
BAROQUE MUSIC FOR GUITAR #1

SANZ - de VISÉE - COUPERIN

An Anthology by Jean-François Delcamp



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Jean-François DELCAMP

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Renaissance Music for Guitar : Adriaenssen : Branle Anglais - Anonyme : Greensleeves, Gwin Ar Challaoued, Irish Tune, Maro Pontkalleg, Pavane, The Sick Tune, Vaghe Bellezze Et Bionde, Passacaglia, Bianco Fiore, Danza, Gagliarda, Se Io Maccorgo Ben, Saltarello - Arbeau : Pavane - Bakfark : Gagliarda - Barbetta : Moresca Canarie, Moresca Mattacino - Batchelard : Almain - Besard : Ballet - Borrono Da Milano : Pescatore Che Va Cantando - Brayssing : Fantasia 5 - Cutting : Packingtons Pound - Da Parma : Ballo, Correnta - Dowland : Fantaisie 7, Forlorn Hope Fancy, John Smith Almain, King Of Denmark, Lady Hunsdons Puffe, Lady Laiton Almain, Melancholy Gaillard, Mistris Winters Jumpe, Orlando Sleepeth, Tarletons Riserrectione - Janequin : La Guerre - Jonhson : Alman 7 - Leroy : Almande La Mon Ami, Branles De Bourgongne 1, 2, 5, Bransles Poictou 1, 2, 3, 4, Fantasia 2, Passemeze - Mainerio : Schiarazula Marazula - Milan : Fantasia 16, Pavane 1, 2, 3, 6- Morlaye : 2 Gaillardes, Villanesque - Mudara : Conde Claros, Fantasia 1, 10, 13, 14, Gallarda, Pavana Alexandre, Romanesca 1 - Narvaez : Arde Corazon, Baxa De Contrapunto, Cancion Del Imperador, Conde Claros, Guardame Las Vacas, Guardame Las Vacas Por Otra Parte, Ya Se Asienta - Neusiedler : Wascha Mesa - Pisador : Pavana Muy Llana

Baroque Music for Guitar #1 : Gaspar Sanz : Esfachata napoles, Espanoleta, Gallarda, Hachas, Paradetas, Rujero, Canarios en sol, Canarios en ré, Pavanas por la D, Prelude por la cruz, Folias, Gallardas - Robert de Visée : Suite en ré - François Couperin : Les Baricades Mistérieuses, Les Silvains. (à paraître le 15 mai 2024).

Baroque Music for Guitar #2 : Johann Sebastian Bach : 4 pièces du livre de Magdalena Bach, Gavottes BWV 995, 1006, 1012, Préludes BWV 846, 881, 889, 995, 998, 999, 1007, Bourrée BWV 996, Sarabande BWV 1002, Chorals BWV 147, 639, 645, Andante BWV 1034, Fugue BWV 1001, Air BWV 1068, Sicilienne BWV 1031 - Tomaso Giovanni Albinoni : Adagio. (à paraître le 1er mai 2024).

Baroque Music for Guitar #3 : Giuseppe Antonio Brescianello : Allegro Partita 7, Allegro Partita 9, Allegro Partita 10, Domenico Scarlatti : Sonates K34 - K322 - K443 - K78 - K11 - K380 - K32 - K431 - K178 - K208 - K1 - K391.

Baroque Music for Guitar #4 : Silvius Leopold Weiss - Prélude de la suite 4, Fantasia, Ciacona, Tombeau Logy, Capricio, Passacaille - Jean-Philippe Rameau : Menuet en rondeau, Suite en mi 1724 (Allemande, Courante, Gigue I et II, Le Rappel des Oiseaux, Rigaudons et Double, Musette, Tambourin, La Villageoise.), Menuet, Gavotte et doubles, Le Lardon, Les tricotets - Georg Friedrich Haendel : Fughette, Sarabande, Chaconne HWV435. (à paraître le 1er juin 2024).

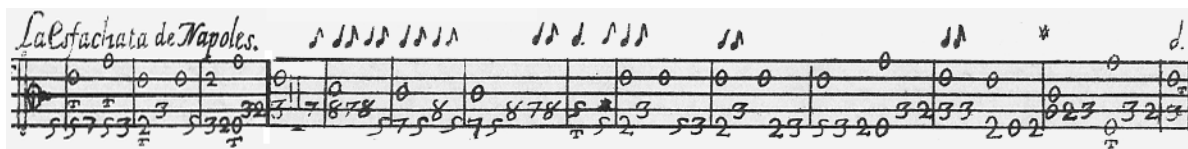
Chefs-d'œuvre classiques : Fernando Sor : Andante Largo Op. 5, Variations Op. 9, Largo de la Fantaisie Op. 7, Grand Solo Op. 14, Variations Op. 15, Menuet Op. 22, Malbroug Op. 28 - Mauro Giuliani : Ouverture Op. 61, Sonate Op. 71, Variations Op. 107 - Niccolò Paganini - Grande Sonate, Sonata 4 - Dionisio Aguado : Fandango - Matteo Carcassi : Variations Op. 7, Etude 25 Op. 60 - Johann Kaspar Mertz : Tarantelle, Elegie - Josè Vinas : Fantasia Original.

