llobet.

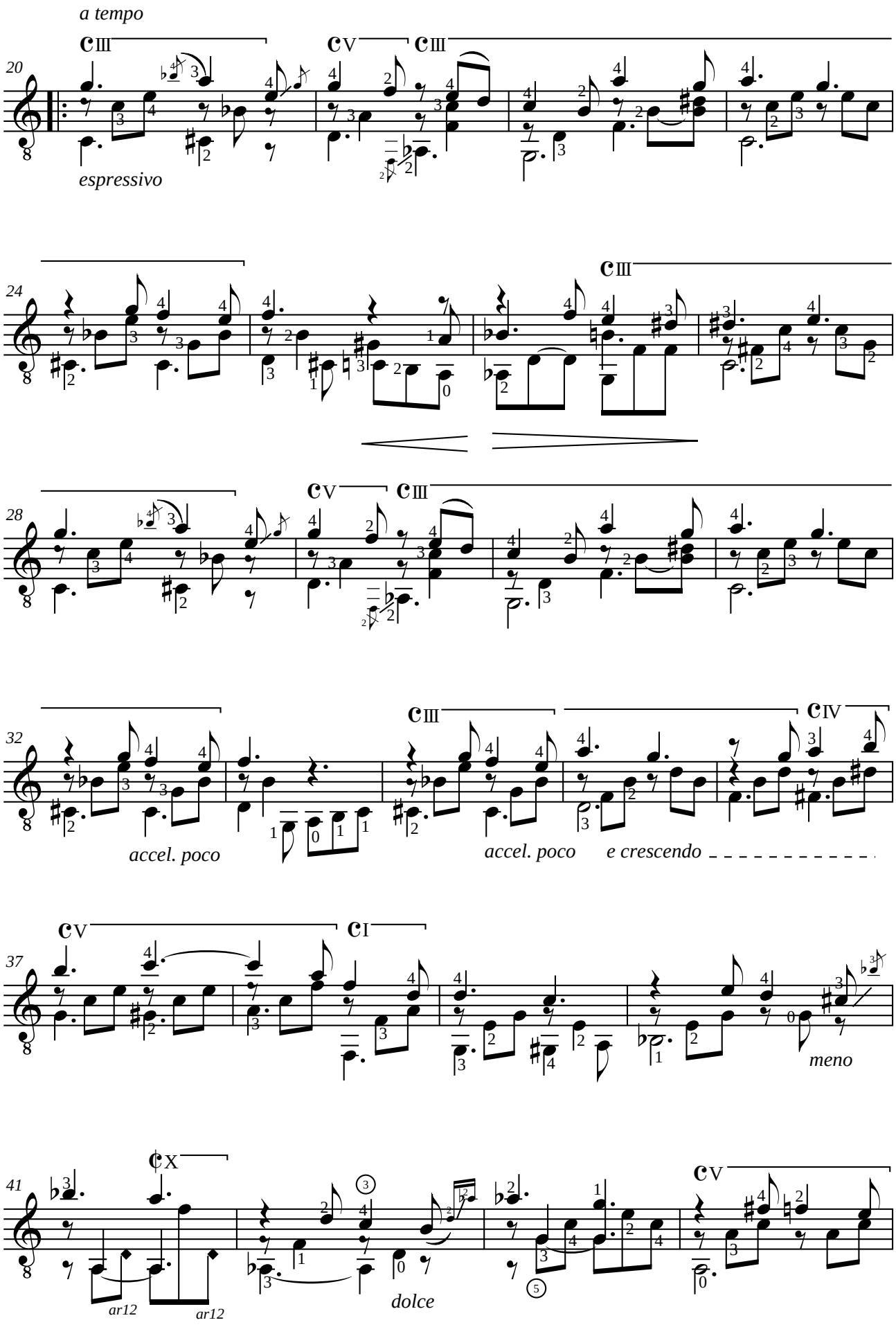
Guitar Work

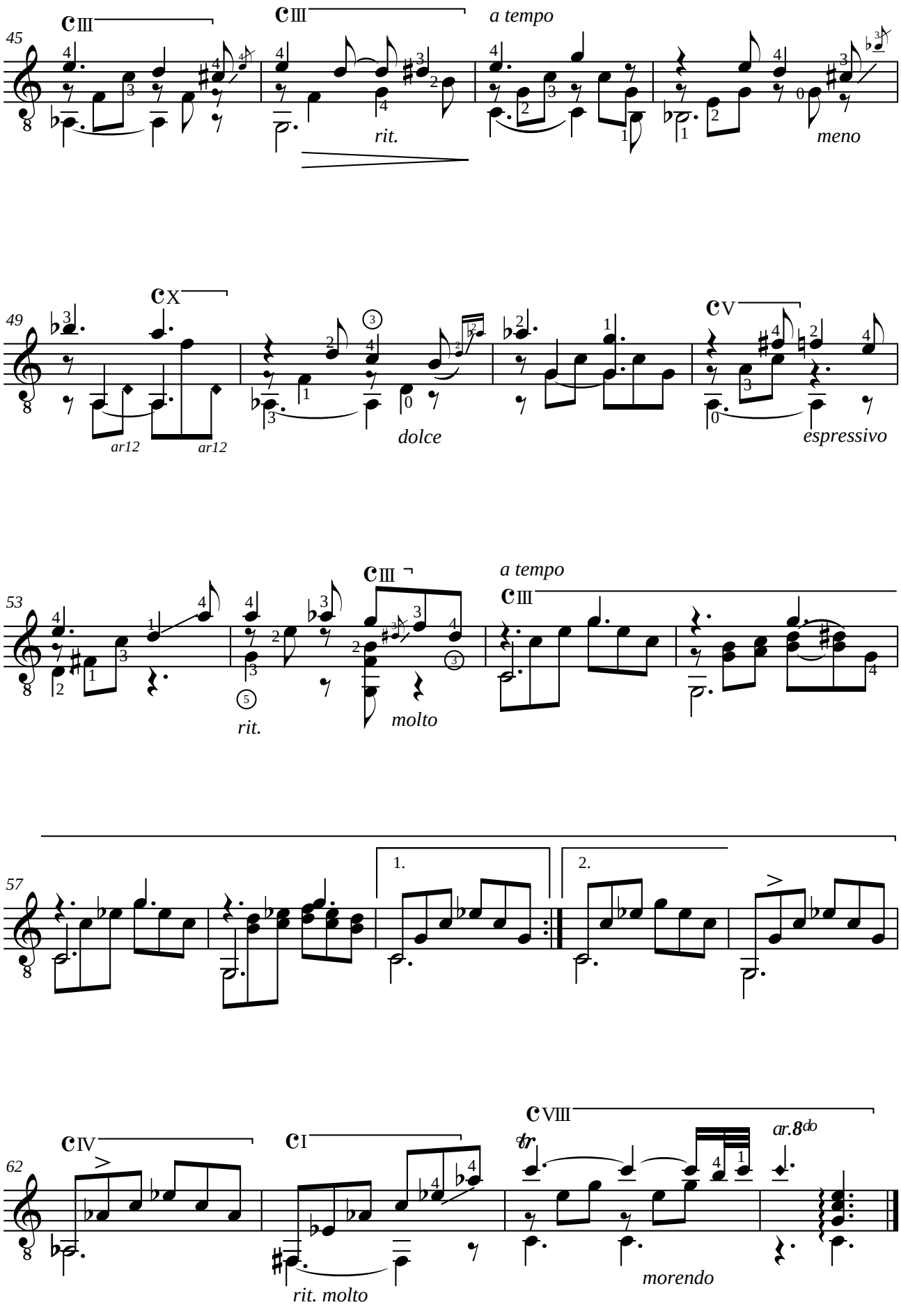
Miguel LLOBET (1878-1938)
ROMANZA
En DO menor (1896)

Révision pour guitare de Marcello



** Union Musical Española = SI♭/B♭*


a tempo
20
espressive
24
28
32
accel. poco
accel. poco
e crescendo
37
meno
41
ar12
ar12
dolce


45
III
III
a tempo
rit.
meno
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a tempo
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molto
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2.
62
IV
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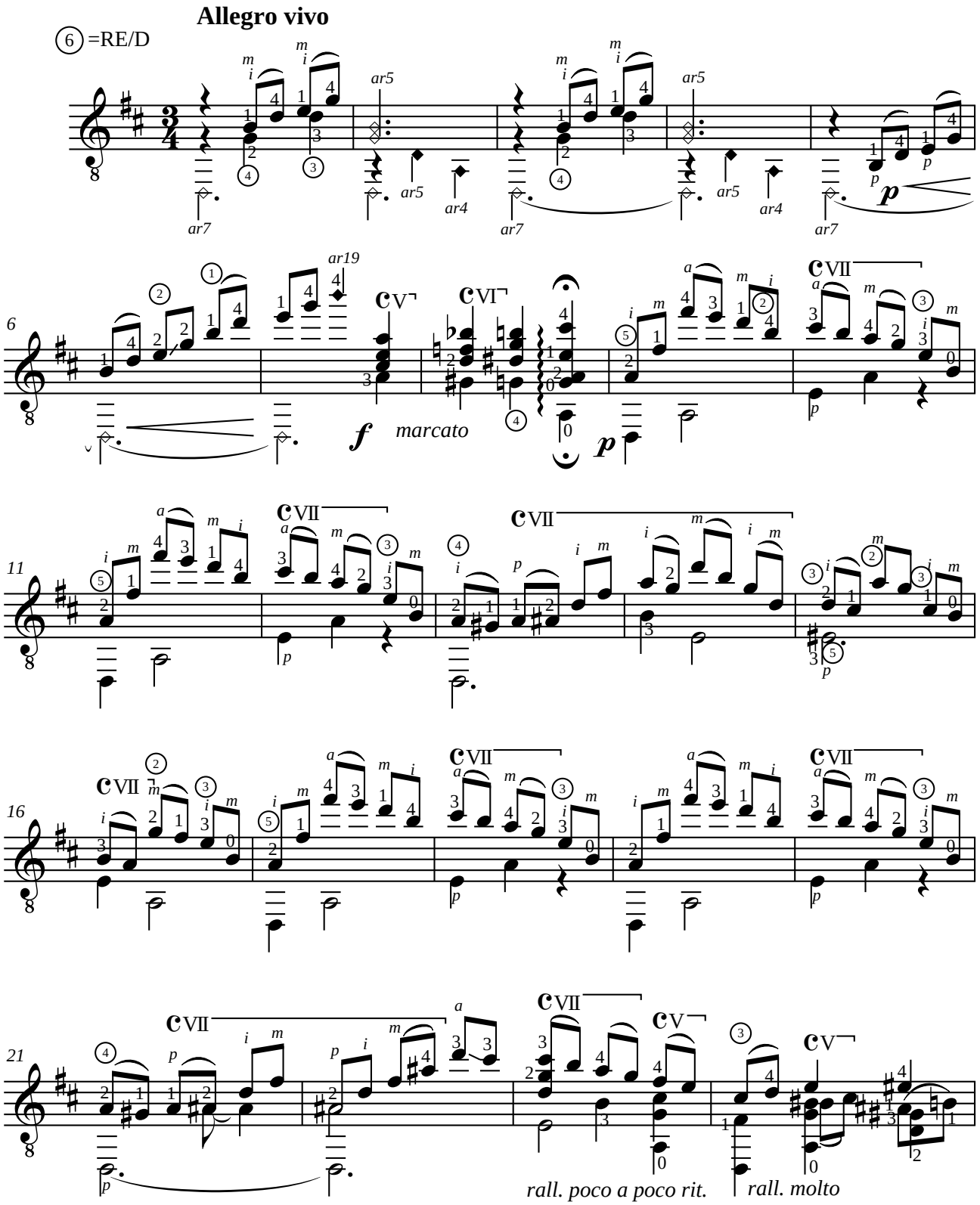
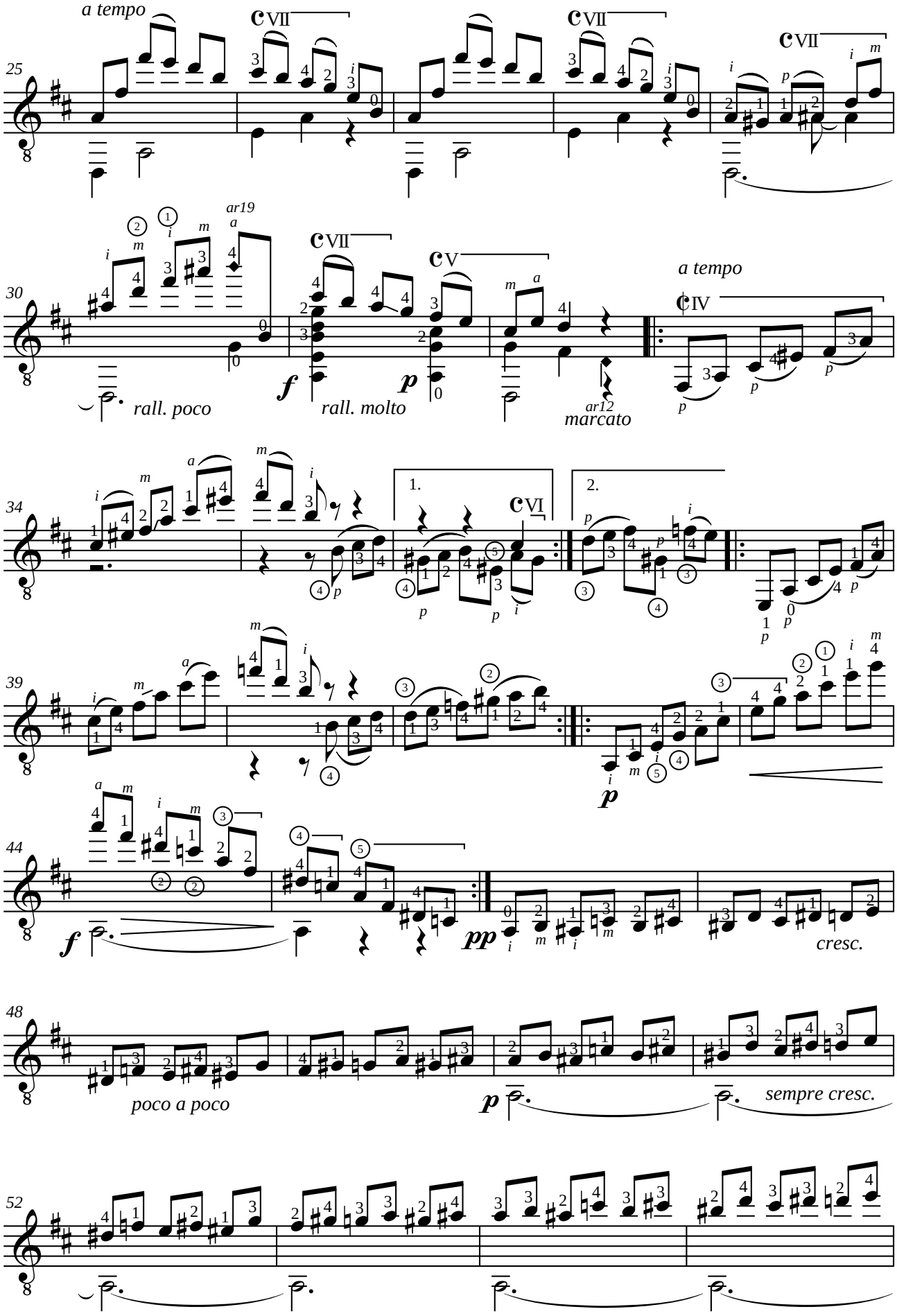
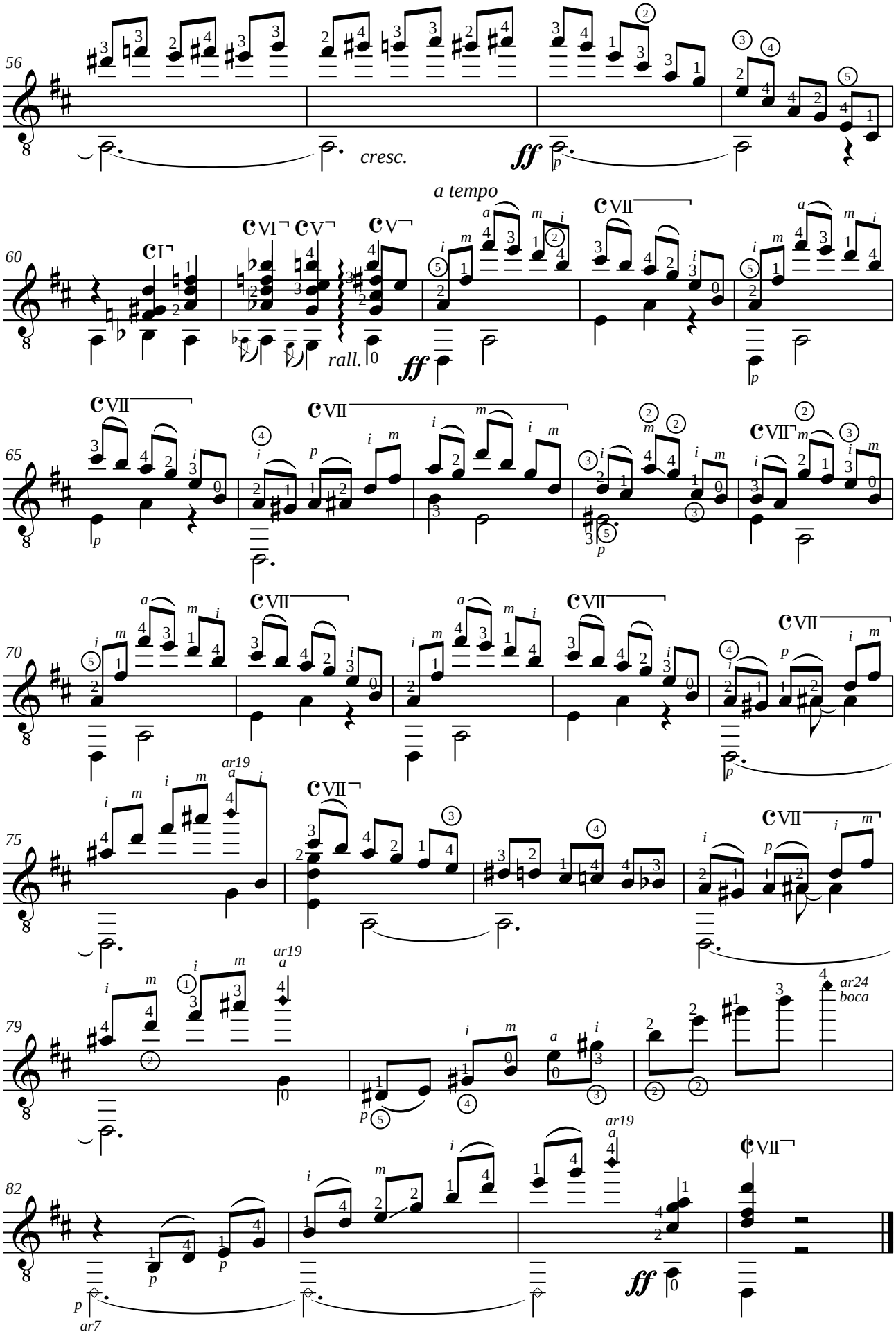
ar.8do
rit. molto
morendo

Miguel LLOBET (1878-1938)
ESTUDIO CAPRICHO
en RE mayor (1899)

Révision pour guitare de Elisabeth

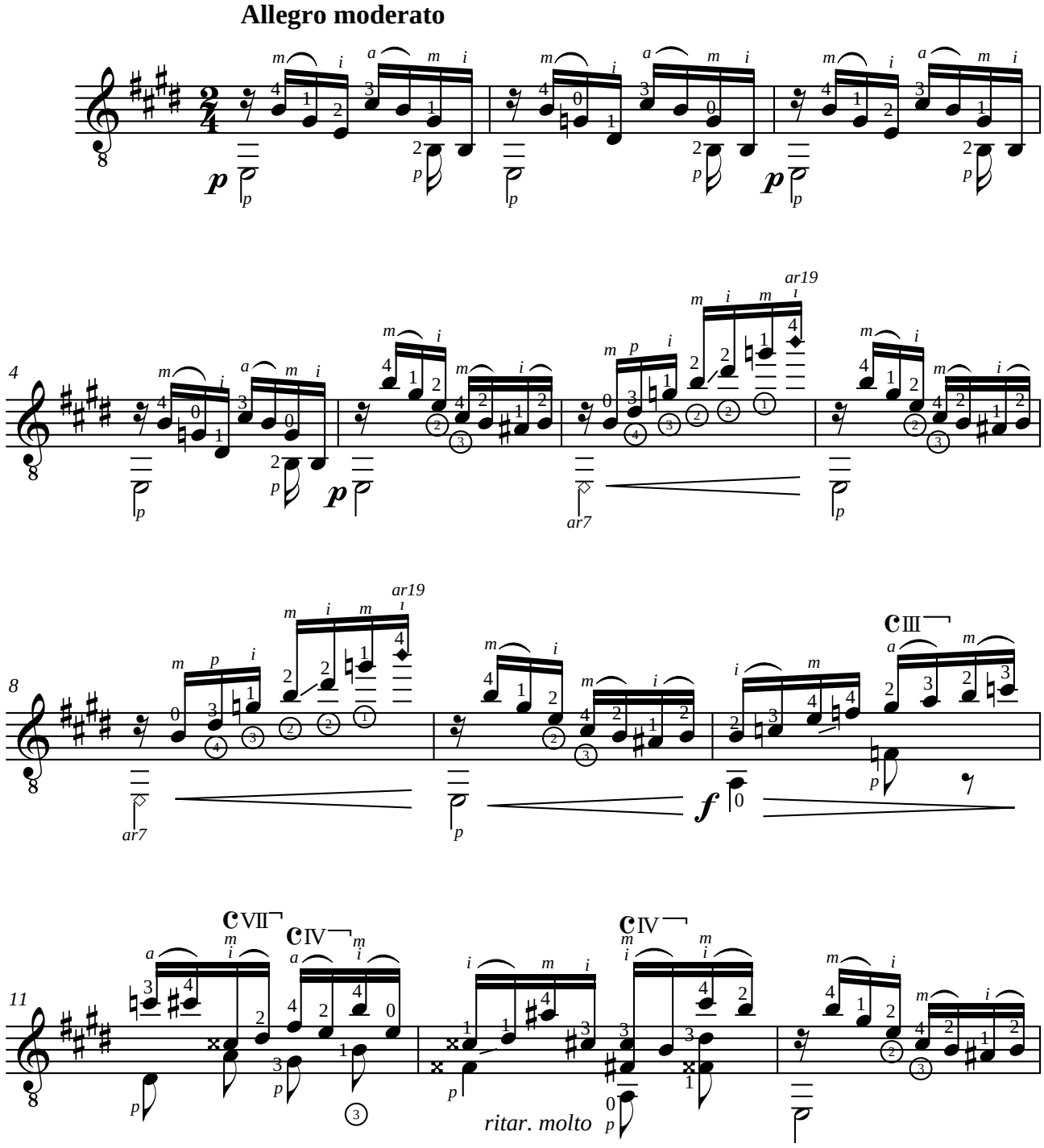


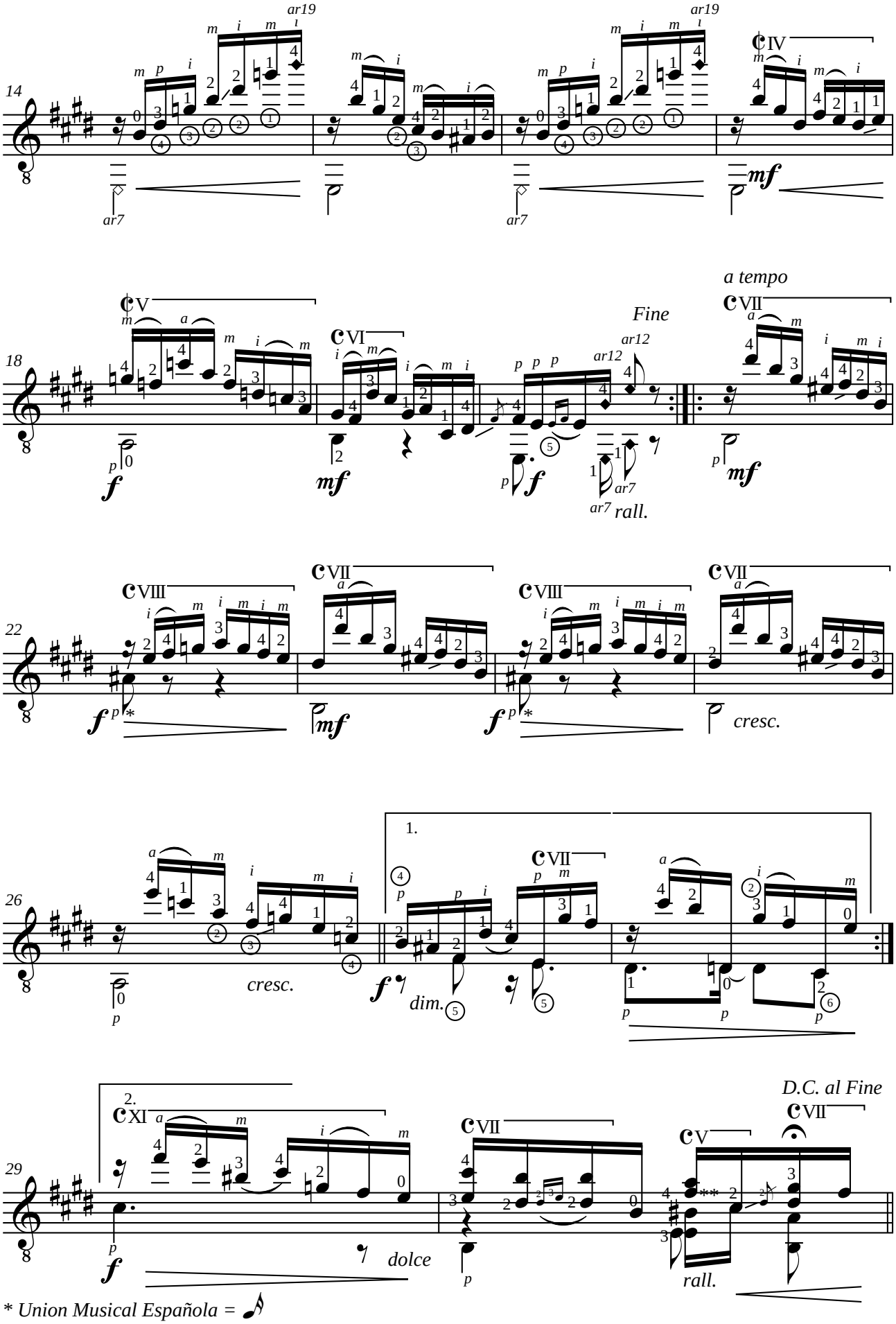

a tempo
25
30
ar19
rall. poco
rall. molto
ar12
marcato
a tempo
34
1.
2.
39
44
cresc.
48
poco a poco
sempre cresc.
52


56
cresc.
ff
p
a tempo
60
CI
CVI
CV
CV
CVII
rall.
ff
p
65
CVII
CVII
CVII
p
70
CVII
CVII
CVII
p
75
ar19
CVII
CVII
p
79
ar19
ar24
boca
p
82
ar19
CVII
p
p
ff
ar7

Miguel LLOBET (1878-1938)
ESTUDIO
en MI mayor (1899)

Révision pour guitare de Anthony Campanella

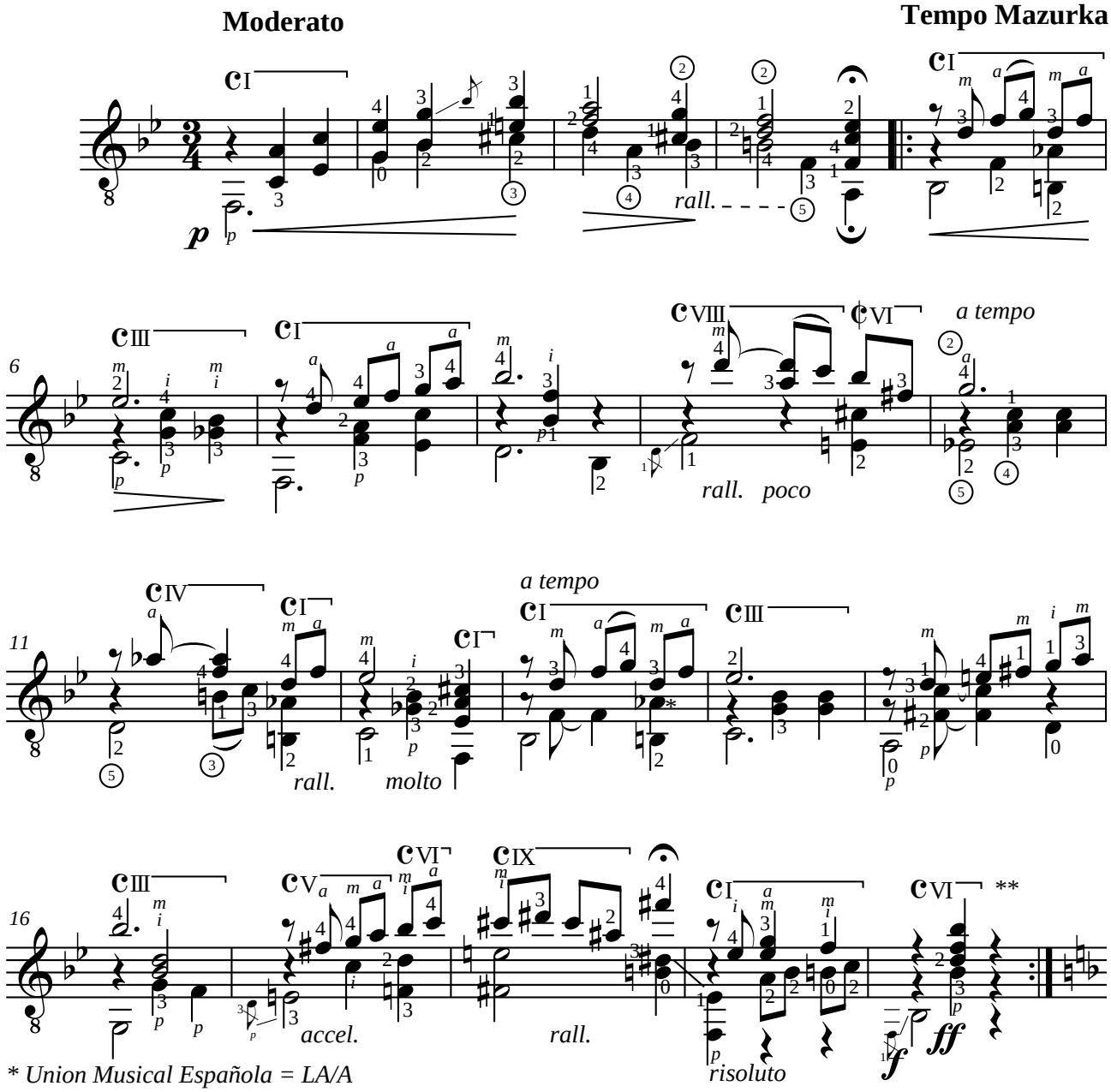




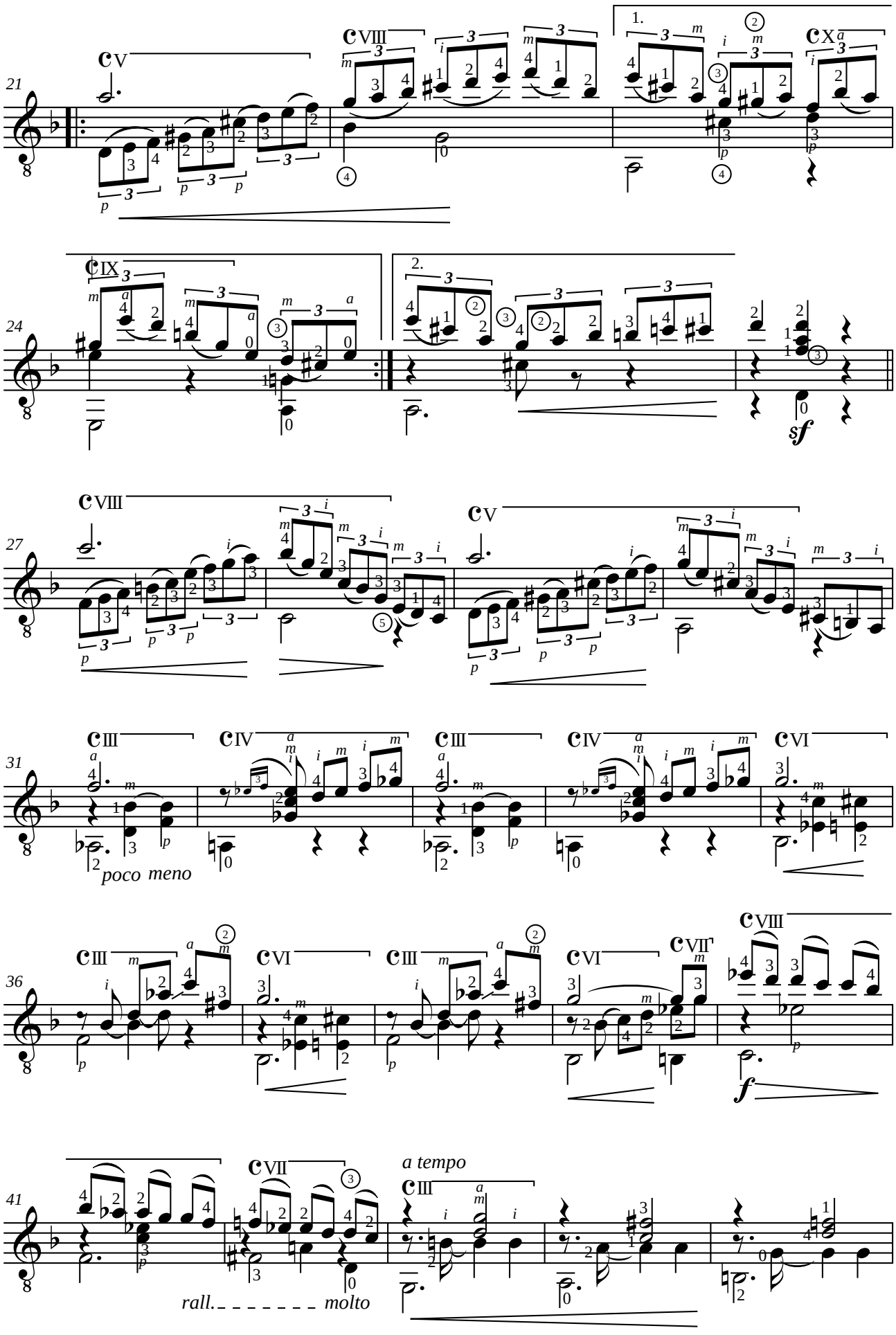
* *Union Musical Española =* 𝅘𝅥𝅯
** *Union Musical Española = RE#/D#*

