Classical guitar method
D11 Advanced Level

by Jean-François DELCAMP

Content : **Jean-Philippe Rameau** : Gavotte et ses 6 Doubles – **Johann Sebastian Bach** : Fugue BWV 997 – Choral Prelude BWV 639 – Prélude BWV 881 – Air BWV 1068 – **Domenico Scarlatti** : Sonate K 380 en mi majeur – **Niccolò Paganini** : Grande sonate en la majeur – **Johann Kaspar Mertz** : Élégie – **Giulio Regondi** : Introduction et caprice opus 23 – **Francisco Tárrega** : El Carnaval de Venicia – **Isaac Albéniz** : Sevilla opus 47 – Tango opus 165 – Zortizco opus 165 – Bajo la palmera opus 232 – **Claude Debussy** : Golliwogg's cake-walk – Minstrels – **Enrique Granados** : Danza Española n°6 opus 37 – Valses Poeticos – **Miguel Llobet** : Respuesta – **Agustín Barrios Mangoré** : Danza Paraguaya – Maxixe – Variations on a theme of Tárrega – **Jean-François Delcamp** : Sonate Ida Presti Op.31.

31/05/25

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Jean-François DELCAMP

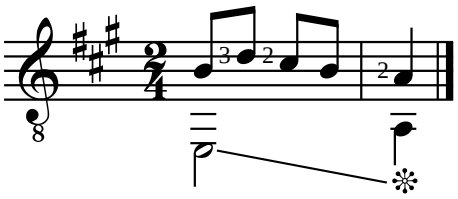
Symboles / Simboli / Symbols / Símbolos

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

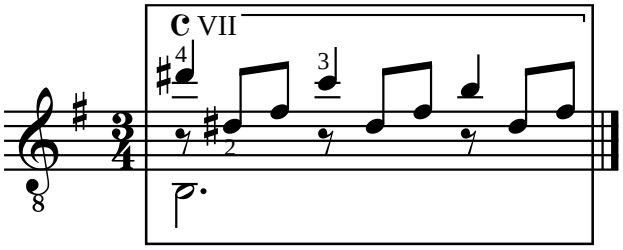
p i ma - Pouce, index, majeur et annulaire.
- Pollice, indice, medio e anulare.
- Thumb, index, middle-finger, and ring-finger.
- Pulgar, indice, medio y anular.

⑥ ⑤ ④ - Les cordes .
③ ② ① - Le corde.
- The strings.
- Las cuerdas.

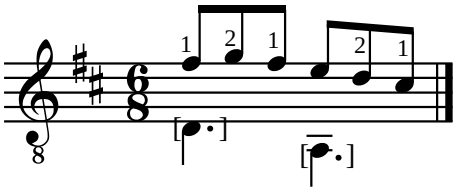
CII CV CIX - Frette où le premier doigt fait un barré.
CII CV CIX - Tasto che il primo dito preme per fare un barré.
CII CV CIX - Fret where the first finger makes a barré.
CII CV CIX - Traste donde debe extenderse el dedo primero para formar una cejilla.



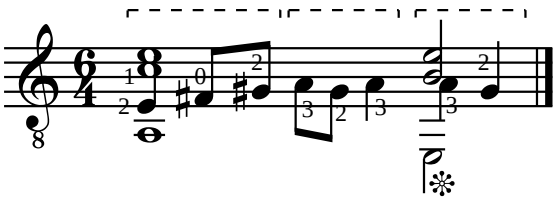
❊ - Stopper la résonance de la note précédente.
- Fermare la risonanza della nota precedente.
- Damp the preceding note.
- Detener la resonancia de la nota precedente.



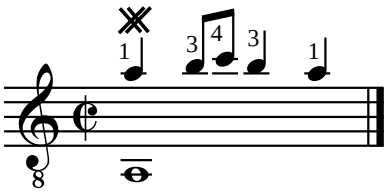
- Les passages difficiles sont encadrés.
- I passaggi difficili sono incorniciati.
- Difficult passages are highlighted in a box.
- Los pasajes más dificiles están enmarcados.



- Les crochets signalent les ajouts de l'éditeur.
- Le parentesi quadre segnalano le aggiunte del trascrittore.
- Square brackets show editorial additions.
- Los parentesis cuadrados muestran añadidos de la editorial.



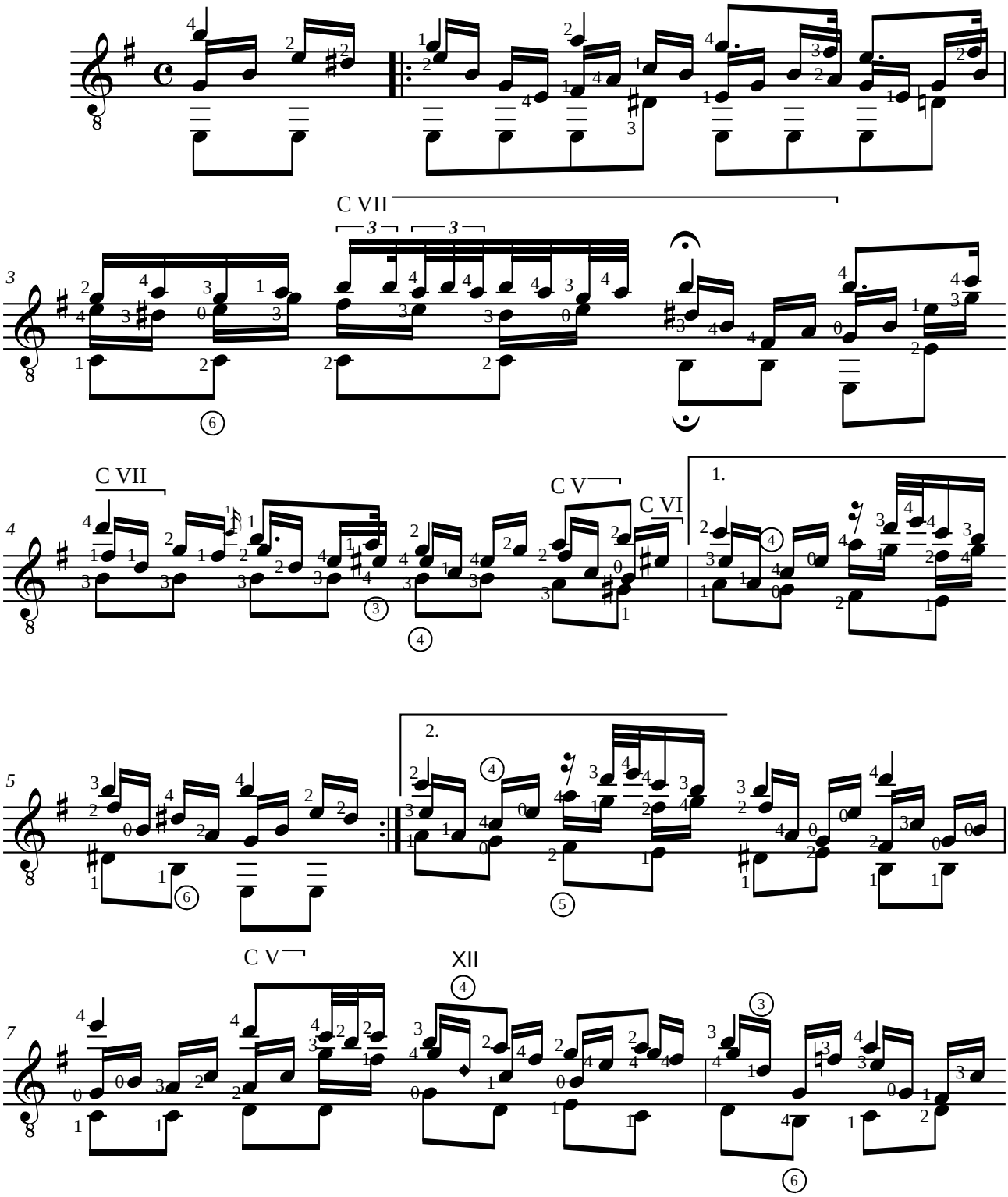
- Les pointillés précisent une hémiole.
- La linea punteggiata evidenzia un'emiolia.
- The dotted lines define a hemiola.
- Las líneas de puntos definen una hemiola.

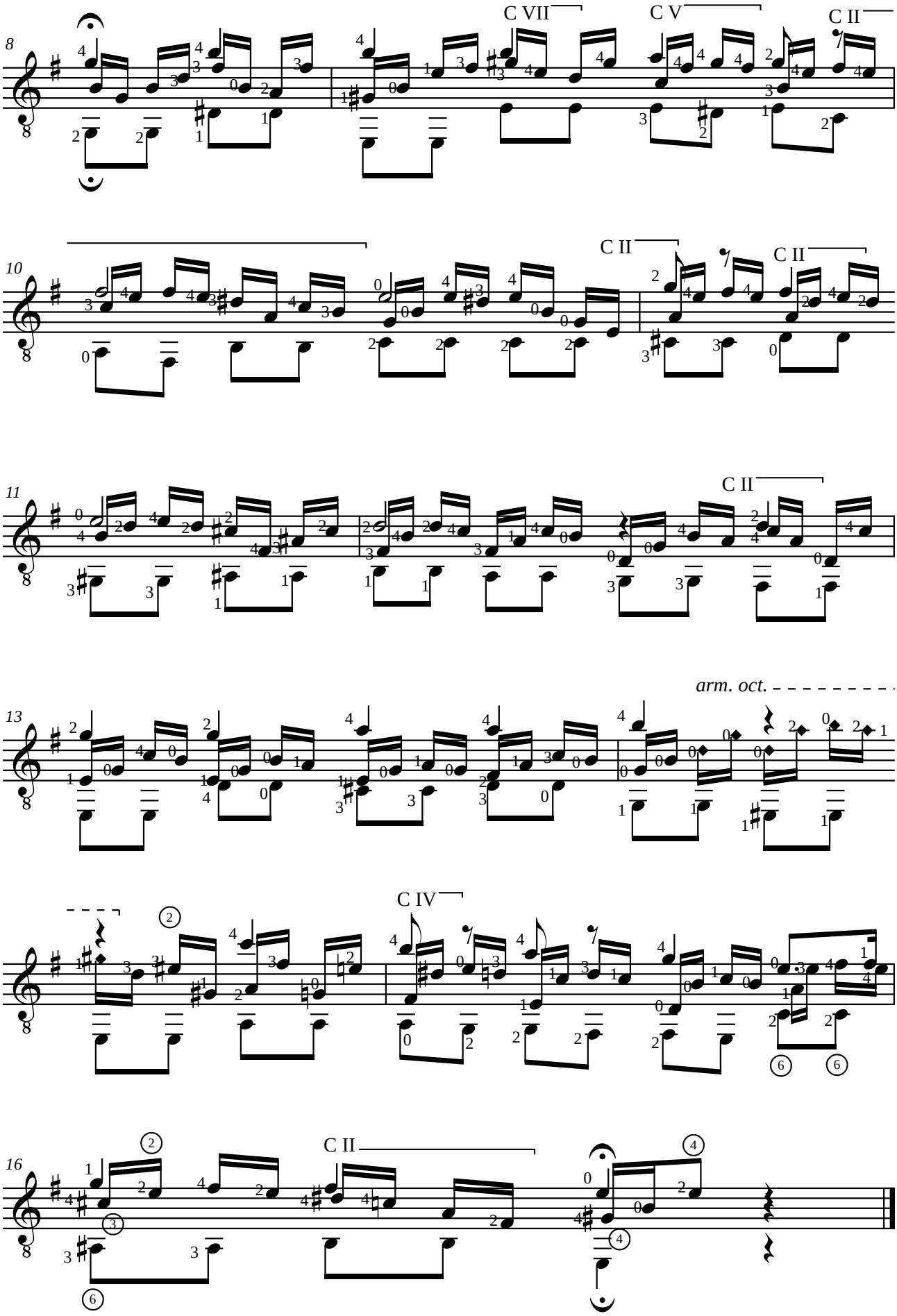


※ - vibrato (Gaspar Sanz)

Johann Sebastian BACH (1685-1750)
CHORAL PRELUDE BWV 639
ICH RUF' ZU DIR, HERR JESU CHRIST

Adaptation pour guitare de Jean-François Delcamp



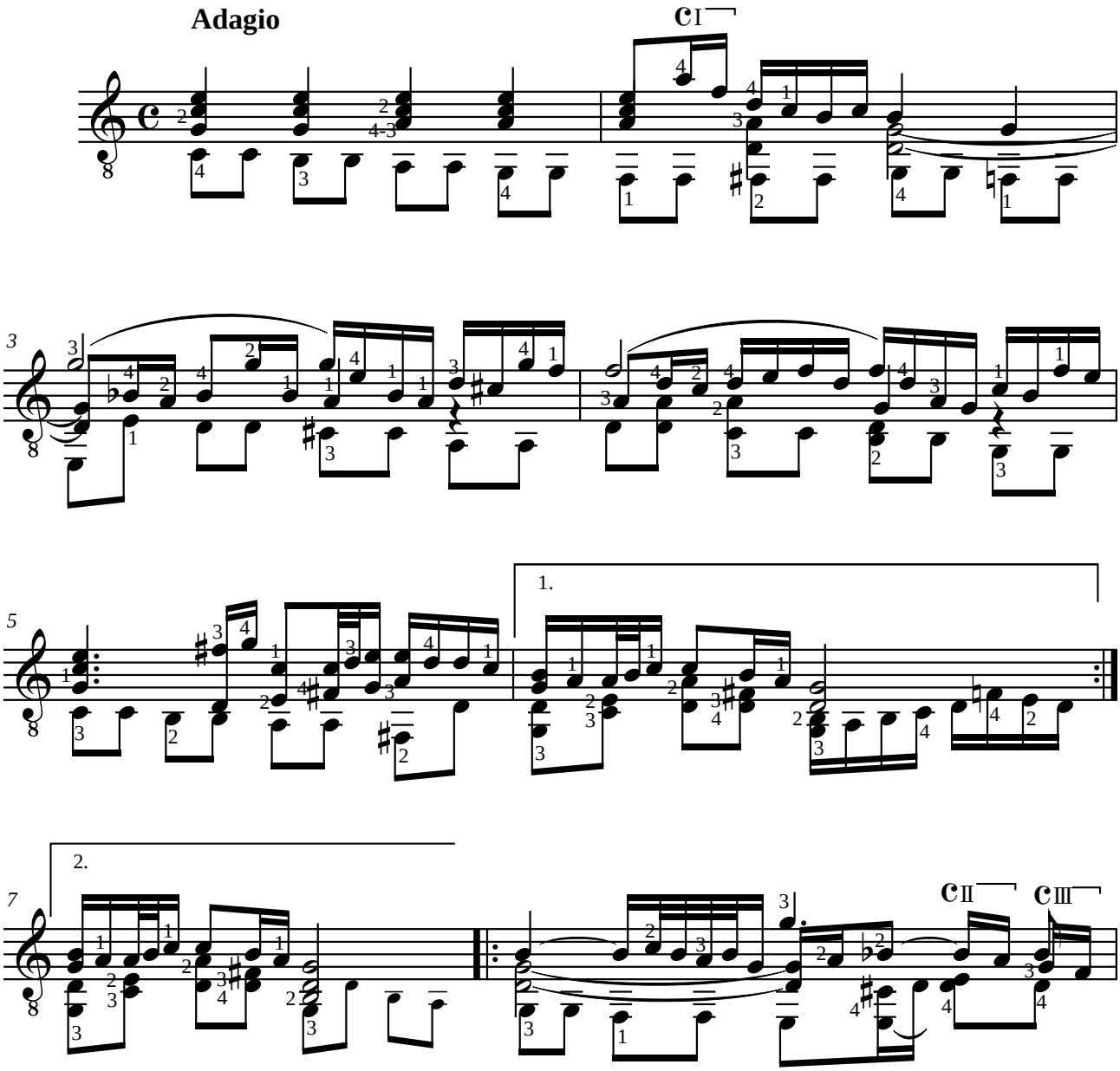

8
C VII
C V
C II
10
C II
C II
11
C II
13
arm. oct.
C IV
16
C II

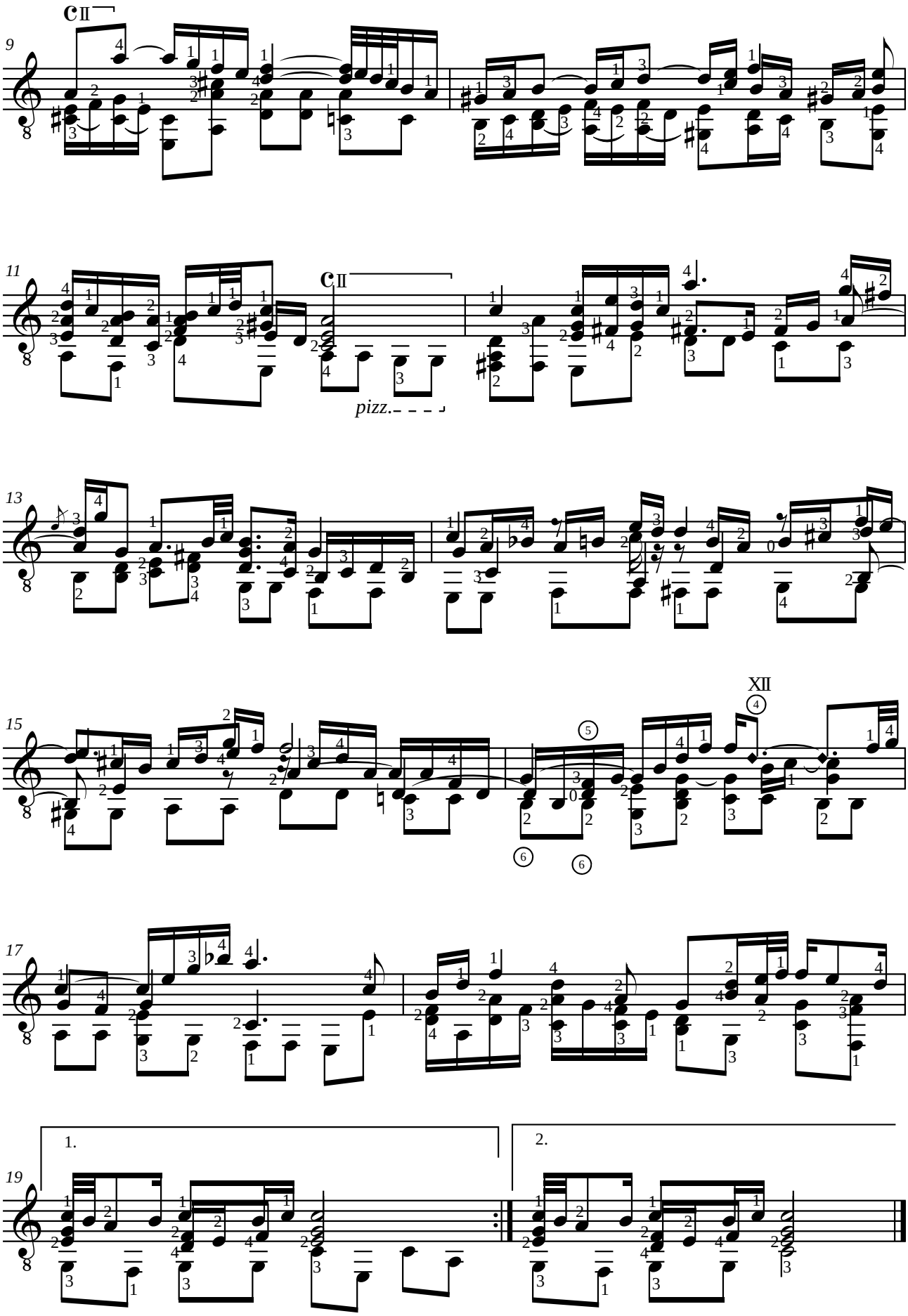
Johann Sebastian BACH (1685-1750)

AIR BWV 1068

de la 3éme suite

Adaptation pour guitare de Jean-François Delcamp




9
11
pizz.
13
15
XII
17
19
1.
2.

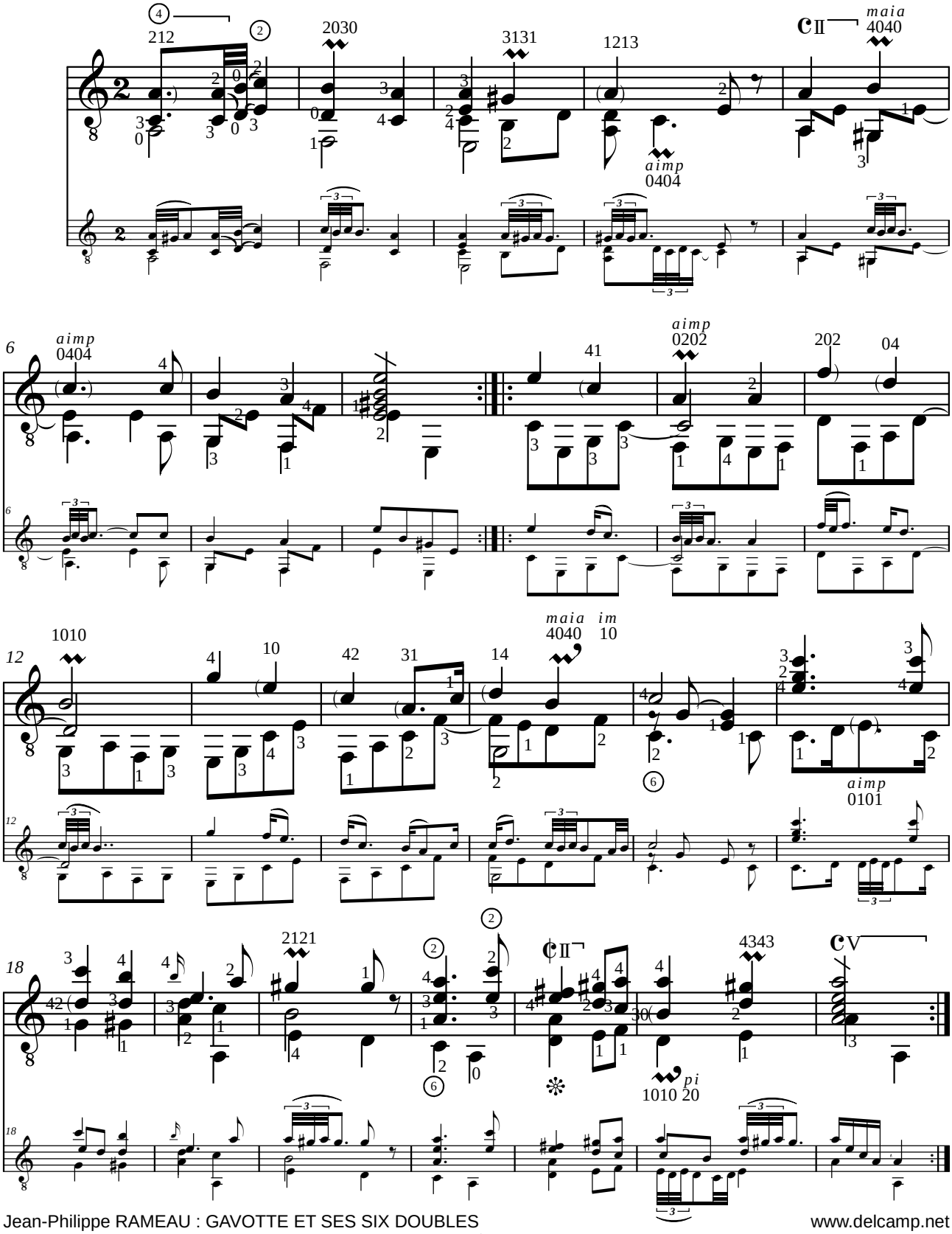
Jean-Philippe RAMEAU (1683-1764)

GAVOTTE ET SES SIX DOUBLES

de "Nouvelles suites de pièces de clavecin" (Paris, ca. 1728)

Adaptation pour guitare de Jean-François Delcamp

Voir la table des agréments page 2



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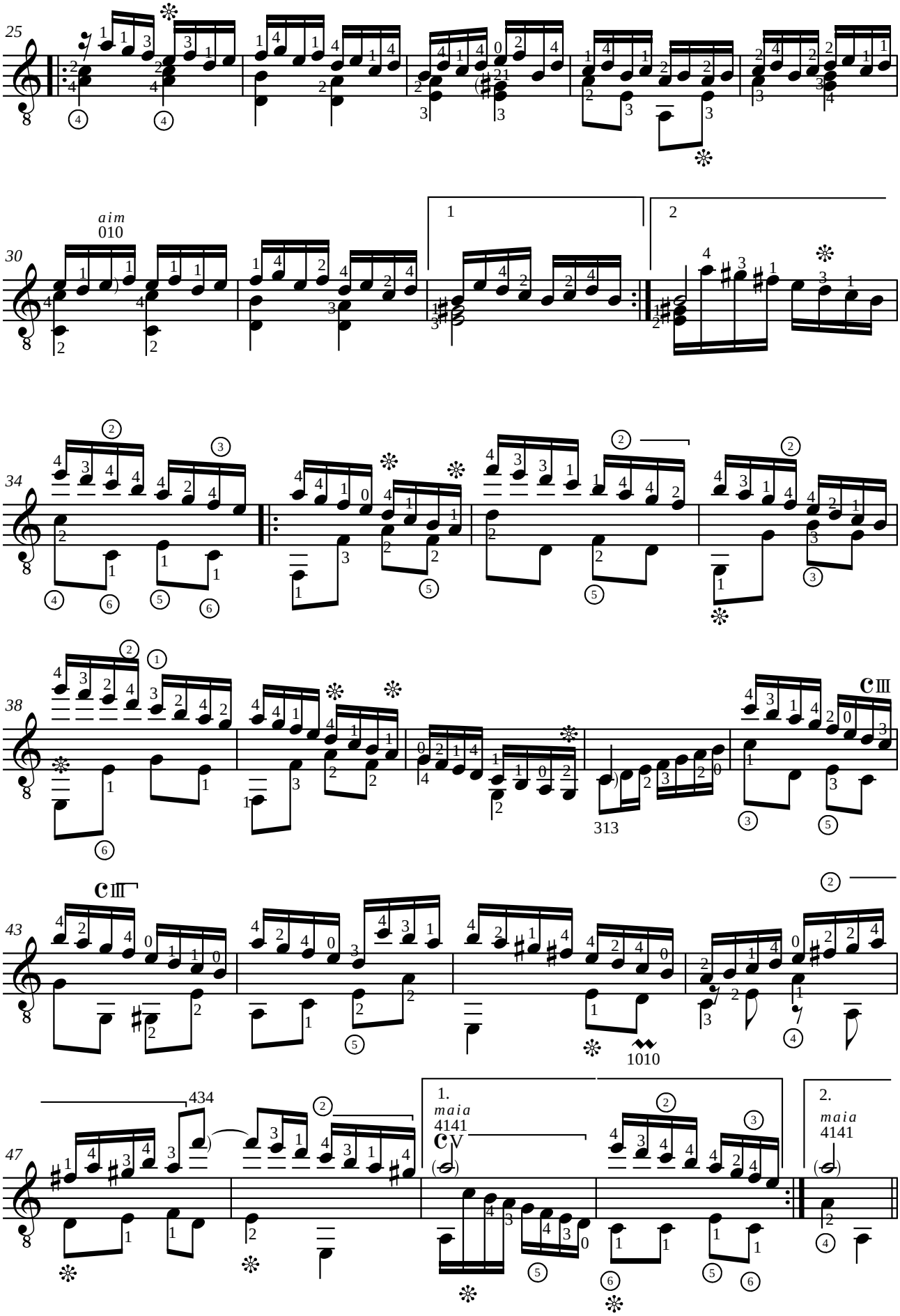

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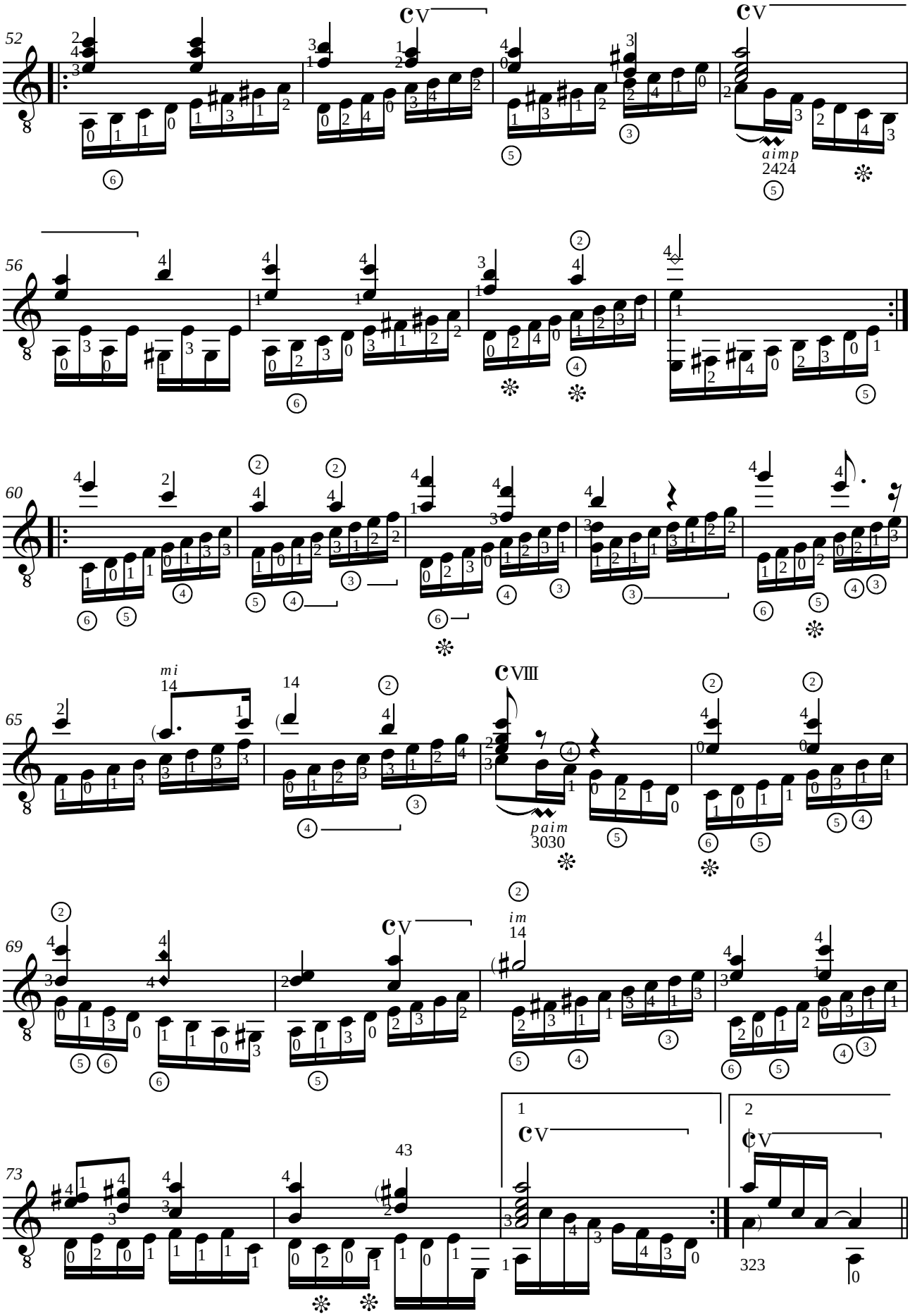

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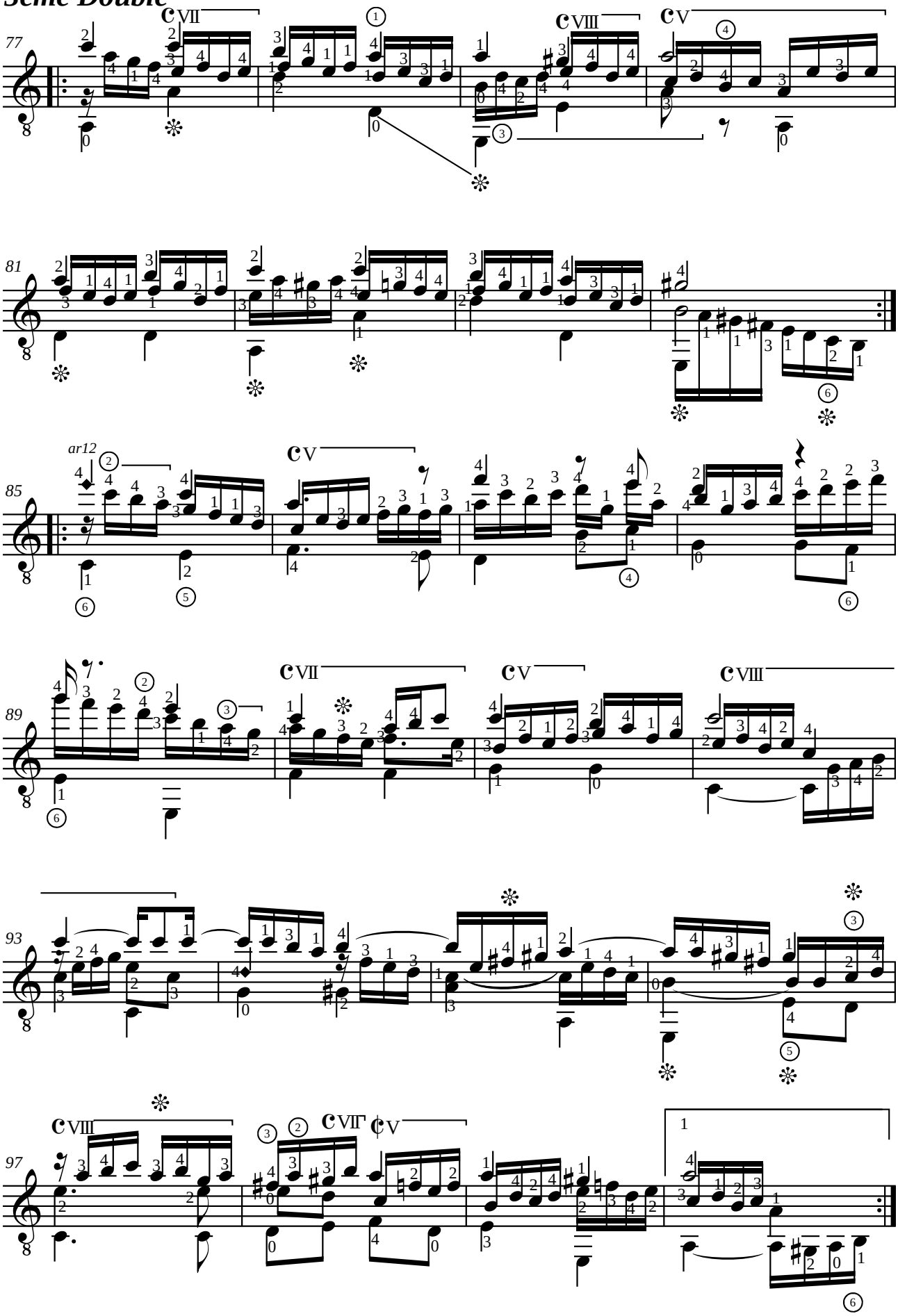

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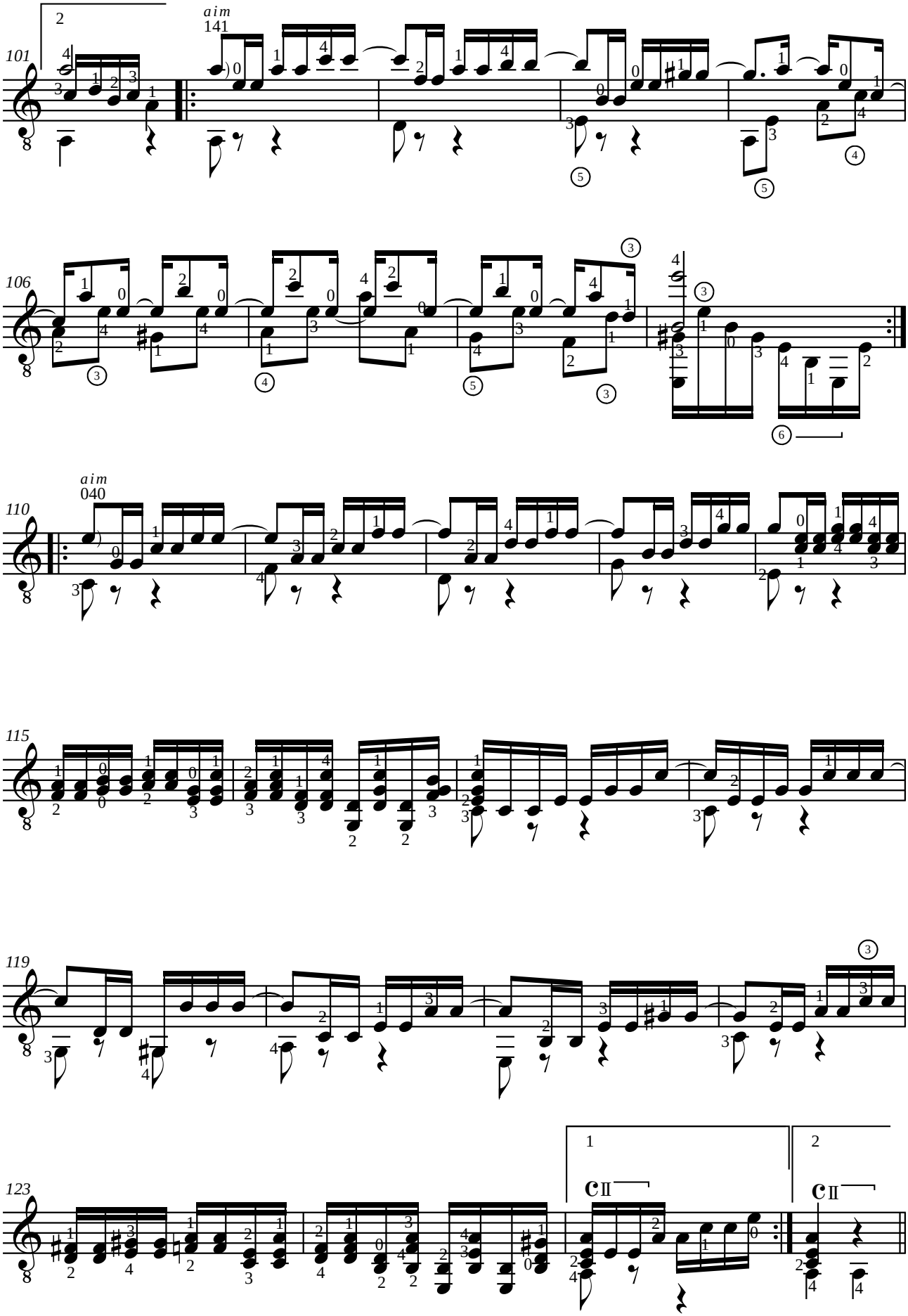

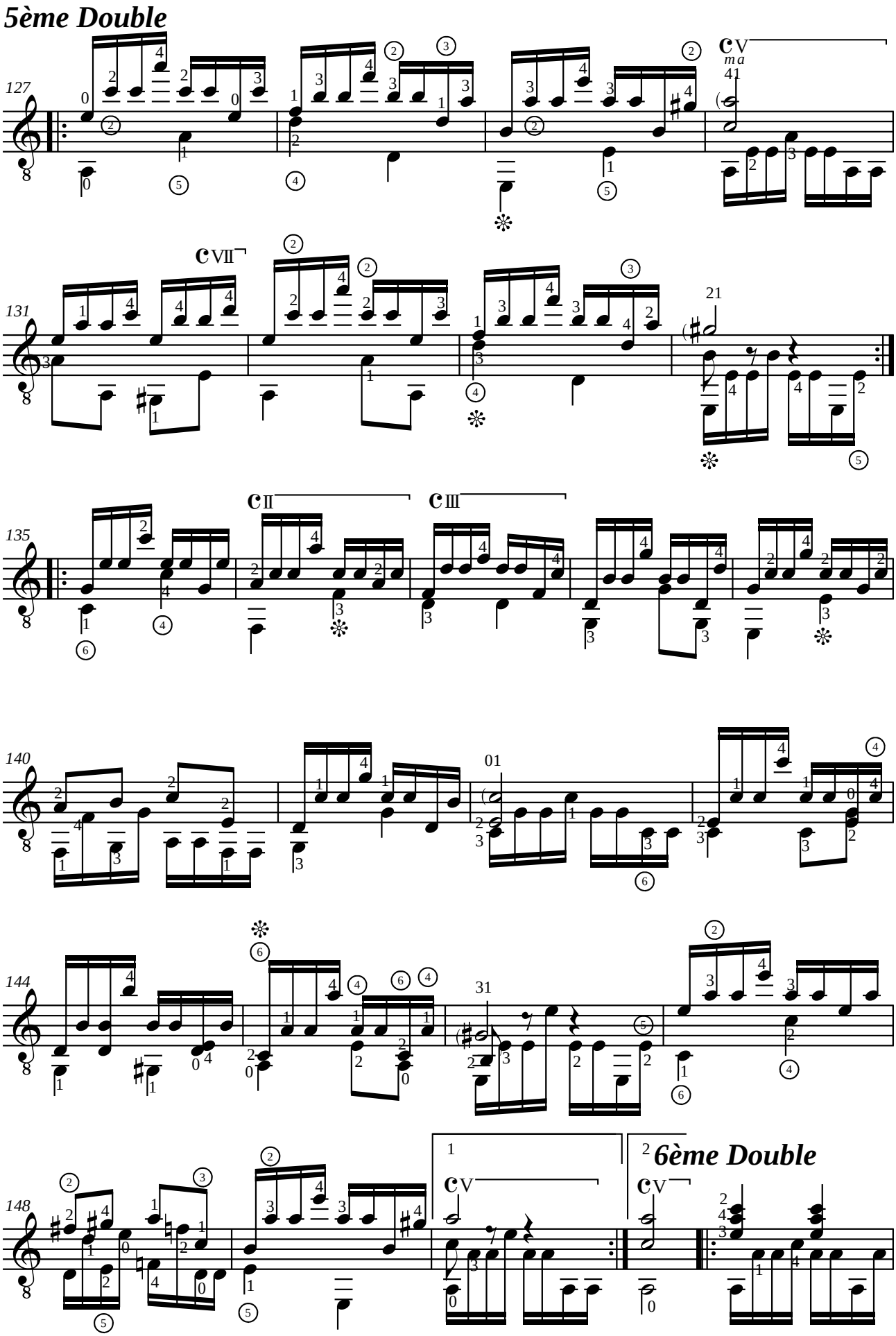
5ème Double
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131
135
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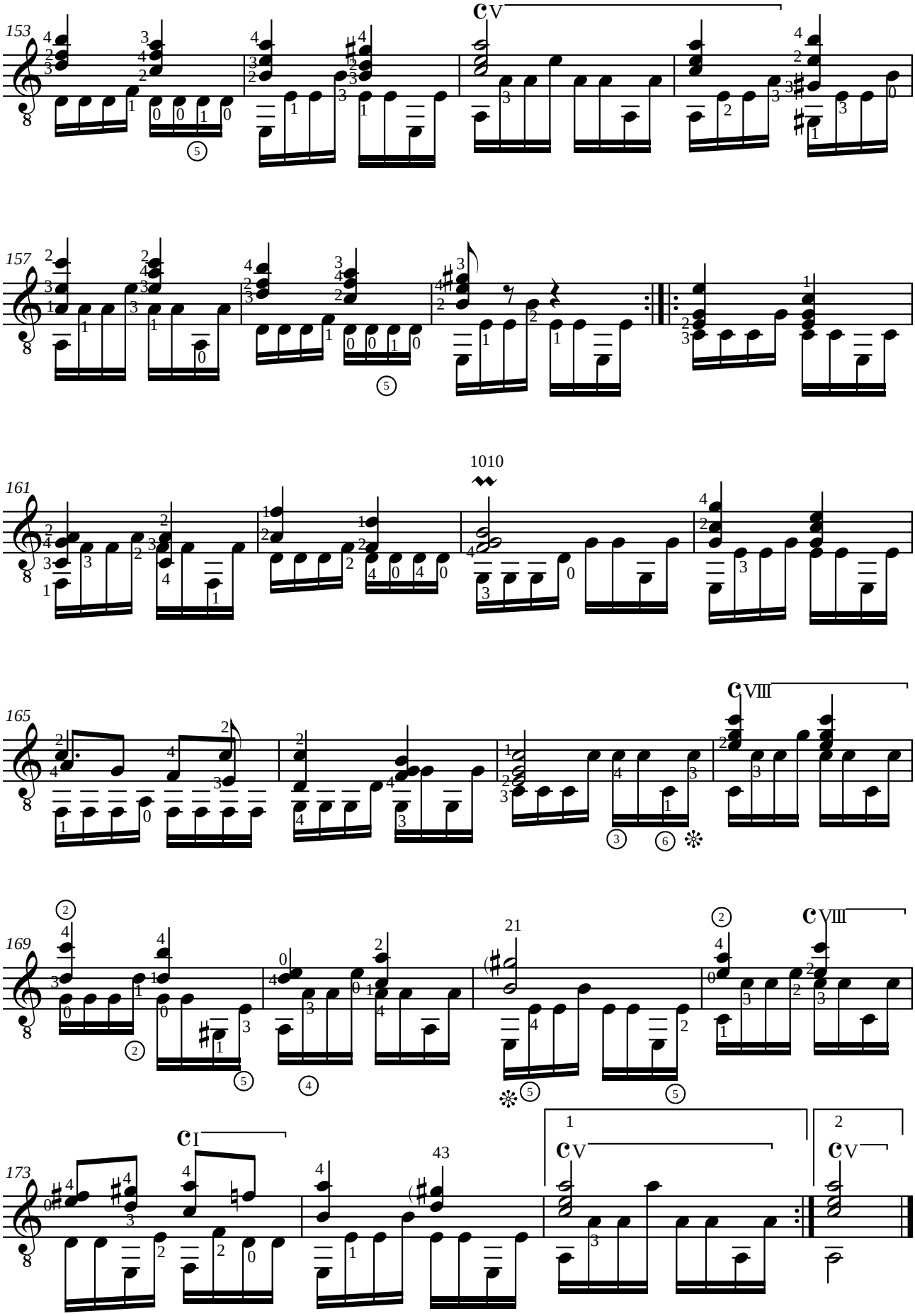
144
148
6ème Double


153
157
161
1010
165
169
21
173
43

Johann Sebastian BACH (1685-1750)

PRELUDE BWV 881

N°12 das "Wohltemperierte Klavier"

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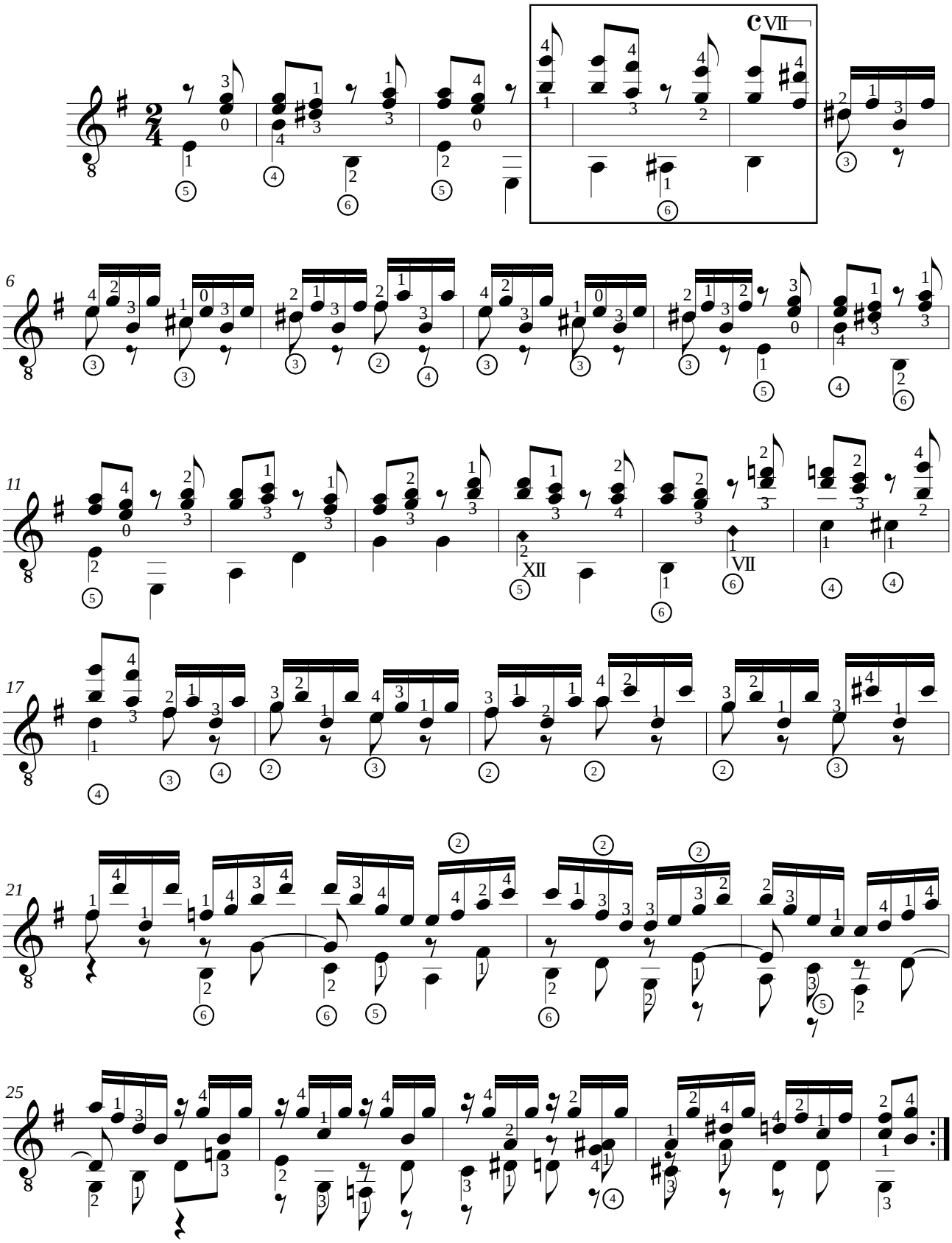

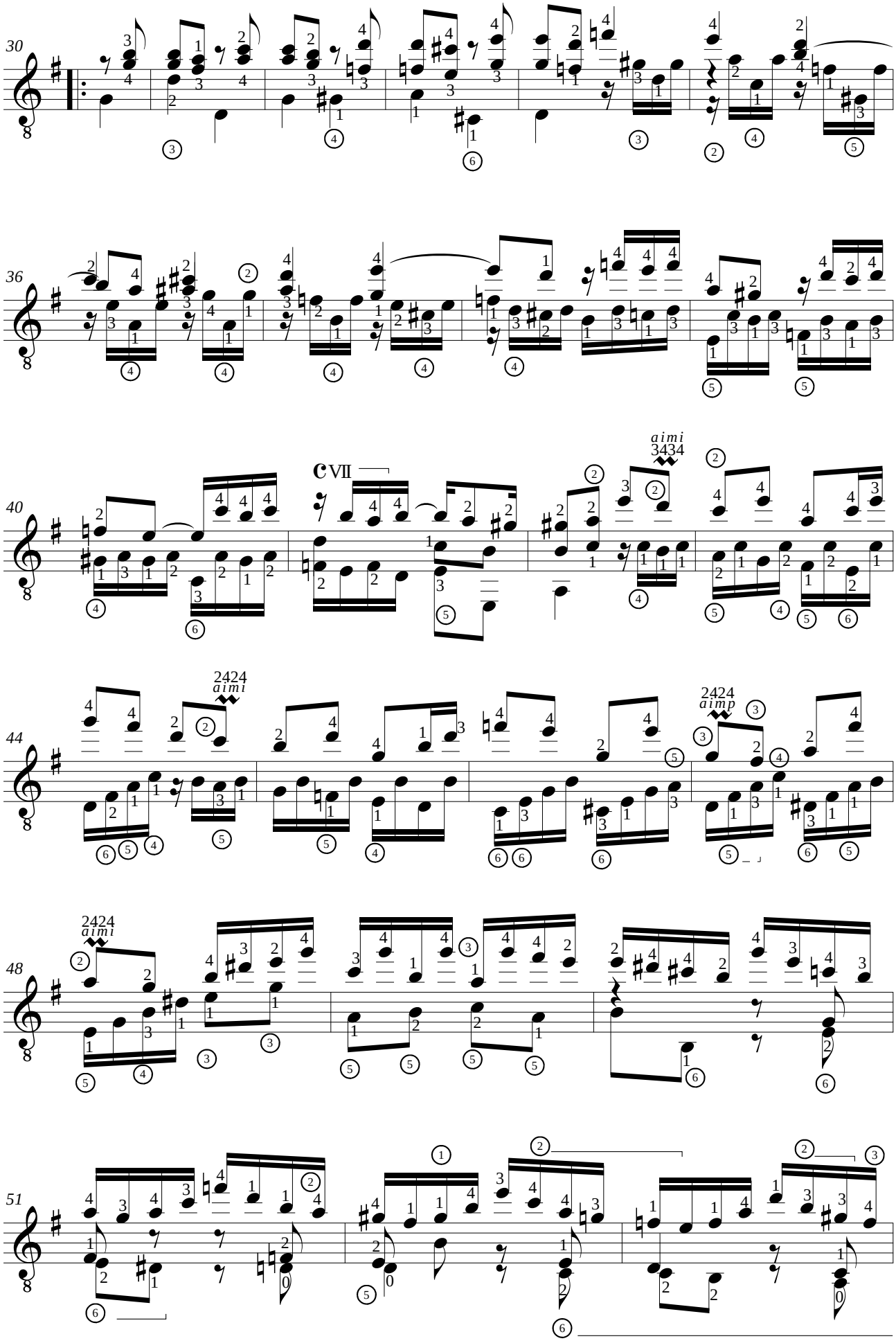
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aimi
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aimp
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2424
aimi
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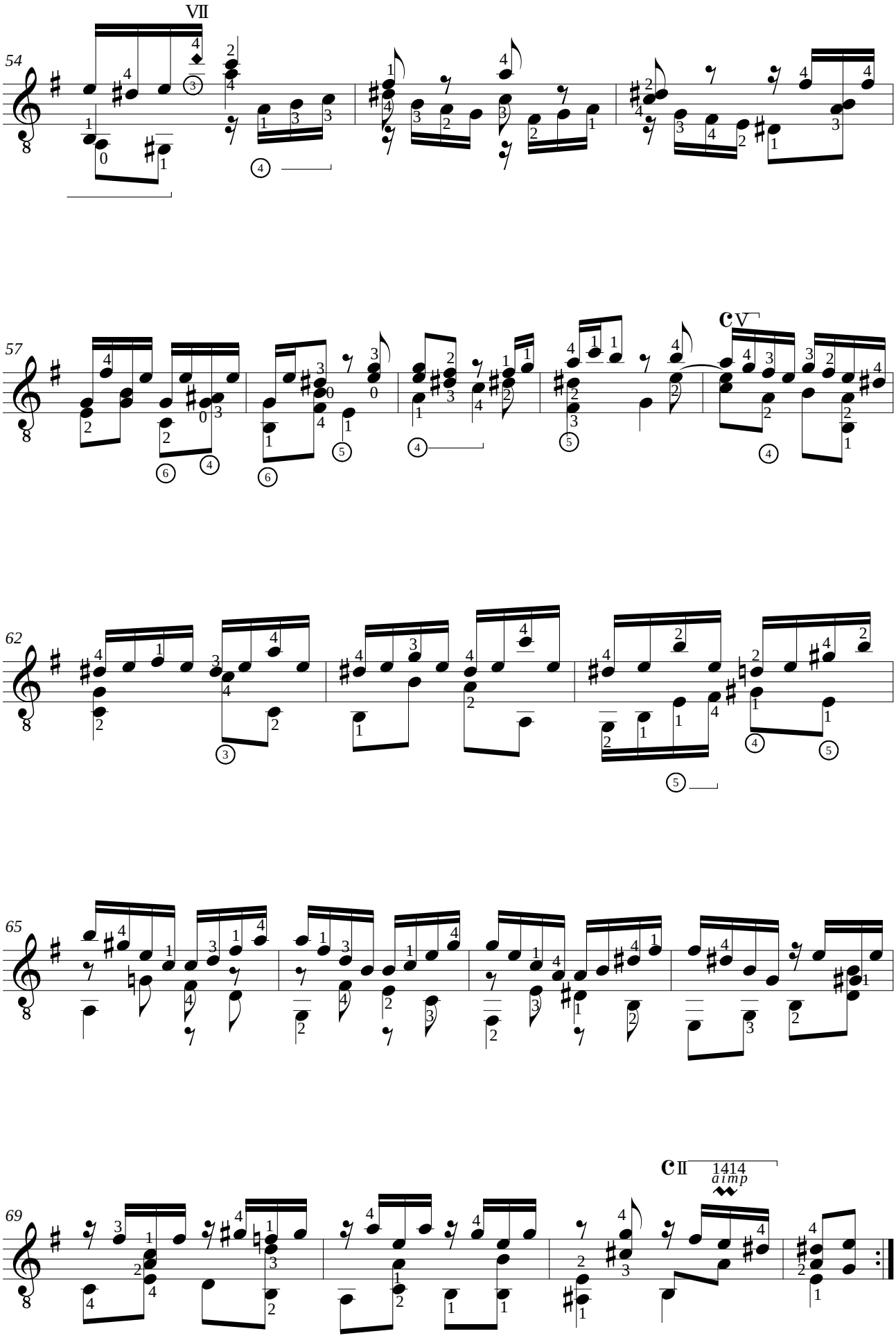
VII
54
57
V
62
65
II
1414
aimp
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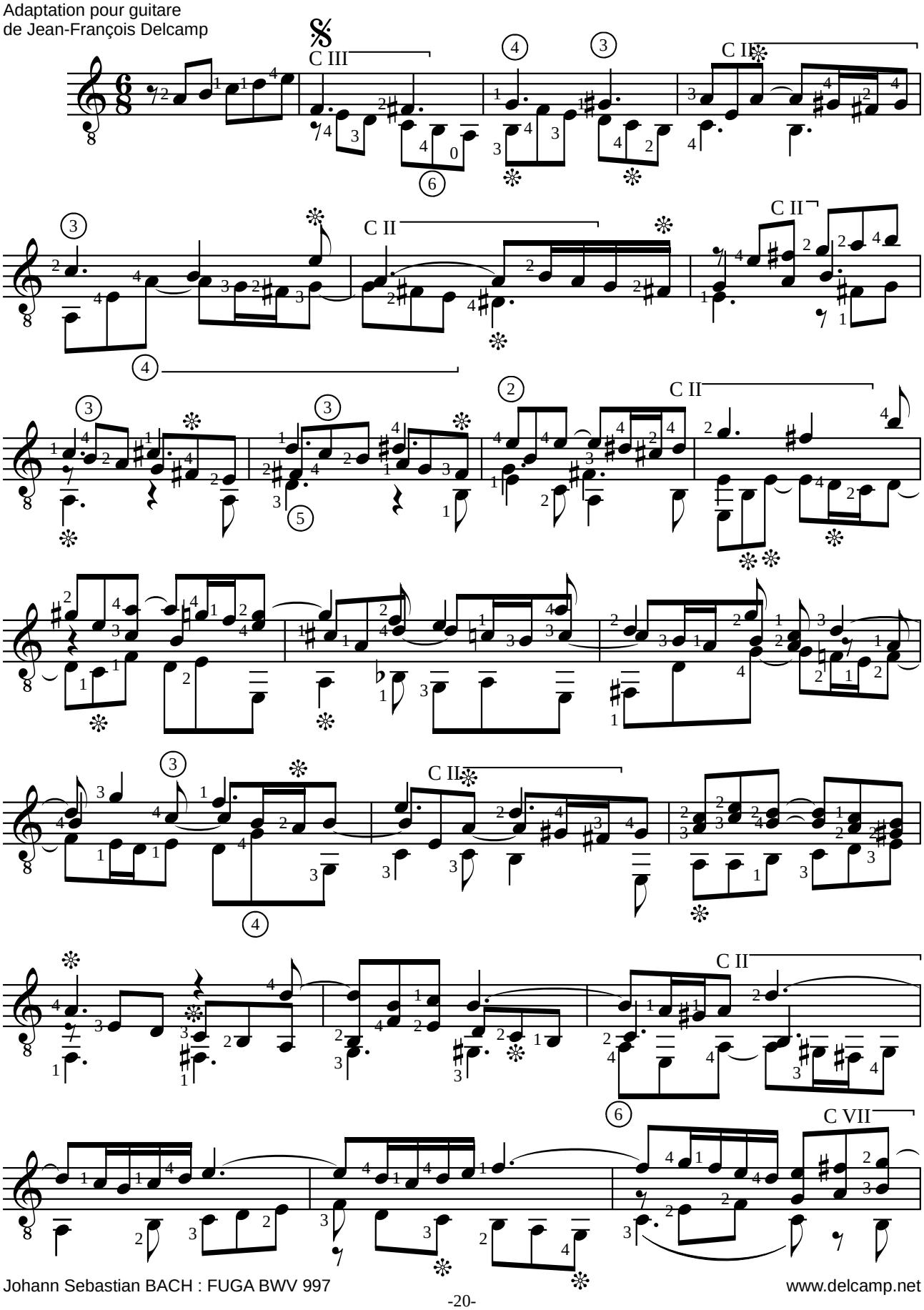
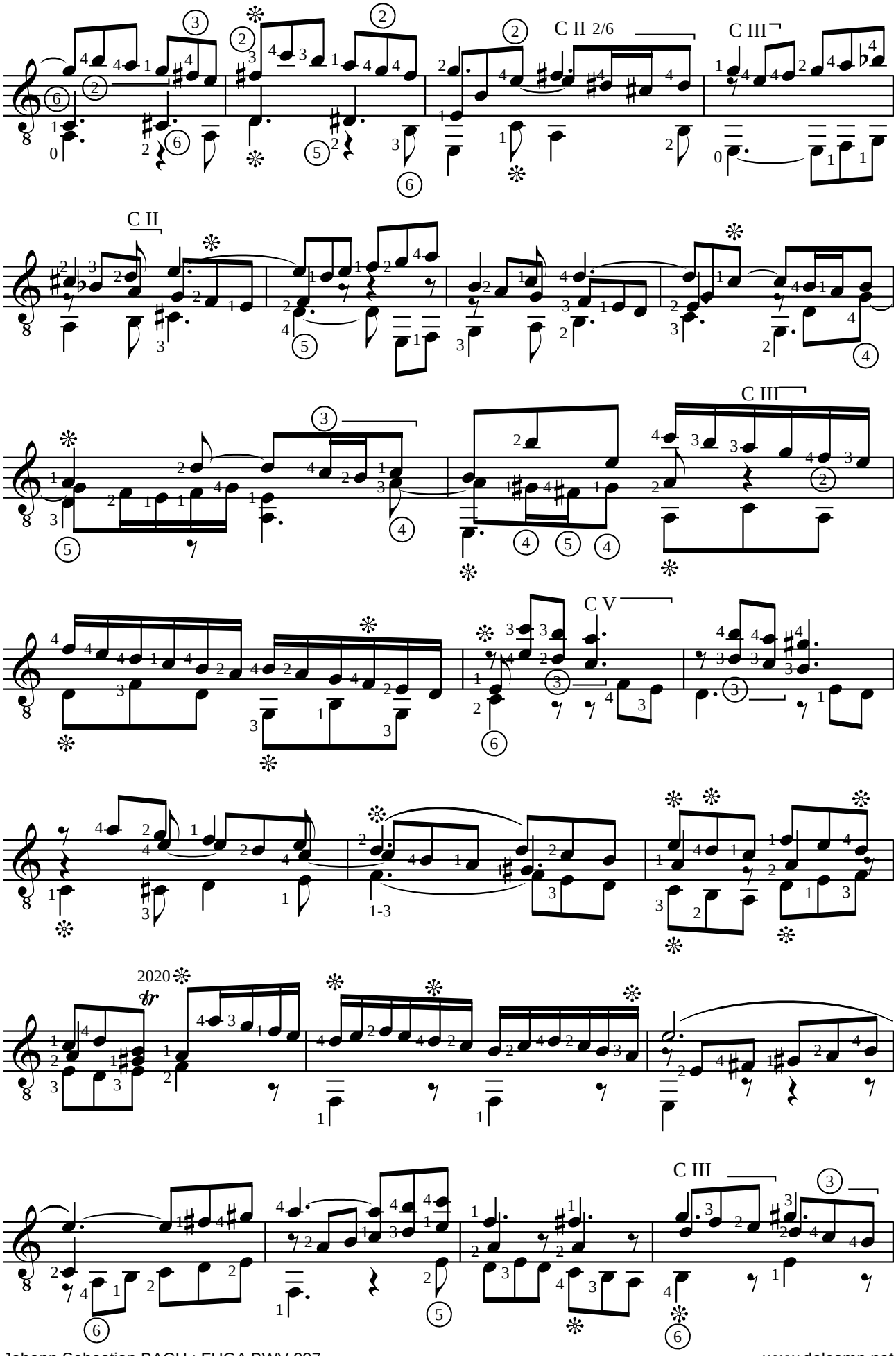
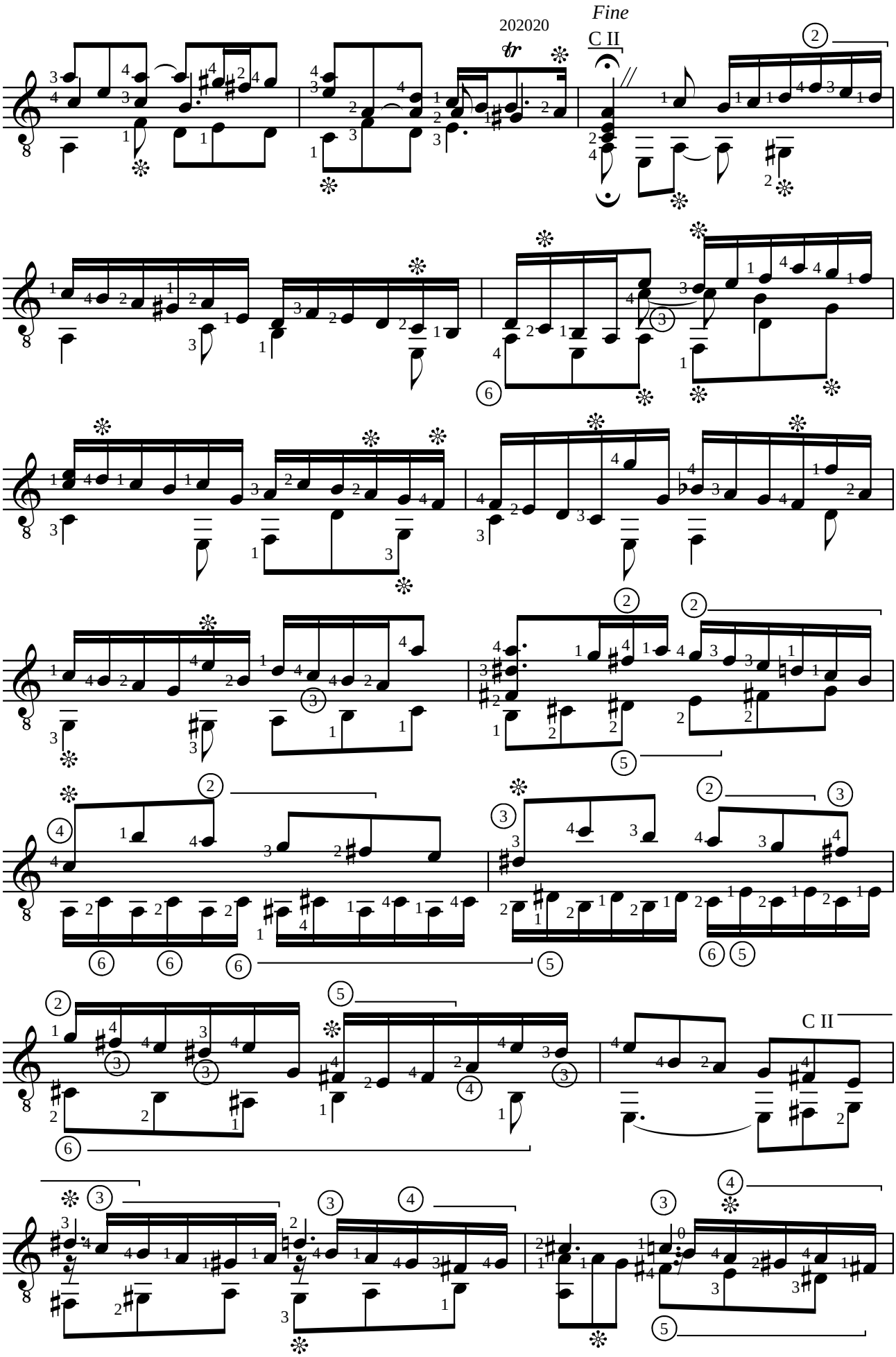
Johann Sebastian BACH (1685-1750)
FUGA BWV 997 EN LA MINEUR