Gaspar SANZ (1640-1710)

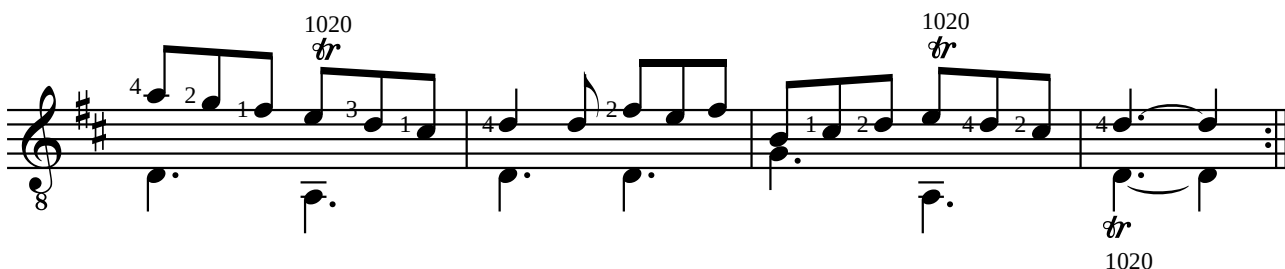
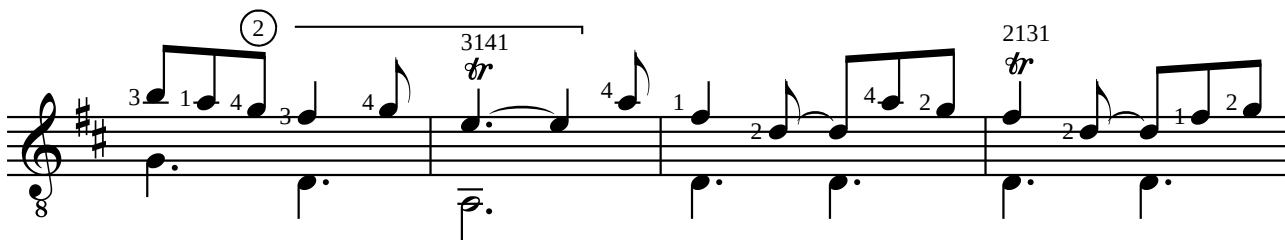
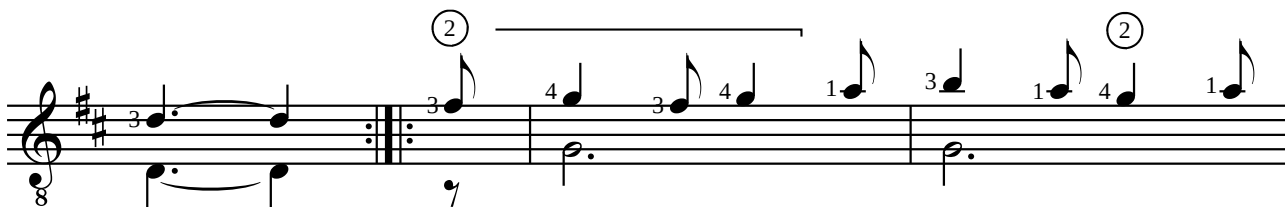
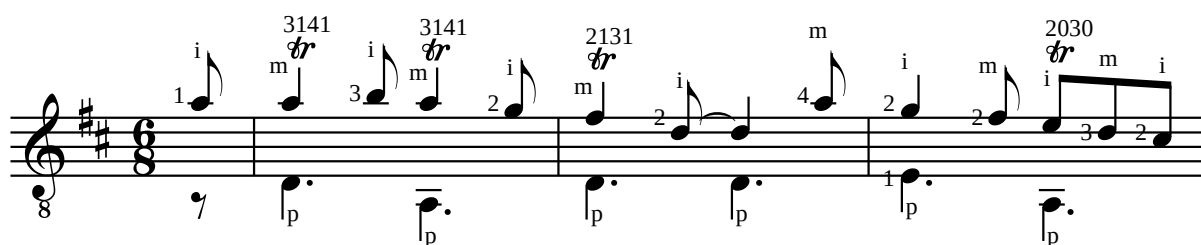
LA ESFACHATA DE NAPOLES

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

Révision pour guitare de Jean-François Delcamp



$\bullet = 72$



ESPAÑOLETA

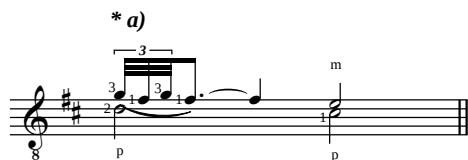
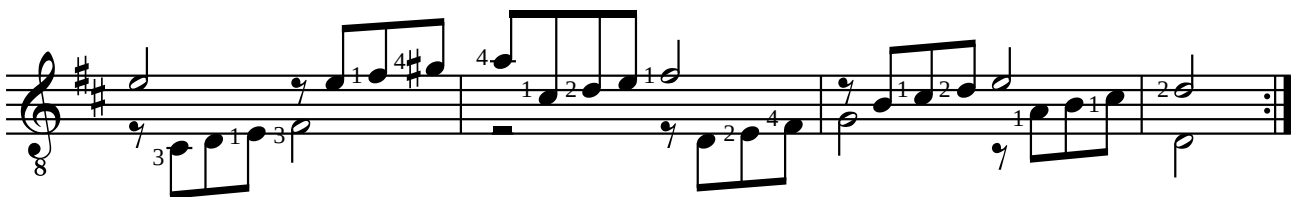
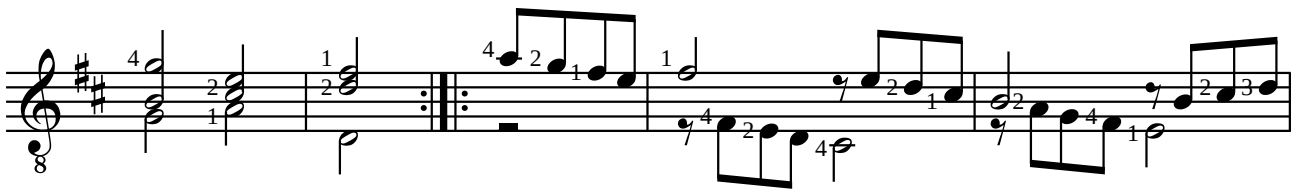
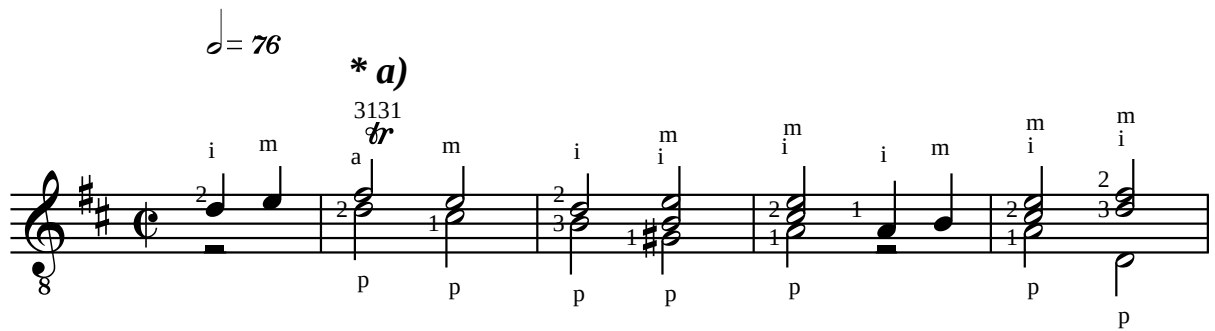
Révision pour guitare de Jean-François Delcamp