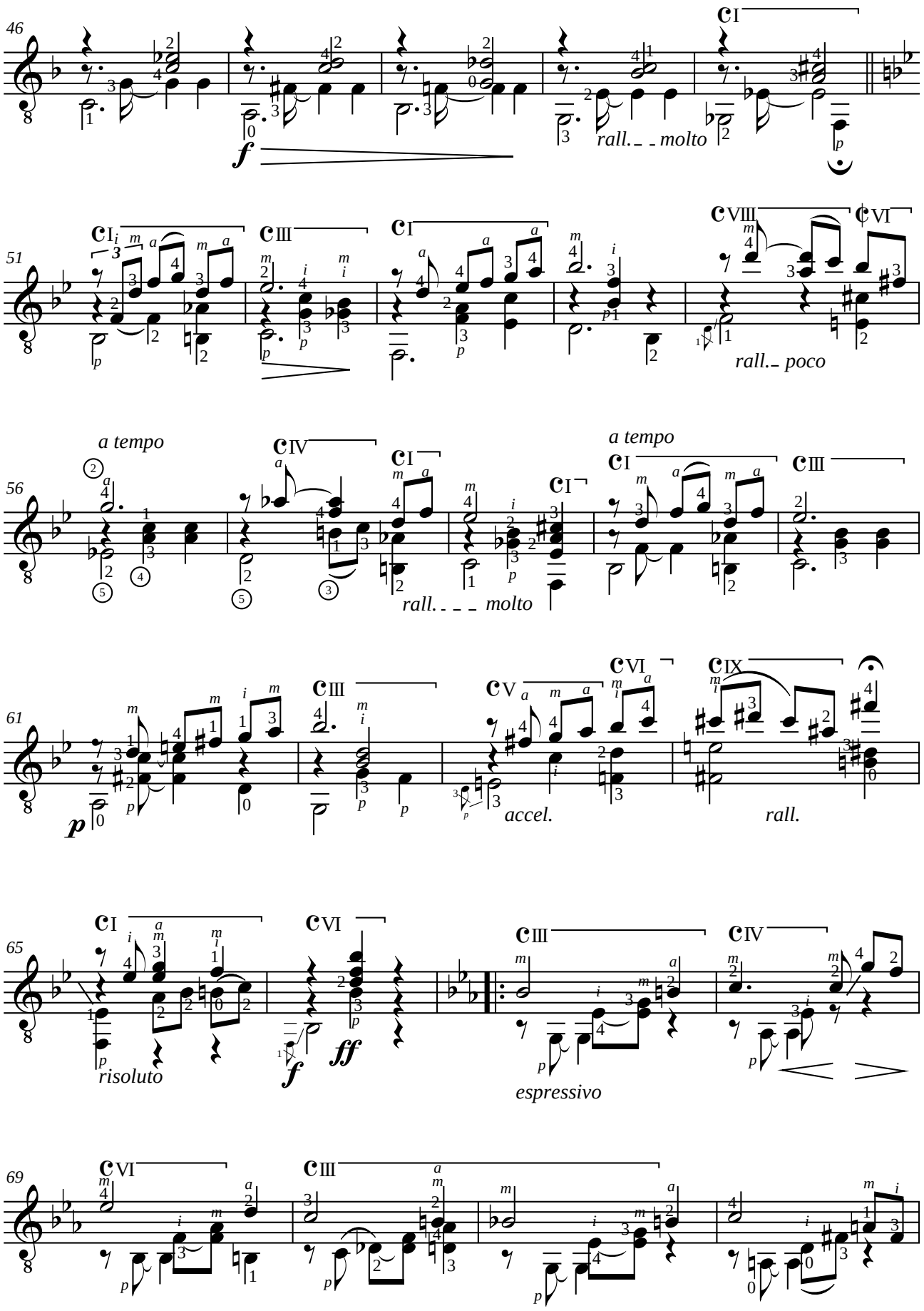
Miguel LLOBET (1878-1938)
MAZURKA
(1901)

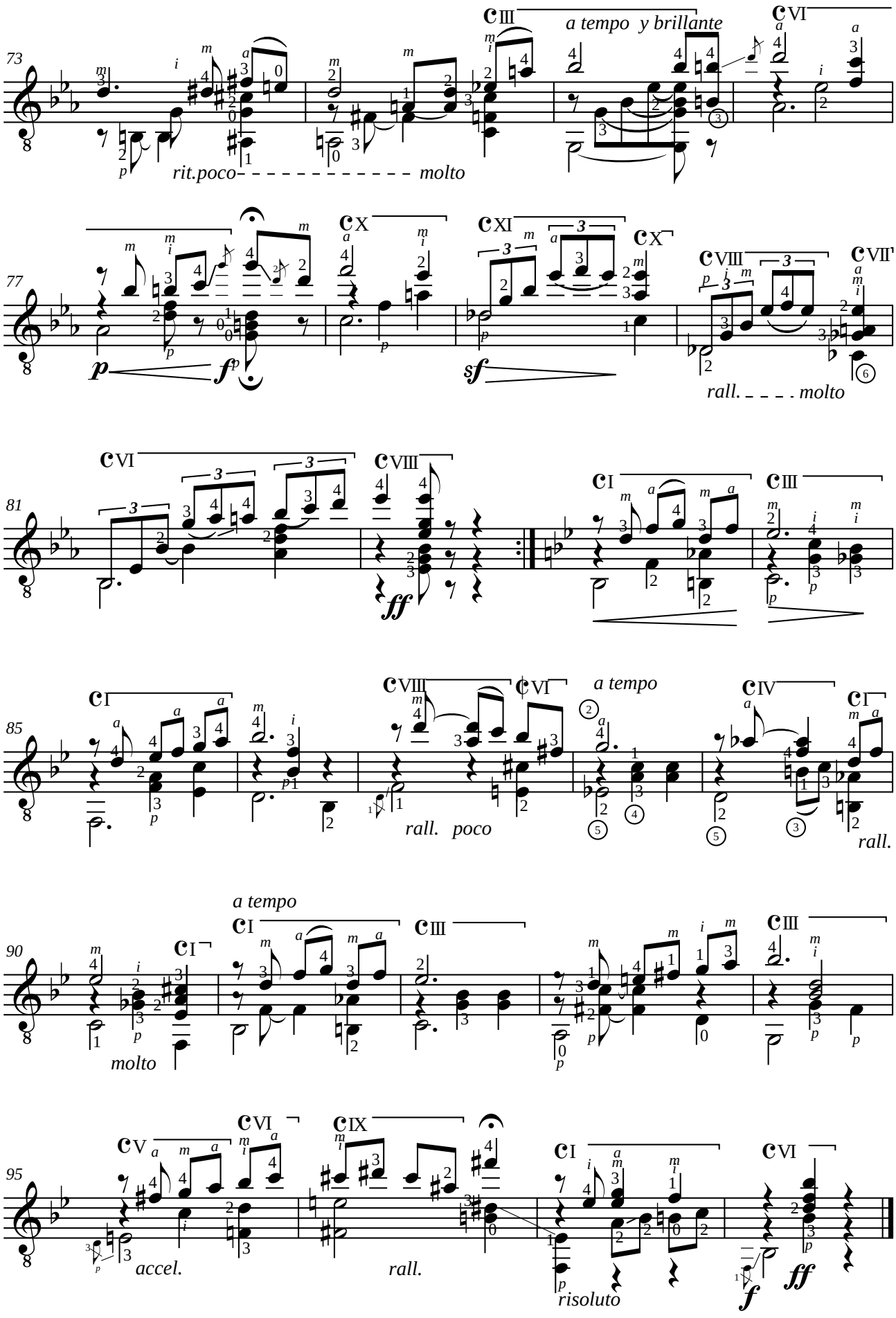
Révision pour guitare de Henri Lebon



* *Union Musical Española = LA/A*
** *Union Musical Española = Fin*

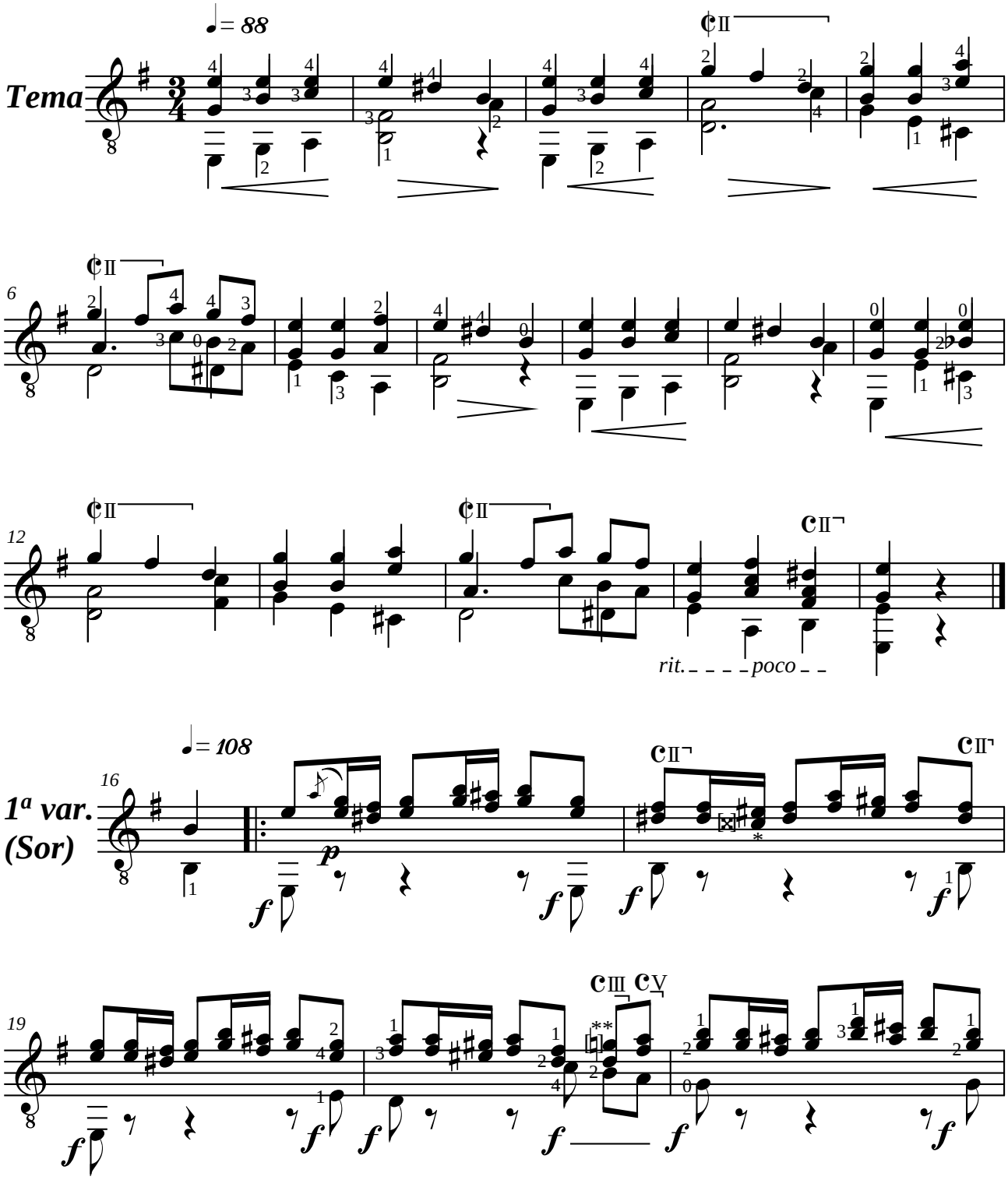

21
24
27
31
poco meno
36
41
rall. molto
a tempo


46
rall. molto
51
rall. poco
a tempo
56
rall. molto
a tempo
61
accel.
rall.
65
risoluto
espressivo
69

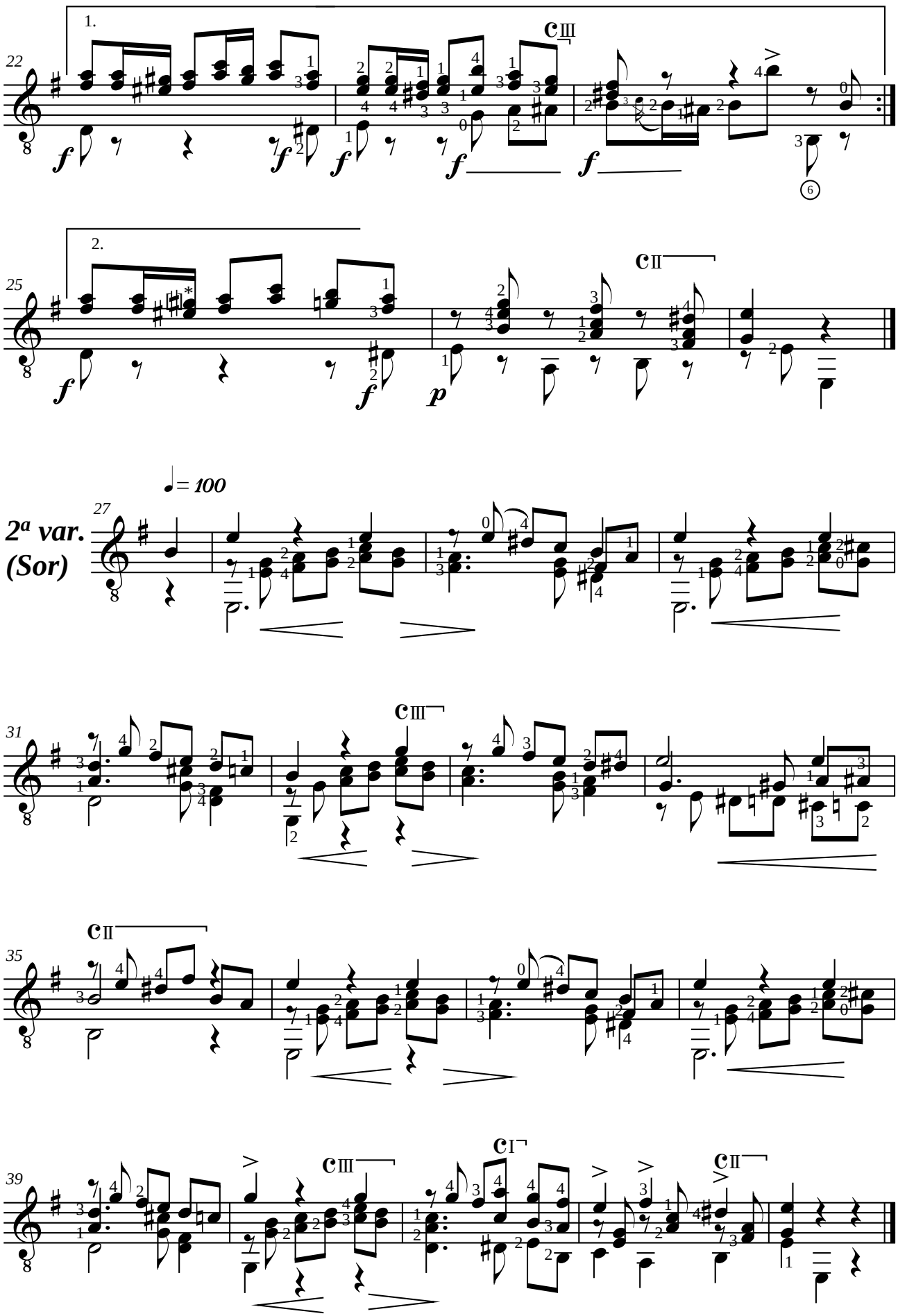

73
a tempo y brillante
rit.poco
molto
77
rall.
molto
81
85
rall. poco
a tempo
rall.
90
a tempo
molto
95
accel.
rall.
risoluto

Miguel LLOBET (1878-1938)
VARIACIONES SOBRE UN TEMA DE SOR, Op. 15
(1908)

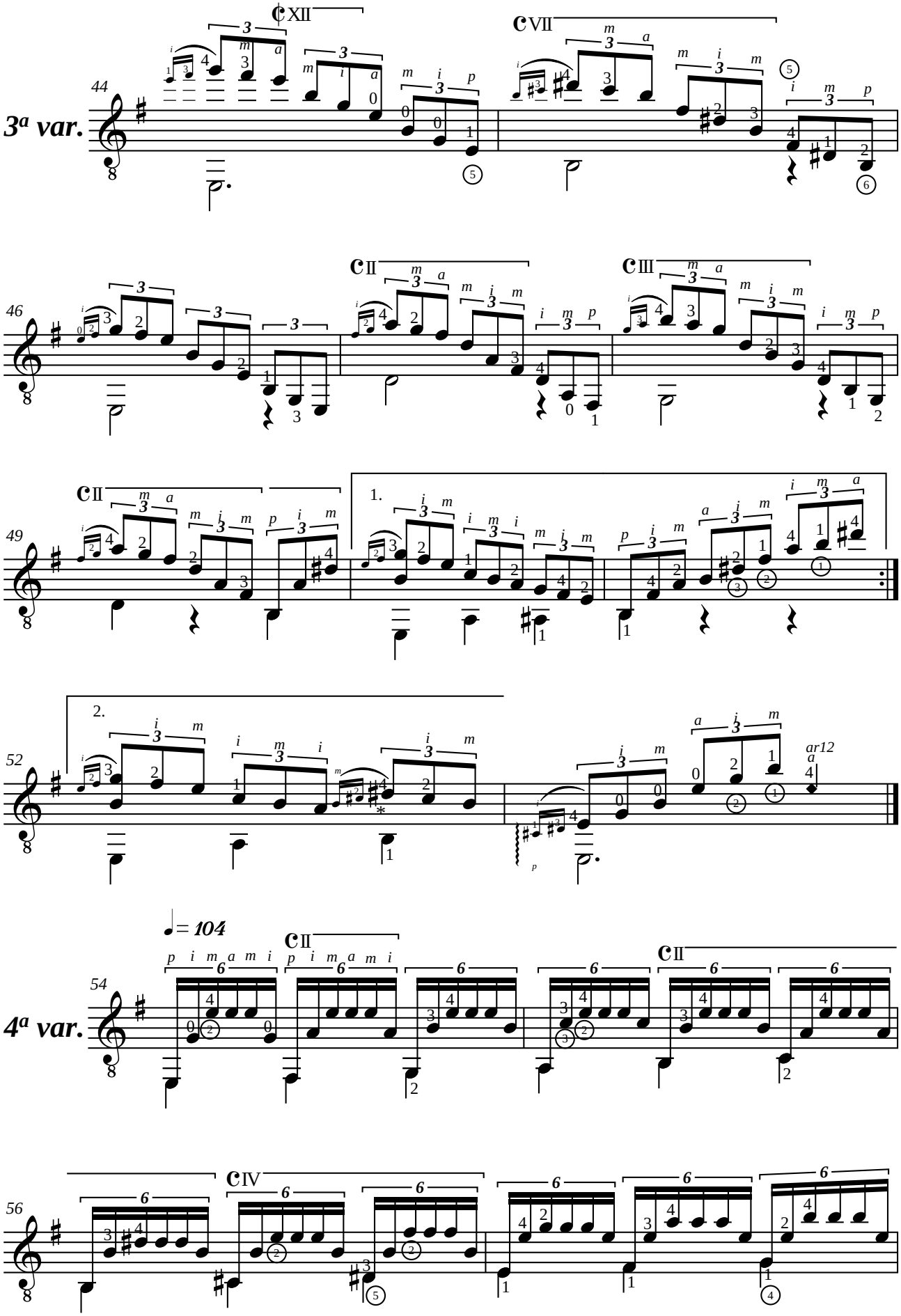
Révision pour guitare de Jean-François Delcamp



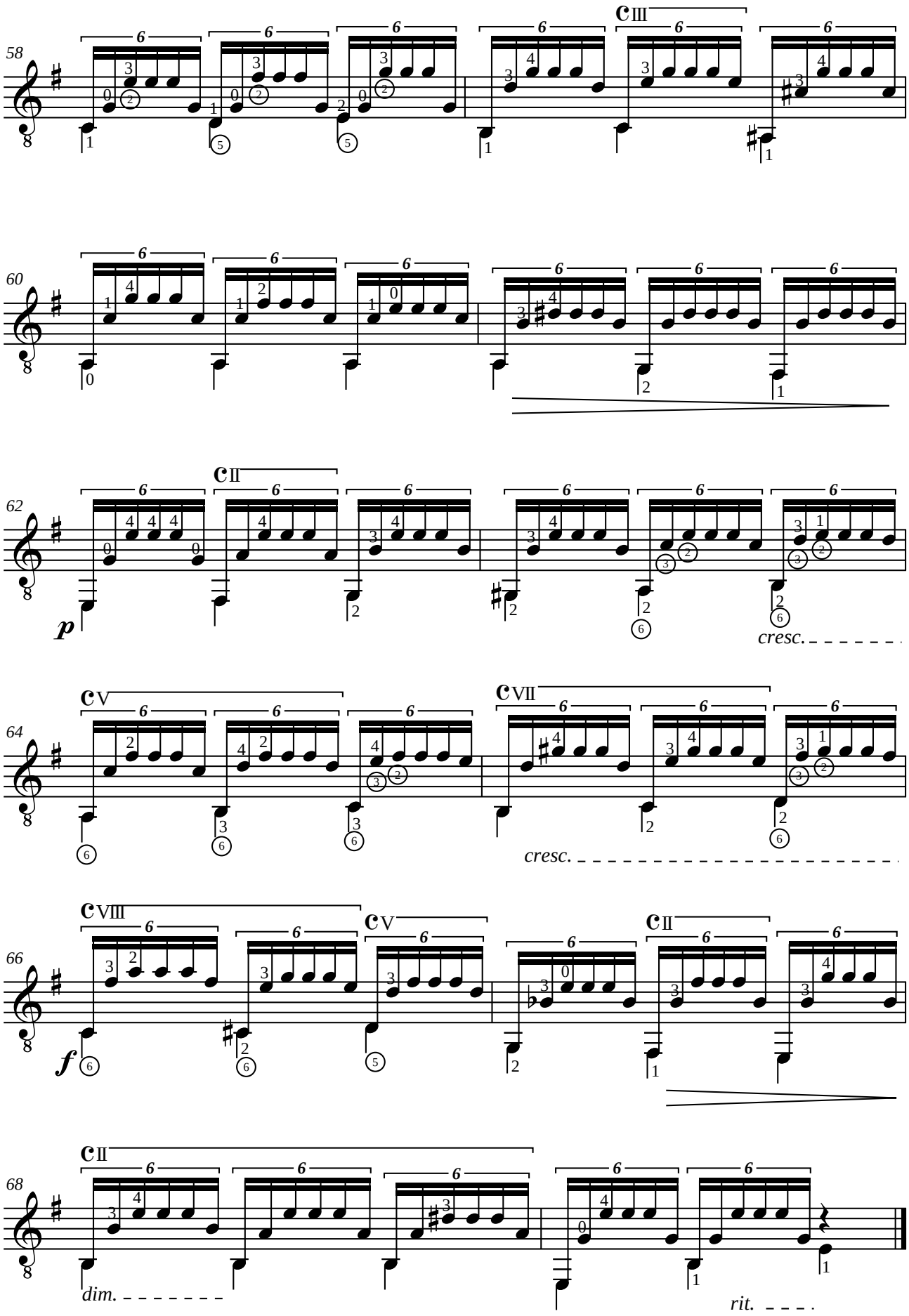
** Union Musical Española = DO♯/C♯*
*** Union Musical Española = SOL♯/G♯*