Adaptation pour guitare
de Jean-François Delcamp




C II 2/6
C III
C II
C III
C V
2020
C III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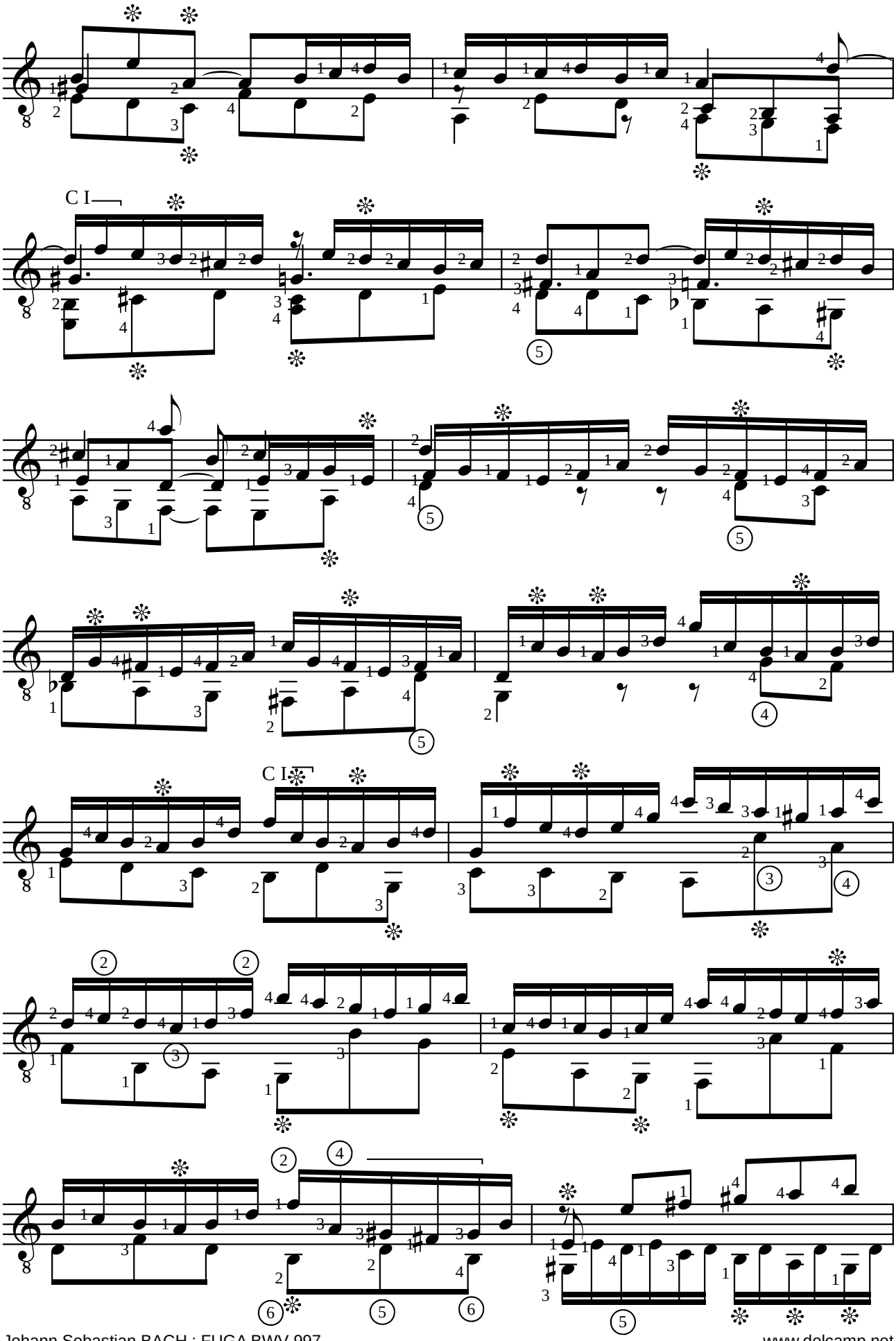
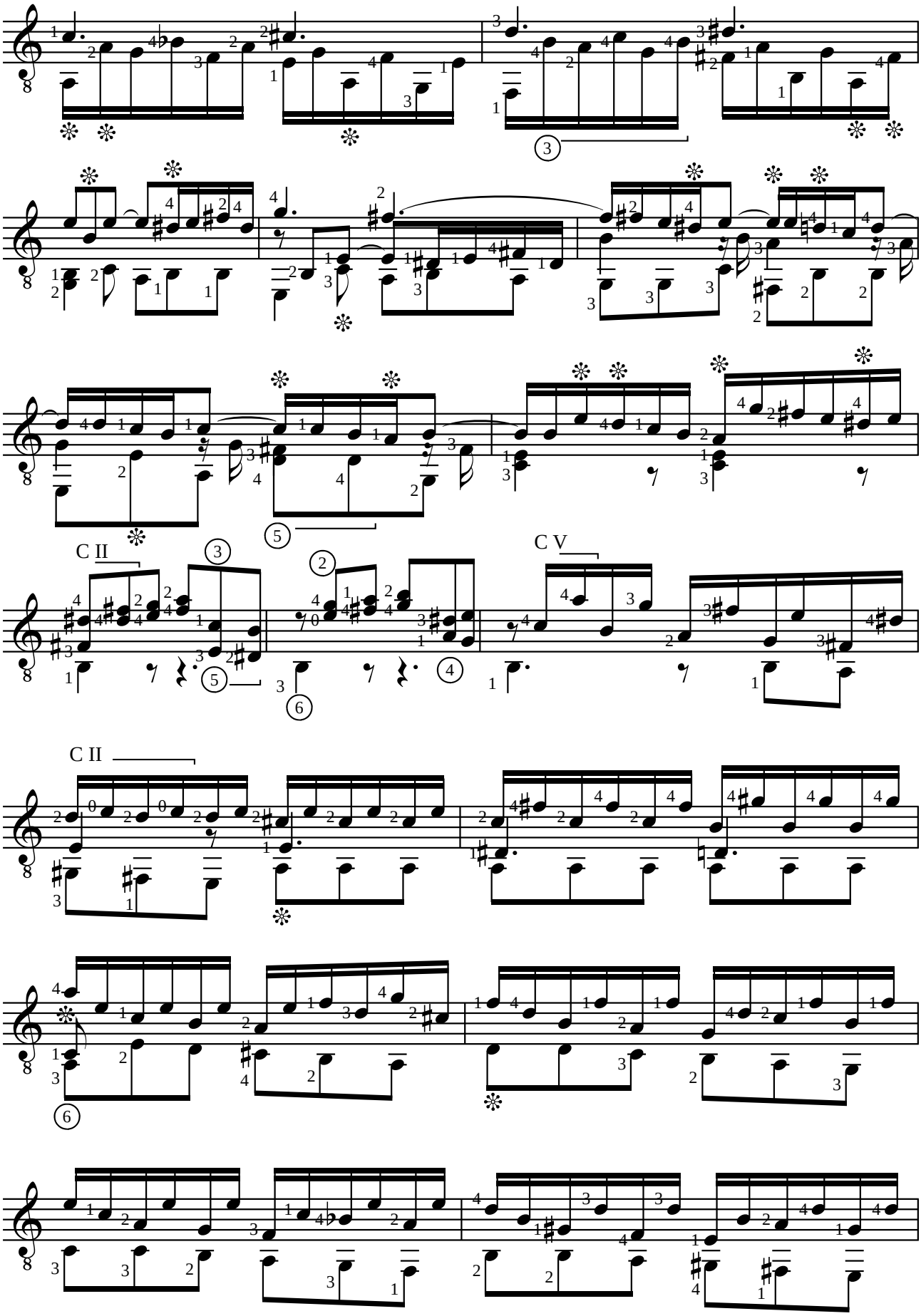

C I
C I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C V
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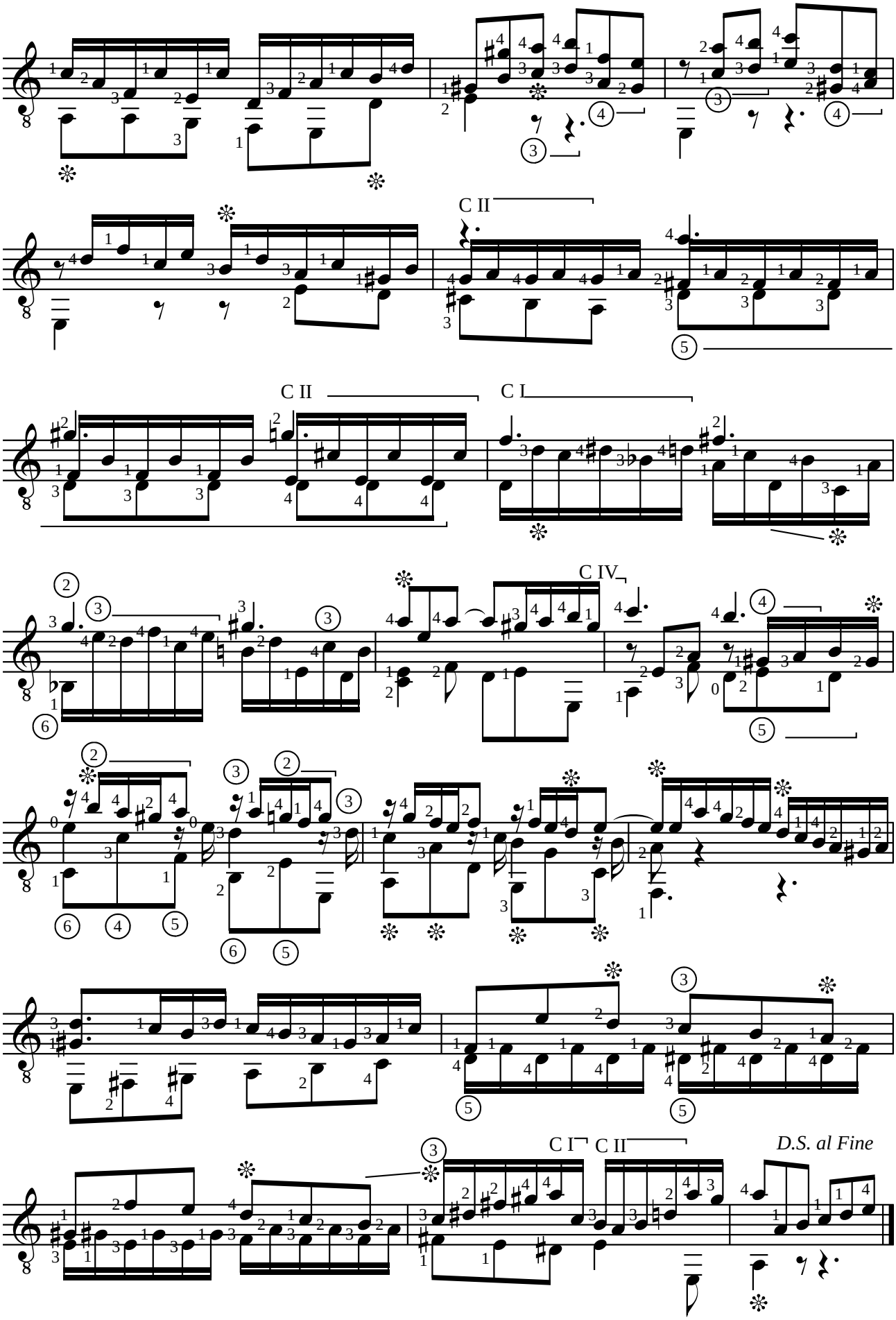
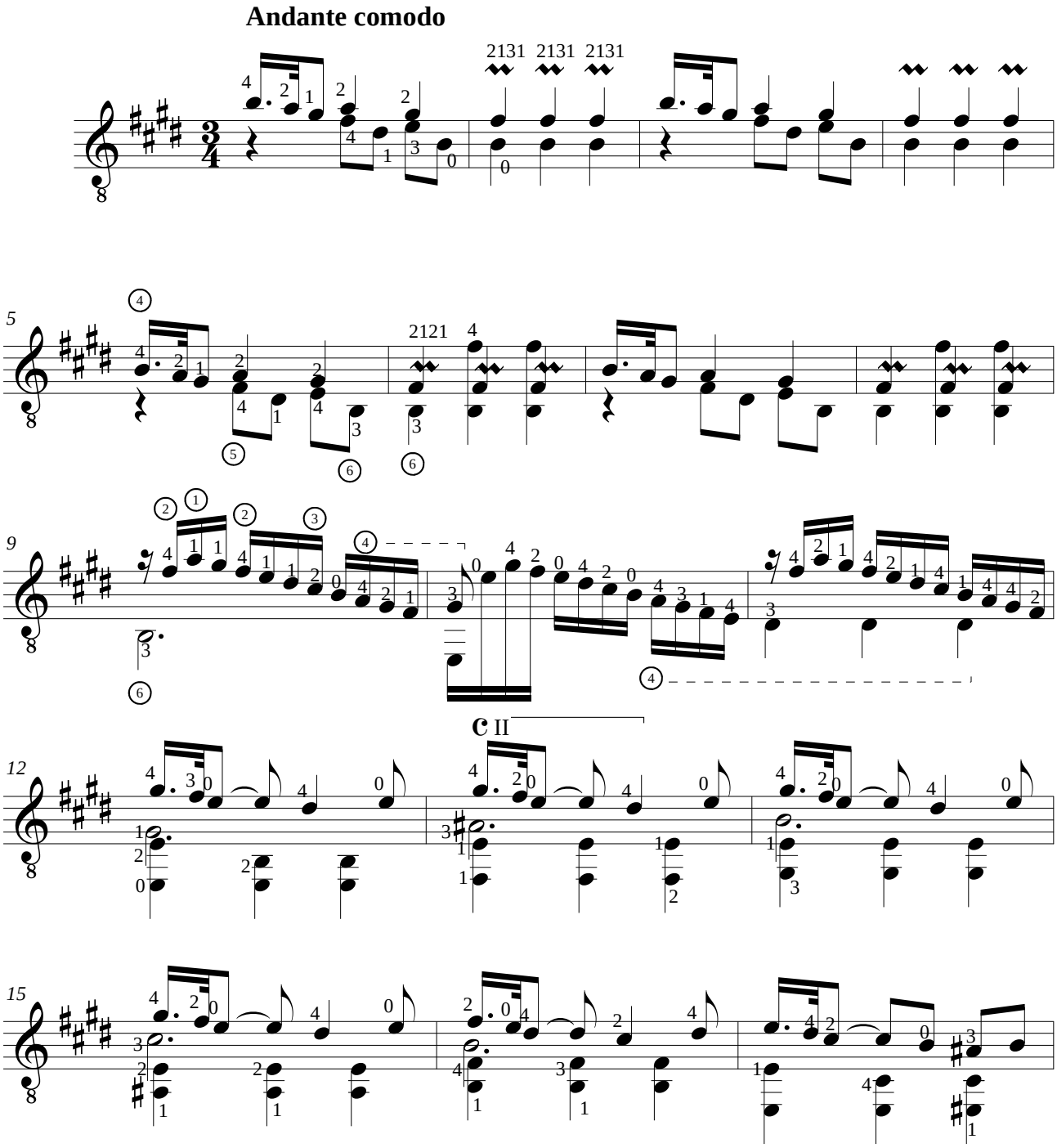
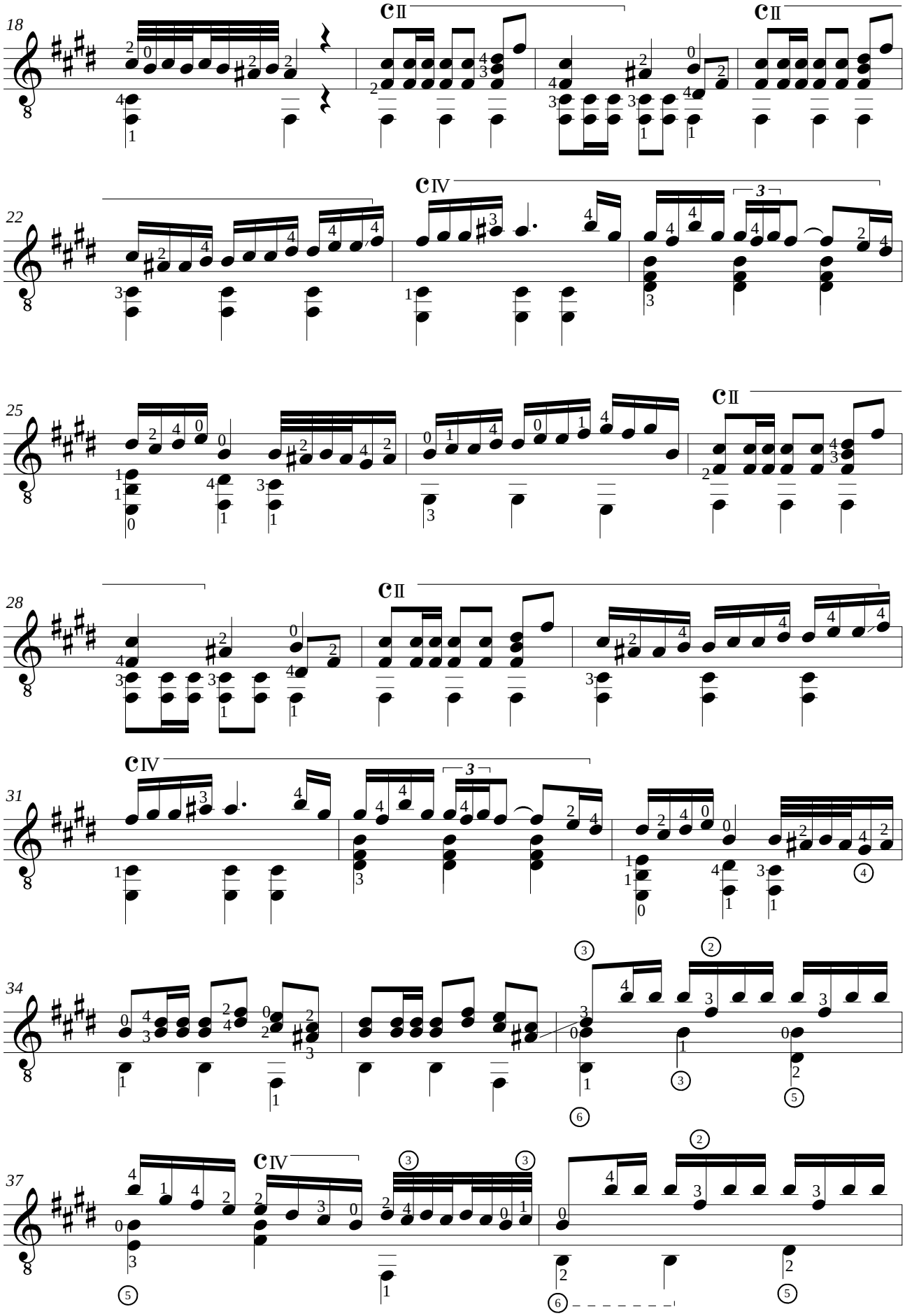

C II
C II
C I
C IV
C I
C II
D.S. al Fine

Domenico SCARLATTI (1685-1757)
SONATE K. 380 / L. 23
en mi majeur

Adaptation pour guitare de Jean-François Delcamp

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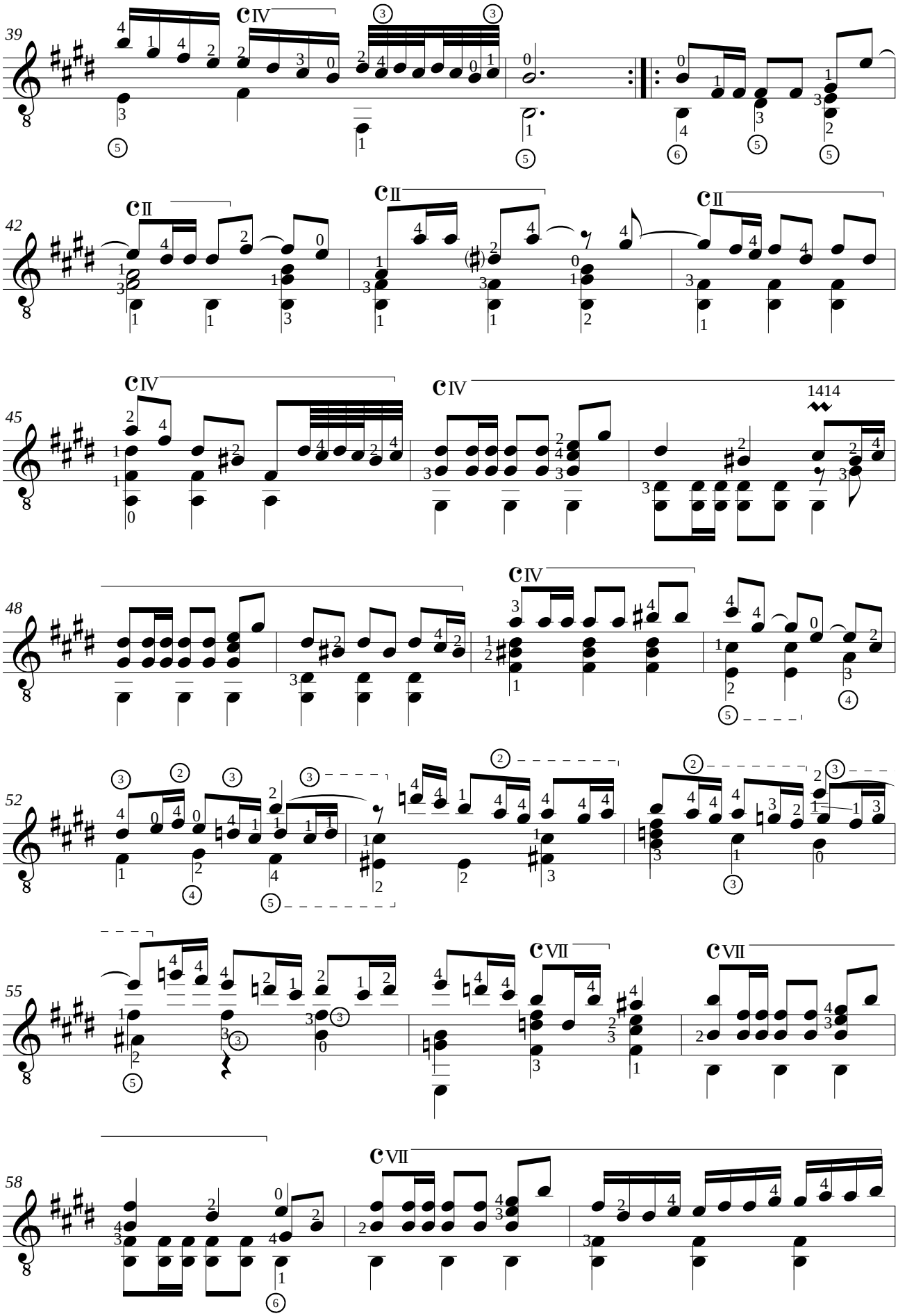
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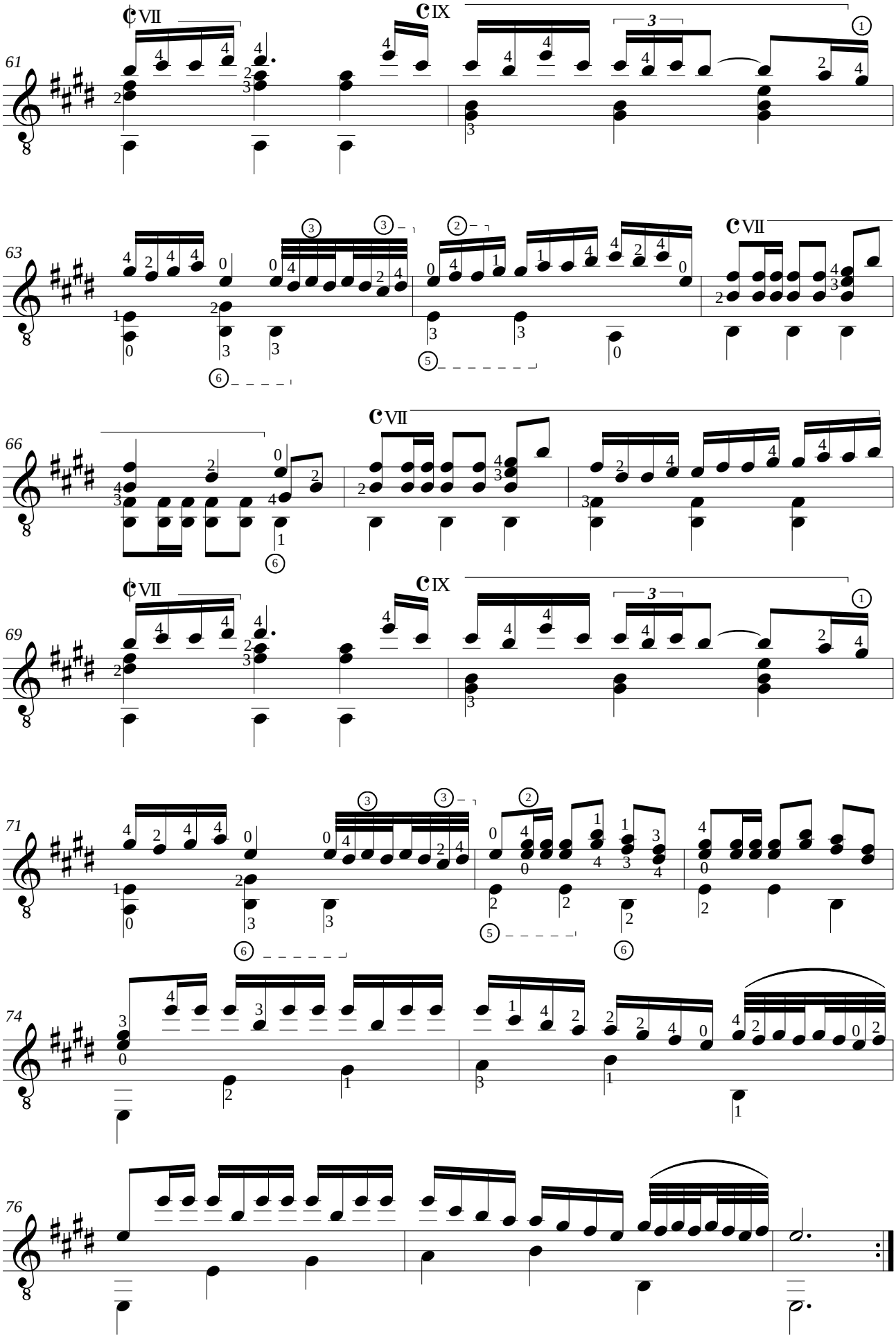
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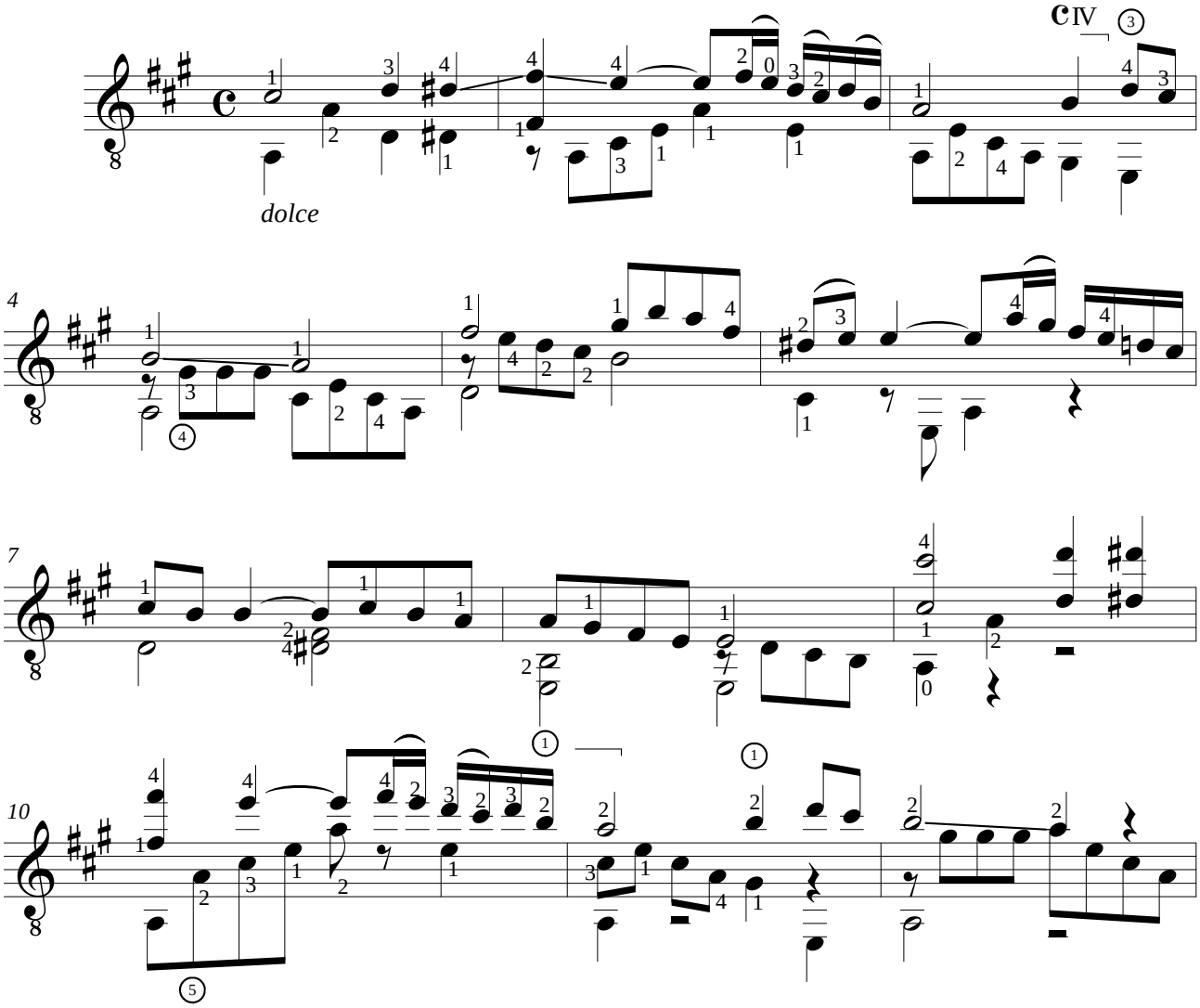
74
76

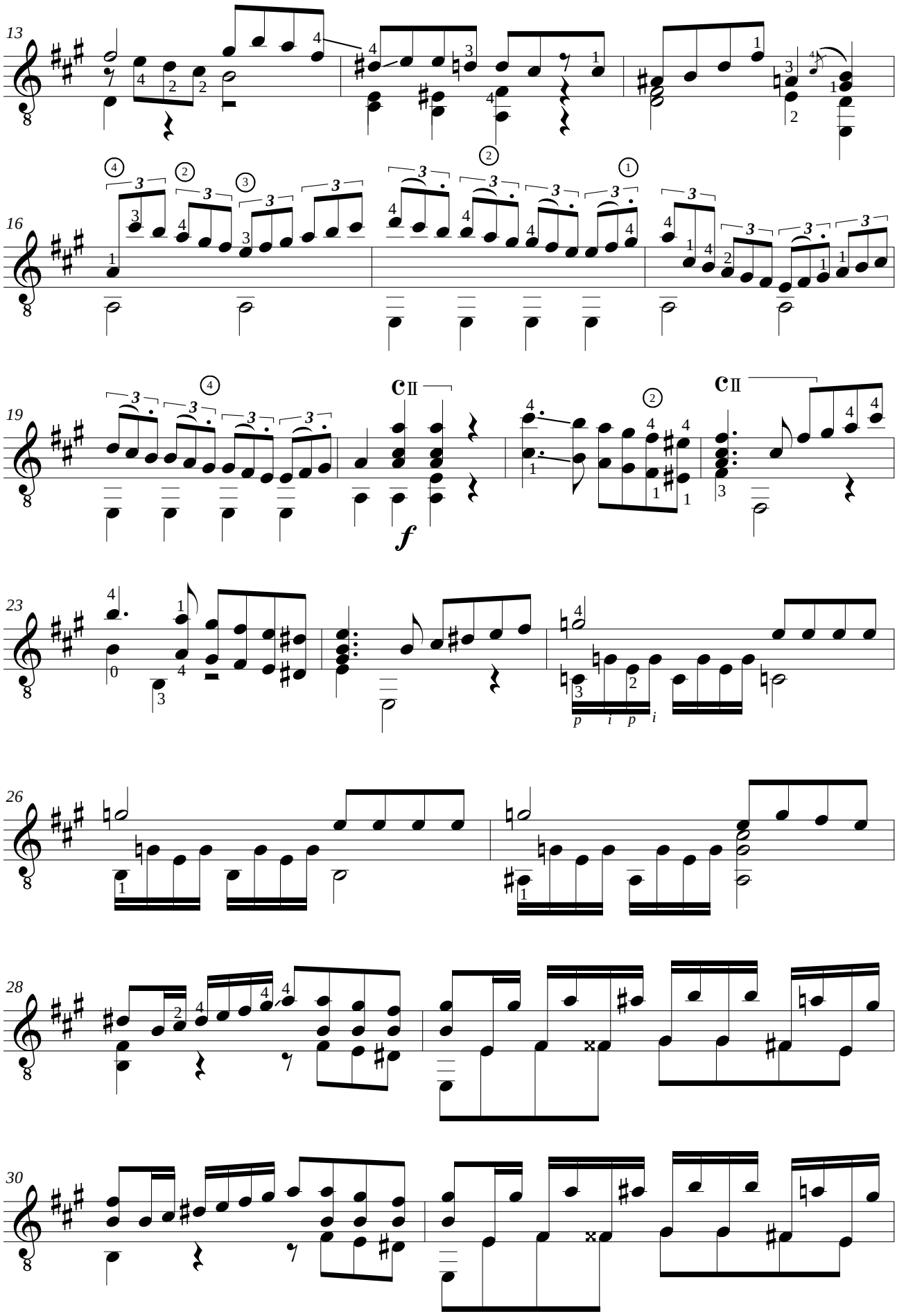
Niccoló PAGANINI (1782-1839)
GRANDE SONATE

en La majeur
d'après la sonate pour guitare avec accompagnement de violon

Révision pour guitare seule de Jean-François Delcamp

I Allegro risoluto

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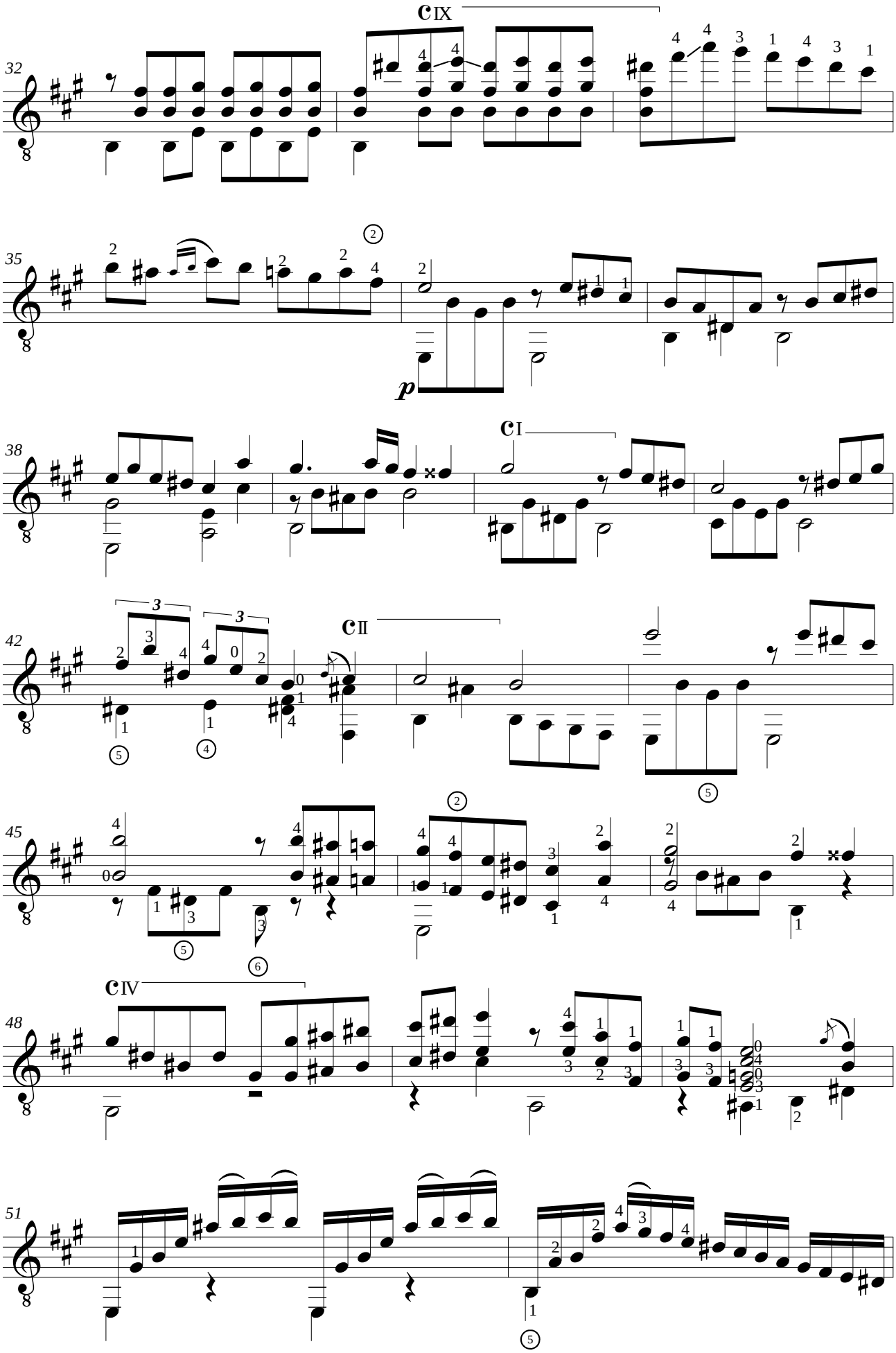
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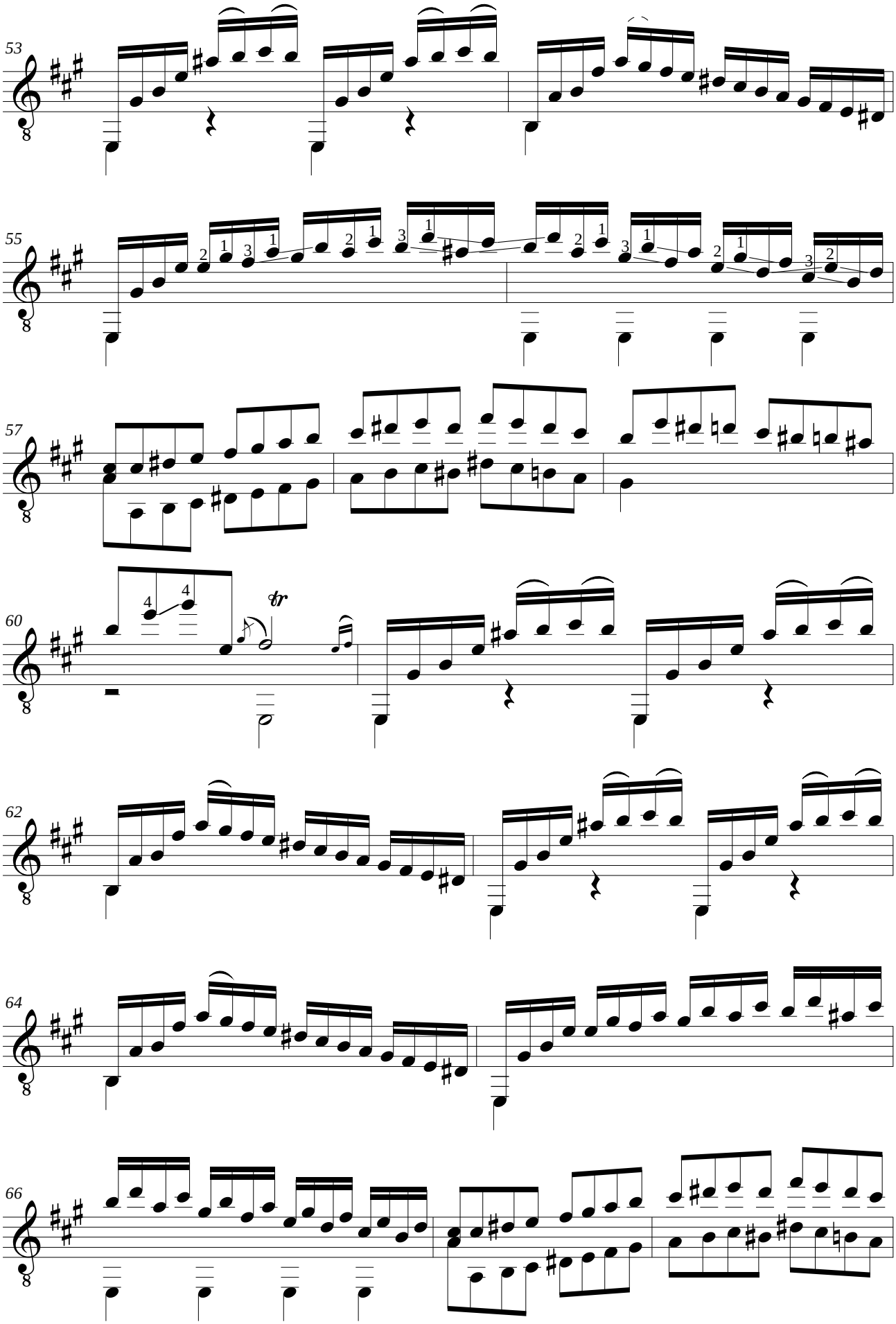
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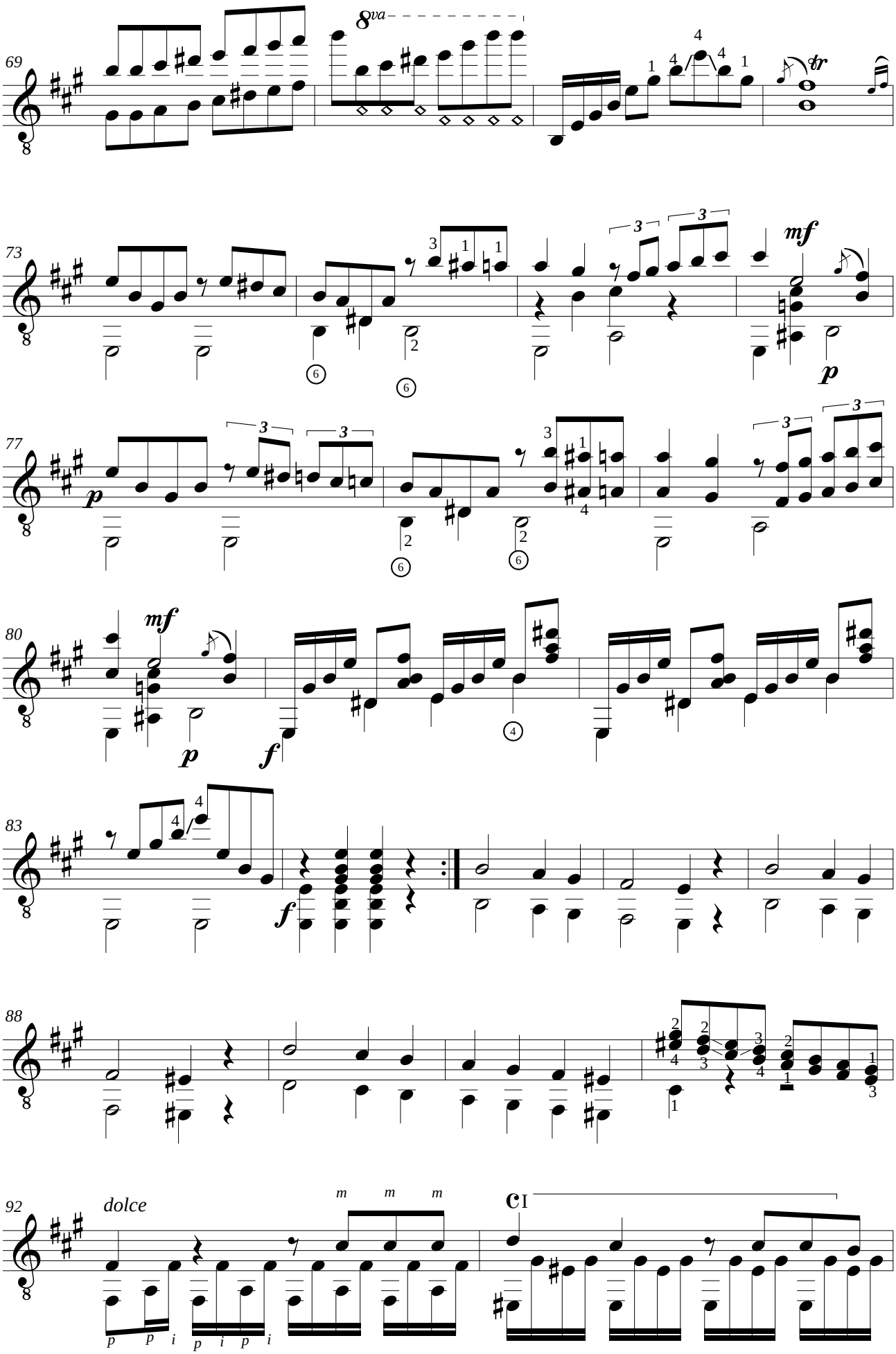
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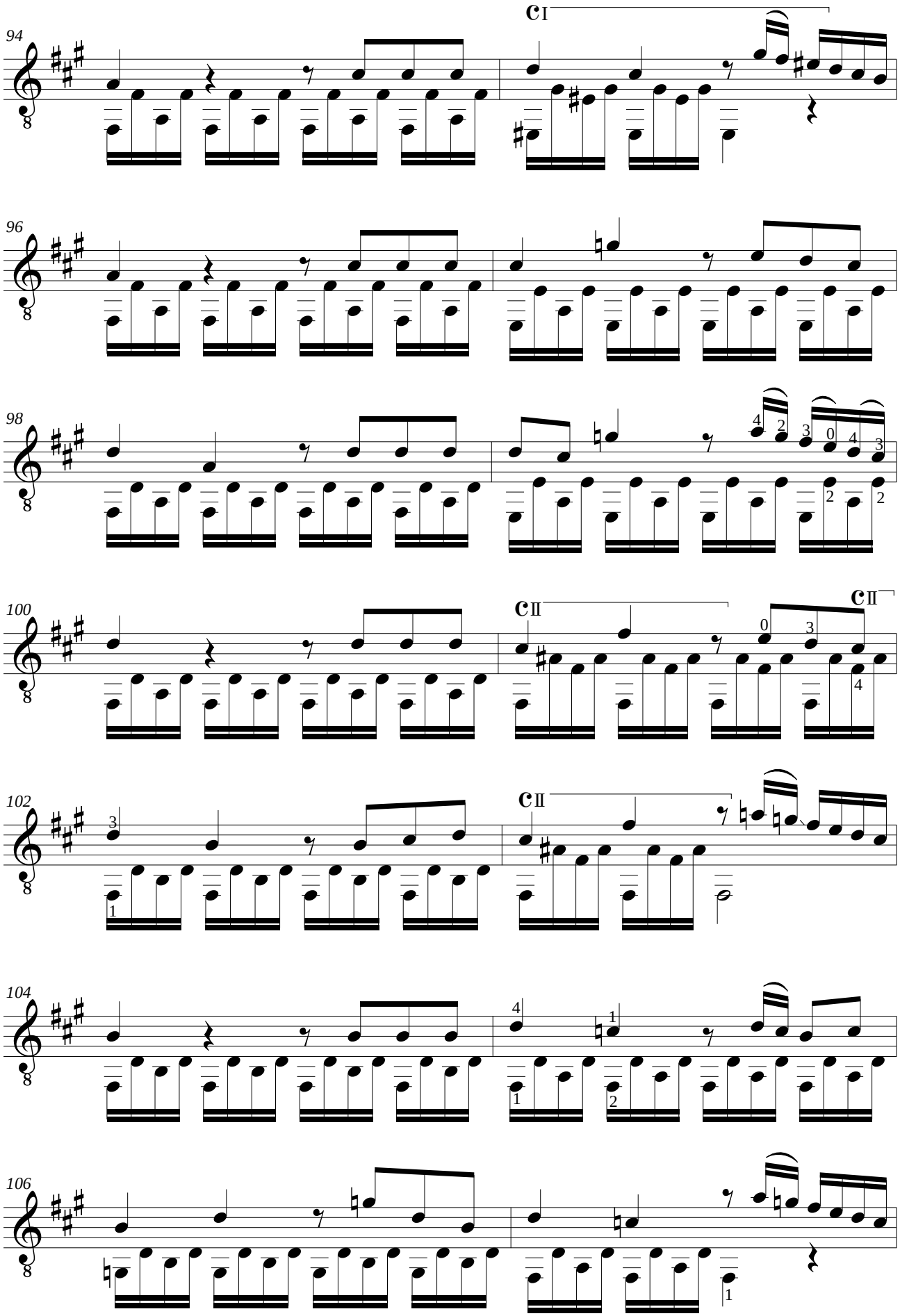
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C I
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C II
C II
102
C II
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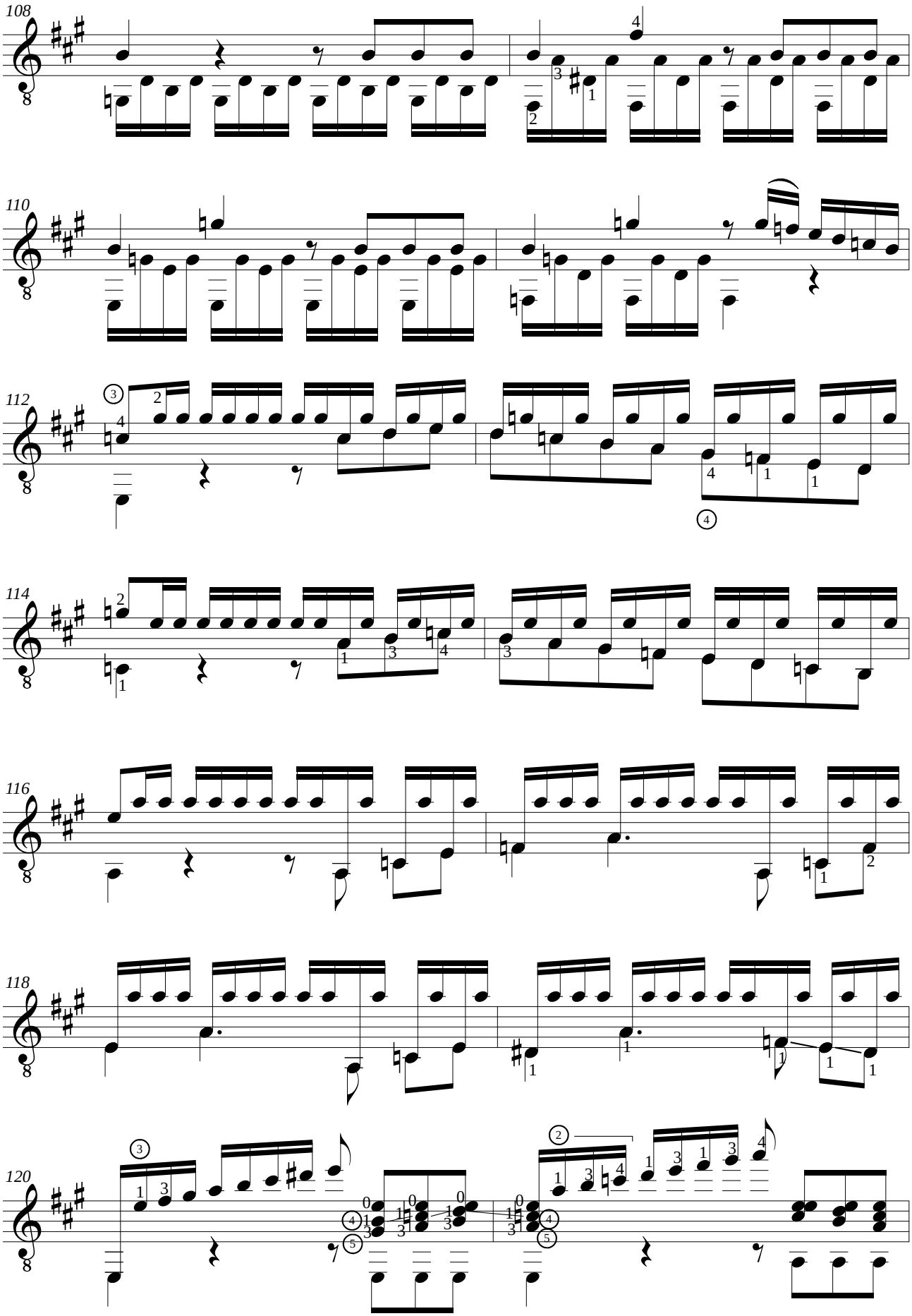
106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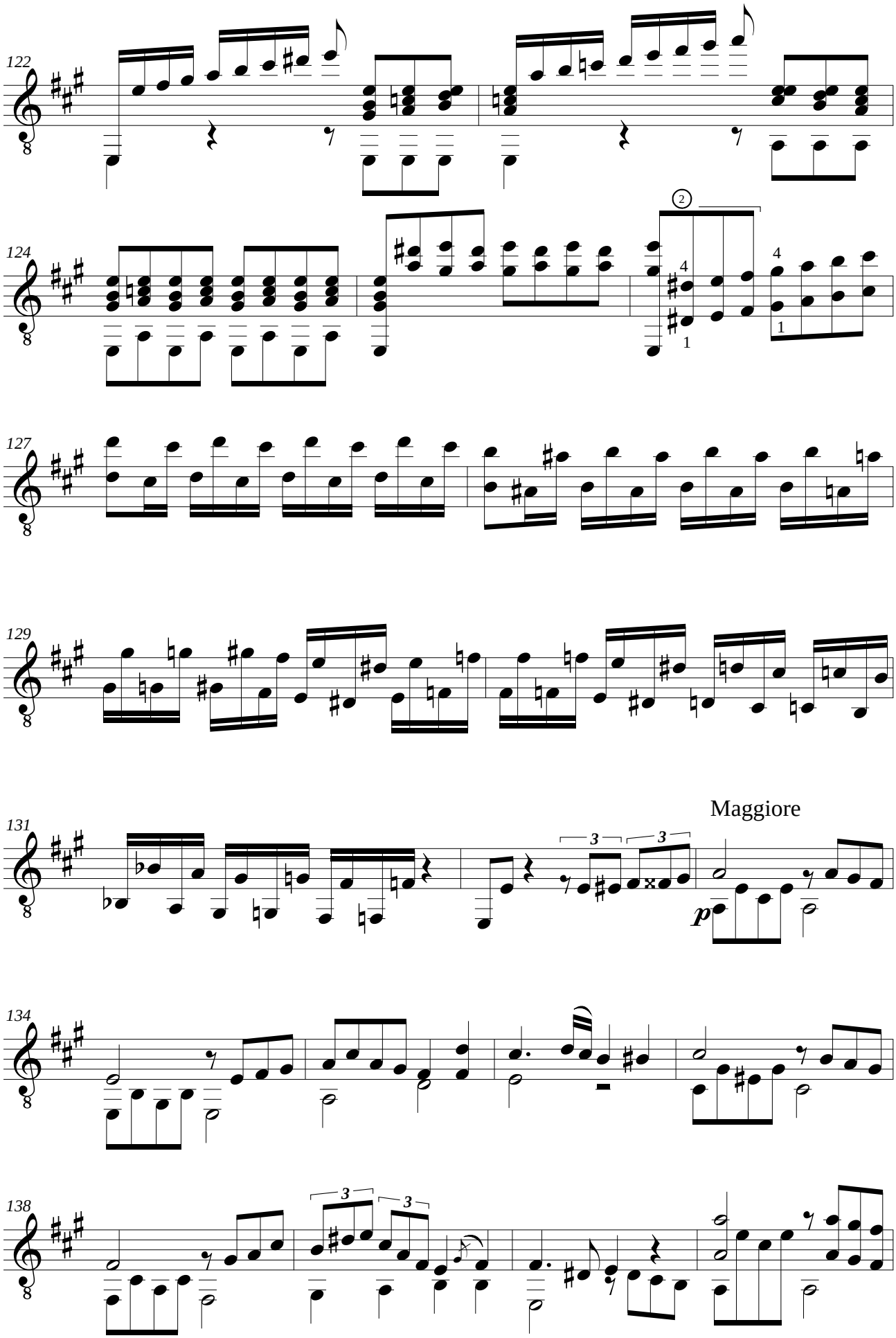
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Maggiore
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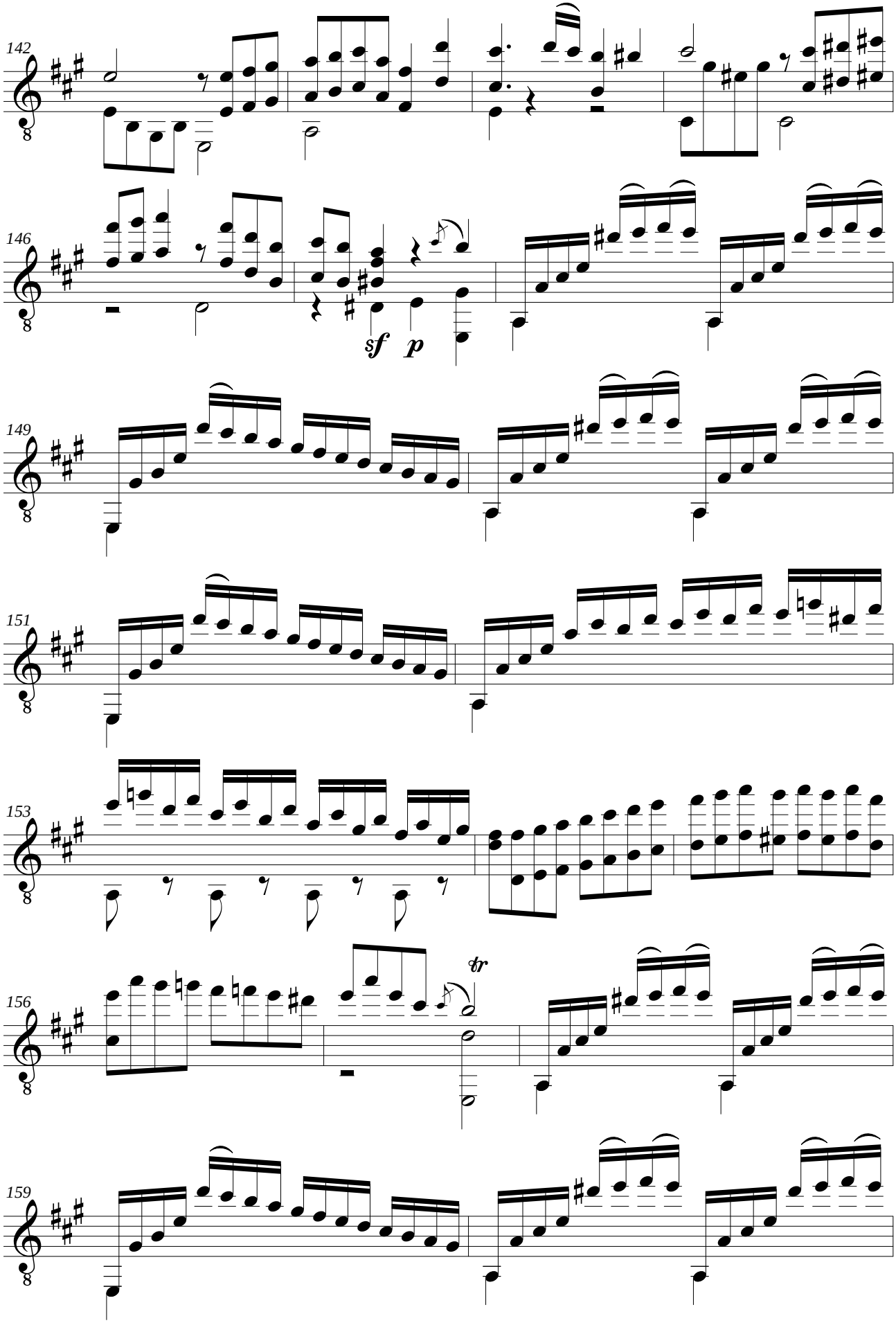
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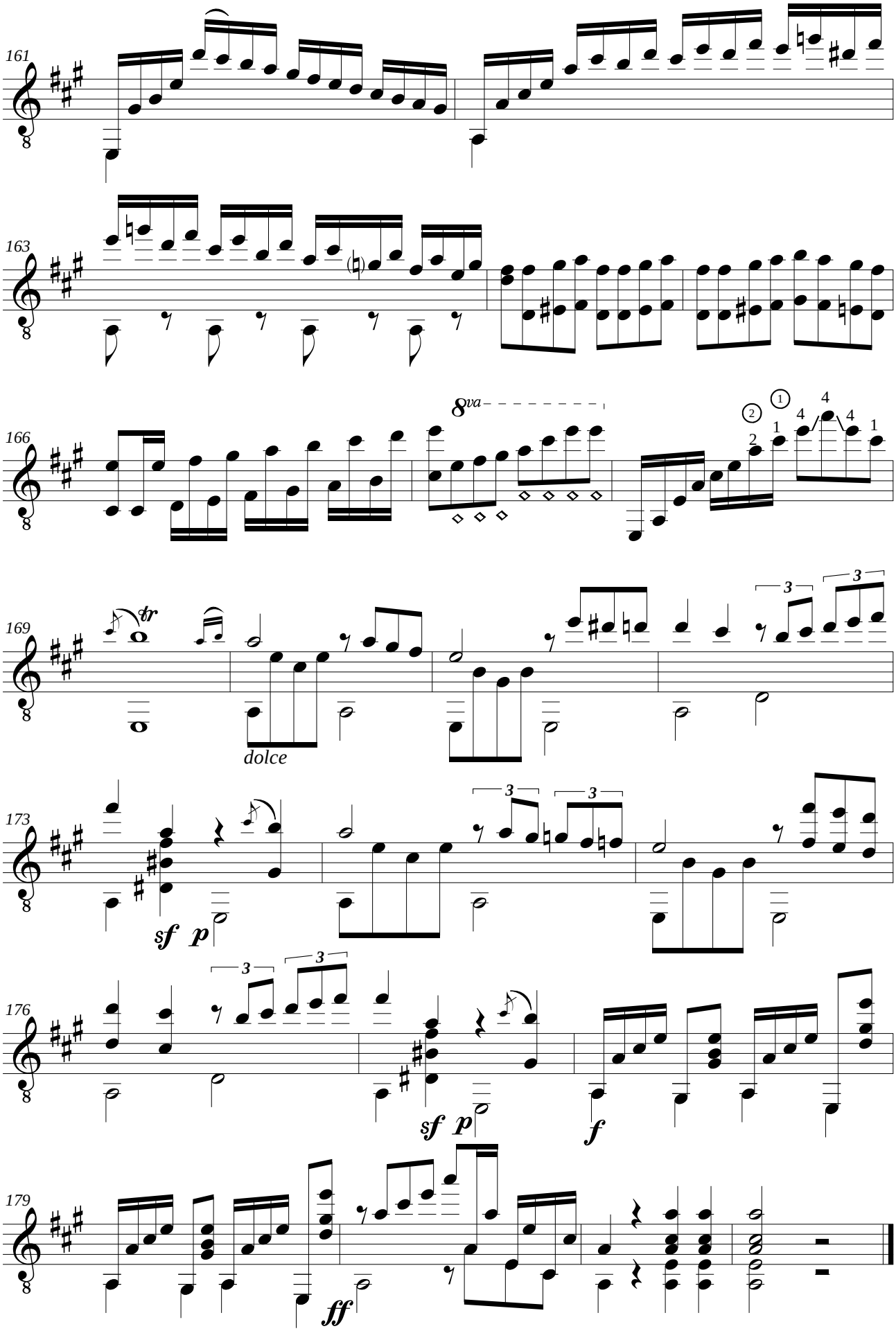
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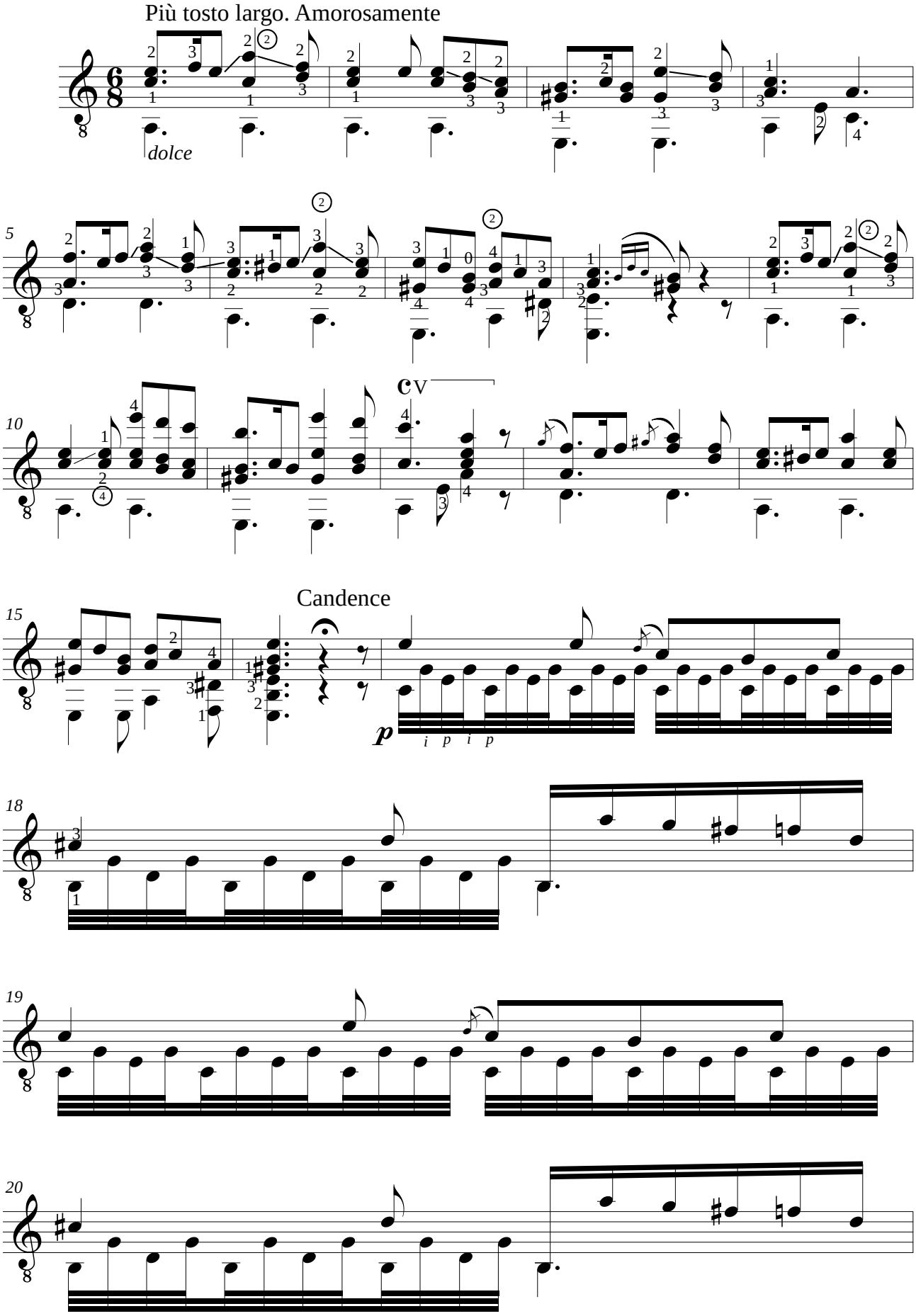
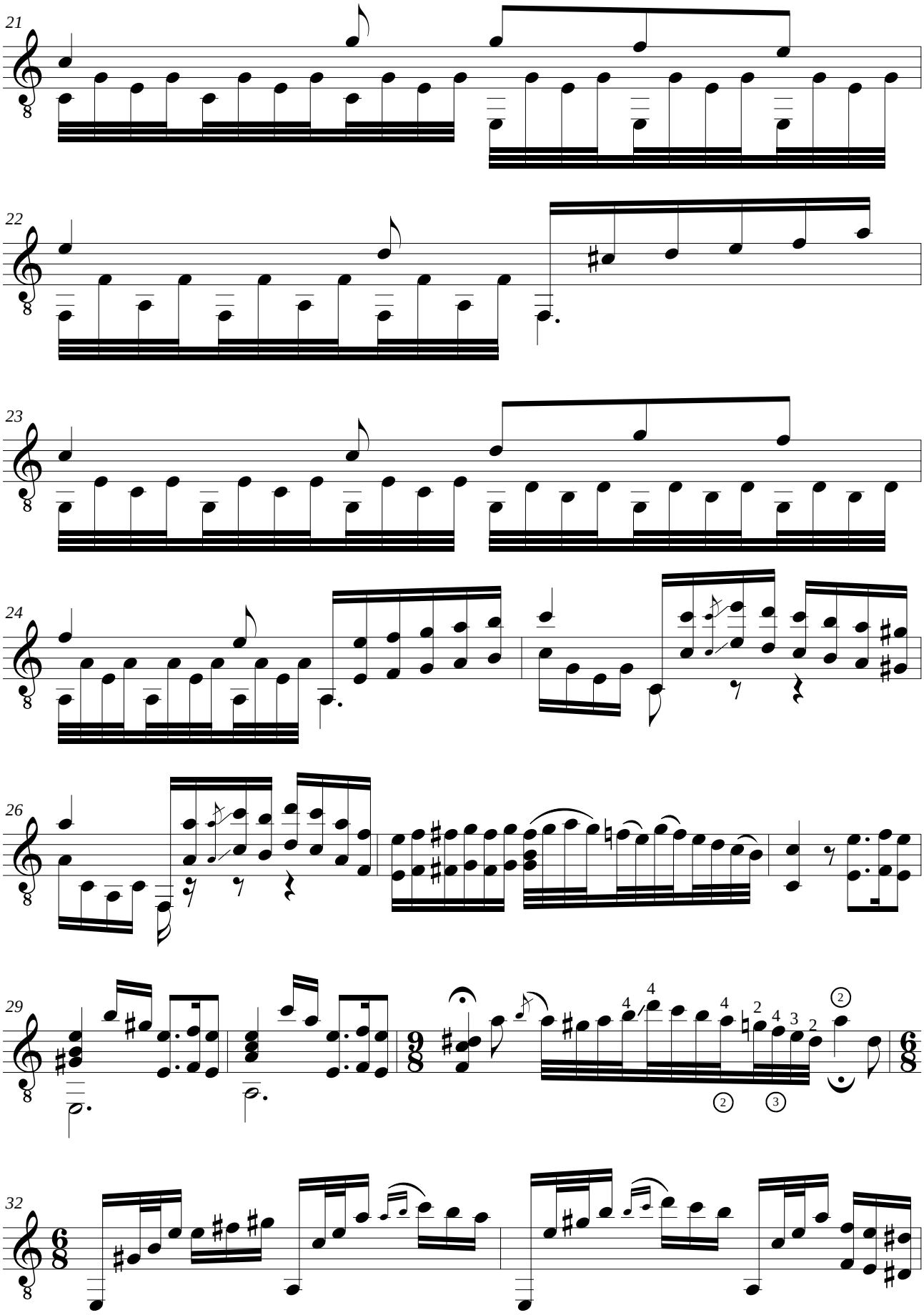
166
8va
169
tr
dolce
173
sf p
176
sf p
f
179
ff