Musical score for "The Rose Tree" in 3/4 time. The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat). The tempo is marked as 144. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and fingerings. The piece is divided into several measures, with some measures containing multiple notes and others containing rests. The score concludes with a double bar line.

GALLARDA

Révision pour guitare de Jean-François Delcamp



LAS HACHAS

LAS HACHAS

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

Révision pour guitare de Jean-François Delcamp

[illegible]

Musical score for "The Rose Tree" in 2/4 time, marked $\text{♩} = 76$. The score is written for a single melodic line on a treble clef staff with a key signature of one flat (B-flat). The melody consists of 16 measures, with some measures containing rests. Fingerings are indicated by numbers 1-4. Dynamics include piano (*p*) and mezzo-forte (*mf*). The piece concludes with a final chord marked *mf*.

The second system of the musical score, measures 5-8, continues in the key of B-flat major and 3/4 time. Measure 5 begins with a treble clef and a common time signature. The melody starts on G4 (quarter), followed by A4 (quarter), B4 (quarter), and C5 (quarter). The bass line starts on G3 (quarter), followed by F3 (quarter), E3 (quarter), and D3 (quarter). Measure 6 features a treble clef and a common time signature. The melody starts on D5 (quarter), followed by E5 (quarter), F5 (quarter), and G5 (quarter). The bass line starts on C4 (quarter), followed by B3 (quarter), A3 (quarter), and G3 (quarter). Measure 7 features a treble clef and a common time signature. The melody starts on A5 (quarter), followed by B5 (quarter), C6 (quarter), and D6 (quarter). The bass line starts on F3 (quarter), followed by E3 (quarter), D3 (quarter), and C3 (quarter). Measure 8 features a treble clef and a common time signature. The melody starts on E6 (quarter), followed by F6 (quarter), G6 (quarter), and A6 (quarter). The bass line starts on B3 (quarter), followed by A3 (quarter), G3 (quarter), and F3 (quarter). The system concludes with a double bar line.

[illegible]

PARADETAS

Révision pour guitare de Jean-François Delcamp



5

* b)

8

3

2 3

2 3

2 3

2 3

1

The second system of the musical score, starting at measure 9. It features a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a common time signature. The melody continues with eighth and sixteenth notes, including fingerings (1, 2, 3) and a repeat sign at the end. The bass staff provides a simple accompaniment with half notes and rests, including a repeat sign.

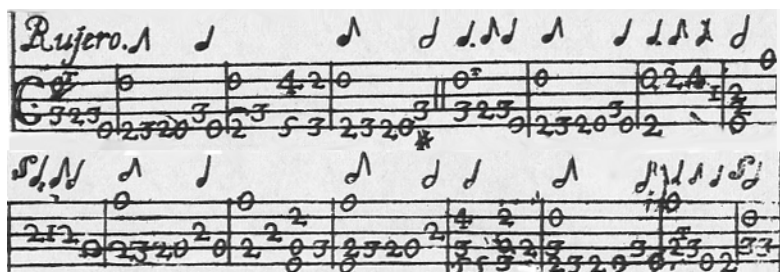
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Gaspar SANZ (1640-1710)

RUJERO

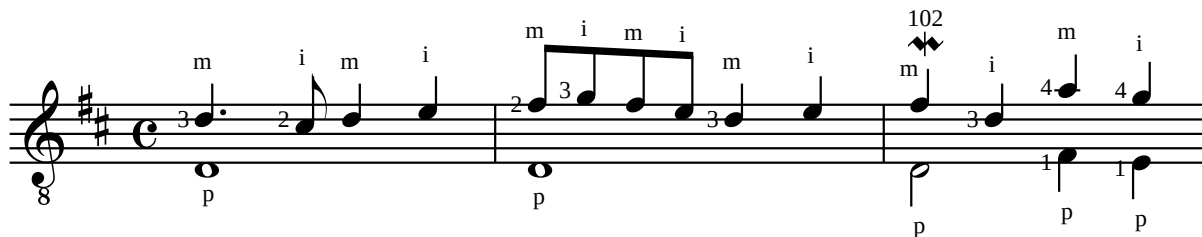
de "Libro segundo, de cifras sobre la guitarra española"
(Zaragoza, 1675)

Révision pour guitare de Jean-François Delcamp

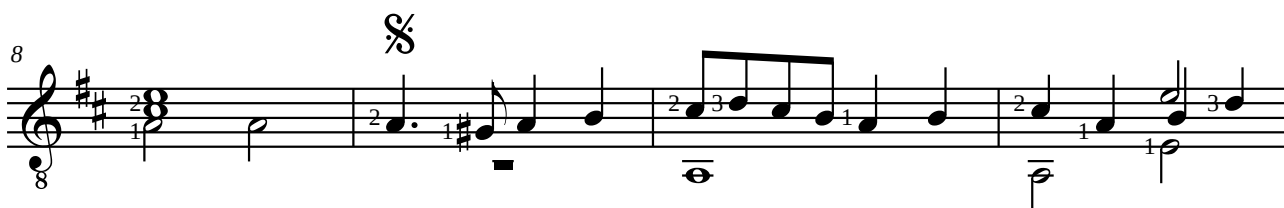


$\text{♩} = 92$

*** a)**

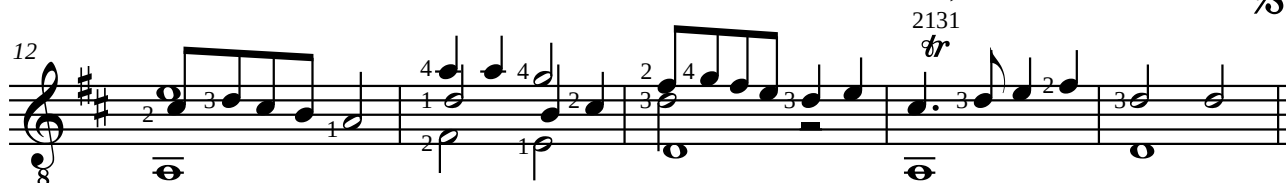


*** b)**



*** c)**

§



*** a)**

*** b)**

*** c)**



Gaspar SANZ (1640-1710)