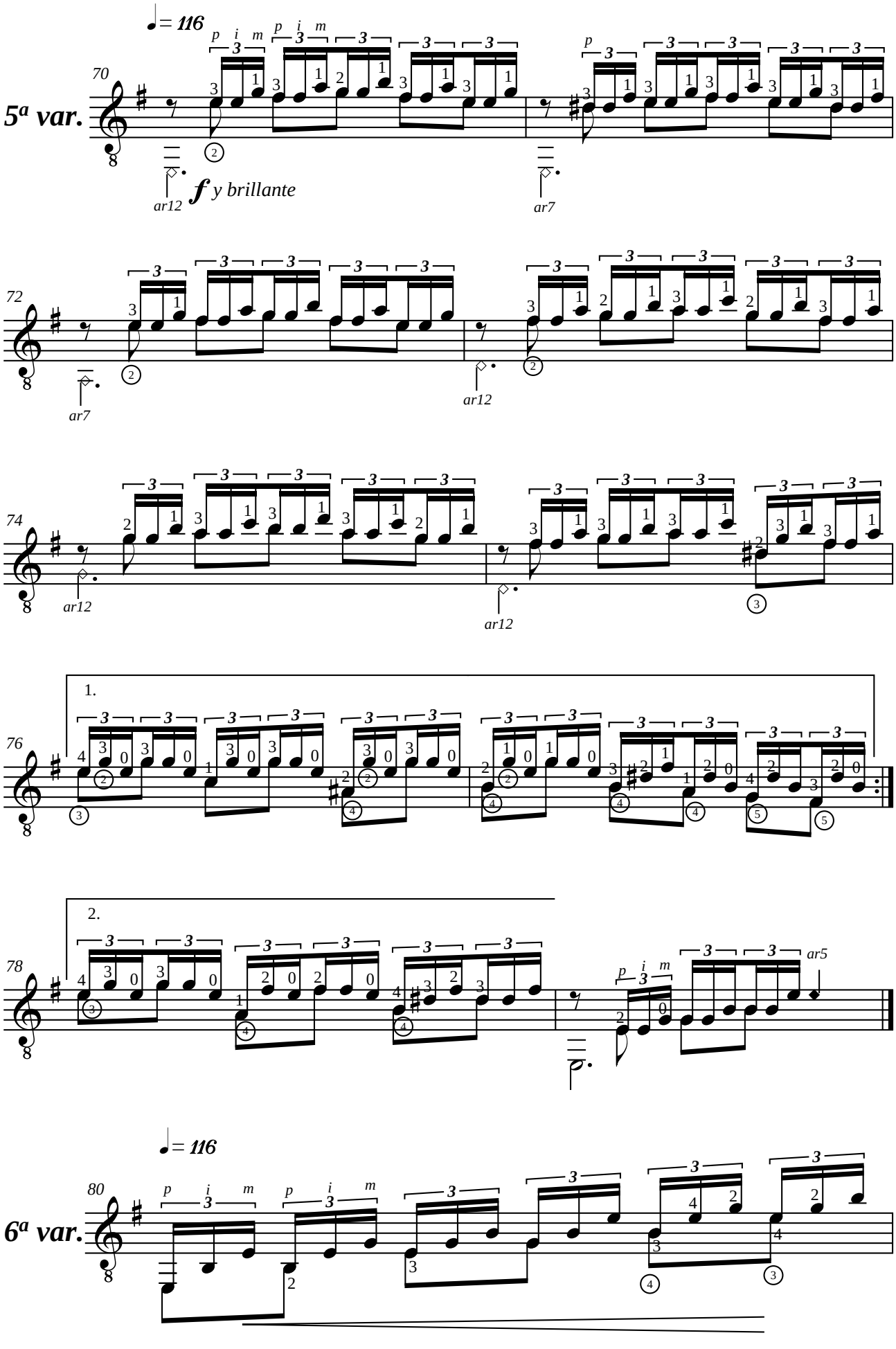


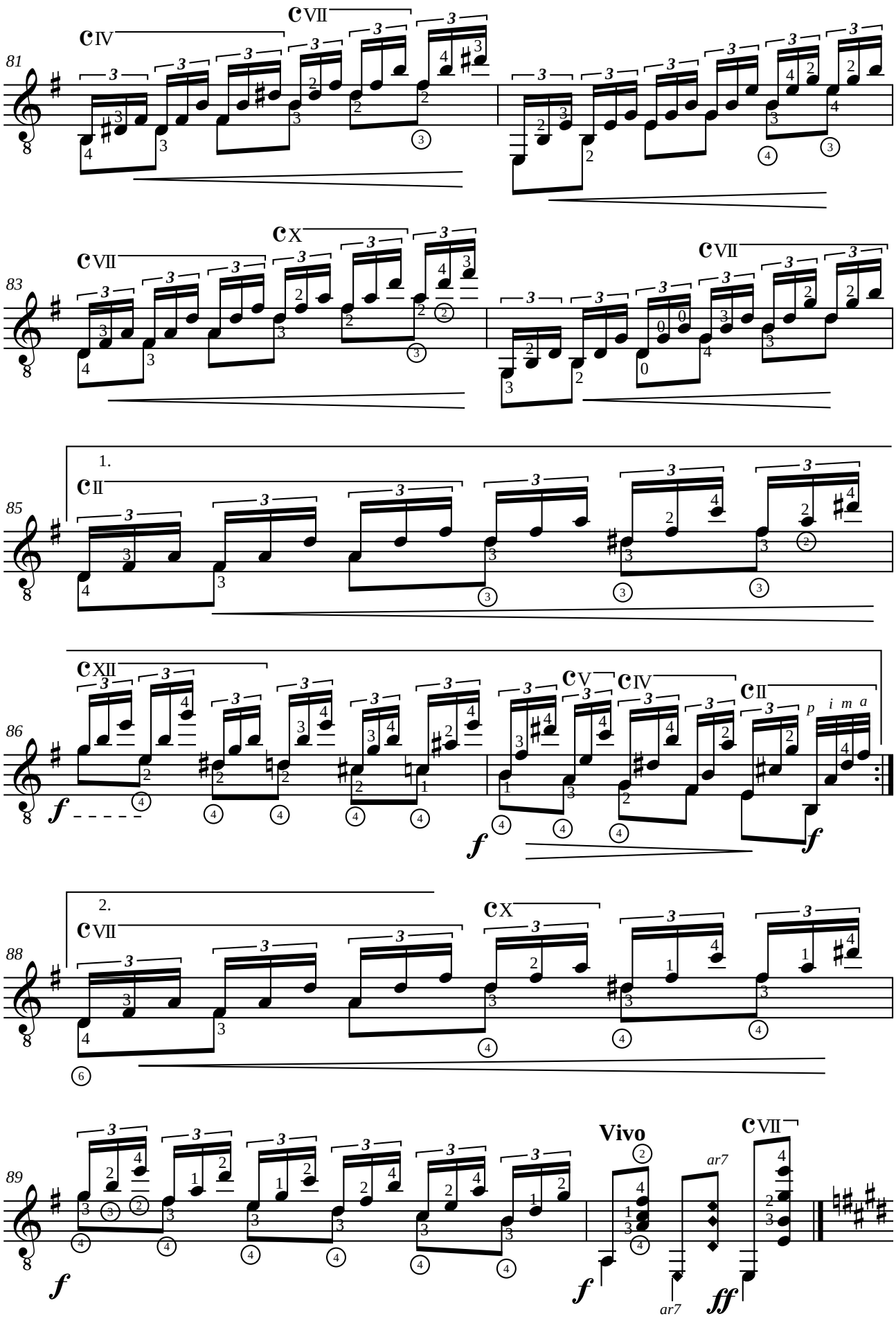
** Union Musical Española = SOL/G*

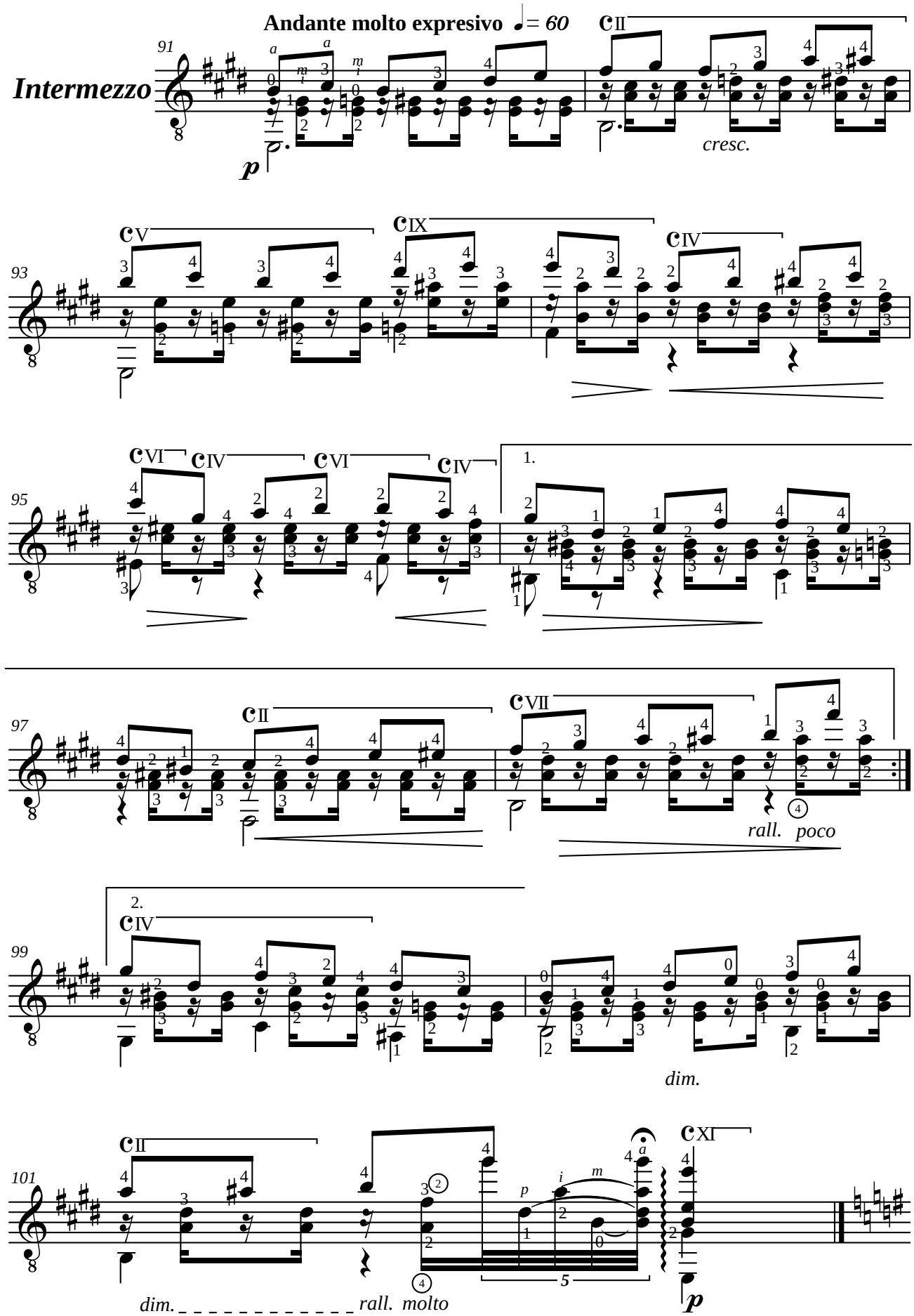


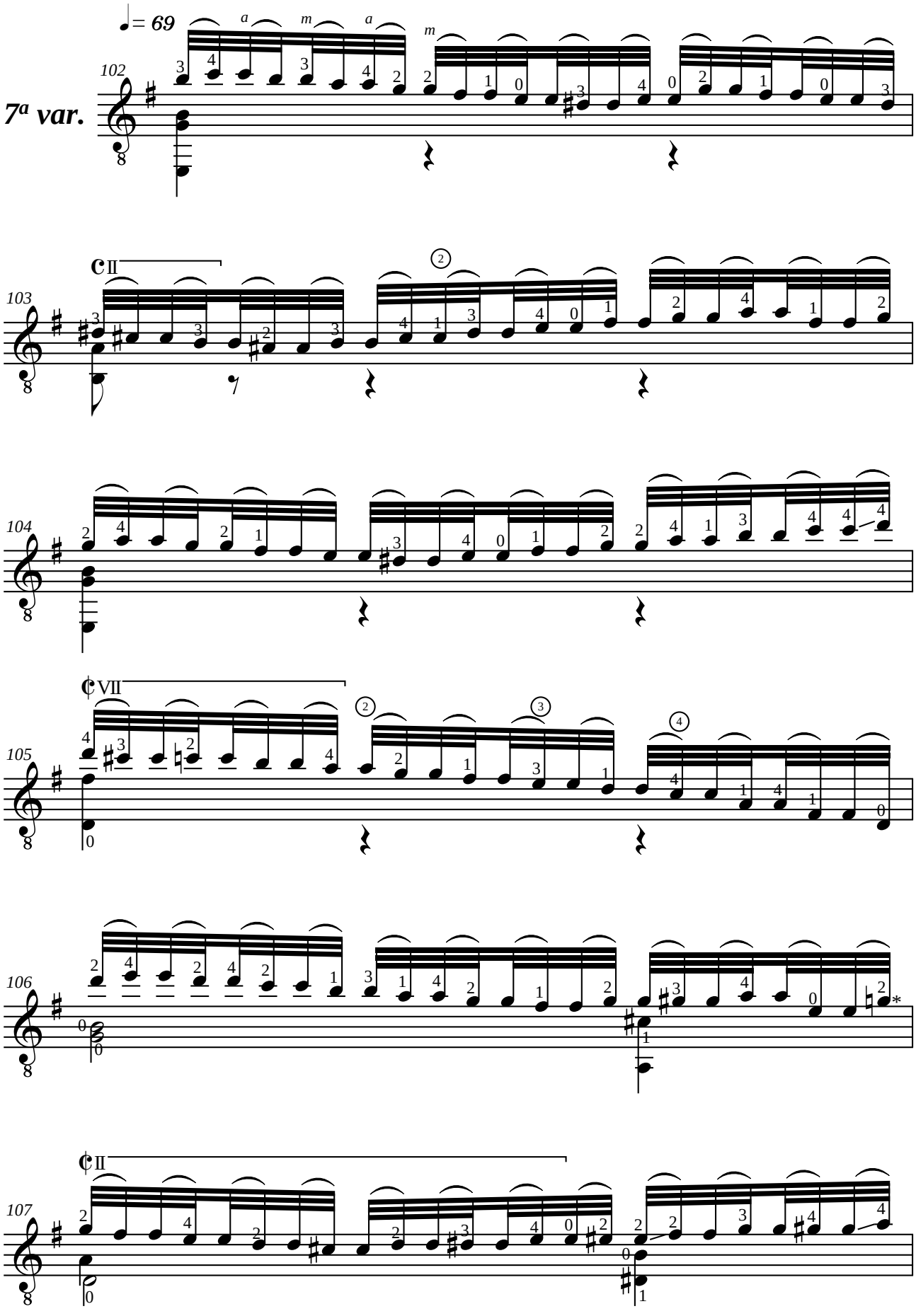
* *Union Musical Española = RE/D*


58
III
60
62
II
p
cresc.
64
V
VII
cresc.
66
VIII
V
II
f
68
II
dim.
rit.

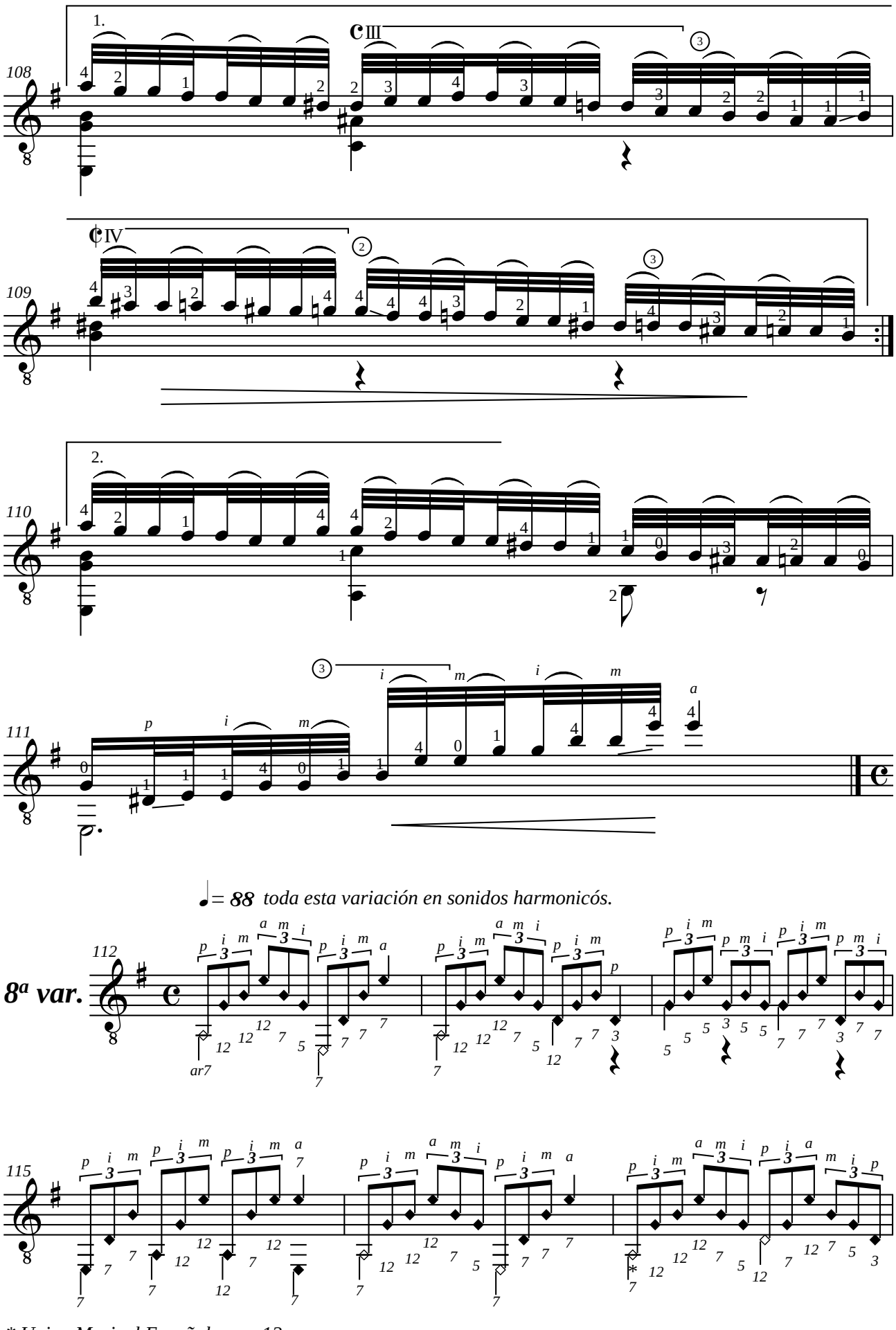

♩= 116
5ª var.
70
ar12
f y brillante
ar7
72
ar7
ar12
74
ar12
ar12
1.
76
2.
78
ar5
♩= 116
6ª var.
80


81
CIV
CVII
83
CVII
CX
CVII
85
1.
CII
86
CXII
CV
CIV
CII
p i m a
88
2.
CVII
CX
89
Vivo
CVII
ar7
ar7

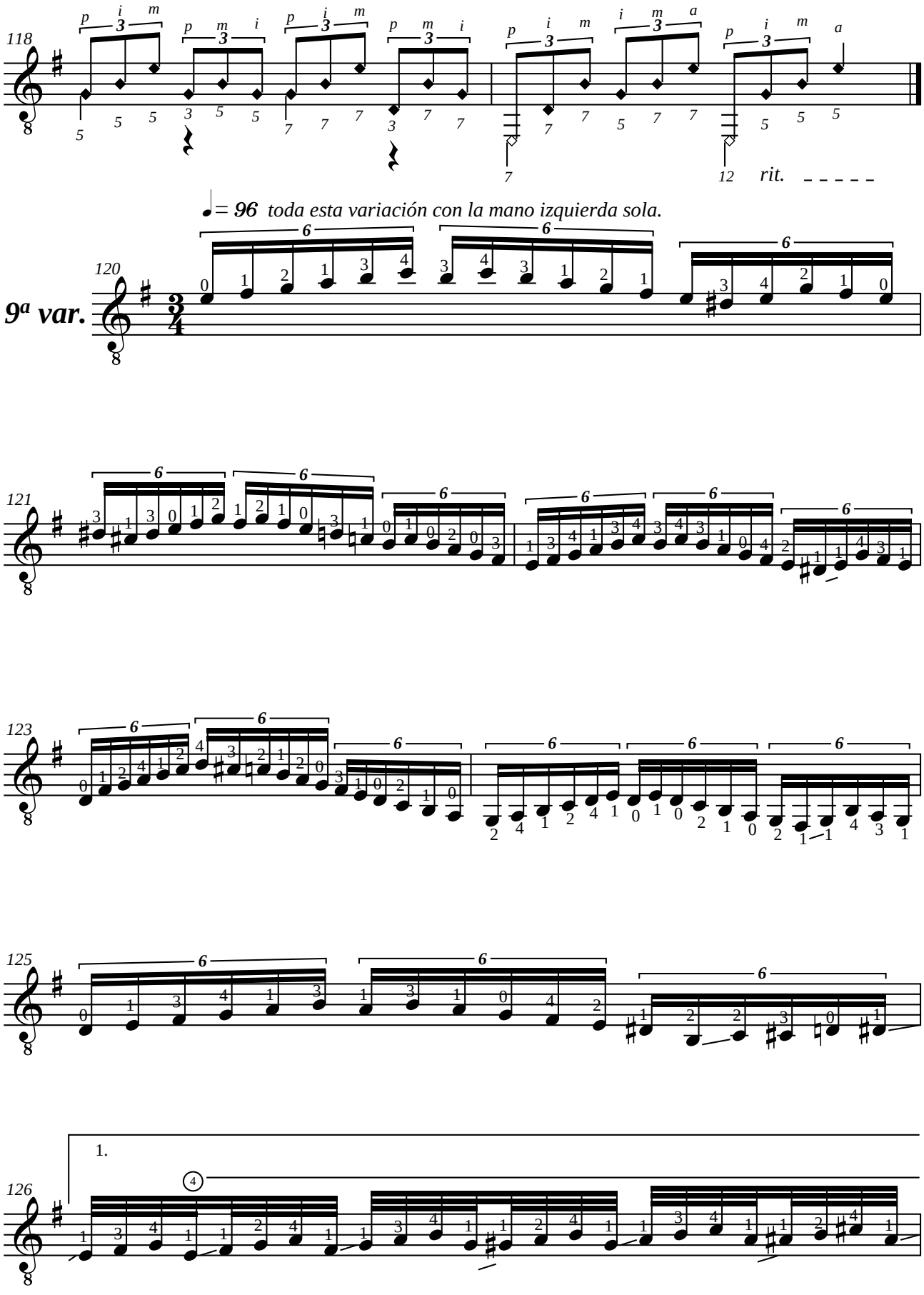

Intermezzo
Andante molto expresivo ♩= 60
91
cresc.
93
95
1.
97
rall. poco
2.
99
dim.
101
dim.
rall. molto

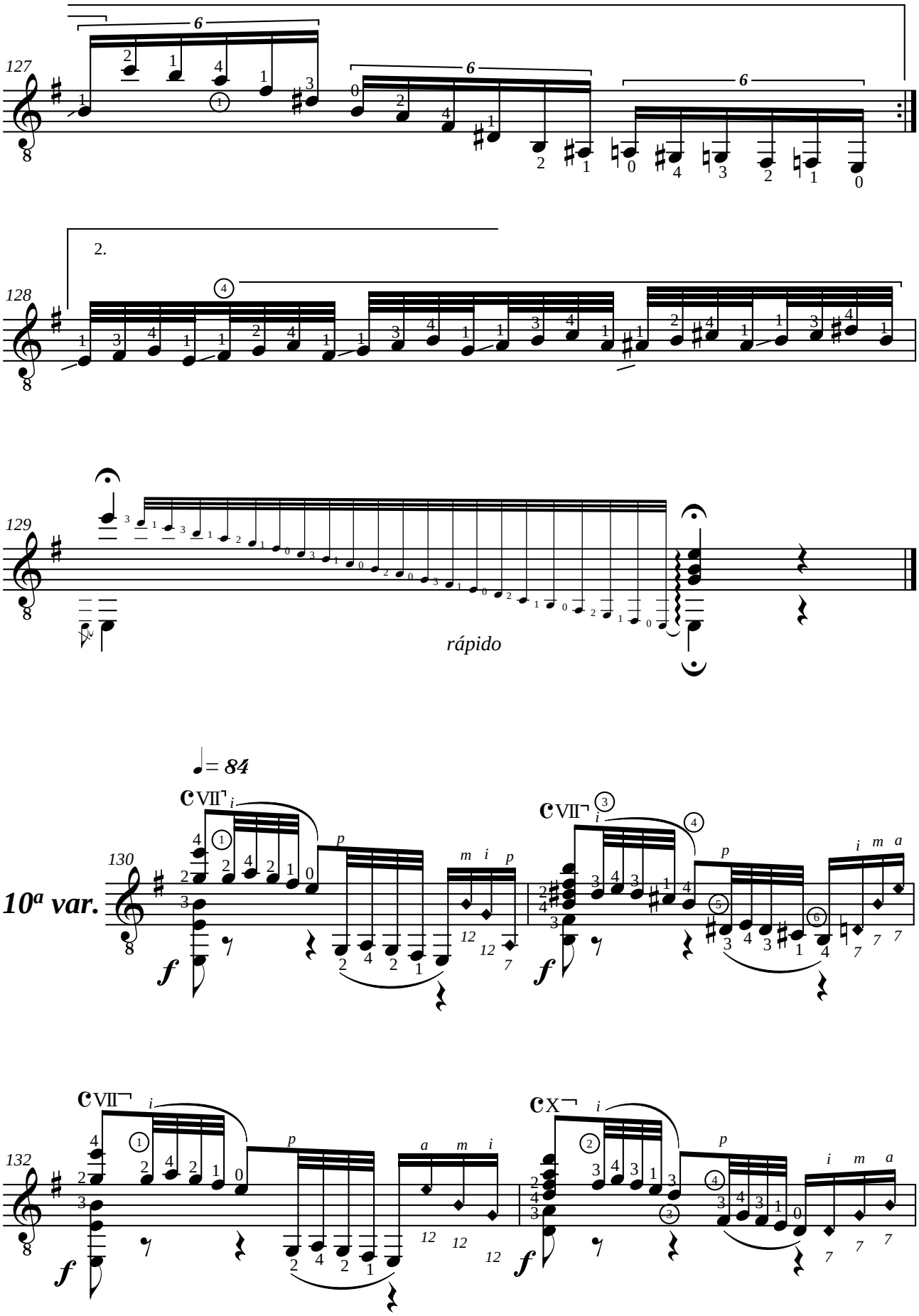


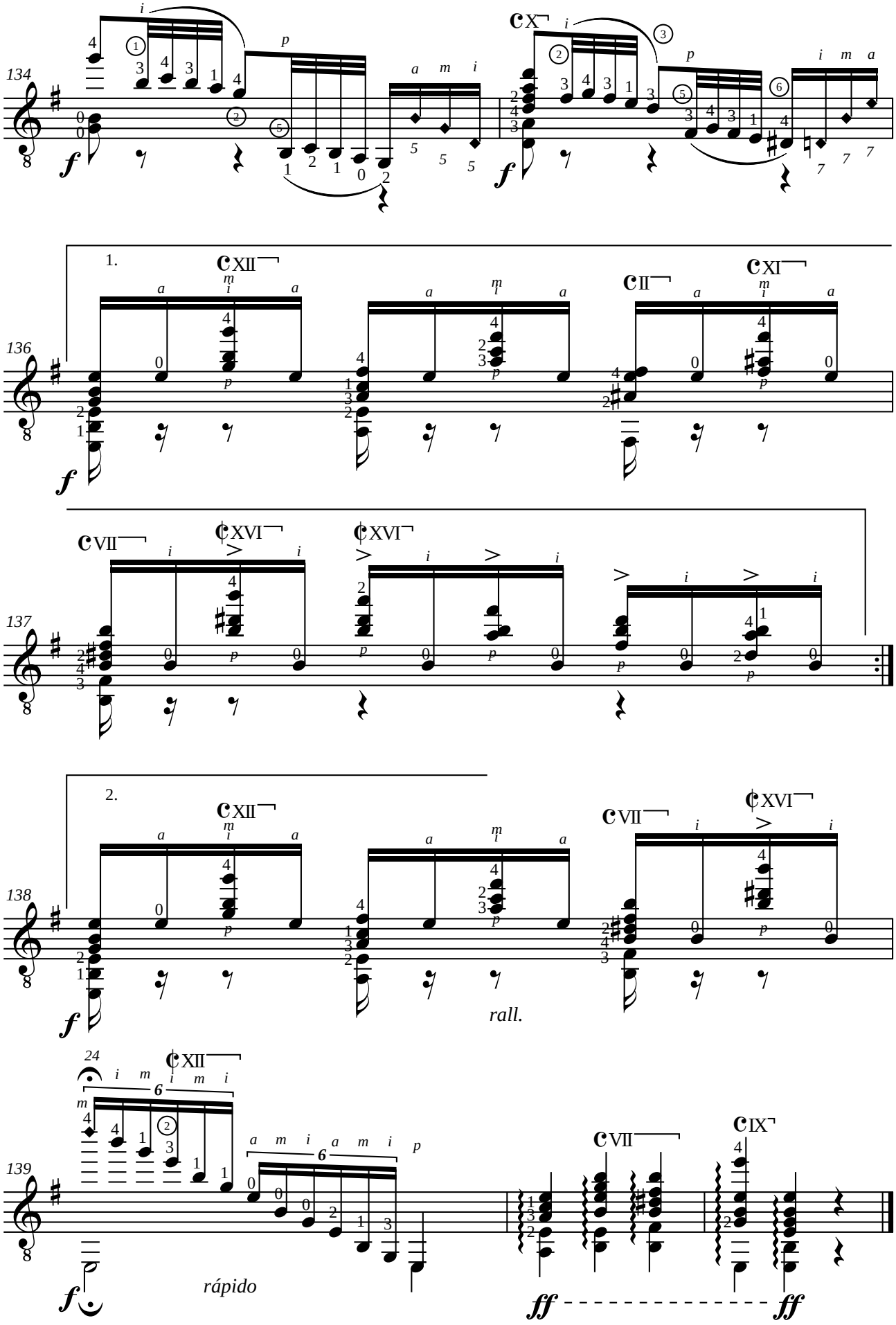
* *Union Musical Española = SOL#/G#*



* *Union Musical Española = ar12*


118
rit.
♩= 96 toda esta variación con la mano izquierda sola.
120
9ª var.
121
123
125
126
1.

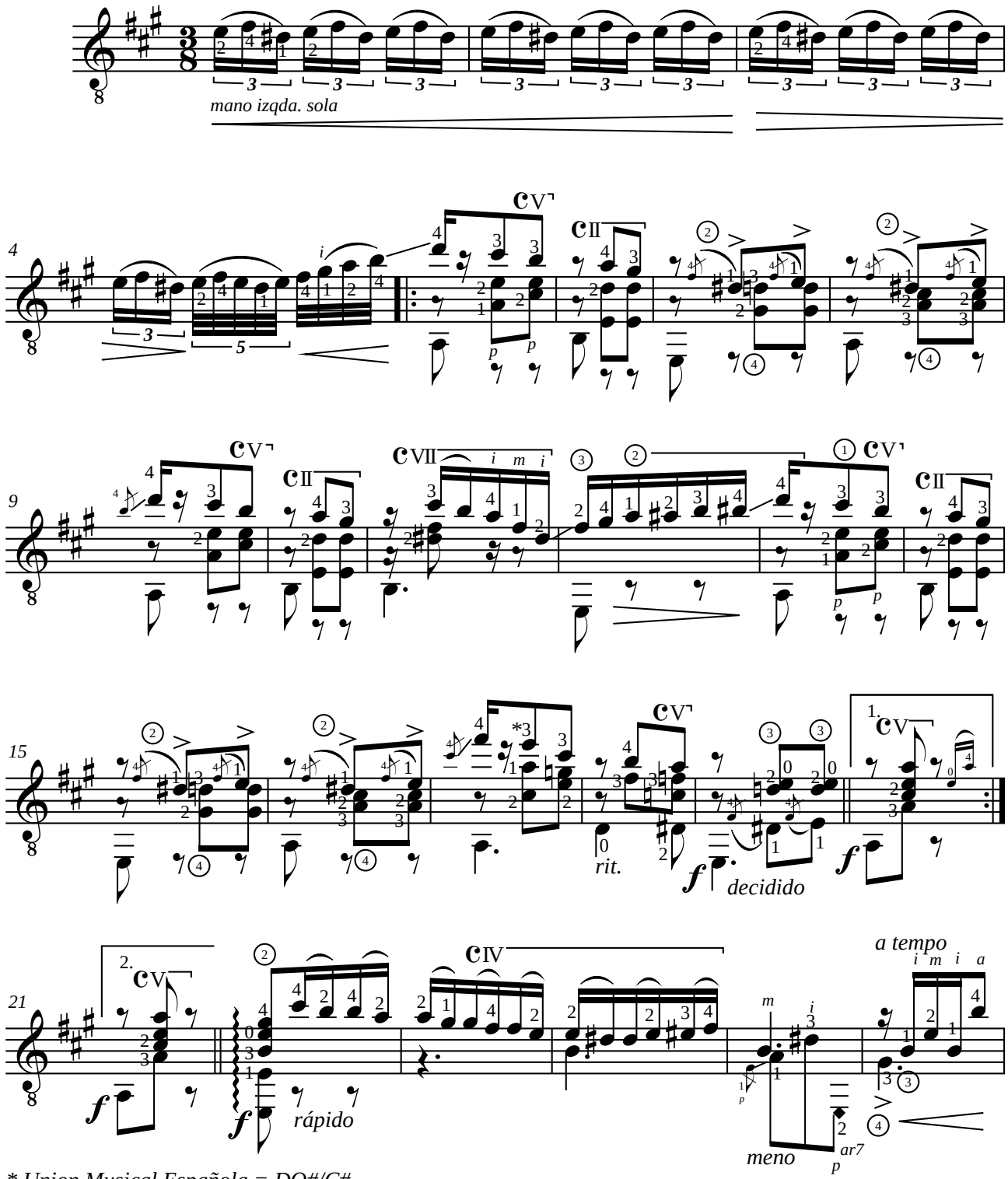

127
128
2.
129
rápido
♩= 84
130
10ª var.
132


134
136
1.
137
138
2.
rall.
139
24
rápido

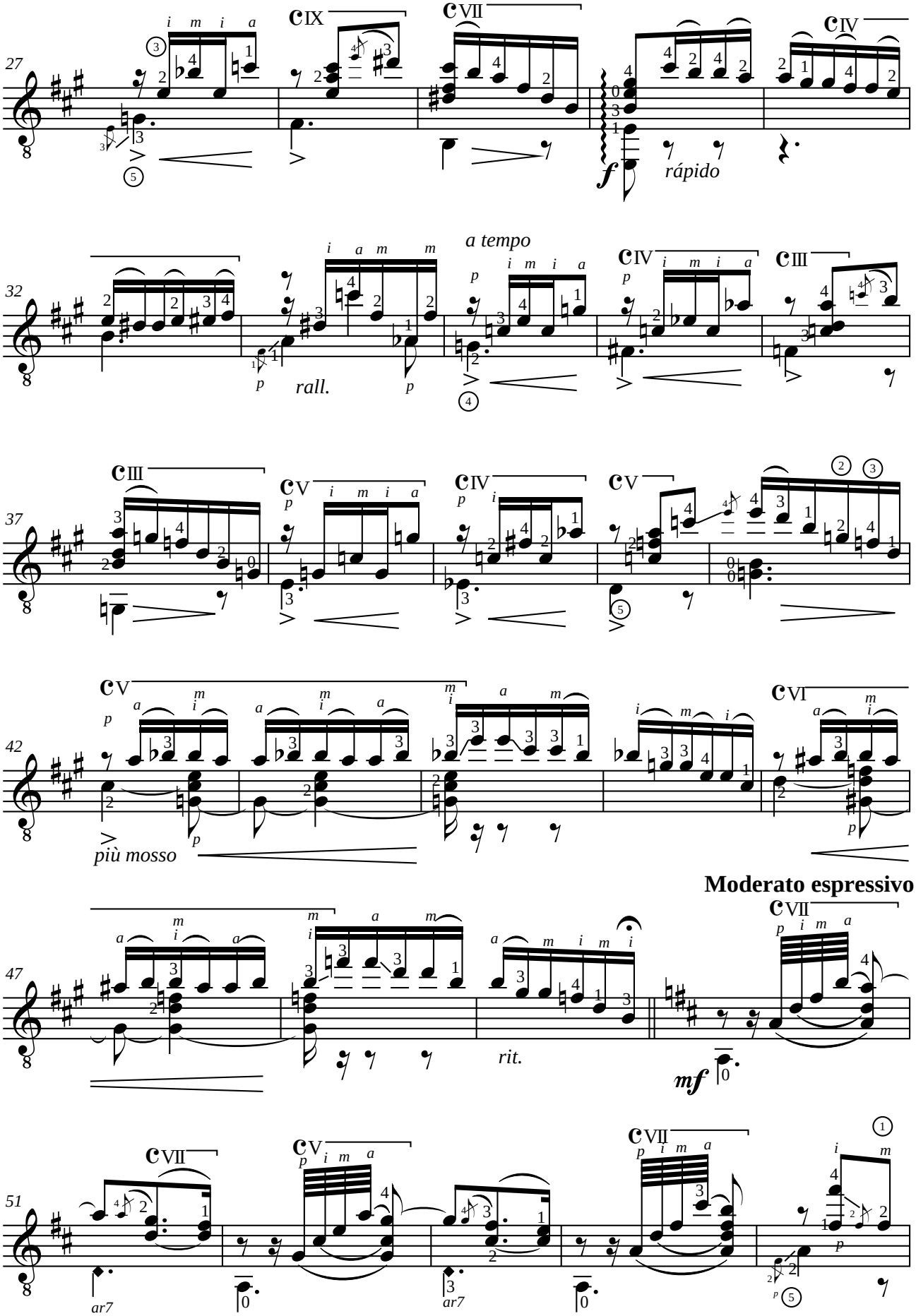
Miguel LLOBET (1878-1938)
SCHERZO-VALS
(1909)

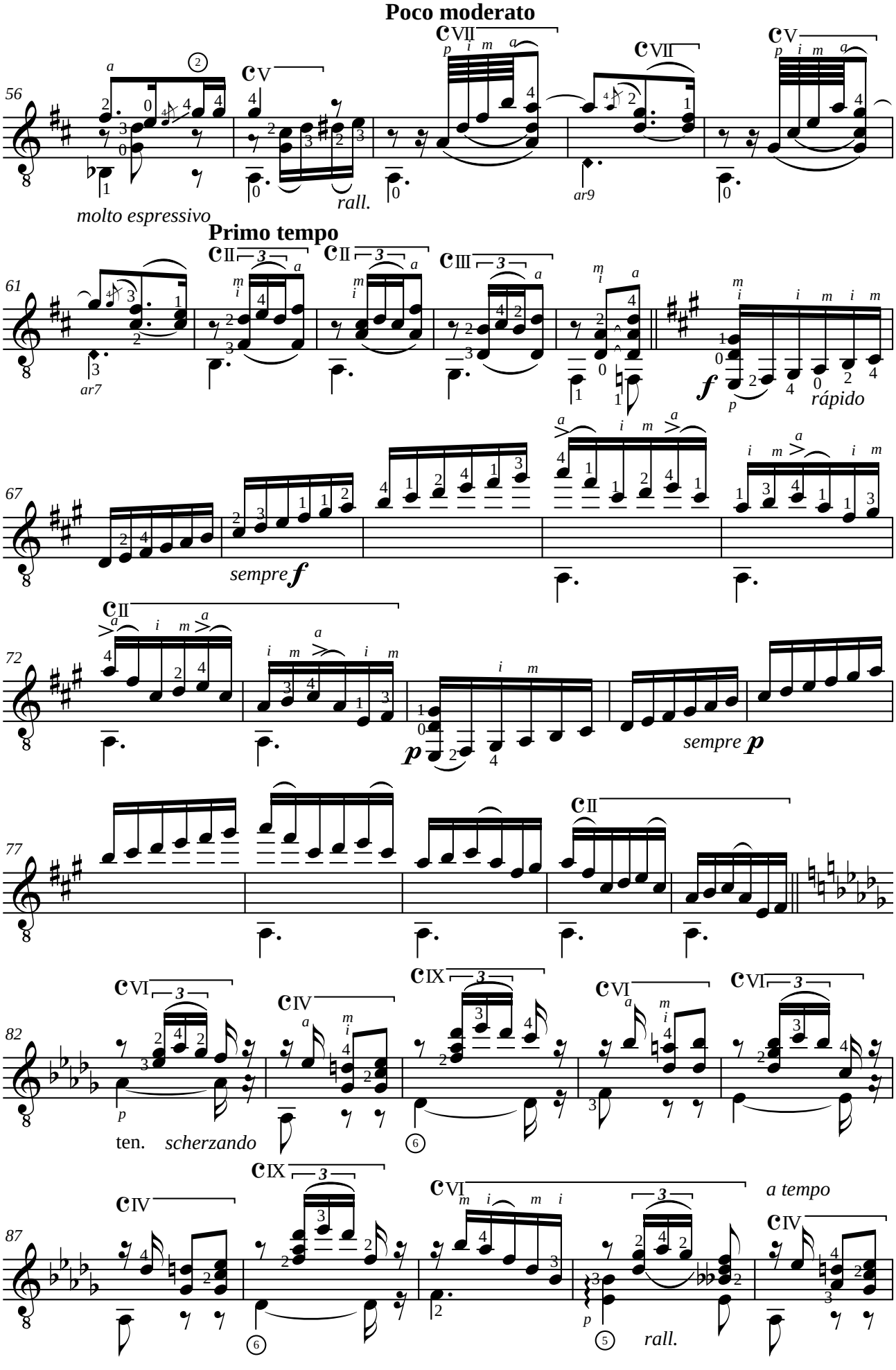
Révision pour guitare de Robert Phillips