II Romance


Più tosto largo. Amorosamente
dolce
5
10
cv
Candence
p
i p i p
15
18
19
20


21
22
23
24
26
29
32

34

a tempo

36

piangendo

39

43

46

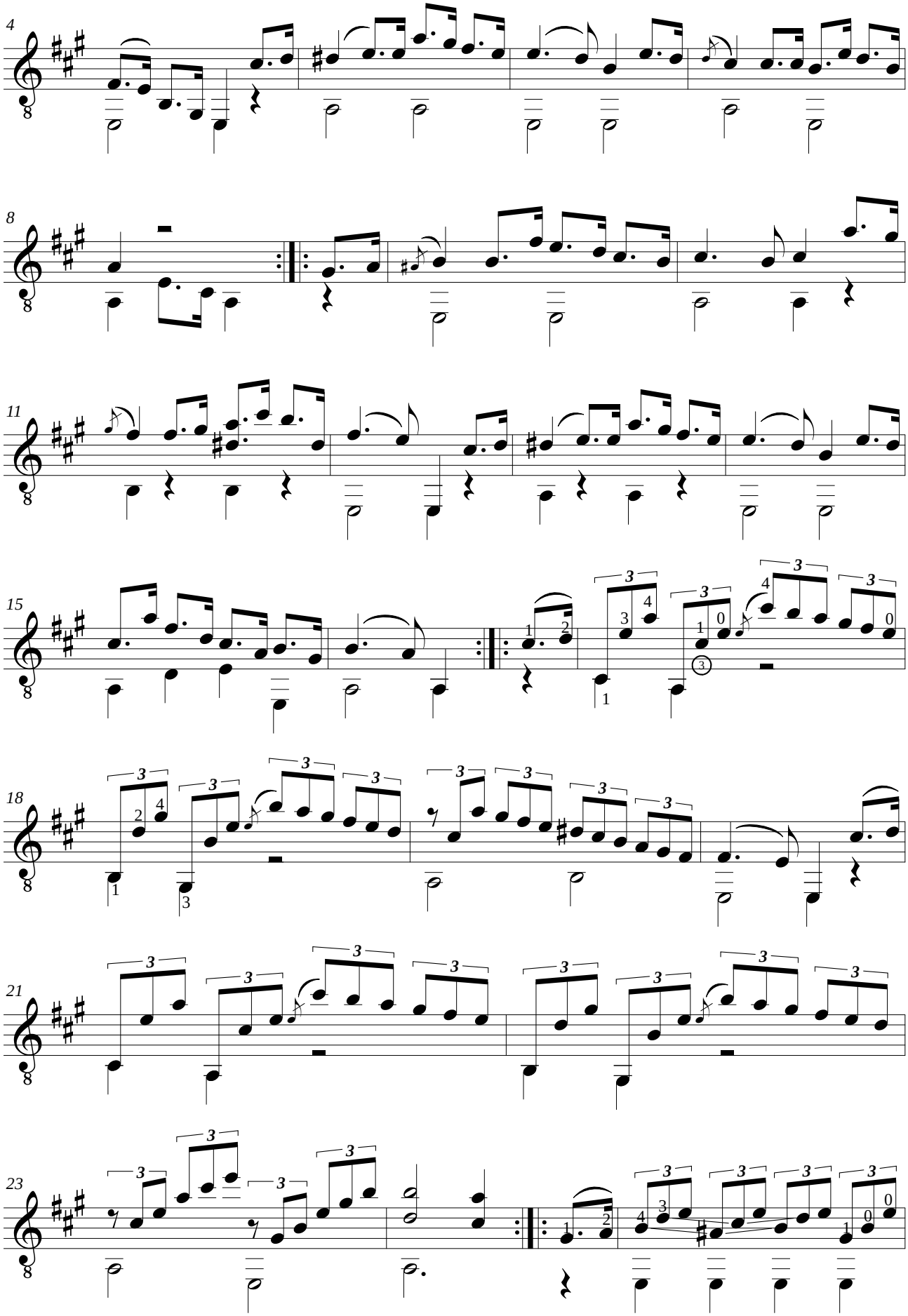
49

mancando

morendo

III Andantino variato

Scherzando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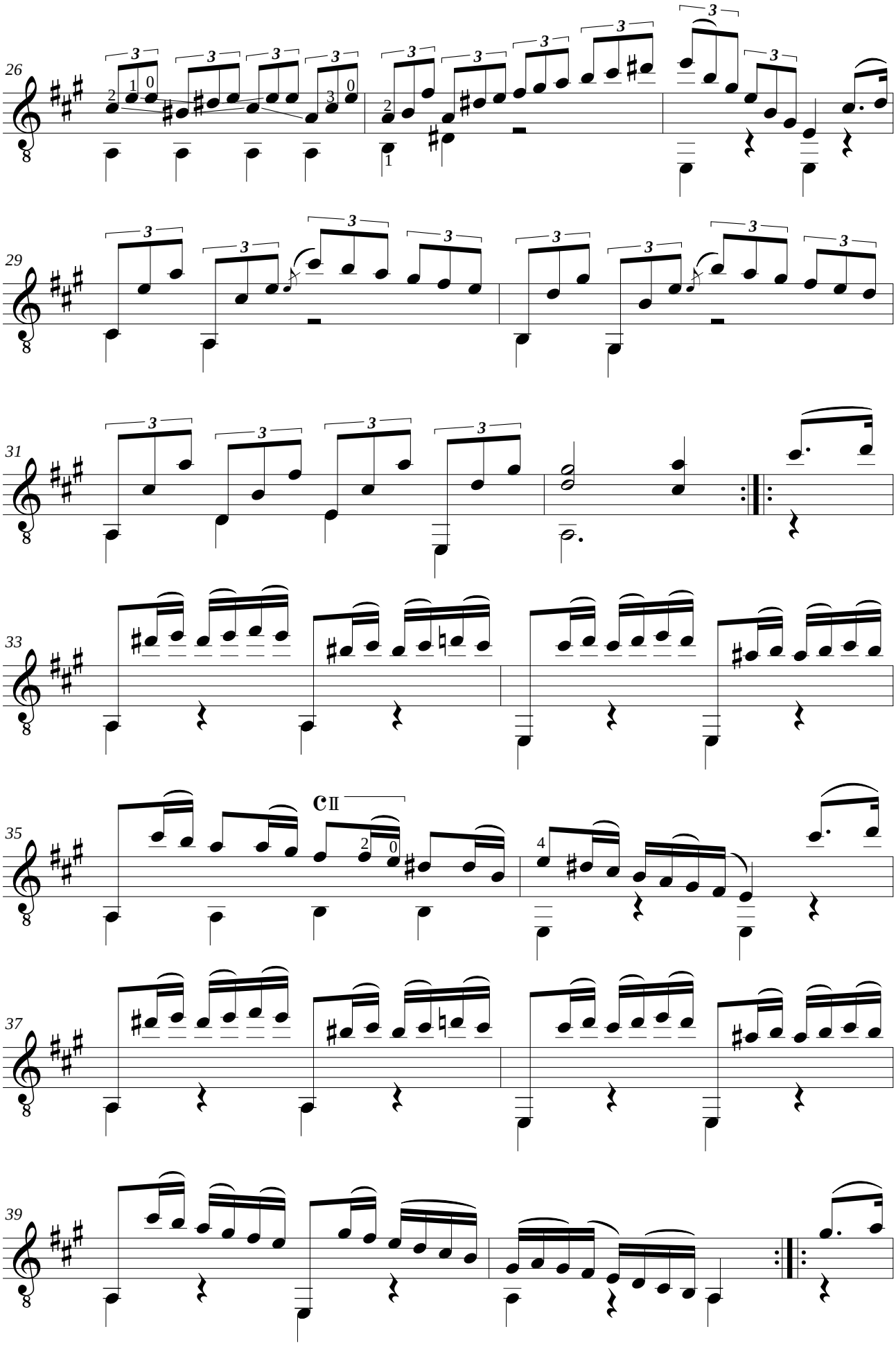
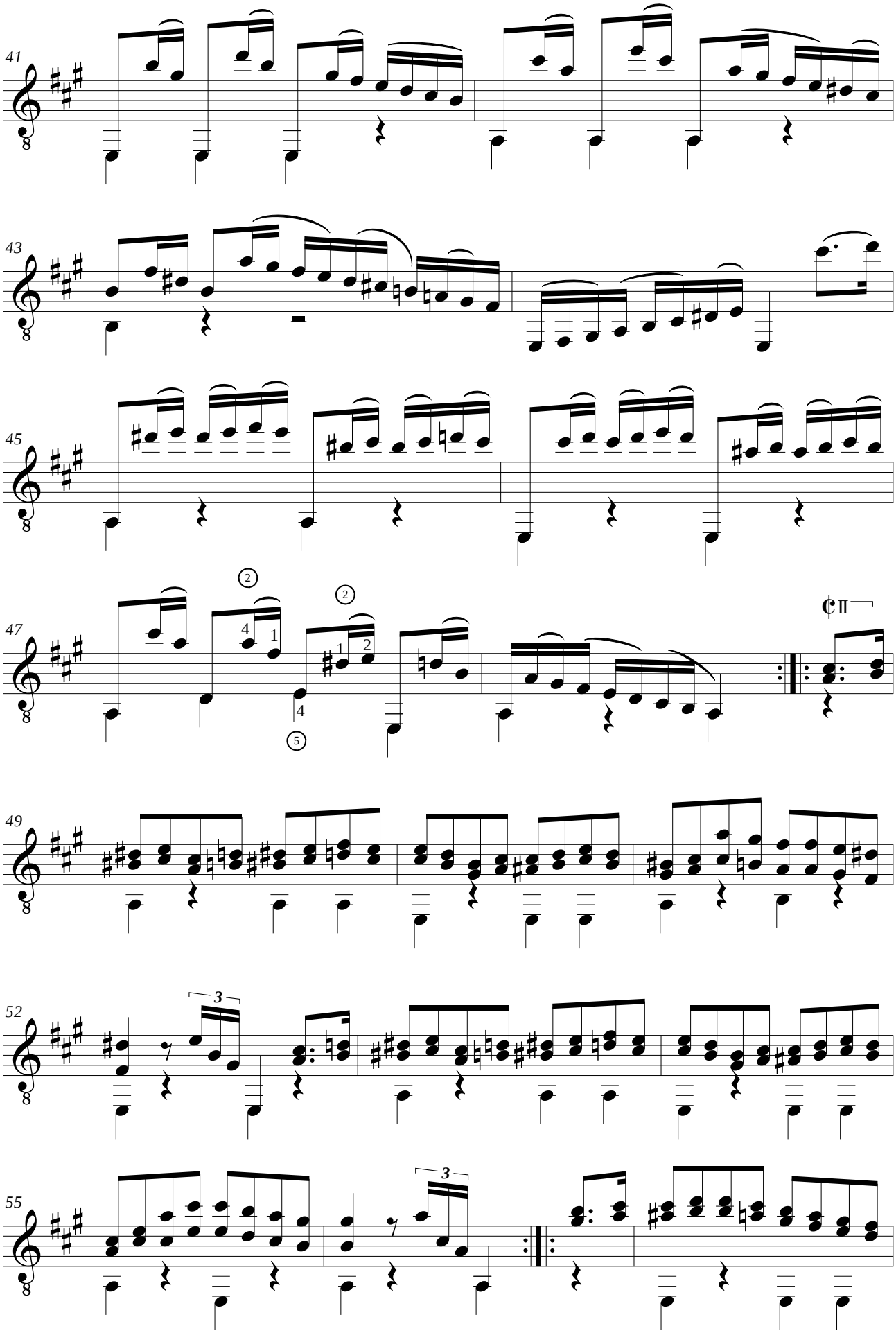
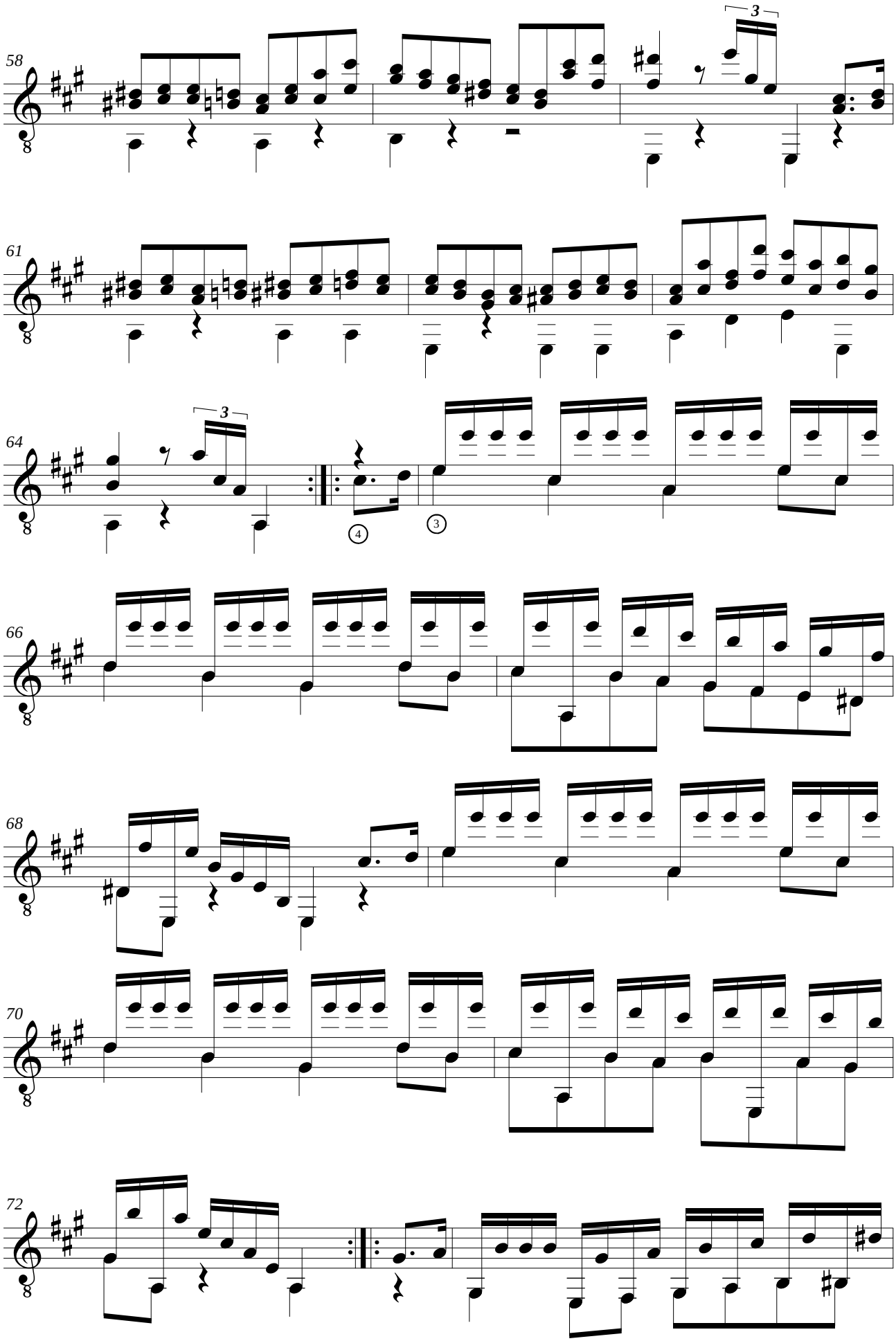
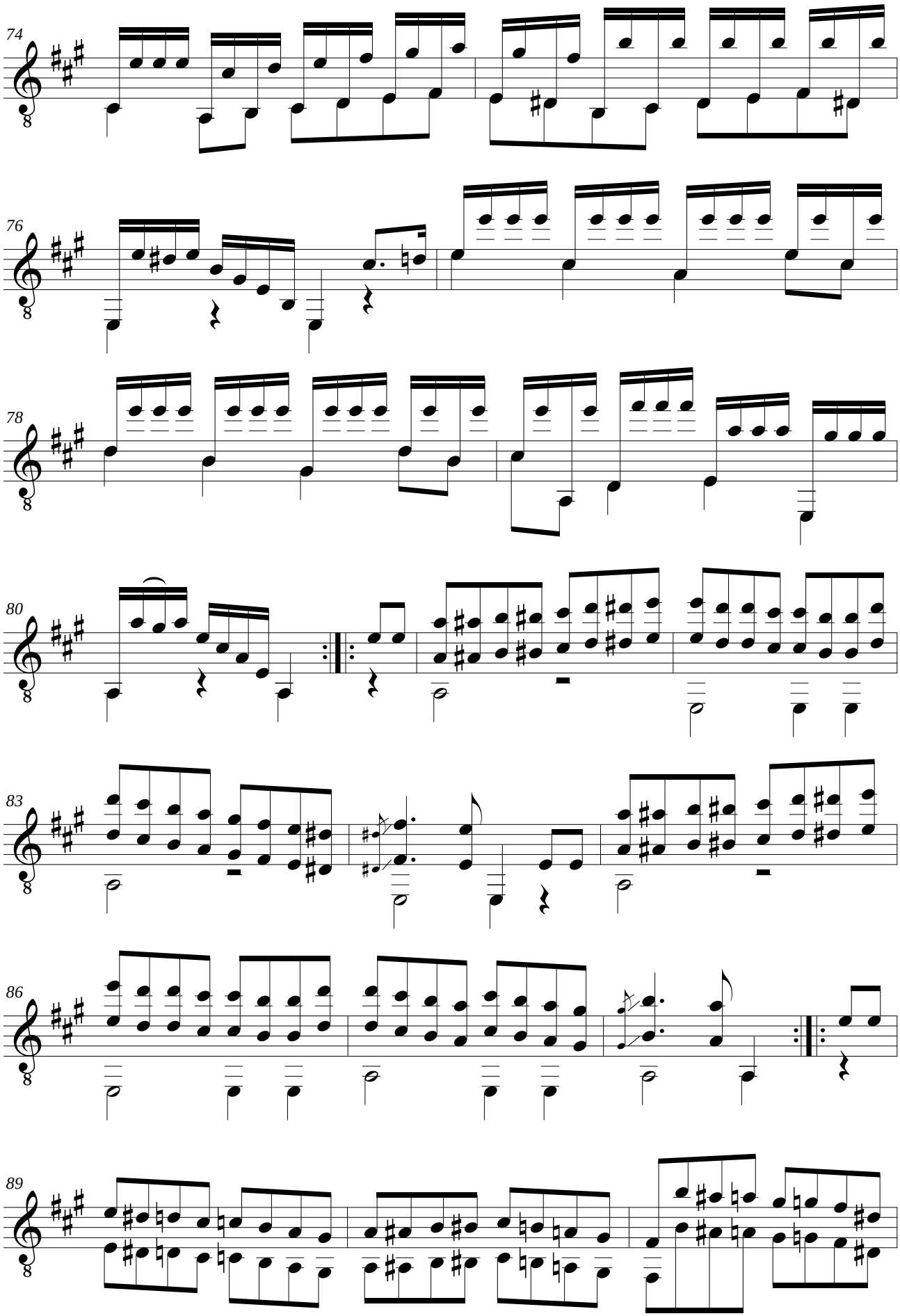
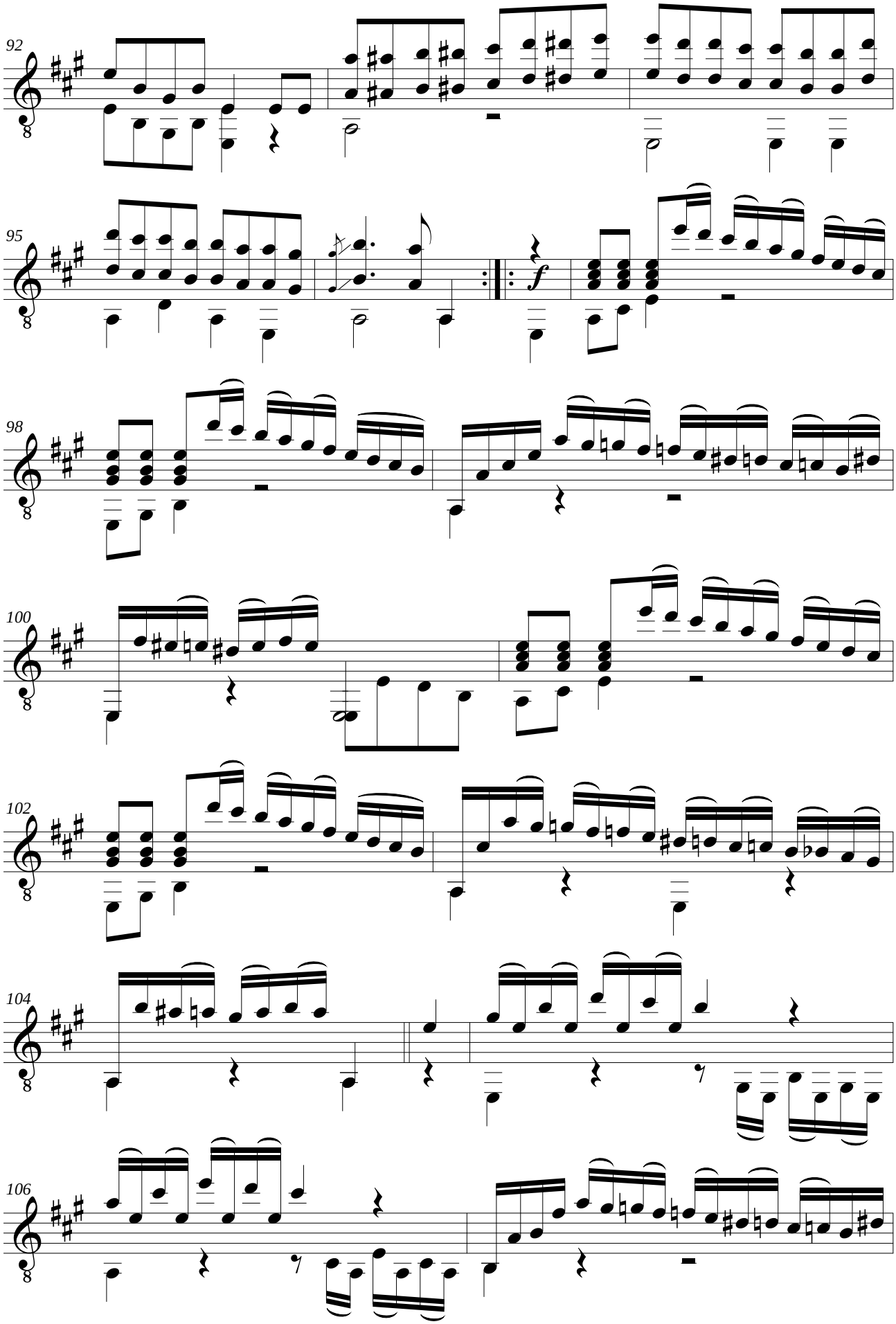
8
11
15
18
21
23

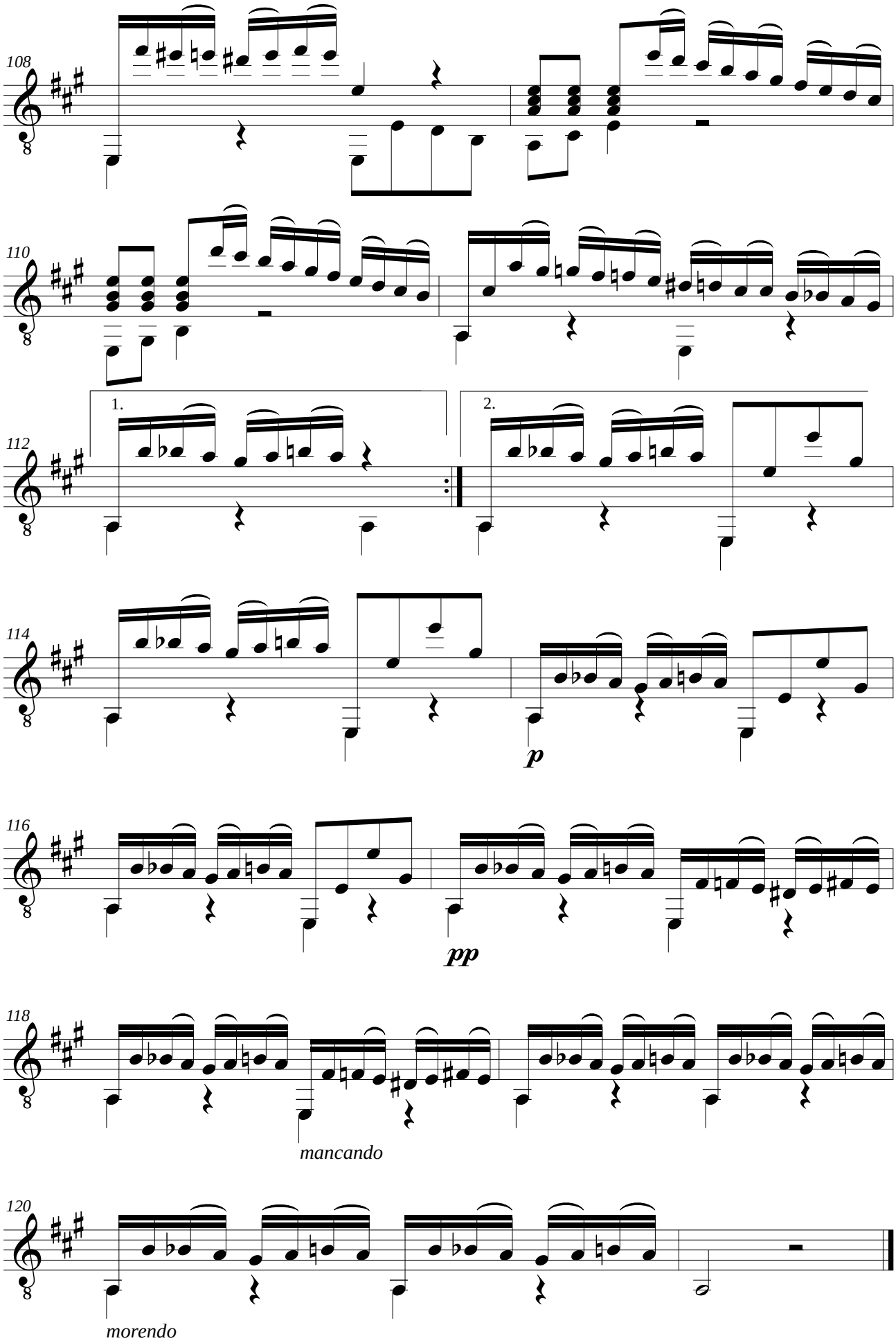

26
29
31
33
35
CII
37
39


41
43
45
47
49
52
55


58
3
61
64
3
4
3
66
68
70
72


74
76
78
80
83
86
89


92
95
f
98
100
102
104
106

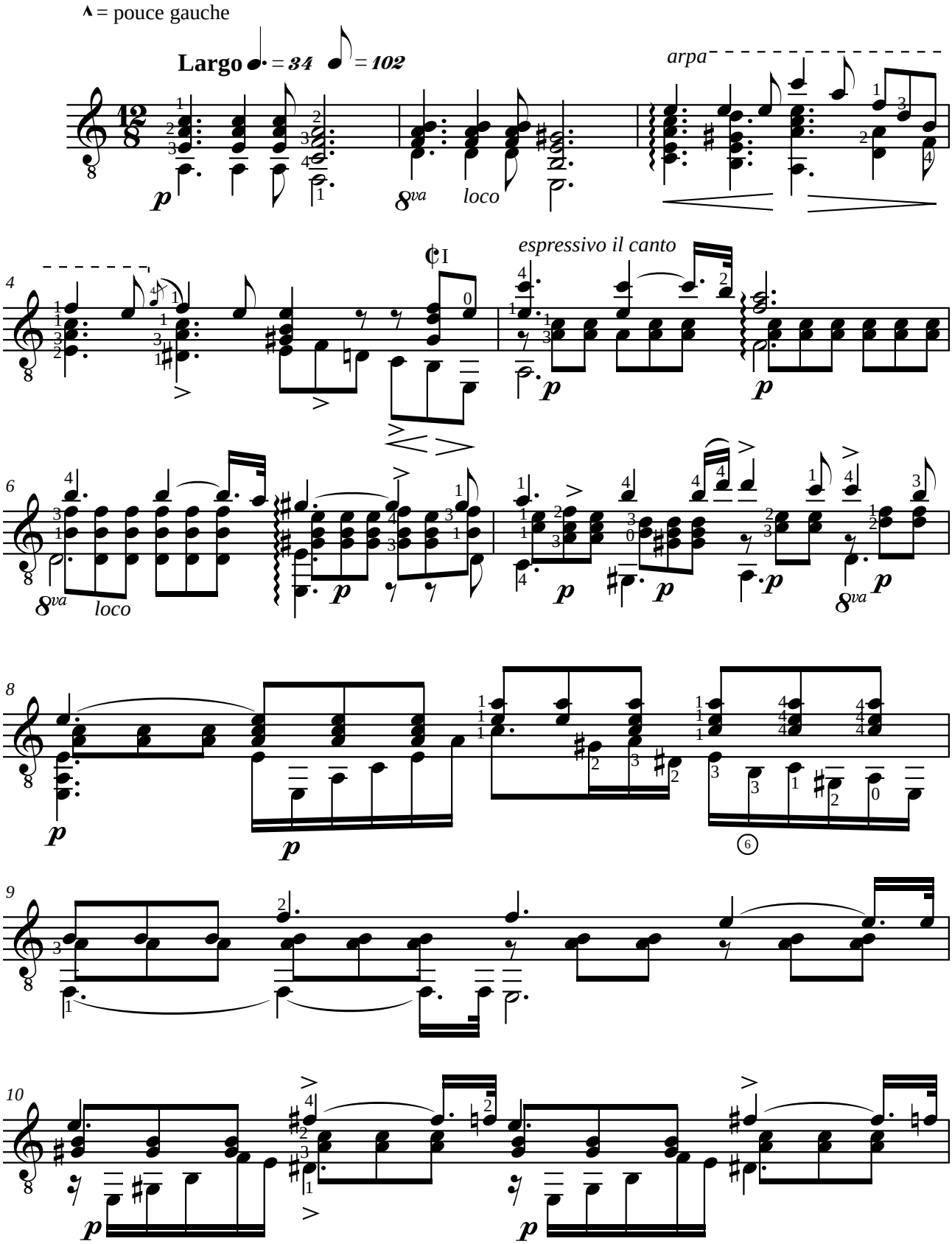

108
110
112
1.
2.
114
p
116
pp
118
mancando
120
morendo

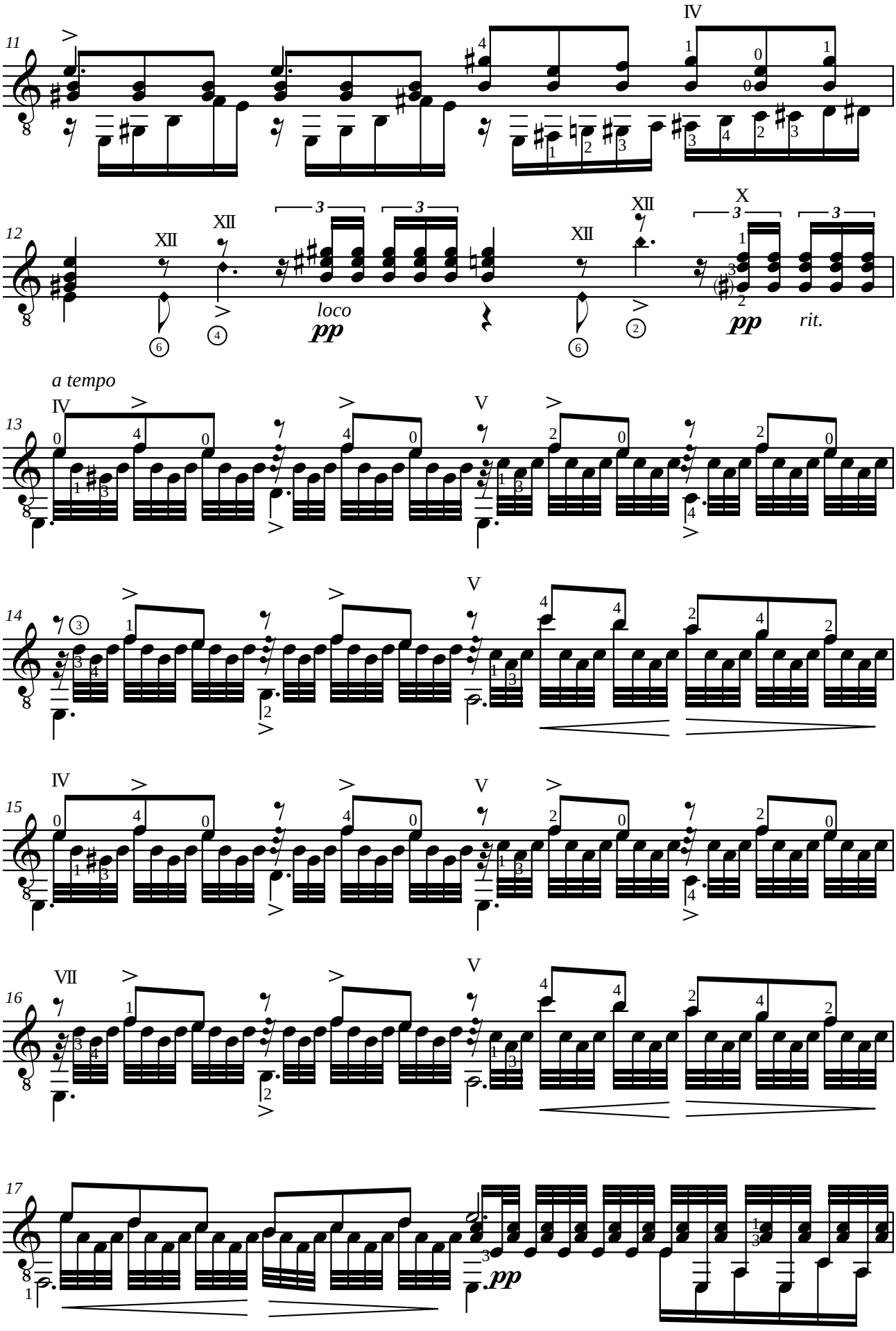
Johann Kaspar MERTZ (1806-1856)

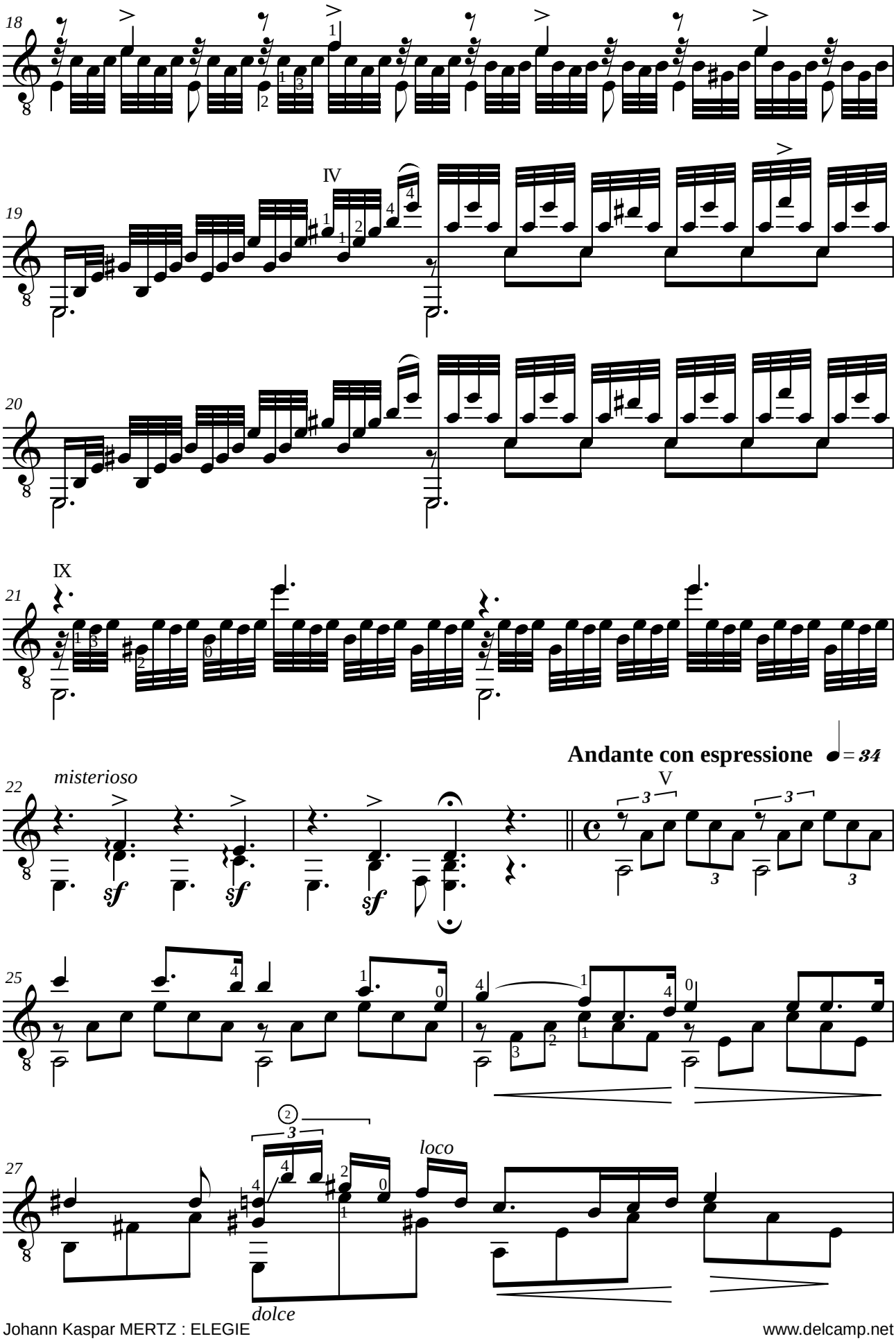
ELEGIE

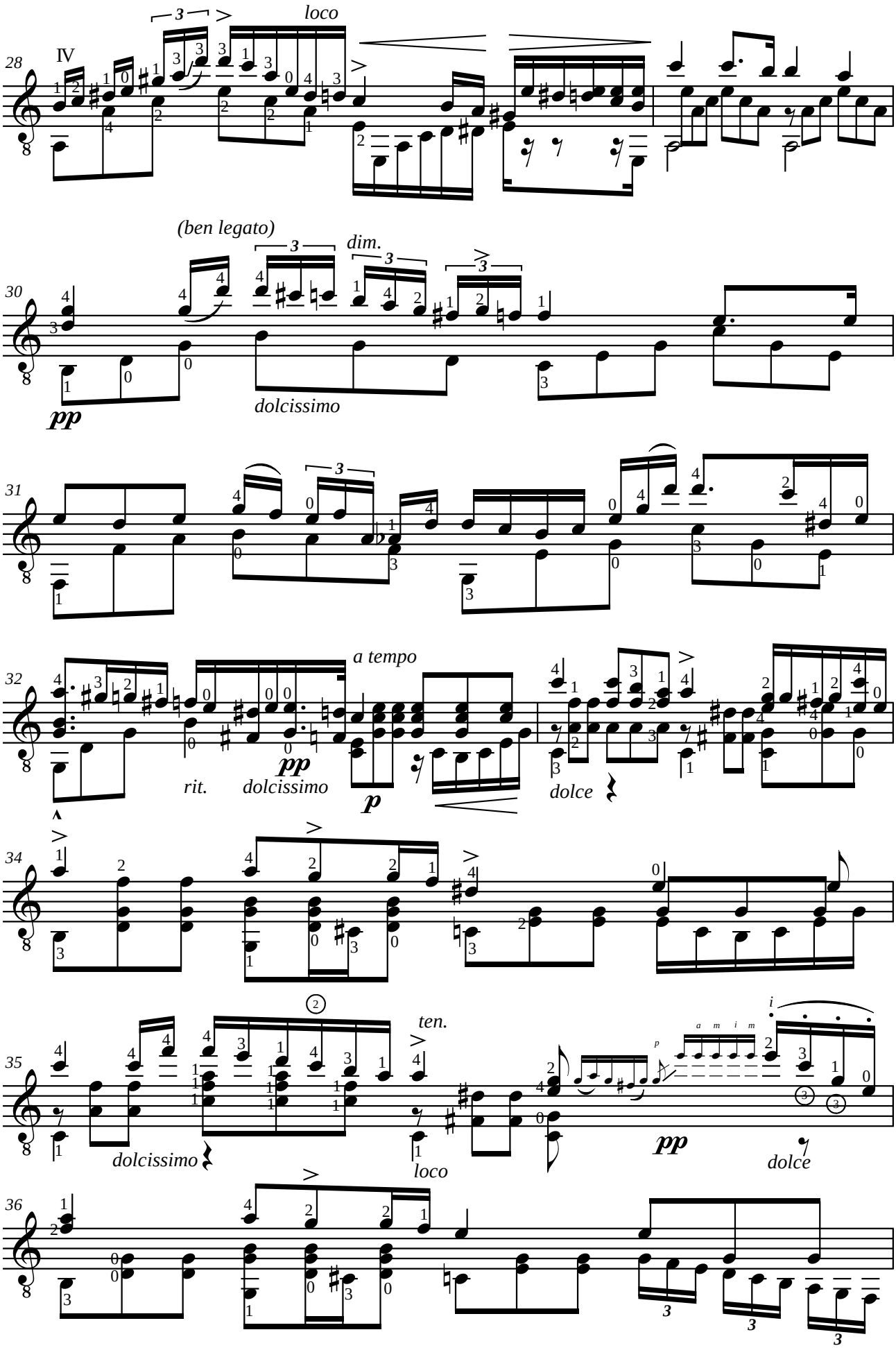
en LA mineur

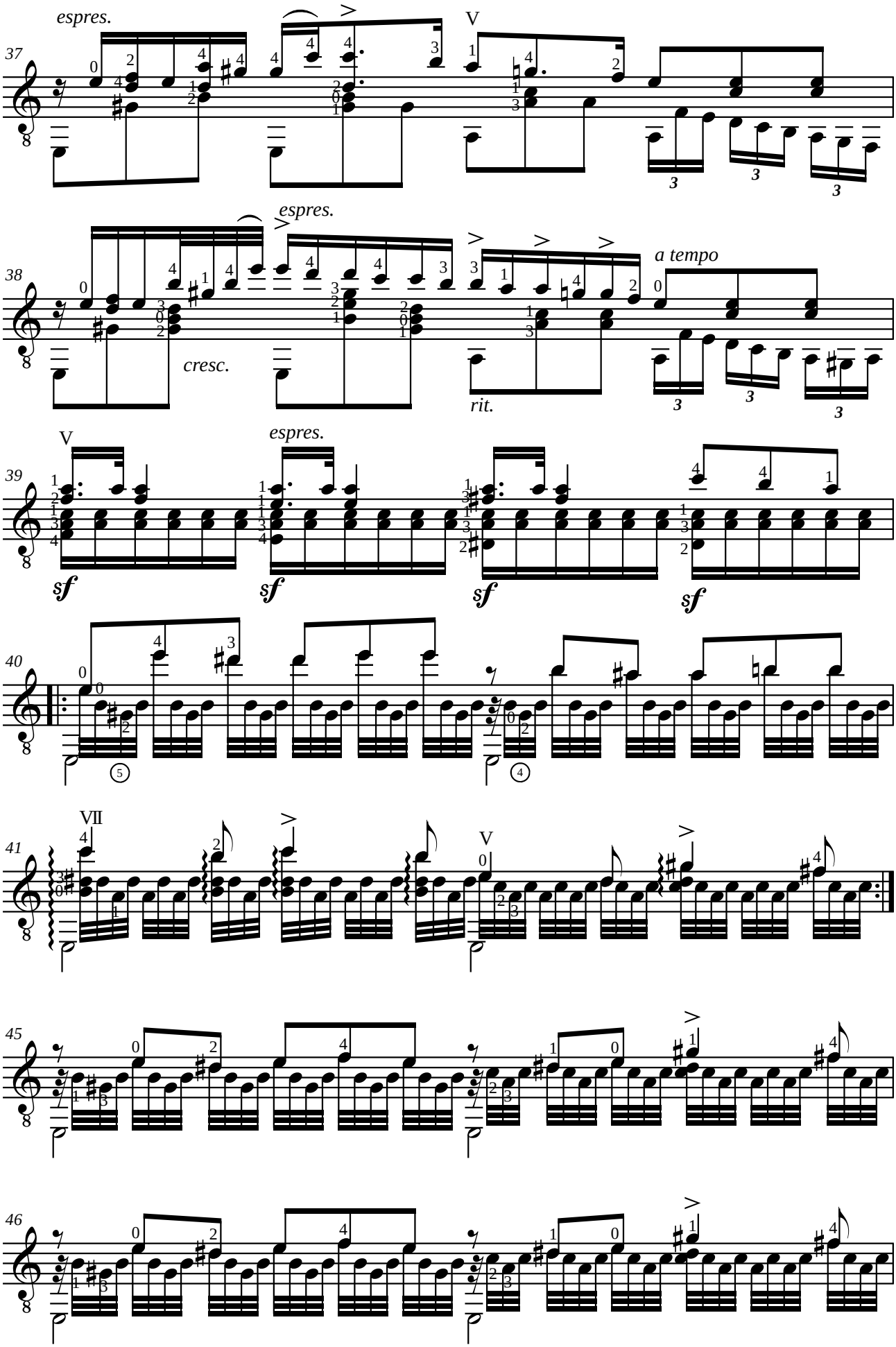
Révision de Jean-François Delcamp

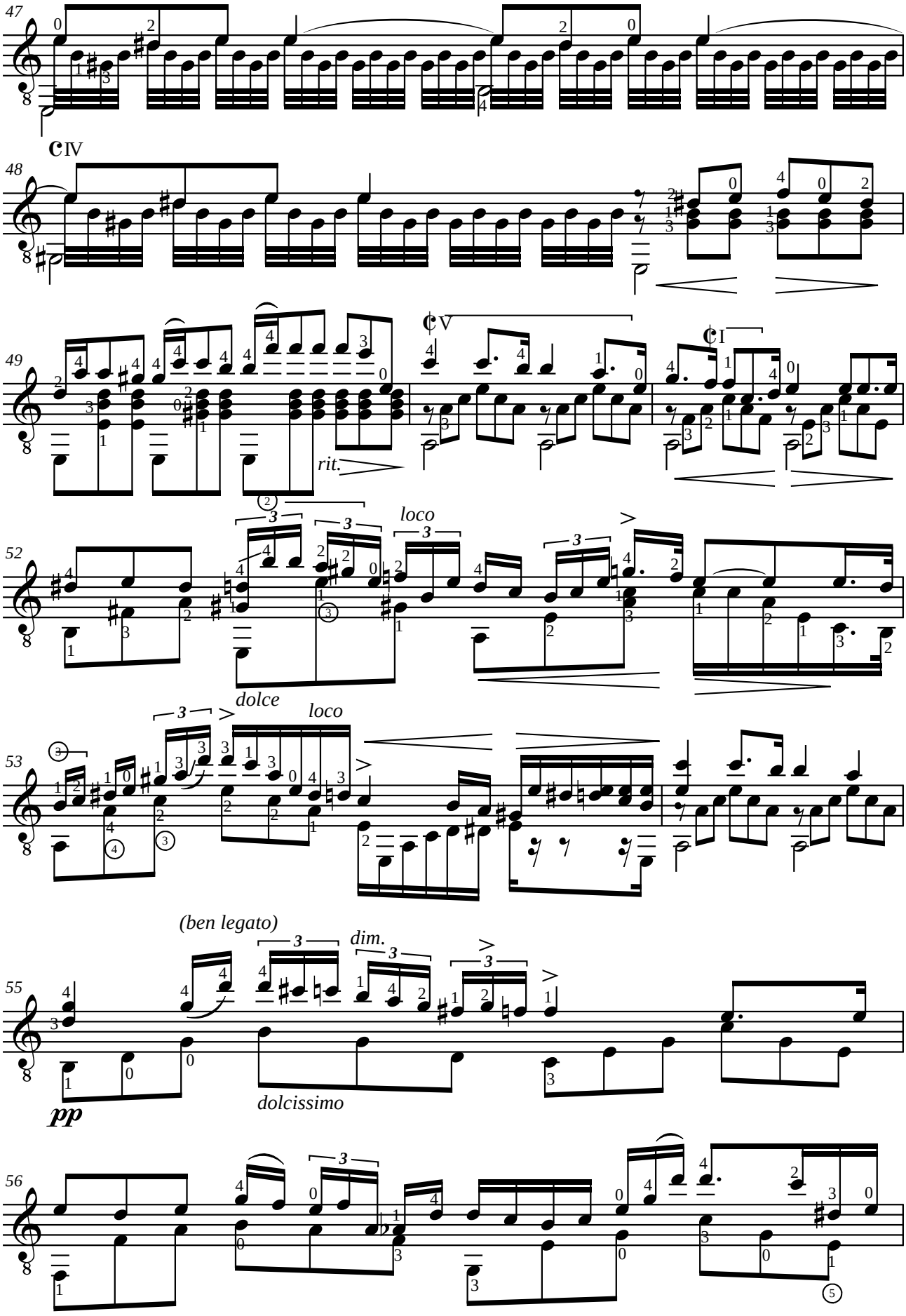


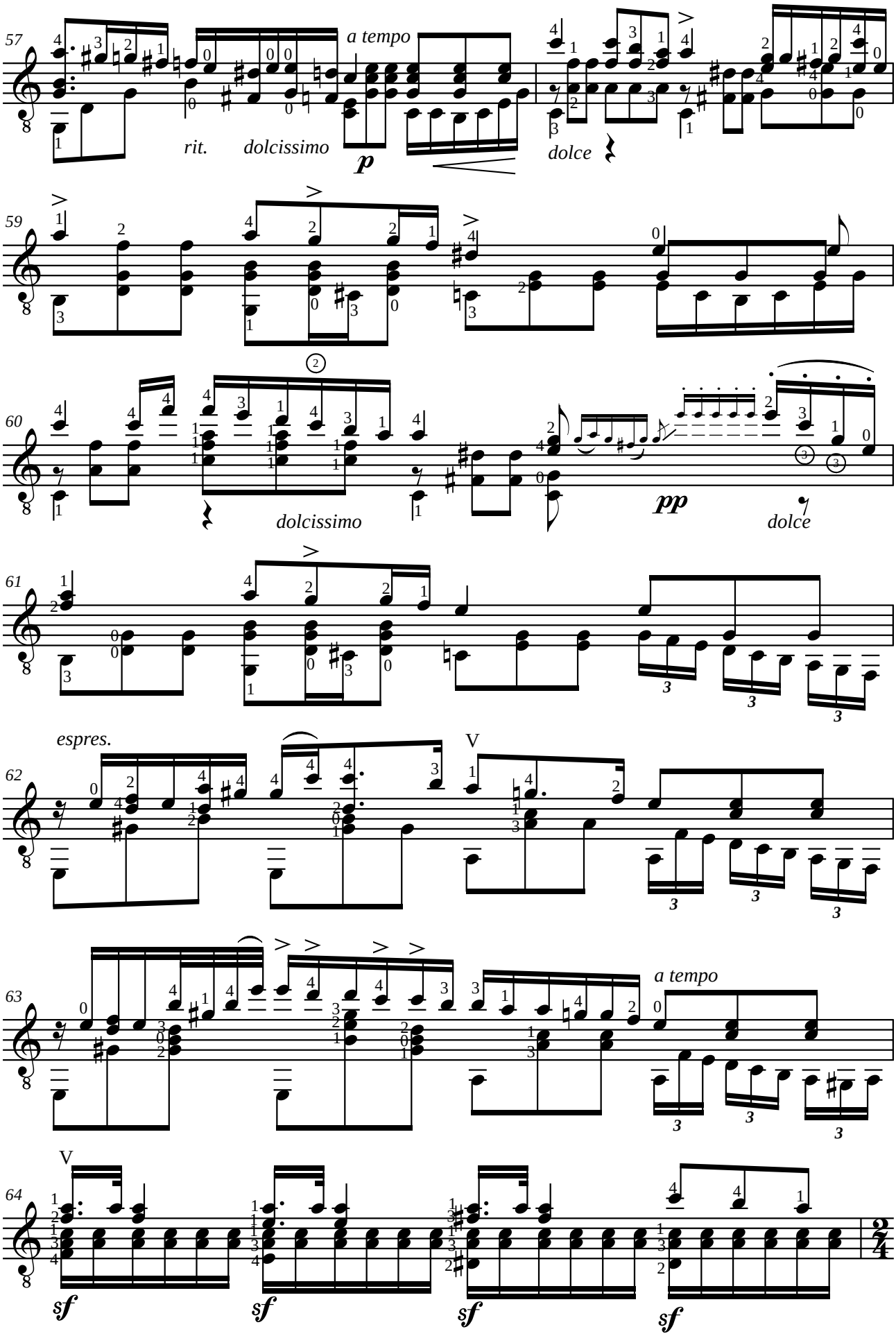

11
12
13
14
15
16
17
IV
XII
X
V
VII
loco
pp
rit.
a tempo

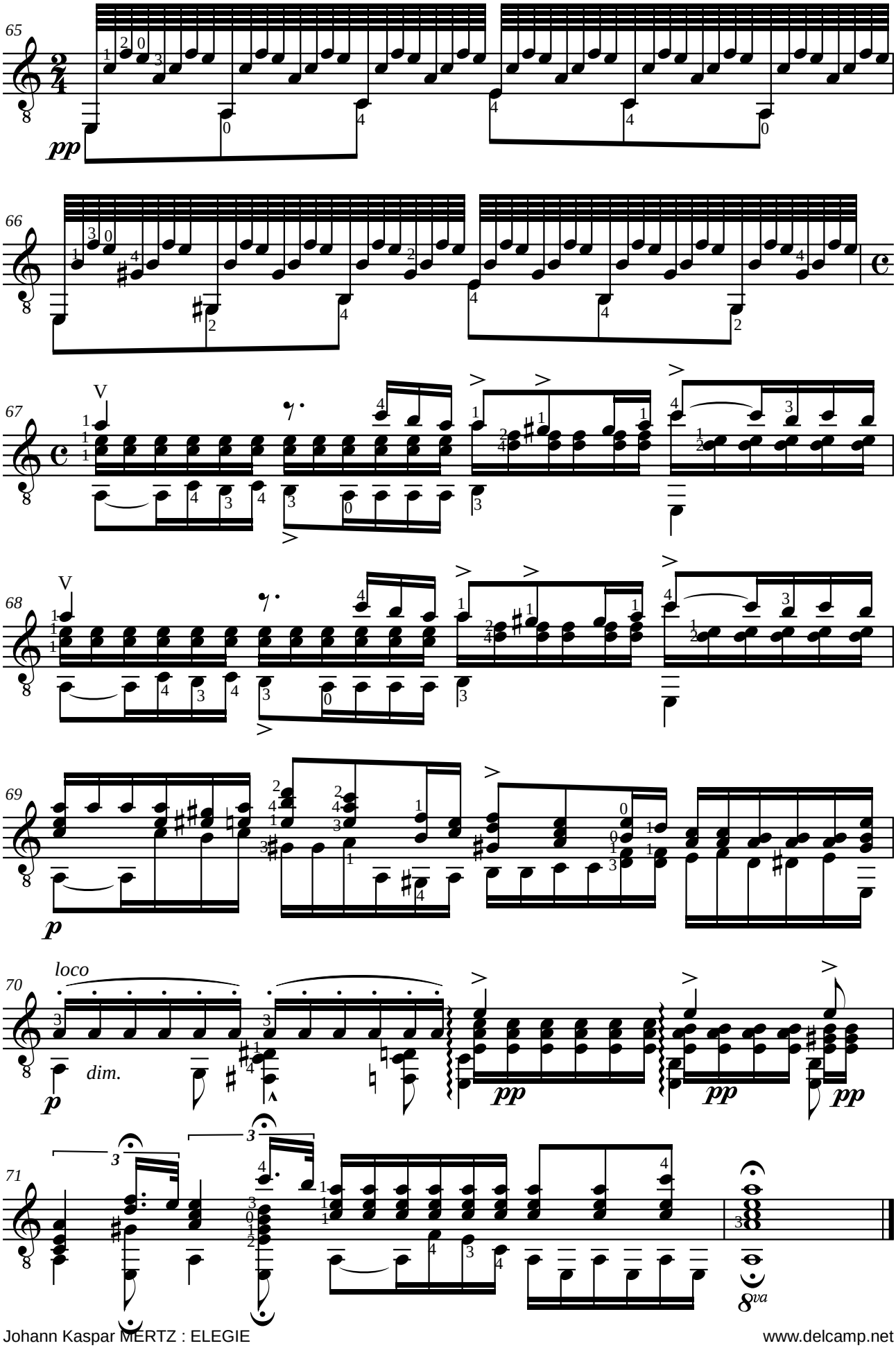

18
19
IV
20
21
IX
Andante con espressione
= 34
22
misterioso
V
25
27
loco
dolce


28
IV
loco
30
(ben legato)
dim.
pp
dolcissimo
31
32
a tempo
rit.
dolcissimo
pp
p
dolce
34
35
ten.
dolcissimo
loco
pp
dolce
36


37
espres.
V
38
espres.
cresc.
rit.
a tempo
39
V
espres.
sf
40
41
VII
V
45
46


47
48
IV
49
V
I
rit.
52
loco
dolce
53
loco
(ben legato)
55
dim.
pp
dolcissimo
56

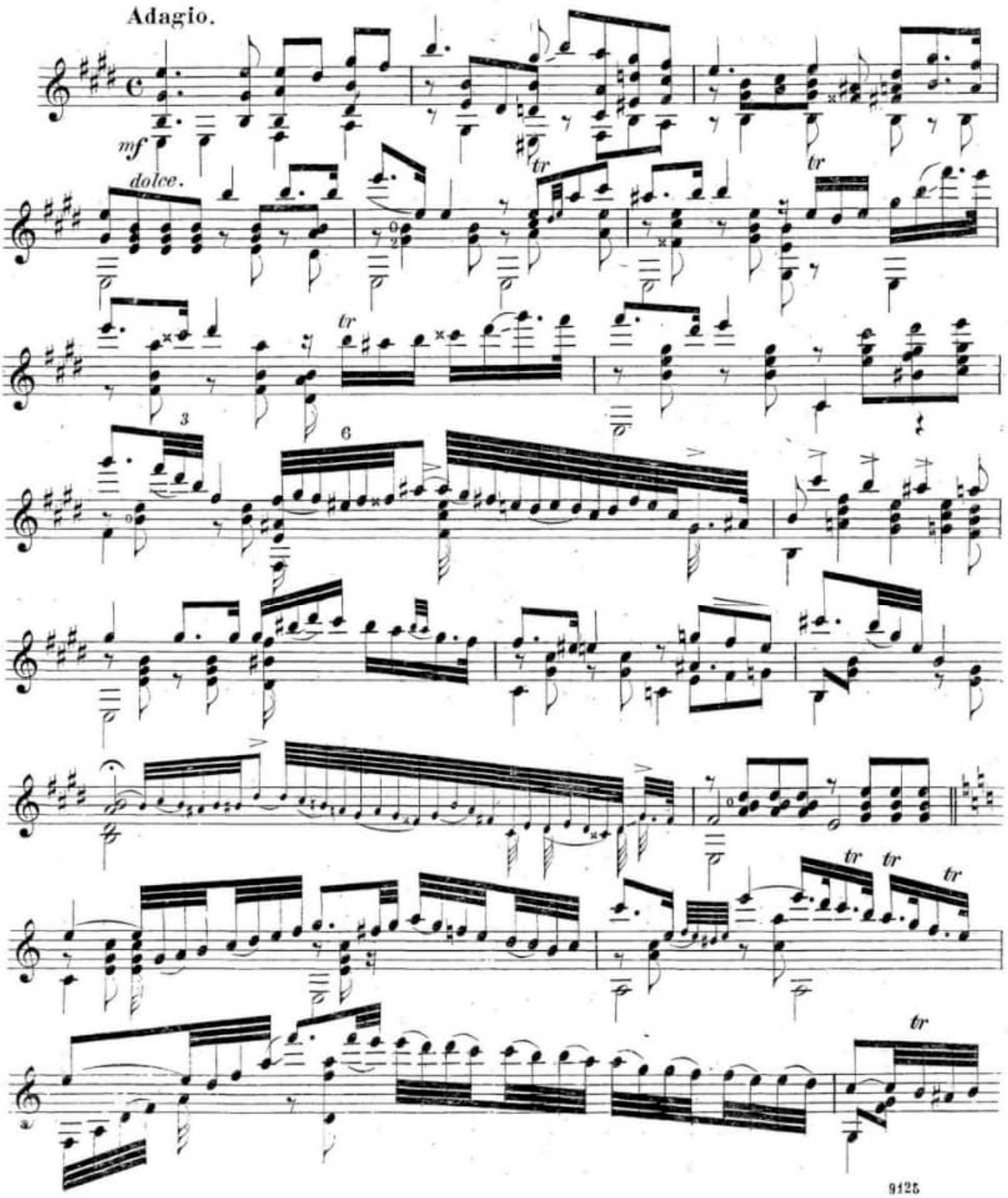

57
a tempo
rit.
dolcissimo
p
dolce
59
60
dolcissimo
pp
dolce
61
62
espres.
V
63
a tempo
64
V
sf
sf
sf
sf

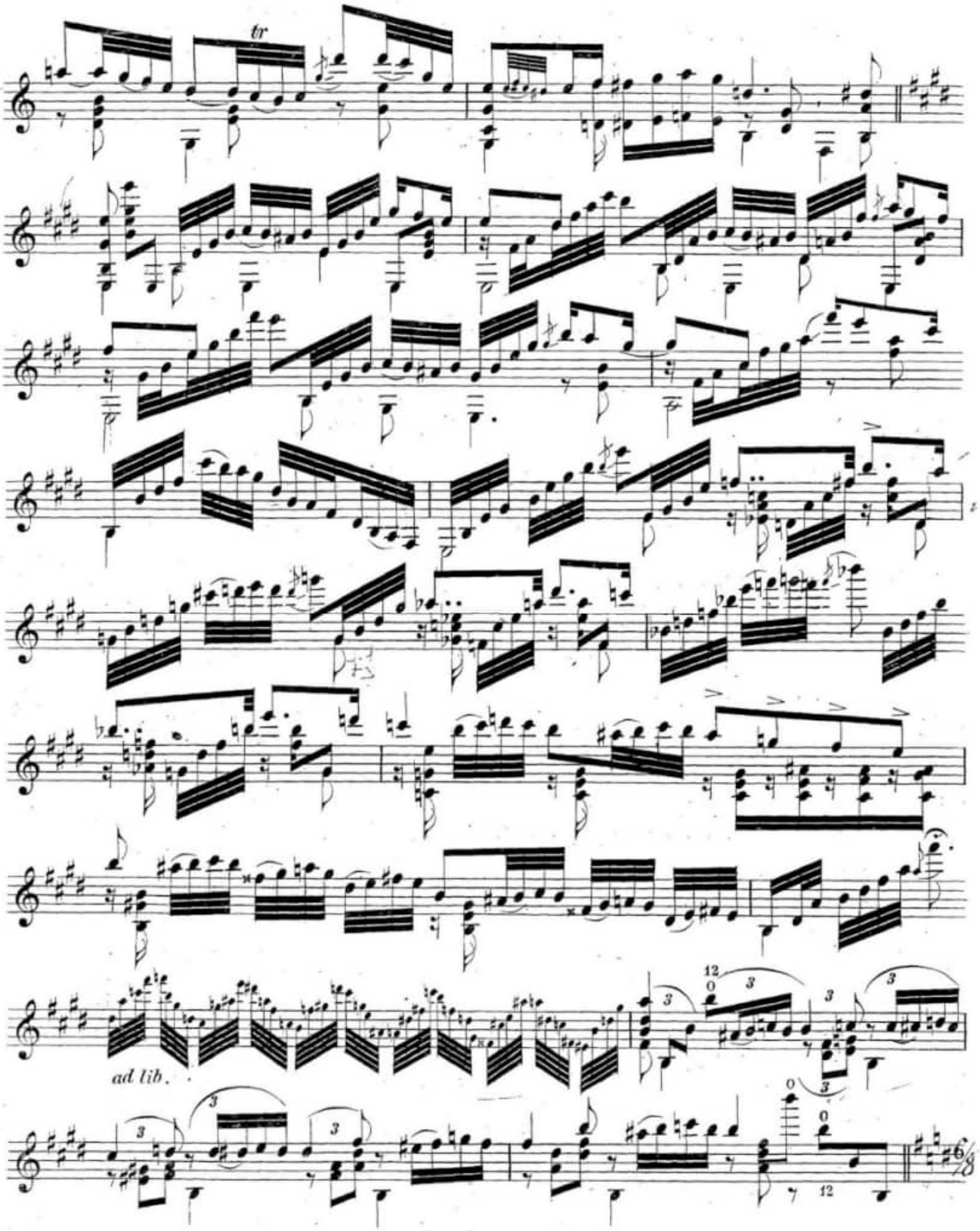

65
pp
66
67
V
68
V
69
p
70
loco
dim.
p
pp
pp
pp
71
8va

Giulio REGONDI (1822-1872)

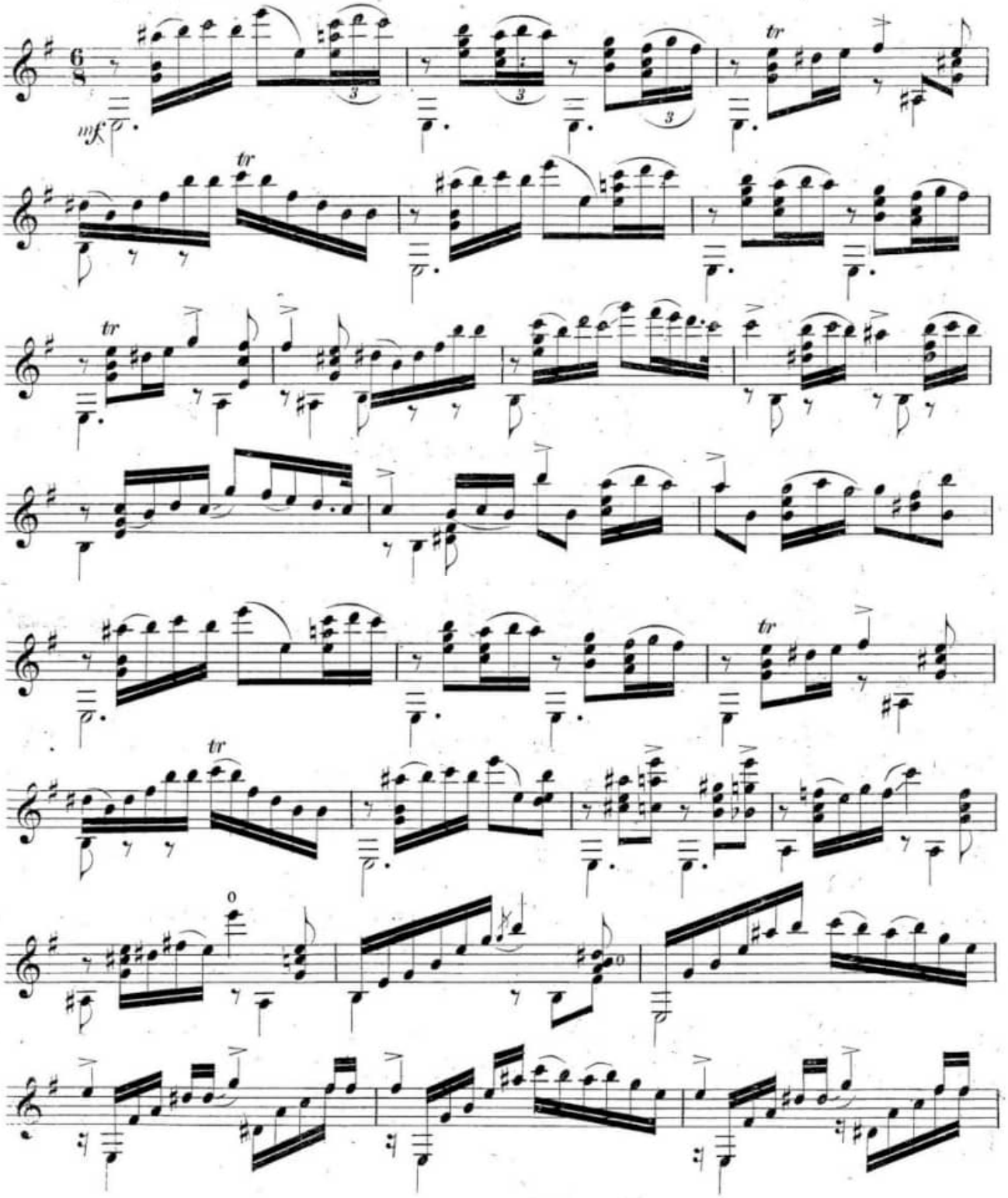
INTRODUCTION ET CAPRICE Opus 23

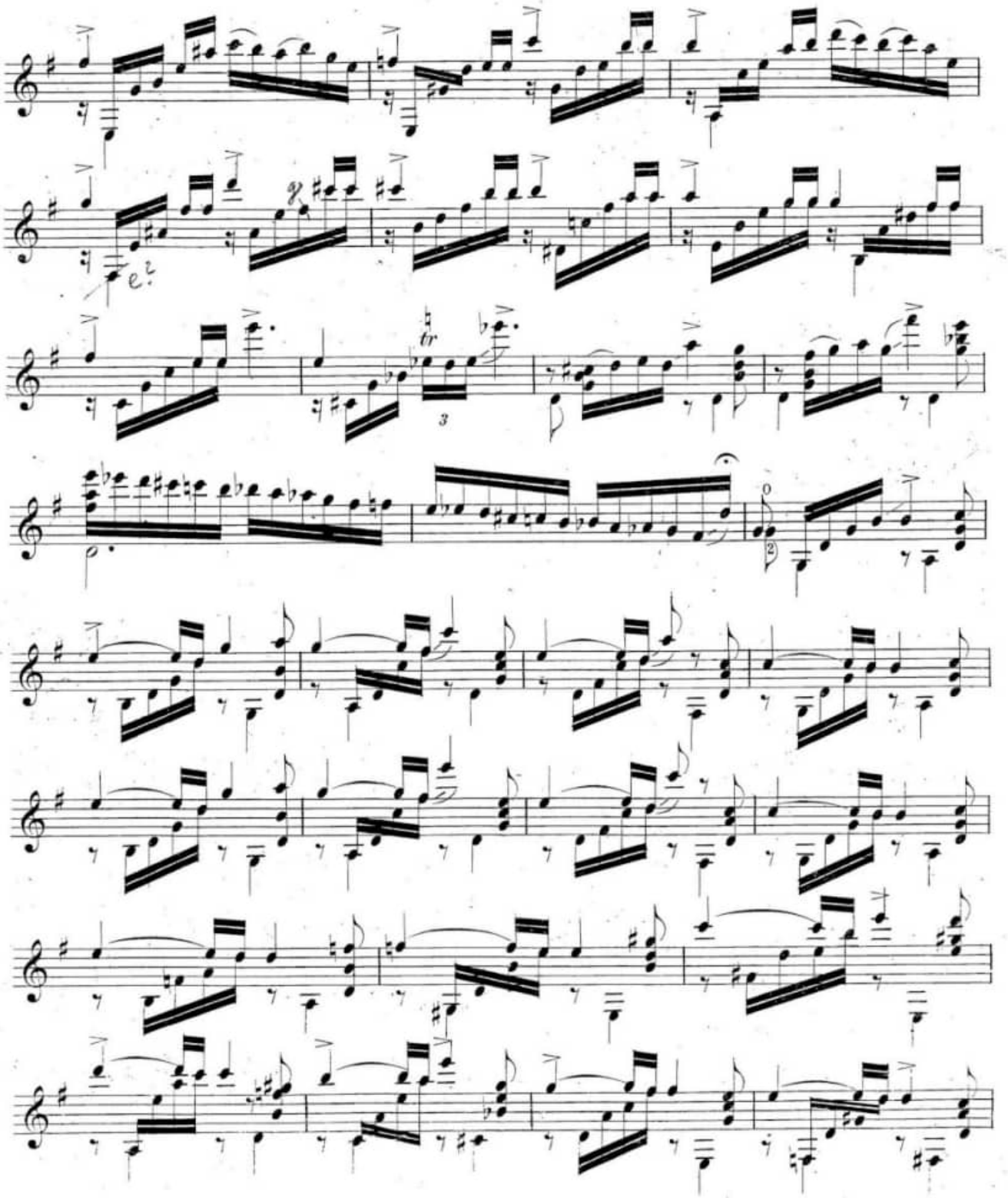
en MI majeur

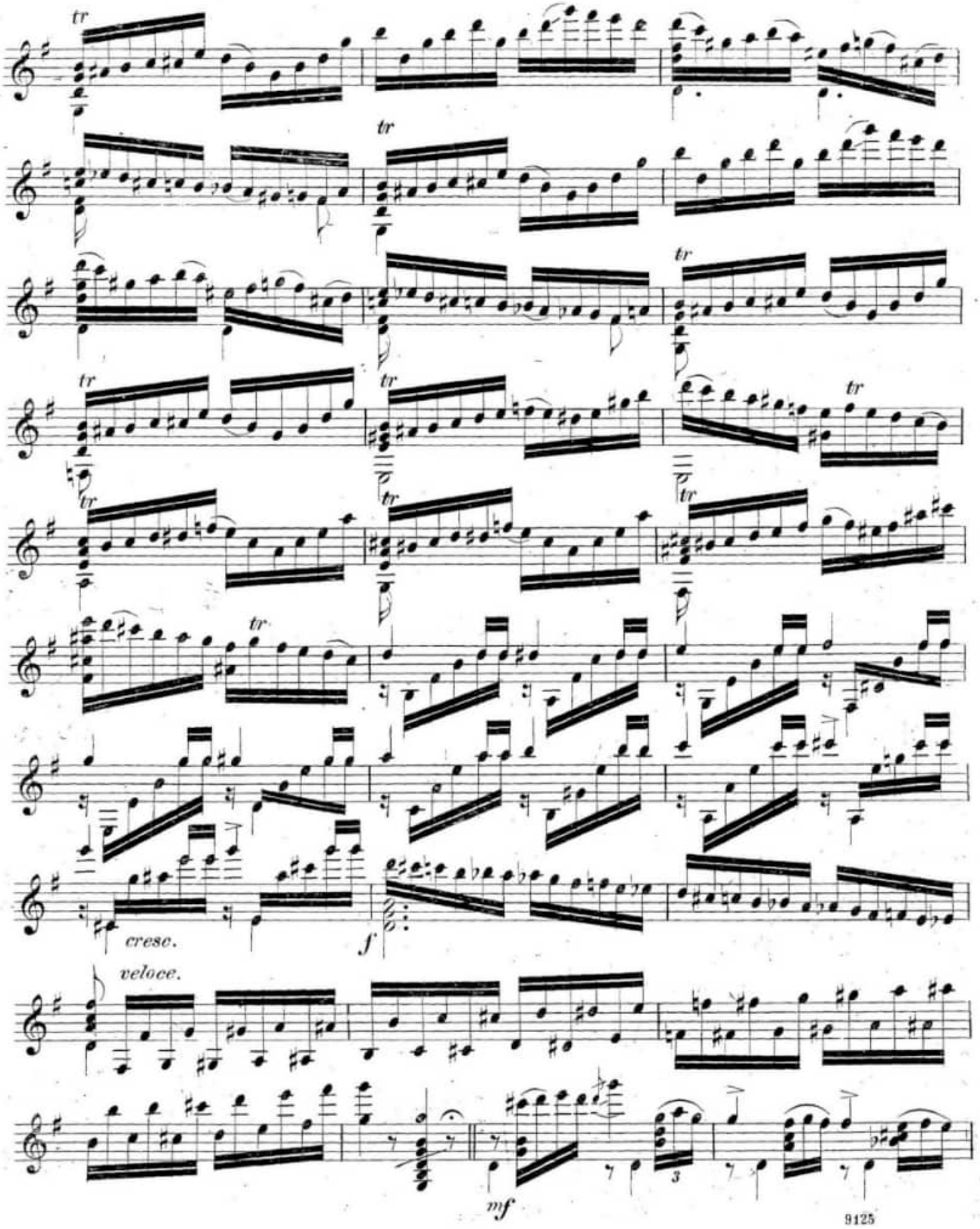


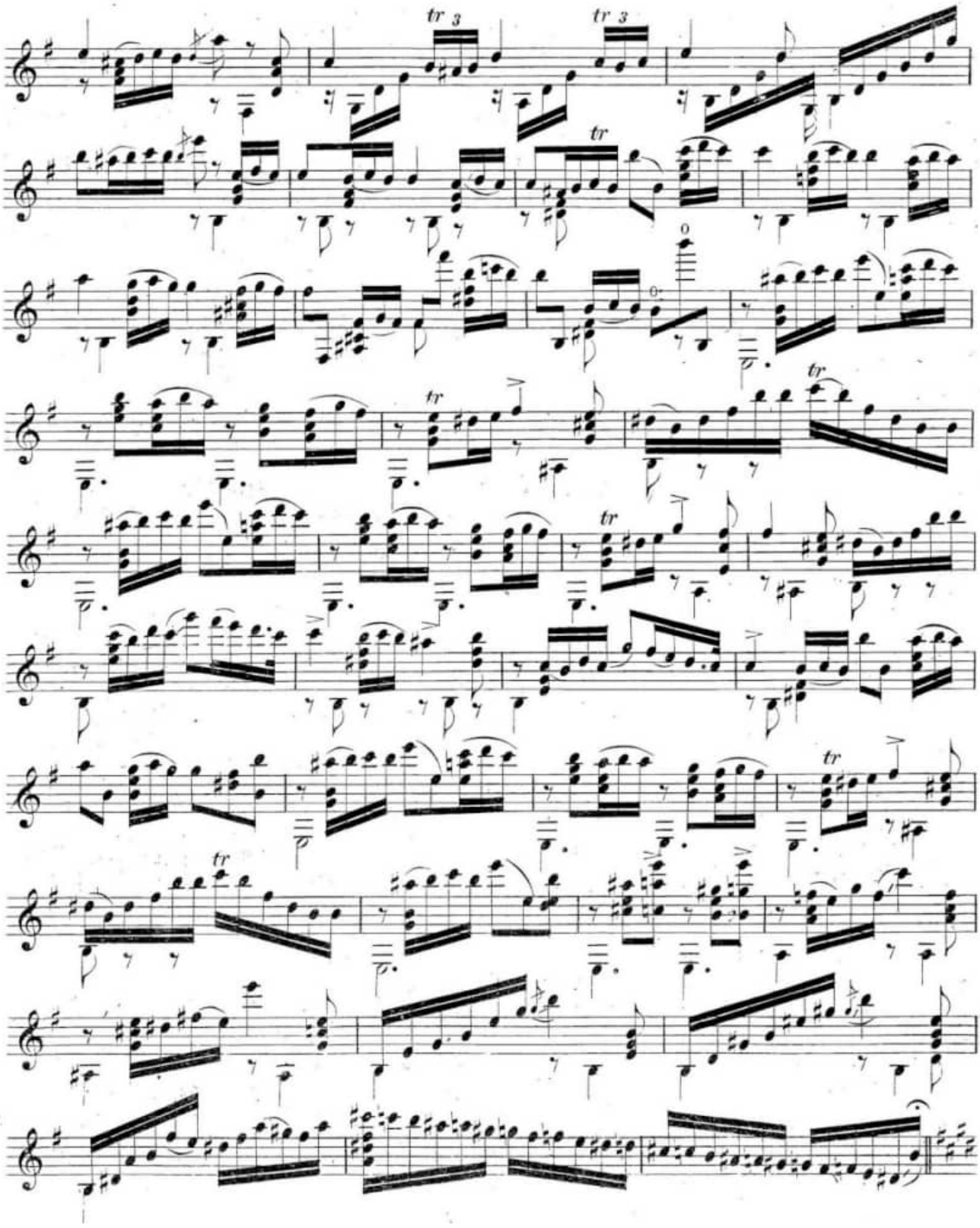

tr
ad lib.