CANARIOS EN RE MAJEUR

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

Révision pour guitare de Jean-François Delcamp

• = 112

2020

hémiole

This musical score is for Gaspar Sanz's 'Canarios en Re Majeur', a piece for guitar. It is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 8/8. The score consists of seven staves of music. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. Fingerings are indicated by numbers 1 through 4. There are several repeat signs (double bar lines with dots) and first/second endings (marked with '1' and '2'). Some measures are marked with an 'X' and a dashed line, indicating a variation or a specific performance instruction. The piece concludes with a final cadence on the seventh staff.

Gaspar SANZ (1640-1710)

CANARIOS EN SOL MAJEUR

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

Révision pour guitare de Jean-François Delcamp

The musical score is written for guitar in G major (one sharp) and 8/8 time. It consists of five staves of music. The tempo is marked as $\bullet = 104$. The first staff includes a *hémiole* (triplet) marking. The score features various guitar techniques, including triplets, tremolos, and specific fingerings (1, 2, 3, 4) for the right hand. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The music is characterized by its rhythmic complexity and the use of triplets and tremolos, which are typical of the style.

Gaspar SANZ : CANARIOS EN SOL MAJEUR

Gaspar SANZ (1640-1710)

PAVANAS POR LA D, con Partidas al Aire español

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

Révision pour guitare de Jean-François Delcamp

♩ = 80

5

9

13

17

22

27

31

35

39

43

46

Gaspar SANZ (1640-1710)

PRELUDIO, O CAPRICHIO

ARPEADO POR LA CRUZ

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

Révision pour guitare de Jean-François Delcamp



♩ = 120

original :
SI à vide

The image displays a page of musical notation for a guitar prelude, consisting of eight staves of music. The key signature is G major (one sharp, F#). The notation includes various fingerings (1-4), slurs, and circled numbers (2, 3, 4) indicating specific techniques or measures. The music is written in a single system, with each staff containing a sequence of notes and rests. The notation is complex, featuring many slurs and fingerings, suggesting a technically demanding piece. The page is numbered -17- at the bottom center.

Gaspar SANZ (1640-1710)

FOLIAS

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

Révision pour guitare de Jean-François Delcamp

The musical score is written for guitar in 3/4 time, featuring a key signature of one flat (B-flat). It consists of five staves of music, each containing guitar-specific notation such as tablature (numbers 0-4 on the staff) and trills (marked with 'tr' and '1010'). The score is divided into measures, with measure numbers 6, 12, 18, and 24 indicated at the start of their respective staves. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The score concludes with a double bar line and a repeat sign. The final measure of the score is marked with a double bar line and a repeat sign.

30 1020 *tr*

Musical staff 30-35. Treble clef, key of B-flat major. Measures 30-35. Fingerings: 4, 4, 1, 4, 1, 4, 1, 4, 1, 3, 2, 4, 1. Trills: 1020 (measures 34-35). Ornaments: 201 (measure 34). Repeats: double bar lines with repeat dots at measures 32-33 and 34-35.

36 1020 *tr*

Musical staff 36-41. Treble clef, key of B-flat major. Measures 36-41. Fingerings: 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 2, 3, 4. Trills: 1020 (measure 41). Ornaments: 201 (measures 36, 40). Crosses: ✕ (measures 37, 39). Repeats: double bar lines with repeat dots at measures 38-39 and 40-41.

42 1020 *tr*

Musical staff 42-47. Treble clef, key of B-flat major. Measures 42-47. Fingerings: 3, 2, 3, 4, 1, 4, 1, 4, 1, 2, 3, 4, 1, 2, 3, 4. Trills: 1020 (measure 42), 201 (measure 44). Crosses: ✕ (measure 45). Repeats: double bar lines with repeat dots at measures 43-44 and 45-46.

Esta Glosada Todo se Corre

48

Musical staff 48-52. Treble clef, key of B-flat major. Measures 48-52. Fingerings: 1, 2, 3, 1, 3, 2, 3, 1, 4, 3, 2, 3, 1, 4. Trills: 1020 (measure 48), 201 (measure 50). Repeats: double bar lines with repeat dots at measures 49-50 and 51-52.

53

Musical staff 53-56. Treble clef, key of B-flat major. Measures 53-56. Fingerings: 4, 1, 4, 1, 4, 1, 4, 1, 3, 1, 3, 2, 1, 3. Trills: 1020 (measure 53), 201 (measure 55). Repeats: double bar lines with repeat dots at measures 54-55 and 56-57.

57

Musical staff 57-60. Treble clef, key of B-flat major. Measures 57-60. Fingerings: 2, 3, 2, 1, 3, 1, 3, 2, 3, 2, 3, 2, 3, 1, 4. Trills: 1020 (measures 57, 59). Repeats: double bar lines with repeat dots at measures 58-59 and 60-61.

61

Musical staff 61-65. Treble clef, key of B-flat major. Measures 61-65. Fingerings: 4, 1, 4, 1, 4, 1, 4, 1, 3, 2, 3, 2, 3, 1, 4. Trills: 1020 (measure 61), 201 (measure 63). Repeats: double bar lines with repeat dots at measures 62-63 and 64-65.