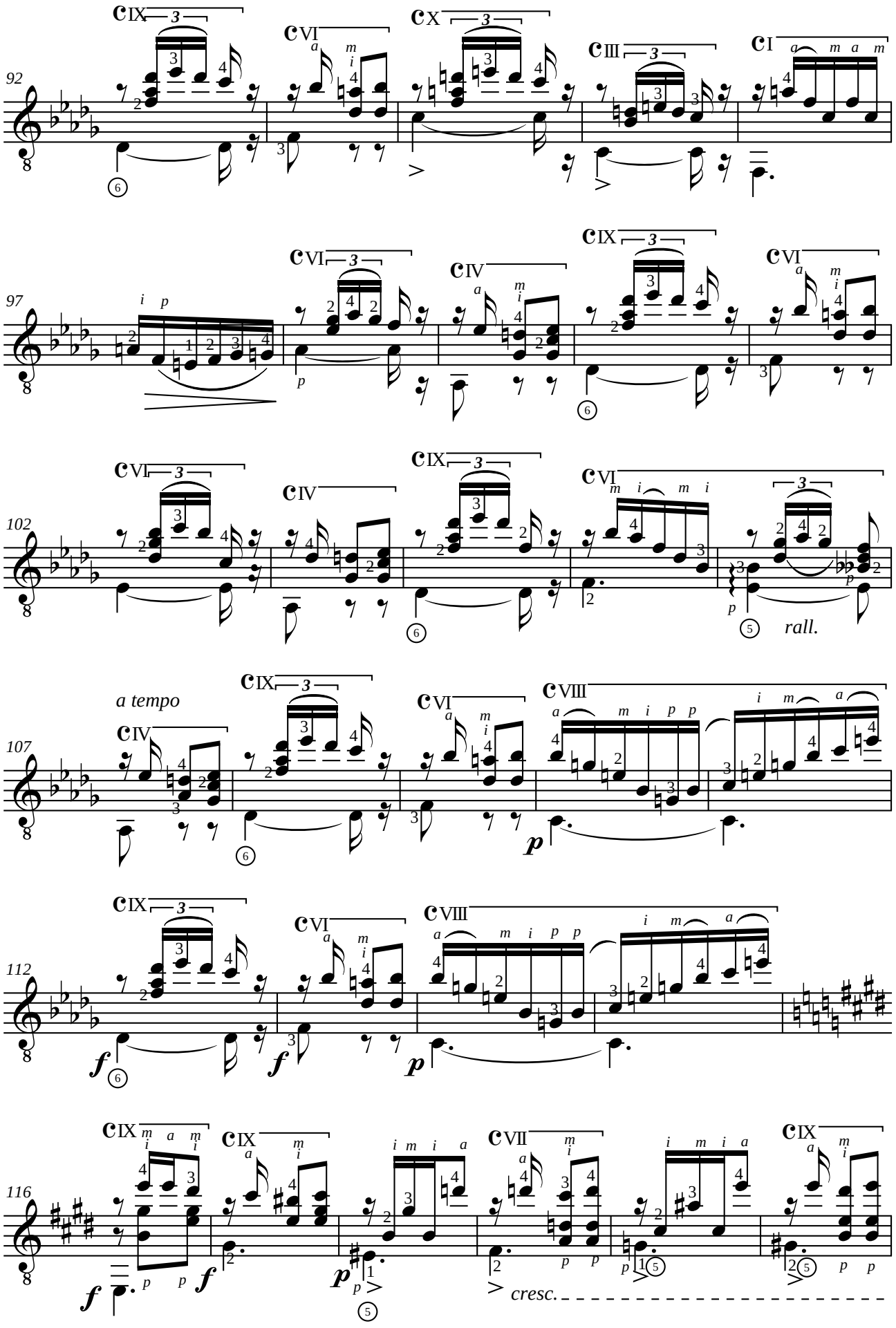
Allegro vivace (e sempre scherzando)

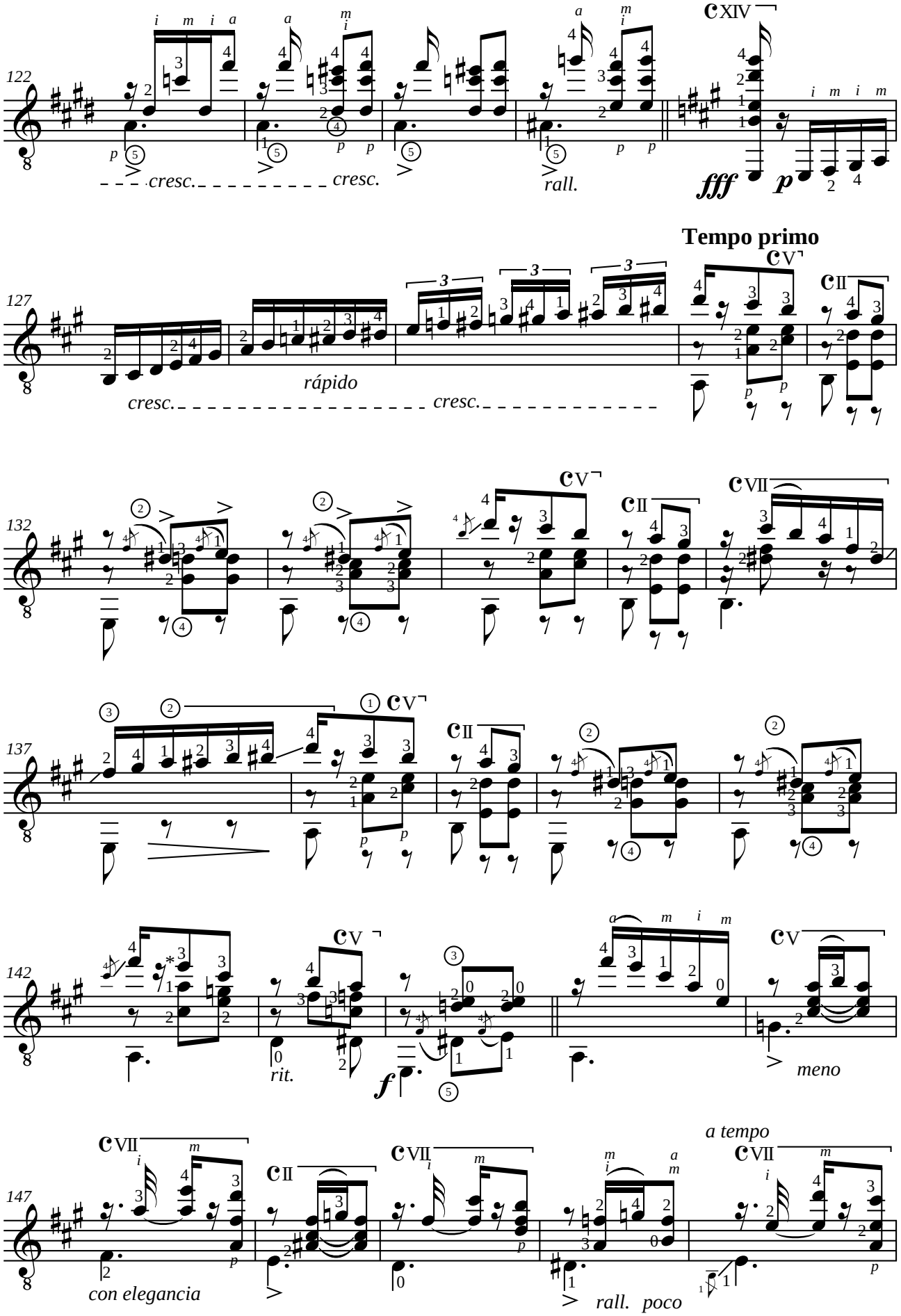


** Union Musical Española = DO#/C#*

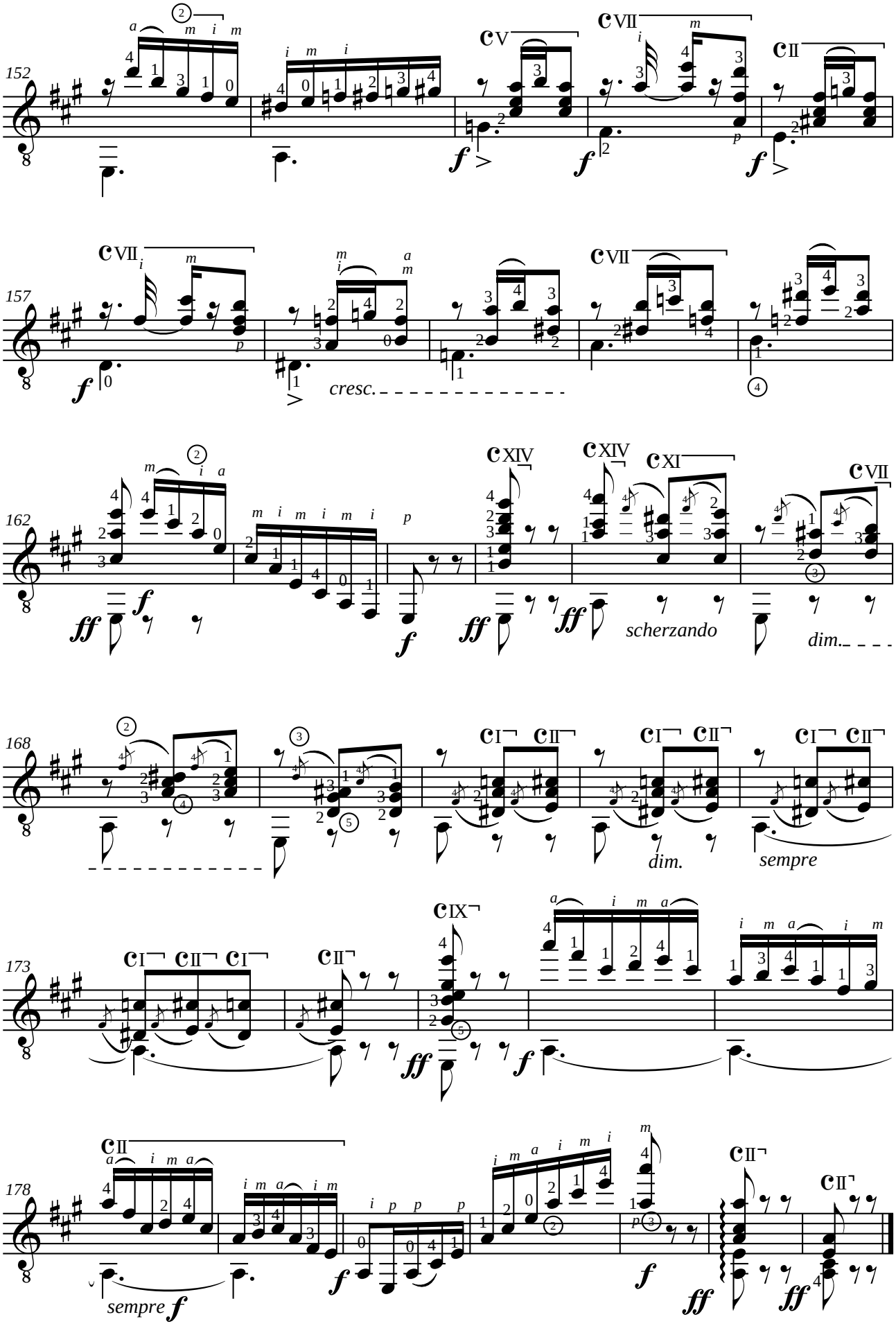

27
cIX
cVII
cIV
rápido
a tempo
32
cIV
cIII
rall.
37
cIII
cV
cIV
cV
42
cV
cVI
più mosso
Moderato espressivo
47
cVII
rit.
mf
51
cVII
cV
cVII
ar7
ar7


Poco moderato
56
molto espressivo
rall.
Primo tempo
61
rápido
67
sempre
72
sempre
77
82
ten. scherzando
87
a tempo
rall.


92
97
102
rall.
a tempo
107
112
116
cresc.



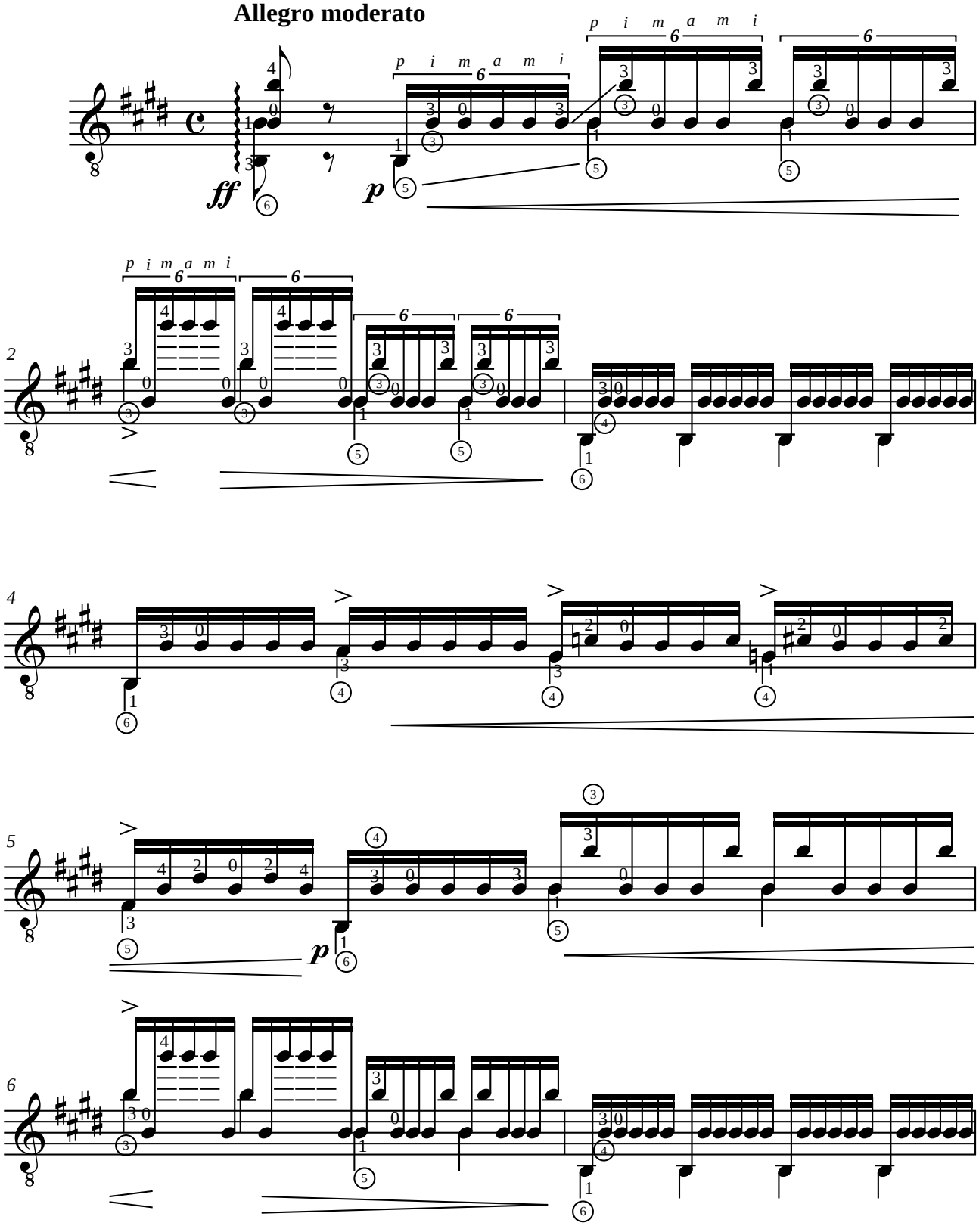
* *Union Musical Española = DO#/C#*

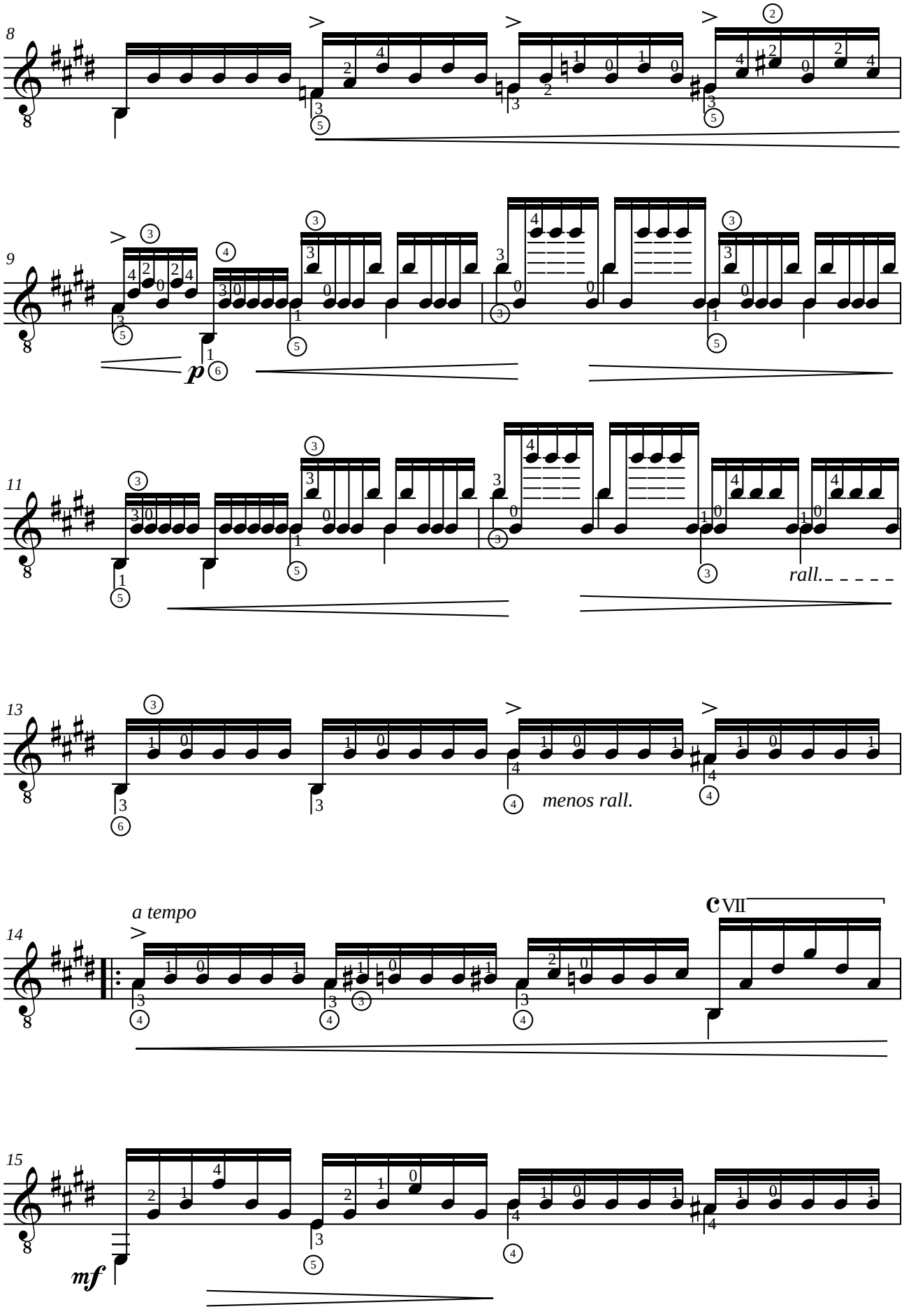

152
157
162
168
173
178
cresc.
scherzando
dim.
sempre
sempre f

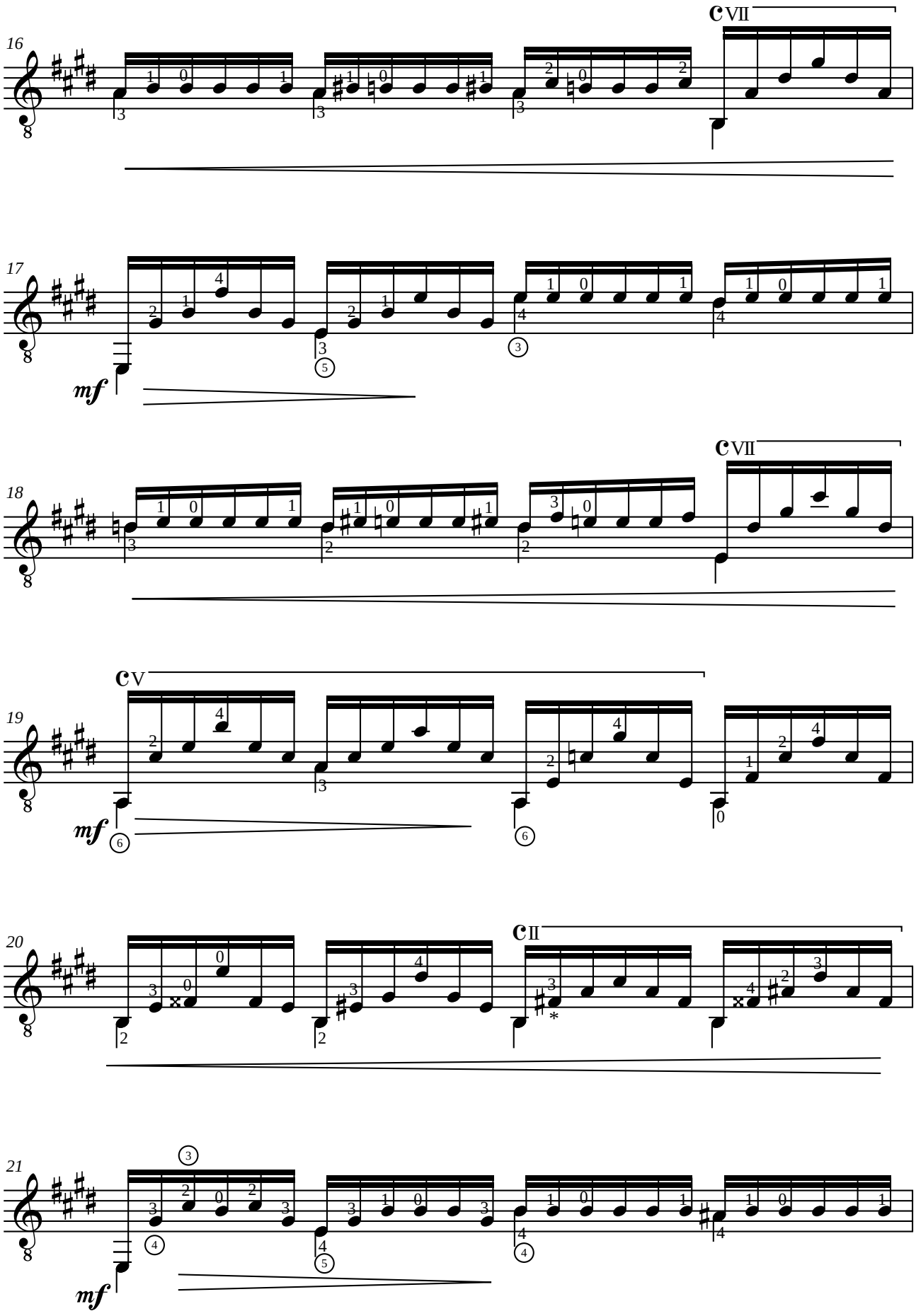
Miguel LLOBET (1878-1938)
RESPUESTA

Impromptu, para guitarra - A Maria Luisa Anido (1922)

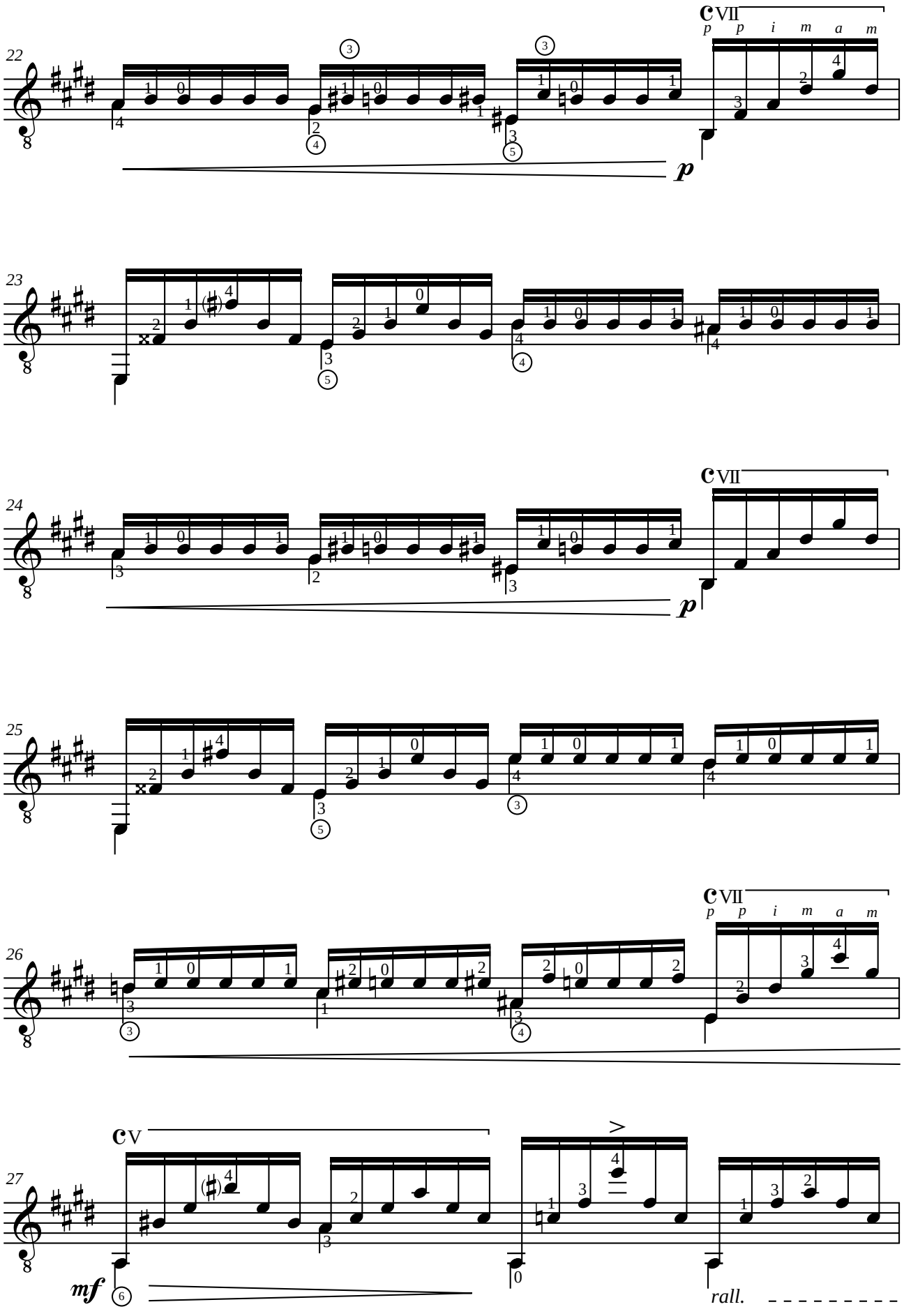
Révision pour guitare de Frédérique Bousquet