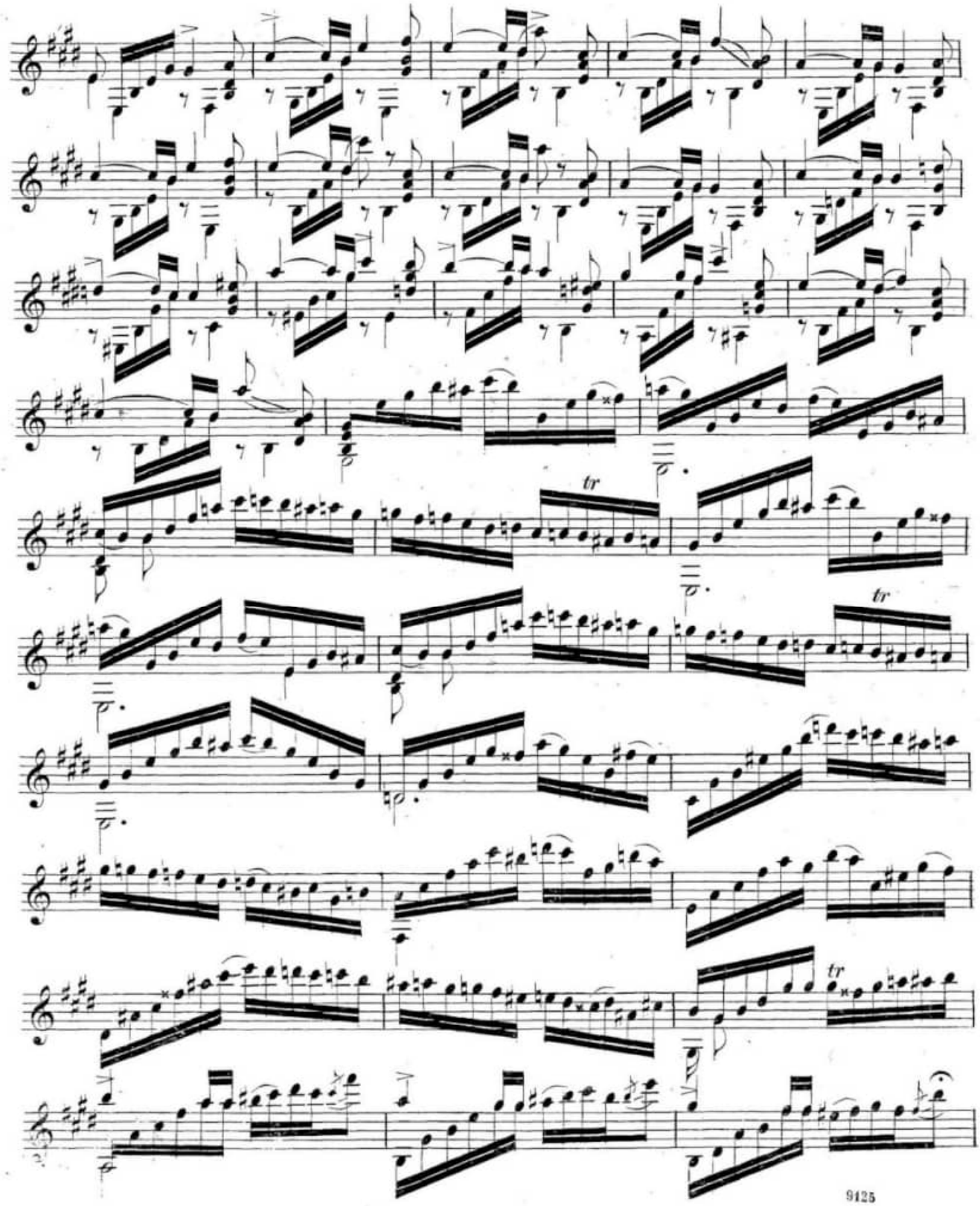
Allegretto scherzando.

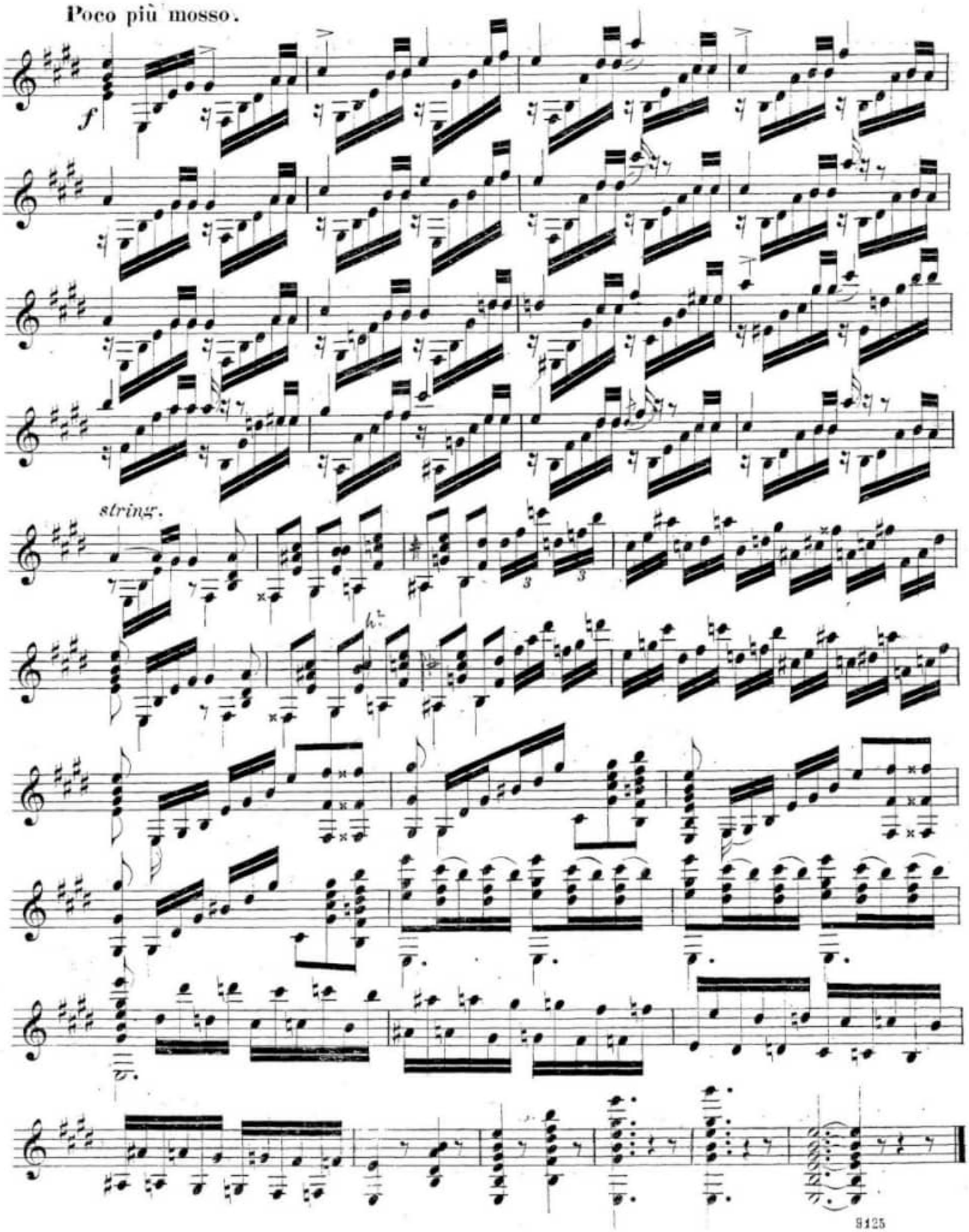





tr
cresc.
f
veloce.
mf
3
9125


tr 3
tr 3
tr
tr
tr
tr
tr
tr

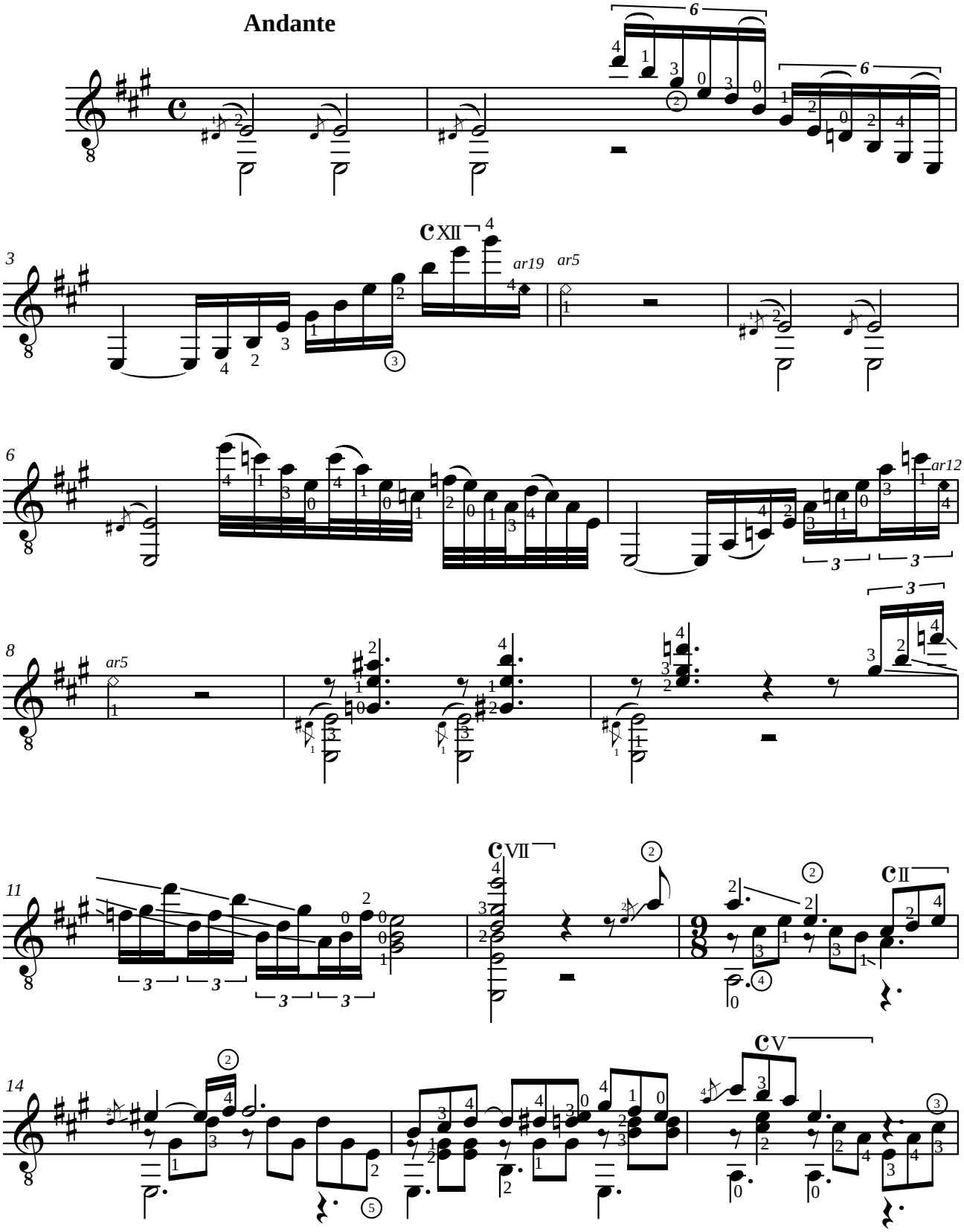

tr
tr
tr
9125

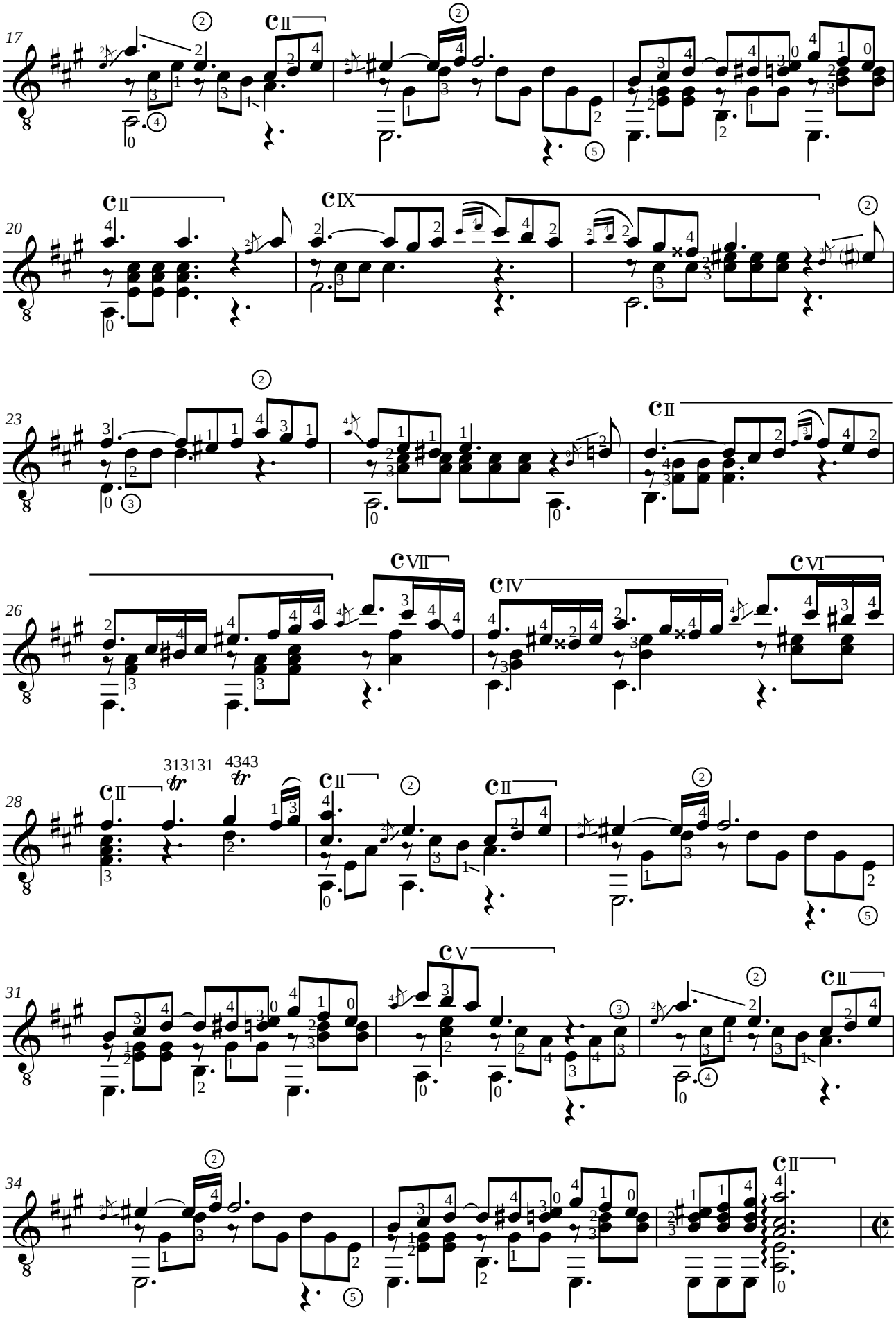

Poco più mosso.
f
stringr.
3125

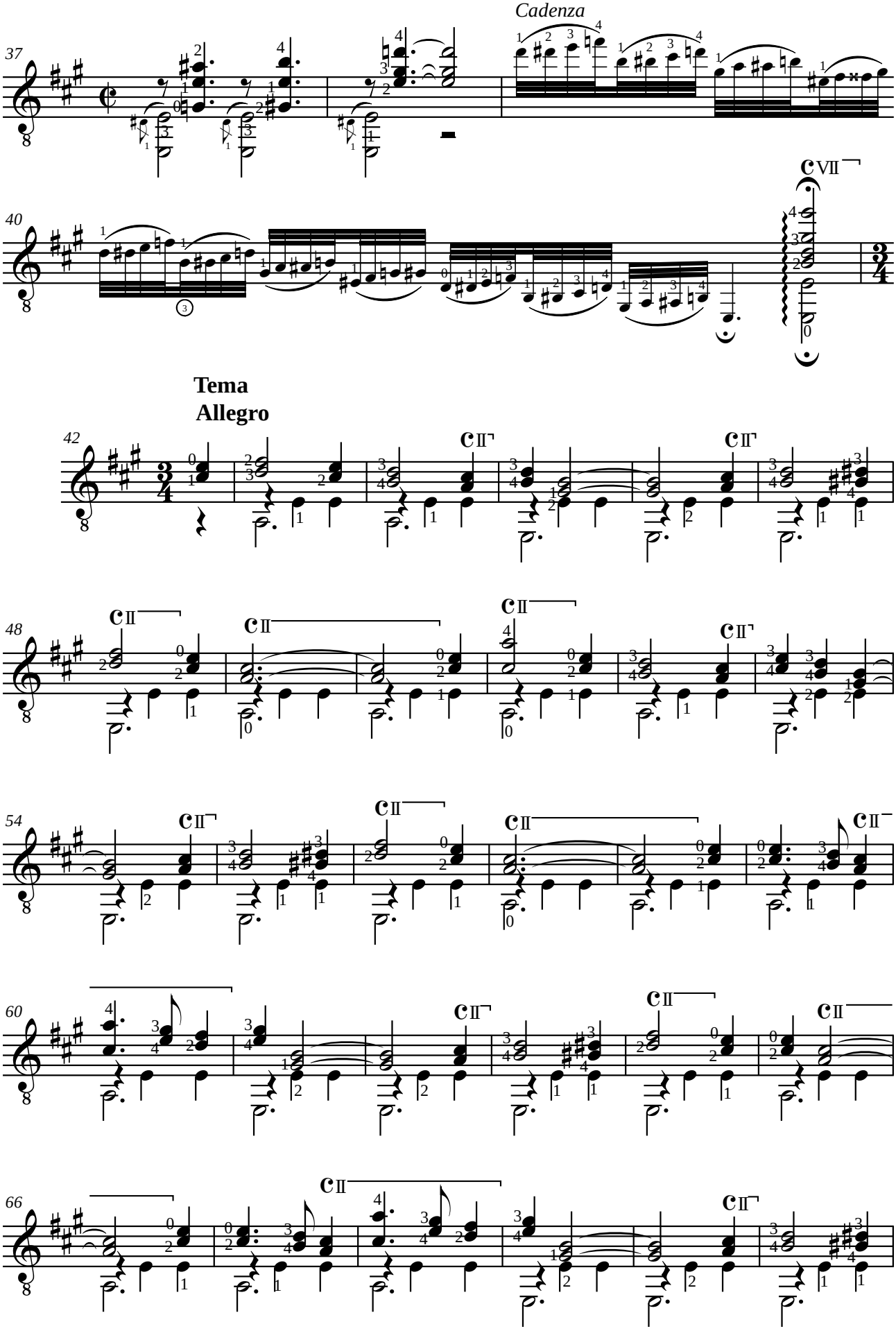
Francisco TÁRREGA (1852-1909)
EL CARNAVAL DE VENECIA

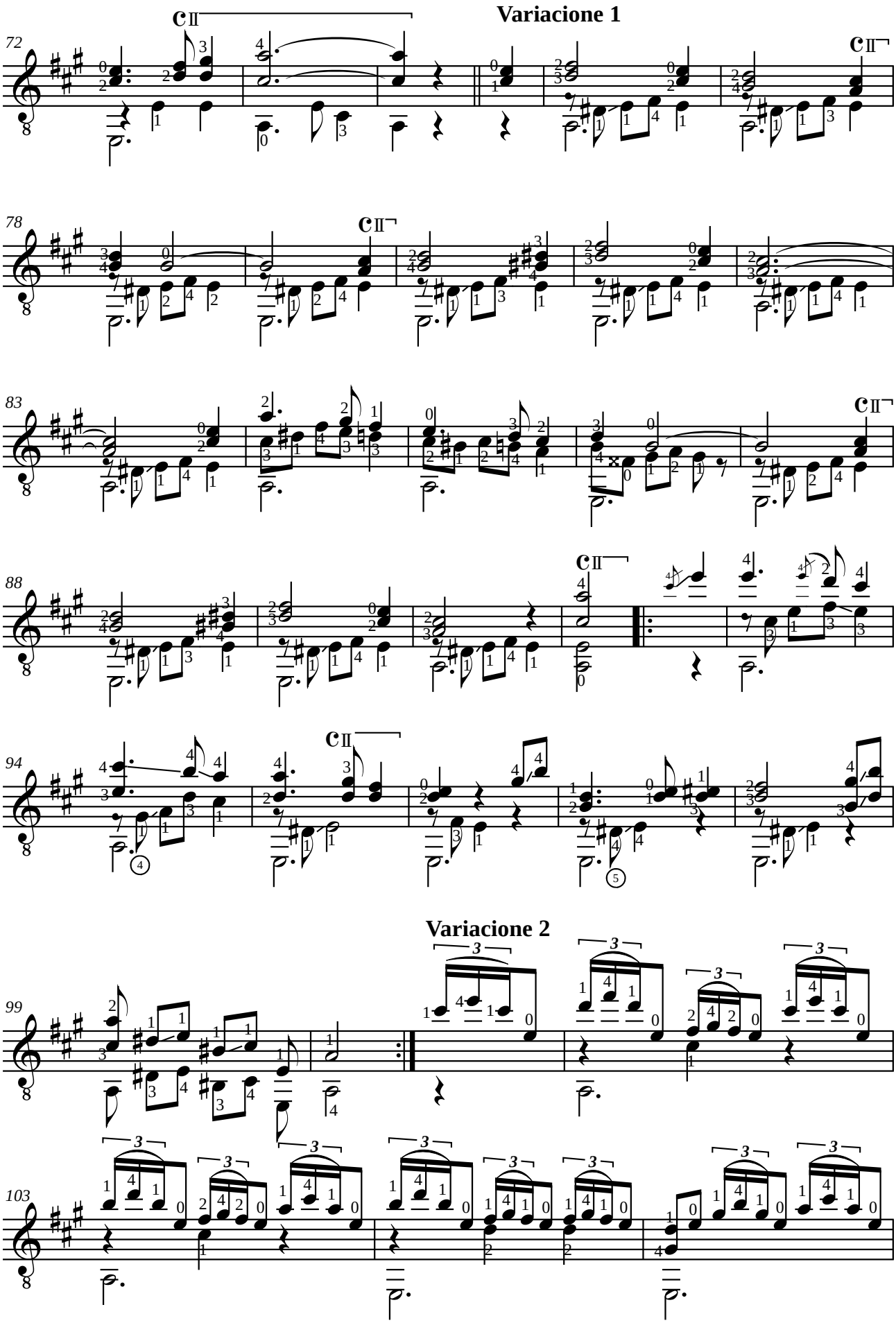
Grande variaciones sobre un tema de Niccolò Paganini (1782-1840)

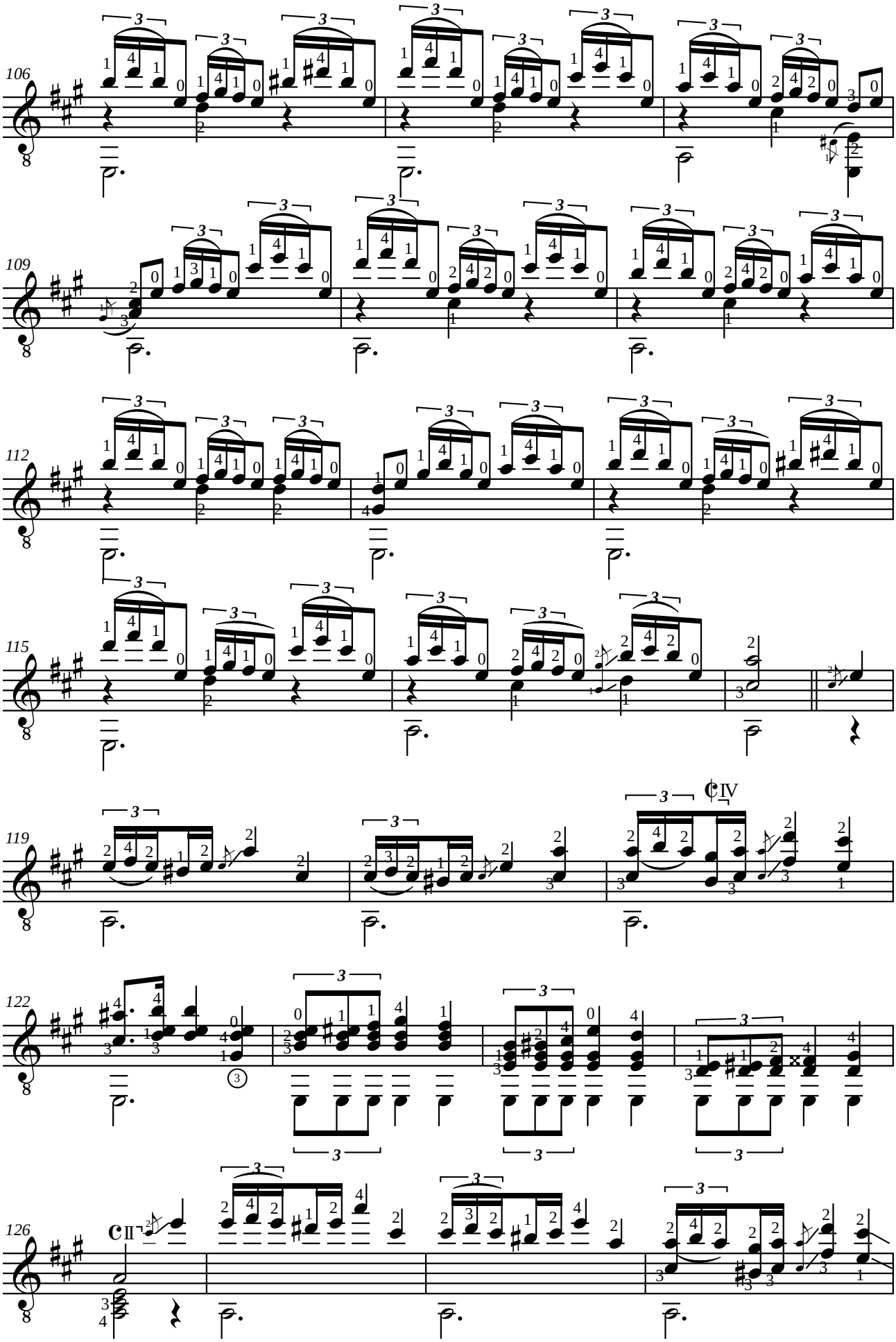
Révision de Jean-François Delcamp

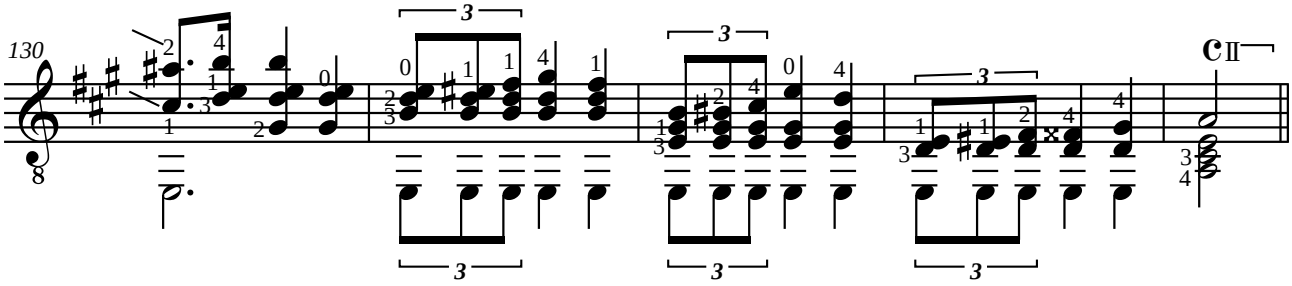



17
20
23
26
28
313131
4343
31
34

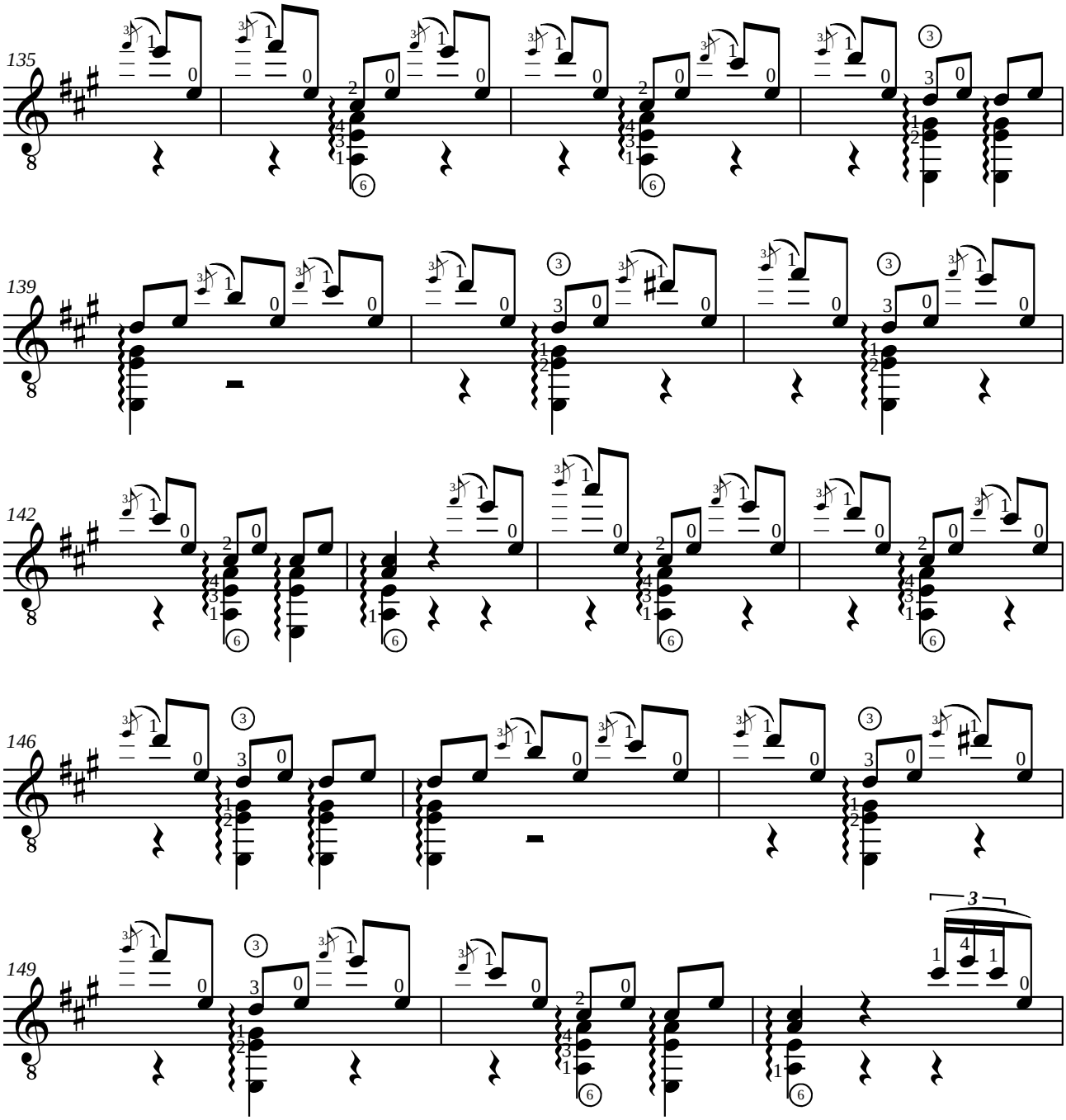

Cadenza
Tema
Allegro

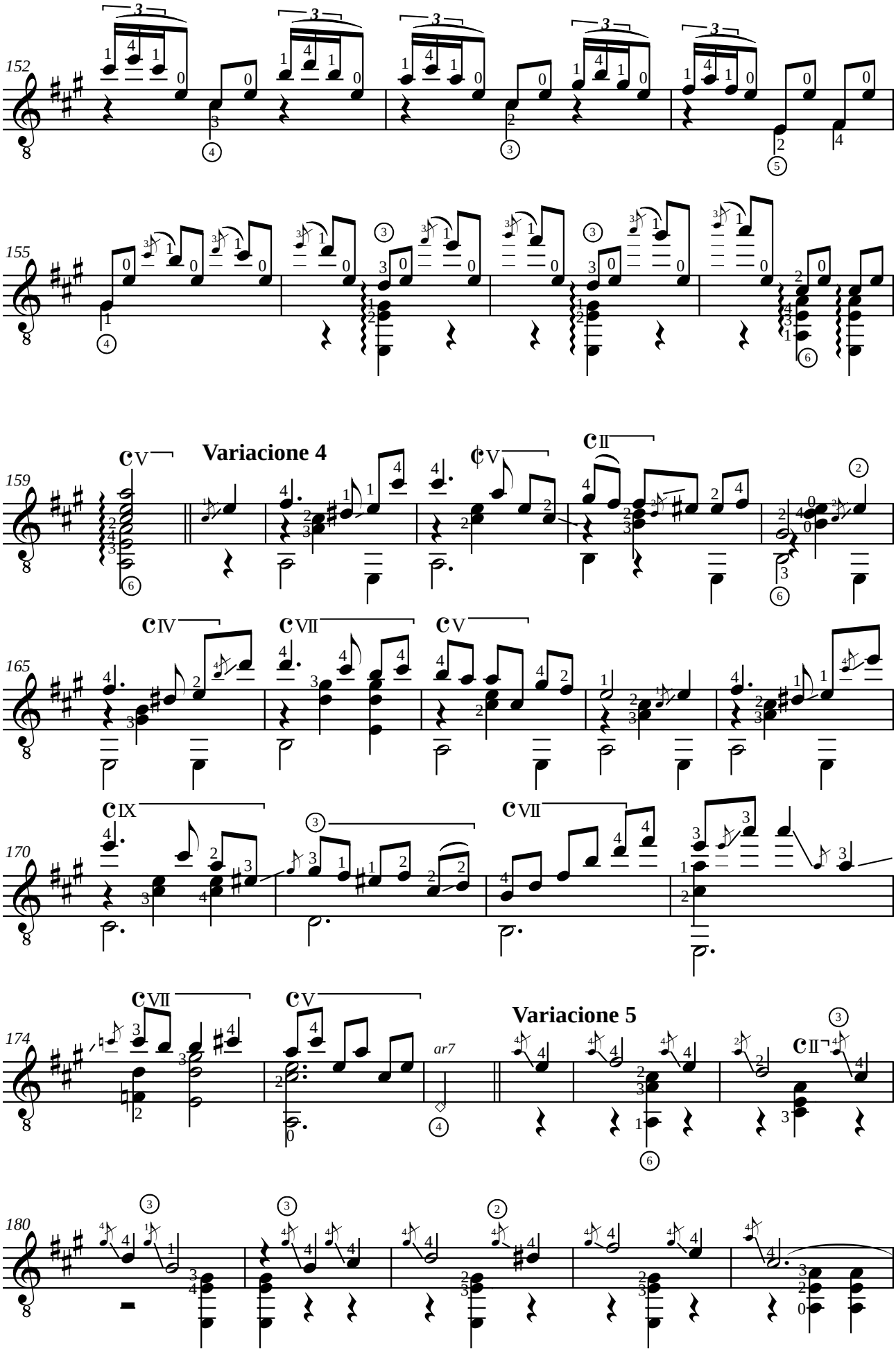

Variacione 1
Variacione 2

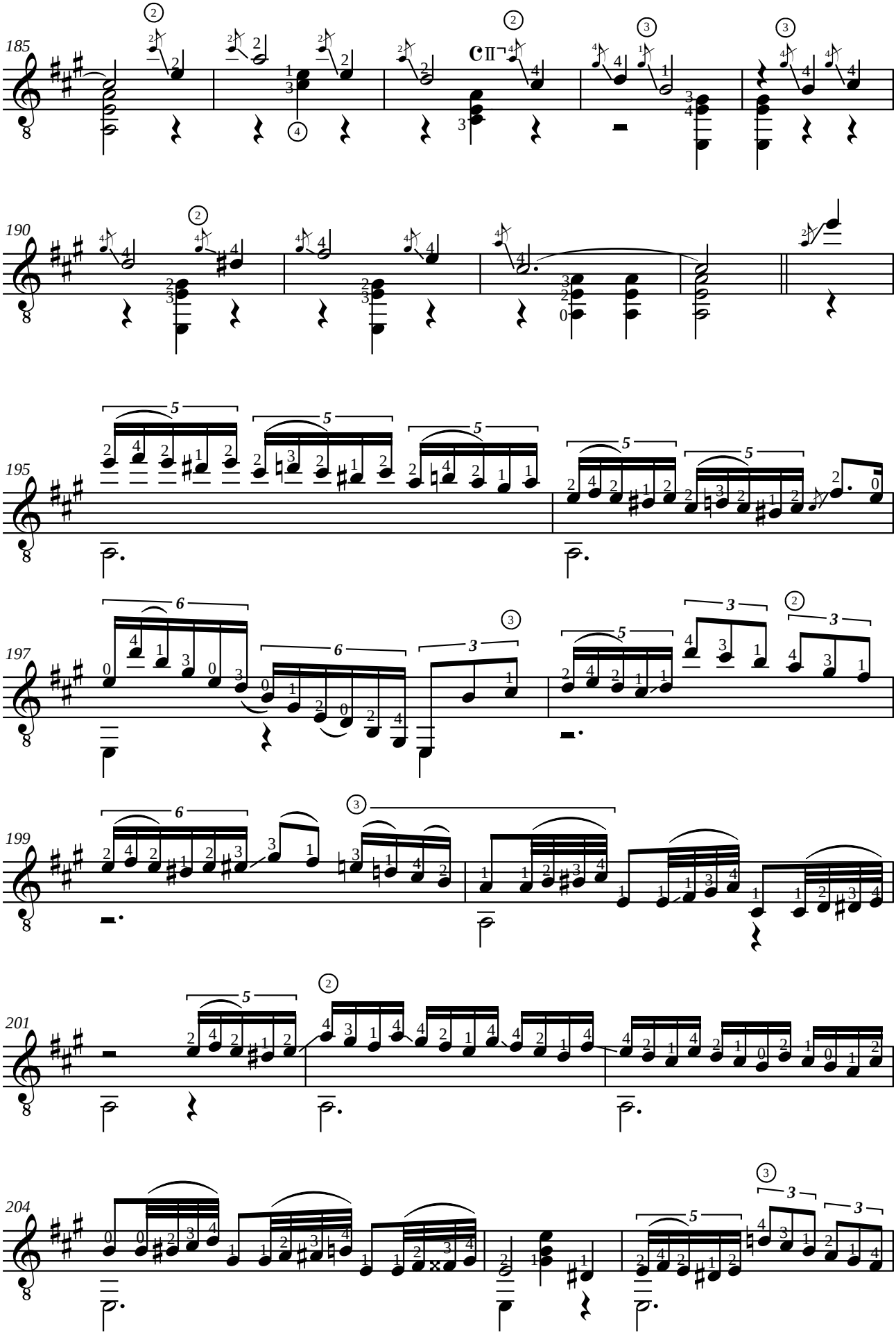

106
109
112
115
119
122
126

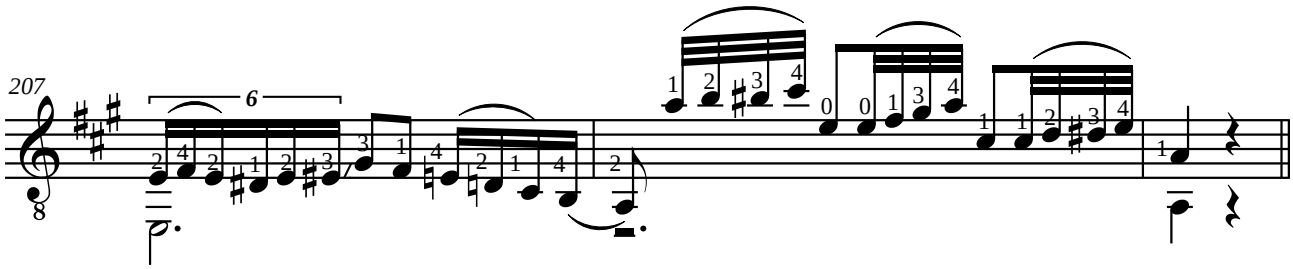


Variacione 3



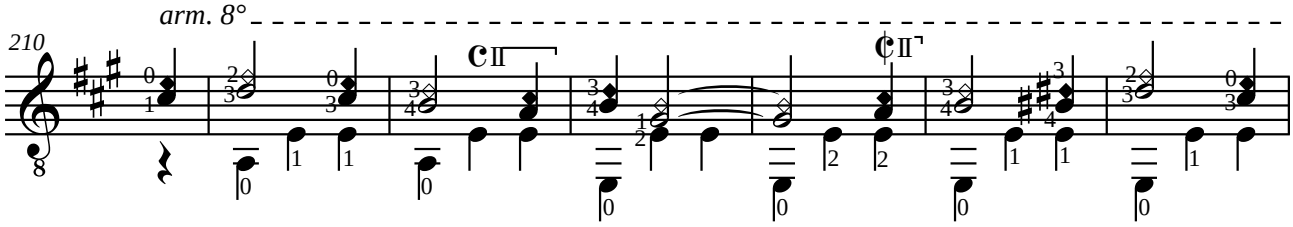

152
155
159
Variacione 4
165
170
174
ar7
Variacione 5
180

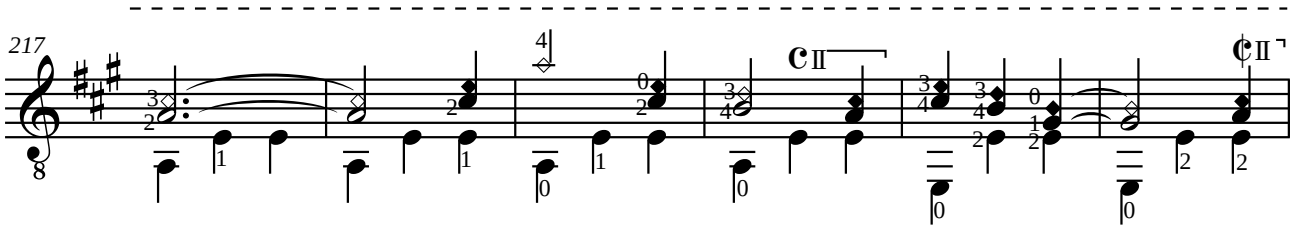

185
190
195
197
199
201
204

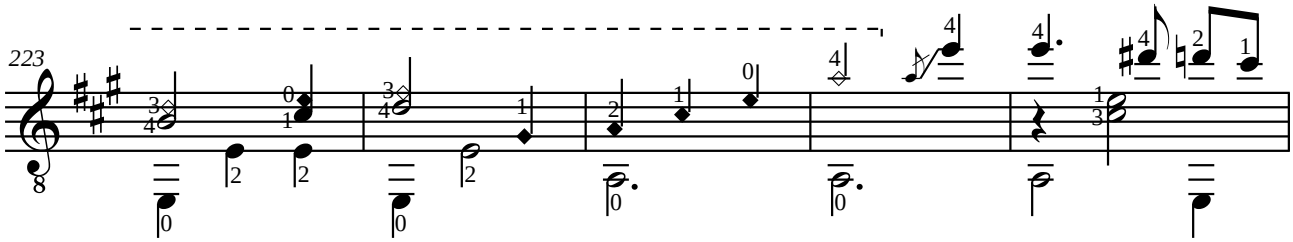


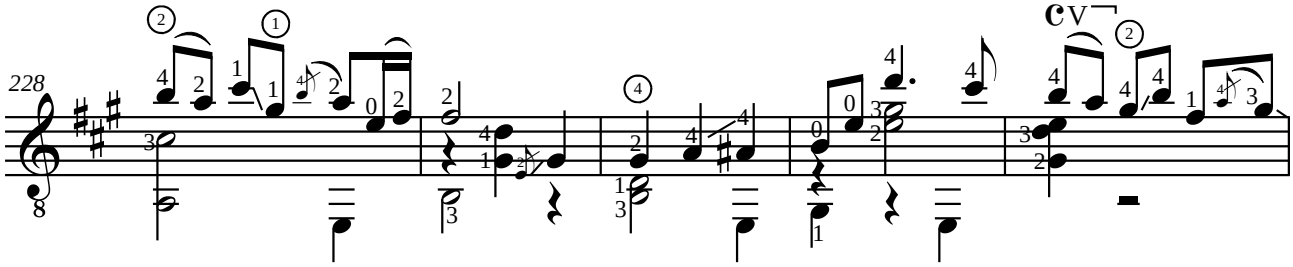
Variacione 6

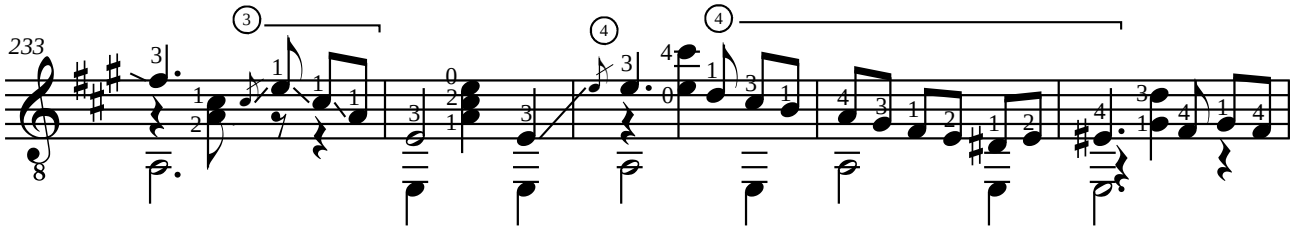
arm. 8°

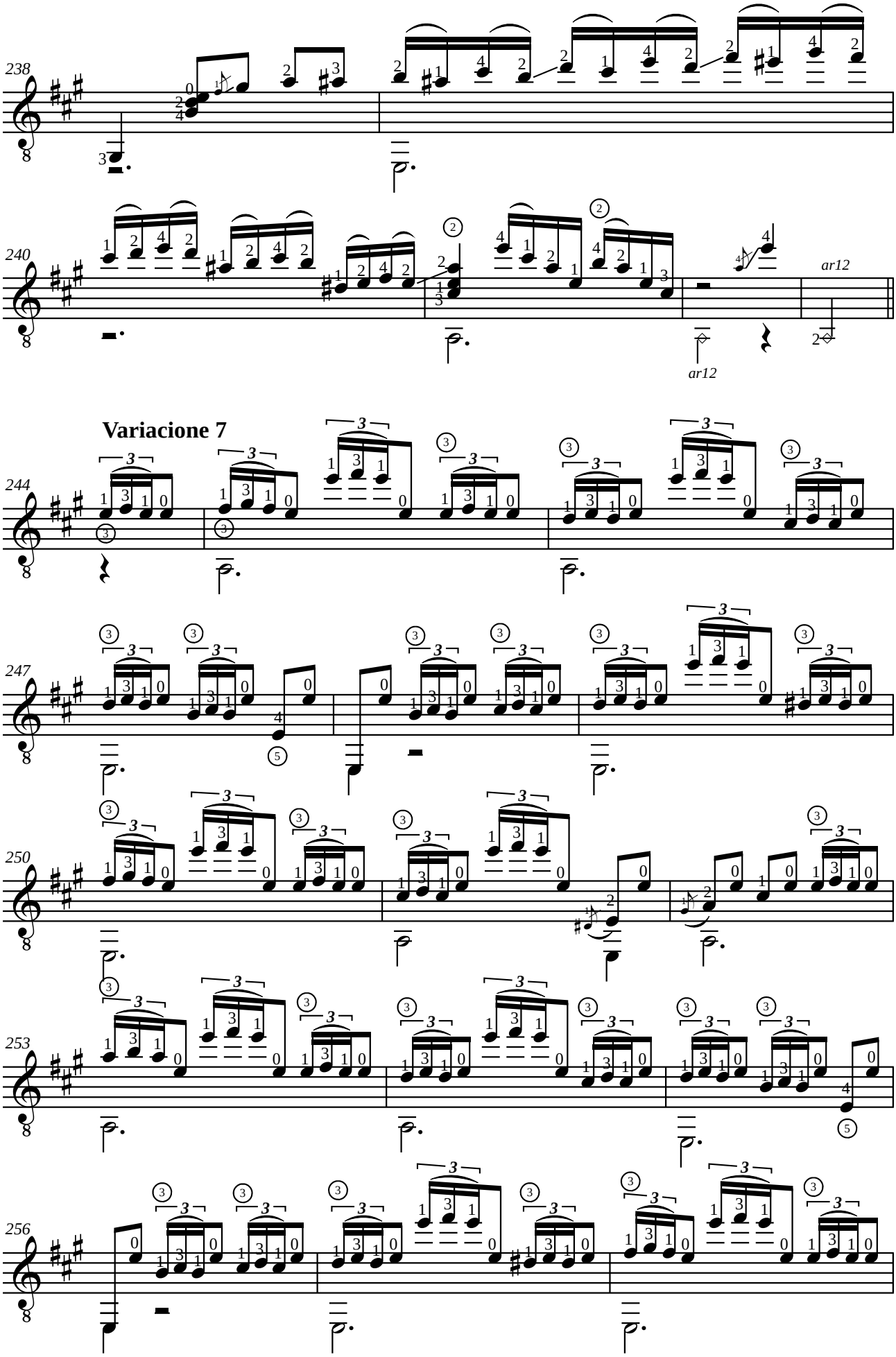




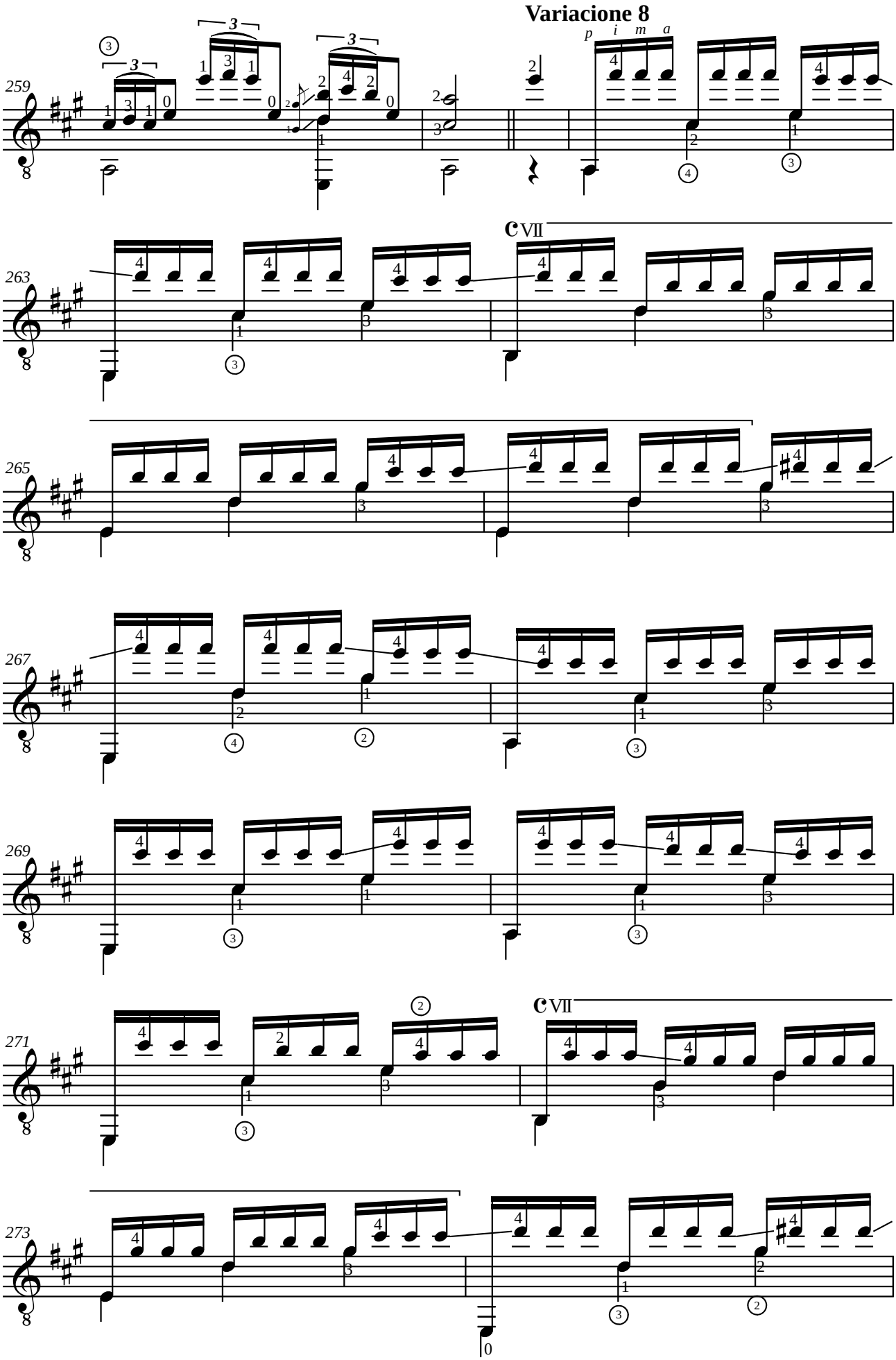


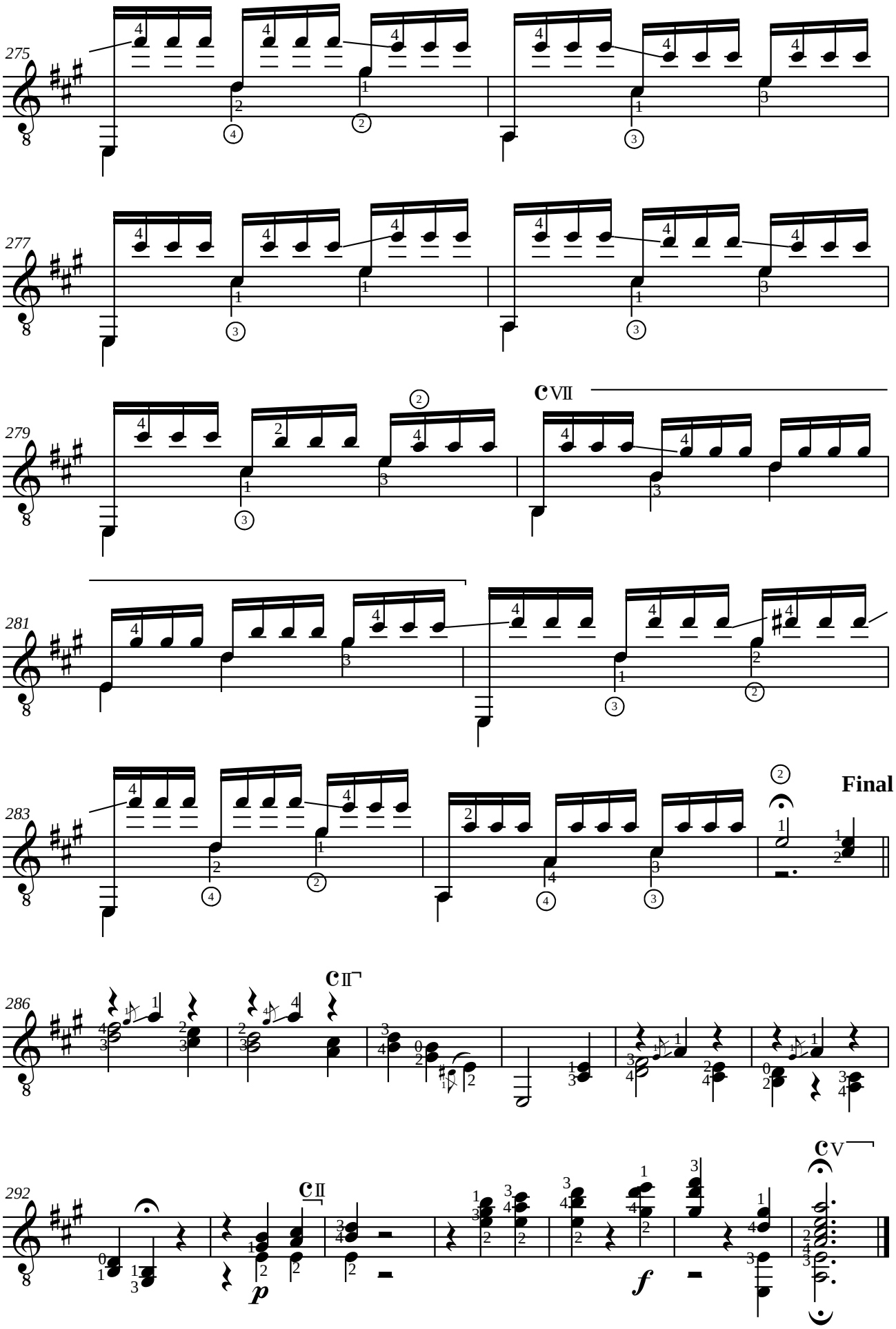





238
240
ar12
ar12
Variacione 7
244
247
250
253
256

Variacione 8

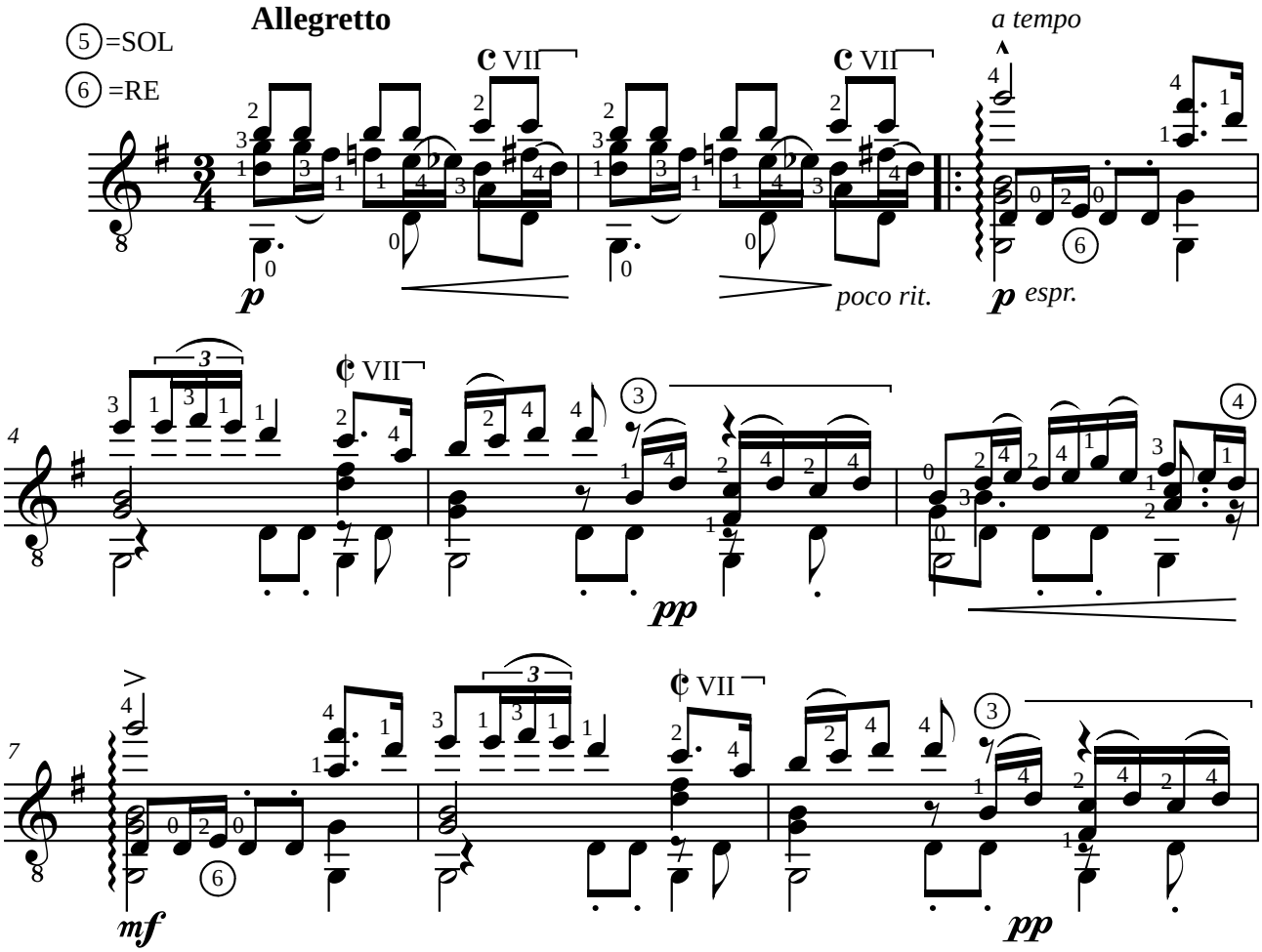


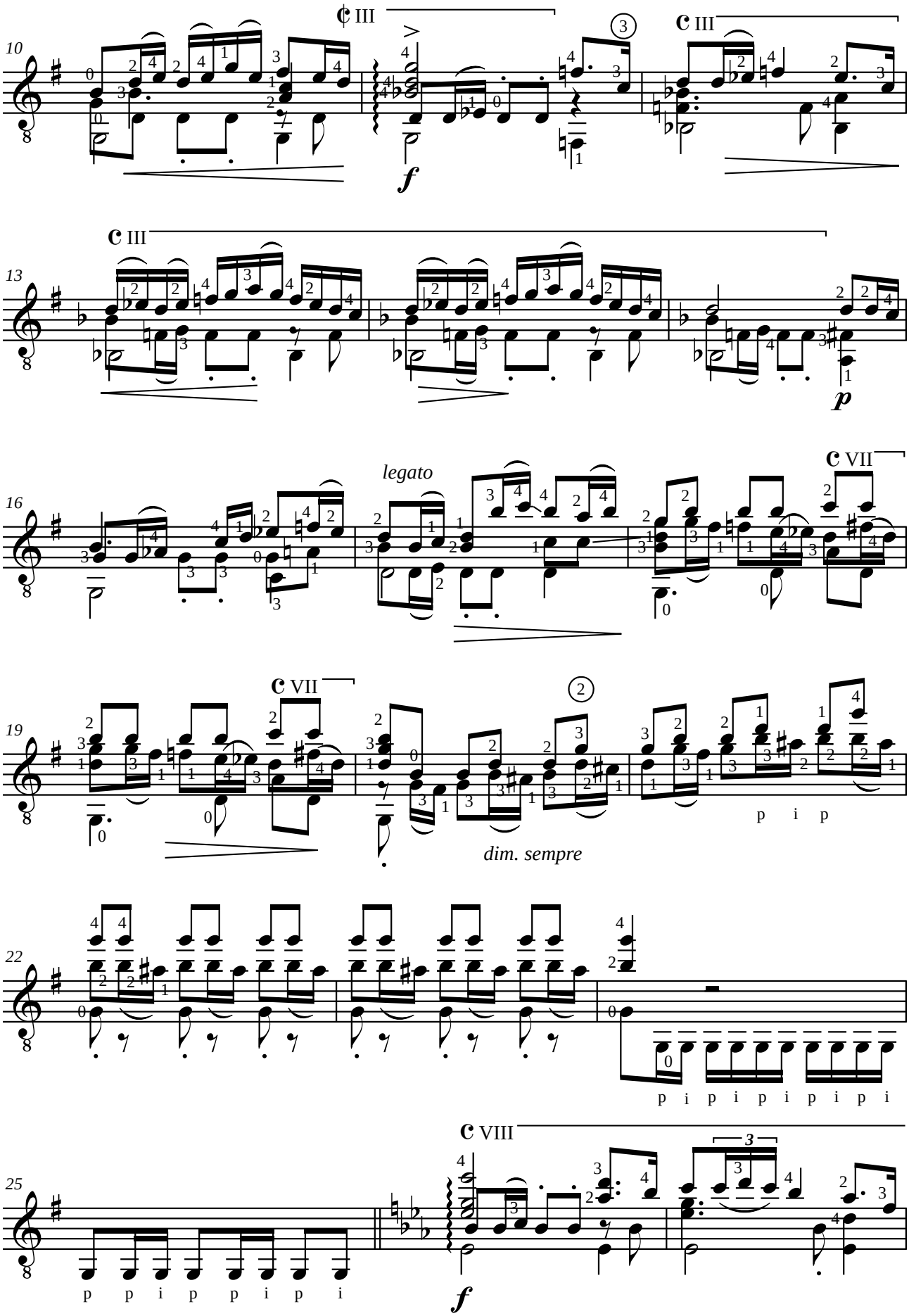

275
277
279
281
283
Final
286
292
p
f

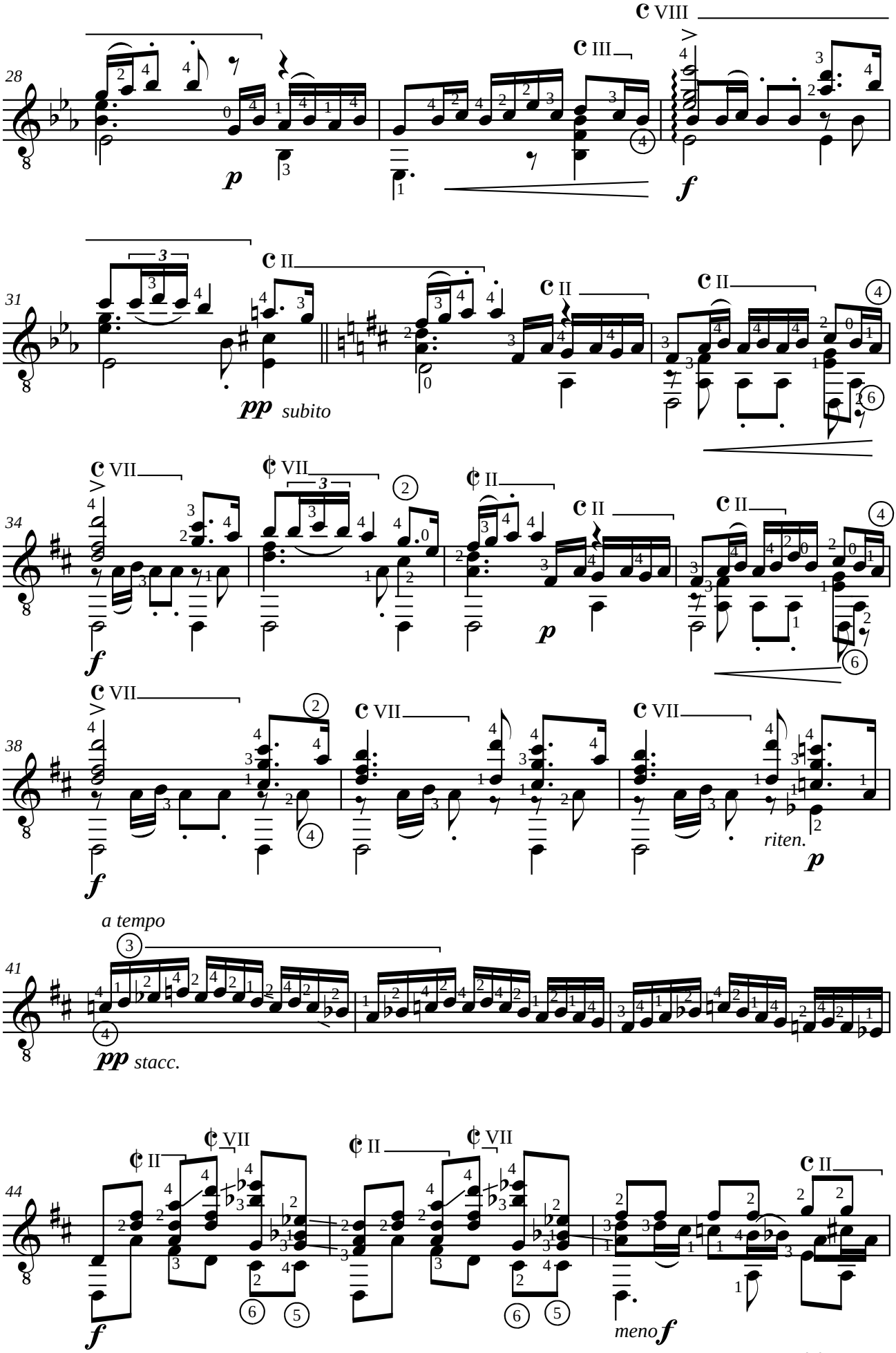
Isaac ALBENIZ (1860-1909)
SEVILLA

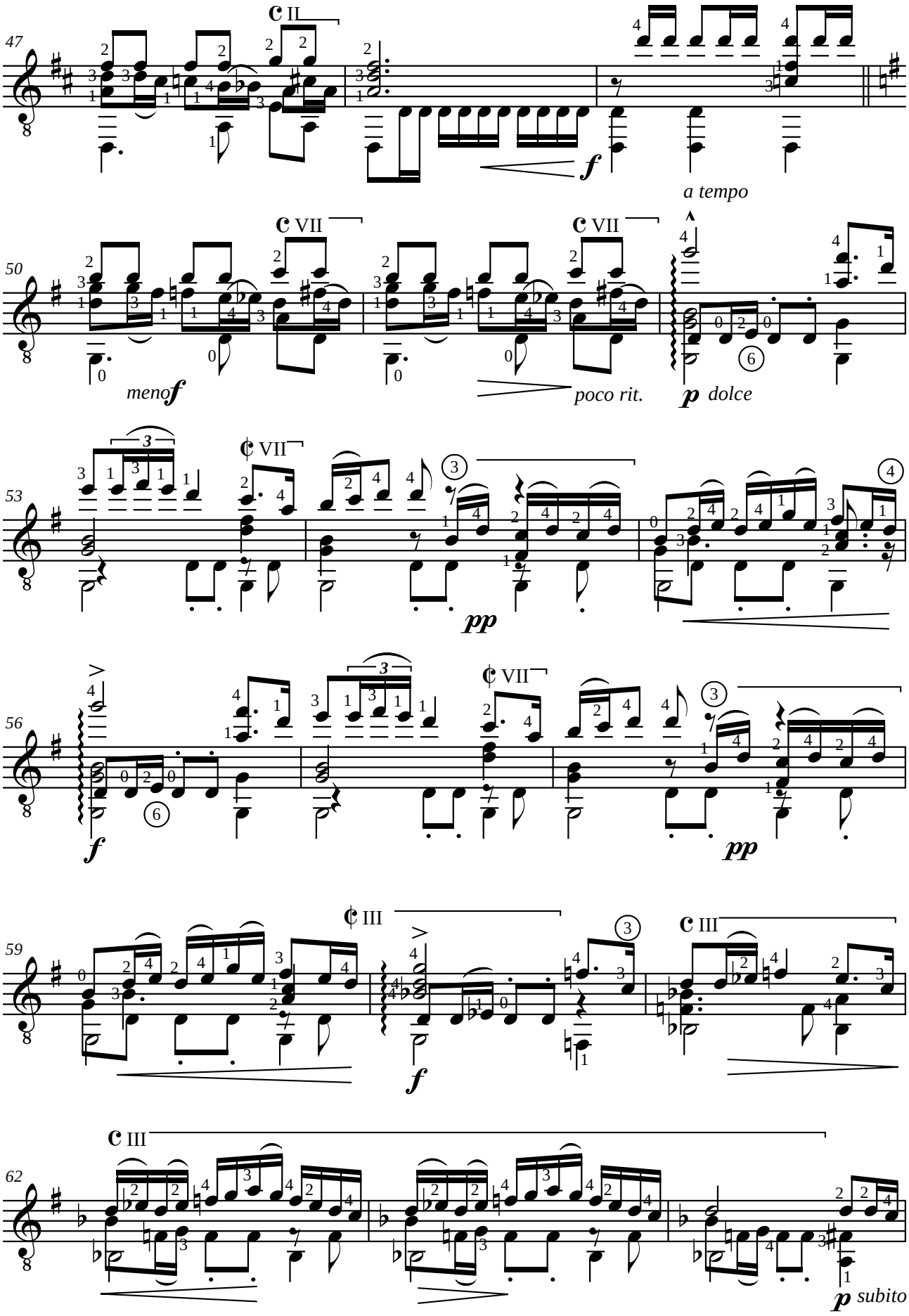
Sevillanas
n°3 de la Suite espagnole opus 47