Gaspar SANZ (1640-1710)

GALLARDAS

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

Révision pour guitare de Jean-François Delcamp

The image displays a musical score for the piece 'Gallardas' by Gaspar Sanz, arranged for guitar by Jean-François Delcamp. The score is written on six staves, each beginning with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals, along with specific guitar techniques indicated by numbers (1-4) and letters (tr, 212, 102, 3131) above the notes. The score is divided into sections by repeat signs and includes first and second endings. The piece concludes with a double bar line and repeat signs.

The image displays seven staves of musical notation for a piece titled 'Gallardas' by Gaspar Sanz. The notation is written for guitar, using a treble clef and a key signature of one flat (B-flat). The time signature is 8/8. The music is characterized by intricate fingerings (numbers 1-4), trills (tr), and various ornaments (marked with 'X' or '101'). The notation includes repeat signs and a final double bar line. The staves are arranged vertically, with the first staff at the top and the last staff at the bottom. The notation is in a standard musical format, with notes, rests, and other musical symbols clearly visible.

Robert de VISEE (1660-1721)

SUITE en ré - SUITE in d

de "Livre de Pièces pour la guitarrre" (Paris 1686)

Adaptation pour guitare de Jean-François Delcamp

Prélude ♩ = 88

2030 *tr*

3141 *tr*

2030 *tr*

2131 *tr* C II

2131 *tr* C II

3141 *tr* C III

3141 *tr* C II

2131 *tr* C II

1020 *tr*

2030 *tr*

2131 *tr* C I

2131 *tr* C III

2030 *tr*

2131 *tr* C II

(3)

Allemande ♩ = 69

4141 *tr*

1010 *tr*

C II 2131 *tr*

4141 *tr*

4242 C I

C III 3131 *tr* C I

C III 3141 *tr* C I

C III 3131 *tr*

C III 3141 *tr*

C V 4242 *tr* C V

C III 1020 *tr*

C II 2131 *tr* 1020 *tr*

Courante ♩ = 152

hémiole

C II 2131 *tr* 4141 *tr*

C III 4141 *tr* C I

1010 *tr*

1010 *tr* 4141 *tr*

③ 4141 ④

C III 4141 *tr* C II C III 4141 *tr*

④ 2131 *tr*

C II 2131 *tr* 4141 *tr*

③ ④ 4242 *tr*

4141 *tr* C II 2131 *tr*

Sarabande ♩ = 66

1010 *tr* C II 2131 *tr*

C V 4141 *tr* C II

4242 *tr* C III 4242 *tr* %

2030 *tr* C I 2131 *tr* %

Gavotte $\text{♩} = 76$

1020 *tr*

C II 2131 *tr*

2030 *tr*

C II

4242 *tr*

3141 *tr*

C I

2030 *tr*

1. **C II** 2131 *tr*

1020 *tr*

2. **C II** 2131 *tr*

1020 *tr*

2030 *tr*

C II 2131 *tr*

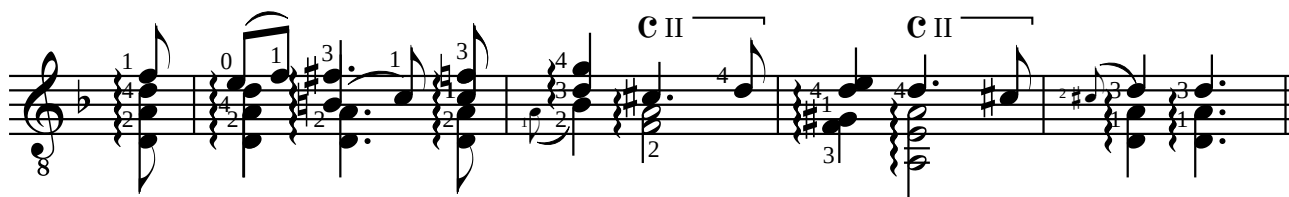
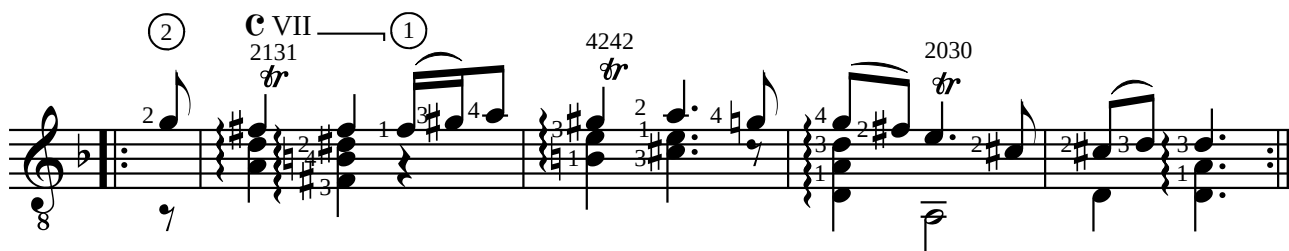
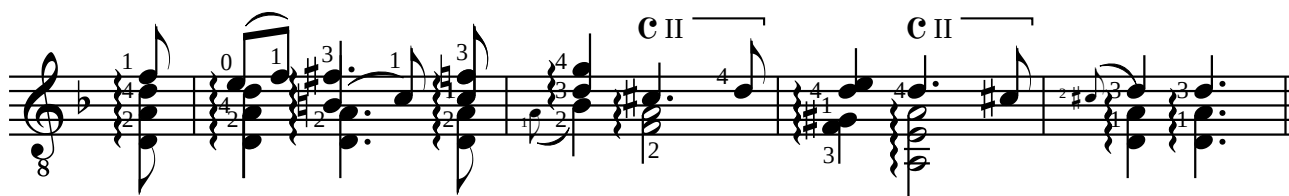
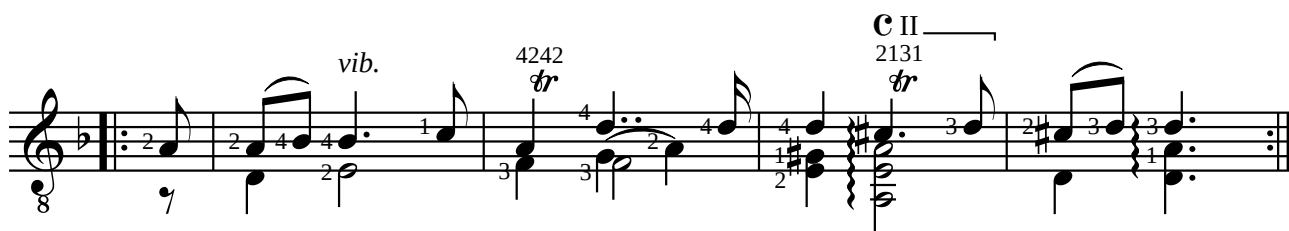
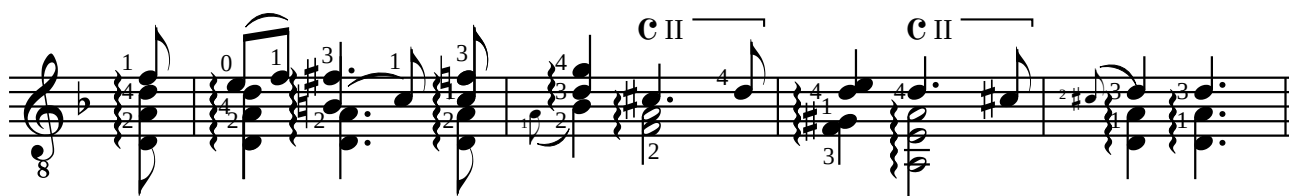
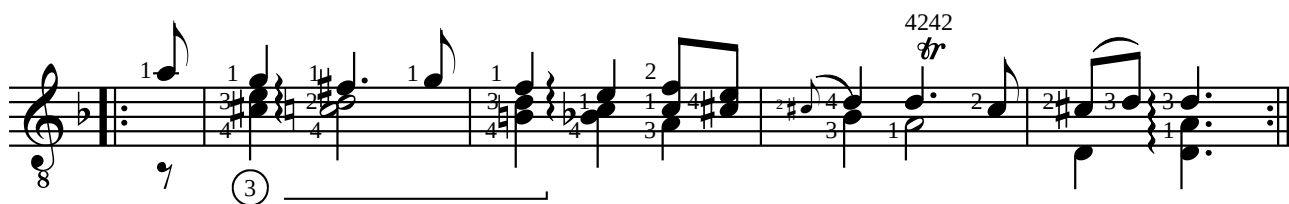
1020 *tr*