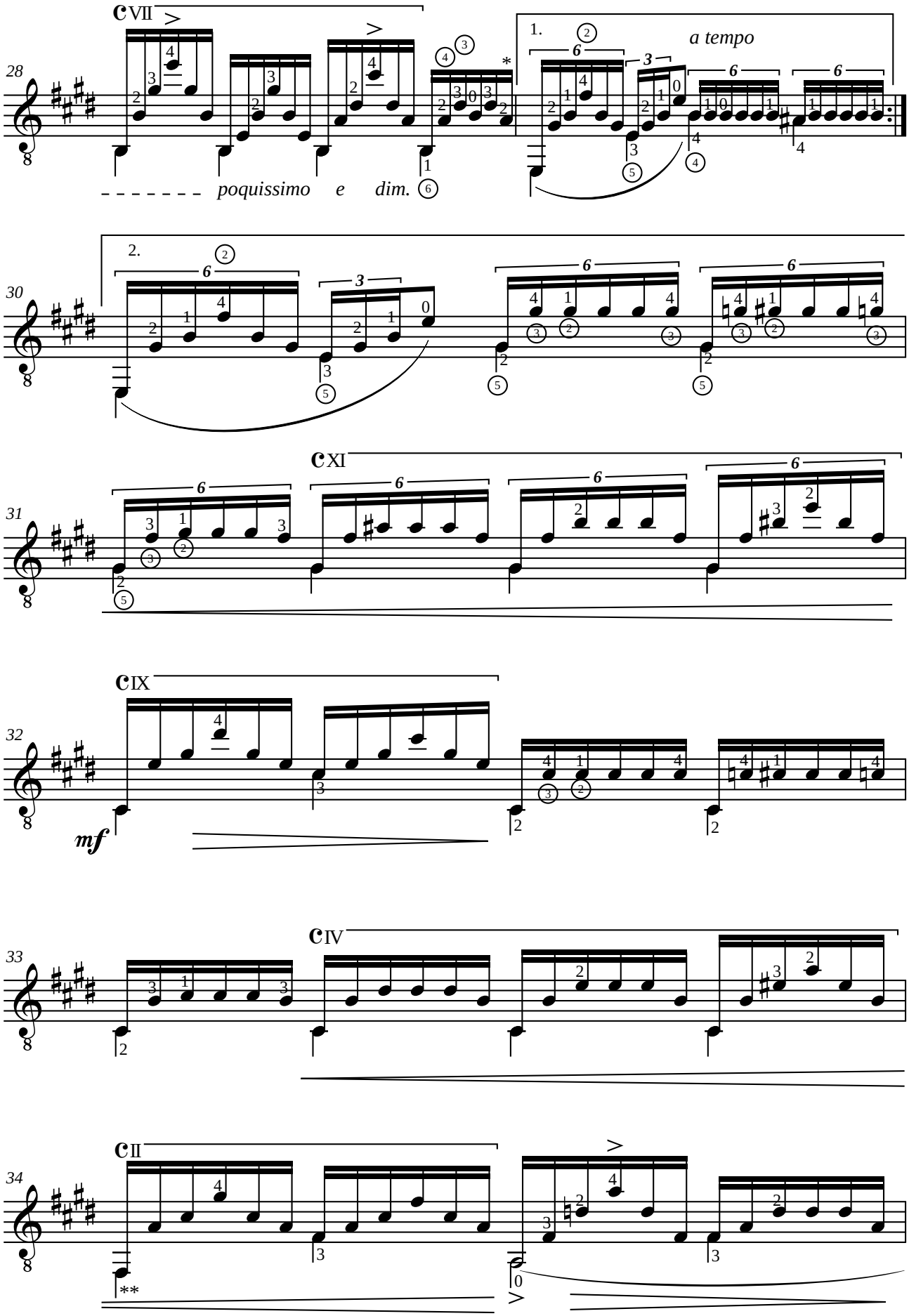



8
9
p
11
rall.
13
menos rall.
a tempo
14
c VII
15
mf



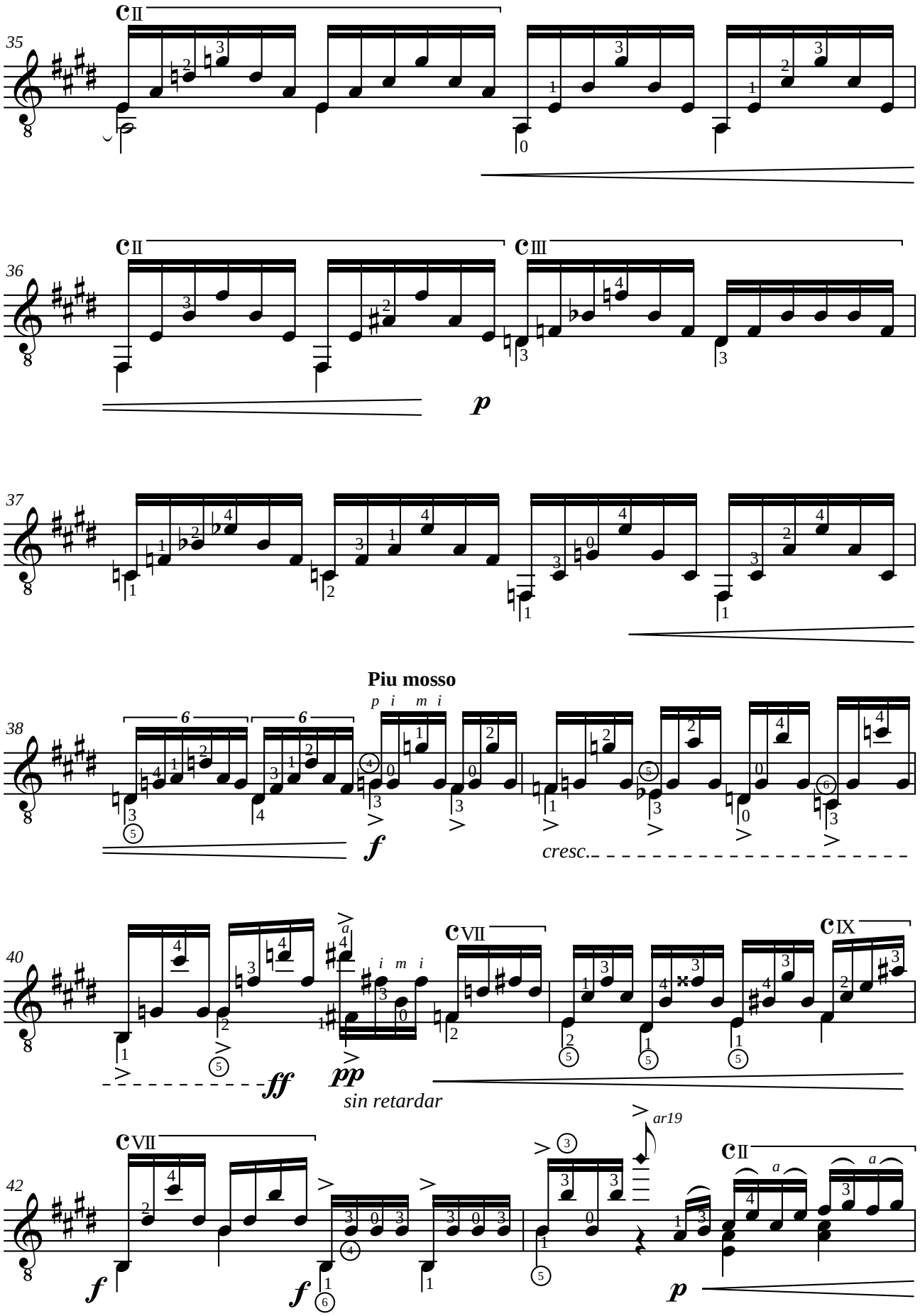
* *Union Musical Española = FA𝄪/F𝄪*

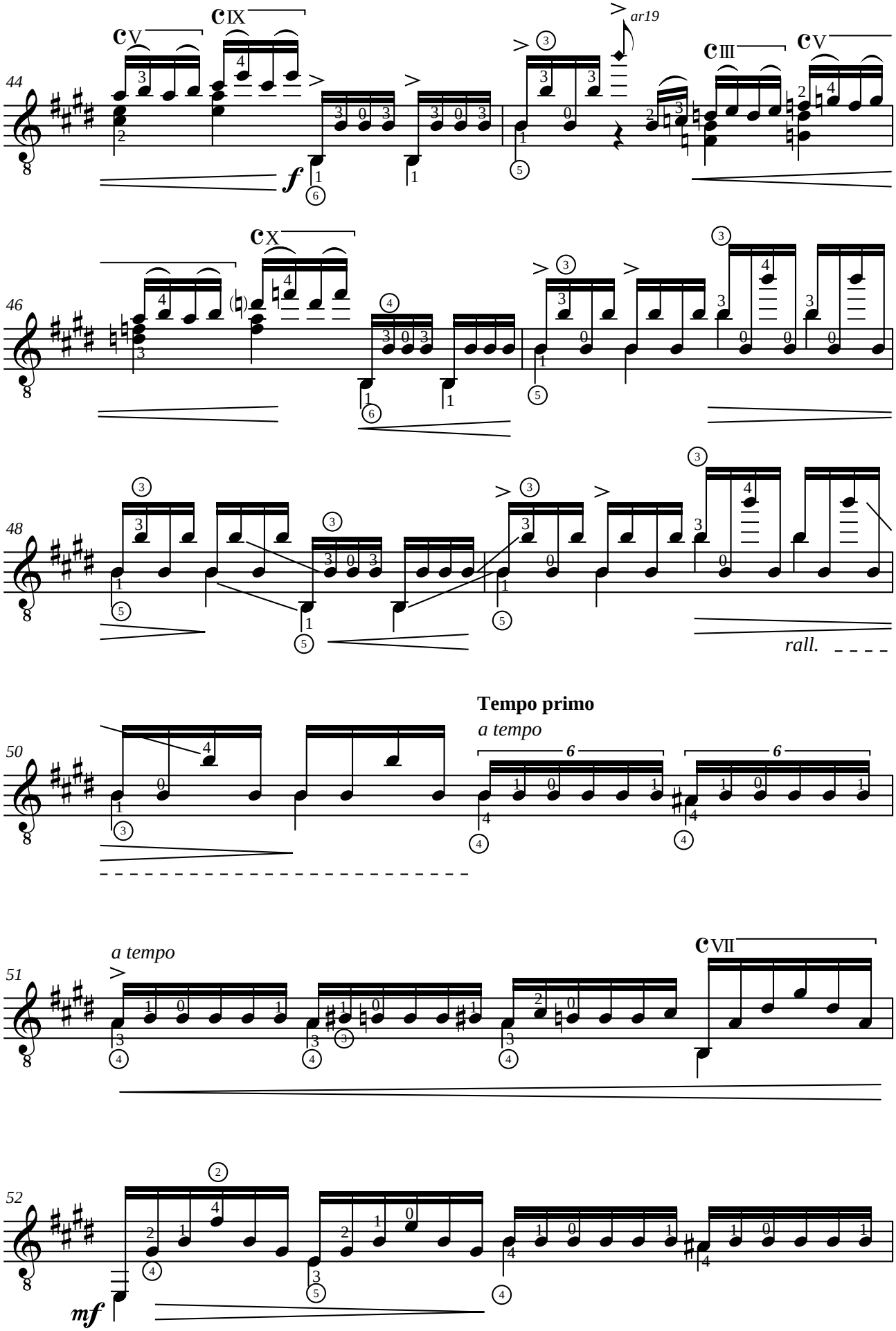

22
cVII
p p i m a m
p
23
24
cVII
p
25
26
cVII
p p i m a m
27
cV
mf
rall.

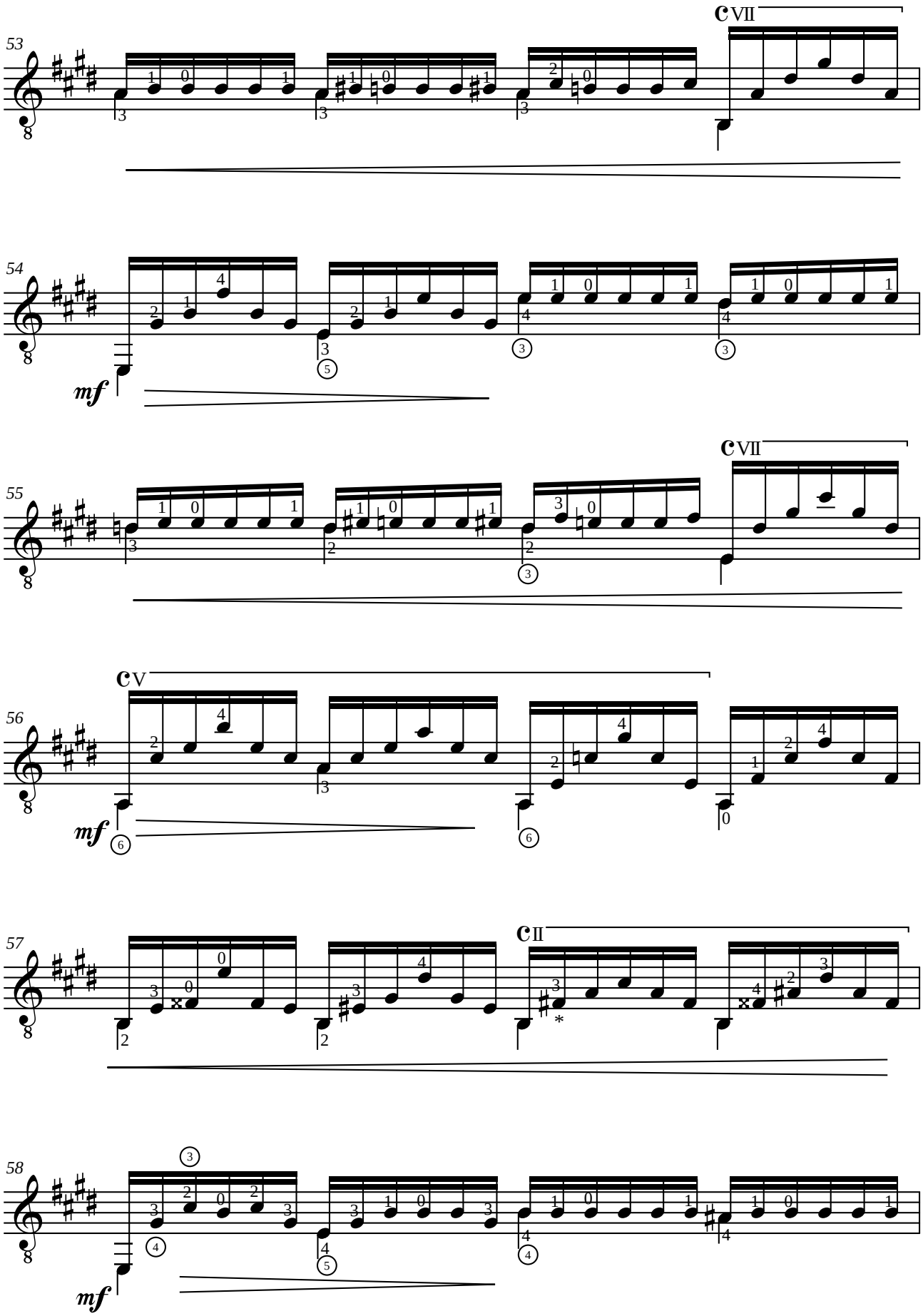


* *Union Musical Española = SI/B*

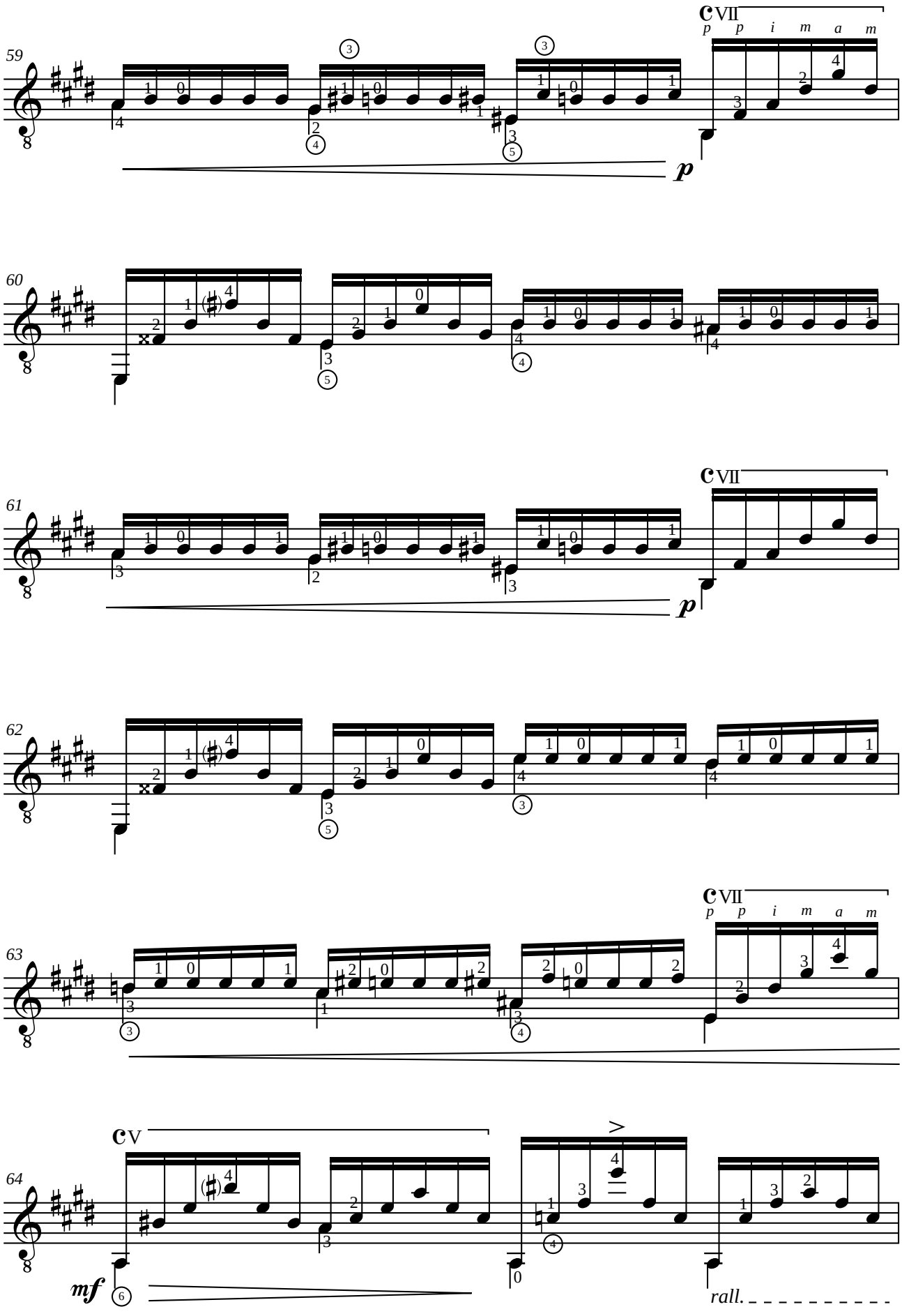
** *Union Musical Española = RE/D*

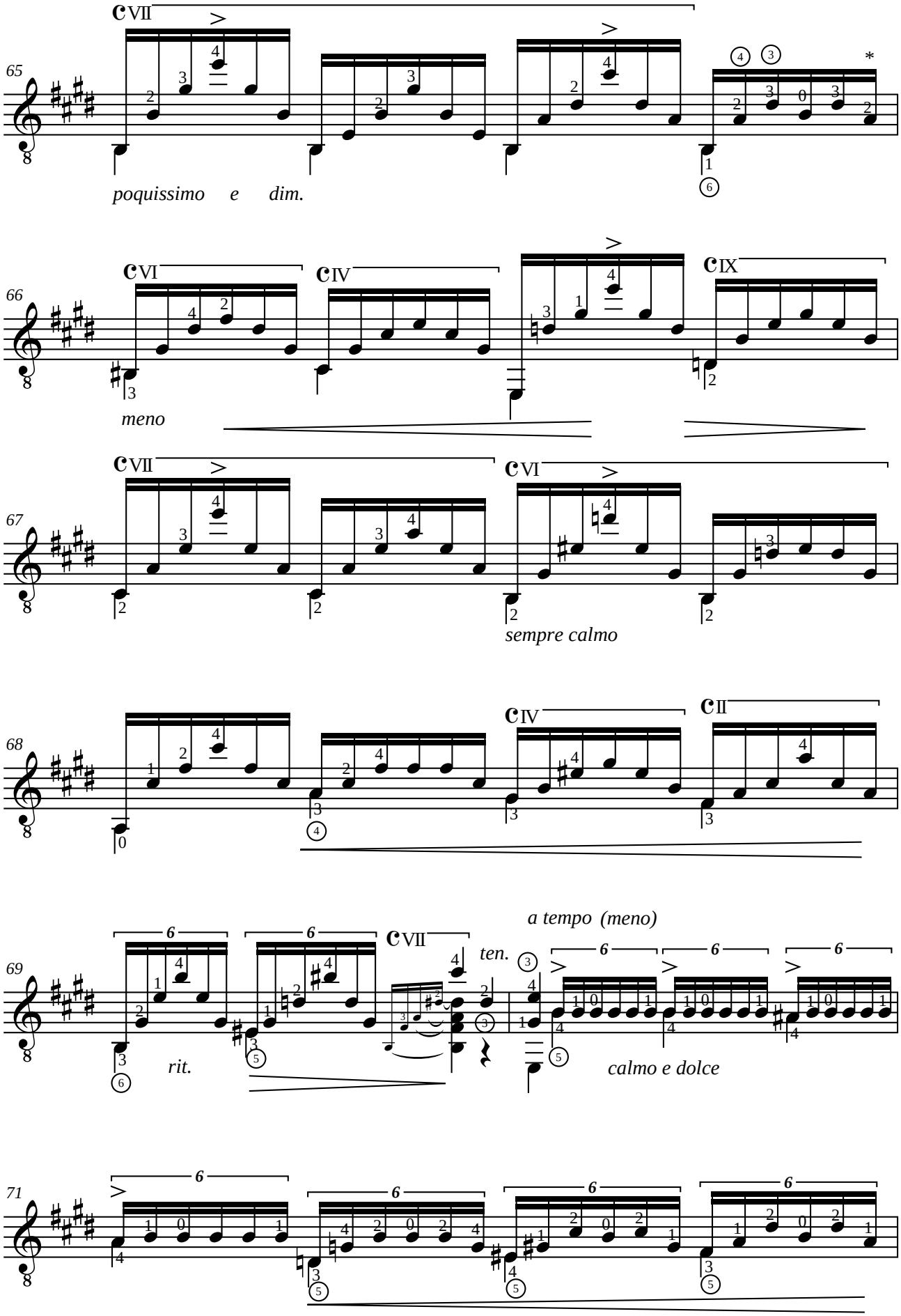

35
cII
36
cII
cIII
p
37
Piu mosso
38
p i m i
f
cresc.
40
cVII
cIX
a
i m i
ff
pp
sin retardar
42
cVII
f
f
ar19
cII
a
p


cV
cIX
ar19
cIII
cV
44
f
cX
46
48
rall.
Tempo primo
a tempo
50
6
6
a tempo
51
cVII
52
mf

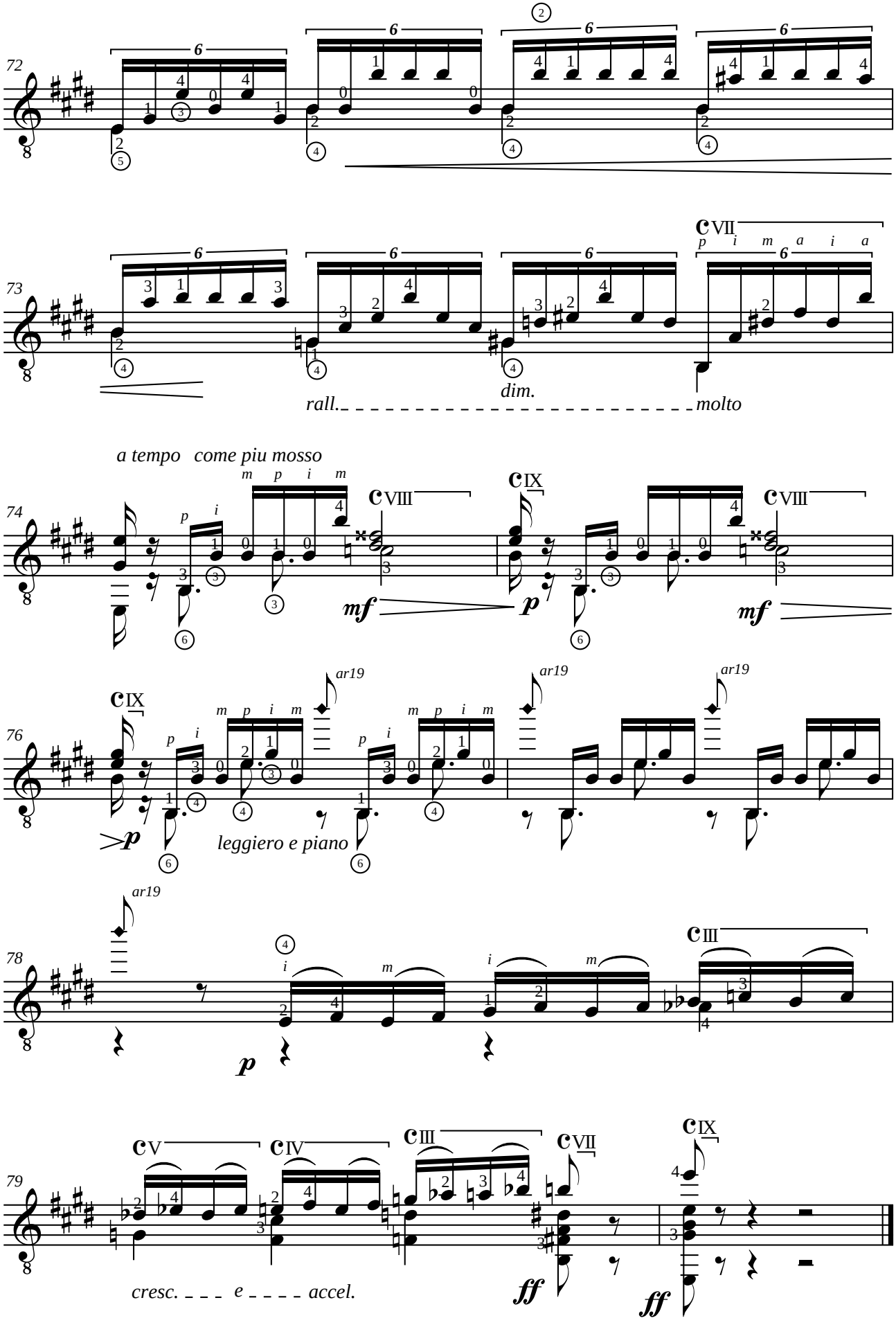


** Union Musical Española = FA𝄪/F𝄪*


59
cVII
p p i m a m
p
60
61
cVII
p
62
63
cVII
p p i m a m
64
cV
mf
rall.

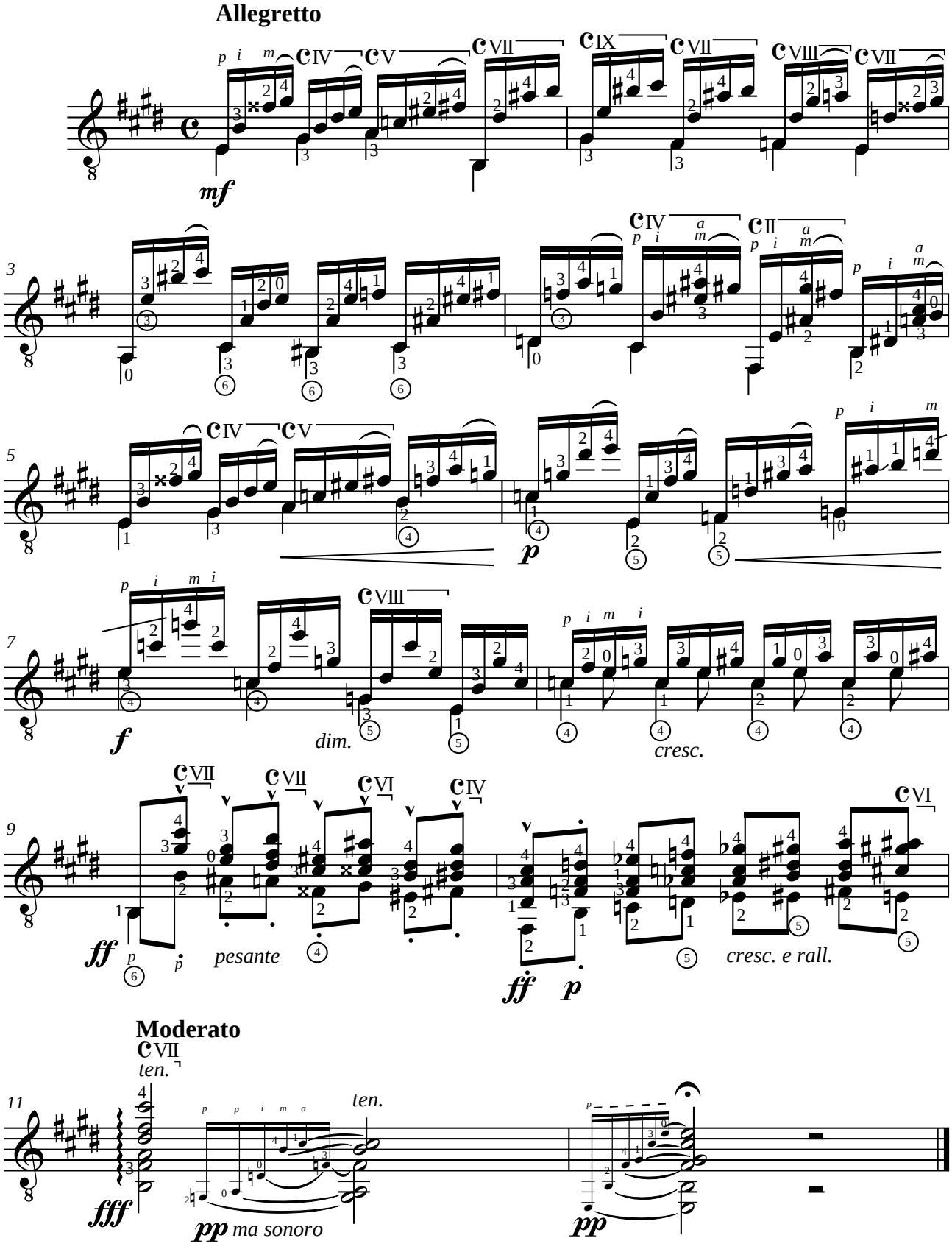


* *Union Musical Española = SI/B*


72
73
rall.
dim.
molto
a tempo come piu mosso
74
mf
p
mf
76
leggiero e piano
78
p
79
cresc. e accel.
ff
ff

Miguel LLOBET (1878-1938)
PRELUDE-ORIGINAL EN MI MAYOR
(ca. 1912)

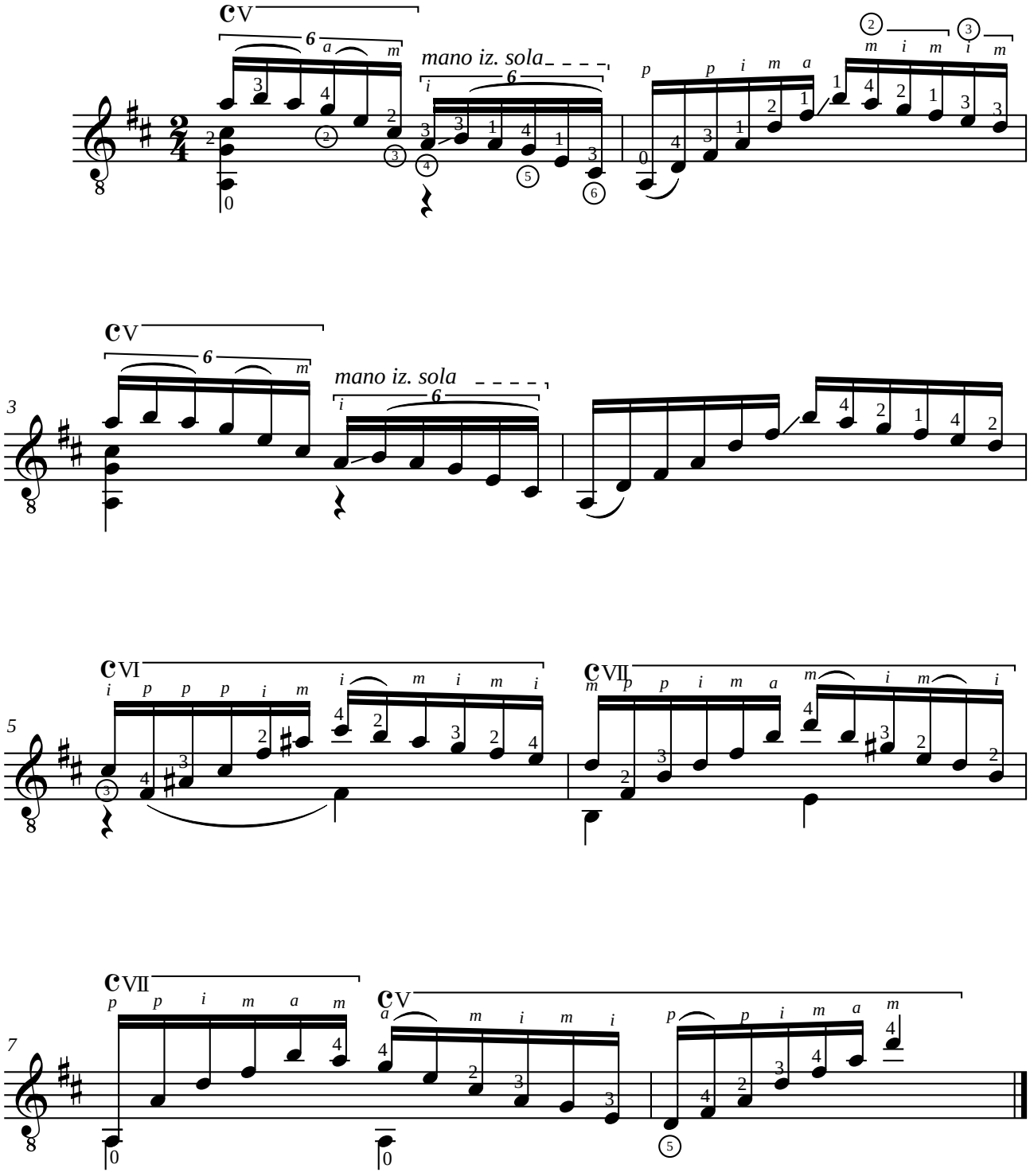
Révision pour guitare de Célime



Miguel LLOBET (1878-1938)
PRELUDIO EN RE MAYOR

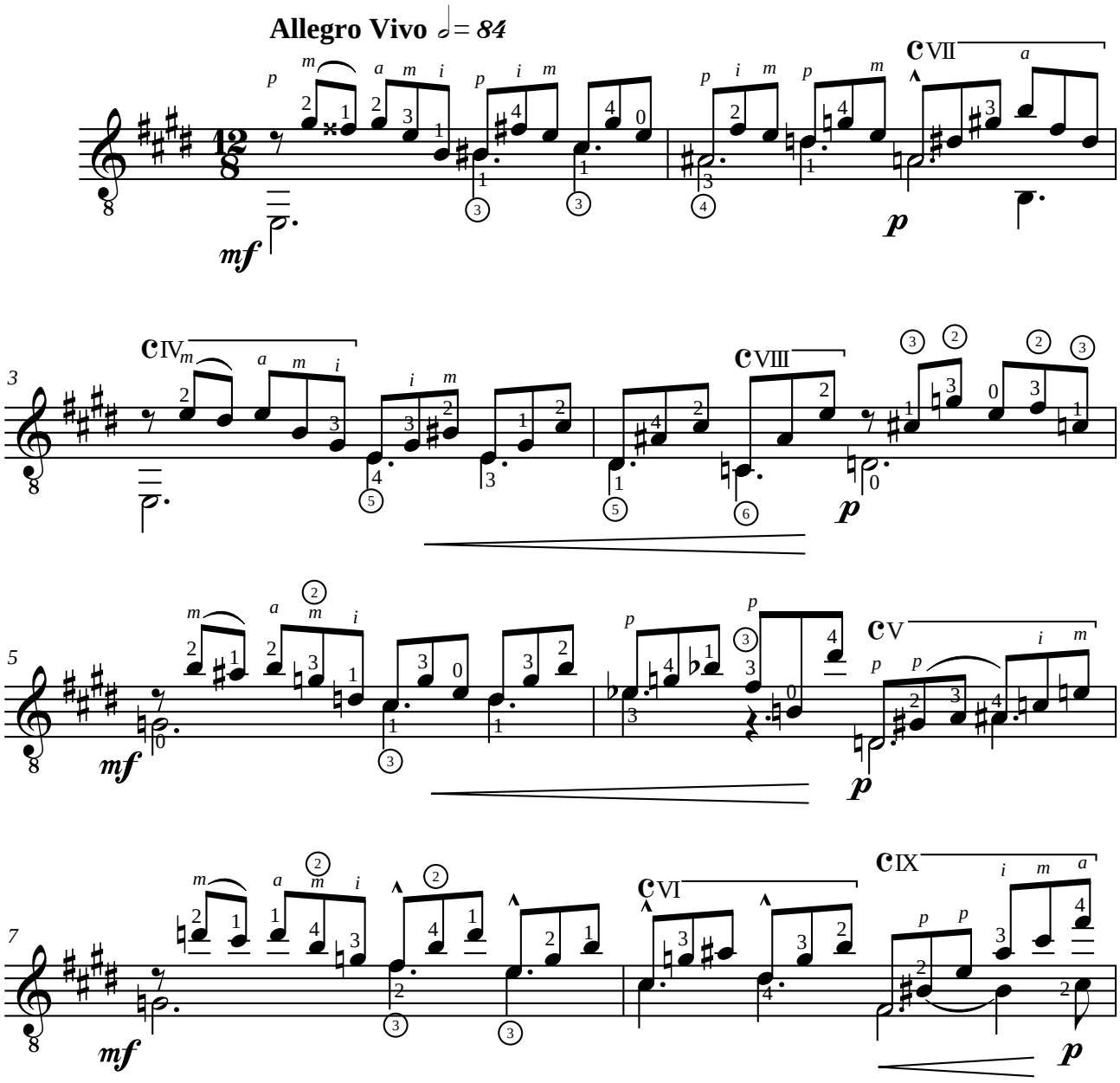
Pequeño recuerdo a la precoz guitarrista Maria Luisa Anido
(Barcelona, 7 de septiembre de 1916)