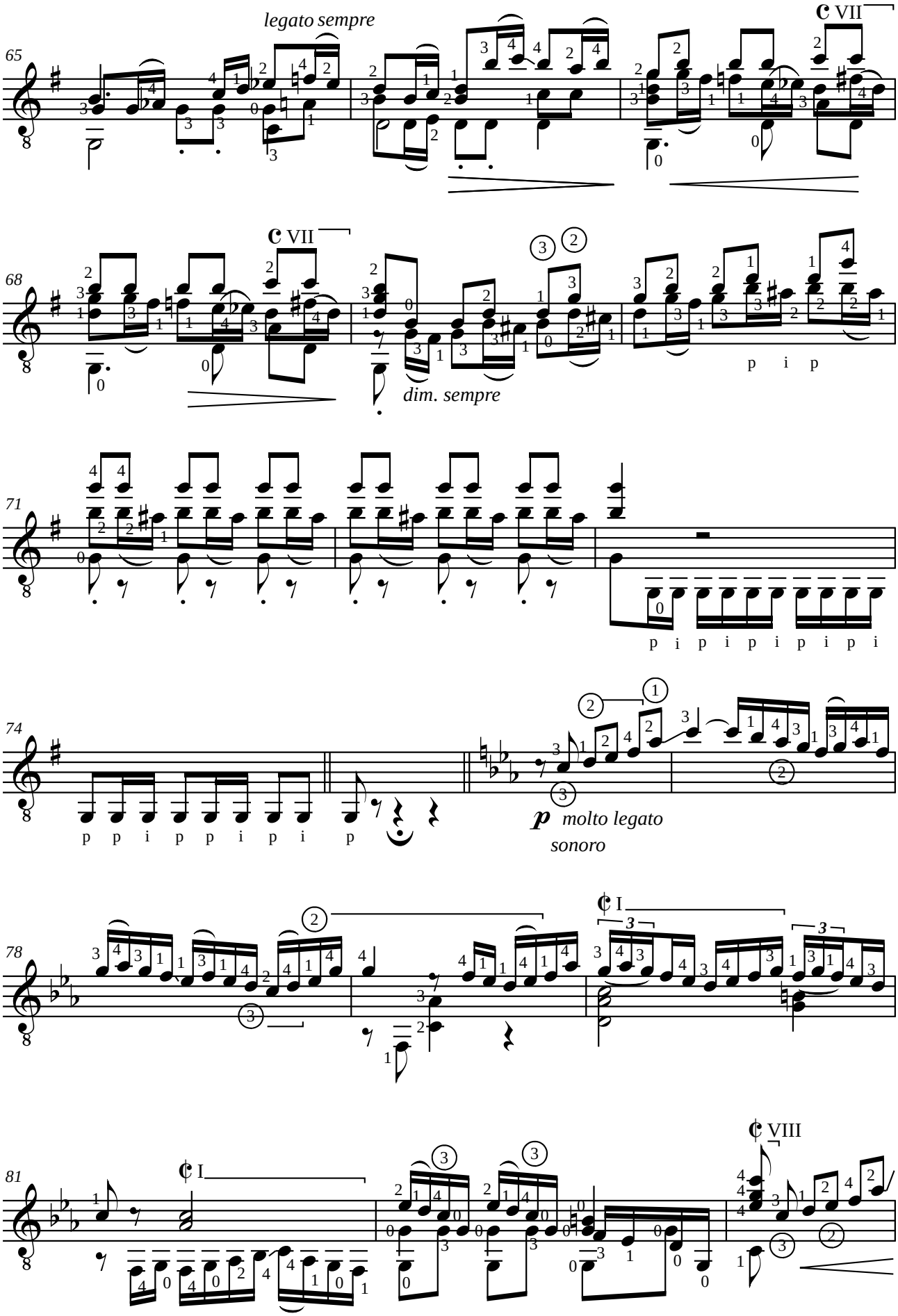
Adaptation pour guitare de Jean-François Delcamp

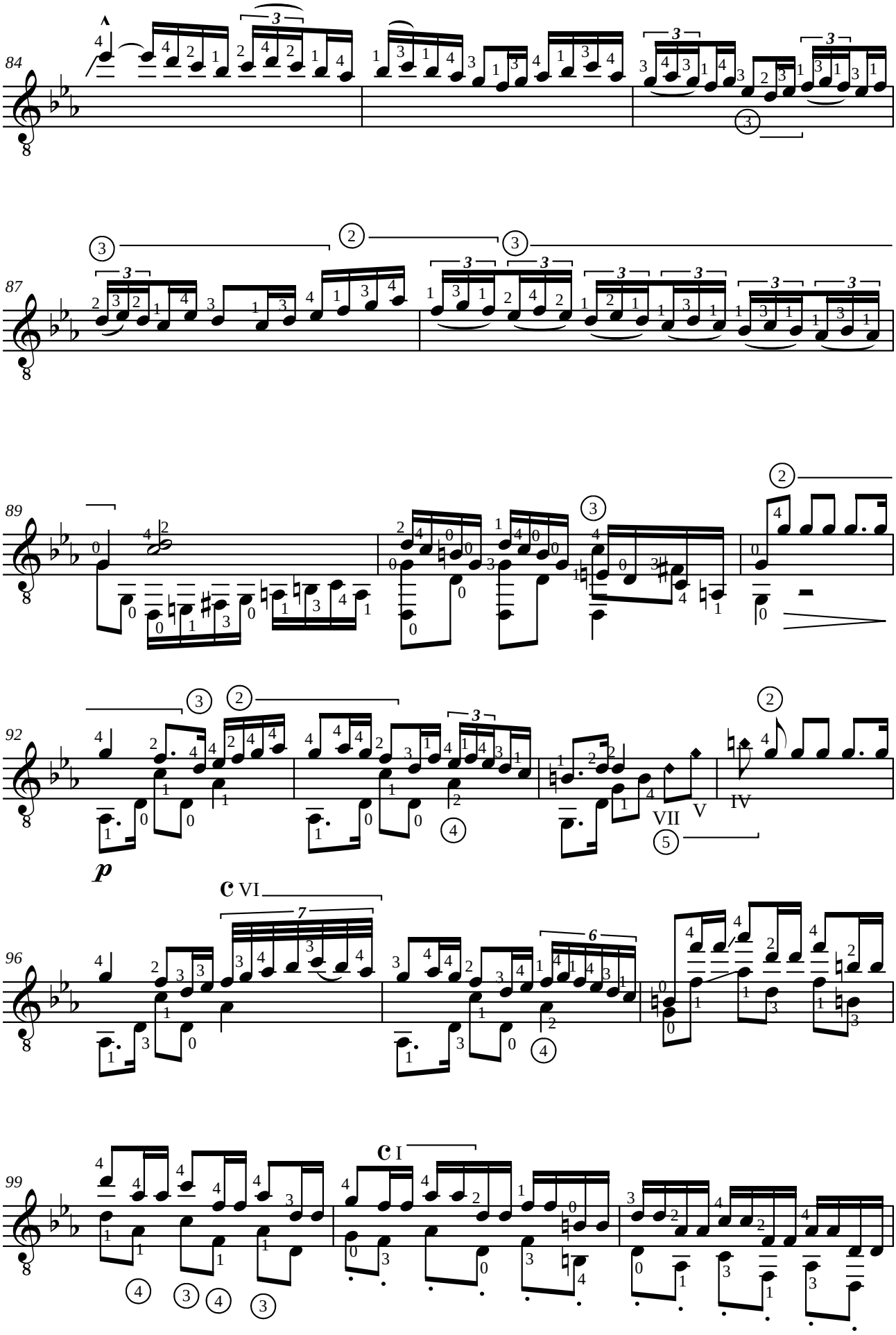


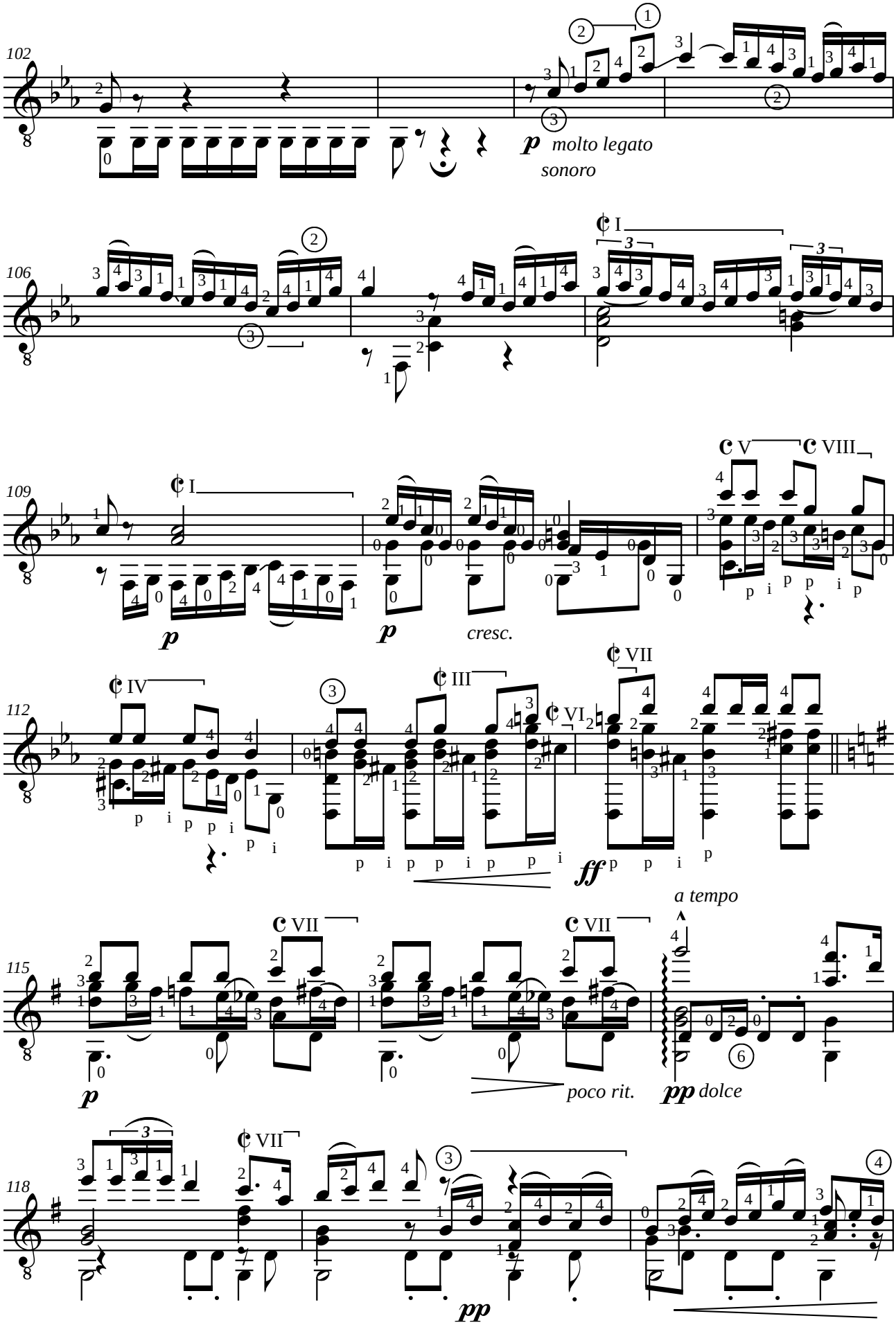

10
13
16
19
22
25
III
VII
VIII
legato
dim. sempre
f
p
p i p
p i p i p i p i
p p i p p i p i

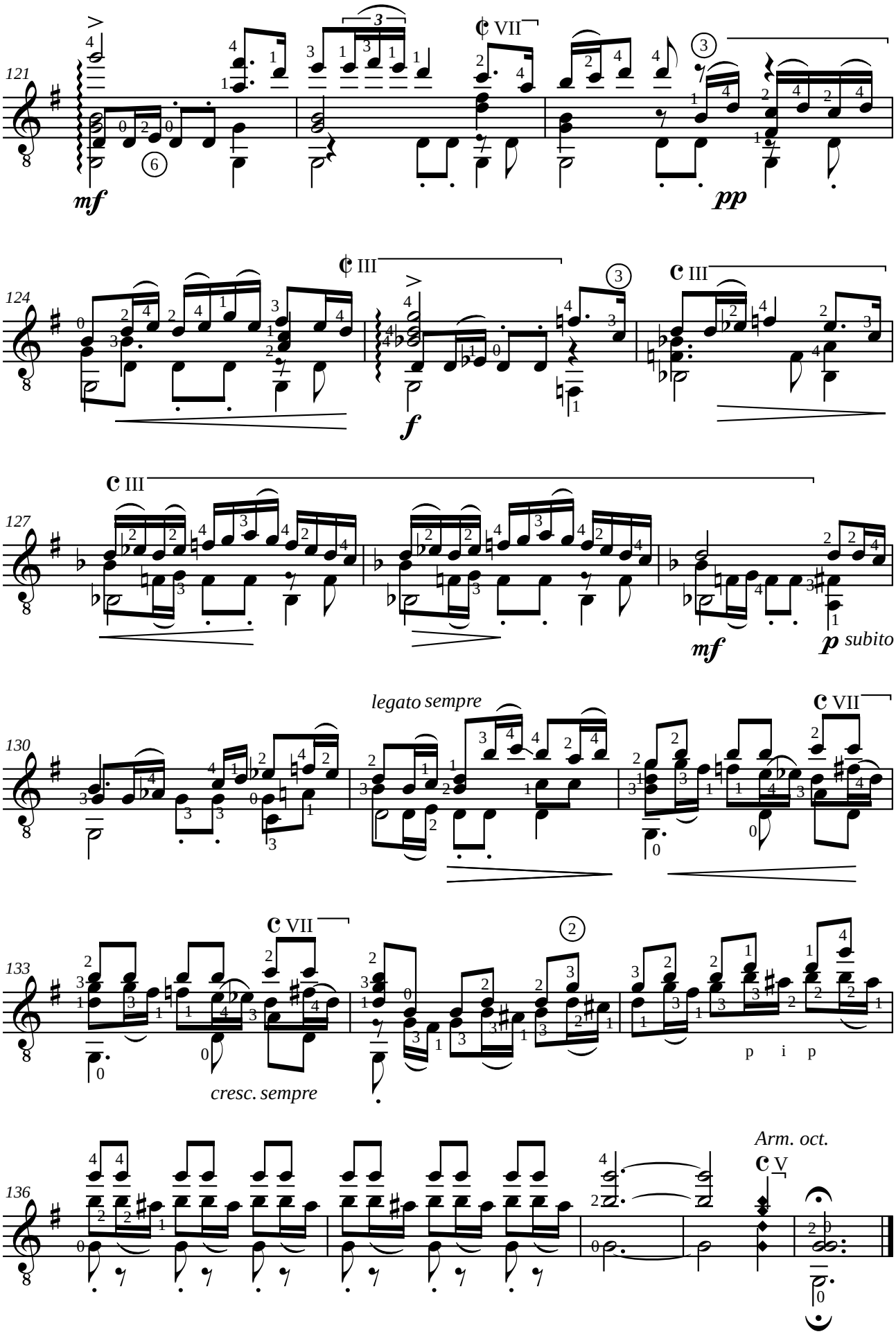

28
VIII
III
p
f
31
II
pp subito
34
VII
II
p
38
riten.
p
41
a tempo
pp stacc.
44
meno f


47
50
53
56
59
62
a tempo
meno f
poco rit.
p dolce
pp
f
p subito


65
legato sempre
VII
68
VII
dim. sempre
p i p
71
p i p i p i p i p i
74
p p i p p i p i p
p molto legato
sonoro
78
I
81
I
VIII


84
87
89
92
p
VII
V
IV
96
c VI
99
c I

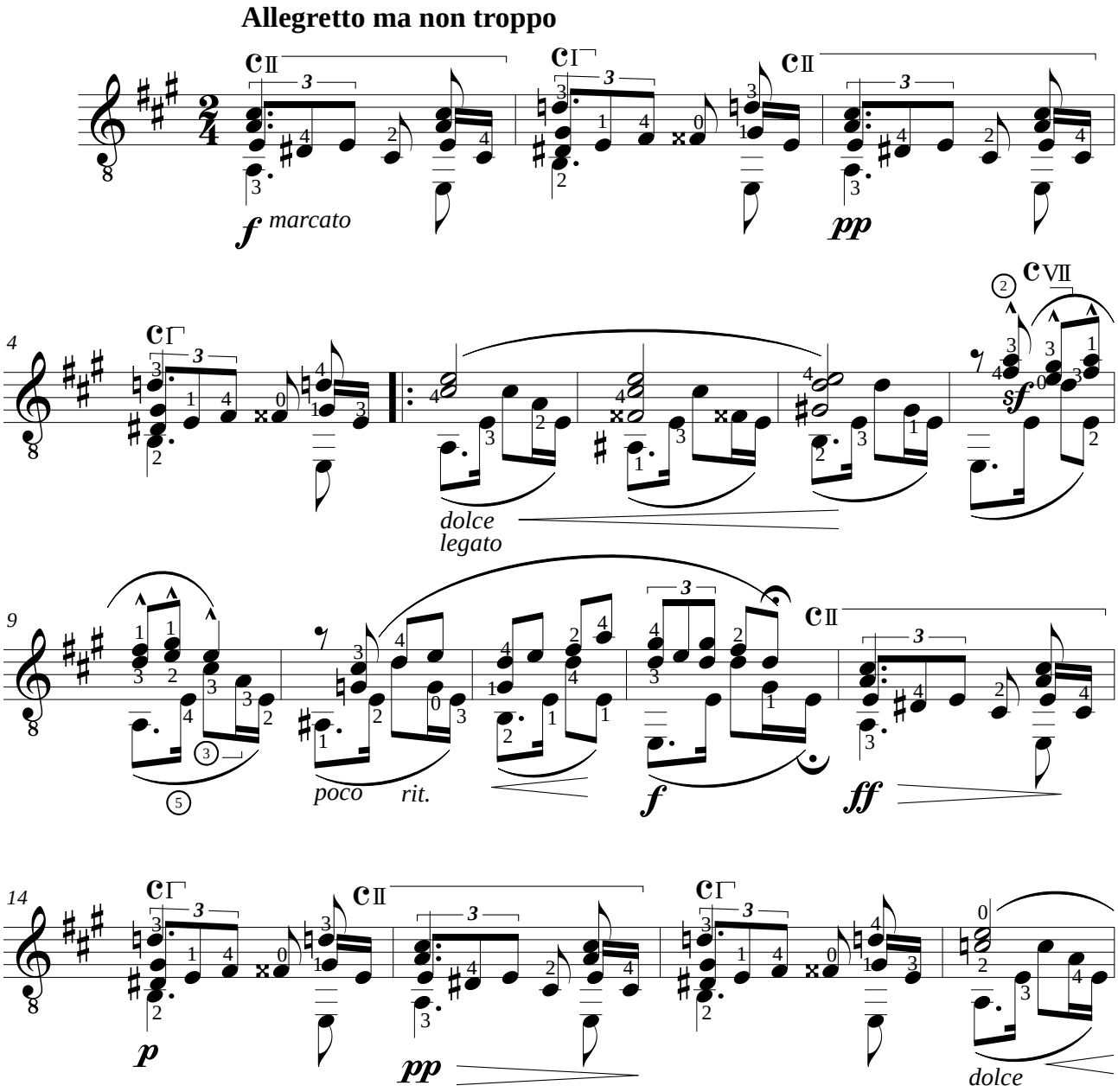

102
p molto legato
sonoro
106
I
109
I
p
p
cresc.
V
VIII
112
IV
III
VI
VII
ff
115
VII
VII
a tempo
p
poco rit.
pp dolce
118
VII
pp

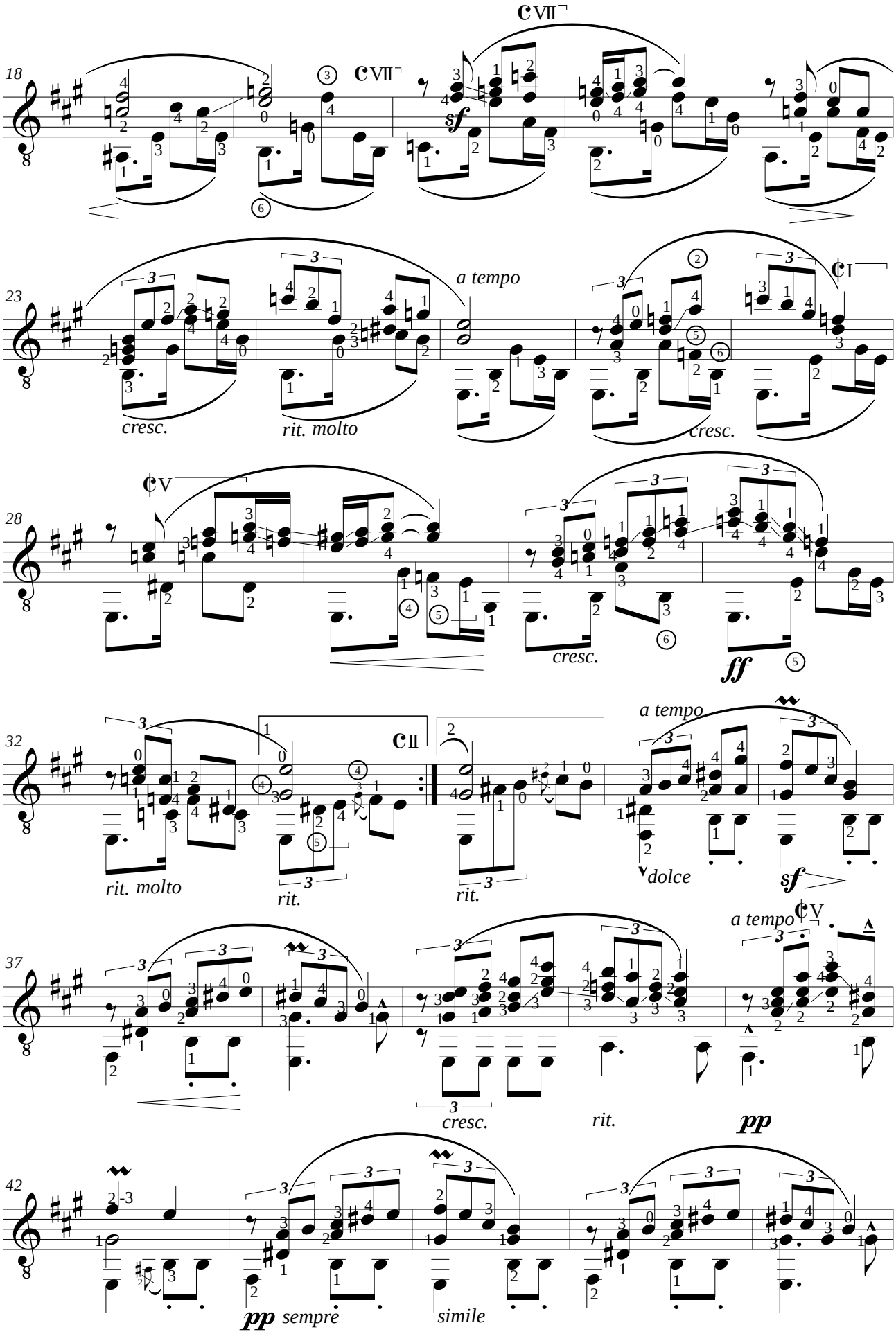

121
mf
pp
124
f
127
mf
p subito
130
legato sempre
133
cresc. sempre
p i p
136
Arm. oct.

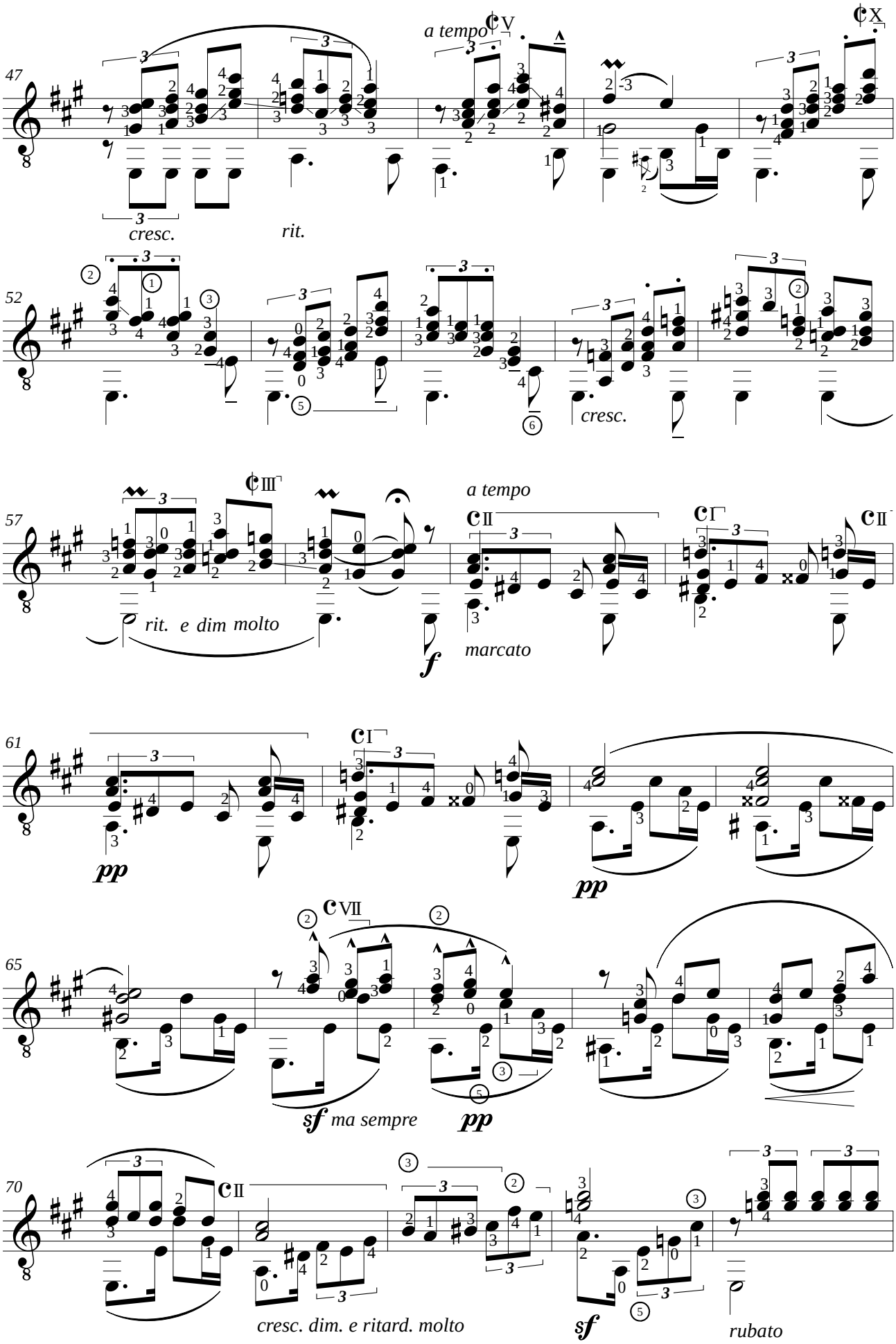
Isaac ALBENIZ (1860-1909)
BAJO LA PALMERA

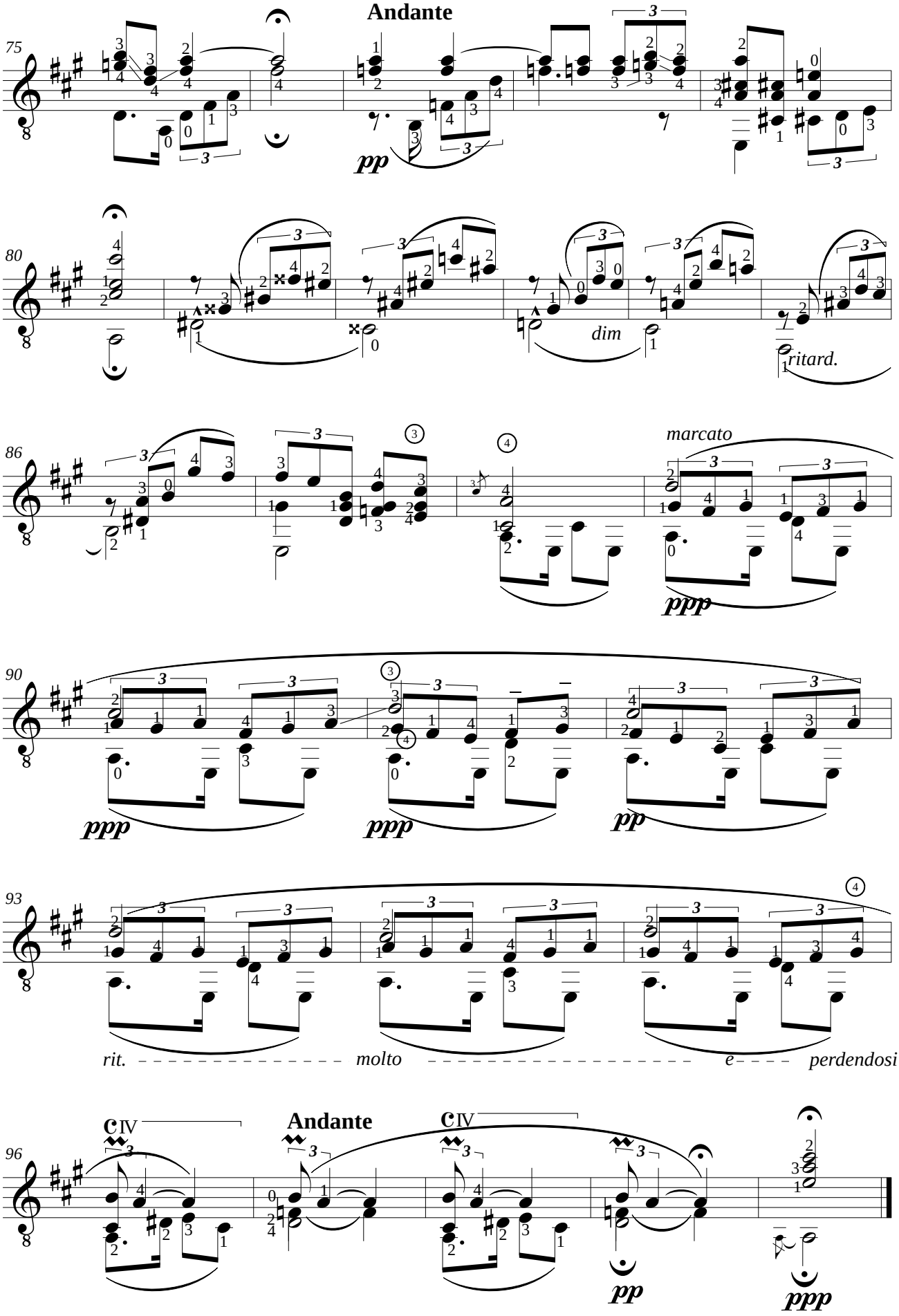
N°3 de Cantos de España op. 232
Tonalité originale : mib majeur

Adaptation pour guitare de Jean-François Delcamp




18
23
28
32
37
42
a tempo
cresc.
rit. molto
rit.
dolce
sf
ff
pp
pp sempre
simile


47
a tempo
cresc.
rit.
52
cresc.
57
rit. e dim molto
f
a tempo
marcato
61
pp
pp
65
sf ma sempre
pp
70
cresc. dim. e ritard. molto
sf
rubato

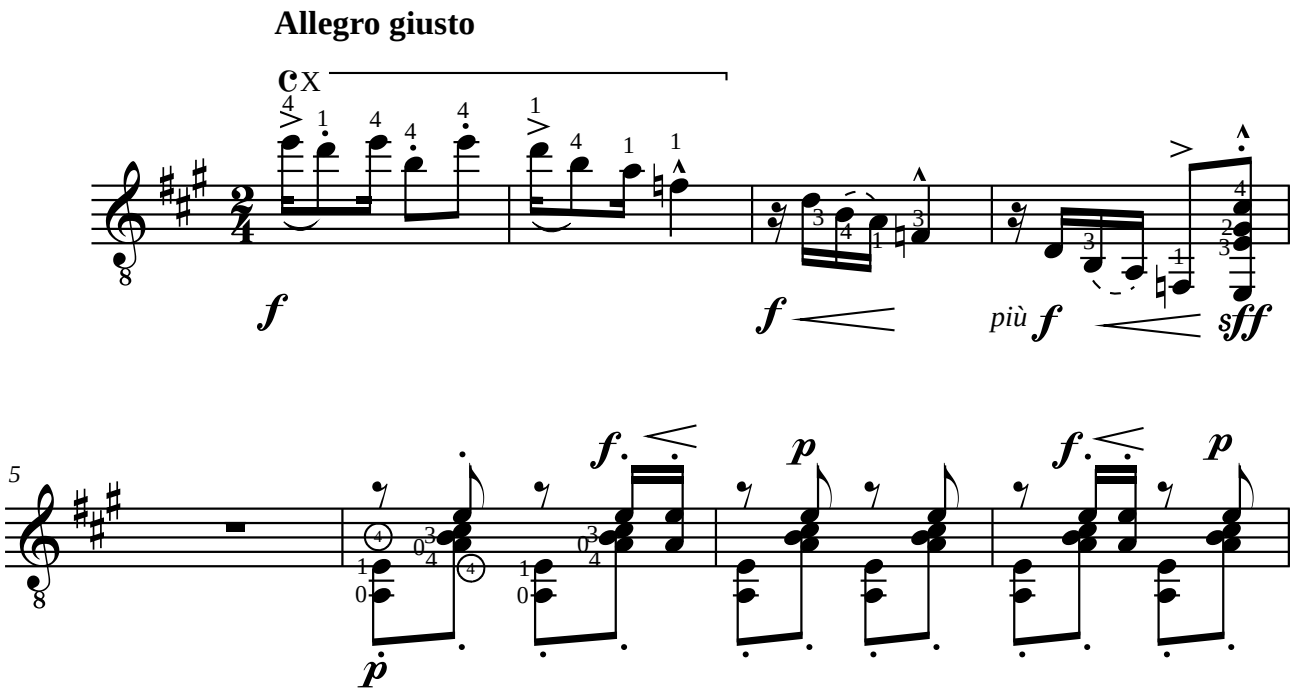

Andante
pp
dim
ritard.
marcato
ppp
ppp
ppp
pp
rit.
molto
e
perdendosi
Andante
pp
ppp

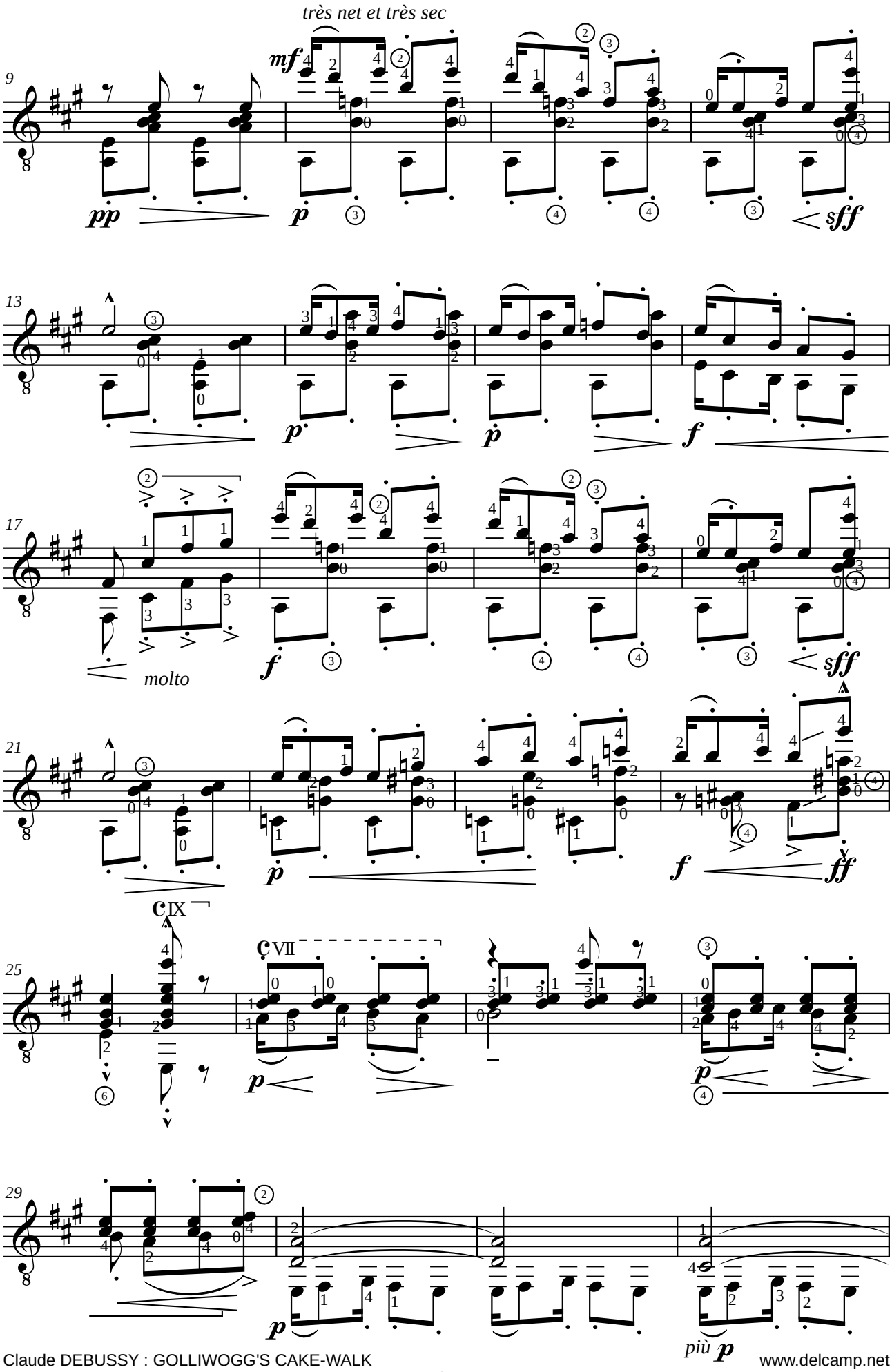
Claude DEBUSSY (1862-1918)

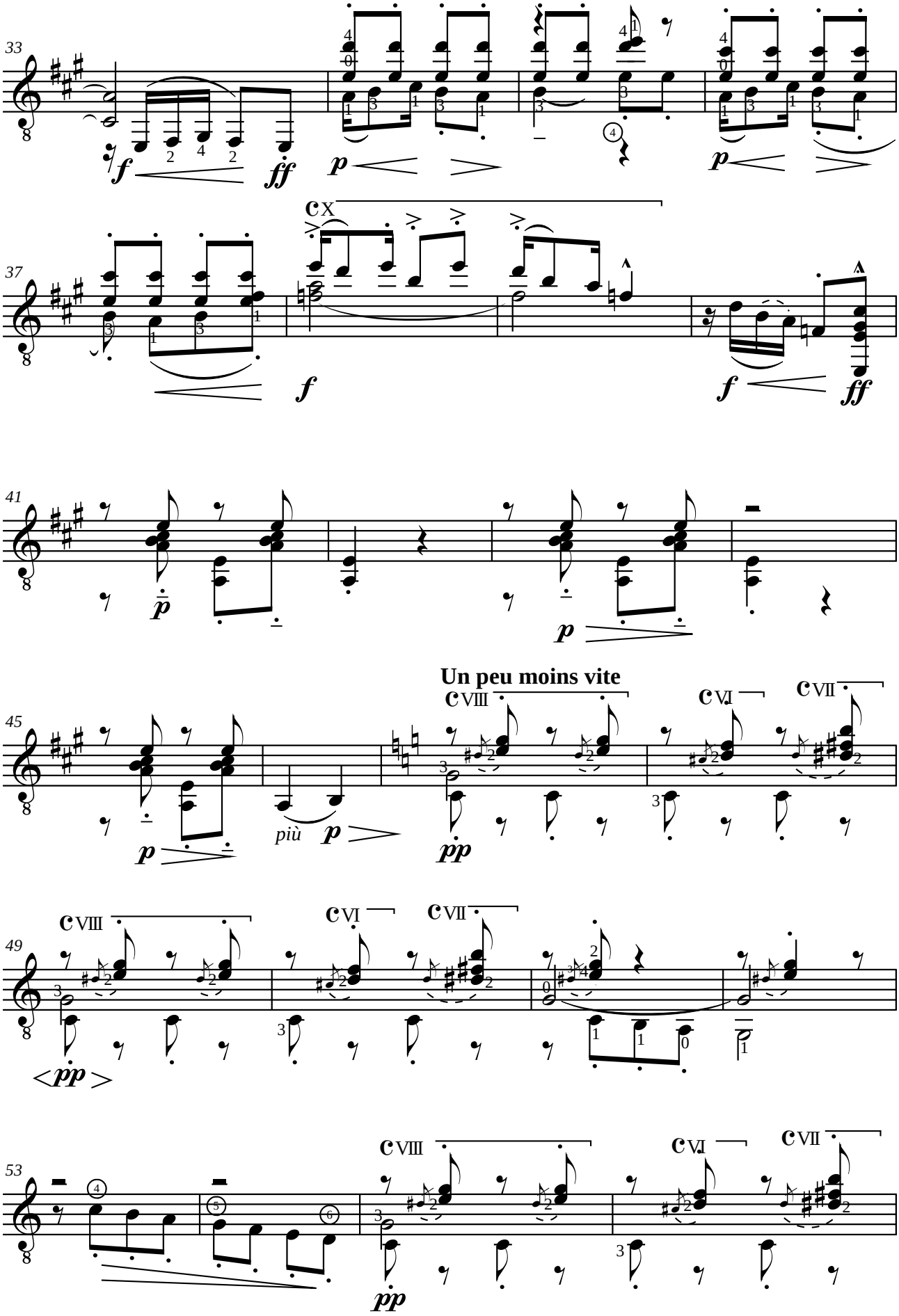
GOLLIWOGG'S CAKE-WALK

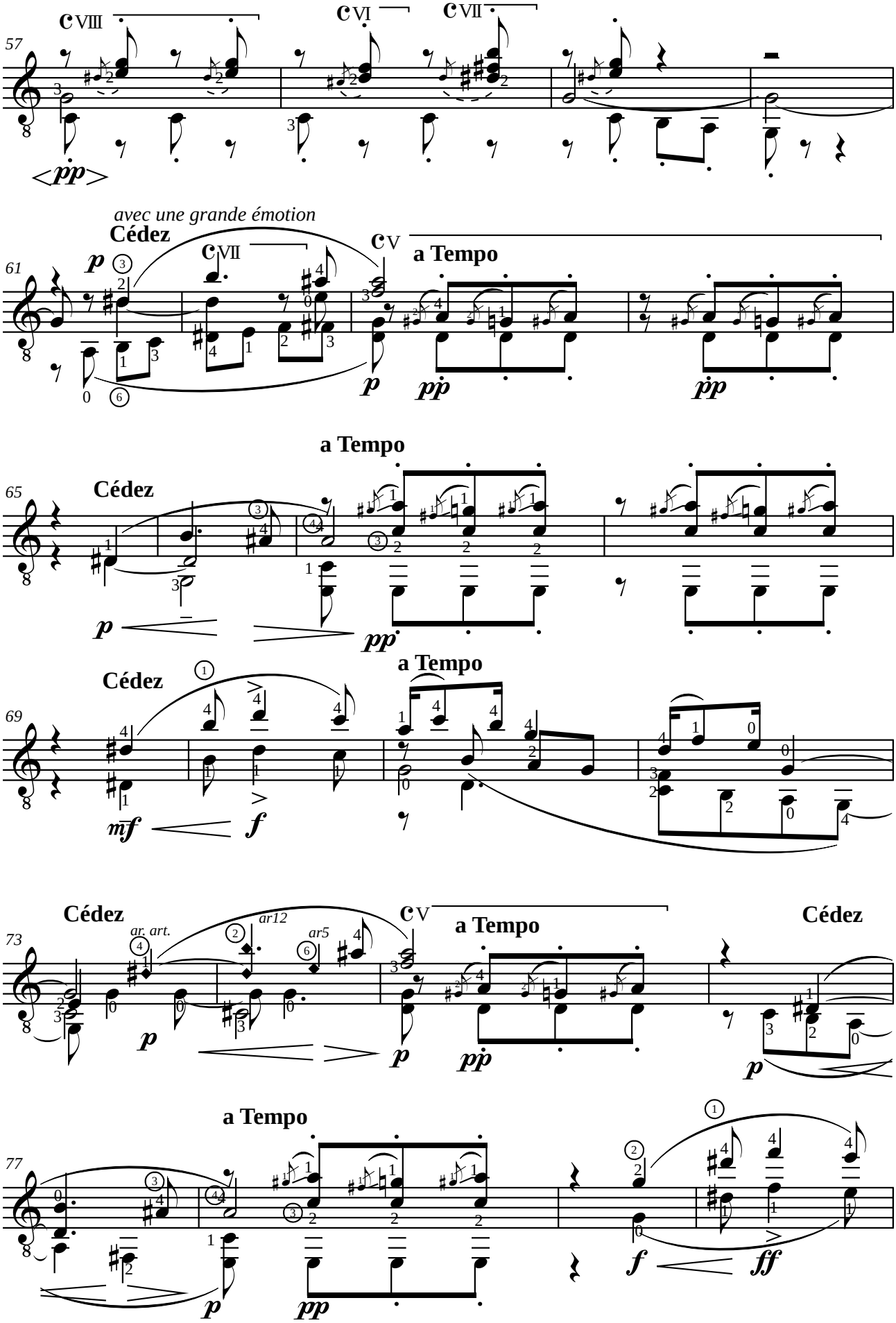
de Children's Corner

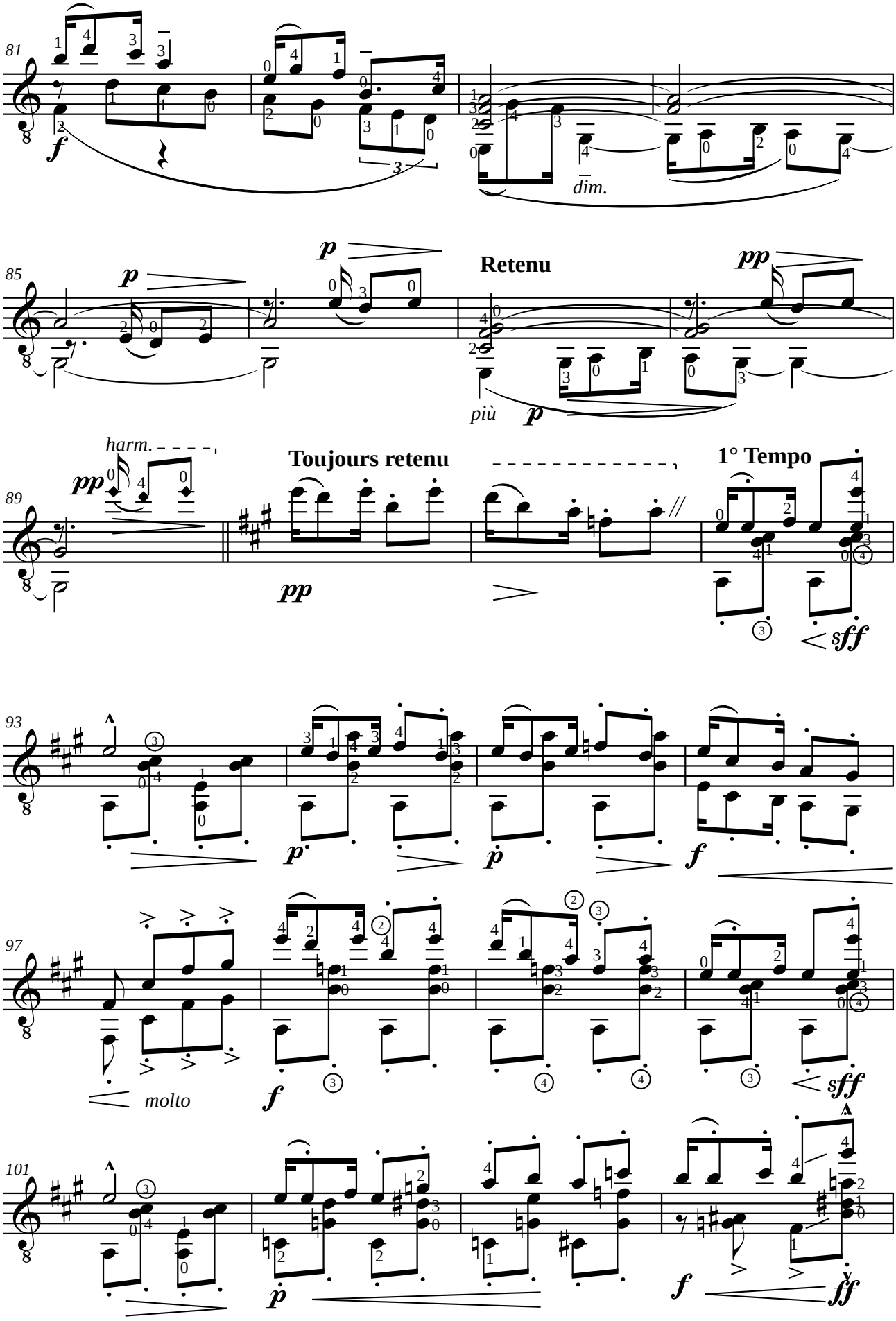
Adaptation pour guitare de Jean-François Delcamp

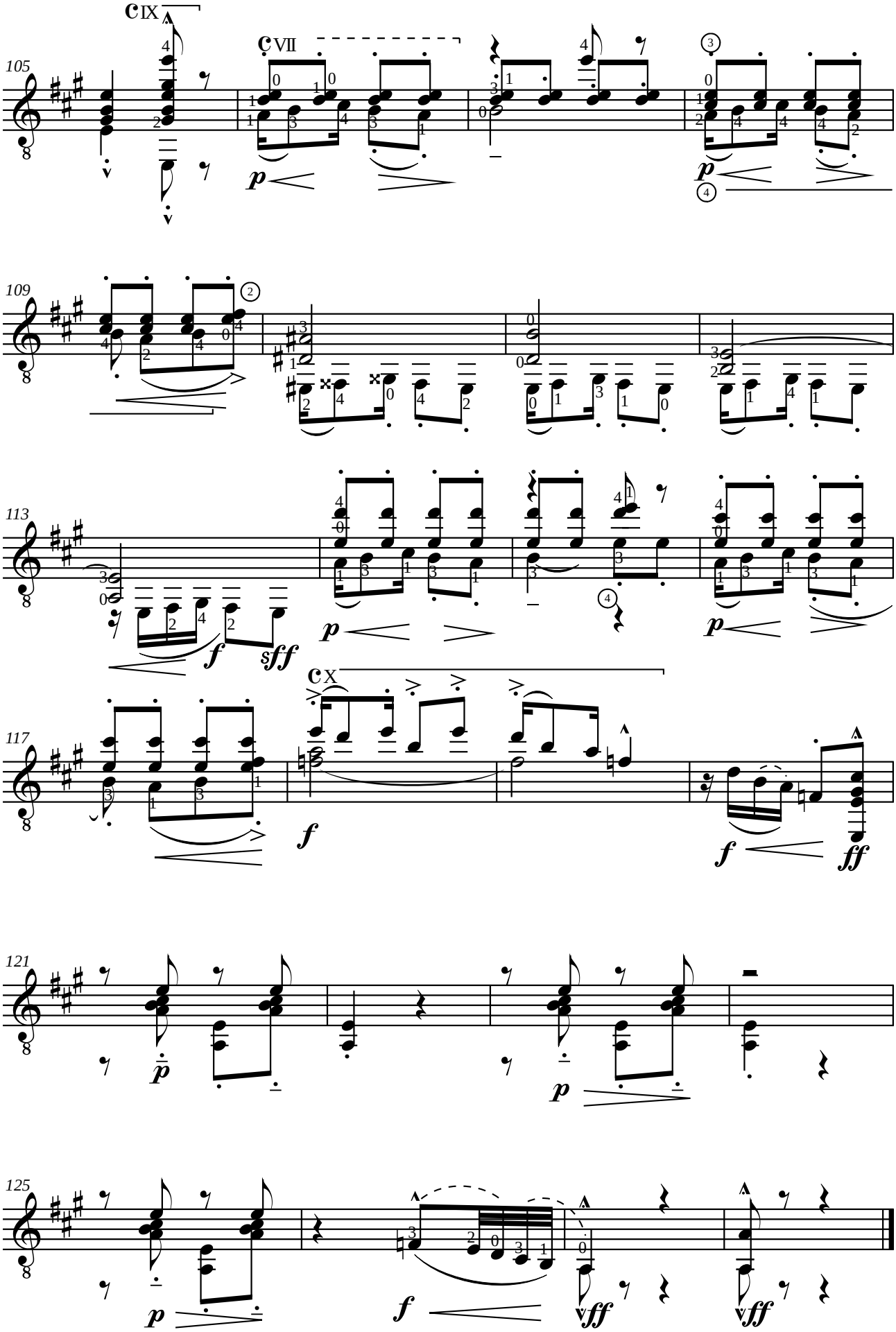



très net et très sec
mf
pp
p
sff
molto
f
ff
IX
VII
più p


33
37
41
45
49
53
Un peu moins vite
più


57
61
avec une grande émotion
Cédez
a Tempo
65
69
73
ar. art.
ar12
ar5
77

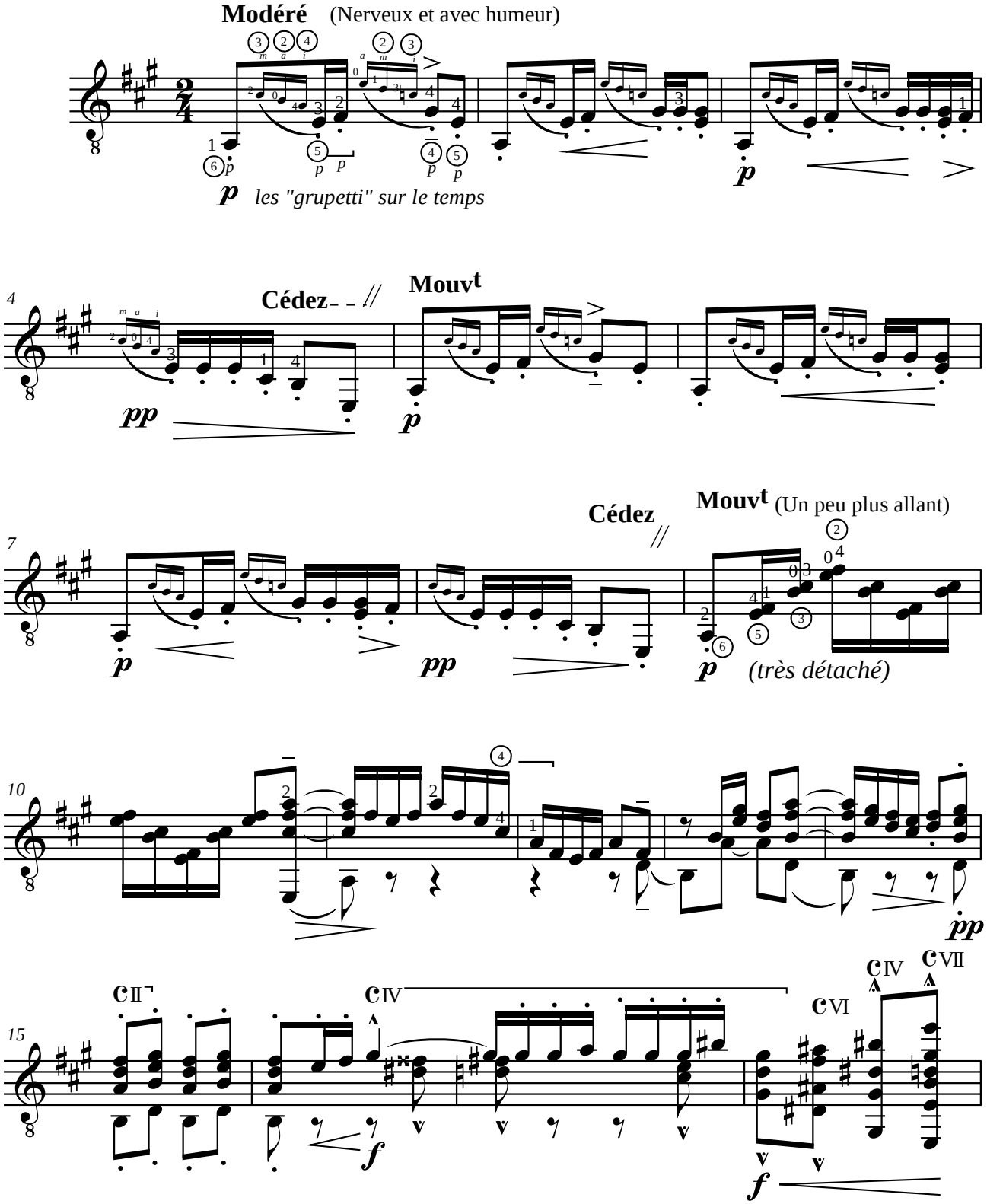

81
f
dim.
85
p
p
Retenu
più
p
pp
89
harm.
pp
Toujours retenu
pp
1° Tempo
sff
93
p
p
f
97
molto
f
sff
101
p
f
ff