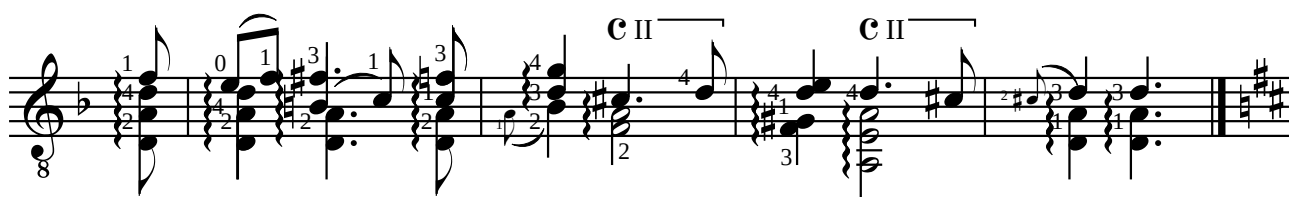
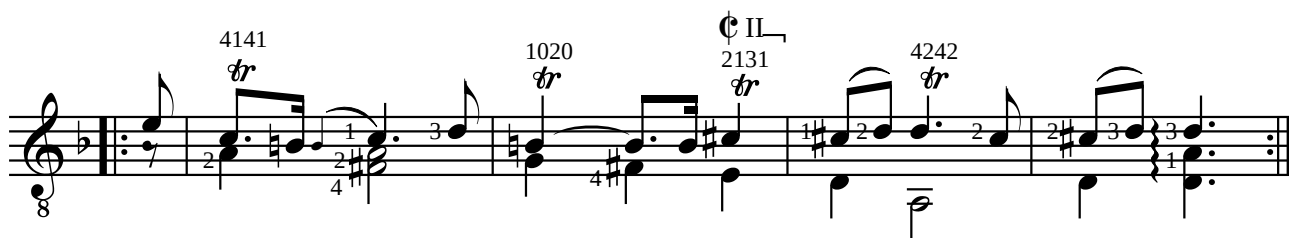
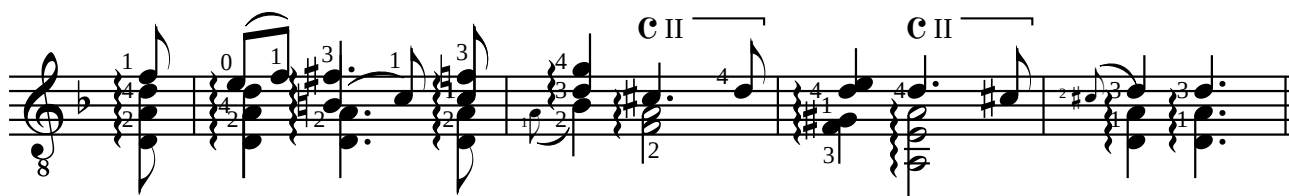
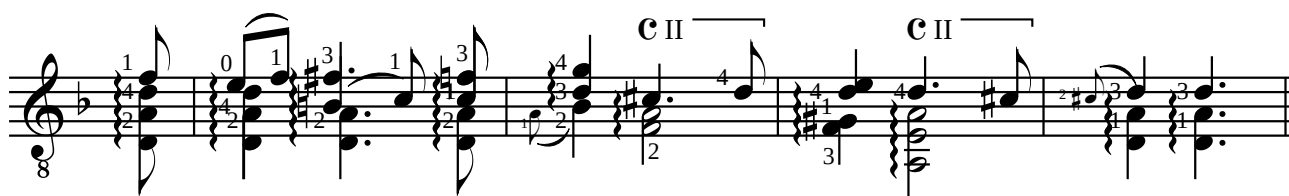
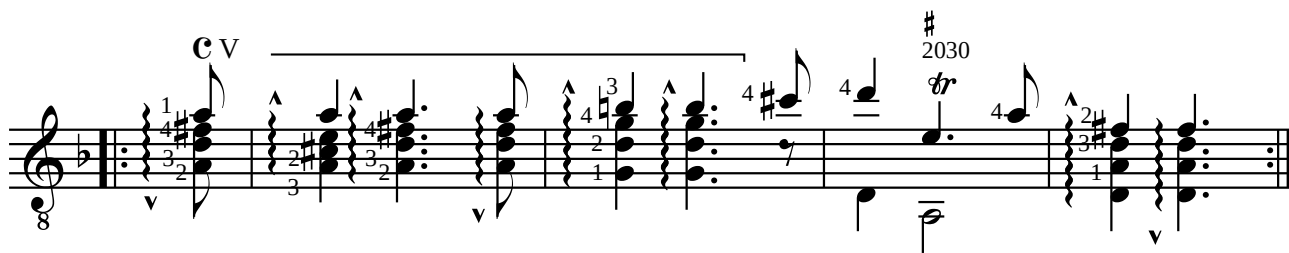
Bourée $\text{♩} = 96$