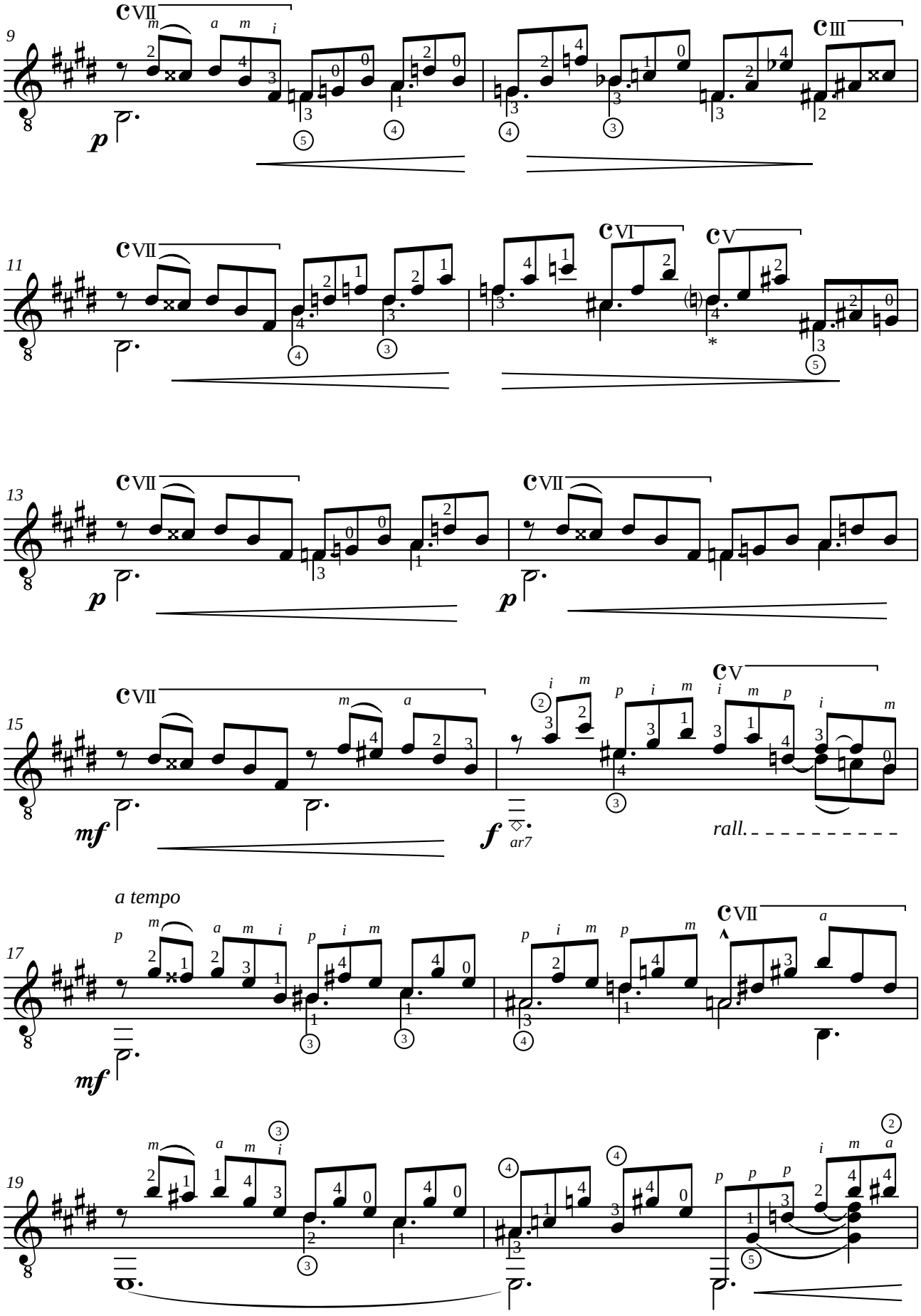
Révision pour guitare de Célime



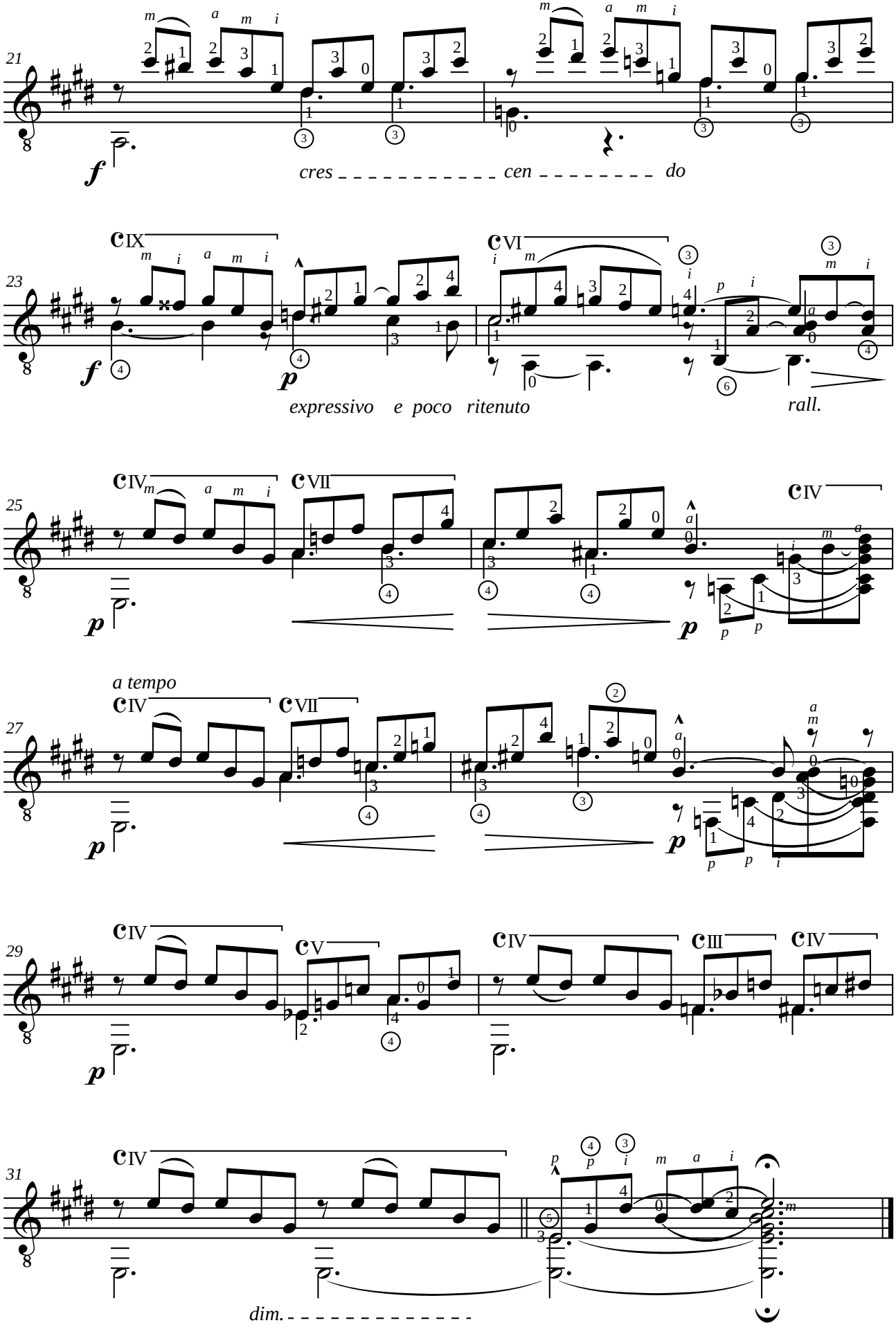
Miguel LLOBET (1878-1938)
PRELUDIO EN MI MAYOR
(1935)

Révision pour guitare de Mandarin



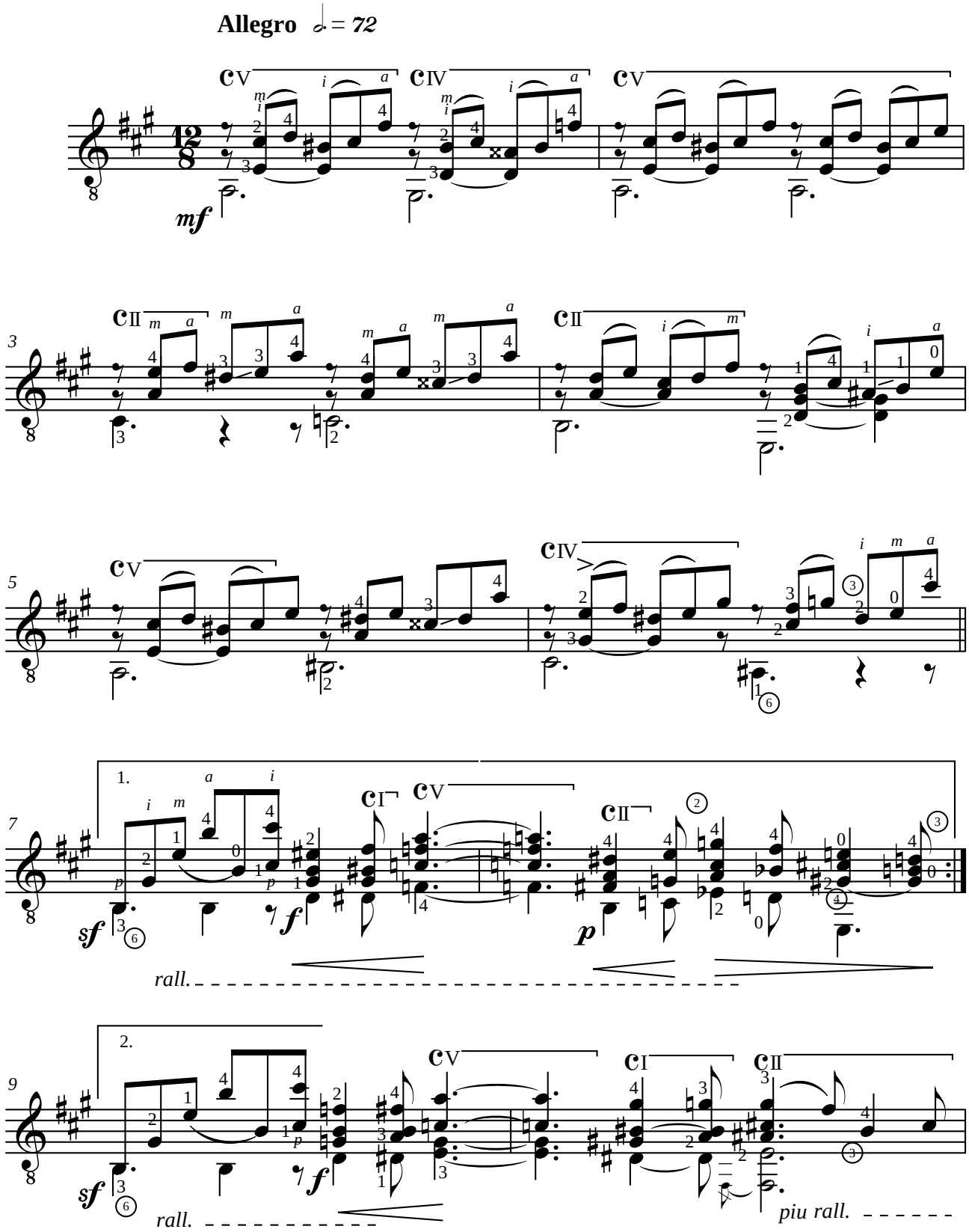


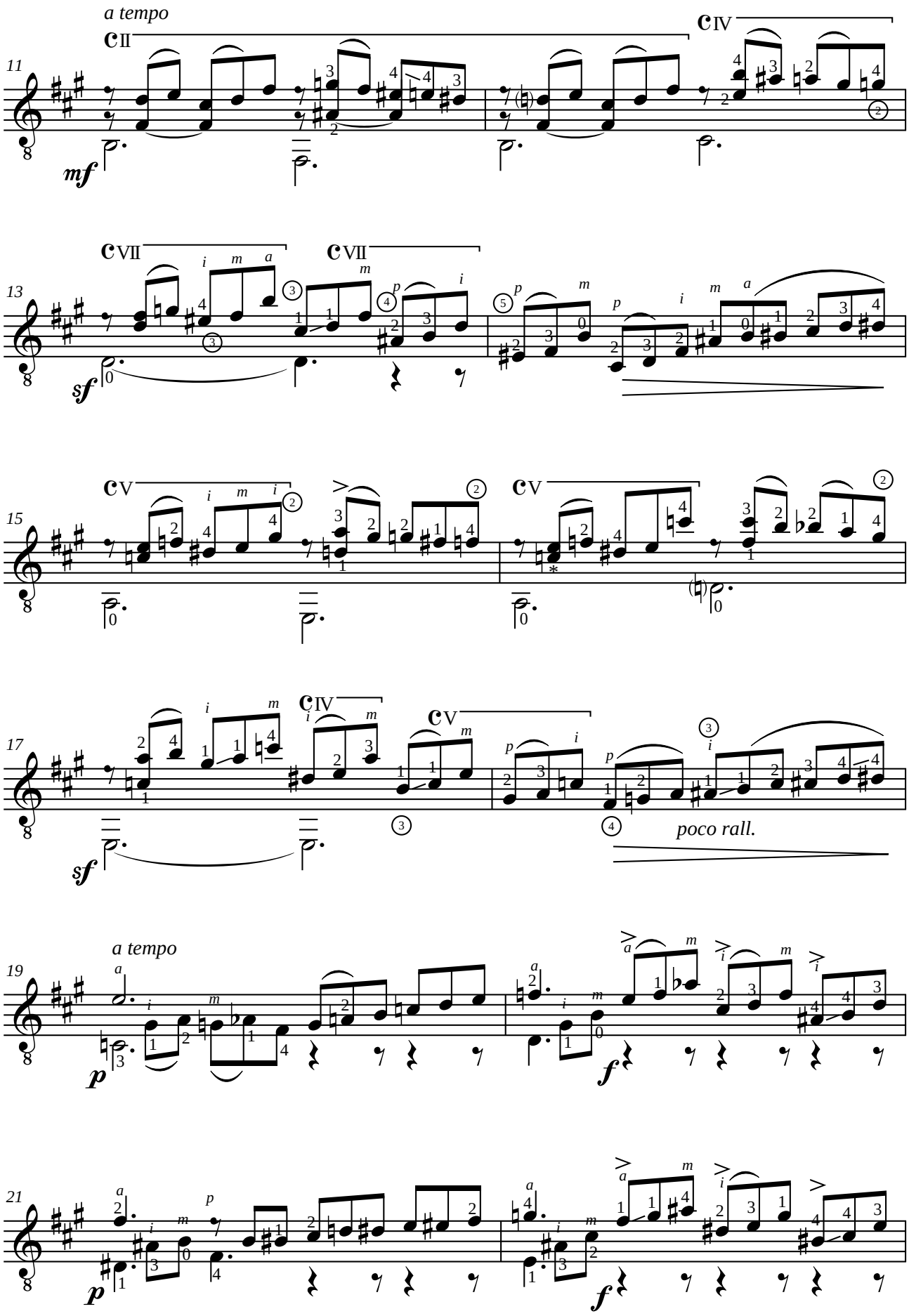
* *Union Musical Española = RE#/D#*


21
cres cen do
23
IX
VI
expressivo e poco ritenuto
rall.
25
IV
VII
IV
27
a tempo
IV
VII
29
IV
V
IV
III
IV
31
IV
dim.

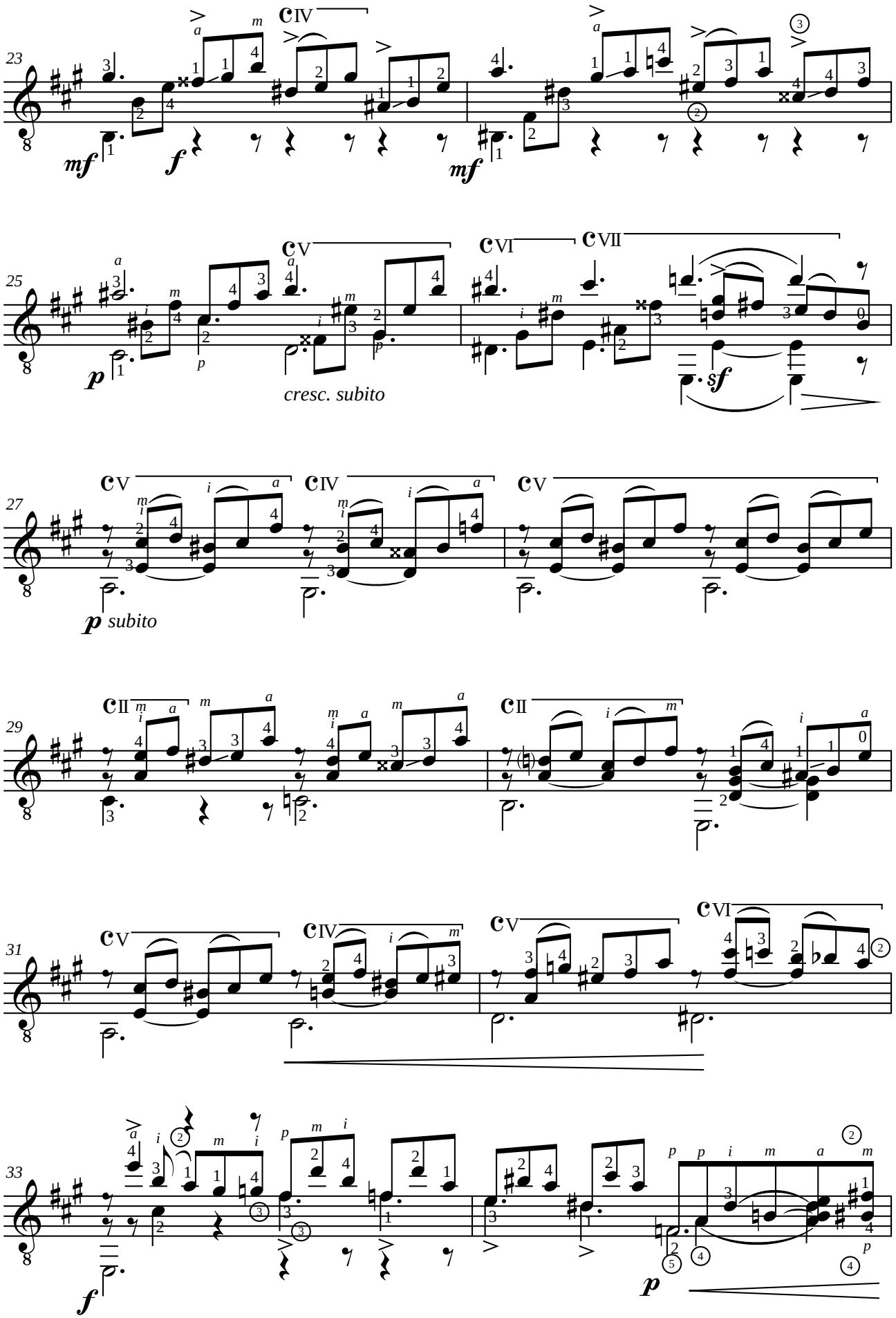
Miguel LLOBET (1878-1938)
PRELUDIO EN LA MAYOR
(1935)

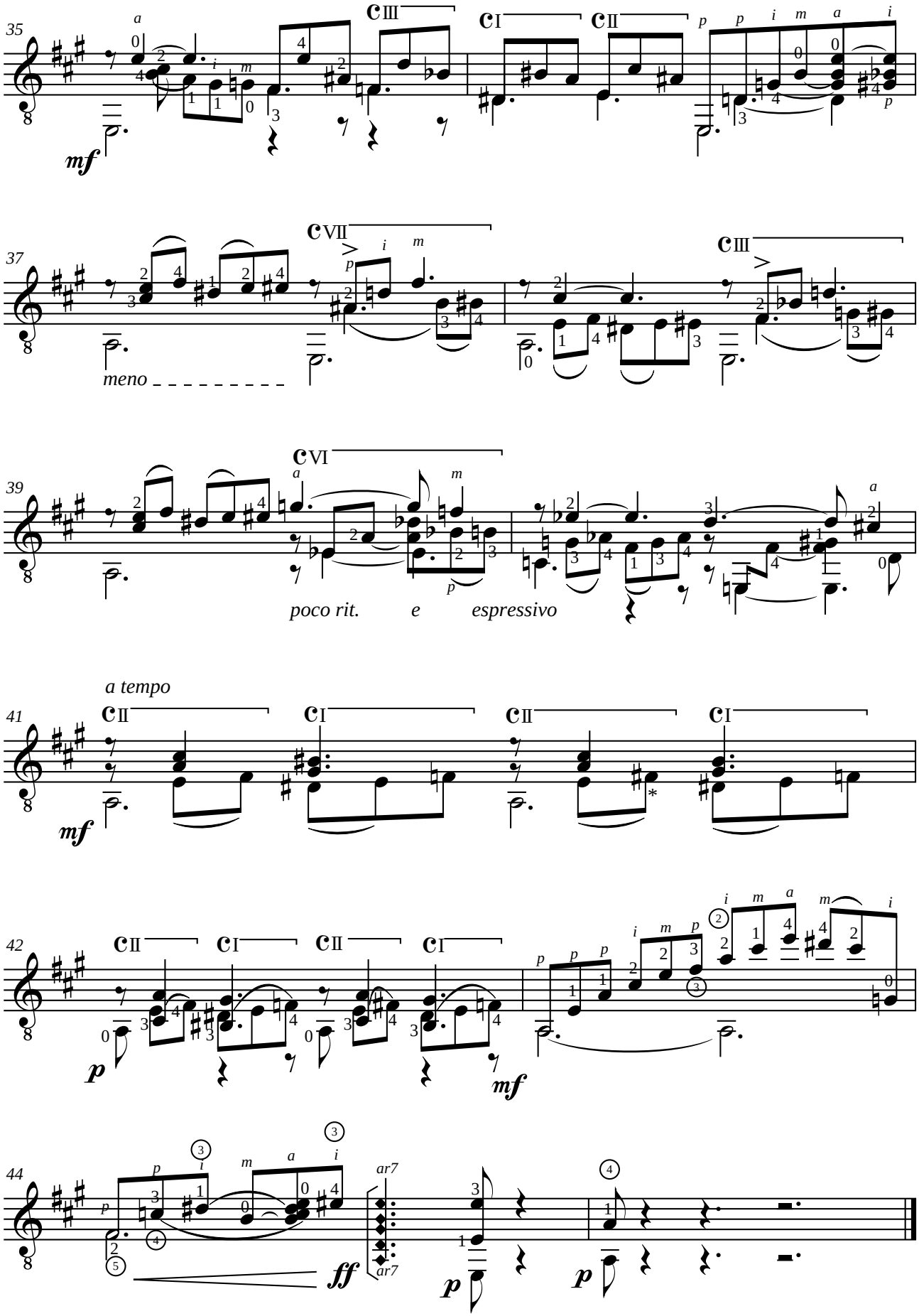
Révision pour guitare de David P. Aitken





* *Union Musical Española = DO#/C#*


23
mf
f
mf
25
p
cresc. subito
sf
27
p subito
29
31
33
f
p

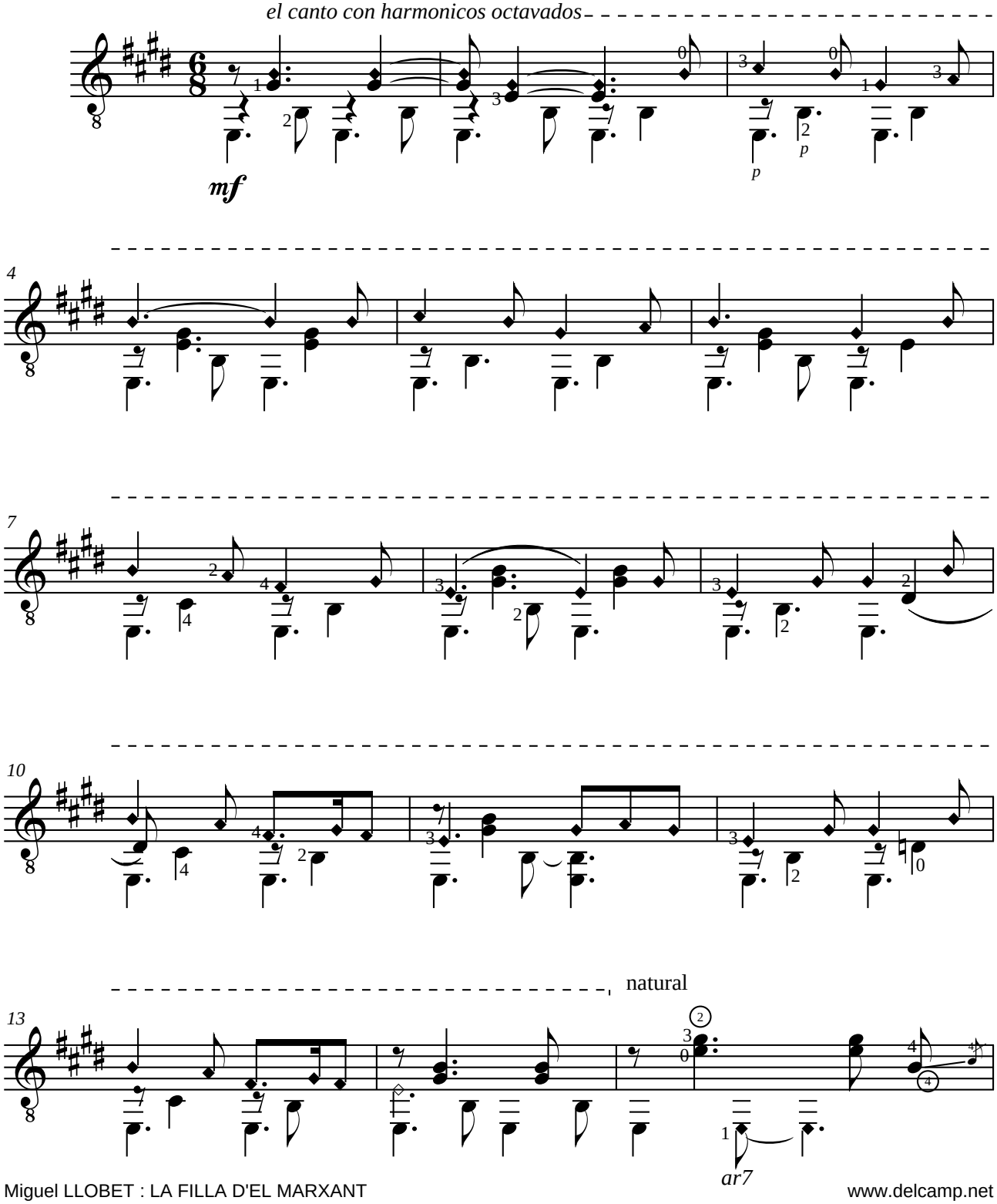


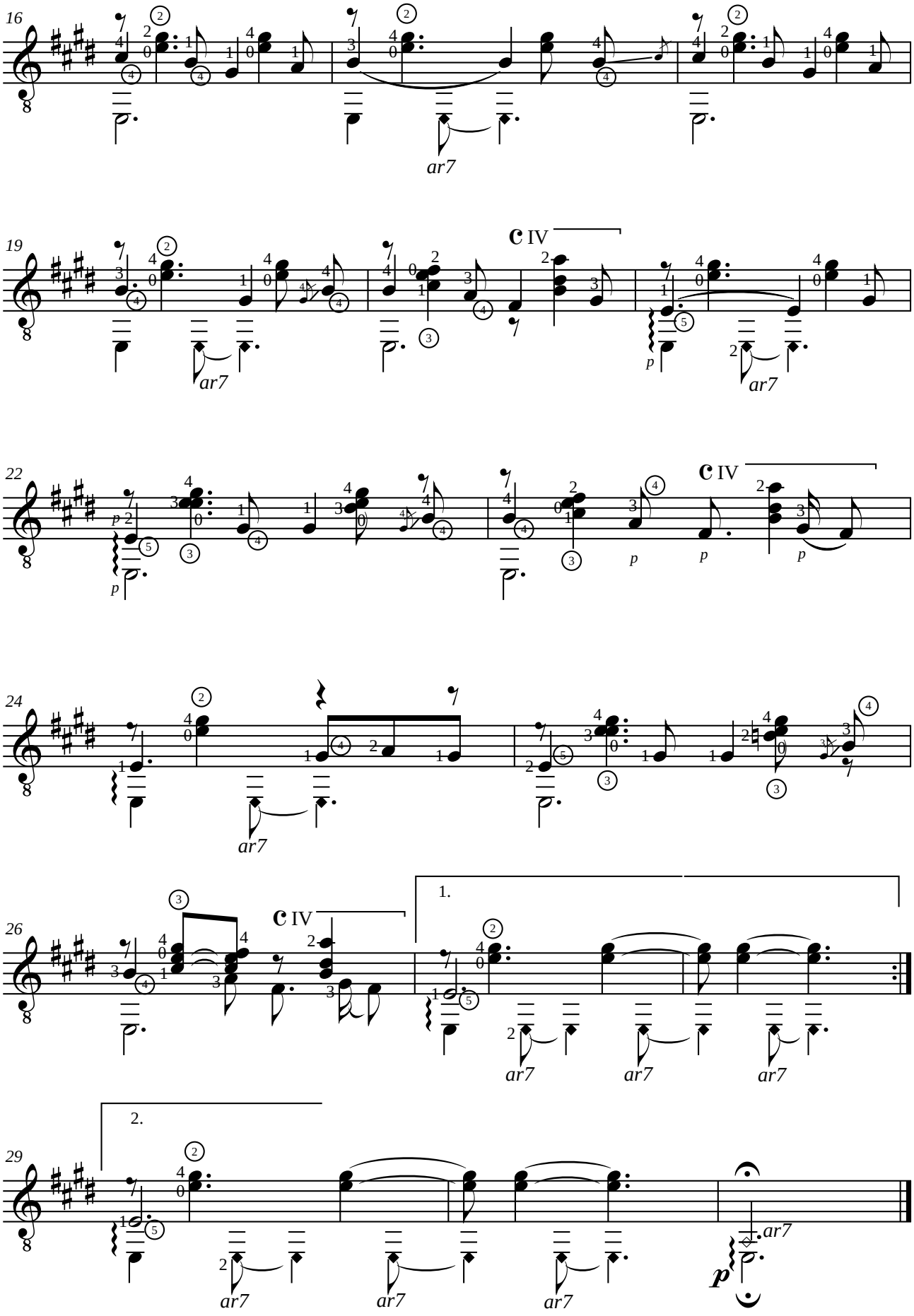
* *Union Musical Española = FA♮/F♮*

Miguel LLOBET (1878-1938)
LA FILLA D'EL MARXANT
Melodía popular catalana (1889)

Révision pour guitare de Marcello

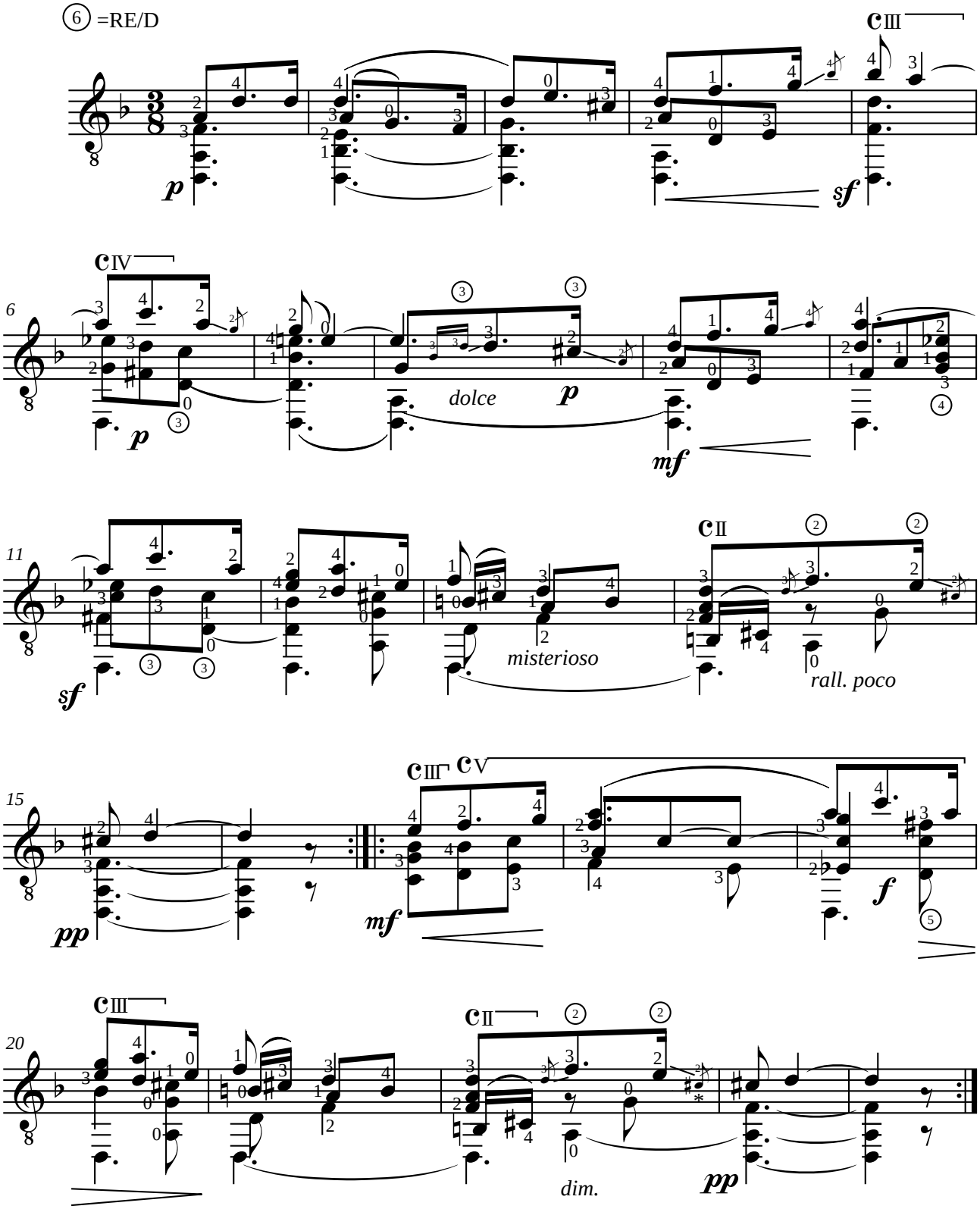
Andante ma non troppo




16
ar7
19
C IV
ar7
p
ar7
22
C IV
p
p
p
p
24
ar7
26
C IV
1.
ar7
ar7
ar7
29
2.
ar7
ar7
ar7
ar7
p