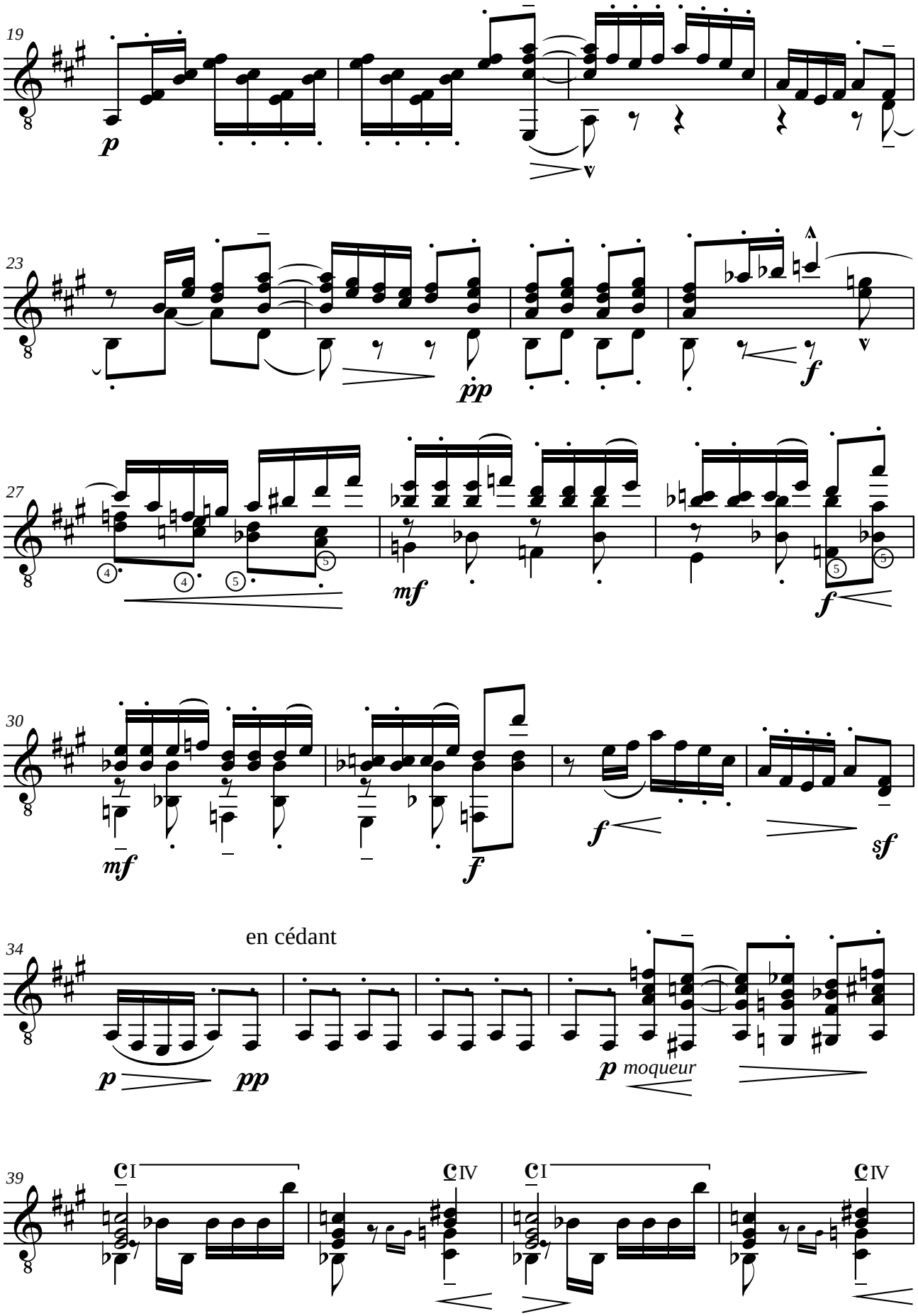

105
109
113
117
121
125
p
f
sff
ff

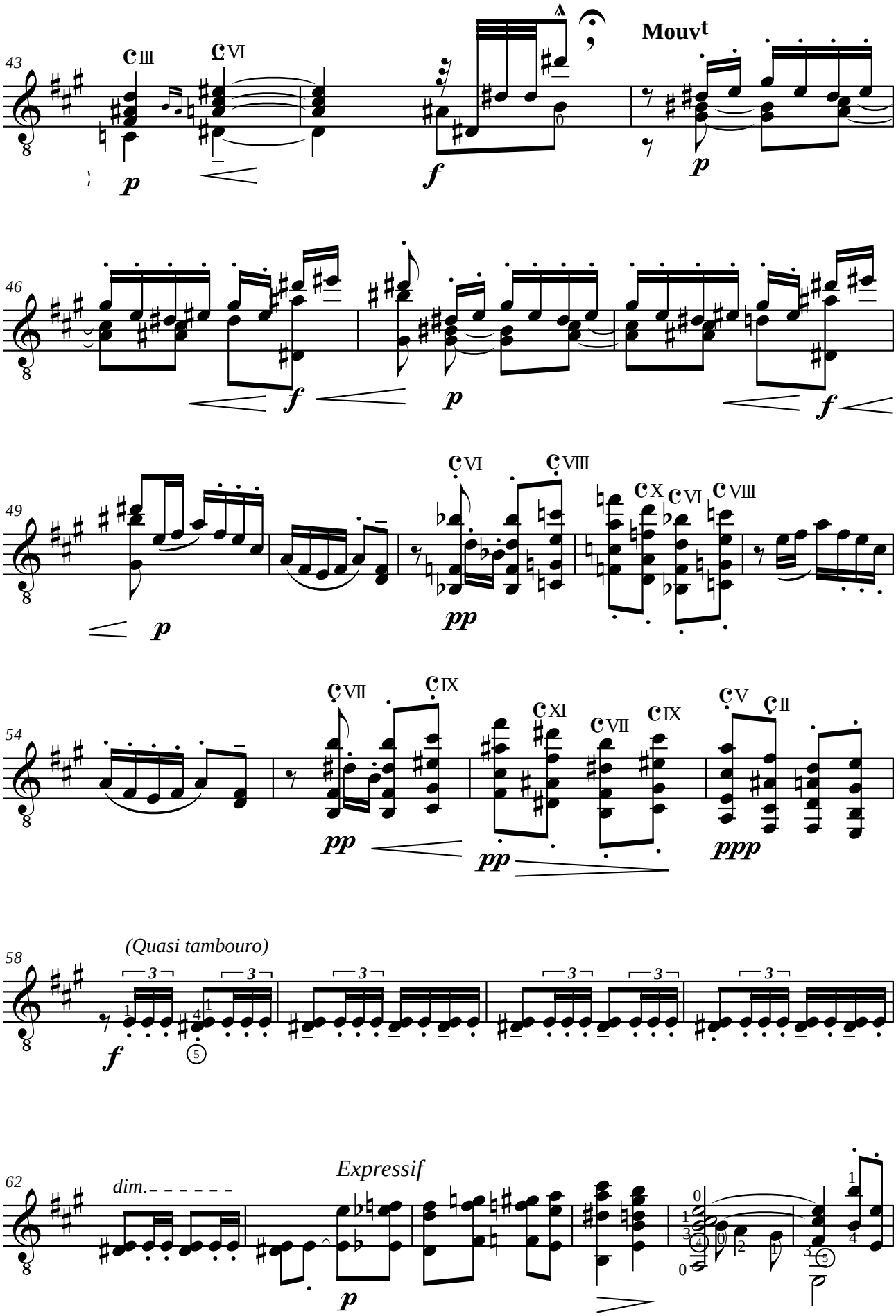
Claude DEBUSSY (1862-1918)
MINSTRELS

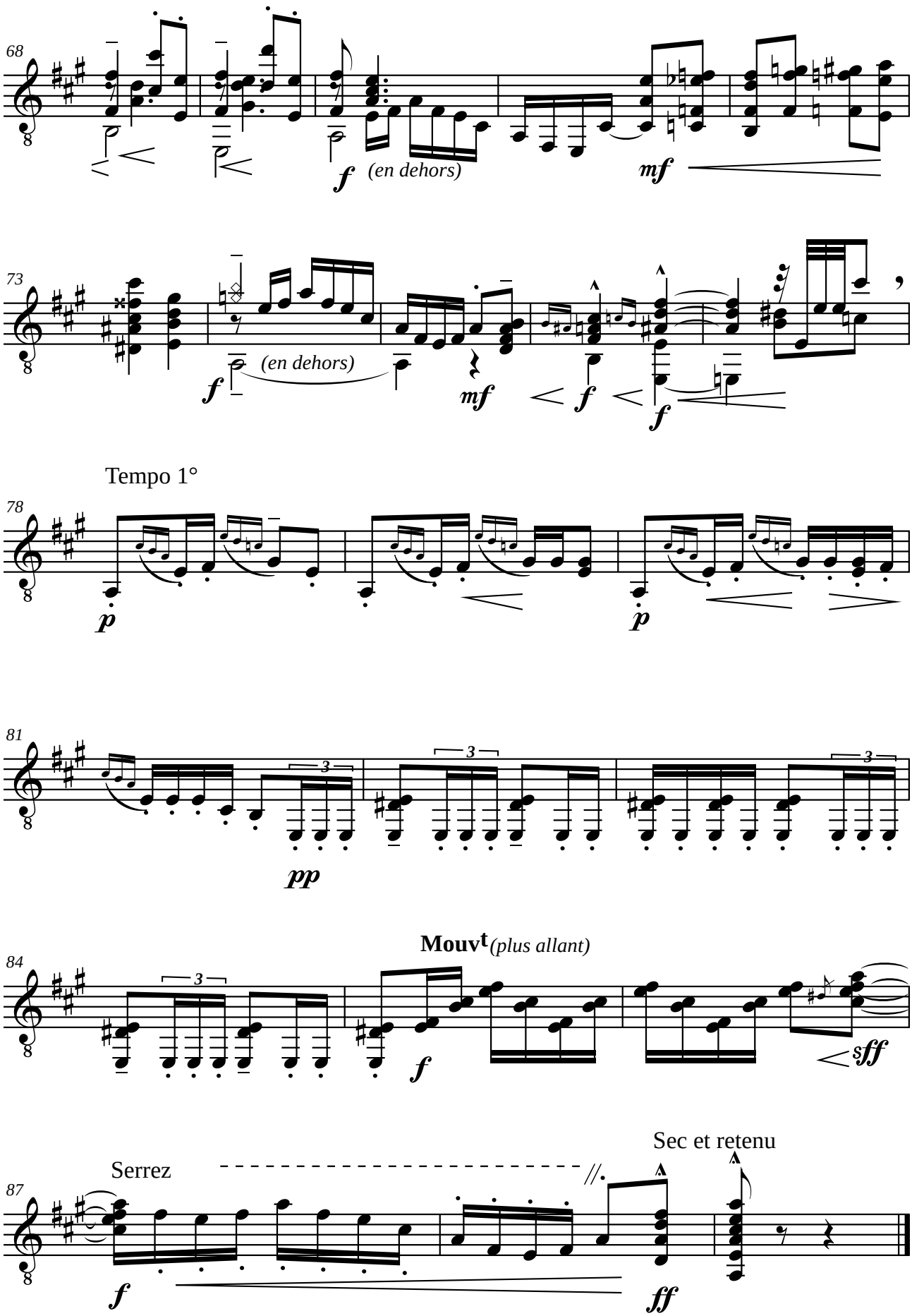
prélude XII du premier livre

Adaptation pour guitare de Jean-François Delcamp




19
p
23
pp
f
27
mf
f
30
mf
f
f
sf
34
en cédant
p
pp
p moqueur
39
C I
C IV
C I
C IV

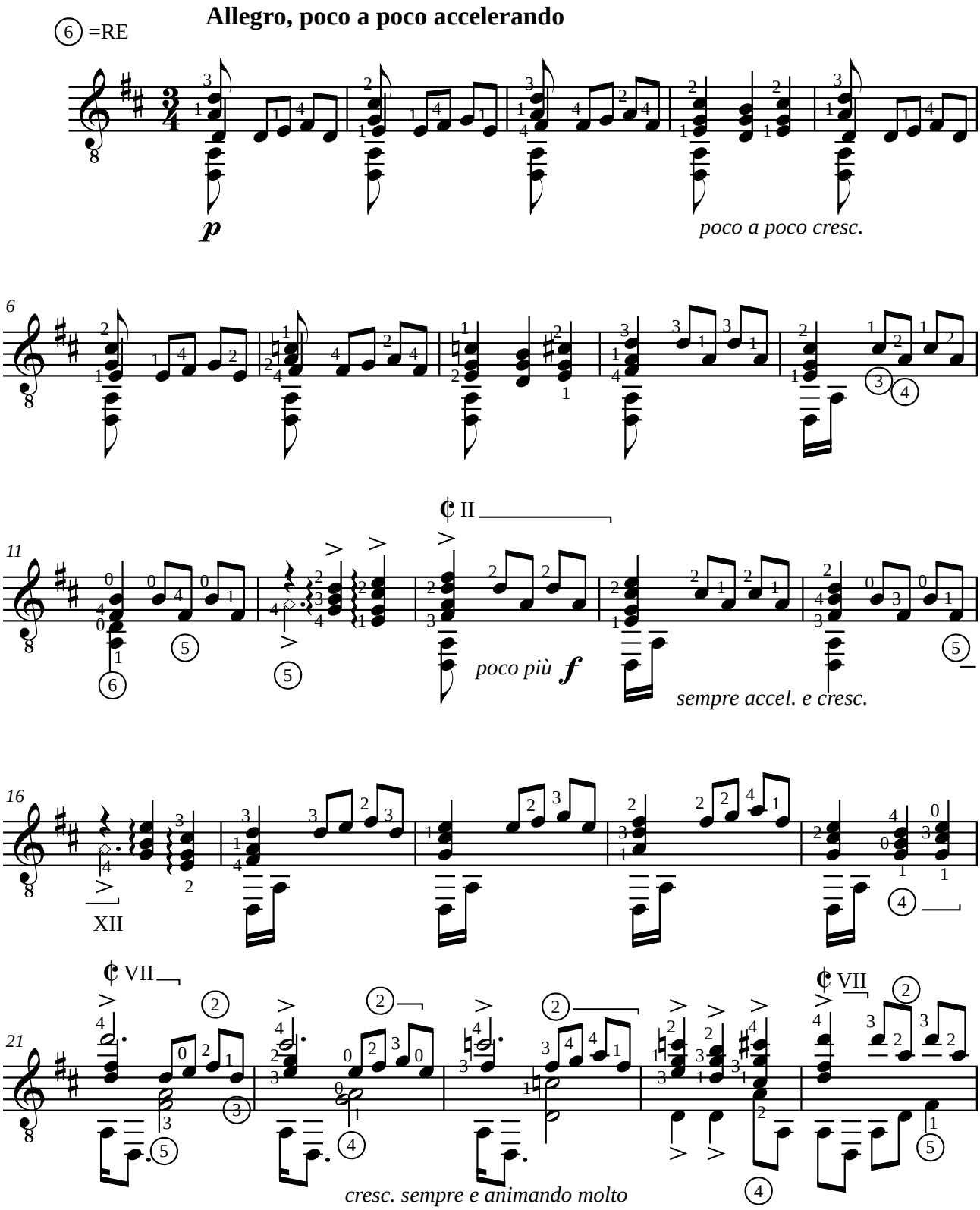

43
Mouvt
46
49
54
58
(Quasi tambouro)
62
dim.
Expressif

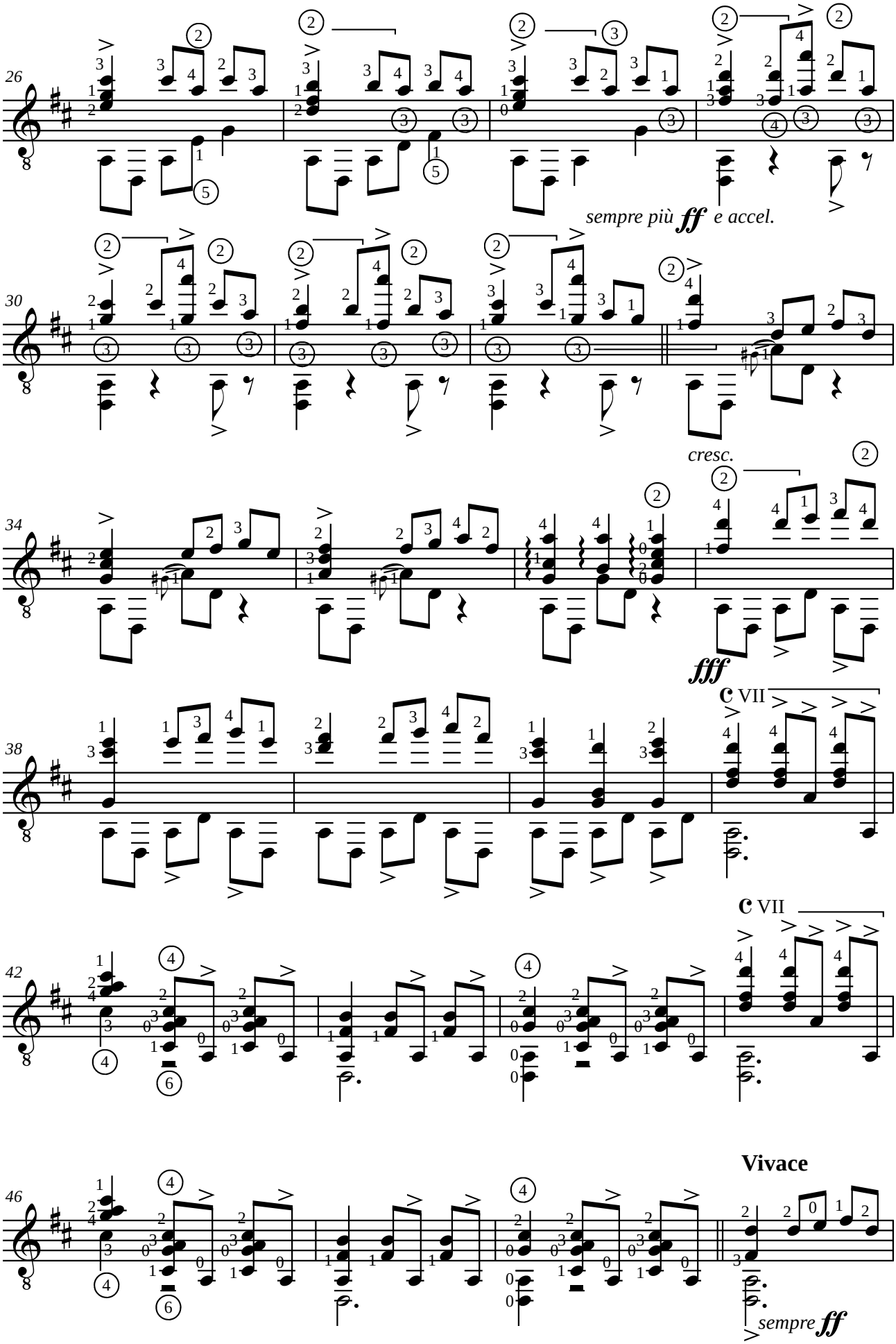

68
f
(en dehors)
mf
73
f
(en dehors)
mf
f
f
Tempo 1°
78
p
p
81
3
3
3
pp
84
3
Mouvt (plus allant)
f
sff
Sec et retenu
87
Serrez
f
ff

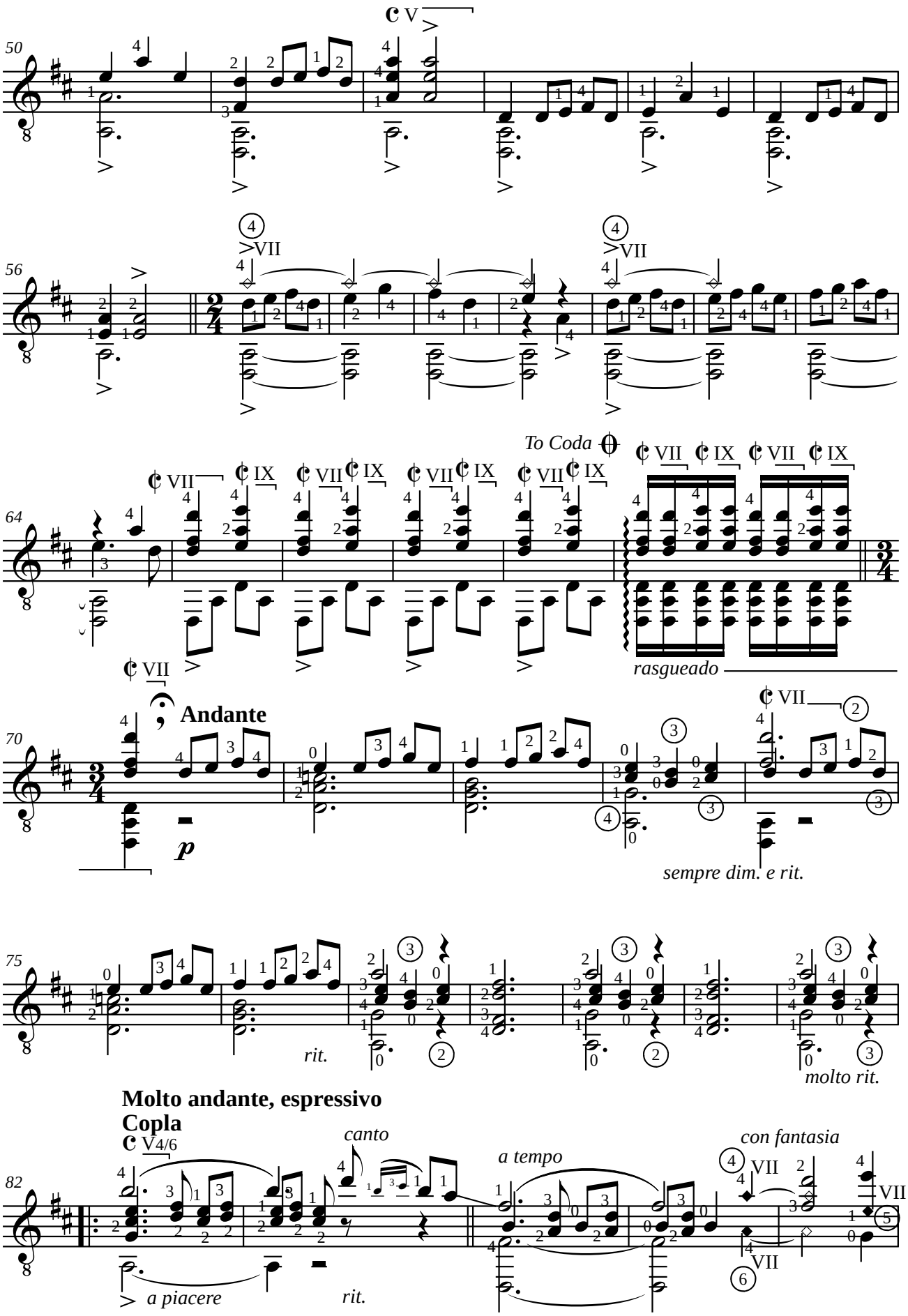
Enrique GRANADOS (1867-1916)
DANZA ESPAÑOLA N°6 opus 37

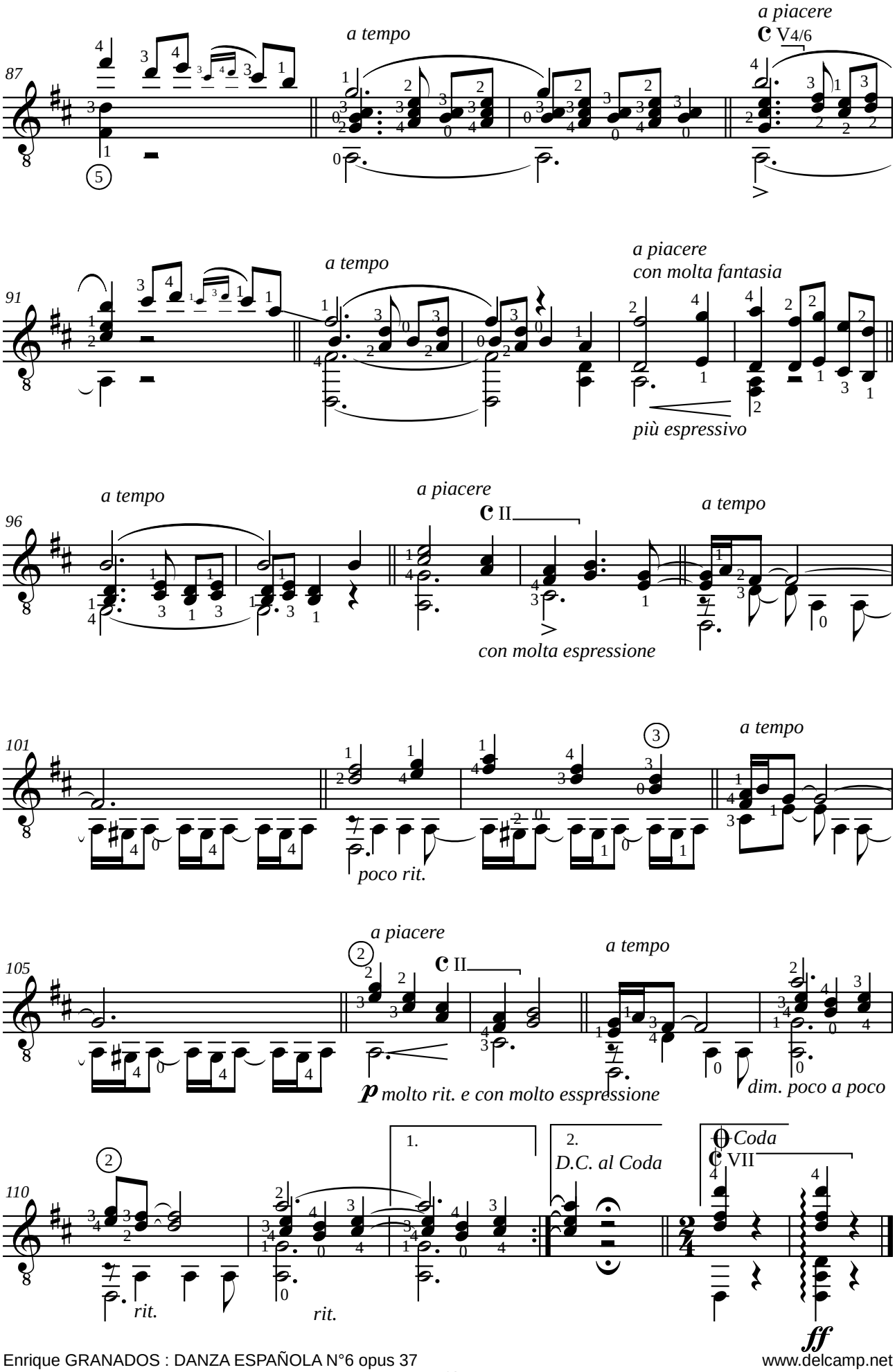
Rondalla Aragonese
A D. Murillo

Adaptation pour guitare de Jean-François Delcamp




26
sempre più ff e accel.
30
cresc.
34
fff
38
C VII
42
C VII
46
Vivace
sempre ff

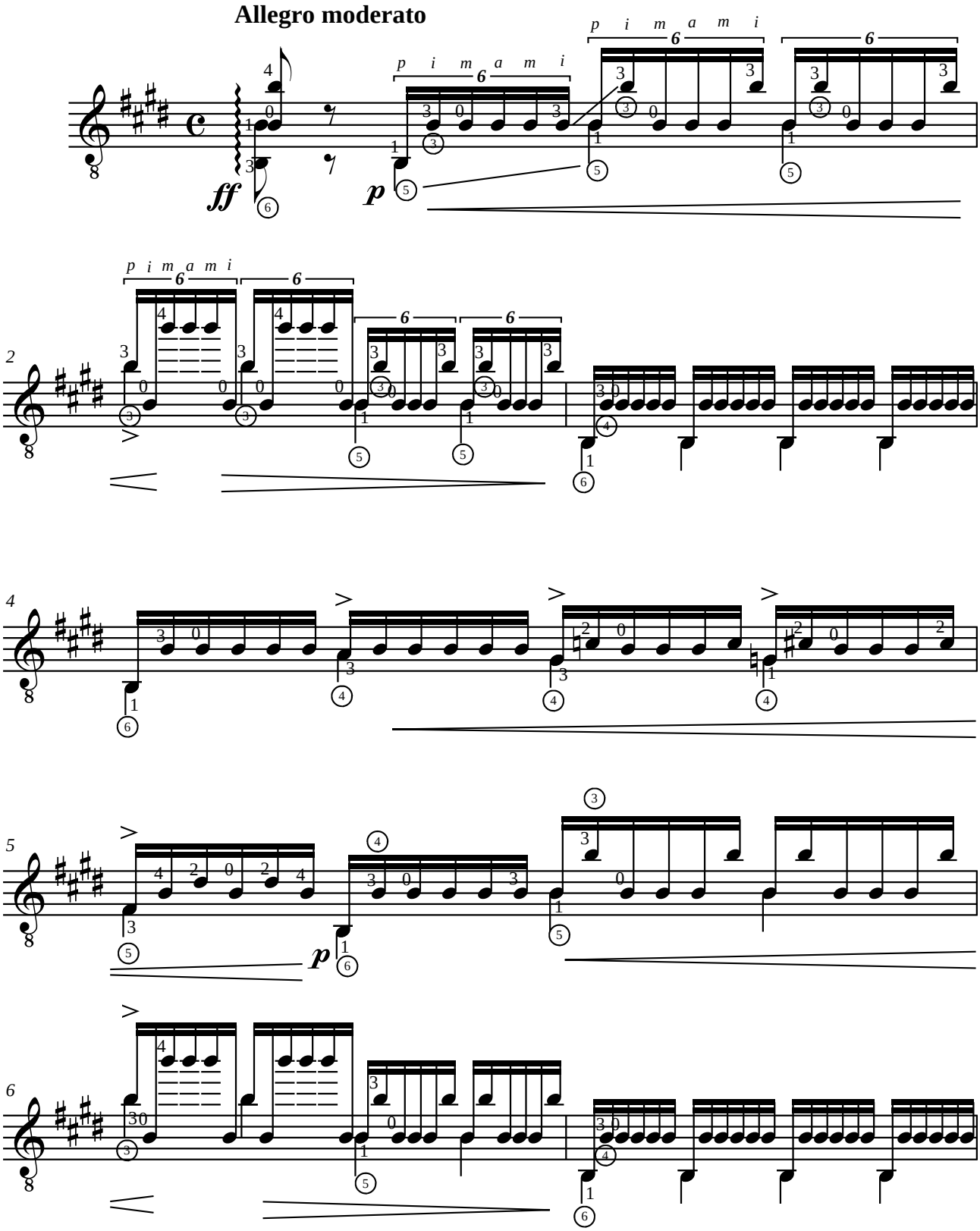

50
56
64
To Coda
rasgueado
70
Andante
p
sempre dim. e rit.
75
rit.
molto rit.
82
Molto andante, espressivo
Copla
canto
a tempo
con fantasia
a piacere
rit.

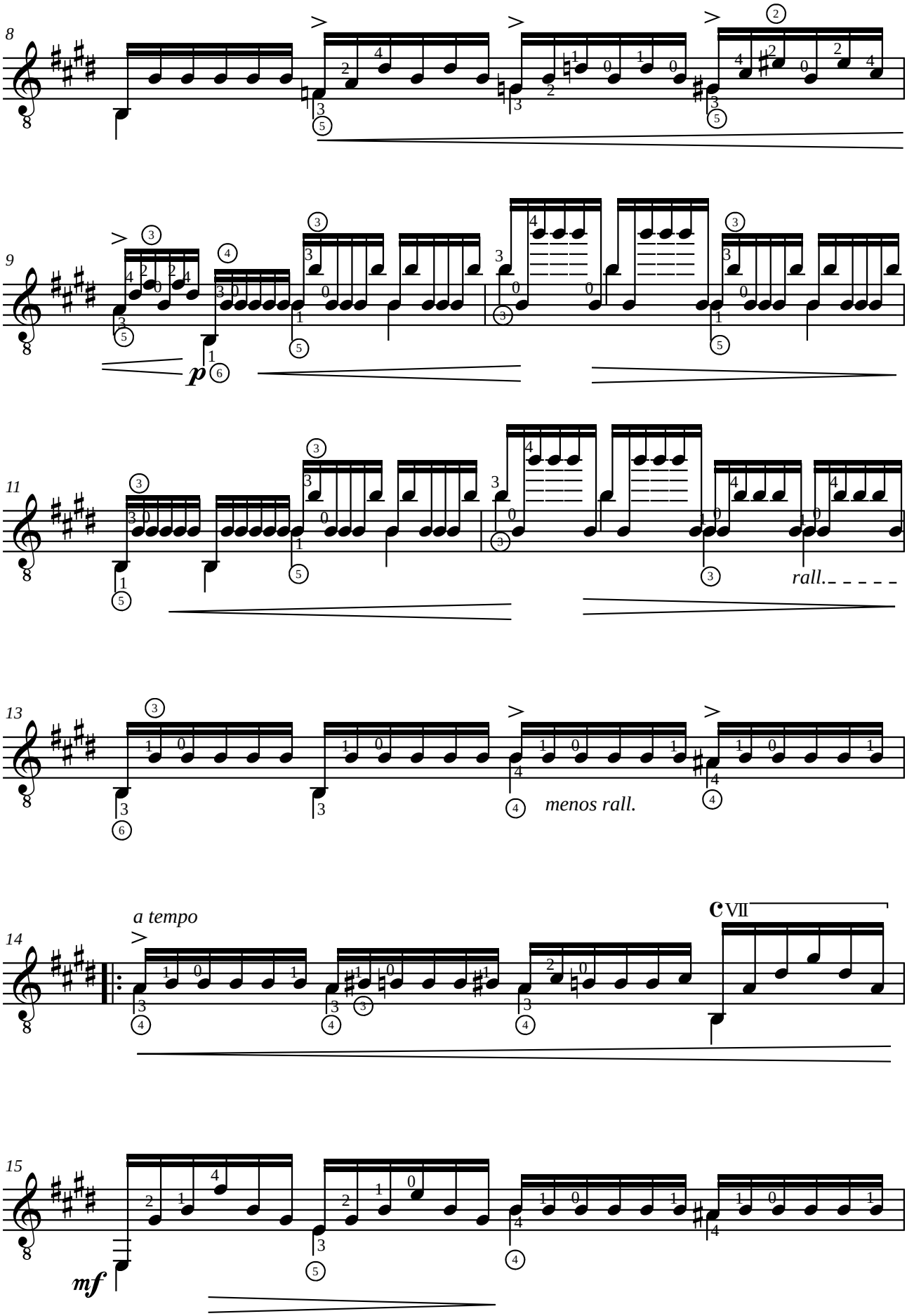

87
a tempo
a piacere
V4/6
91
a tempo
a piacere
con molta fantasia
più espressivo
96
a tempo
a piacere
II
a tempo
con molta espressione
101
a tempo
poco rit.
105
a piacere
II
a tempo
p molto rit. e con molto esspressione
dim. poco a poco
110
rit.
rit.
1.
2.
D.C. al Coda
Coda
VII
ff

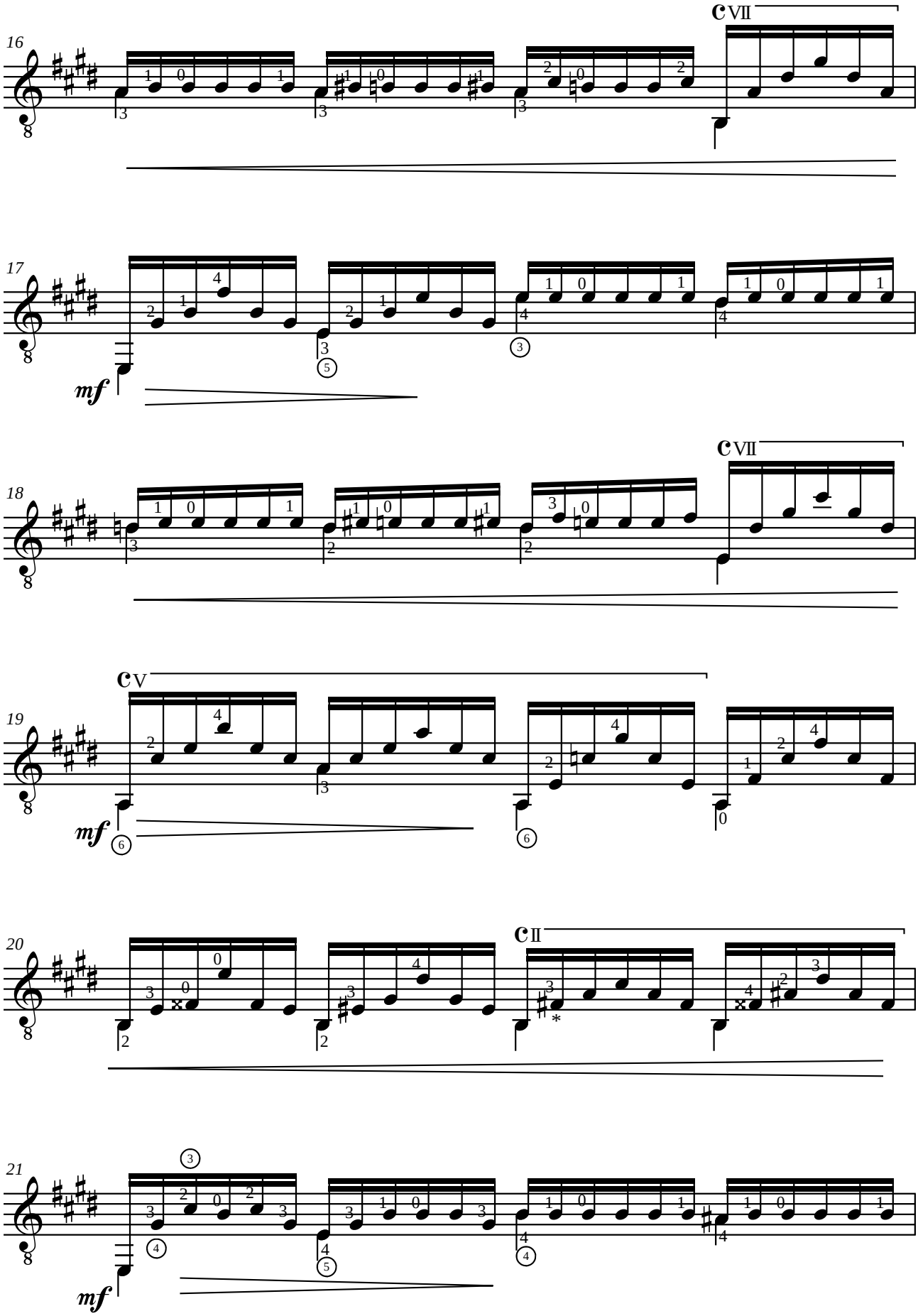
Miguel LLOBET (1878-1938)
RESPUESTA

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

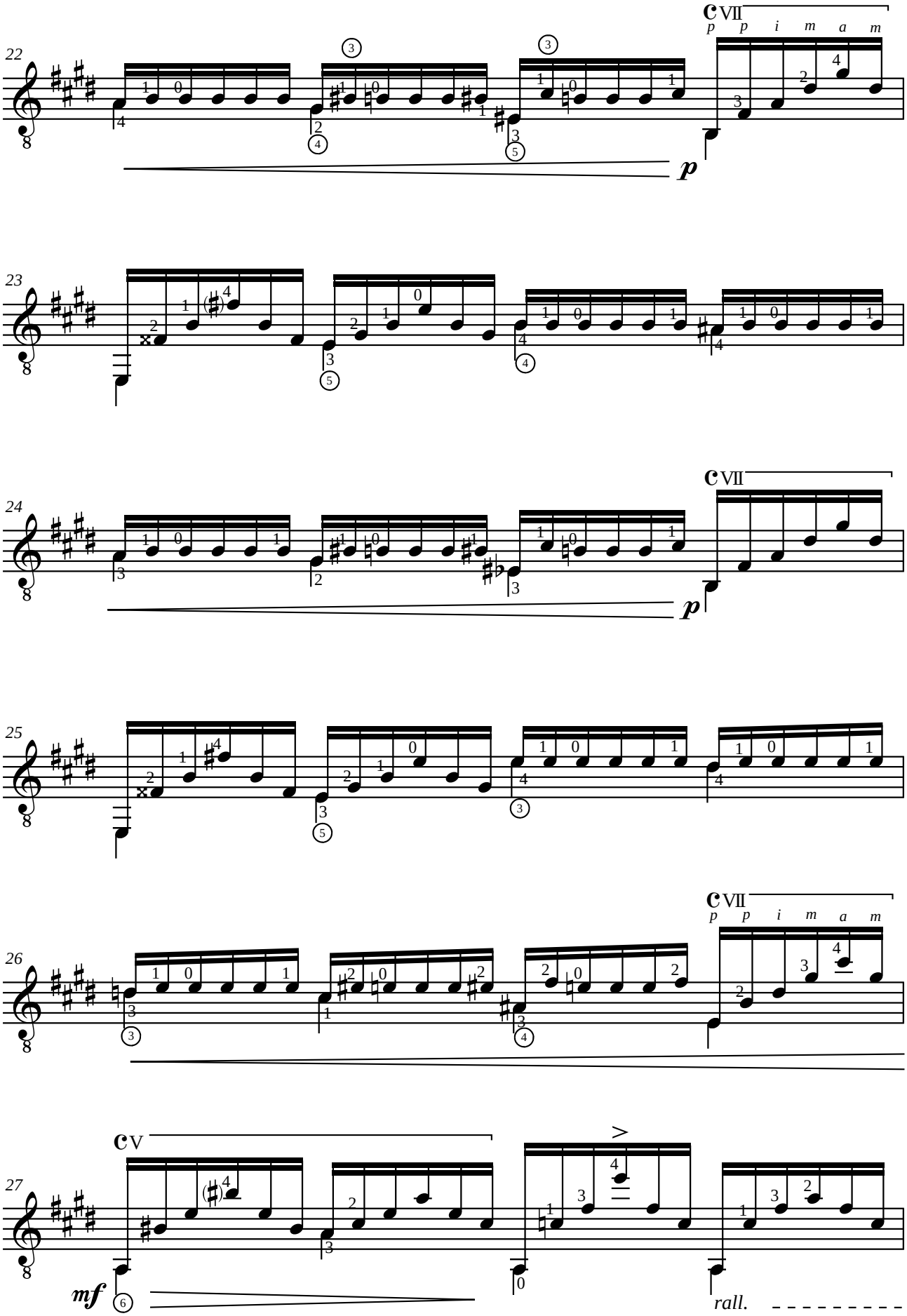
Révision pour guitare de Frédérique Bousquet

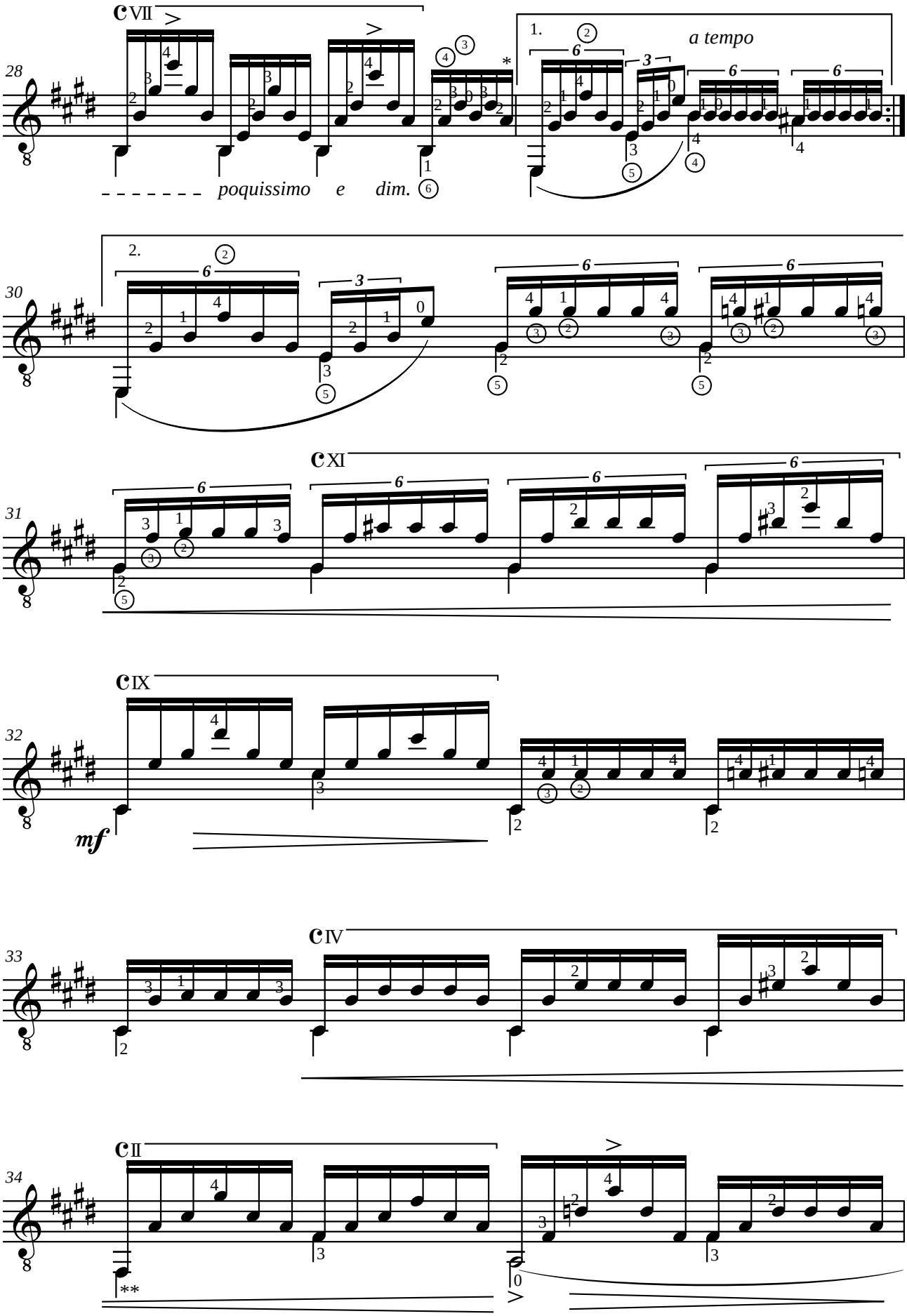



8
9
p
11
rall.
13
menos rall.
14
a tempo
VII
15
mf



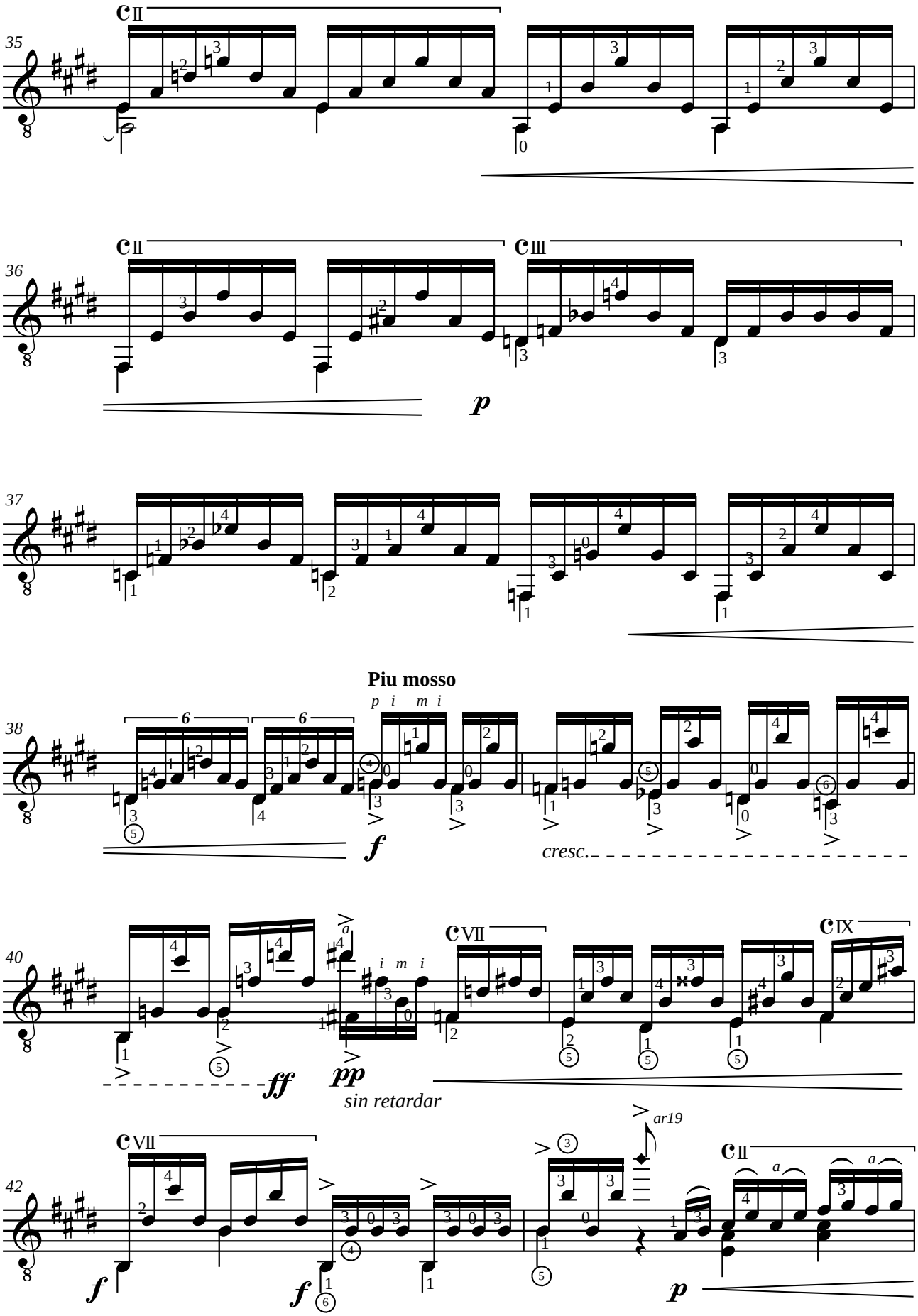
* *Union Musical Española = FA×/F×*

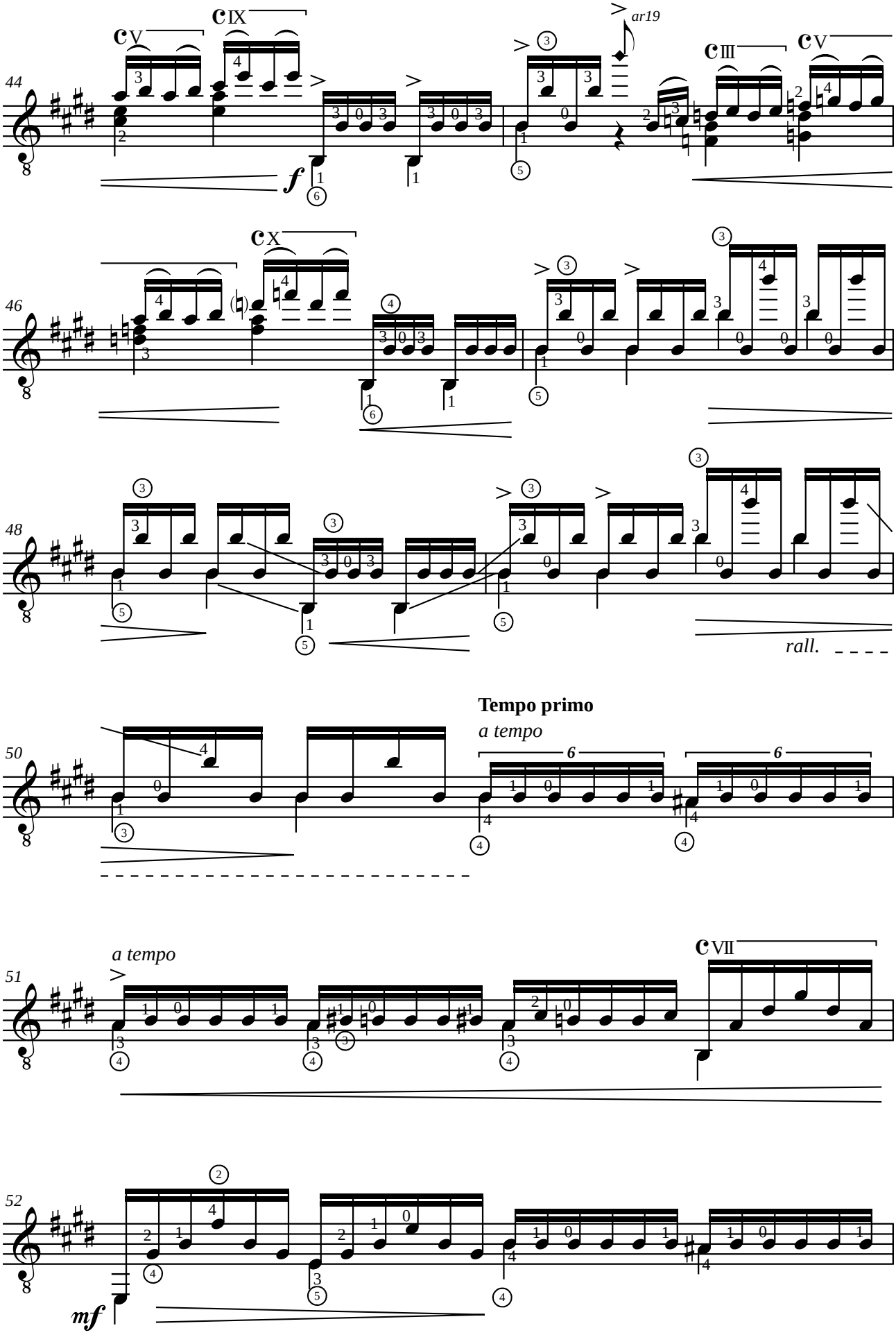

22
C VII
p p i m a m
p
23
24
C VII
p
25
26
C VII
p p i m a m
27
C V
mf
rall.

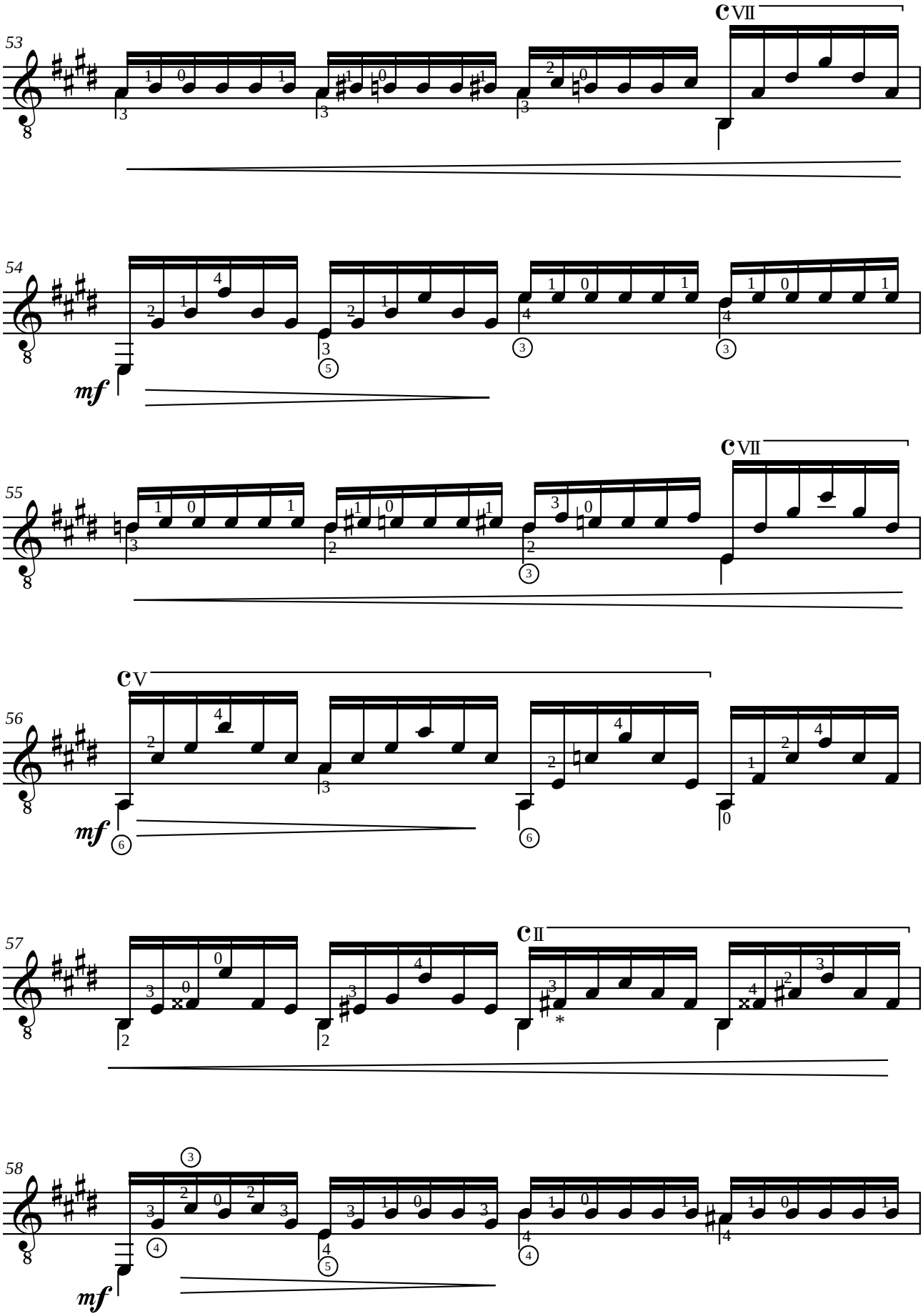


* *Union Musical Española = SI/B*

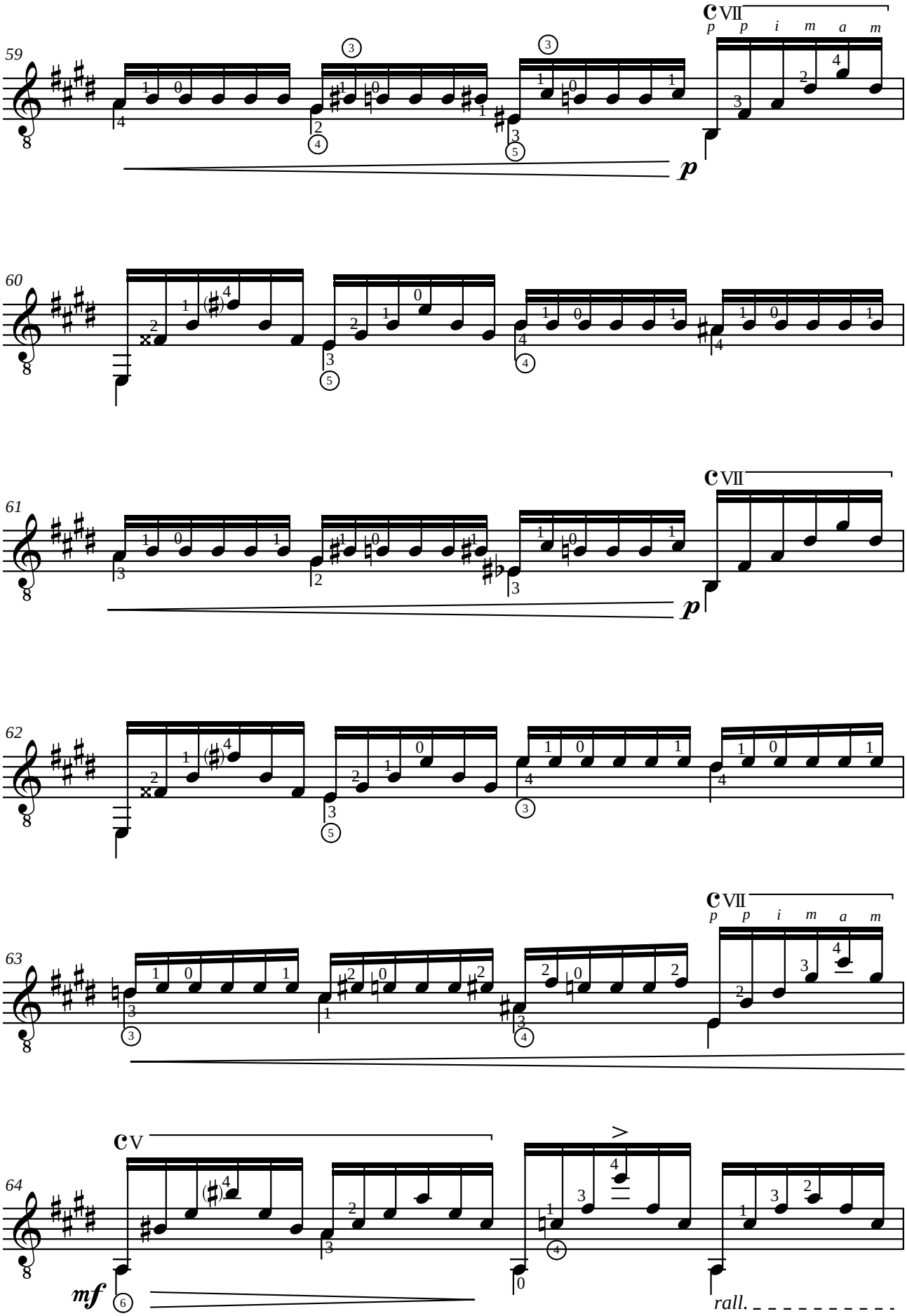
** *Union Musical Española = RE/D*

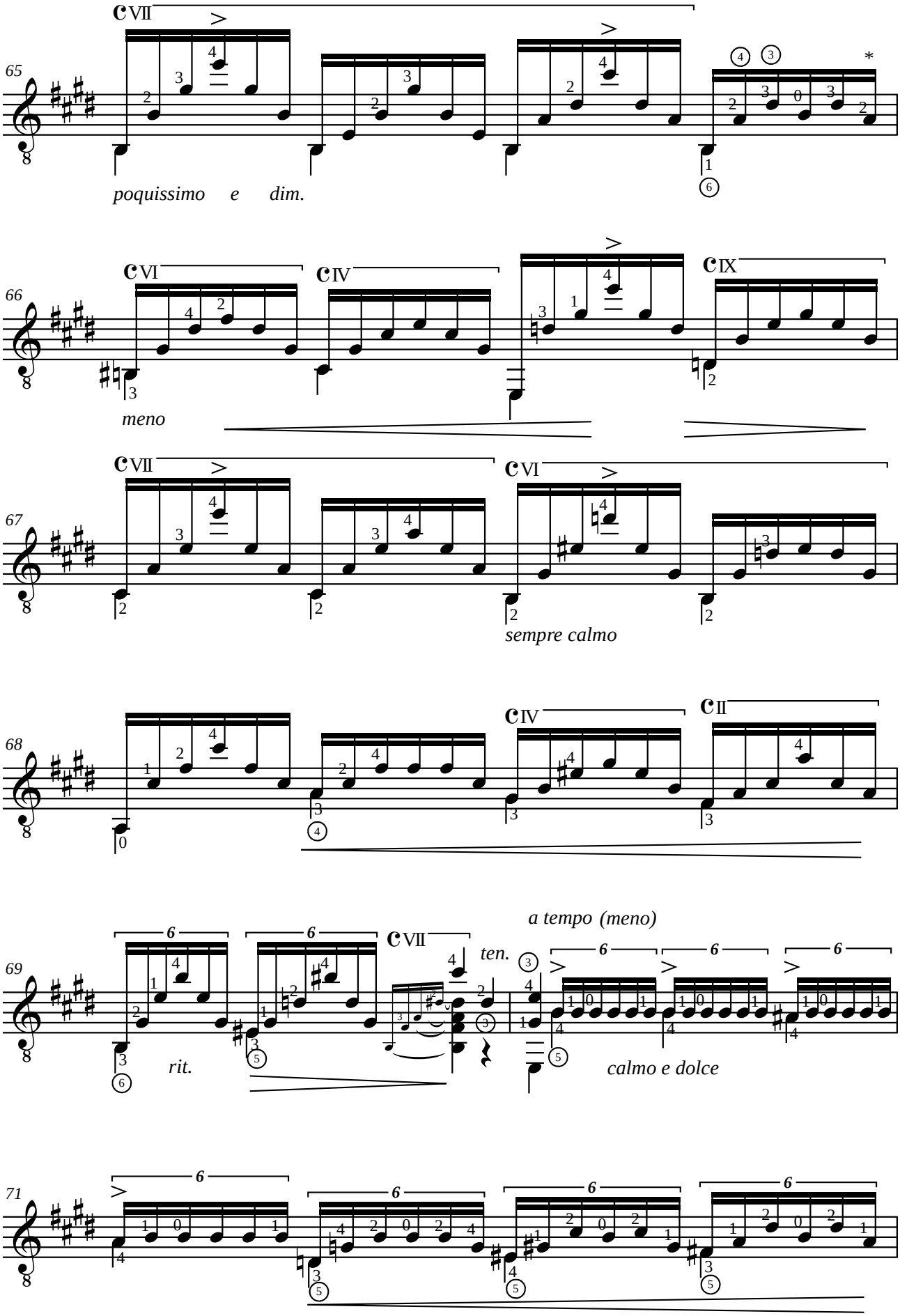

35
36
37
38
40
42
Piu mosso
p i m i
cresc.
sin retardar
ar19


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

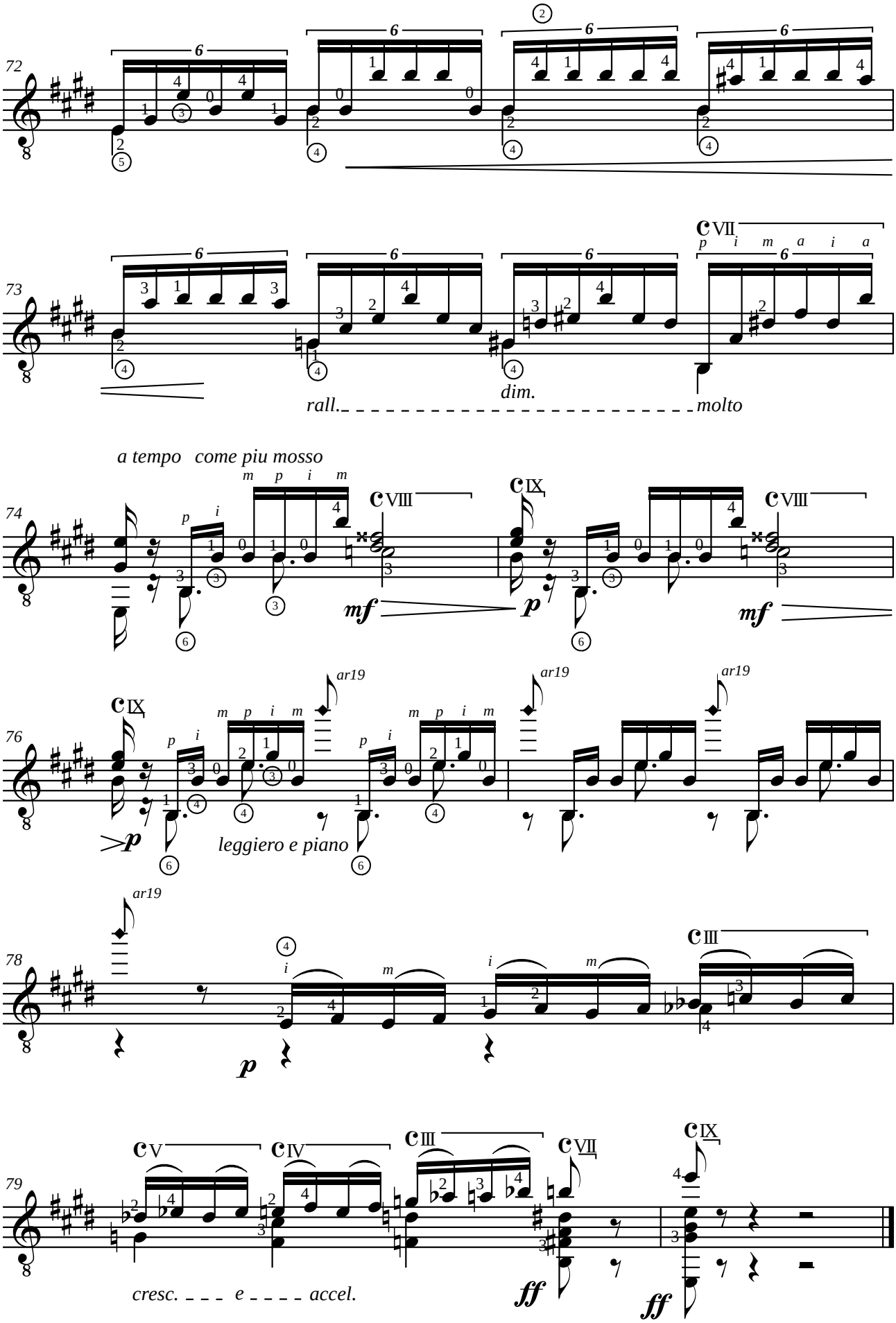


* *Union Musical Española = FA×/F×*


59
VII
p p i m a m
p
60
61
VII
p
62
63
VII
p p i m a m
64
V
mf
rall.



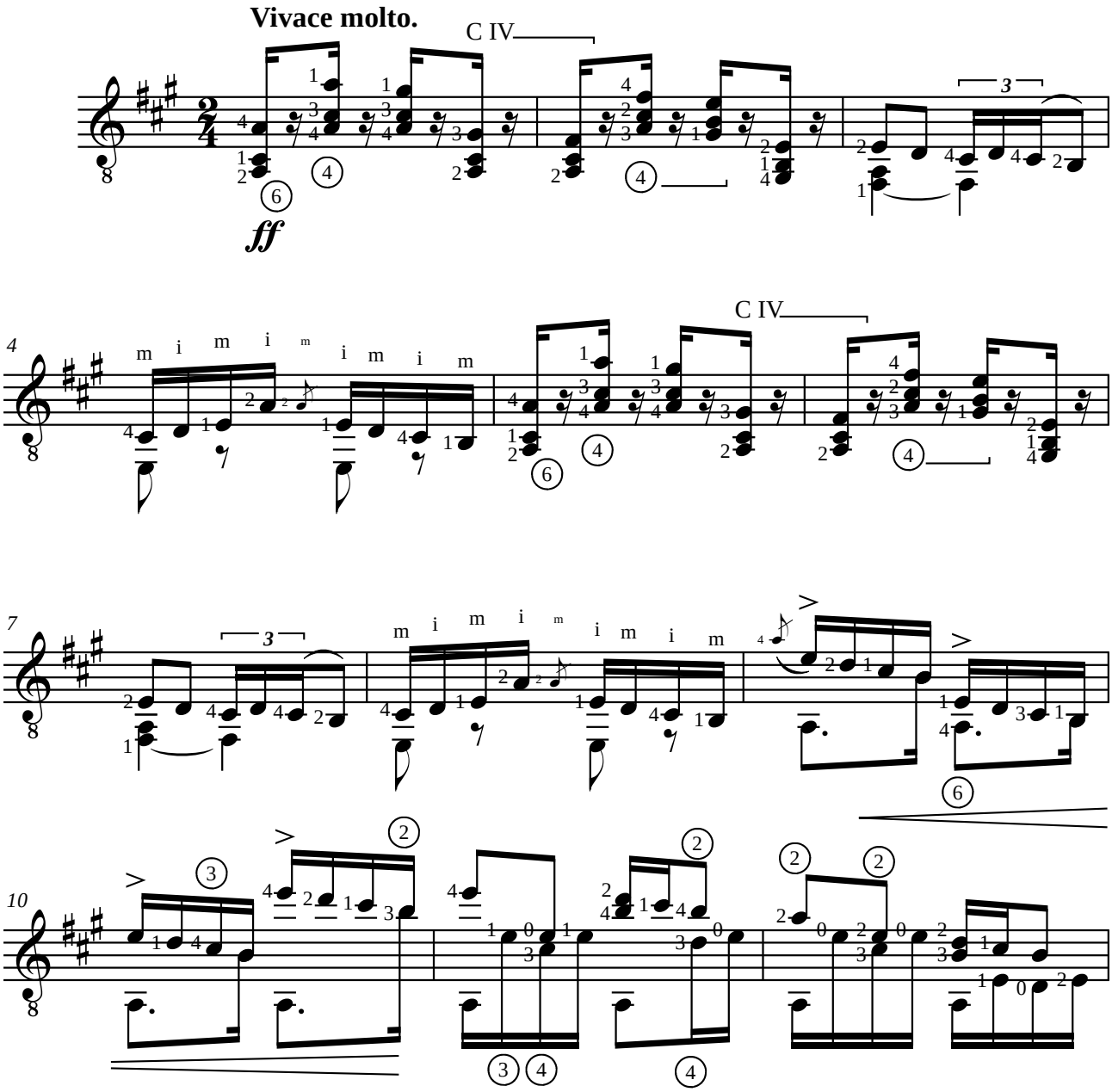
* Union Musical Española = SI/B

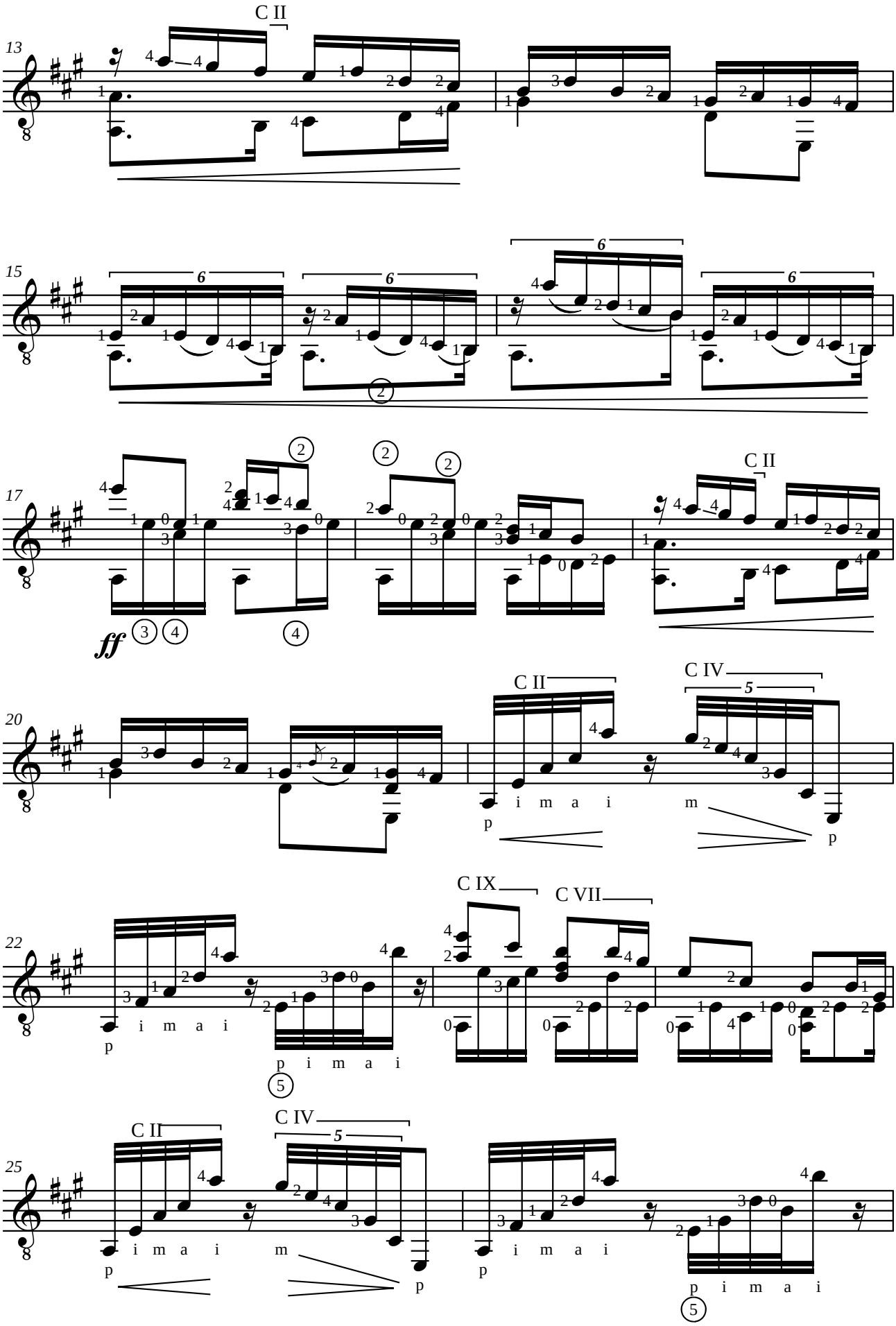

72
73
rall.
dim.
molto
a tempo come piu mosso
74
mf
p
mf
76
p
leggiero e piano
ar19
78
p
79
cresc. e accel.
ff
ff