The musical score for the Bourée is written in D major (two sharps) and 8/8 time. The tempo is indicated as $\text{♩} = 96$. The score is divided into four systems, each containing a single staff. The first two systems consist of continuous melodic lines with intricate rhythmic patterns, including many sixteenth and thirty-second notes. The third and fourth systems include figured bass notation, which is typical for lute or harpsichord accompaniment. These figures include sequences like 1010, 2131, 3121, and 4242, along with trills and other ornaments. The piece concludes with a double bar line and repeat dots.

Passacaille ♩ = 120

The musical score for "Passacaille" is written in D minor (two flats) and 4/4 time. It features a tempo of 120 beats per minute. The notation includes a variety of rhythmic values, such as eighth, sixteenth, and triplet notes, along with complex chordal textures. Trills and grace notes are used extensively for ornamentation. Fingerings are clearly marked throughout the piece. The score is divided into five systems, each containing multiple measures of music. Some measures are marked with "C II" or "C III", possibly indicating specific fingering or performance techniques. The piece concludes with a final double bar line and repeat dots.





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Menuet I = 160

hémiole

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in eighth notes, with fingerings indicated by numbers 1 through 4. The bass staff is in common time and features a continuous eighth-note accompaniment pattern. The second system continues the melody and accompaniment, with a measure number '4242' and a 'tr' (trill) marking above the final measure of the melody. The bass staff continues with the same accompaniment pattern.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The melody begins with a treble clef, followed by a key signature change to two sharps, and then a common time signature. The melody is written in a simple, folk-like style. The second system continues the melody, featuring a treble clef, a key signature change to two sharps, and a common time signature. The melody is written in a simple, folk-like style. The score is labeled '2030' and 'tr' at the beginning of the first system.

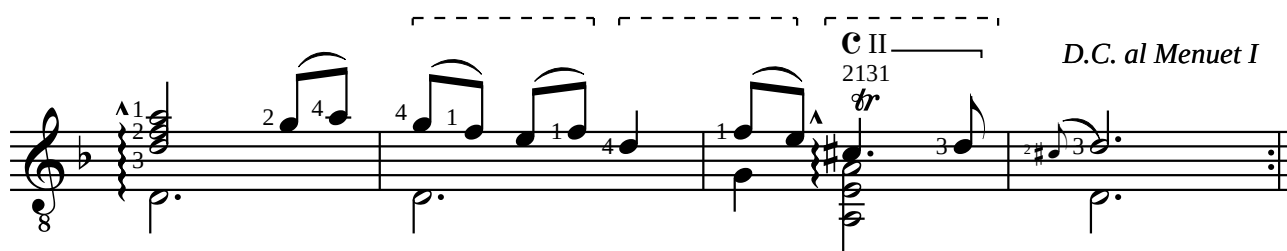
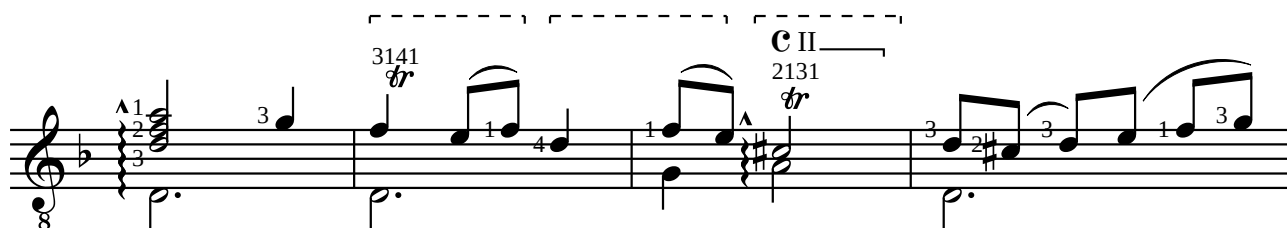
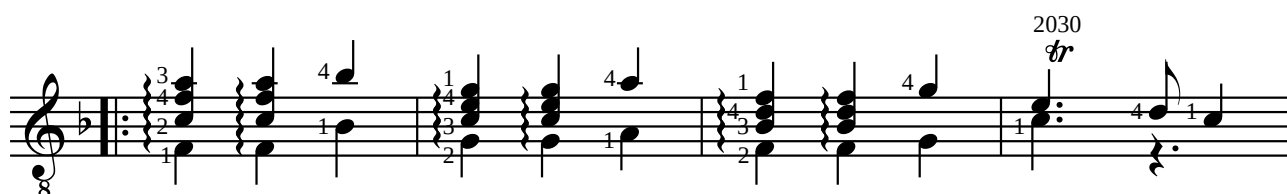
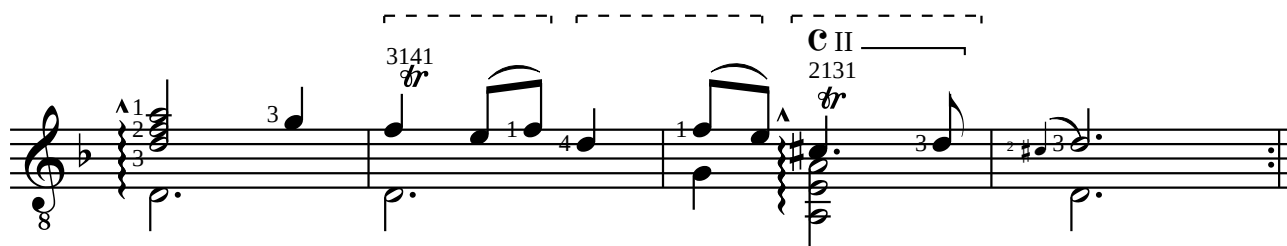
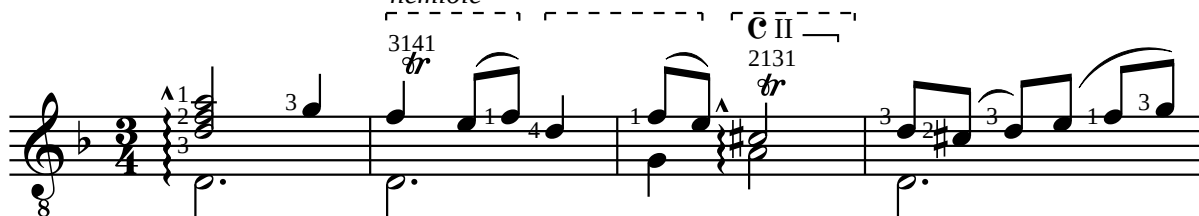
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4242
tr