Miguel LLOBET (1878-1938)
PLANY
Melodía popular catalana (1889)

Révision pour guitare de Henri Lebon



* *Union Musical Española = DO/C*

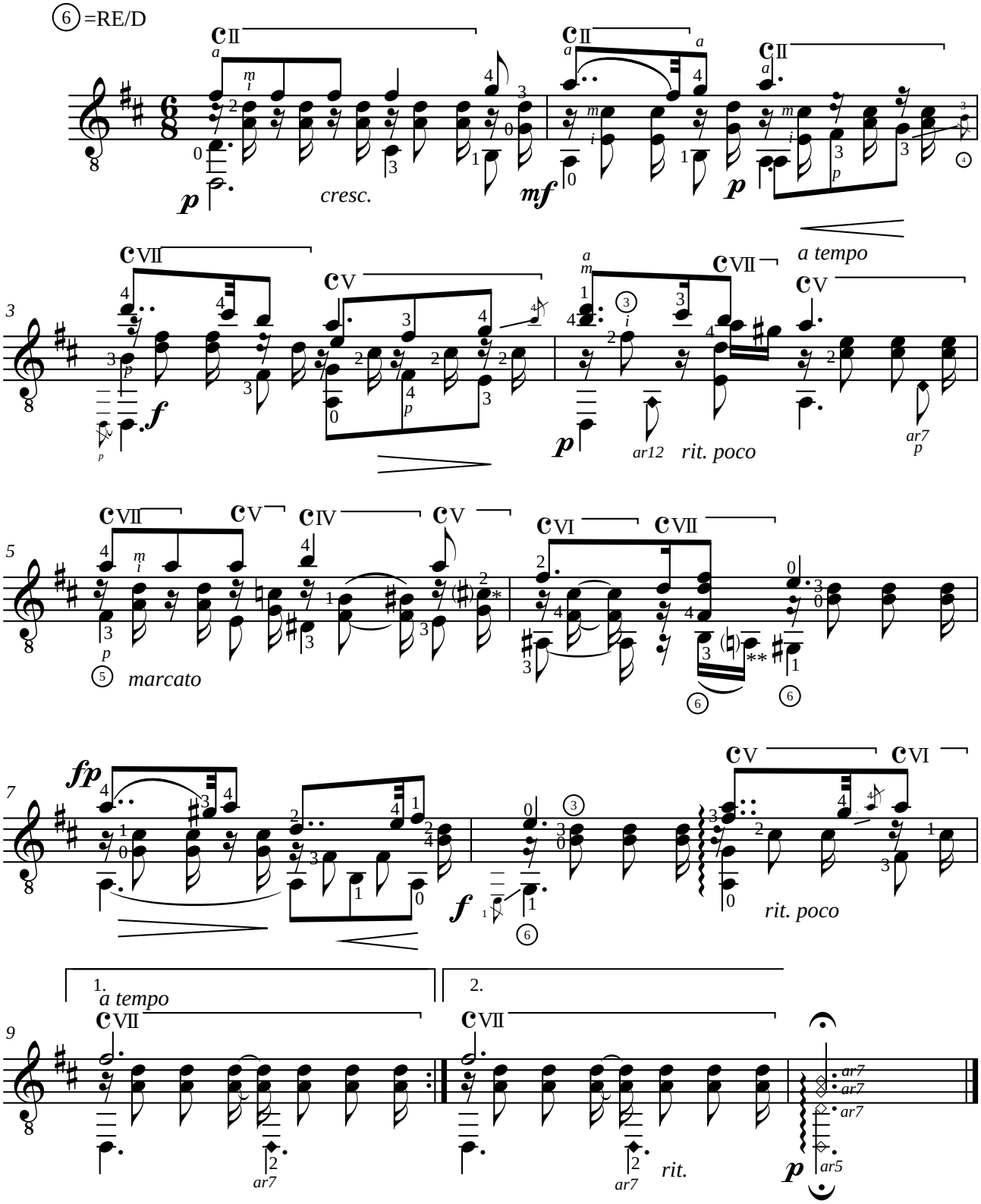
Miguel LLOBET (1878-1938)

LO FILL DEL REI

Melodía popular catalana (1900)

Révision pour guitare de Jean-Michel Calas

Andante

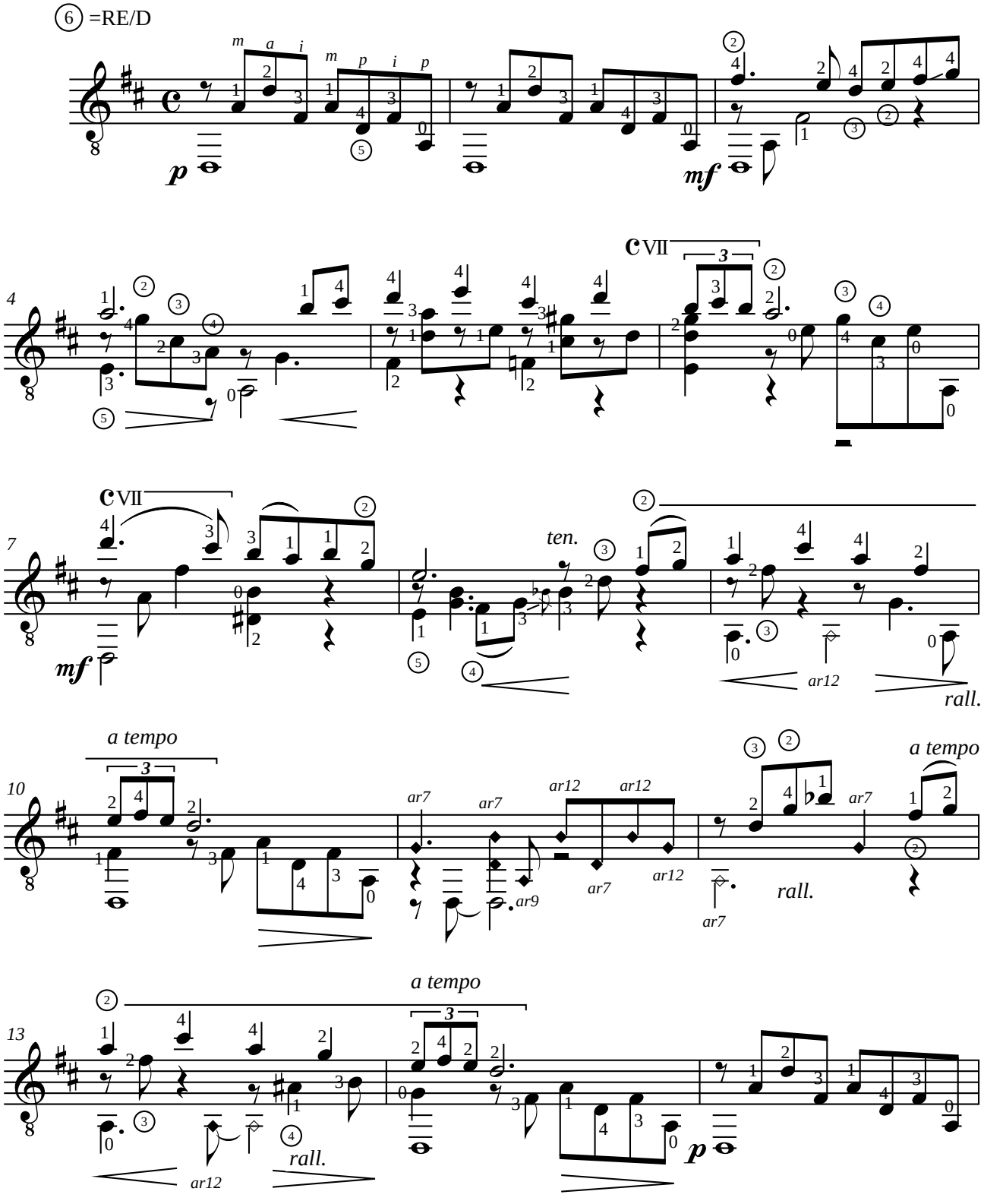


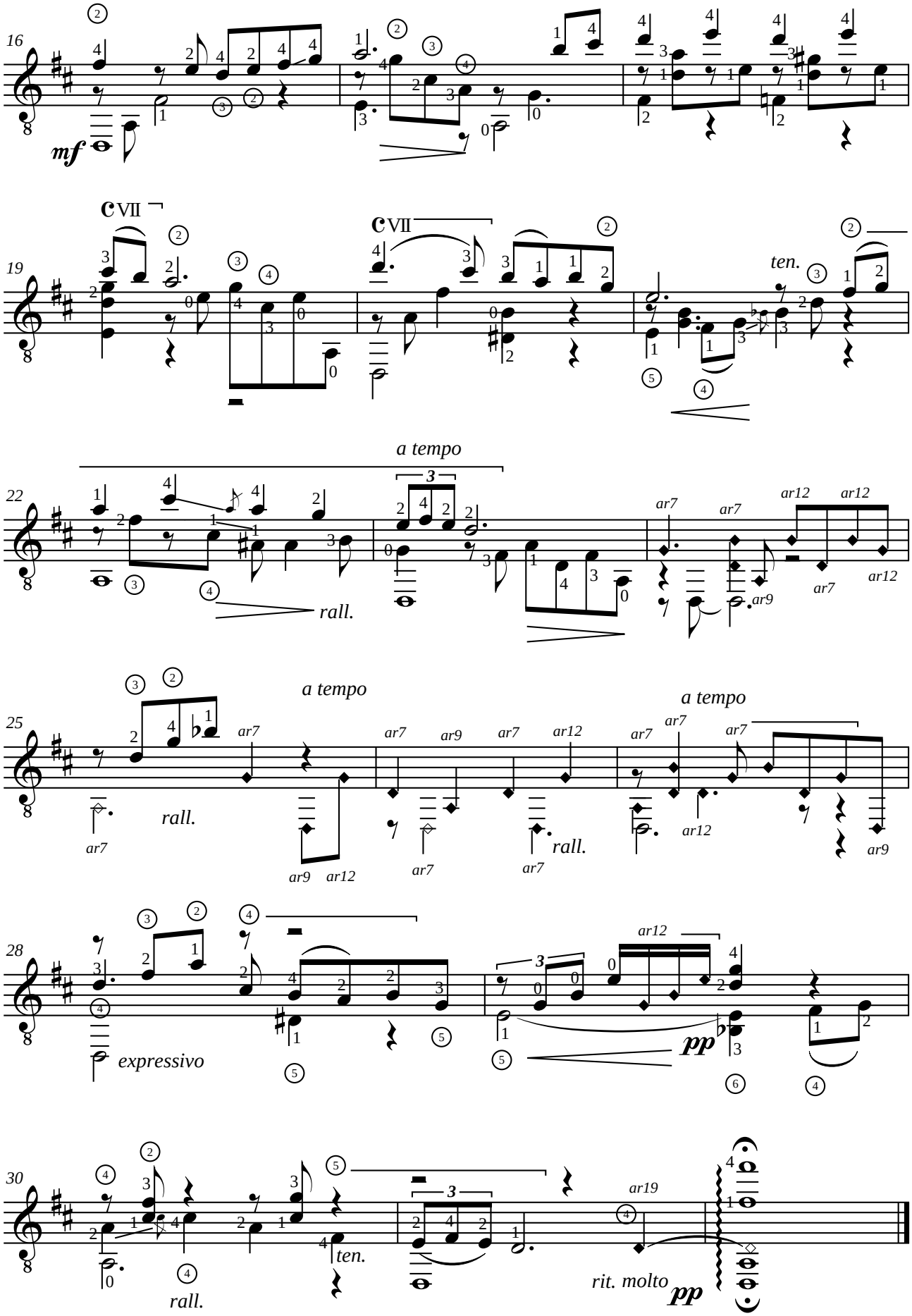
** Union Musical Española = DO/C*

*** Union Musical Española = LA#/A#*

Miguel LLOBET (1878-1938)
CANÇO DEL LLADRE
Melodía popular catalana (1900)

Révision pour guitare de Jean-François Delcamp

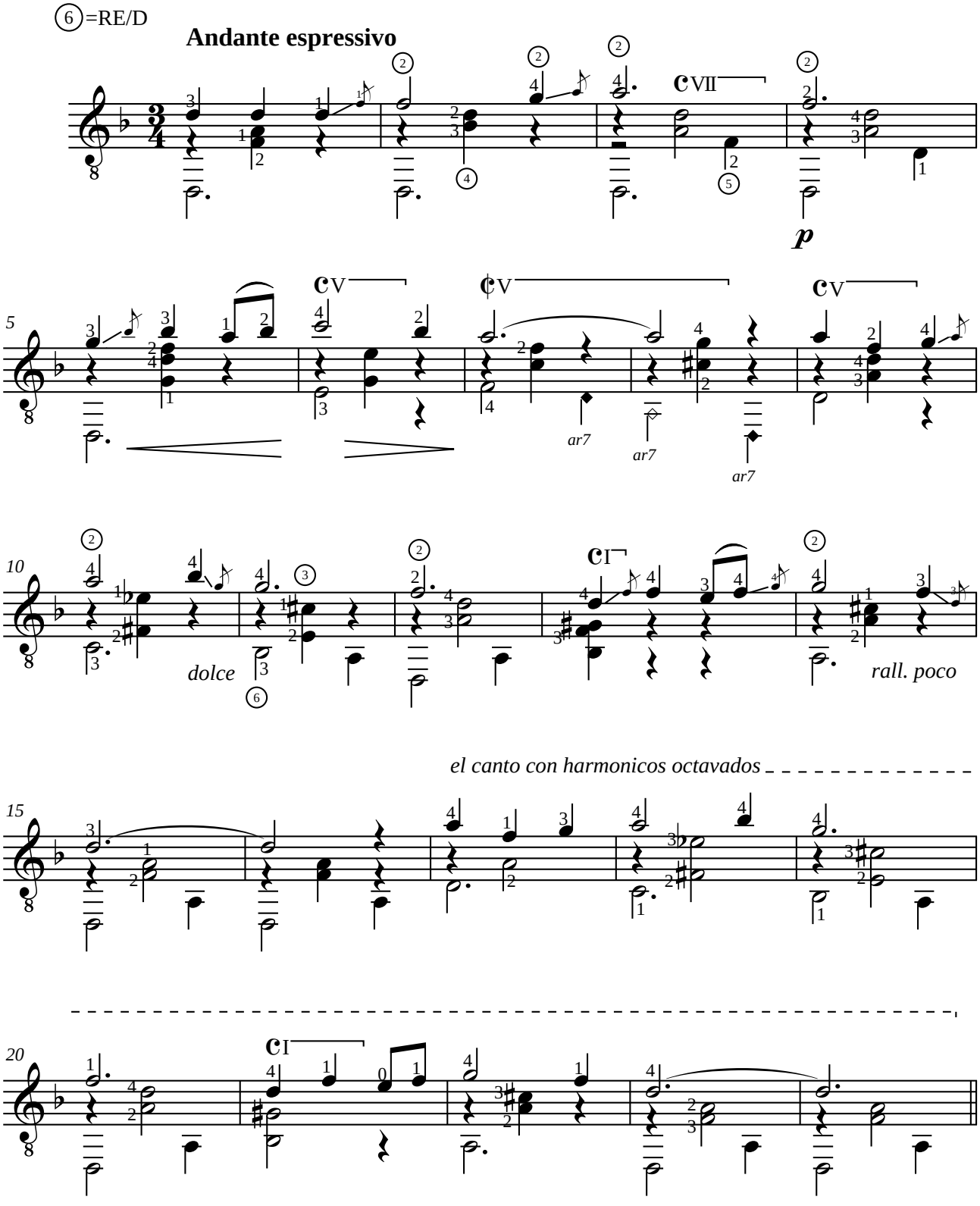


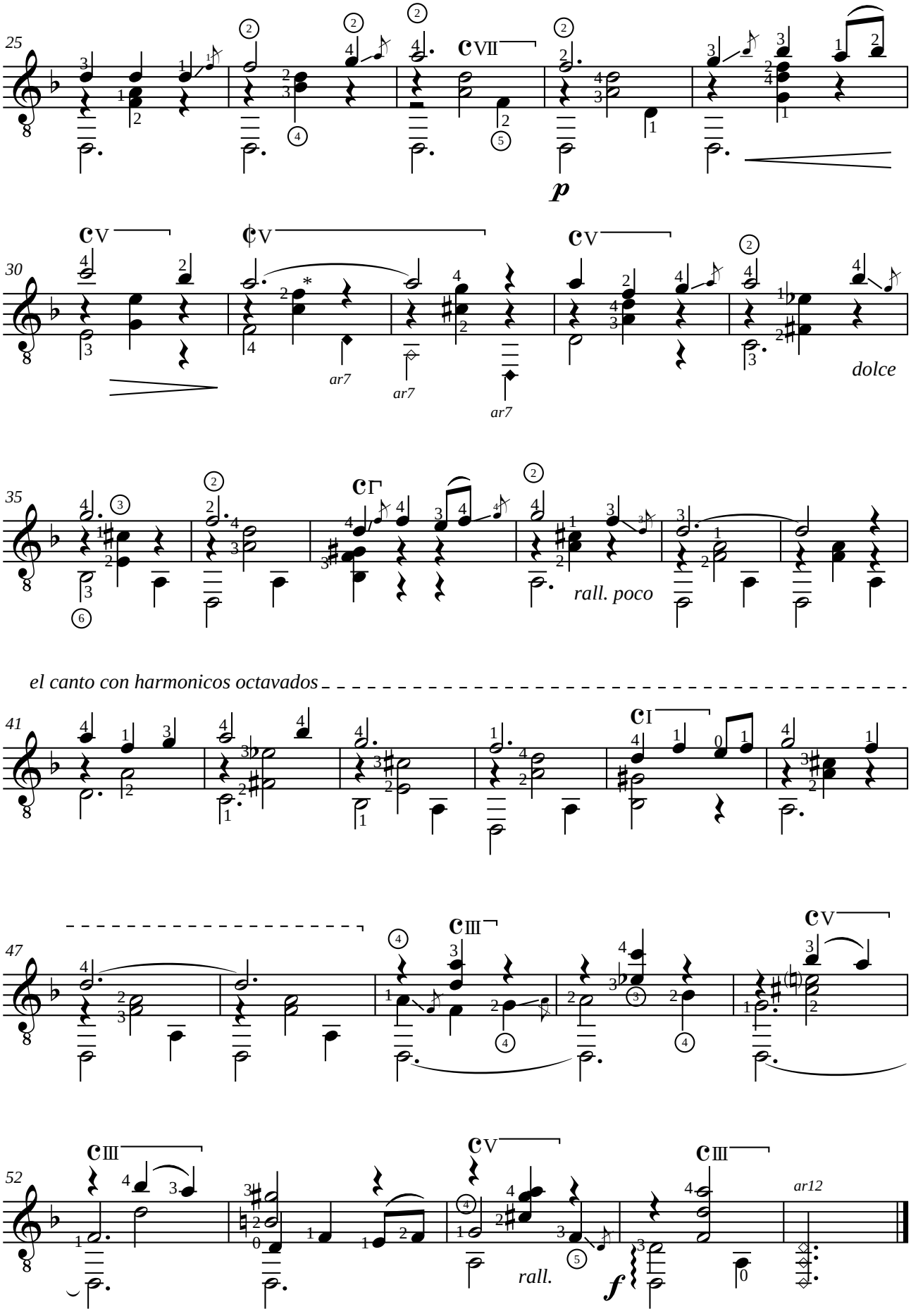

16
mf
19
cVII
cVII
ten.
22
a tempo
rall.
25
a tempo
rall.
a tempo
rall.
28
expressivo
pp
30
ten.
rall.
rit. molto
pp

Miguel LLOBET (1878-1938)
EL TESTAMENT D'AMELIA

Melodía popular catalana (1900)

Révision pour guitare de Jean-François Delcamp

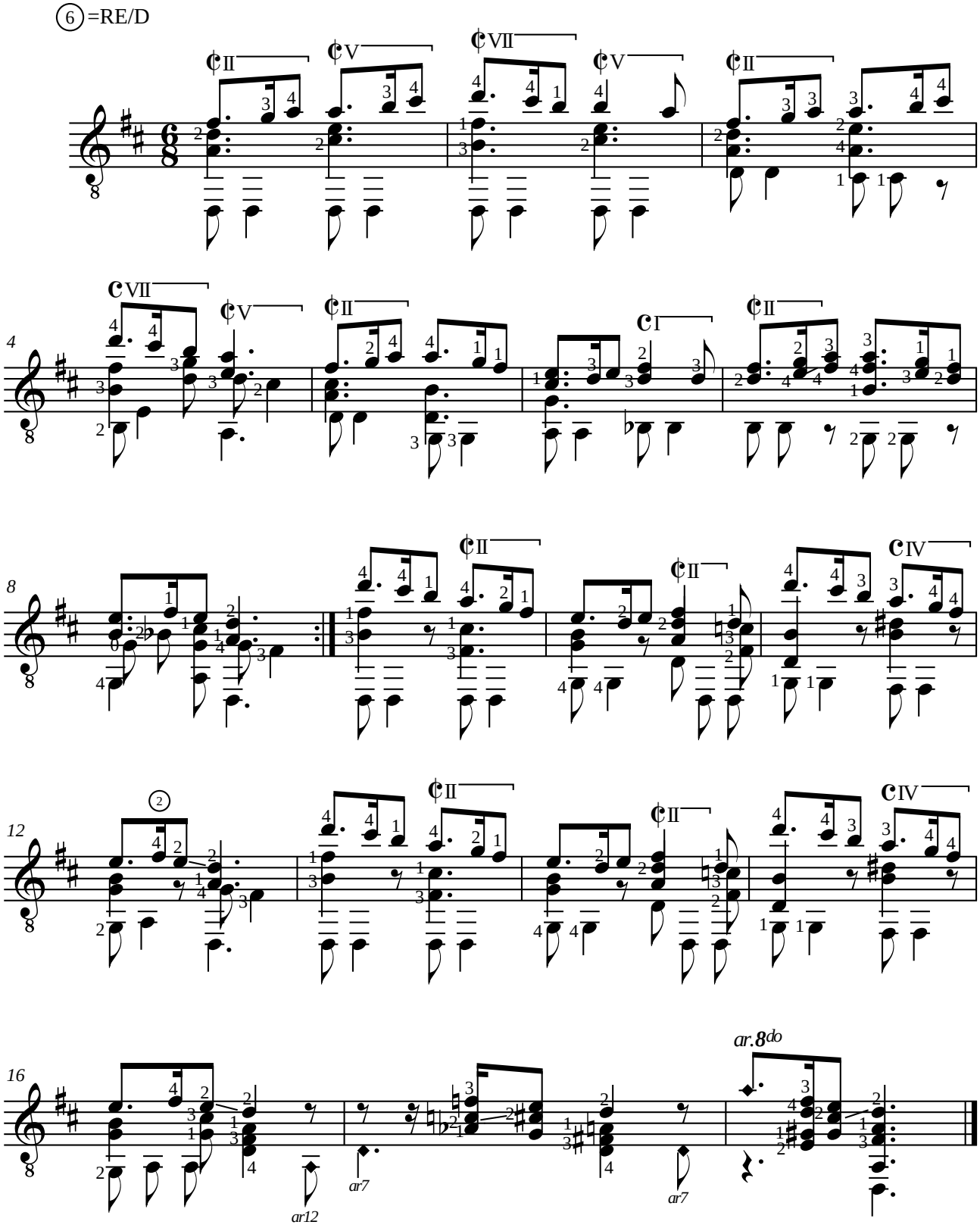




* *Union Musical Española = SOL/G*

Miguel LLOBET (1878-1938)
EL NOI DE LA MARE
Melodía popular catalana

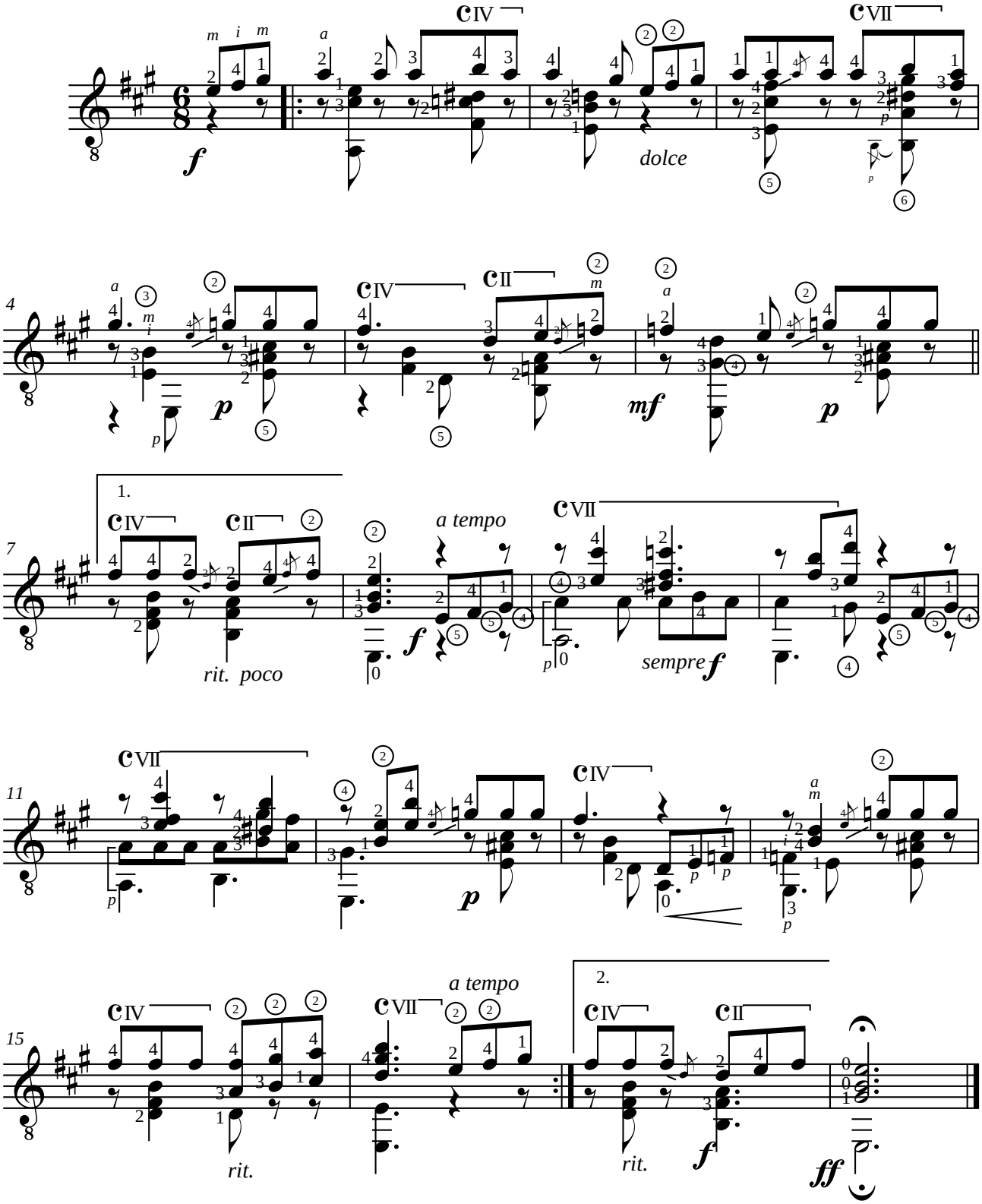
Révision pour guitare de Ramsnake



Miguel LLOBET (1878-1938)
LO ROSSINYOL
Melodía popular catalana (1900)

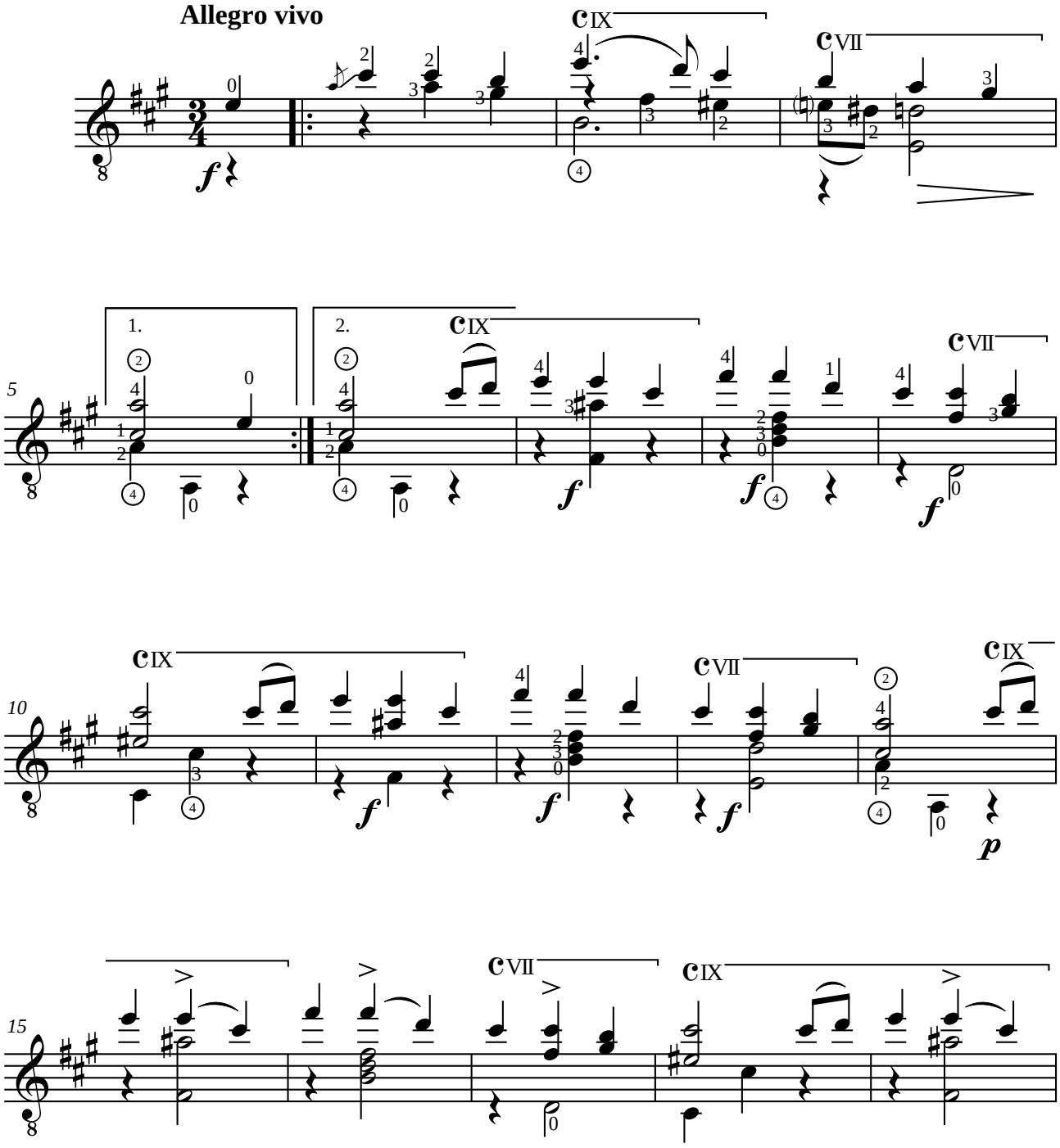
Révision pour guitare de Henri Lebon

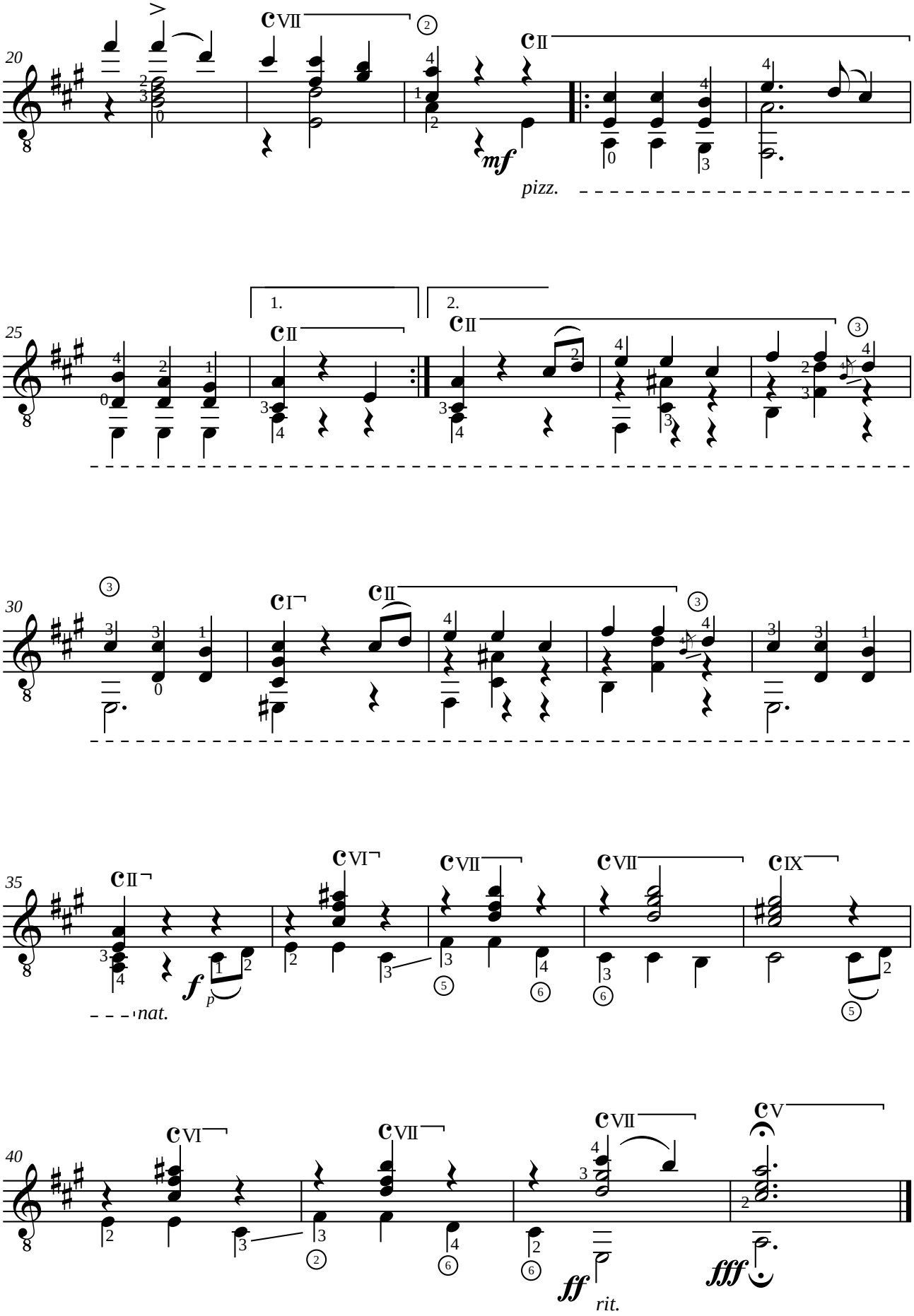
Allegretto



Miguel LLOBET (1878-1938)
L'HEREU RIERA
Melodía popular catalana (1900)