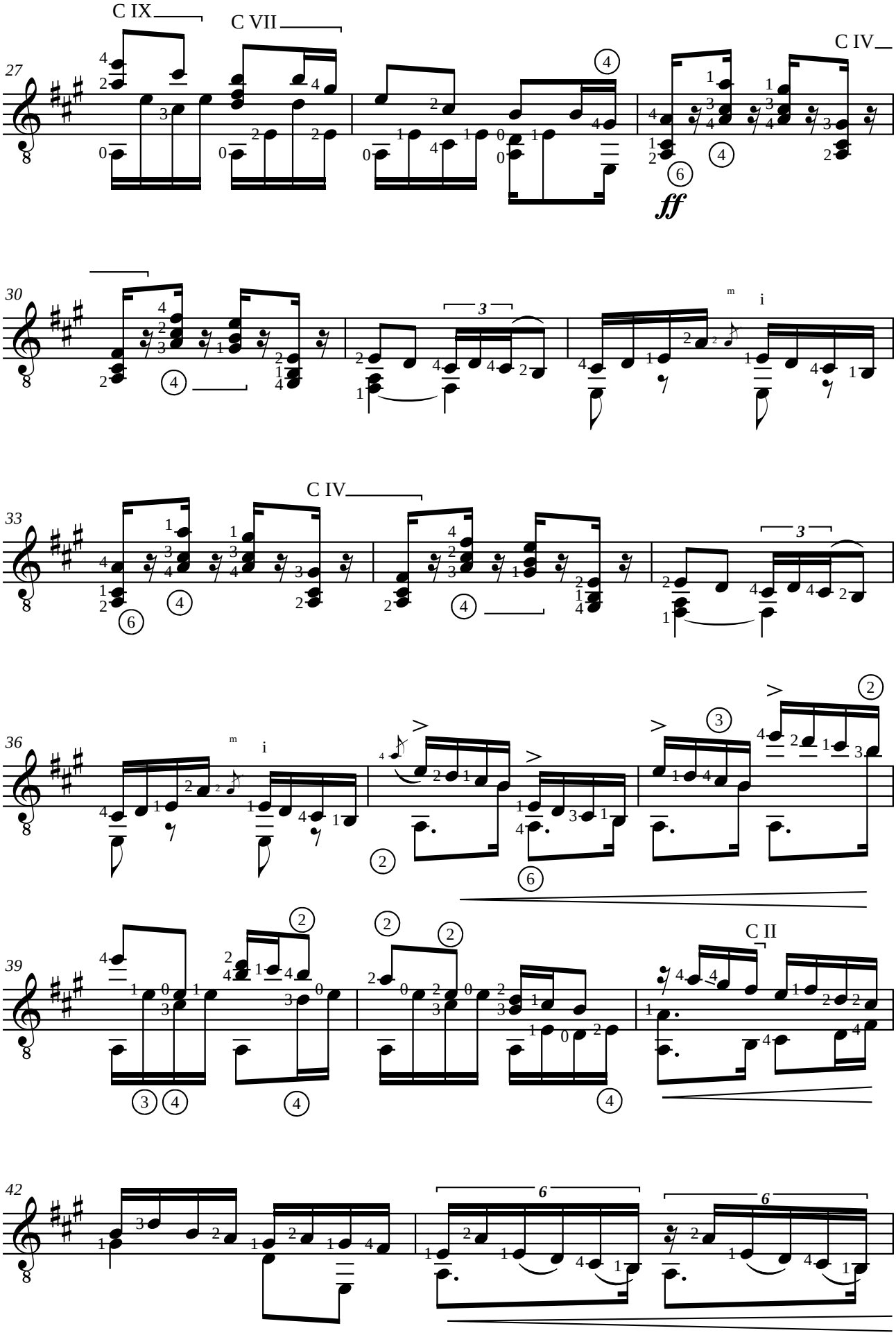
Enrique GRANADOS (1867-1916)
VALSES POETICOS - INTRODUCTION

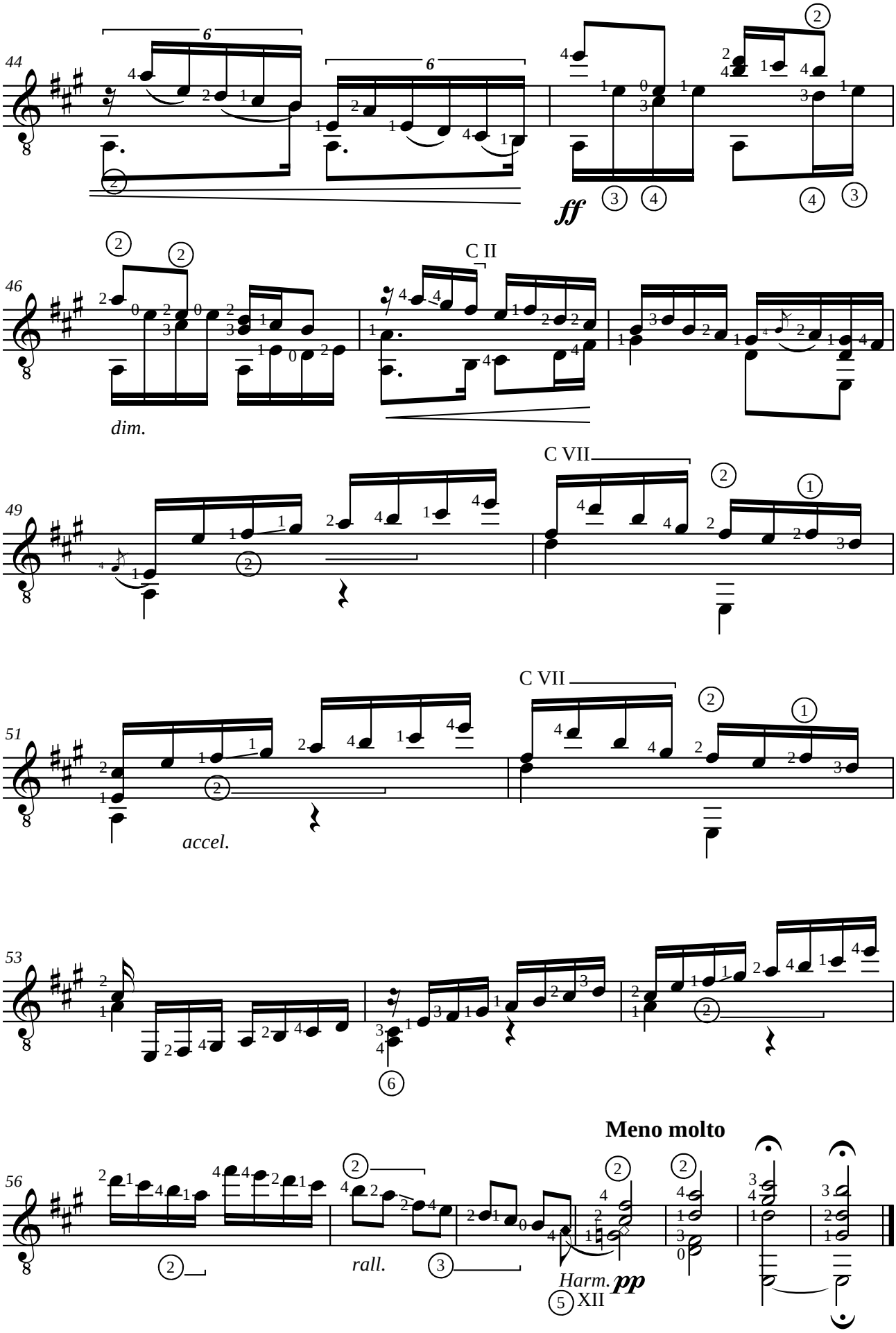
a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp




13
C II
15
6
17
C II
ff
20
C II
C IV
5
i m a i
p
22
C IX
C VII
p i m a i
25
C II
C IV
5
p i m a i

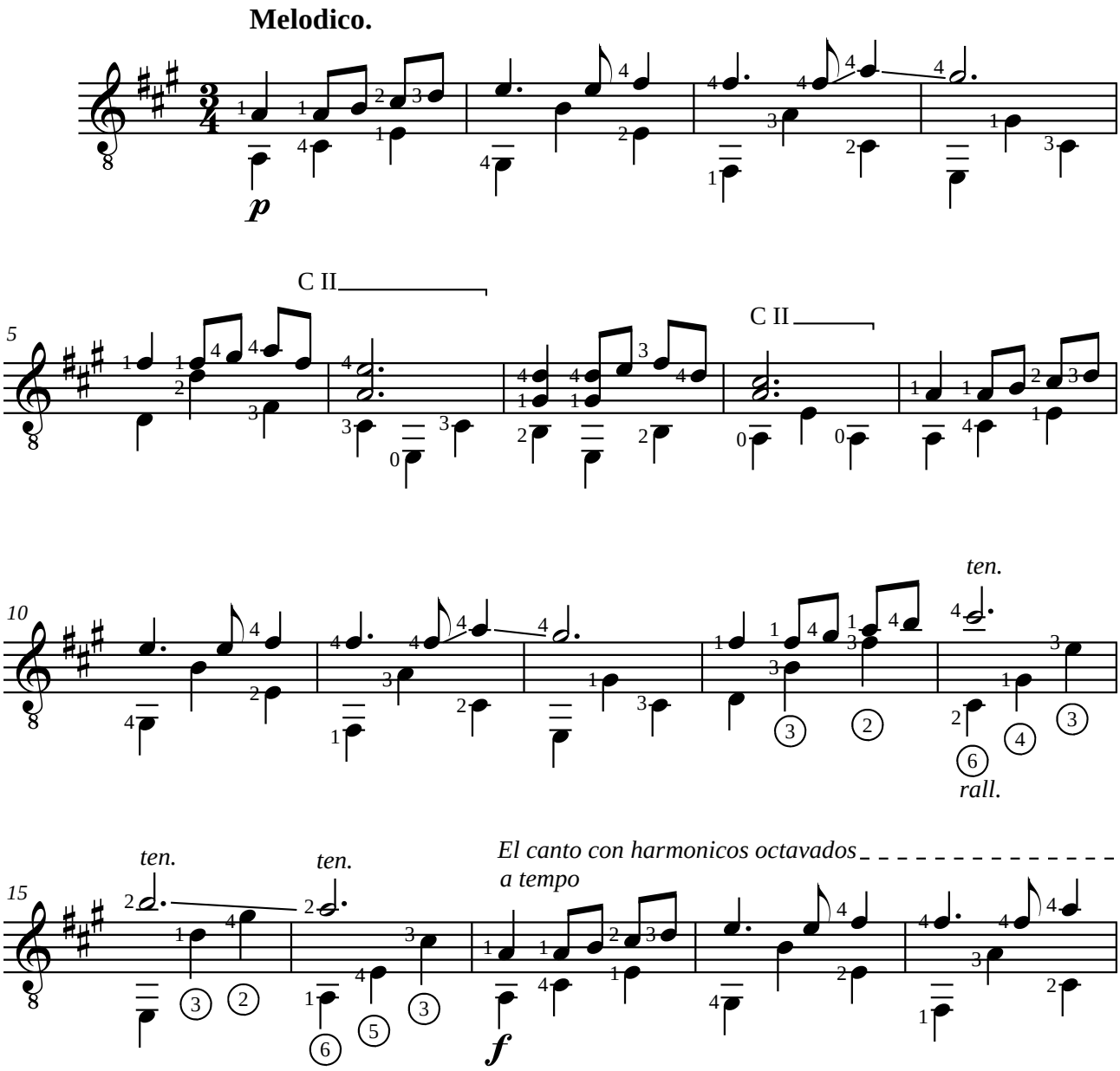

C IX
C VII
C IV
ff
C IV
C II

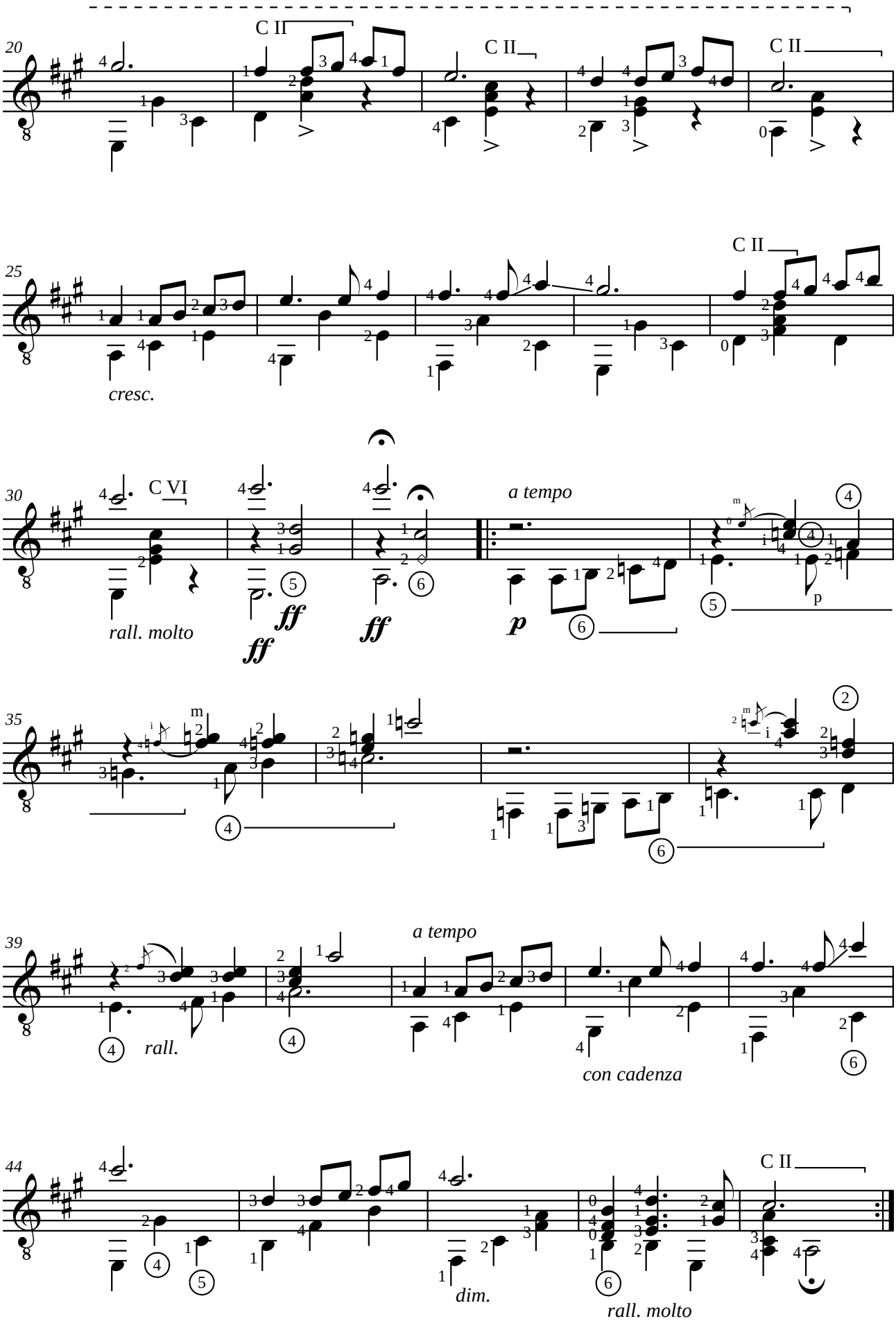

44
ff
46
C II
dim.
49
C VII
51
C VII
accel.
53
56
Meno molto
rall.
Harm.
pp
XII

Enrique GRANADOS (1867-1916)
VALSES POETICOS - VALSE I

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

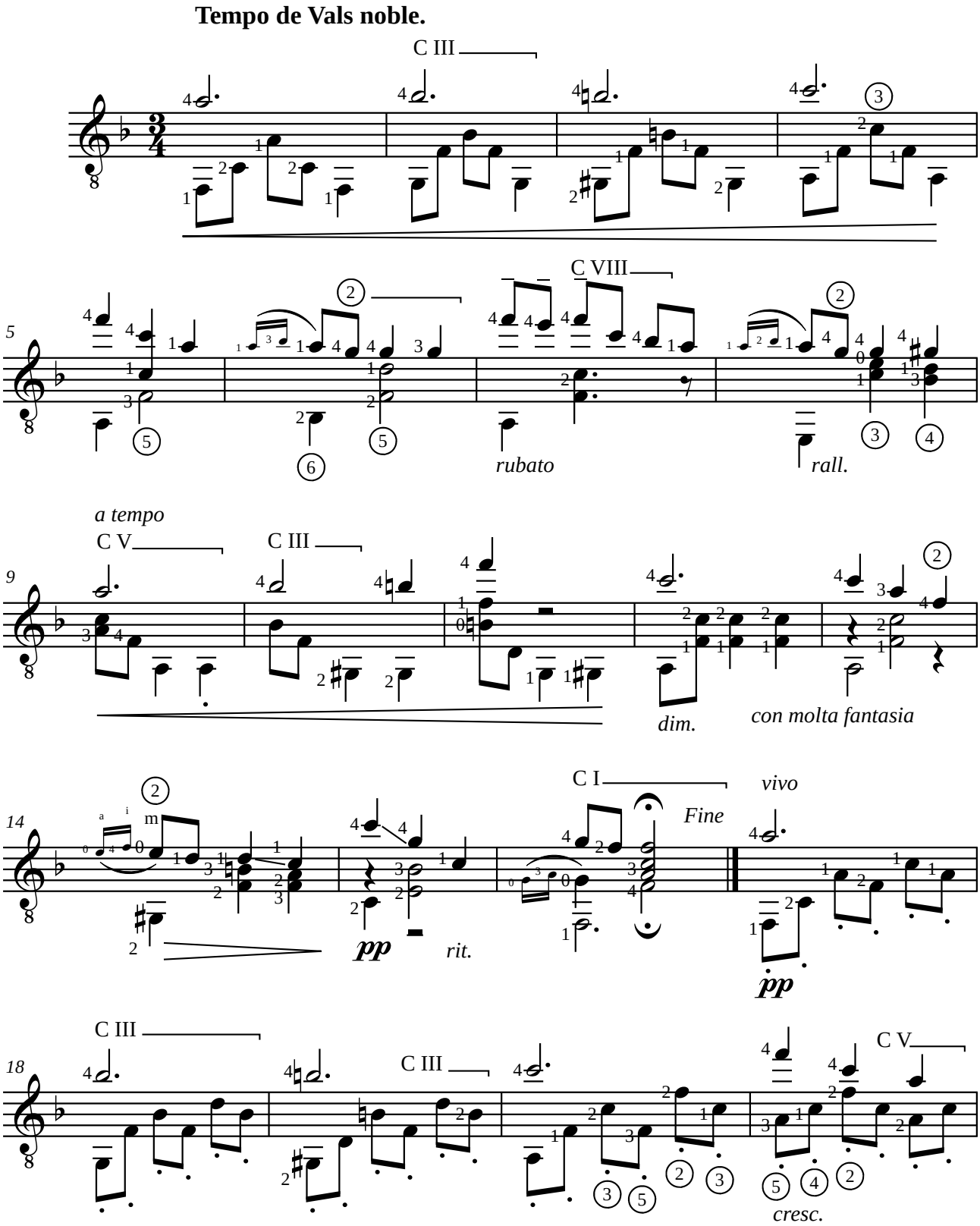


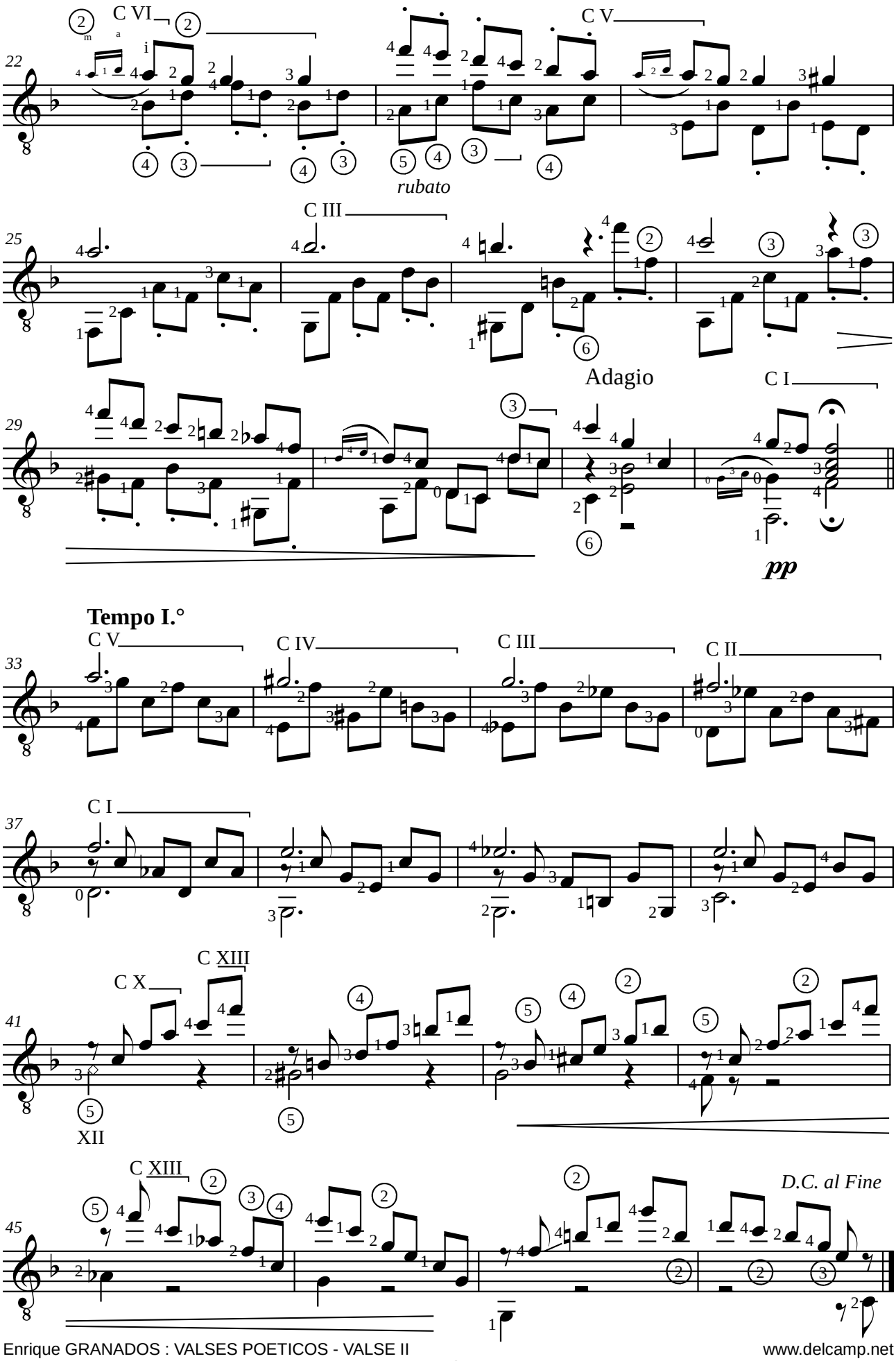

20
C II
C II
C II
25
C II
cresc.
30
C VI
rall. molto
ff
ff
ff
a tempo
p
p
35
39
rall.
a tempo
con cadenza
44
C II
dim.
rall. molto

Enrique GRANADOS (1867-1916)
VALSES POETICOS - VALSE II

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

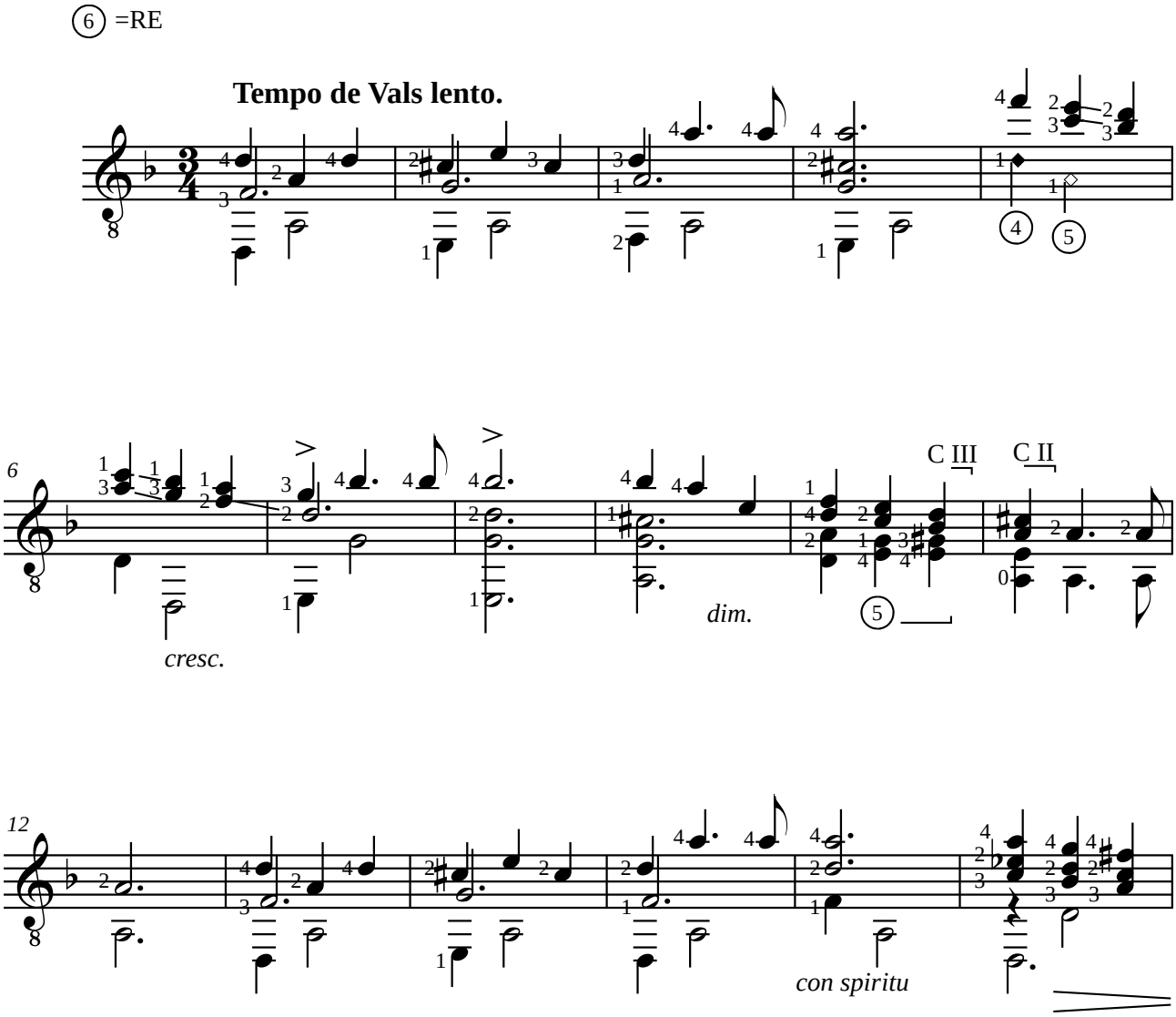


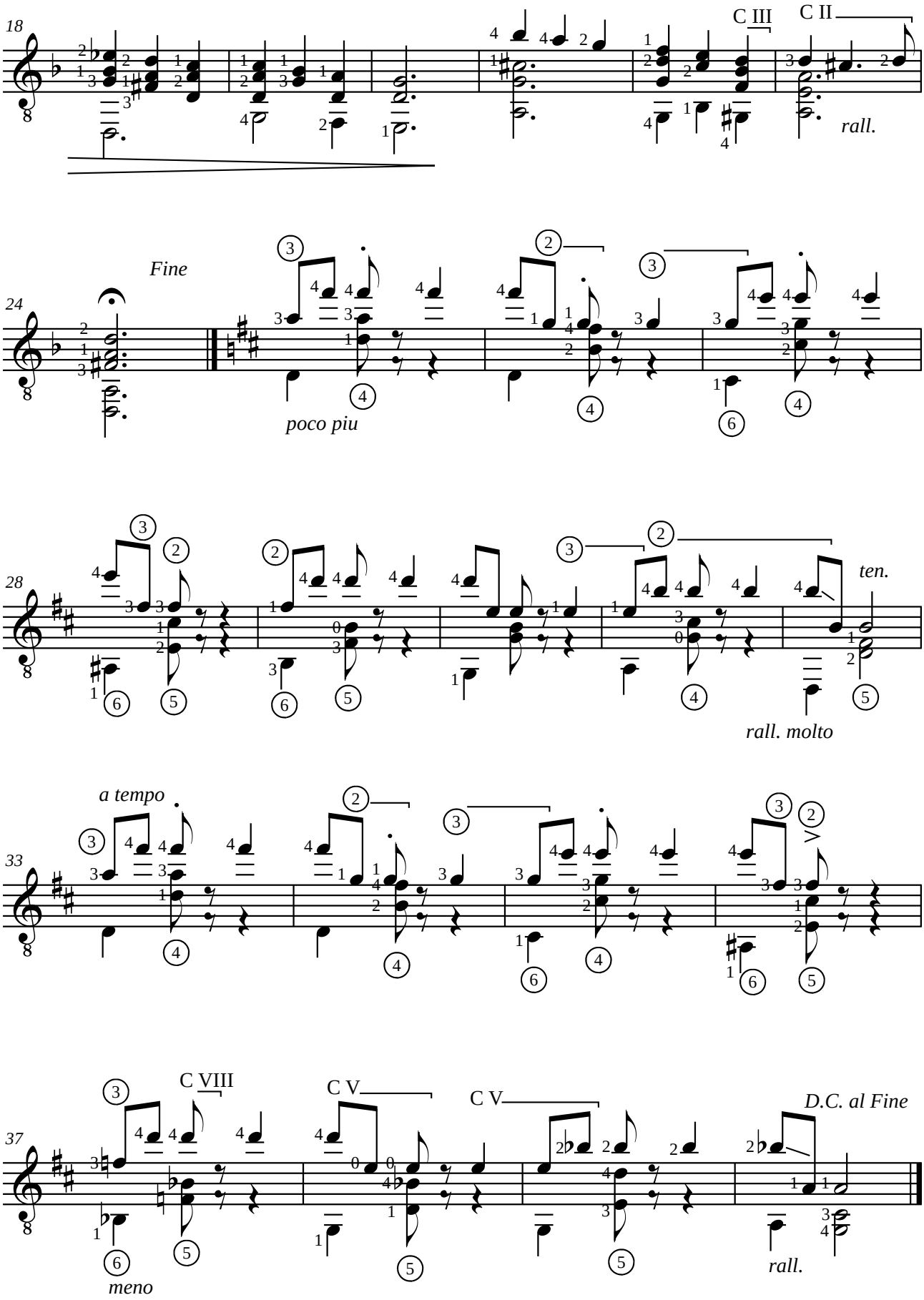

C VI
C V
rubato
C III
Adagio
C I
pp
Tempo I.°
C V
C IV
C III
C II
C I
C X
C XIII
XII
C XIII
D.C. al Fine

Enrique GRANADOS (1867-1916)
VALSES POETICOS - VALSE III

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

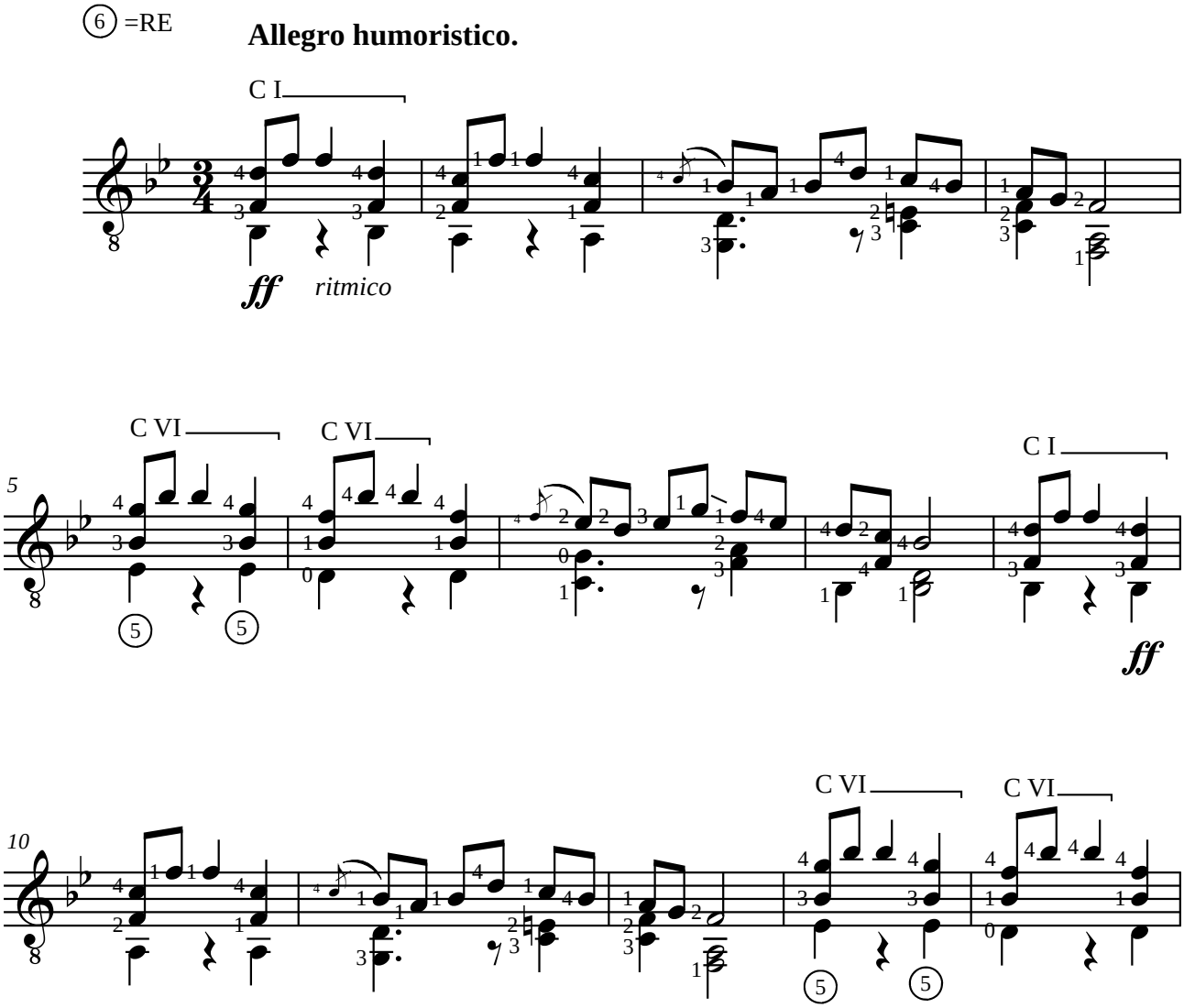


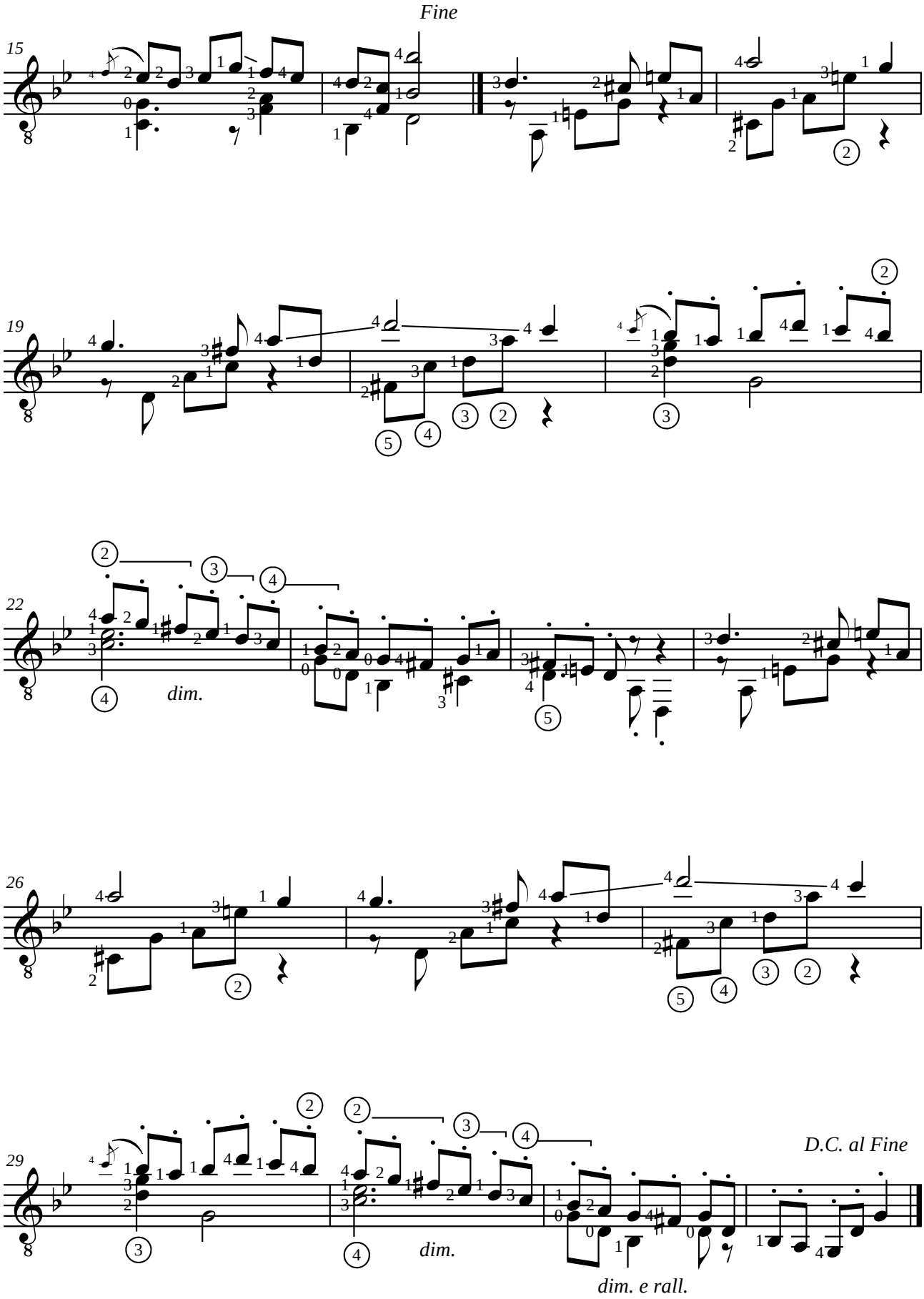

18
C III
C II
rall.
24
Fine
poco piu
28
ten.
rall. molto
33
a tempo
37
C VIII
C V
C V
D.C. al Fine
meno
rall.

Enrique GRANADOS (1867-1916)
VALSES POETICOS - VALSE IV

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

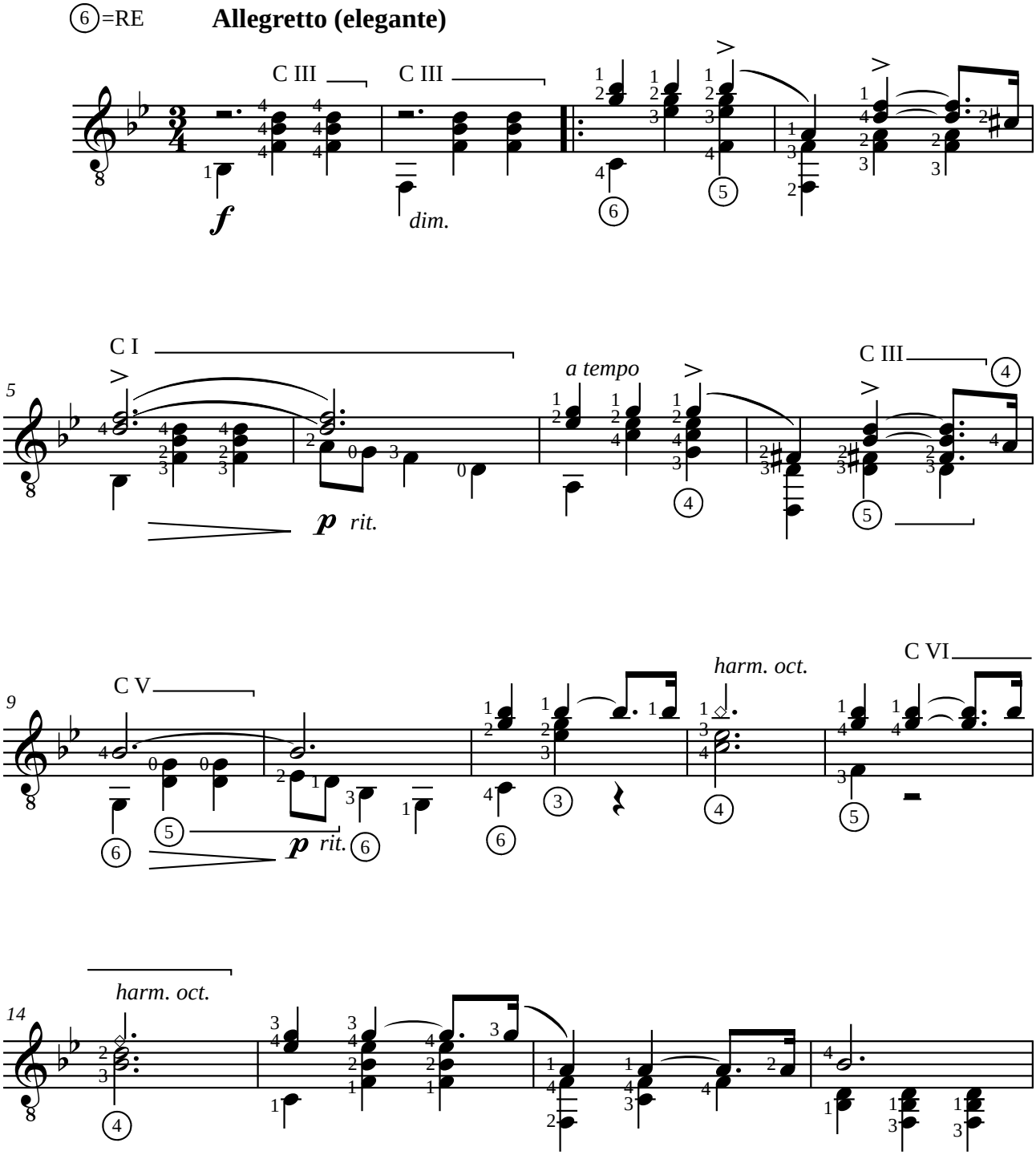


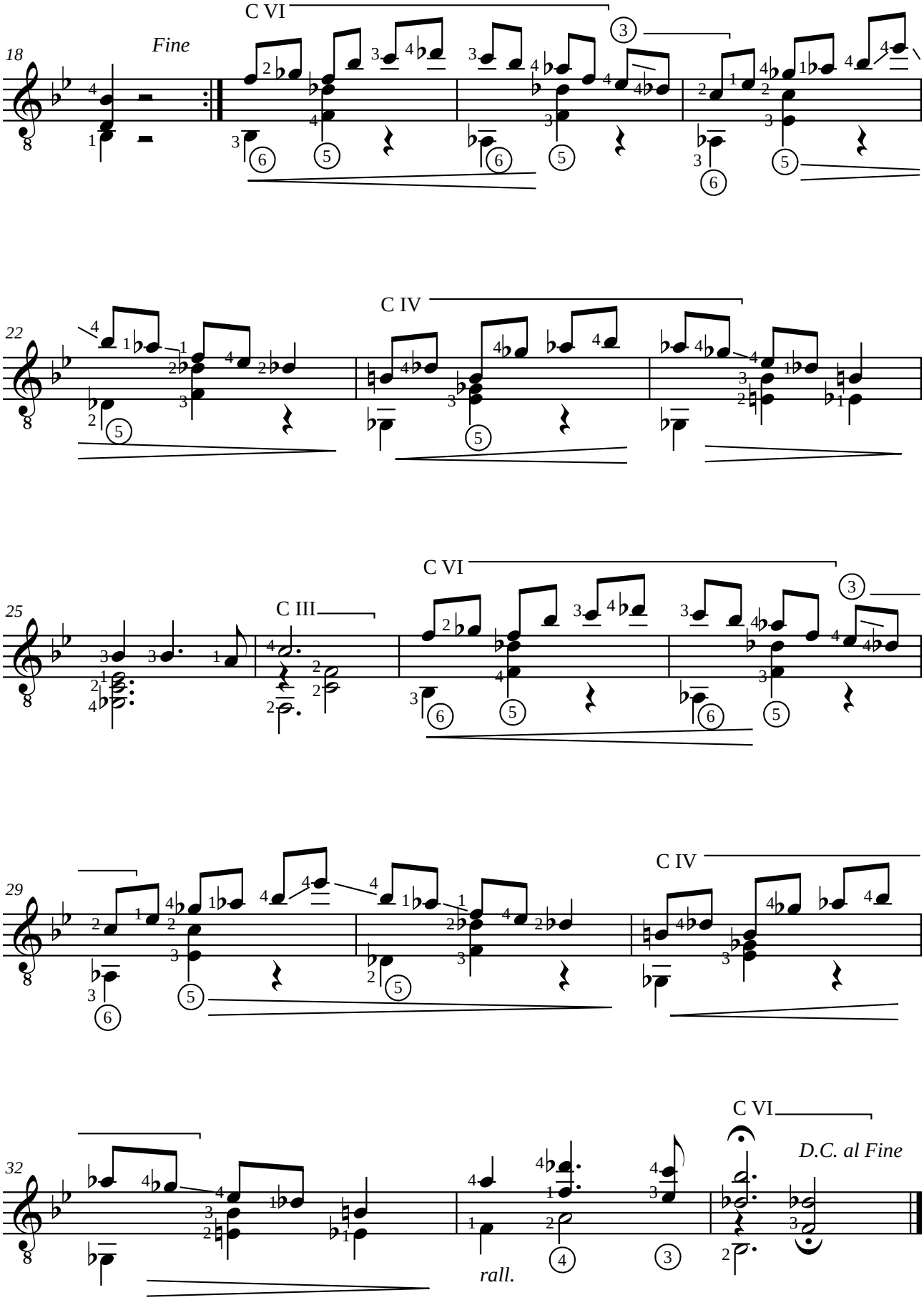

Fine
15
19
22
dim.
26
29
dim.
D.C. al Fine
dim. e rall.

Enrique GRANADOS (1867-1916)
VALSES POETICOS - VALSE V

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

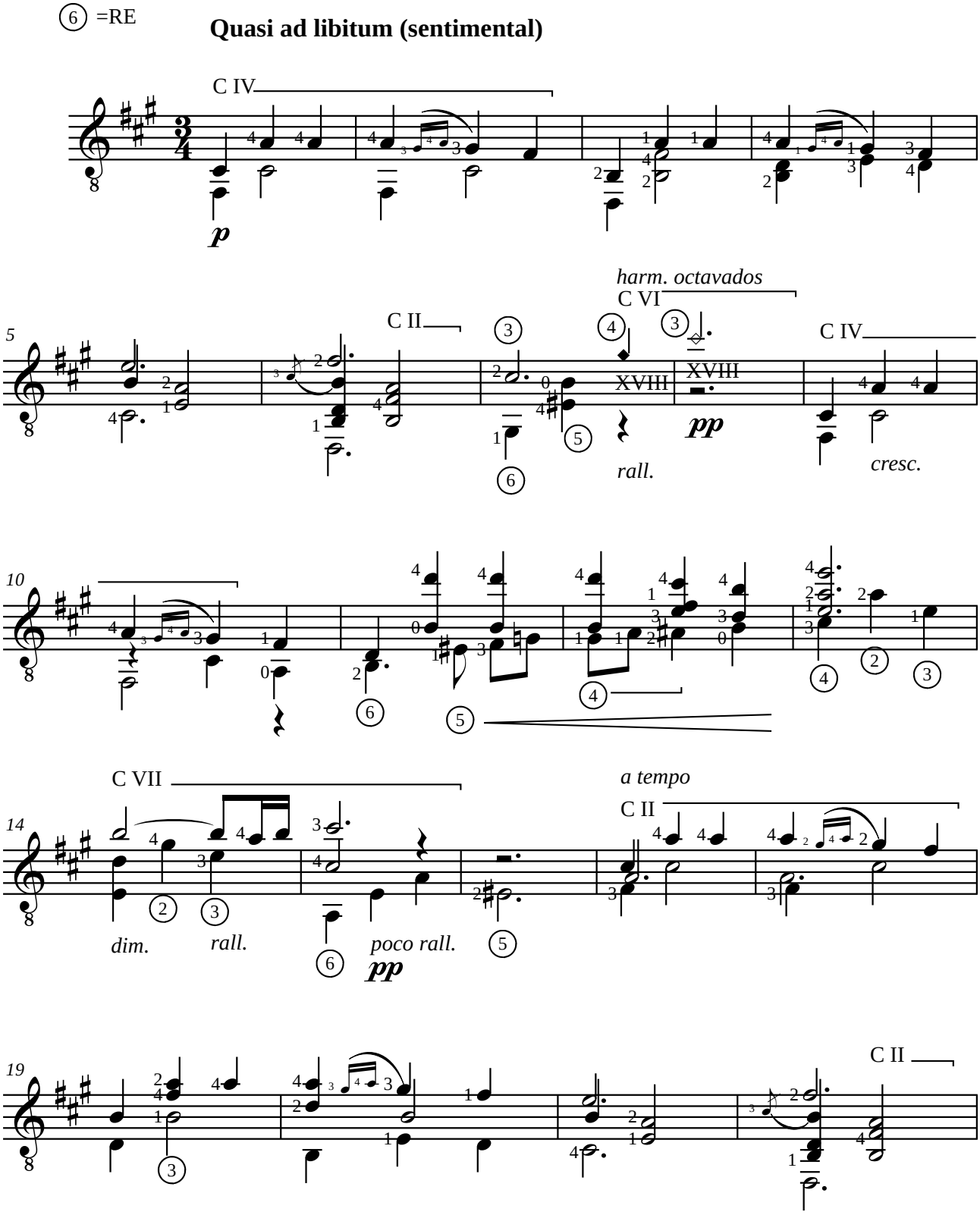


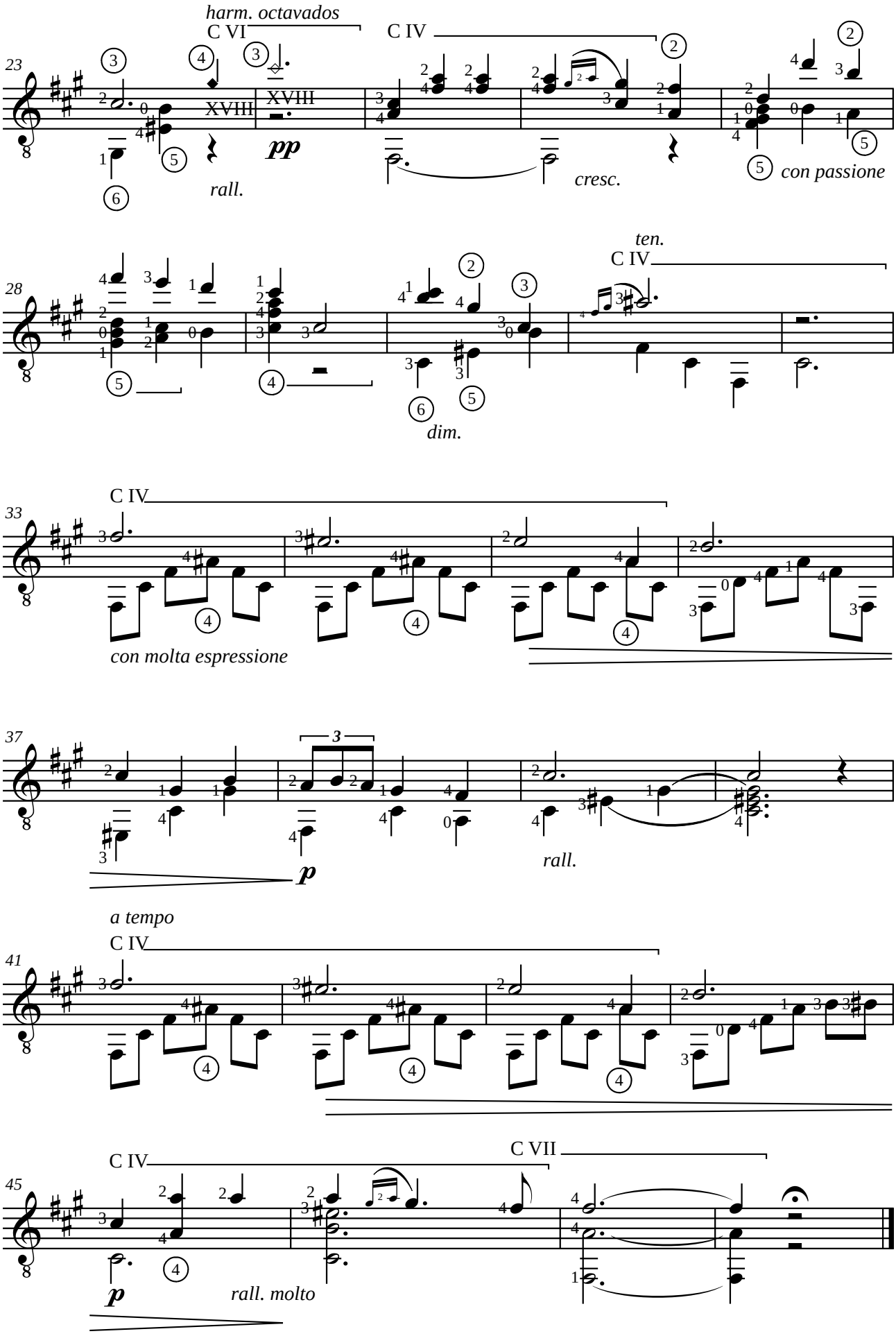

18
Fine
C VI
22
C IV
25
C III
C VI
29
C IV
32
C VI
D.C. al Fine
rall.

Enrique GRANADOS (1867-1916)
VALSES POETICOS - VALSE VI

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

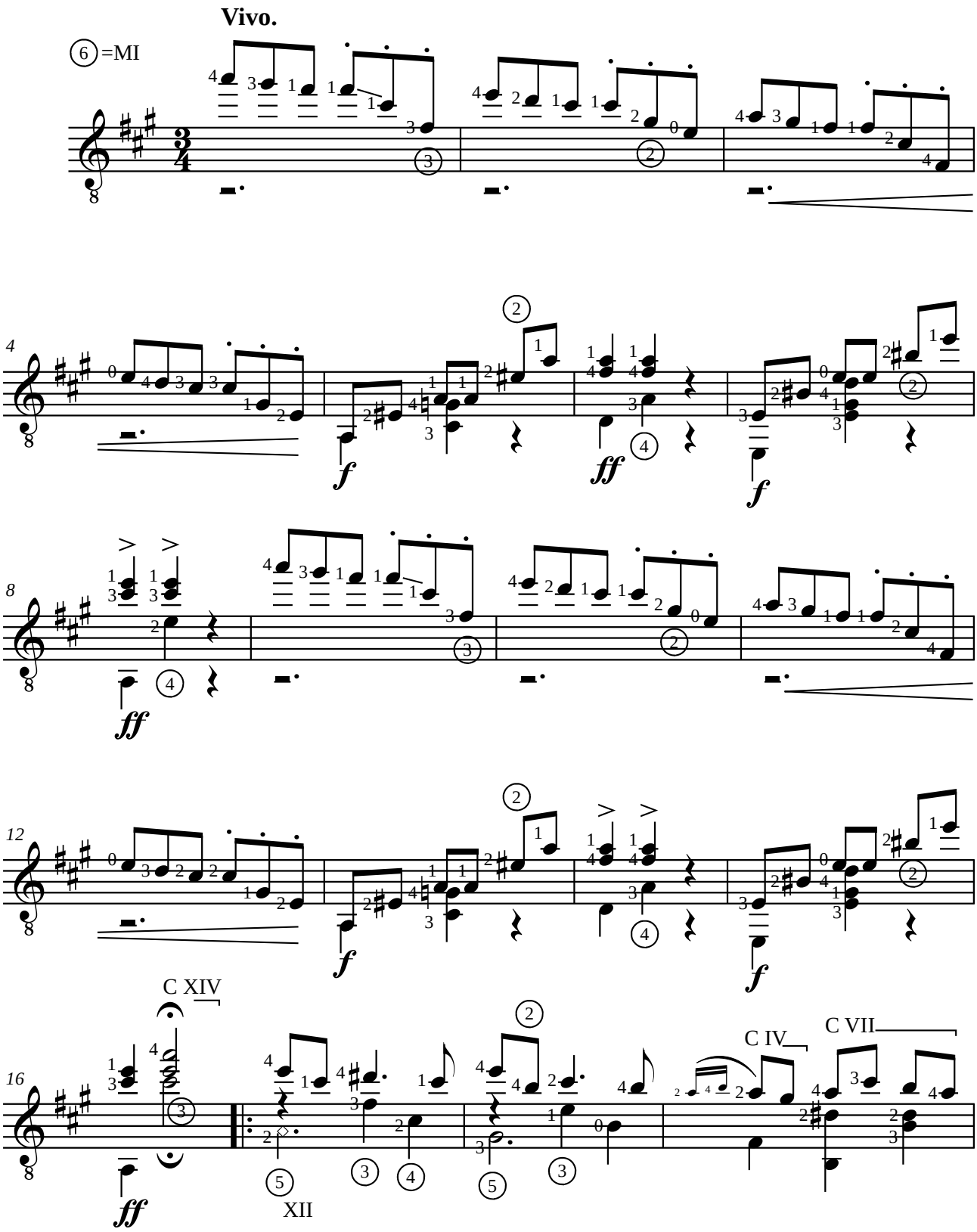


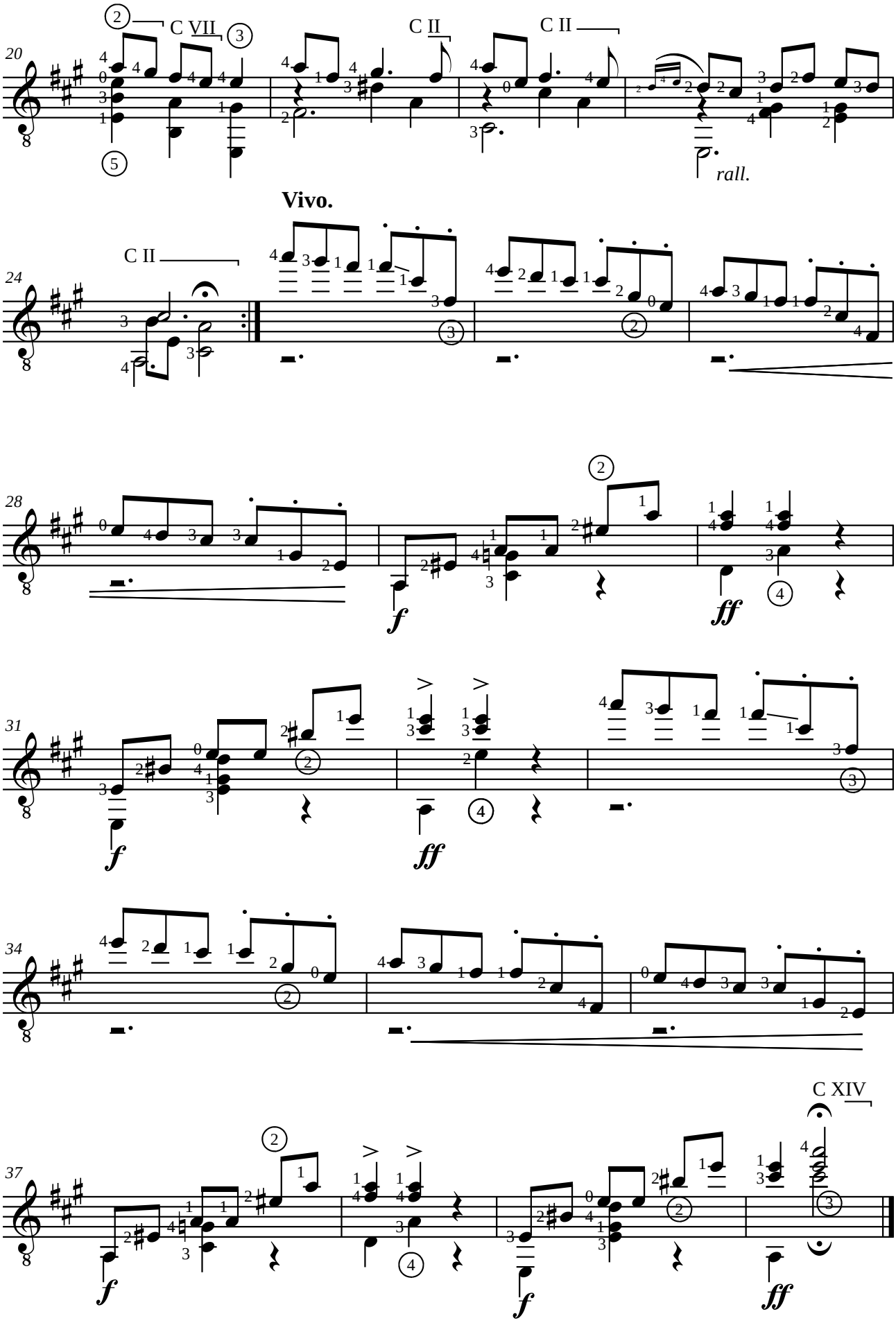

harm. octavados
C VI
C IV
23
XVIII
XVIII
pp
rall.
cresc.
con passione
28
ten.
C IV
dim.
33
C IV
con molta espressione
37
p
rall.
a tempo
41
C IV
45
C IV
C VII
p
rall. molto

Enrique GRANADOS (1867-1916)
VALSES POETICOS - VALSE VII

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

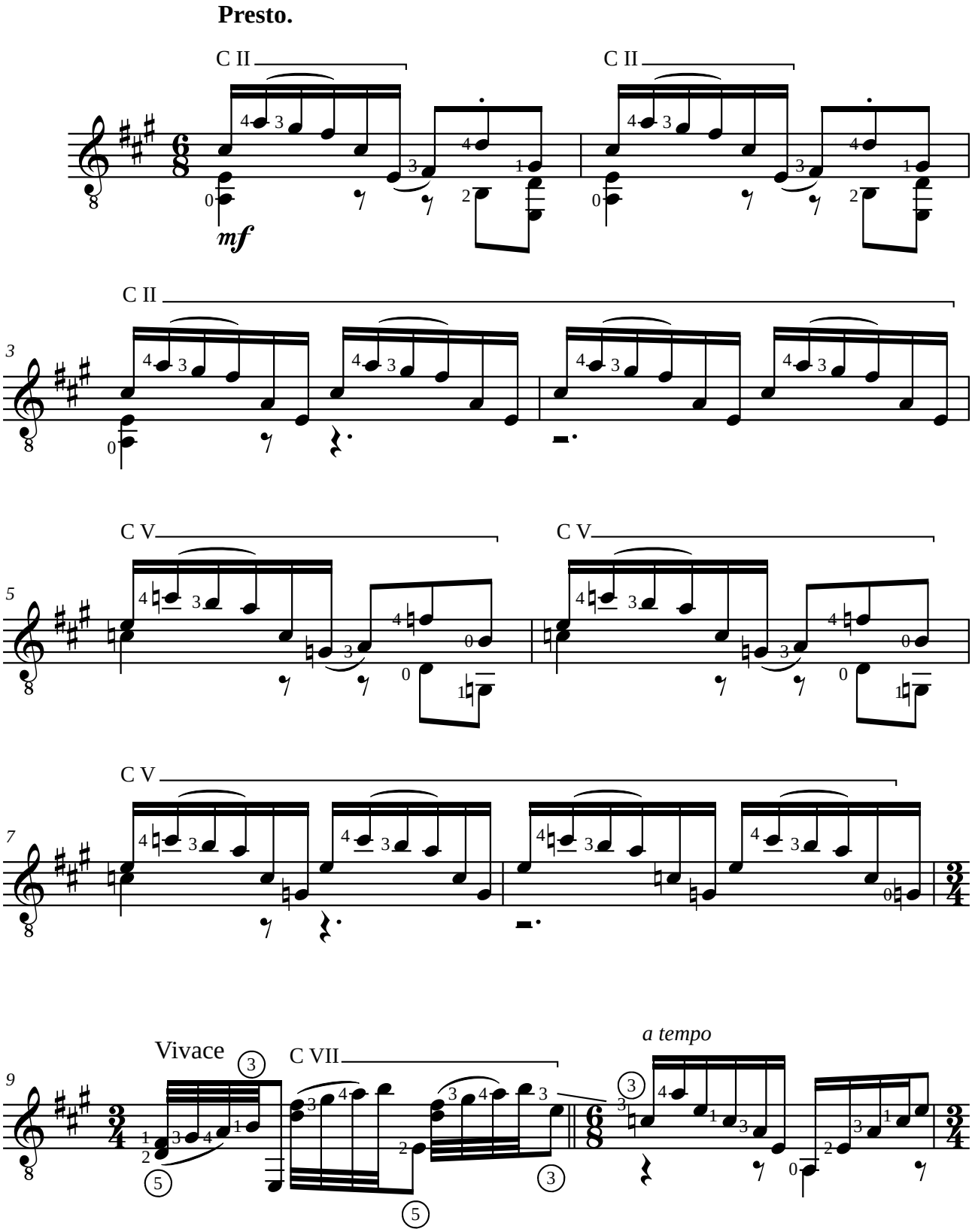


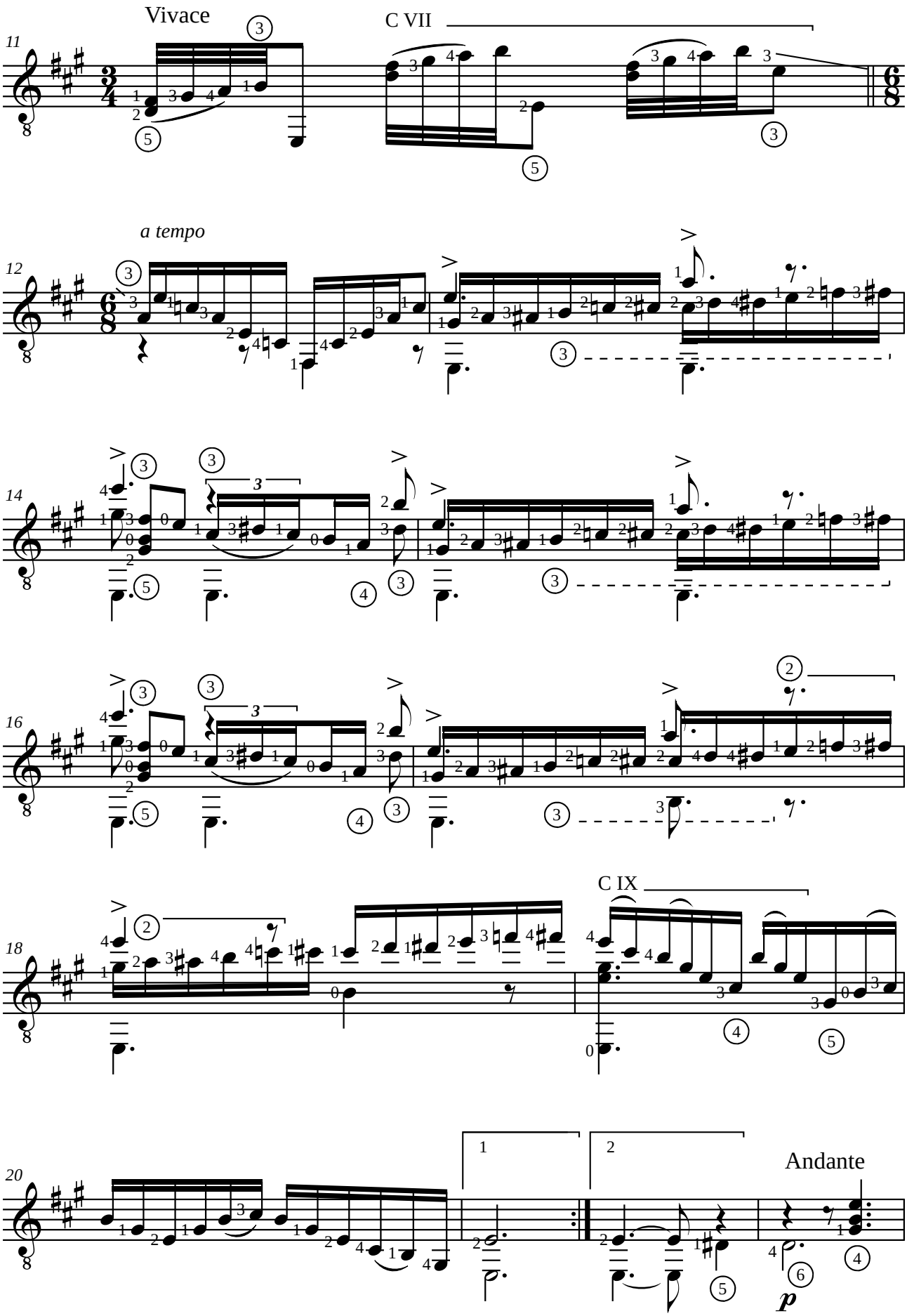

20
C VII
C II
C II
rall.
Vivo.
24
C II
28
f
ff
31
f
ff
34
37
C XIV
f
f
ff

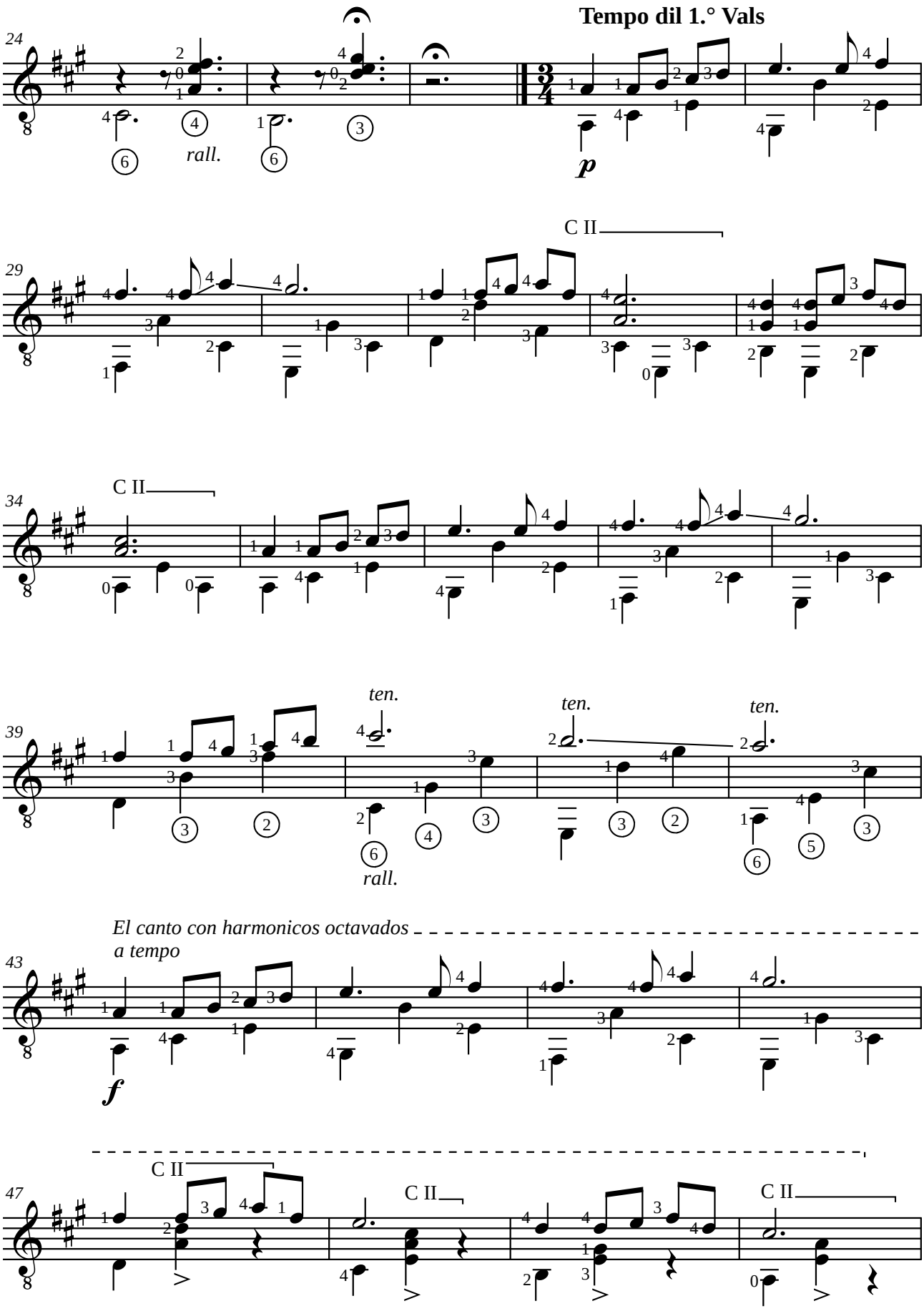
Enrique GRANADOS (1867-1916)
VALSES POETICOS - FINAL