C II
2131
tr

A musical score for a piece titled "Fine". The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#). The tempo is marked "Allegretto". The score consists of several measures, including a final measure with a double bar line and a repeat sign. The word "Fine" is written at the end of the score.

Menuet II $\bullet = 160$ *hémiole*



Gigue $\bullet = 184$

Musical score for Gigue in D major, 3/4 time, by Robert de Visée. The score consists of eight staves of music. It features various musical notations including eighth notes, sixteenth notes, triplets, and trills. Fingerings are indicated by numbers 1-4. Ornaments are marked with 'tr'. Section markers C II, C III, and C I are present. The key signature has two sharps (F# and C#). The time signature is 3/4. The tempo is marked as 184 beats per minute.

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François COUPERIN (1668-1733)

LES BARICADES MISTÉRIEUSES

Pièces de clavecin, Second livre, Sixième Ordre

Révision de Jean-François Delcamp

Rondeau

Vivement $\text{♩} = 58$

The musical score is written for a single system with a treble and a bass staff. It consists of six systems of music, each with a treble staff and a bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Vivement' with a quarter note equal to 58 beats per minute. The piece is a 'Rondeau' and is from the 'Pièces de clavecin, Second livre, Sixième Ordre' by François Couperin. The score includes various musical notations such as fingerings (numbers 1-4), ornaments (aim, maipi), and dynamic markings (p, f). The piece ends with a 'D.S. al' marking and a repeat sign.

8

4

8

12

16

20

D.S. al

3. 2e. Couplet.

aim 141

24

28

aim 1410

D.S. al C

32

aim 4. 3e. Couplet.

aim 141

36

40

44

48

52

aim 141

D.S. al C

5. Fin

François COUPERIN (1668-1733)

LES SILVAINS

Pièces de clavecin, Premier Ordre

Adaptation pour guitare de Jean-François Delcamp

Rondeau

Majestueusement, sans lenteur

⑥ = RE/D

The musical score is written for guitar and consists of five systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The second system introduces a bass clef. The score includes various musical notations such as eighth notes, quarter notes, and sixteenth notes, along with fingerings (e.g., 1, 2, 3, 4, 0) and ornaments (e.g., 0101 aim, 4040 maim, 030 aim, 202, 1414 aim, 0404 aim). The piece is marked with a '6' in a circle, indicating a specific fingering or ornament. The score is adapted for guitar by Jean-François Delcamp.



19

202

4040 main

040

030

23

3

1414 aimp

202

202 aimp

0202 aimp

0404 aimp

27

0404 aimp

31

040 aimp

35

39

0404 aimp

0101 aimp

4040 main

010 aimp

030 aimp

43

4040 maim

0101 aimp

4040 maim

010 aimp

030 aimp

0101 aimp

47

1 4

3

3

50

3131

3

3

54

3131

CIII

CI

58

414 pmi

3131

3

62

IV

1414 aimp

4

66

IV

1414 aimp

69

72

76

030 aim

101

79

0101 aimp

4040 main

010 aim

030 aim

4040 main

83

0101 aimp

4040 main

010 aim

030 aim

0101 aimp

Jean-François DELCAMP (1956)

MORDANTS ET TRILLES SUR UNE CORDE

MORDANT AND TRILL ON ONE STRING

pour les oeuvres baroques

Pour guitare

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

Mordants DO majeur - Mordents C Major ♩ = 138

1

Mordants RE majeur - Mordents D Major ♩ = 138

2

102 102 314 314 102 102 213

3 3

Trilles DO majeur - Trills C Major ♩ = 138

3141 3141 1020 1020 2131 2131 3141 3141

3 5 5 4 4

1020 1020 3141 3141 1020 1020 3141

3 3 3 3 3 3

Trilles RE majeur - Trills D Major ♩ = 138

1020 1020 3141 3141 2131 2131 1020 1020

4 4 4 4 4 4

3141 3141 1020 1020 2131 2131 3141

3 3 3 3 3 2

Jean-François DELCAMP (1956)

MORDANT ET TRILLE SUR DEUX CORDES

MORDANT AND TRILL ON TWO STRINGS

pour les oeuvres baroques

Pour guitare

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

5

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

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

p p

Mordent Mordant Mordent Mordente ♩ = 138

6

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

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

p p

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

7

Trill Trille Triller Trillo ♩ = 138

8

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