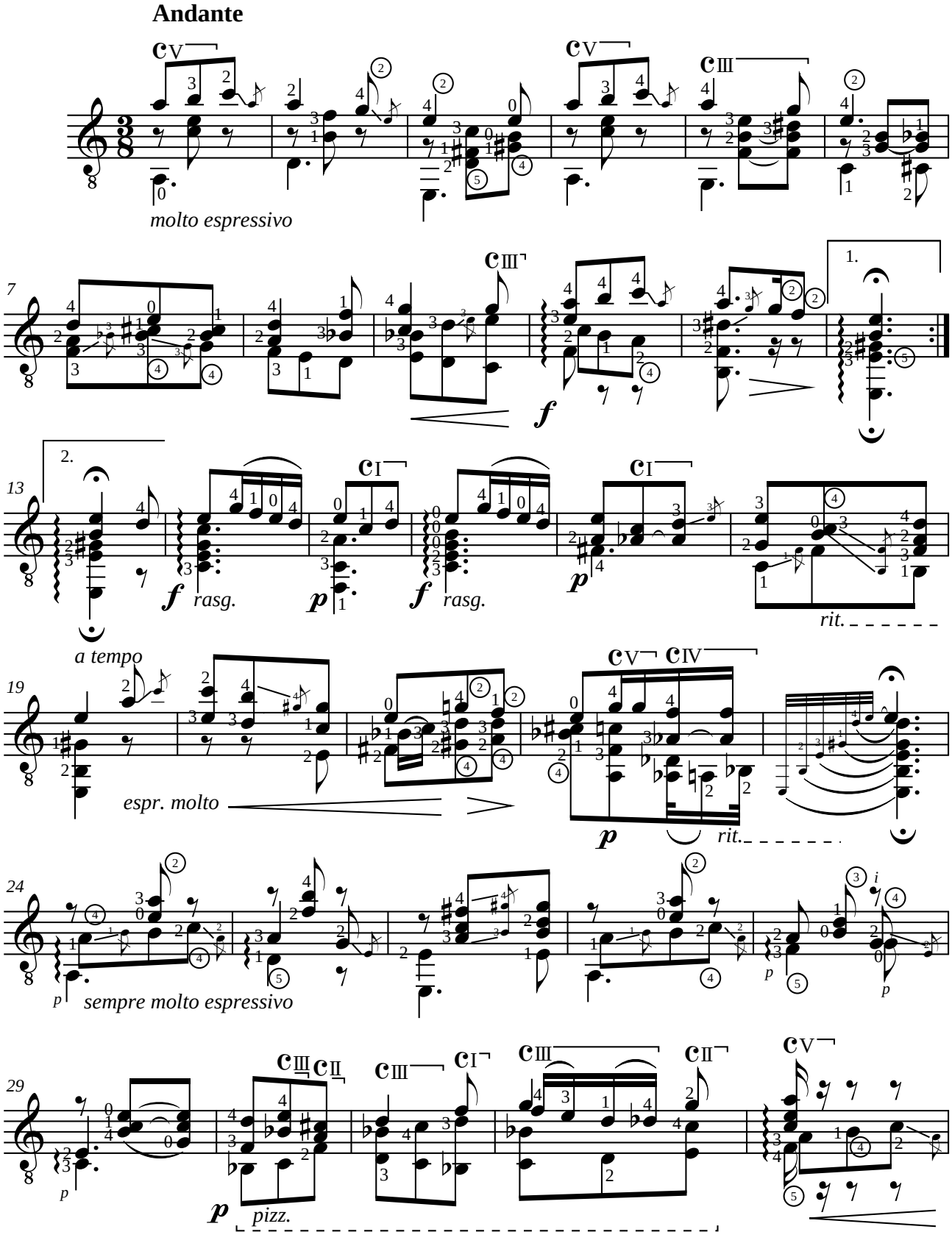
Révision pour guitare de Jean-Michel Calas

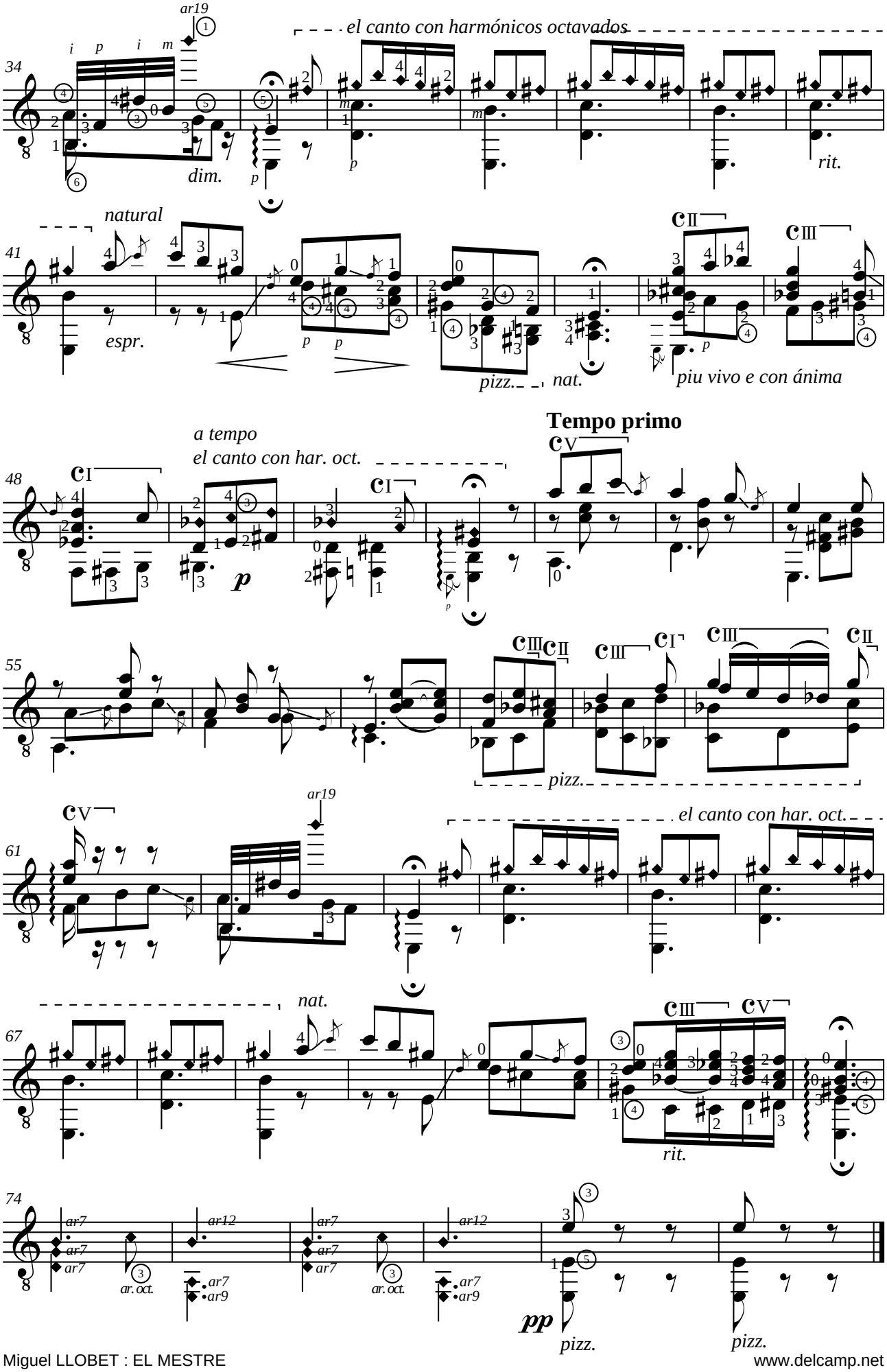



20
VII
II
mf
pizz.
25
1.
2.
II
II
30
I
II
35
II
VI
VII
VII
IX
f
p
nat.
40
VI
VII
VII
V
ff
rit.
fff

Miguel LLOBET (1878-1938)
EL MESTRE
Melodía popular catalana (1910)

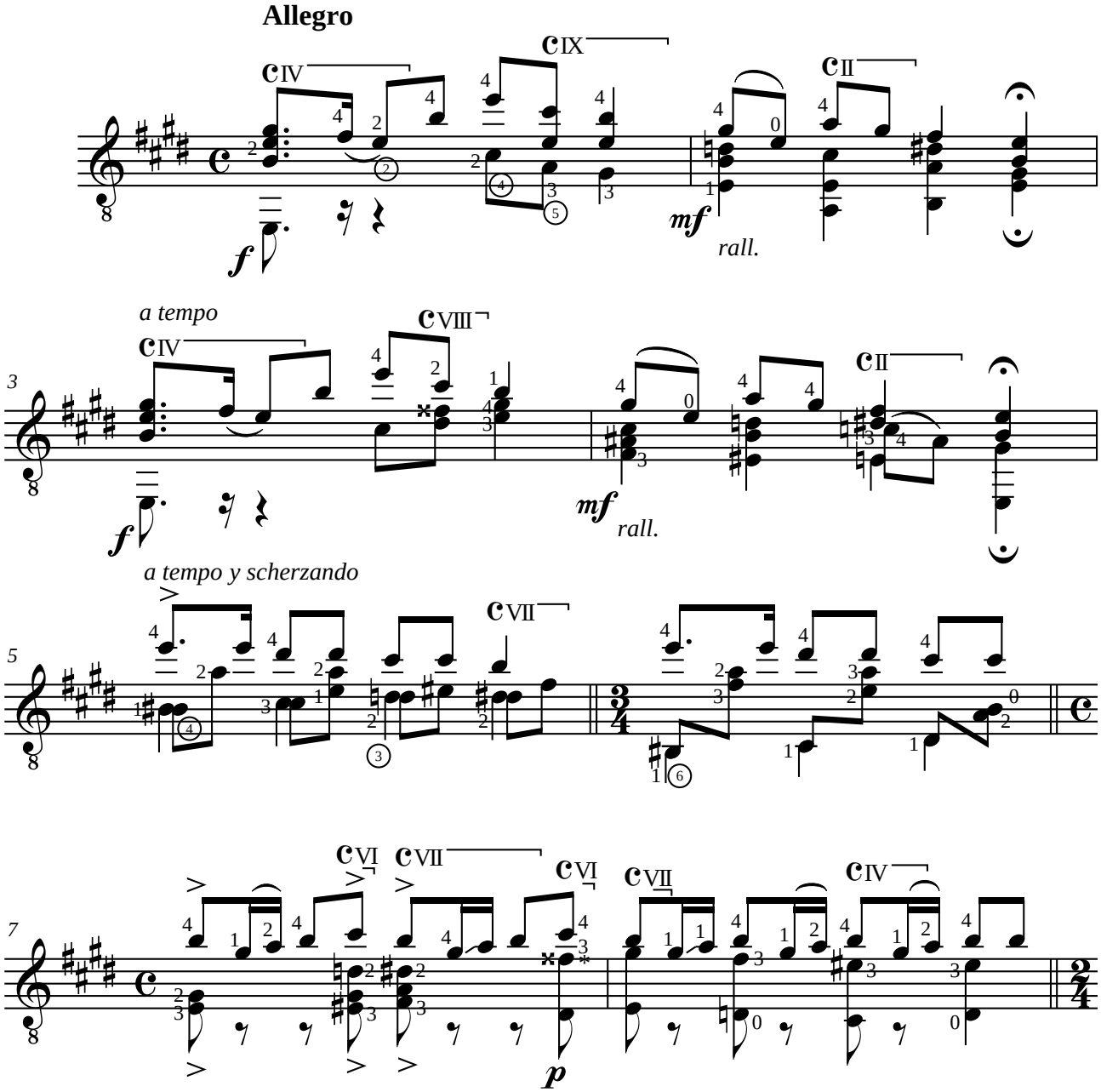
Révision pour guitare de Mandarin



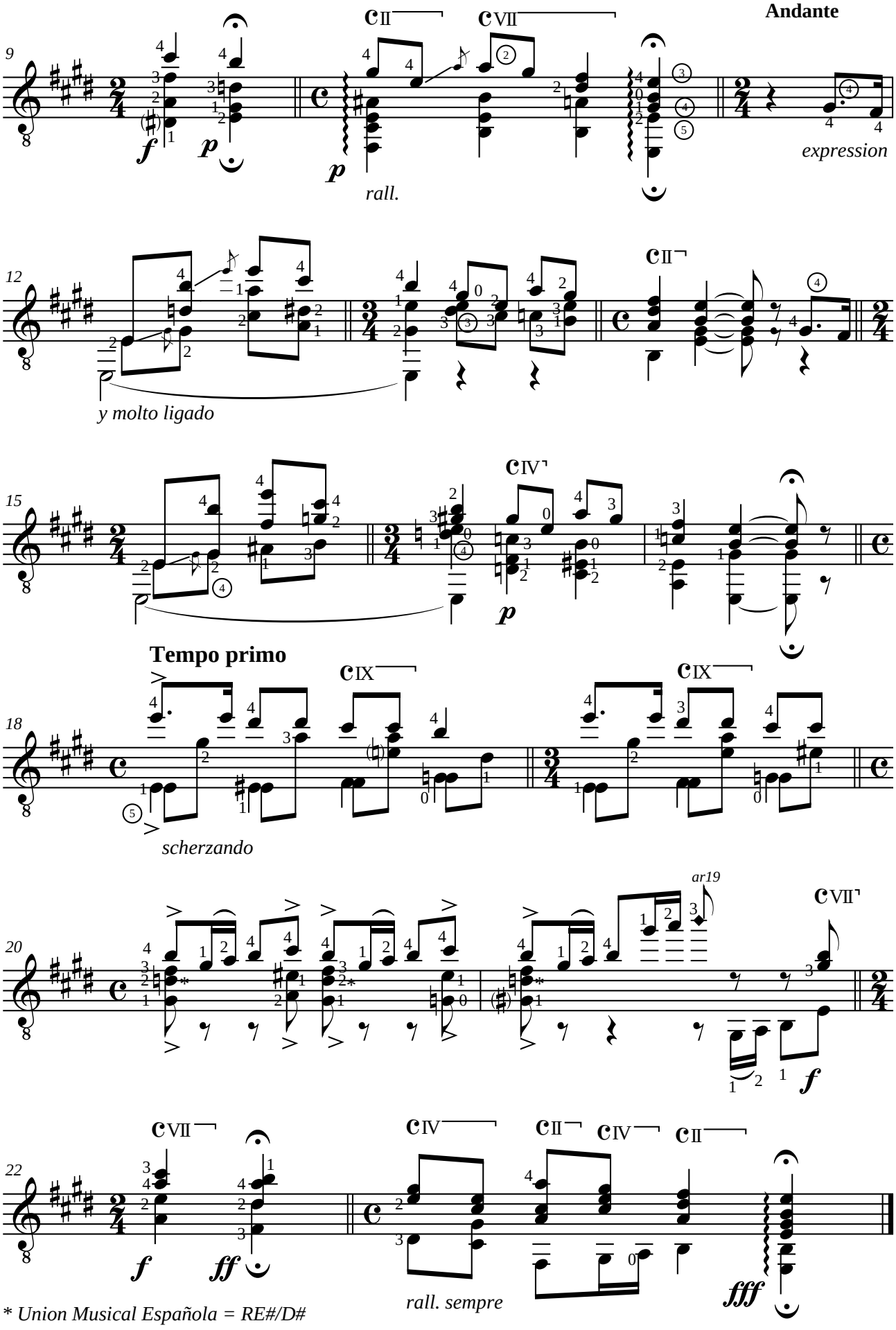

ar19
el canto con harmónicos octavados
34
i p i m
dim.
rit.
natural
41
espr.
pizz.
nat.
piu vivo e con ánima
Tempo primo
a tempo
el canto con har. oct.
48
55
pizz.
61
ar19
el canto con har. oct.
67
nat.
rit.
74
ar7
ar12
ar.oct.
pizz.

Miguel LLOBET (1878-1938)
LA NIT DE NADAL
EL DESEMBRE CONGELAT
Melodía popular catalana (1918)

Révision pour guitare de Luisa McMinn



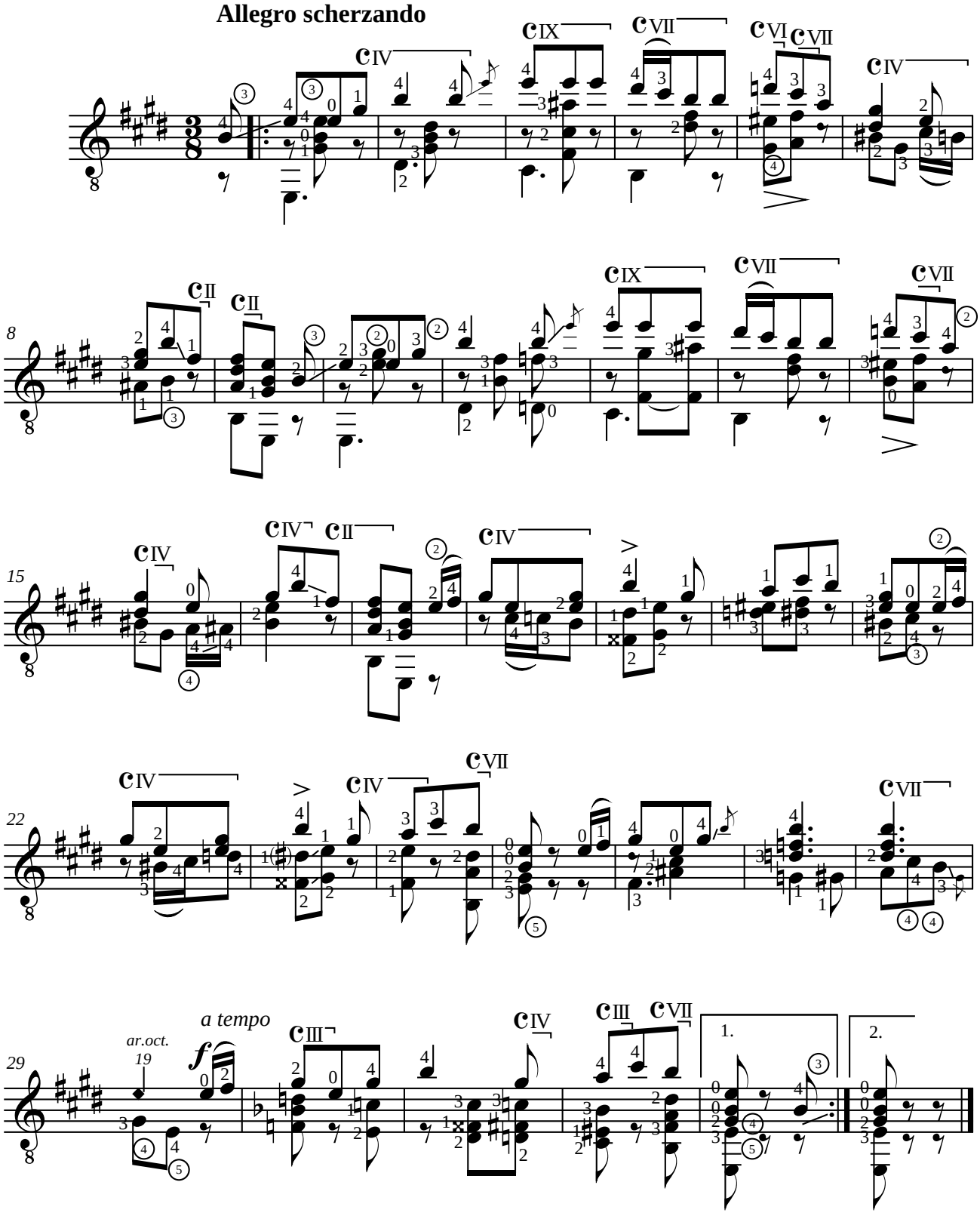
* *Union Musical Española = SOL×/G×*



* *Union Musical Española = RE#/D#*

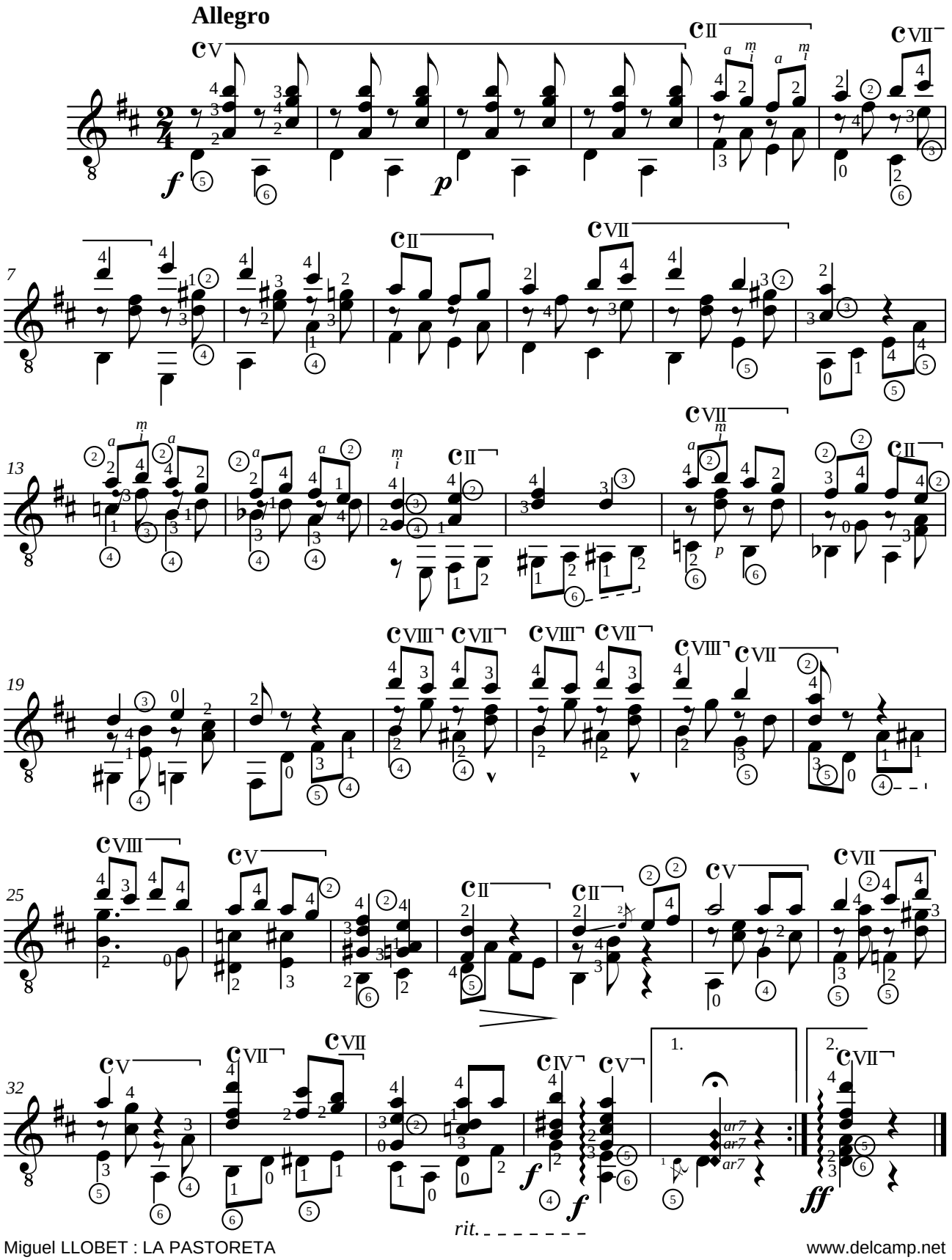
Miguel LLOBET (1878-1938)
LA FILADORA
Melodía popular catalana (1918)

Révision pour guitare de Lam



Miguel LLOBET (1878-1938)
LA PASTORETA
Melodía popular catalana (1918)

Révision pour guitare de David P. Aitken



CATALOGUE DELCAMP.NET

Volume 1 - **Anonyme** : A la claire fontaine - Ah ! Mon beau château - Ah vous dirais-je maman - Alouette, gentille alouette - Au clair de la lune - Cadet Rousselle - C'est la cloche du vieux manoir - Chanson Italienne - Danse anglaise - Danse villageoise - Donnes moi la fleur - Doucement, doucement - Fais dodo, colas mon p'tit frère - Frère Jacques - Good Morning to All - Il est minuit - J'ai du bon tabac - Jig - La bonne aventure - La Cucaracha - La tête bizarde - Le coucou - Lo, nous marchons sur un étroit chemin - London's burning - Lundi matin - Menuet en ré majeur - No le daba el sol - O bella ciao - Old Mac Donald - Quand j'étais chez mon père - Ricercar en la mineur - Savez vous planter des choux ? - Scarborough Fair - Sur le pont d'Avignon - Une souris verte - Valse Tyrolienne - Vent frais, vent du matin - Volt - **Adrian Le Roy** : Branles de Poictou n°2 et 4 - **Gaspar Sanz** : Villano - **J. A. P. Schultz** : Hymne - **Joseph Küffner** : Andantino [2] - Étude - **Fernando Sor** : Leçons opus 60 n°1, 2 et 3 - **Dionisio Aguado** : Valse - **Antonio Cano-Curriela** : Divertissement - **Jean-François Delcamp** : Accords - Arpèges - Bref n°1, 2 et 3 - Cordes à vide - Gammes de do majeur - Gamme de sol majeur - Gammes en tierces et liaisons - Polyphonie - Sol-la-si-do.

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

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

Volume 4 - **Anonyme** : Se io m'accorgo ben - Lu primm'ammore - Le blues - **Don Luys Milán** : Pavanes n° I, - II, III et V - **Diego Pisador** : Pavana - **Guillaume Morlaye** : Galliarde - **Pietro Paulo Borrono da Milano** : Peschatore che va cantando - **Adrian Le Roy** : Almande - Branles de Bourgogne n° 1 et 5 - **John Dowland** : Mistris Winters Jumpe - Orlando Sleepeth - The sick tune - **Gaspar Sanz** : Matachin - Zarabanda - Villanos - **John Anton Logy** : Aria - Capriccio - Sarabande - Gigue - Menuet - **Robert de Visée** : Menuet - **François Campion** : Prélude - **Johann Sebastian Bach** : Menuets BWV 1008 - **Giuseppe Antonio Brescianello** : Capriccio - Menuet - **Johannes Fr. Whilh. Wenkel** : Musette - **Leonhard Von Call** : Adagio - **Ferdinando Carulli** : Andantino - Rondo - **Fernando Sor** : Exercices opus 35 n°13, 17 et 22 - Valse - Leçons opus 60 n°17 et19 - **Mauro Giuliani** : Etude - Valse - Allegretto - **Dionisio Aguado** : Valse - **Matteo Carcassi** : 2 valses - Minuetto - **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 - **Jean-François Delcamp** : Venusdi - Carnet de notes n°5 - Novelette n°3 - **Stéphanie Foret** : Breutonneuse - **Ludovic-Alexandre Morin** : Petite étude - **Gennaro Caruso** : Sguardo ad oriente - **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 5 - **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 34 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 Carillhões - **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 6 - **Francesco Canova da Milano** : Fantasias VI et XX - **Luys de Narváez** : Arde corazon arde - Ya se asienta el rey Ramiro - **Don Luys Milán** : Pavane VI - Fantaisie XVI - **Alonso Mudarra** : Fantasias 1 et 13 - Conde claros - Pavane - **Grégoire Brayssing** : Fantasie V - **Adrian Le Roy** : Passemeze - **John Dowland** : Tarleton's riserrectione - Lady Hunsdon's puffe - **Gaspar Sanz** : 2 fugues - Gallardas - Folias - **François Campion** : Fugue - **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** : Capricio - **Giuseppe Antonio Brescianello** : Allegro - **Wenzeslaus Thomas Matiegka** : Menuetto - **Fernando Sor** : Etudes opus 6 n°8 et 9 - Cantabile - Leçons opus 31 n°16 et 20 - **Mauro Giuliani** : Sonatine - **Dionisio Aguado** : Estudios n°14, 15 et 29 - **Matteo Carcassi** : Études, n°2, 4, 5, 7, 8, 9, 10, 13, 15, 17, 19, 21 et 23 - **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** : Gnossienne n°1 - **Salvador Resgrasa** : No se permite - **João Teixeira Guimarães (Pernambuco)** : Sonho de magia - **Agustín Barrios Mangoré** : Preludio en mi - Minueto - **Américo Jacomino (Canhoto)** : Marcha triunfal brasileira - Olhos feiticeiros - **Jean-François Delcamp** : Jeudo - Valse des fleurs - **Exercices** : Gammes et exercices - Mordants et trilles.

Volume 7 - **Luys de Narváez** : Baxa de contrapunto - Conde claros - **Bálint Bakfark** : Non dite mai - **Alonso Mudarra** : Fantasias 10 et 14 - **Adrian Le Roy** : Fantasie 2 - **Giulio Cesare Barbetta** : Moresca detta il mattacino - **John Dowland** : Melancholy galliard - Sir John Smith, his almain - **Francesco Corbetta** : Gavotte - **Ludovico Roncalli** : Gigua - **Jean-Philippe Rameau** : Le Lardon - Menuet en rondeau - Les Tricotets - **Johann Sebastian Bach** : Préludes BWV 846, 998 et 999 - Allemande BWV 996 - Sarabande BWV 997 - **Domenico Scarlatti** : Sonate K 322 - **Georg Friedrich Händel** : Fughette - **Fernando Sor** : Etudes opus 6 n°3, 6, 11 et 12 - Les folies d'Espagne - Menuetto - Leçon opus 31 n°19 - **Anton Diabelli** : Menuet - **Dionisio Aguado** : Estudio n°18 - **Luigi Legnani** : Caprice n°5 - **Matteo Carcassi** : Etudes n°12, 20, 22 et 24 - **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.

Niveau 8 - **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** : Apanheite 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**.**

Niveau 9 - **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** : Passacaille - Tombeau sur la mort du comte Logy - **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. [2009-04-10]

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).

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

Sylvius Léopold Weiss : Passacaille de la suite XIV.

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 BWV 147 - 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 para guitarra sola - Preludio, sobre un tema de Mendelsshon - Preludio n° 6 - La Cartagenera - Estudio en si minor - Danza Mora - Preludio n° 4 - Lágrima - ¡Adelita! - Pavana - Estudio, sobre un tema de Wagner - Estudio, sobre un tema de Verdi - Estudio de Velocidad - Preludio, en mi mayor - Preludio, pentatonica - Preludio n° 5 - Minuetto - Estudio, en mi minor - Malagueña, Fácil - Preludio n° 2 - Preludio sobre los gruppetos - Isabel, valses 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 - El Raton - 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 aragonese, 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.