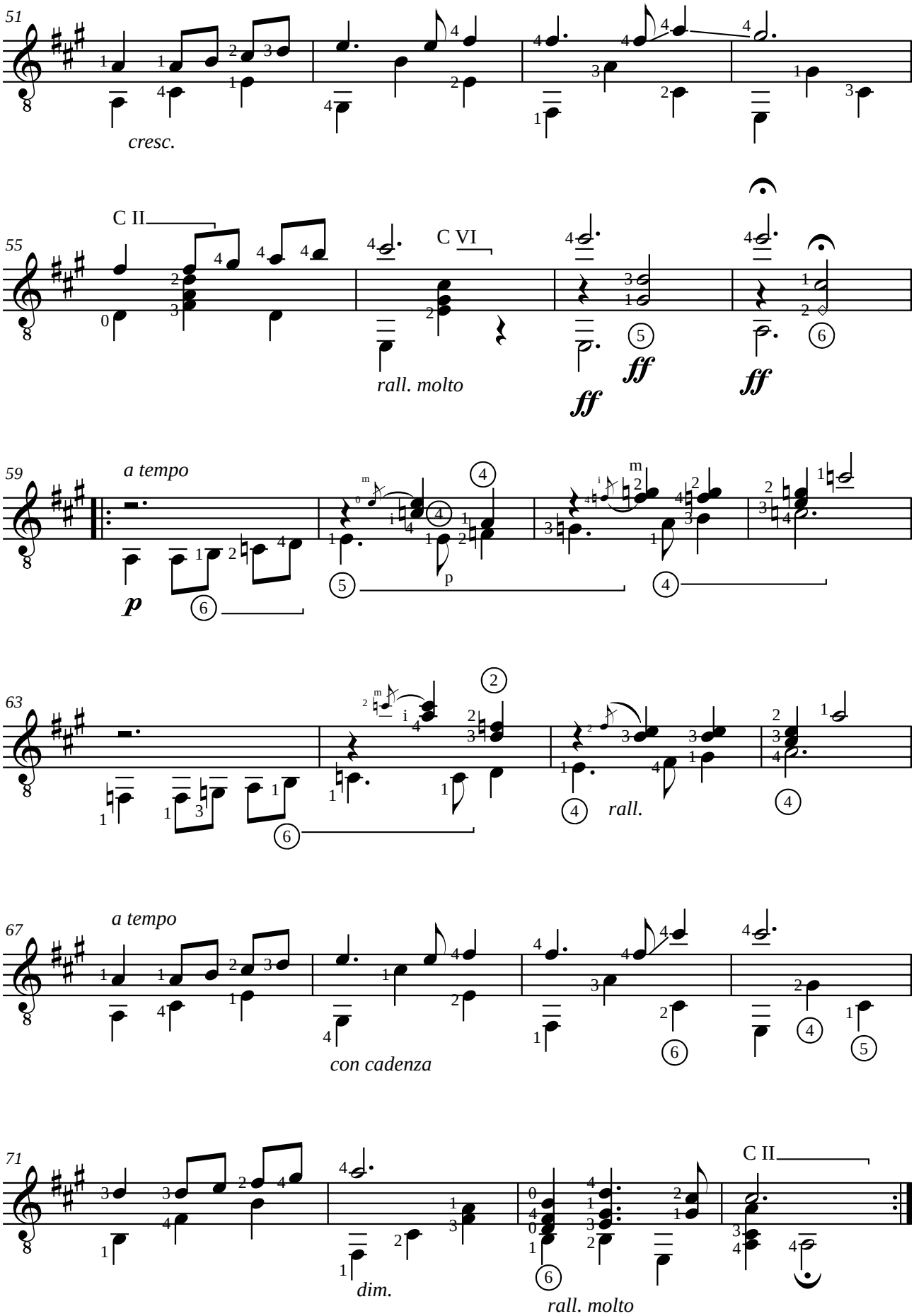
a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp




Vivace
C VII
a tempo
C IX
Andante


Tempo dil 1.° Vals
24
rall.
p
29
C II
34
C II
39
ten.
ten.
ten.
rall.
El canto con harmonicos octavados
a tempo
43
f
47
C II
C II
C II

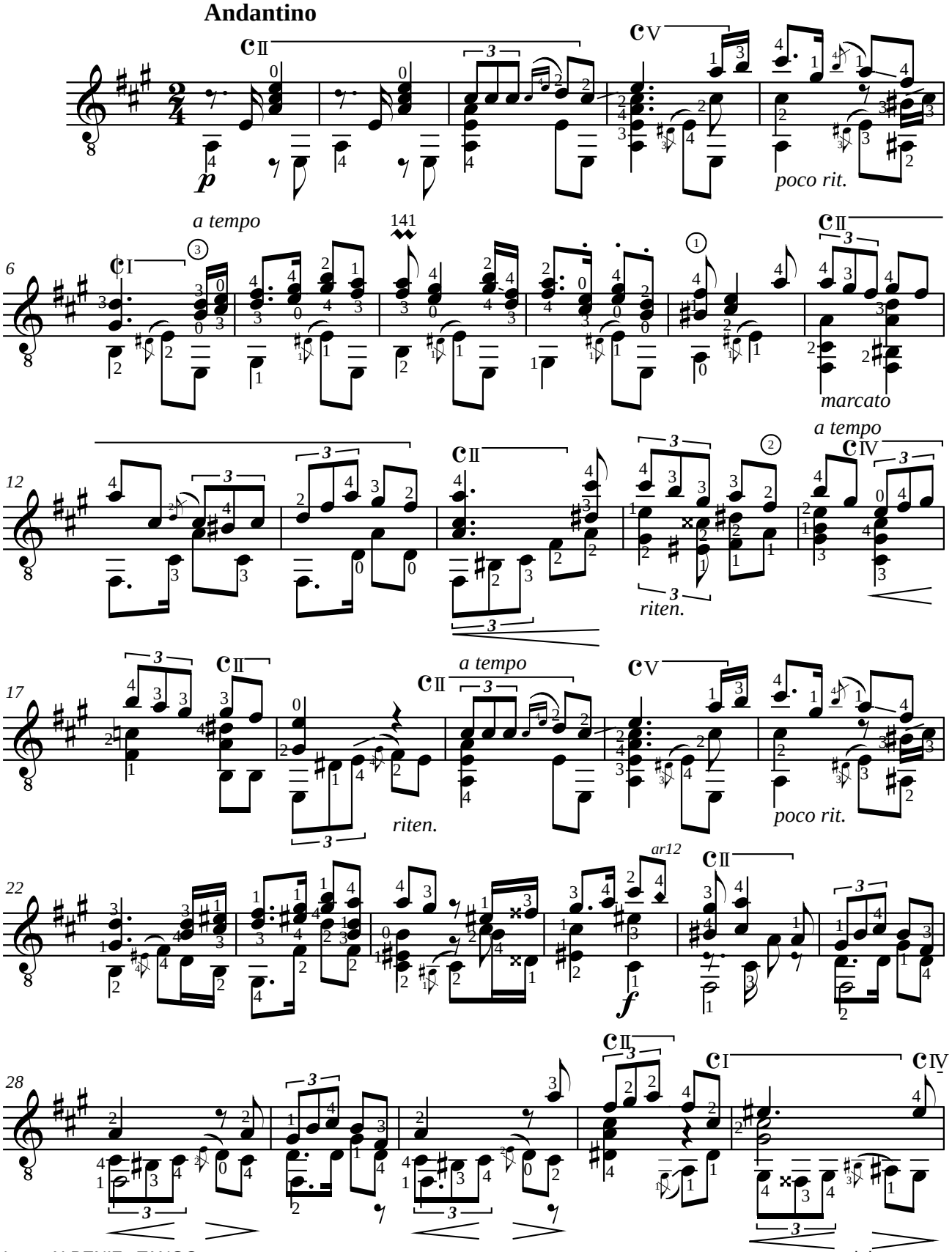

51
cresc.
55
C II
C VI
rall. molto
ff
ff
ff
59
a tempo
p
p
63
rall.
67
a tempo
con cadenza
71
C II
dim.
rall. molto

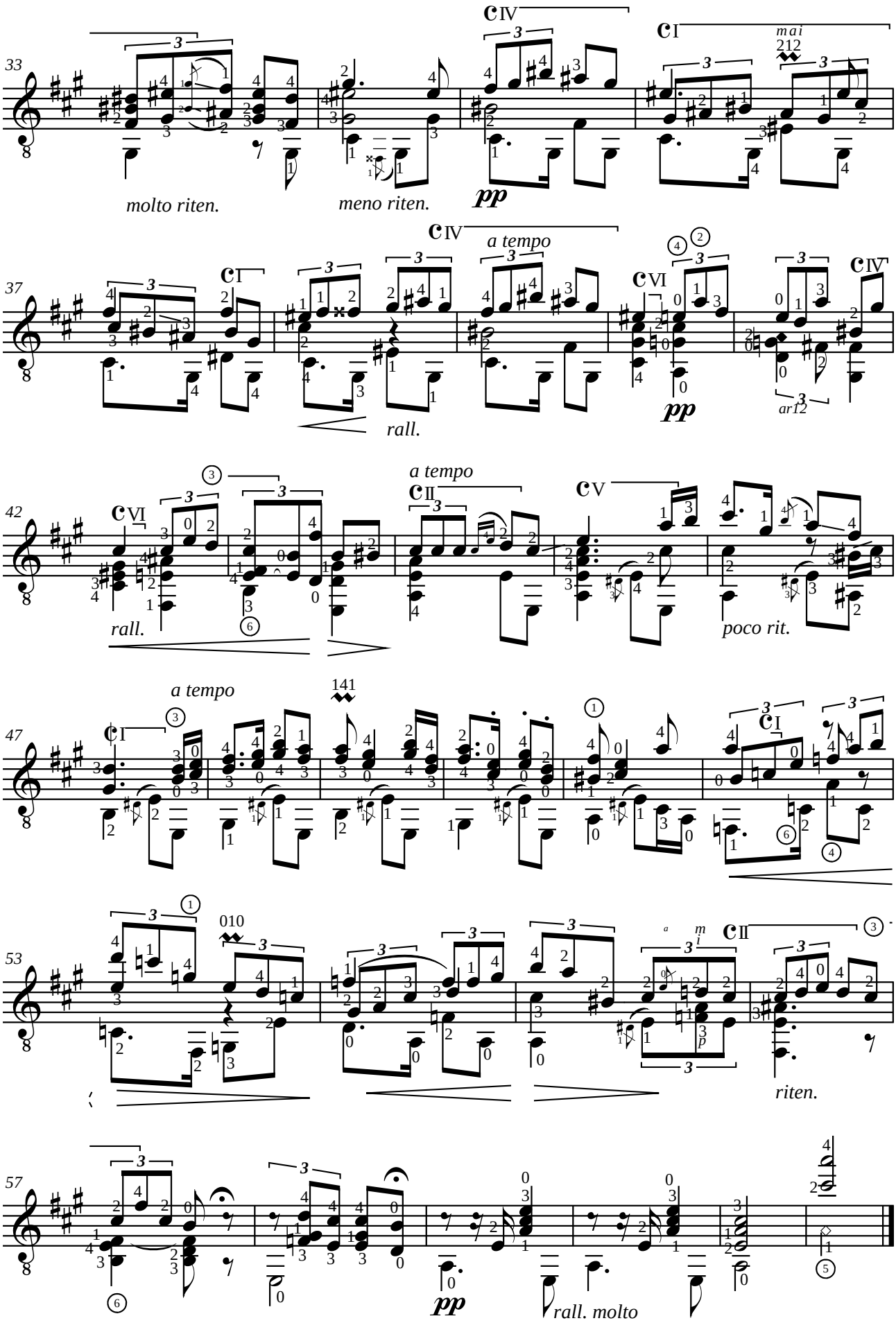
Isaac ALBENIZ (1860-1909)

TANGO

N°2 d'España op. 165 (1890)

Adaptation pour guitare de Jean-François Delcamp



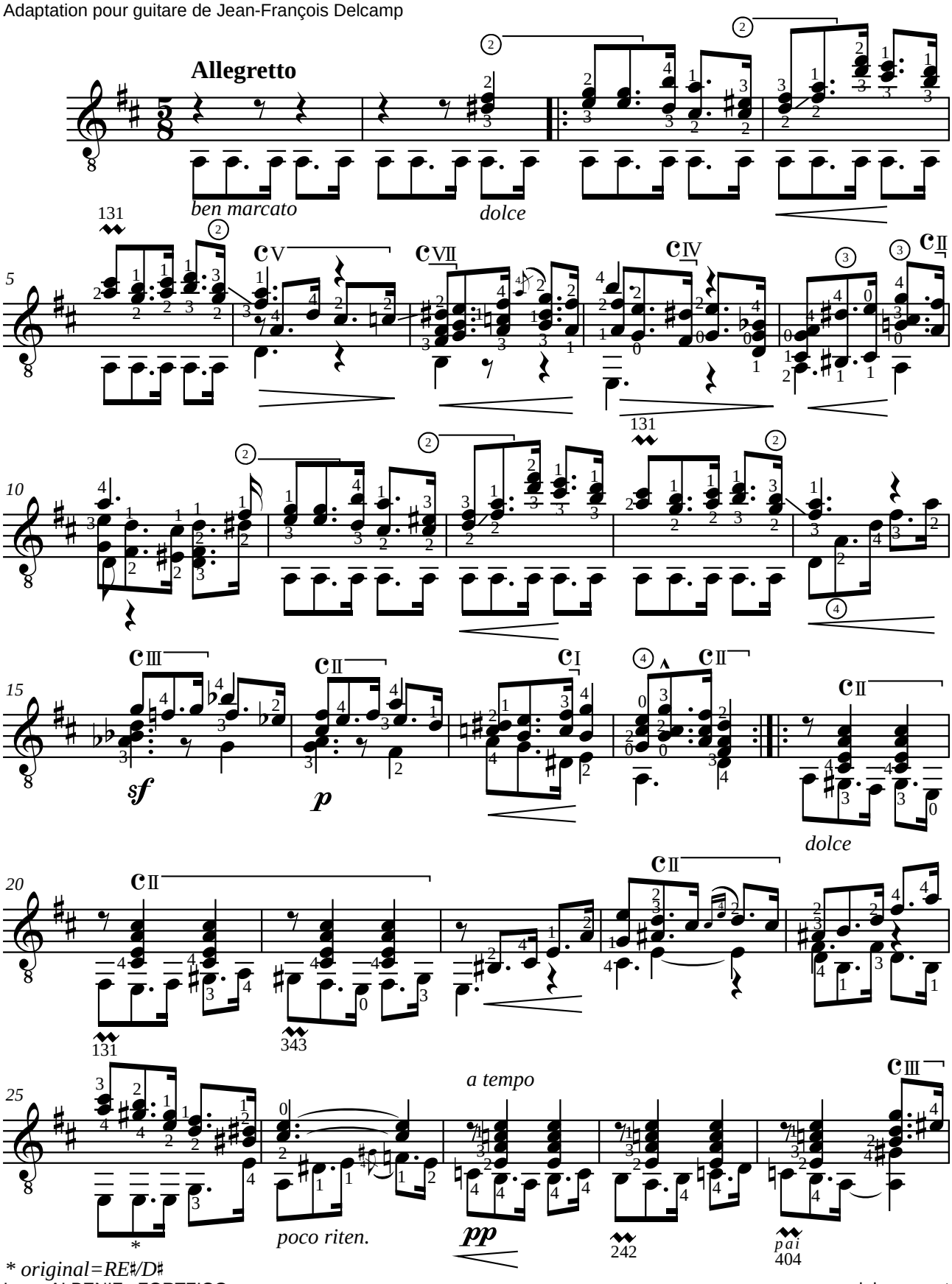

33
molto riten.
meno riten.
pp
mai
212
37
rall.
a tempo
pp
ar12
42
rall.
a tempo
poco rit.
47
a tempo
141
53
010
riten.
57
pp
rall. molto

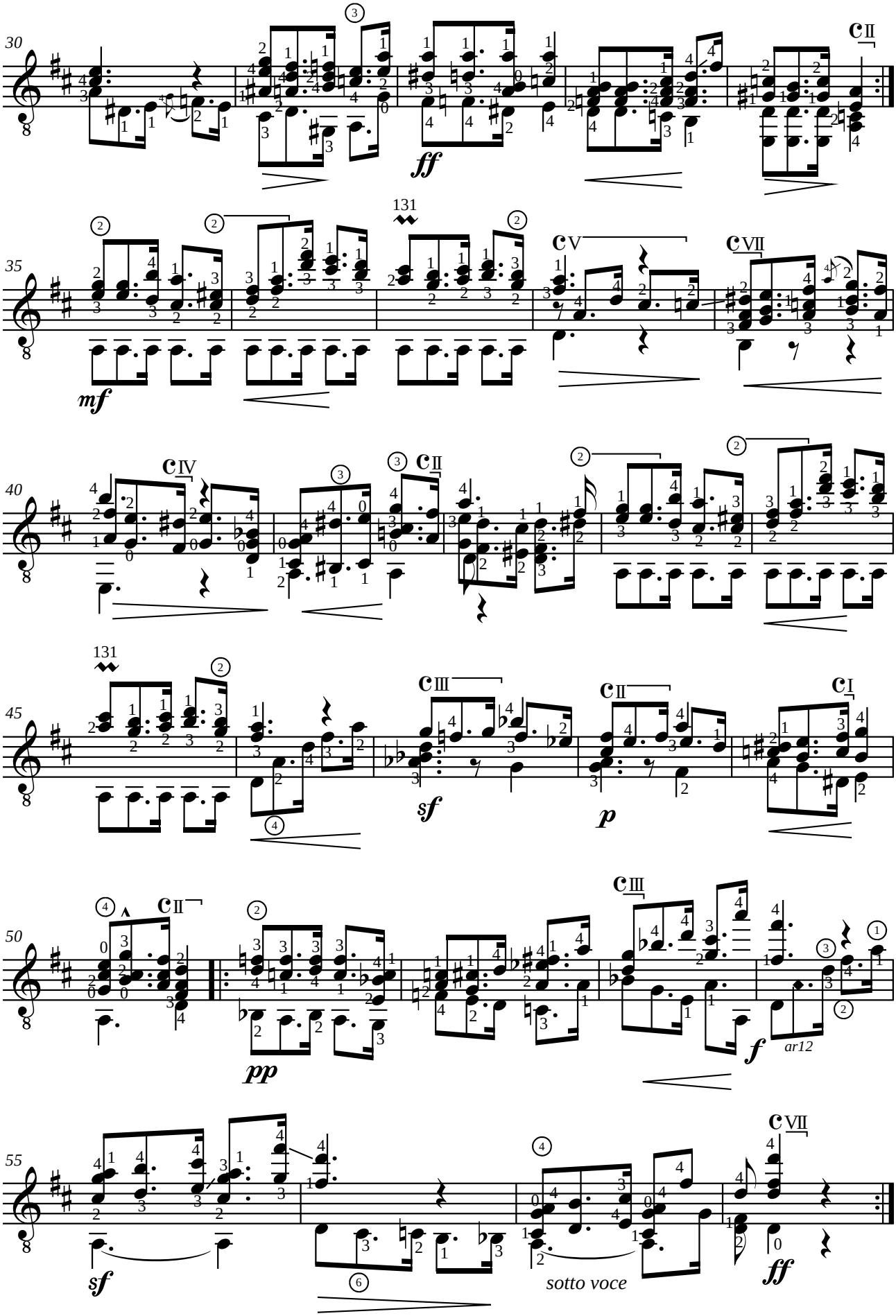
Isaac ALBENIZ (1860-1909)

ZORTZICO

N°6 d'España op. 165 (1890)

Adaptation pour guitare de Jean-François Delcamp



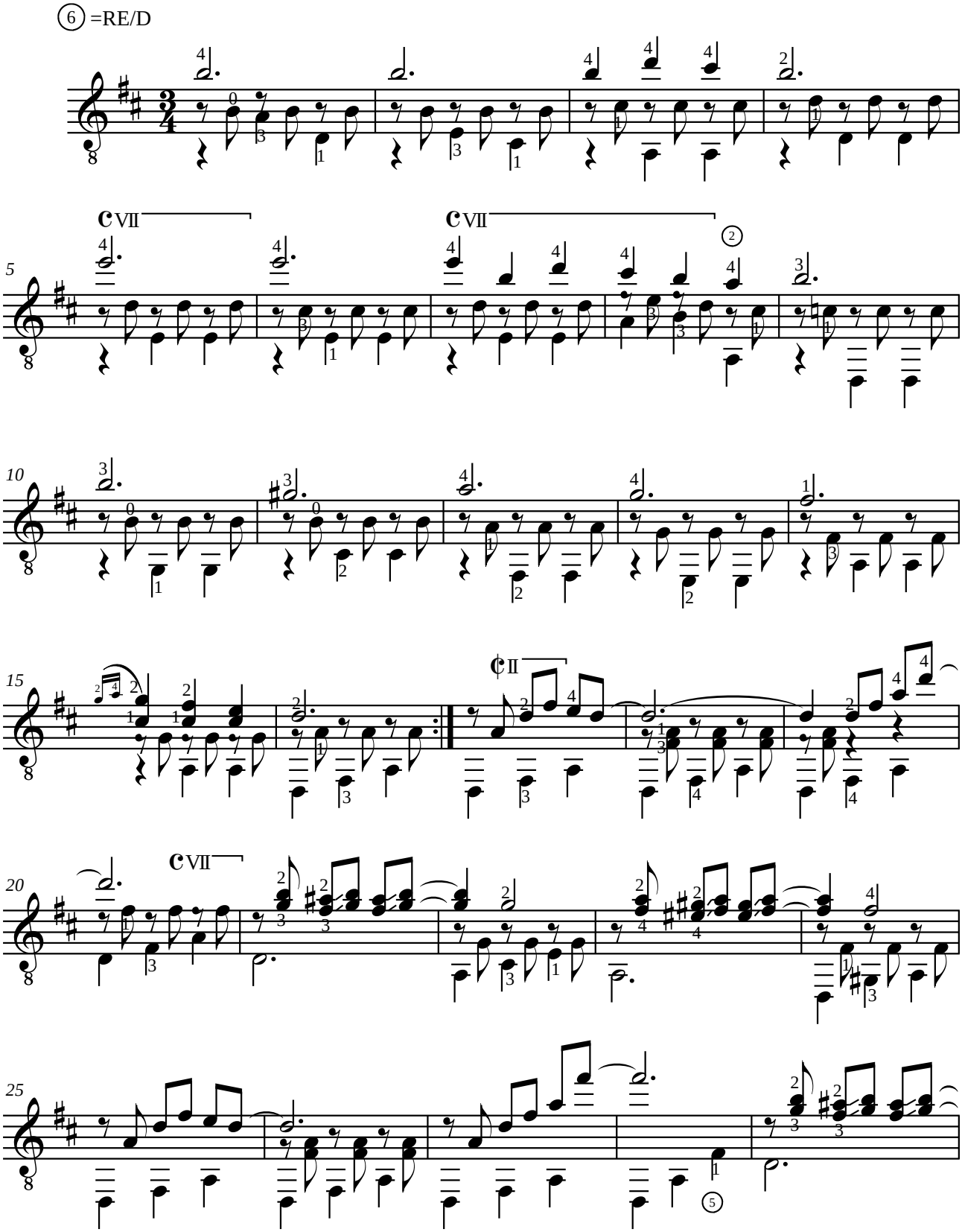

30
ff
35
mf
40
45
sf
p
50
pp
f
ar12
55
sf
sotto voce
ff

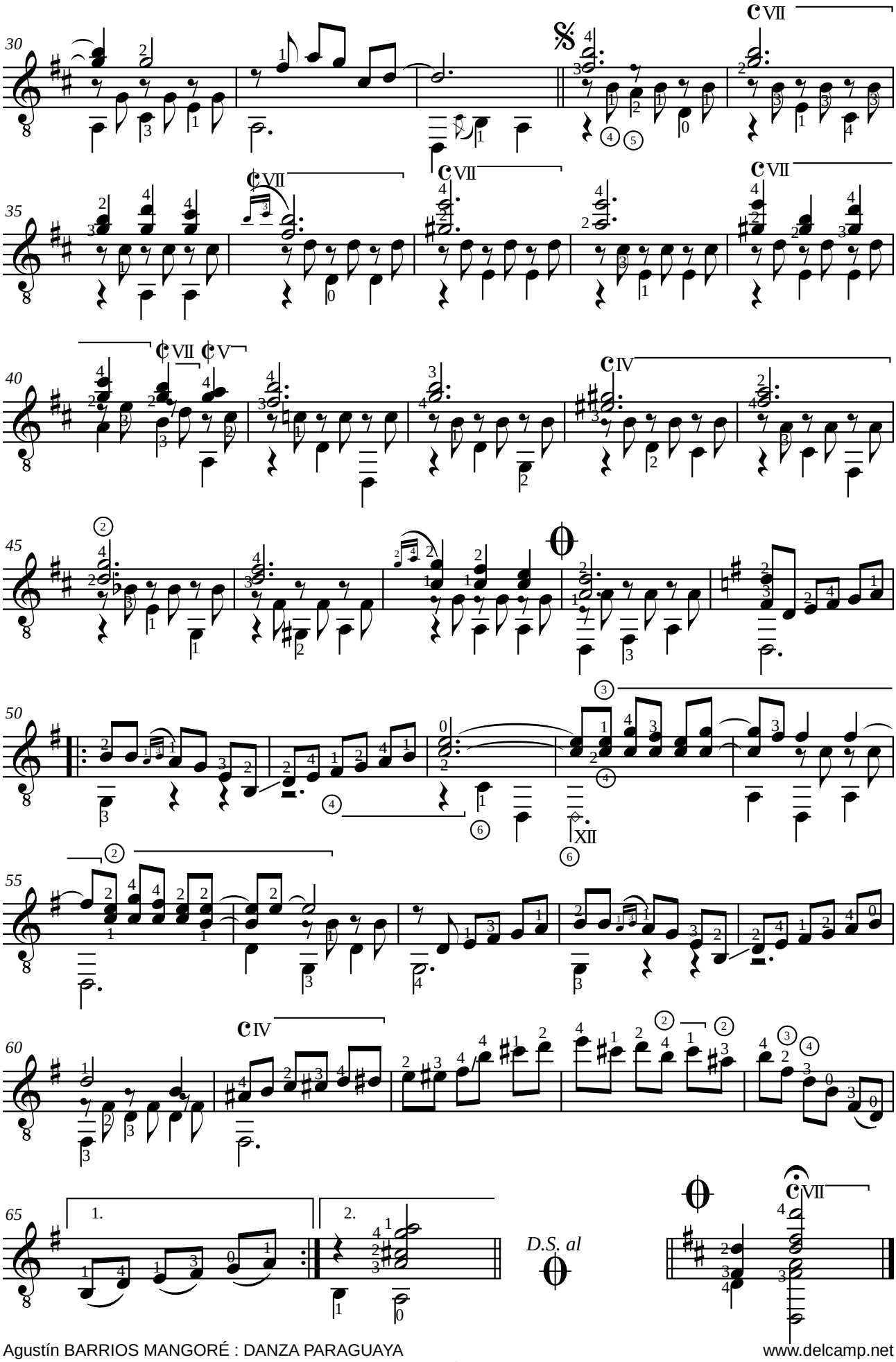
Agustín BARRIOS MANGORÉ (1885-1944)

DANZA PARAGUAYA

en ré majeur

Révision de Jean-François Delcamp



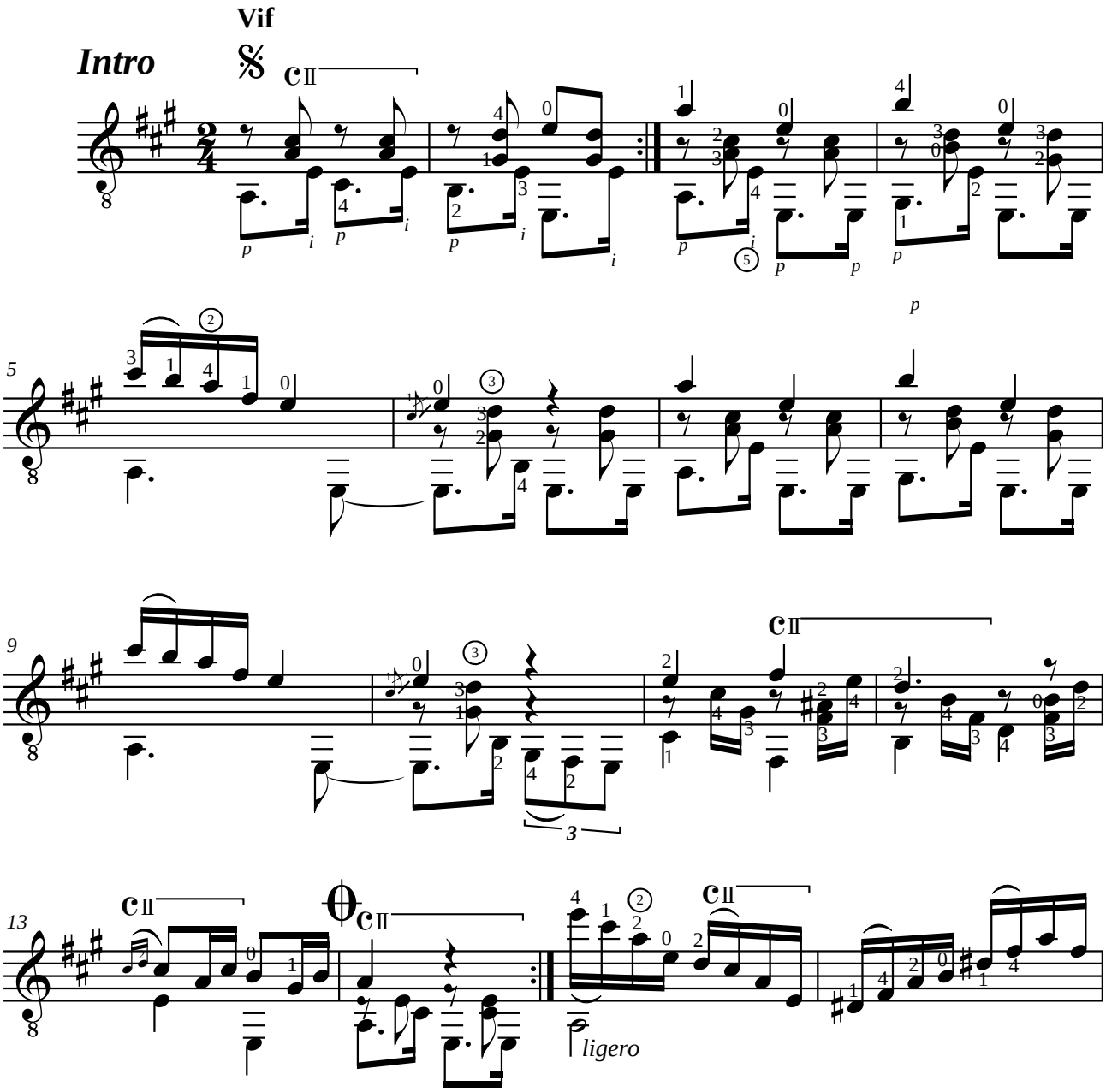

30
35
40
45
50
55
60
65
1.
2.
D.S. al

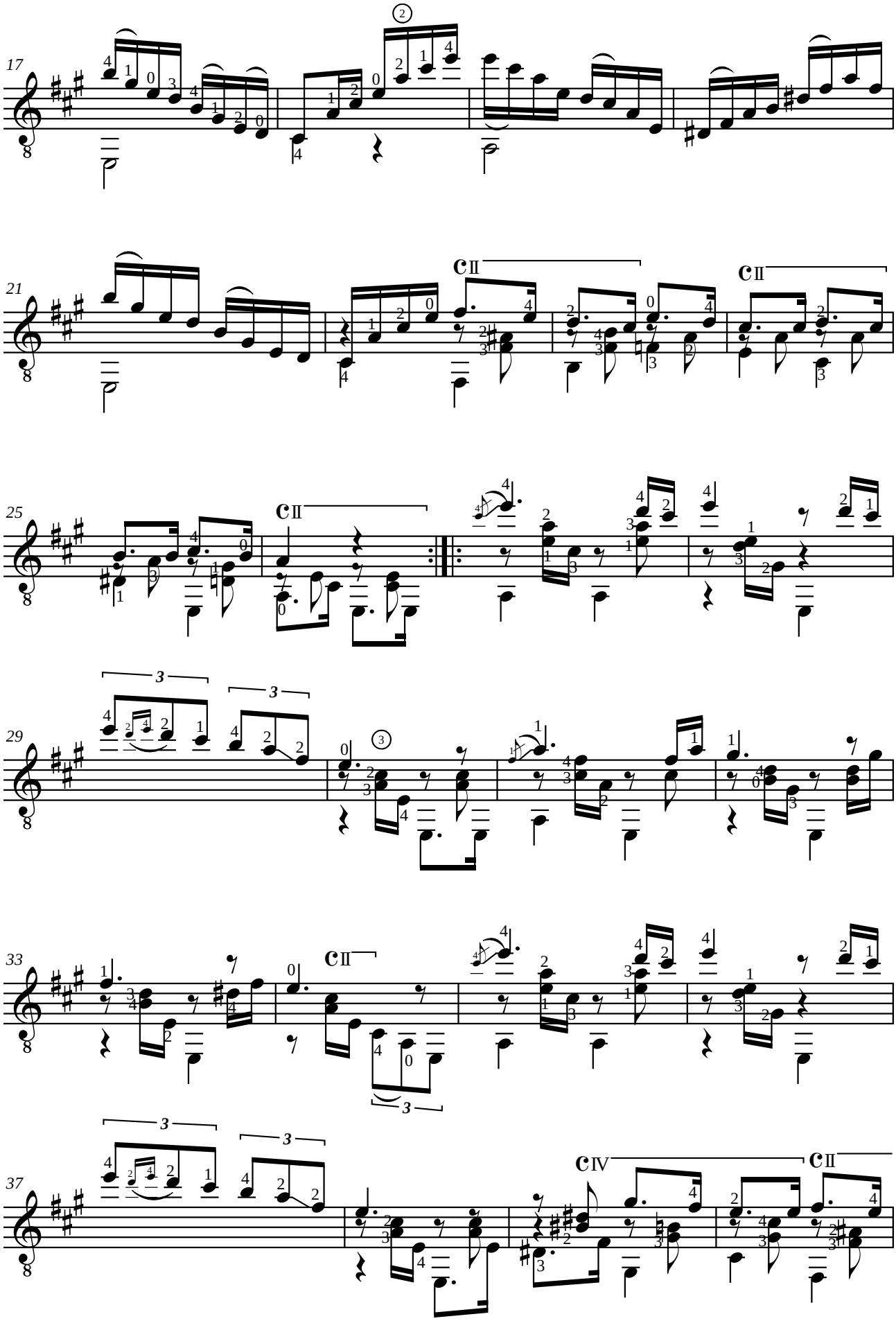
Agustín BARRIOS MANGORÉ (1885-1944)

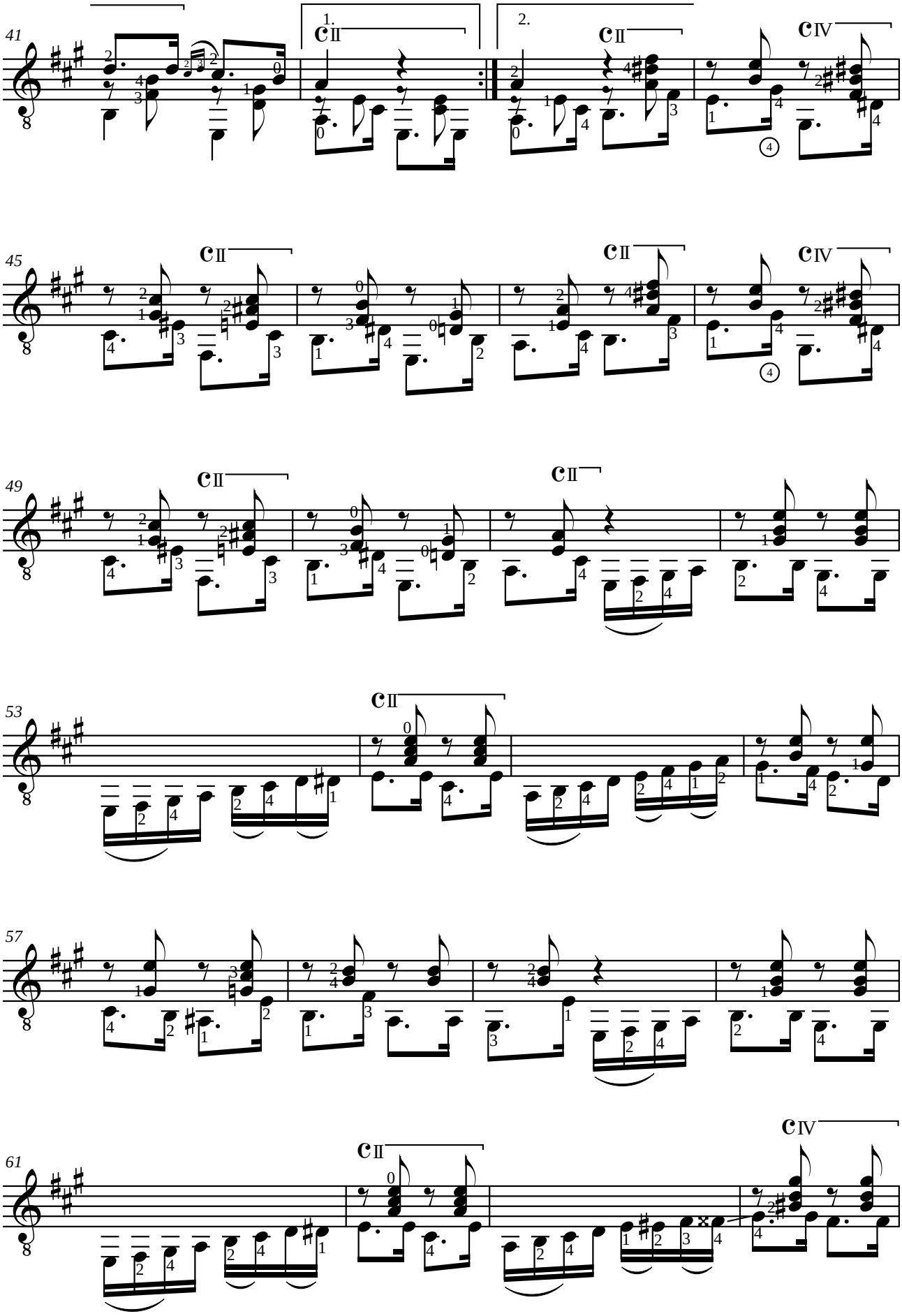
MAXIXE

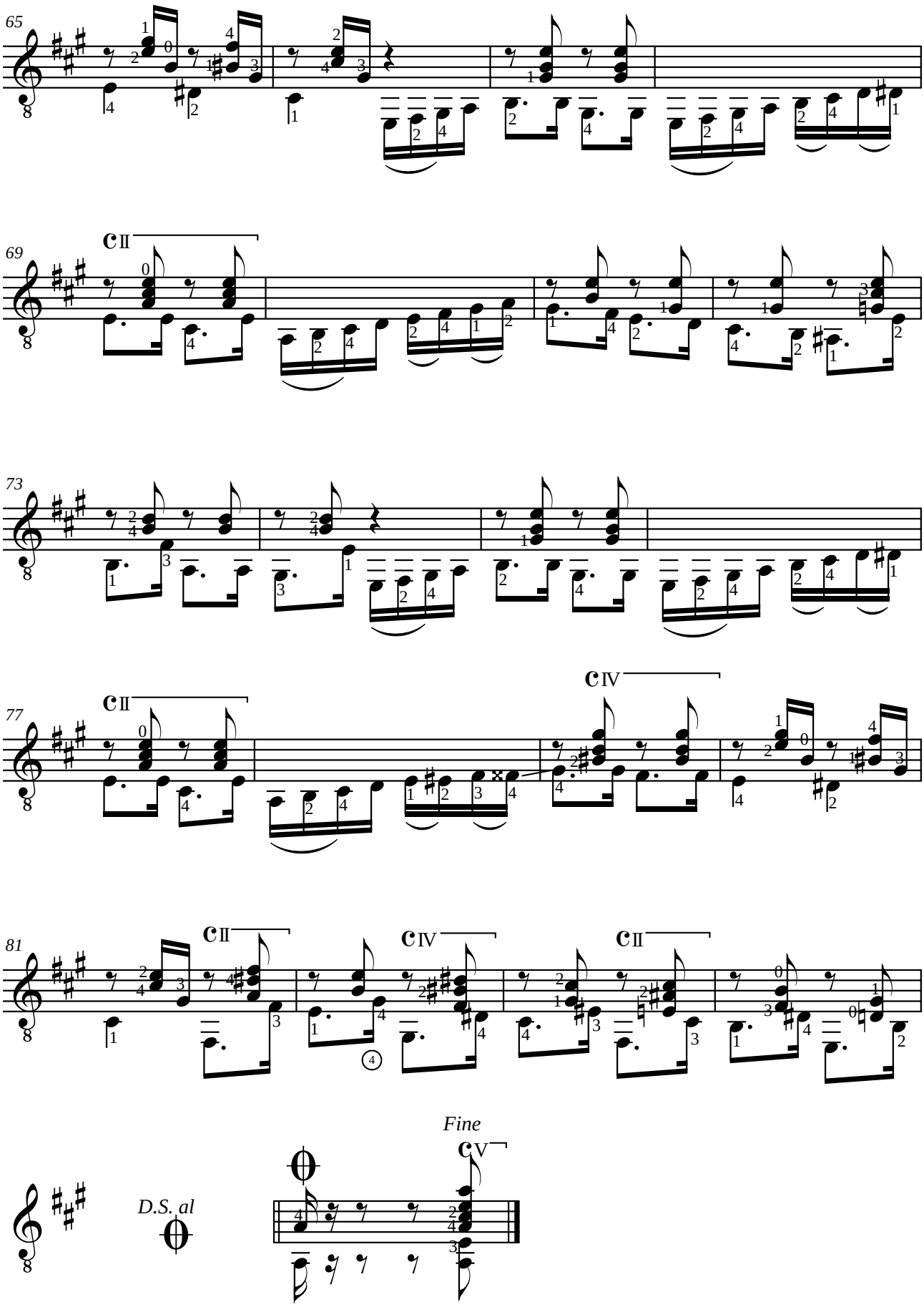
en la majeur

Révision de Jean-François Delcamp




17
21
25
29
33
37


41
1.
2.
45
49
53
57
61

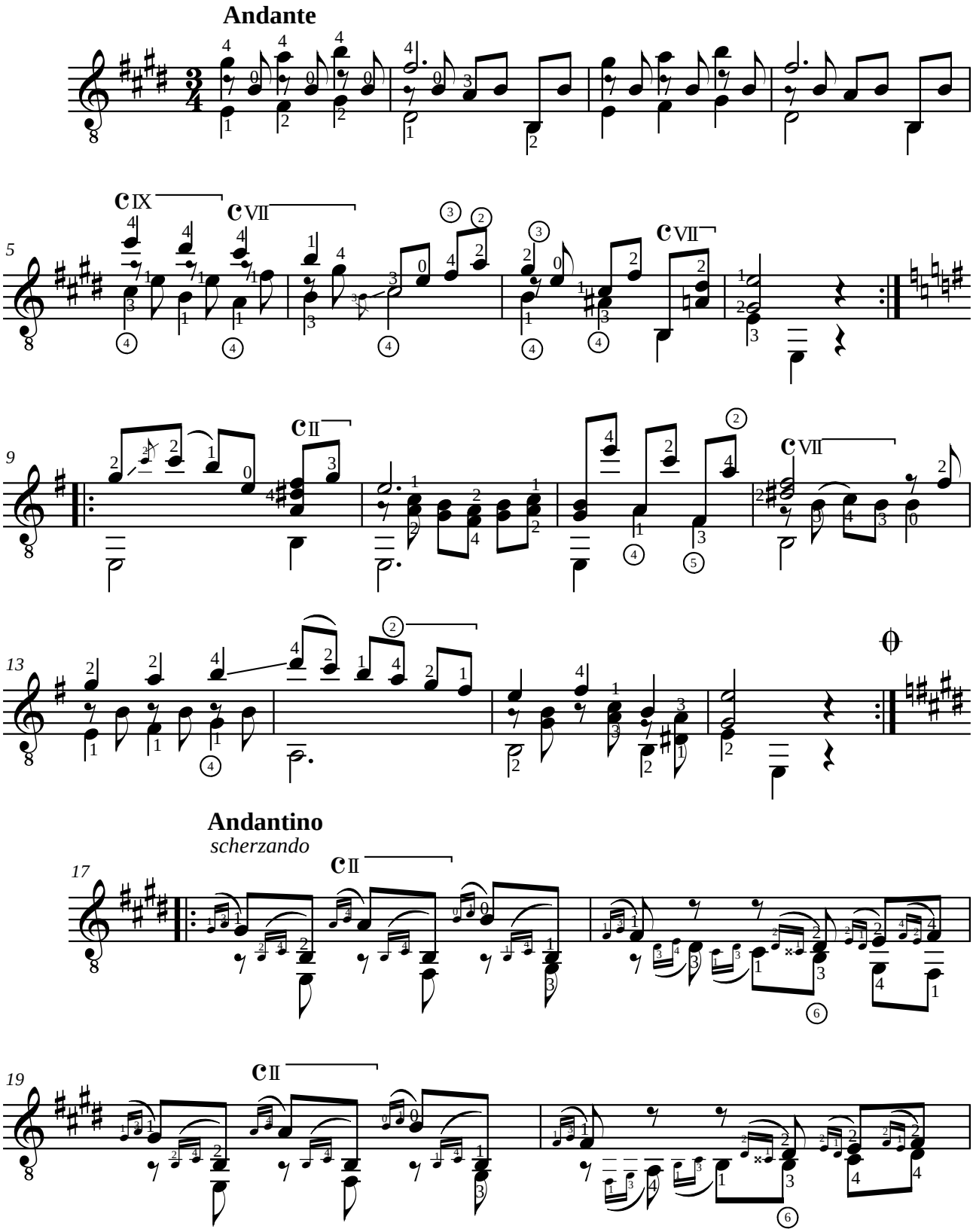

65
69
73
77
81
Fine
D.S. al

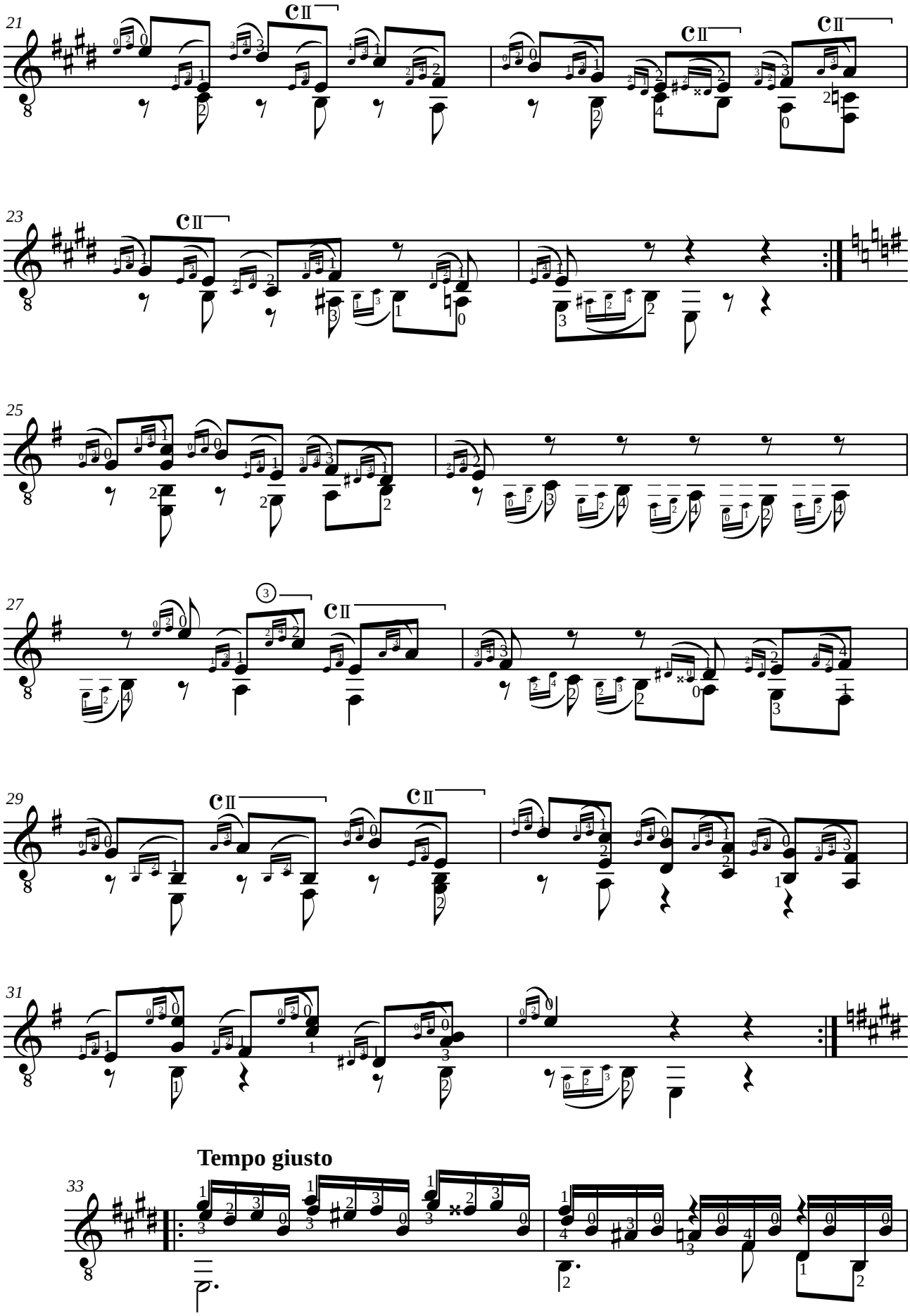
Agustín BARRIOS MANGORÉ (1885-1944)

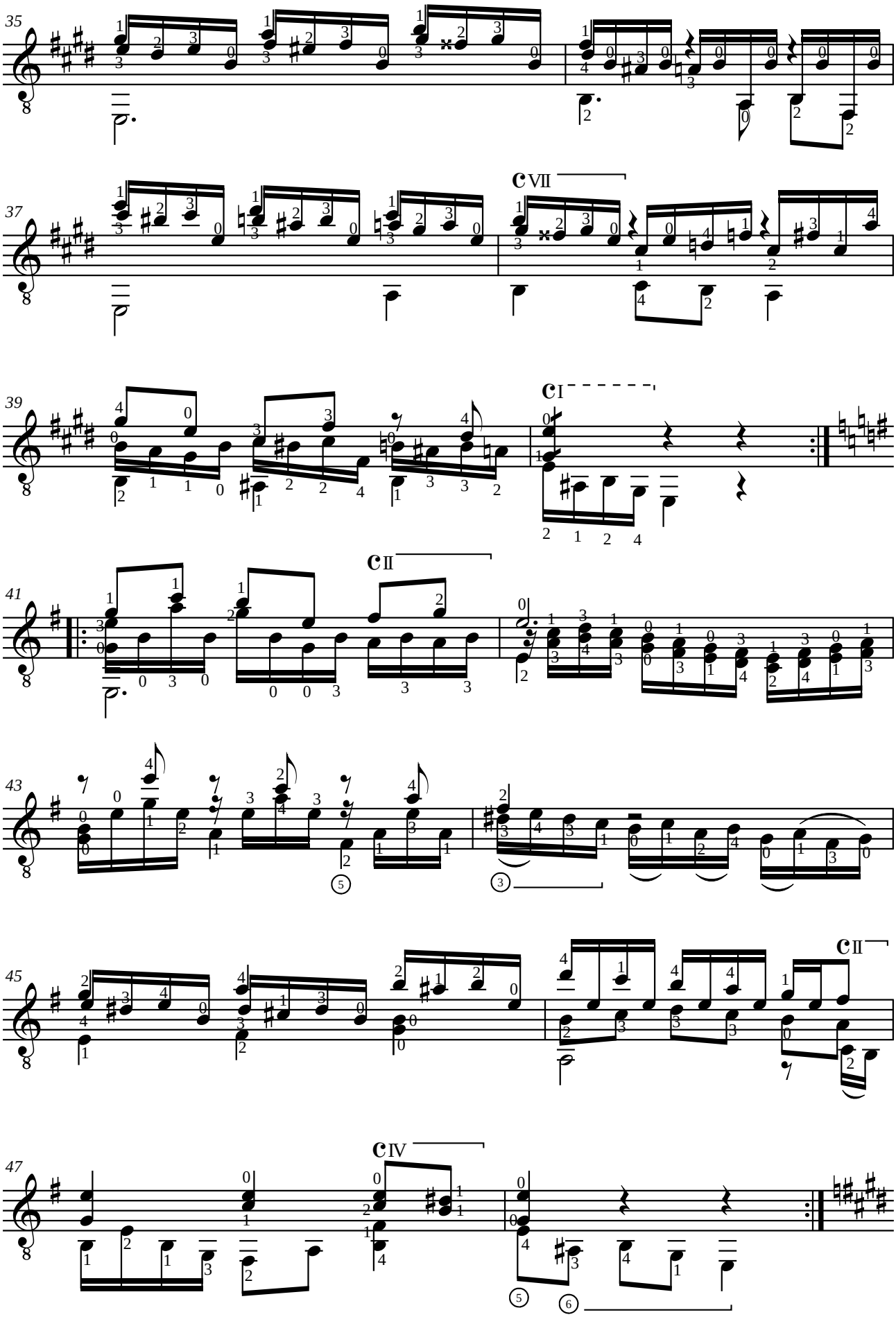
VARIATIONS ON A THEME OF TARREGA

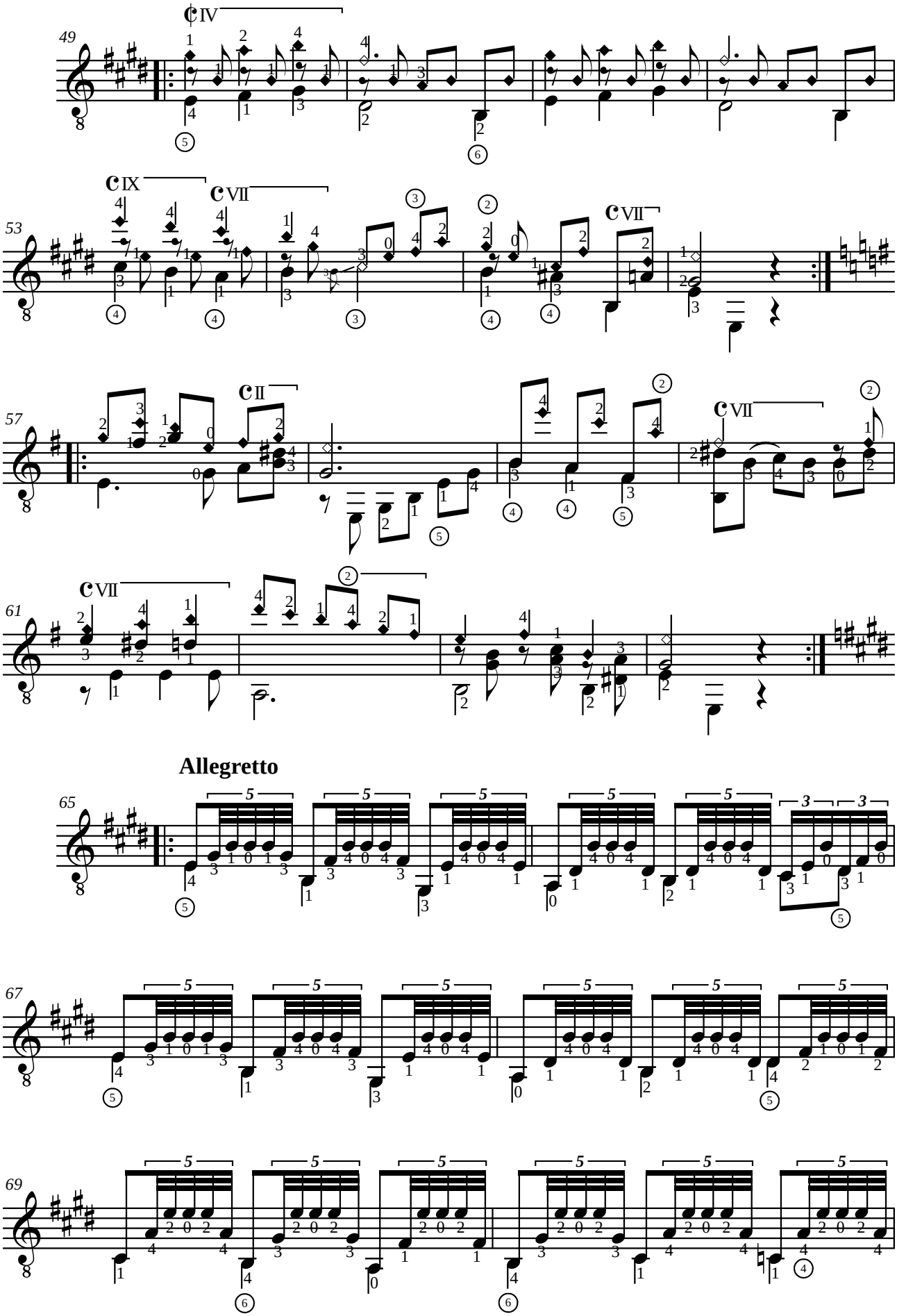
composé en novembre 1939, Guatemala

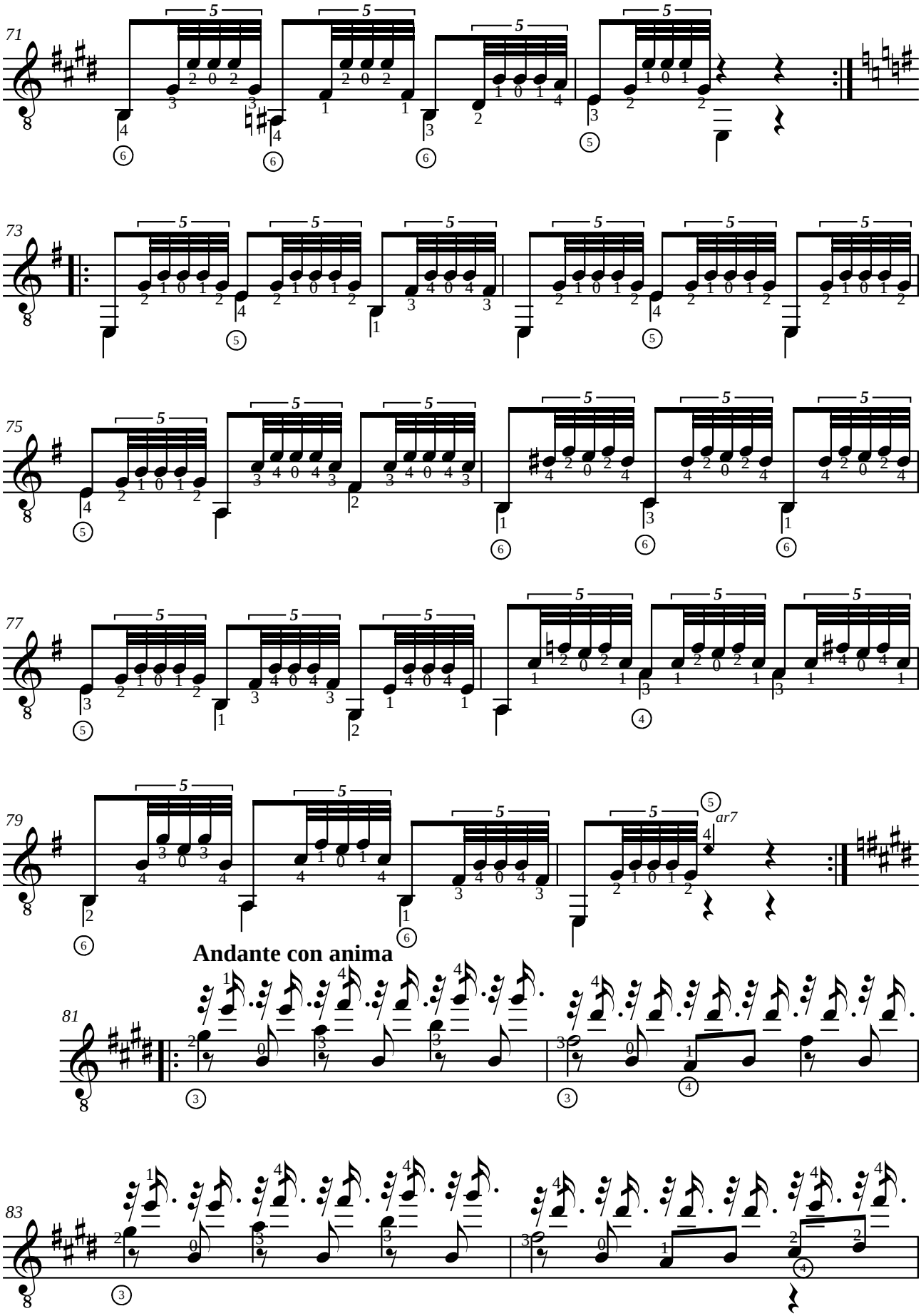
Révision de Jean-François Delcamp

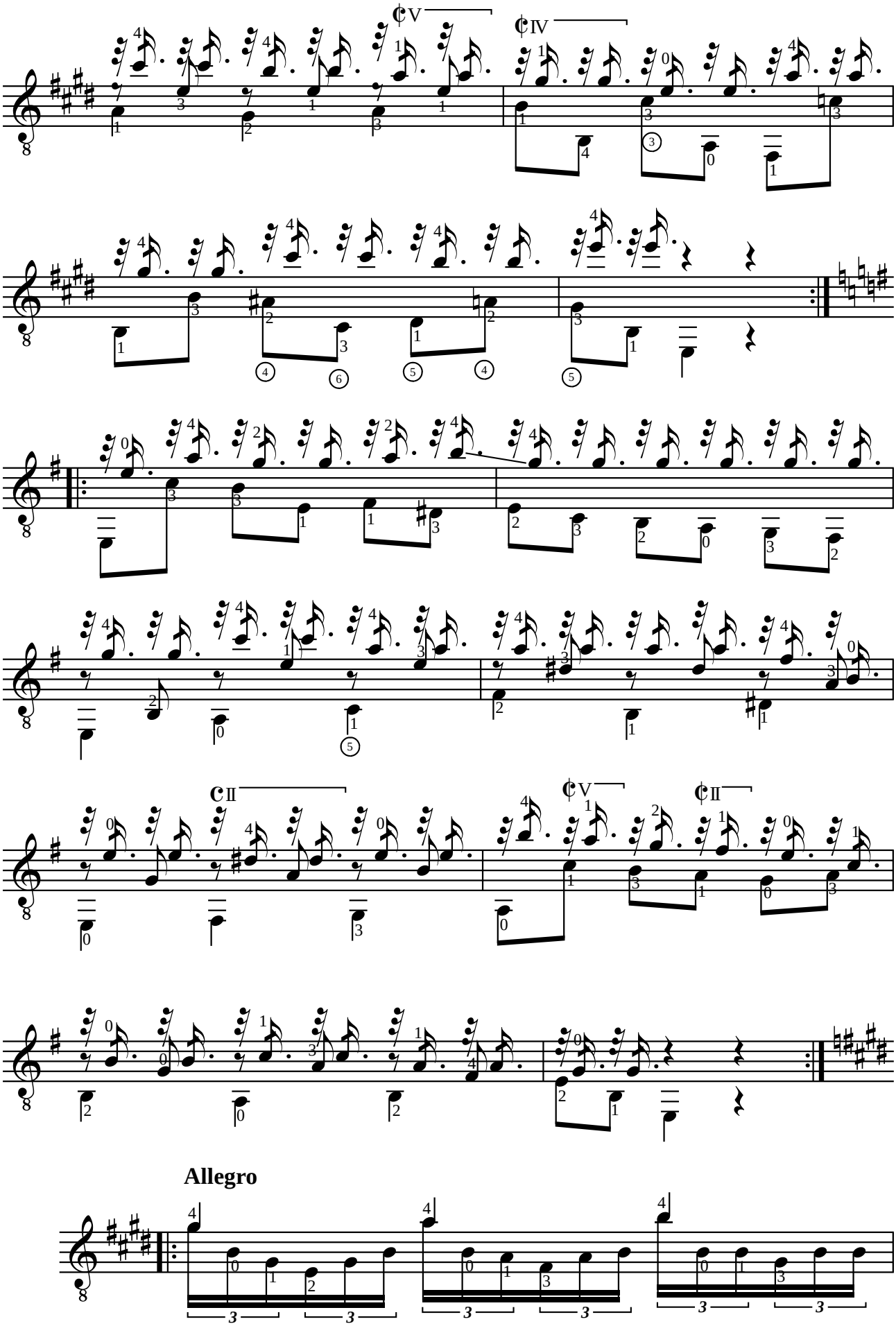


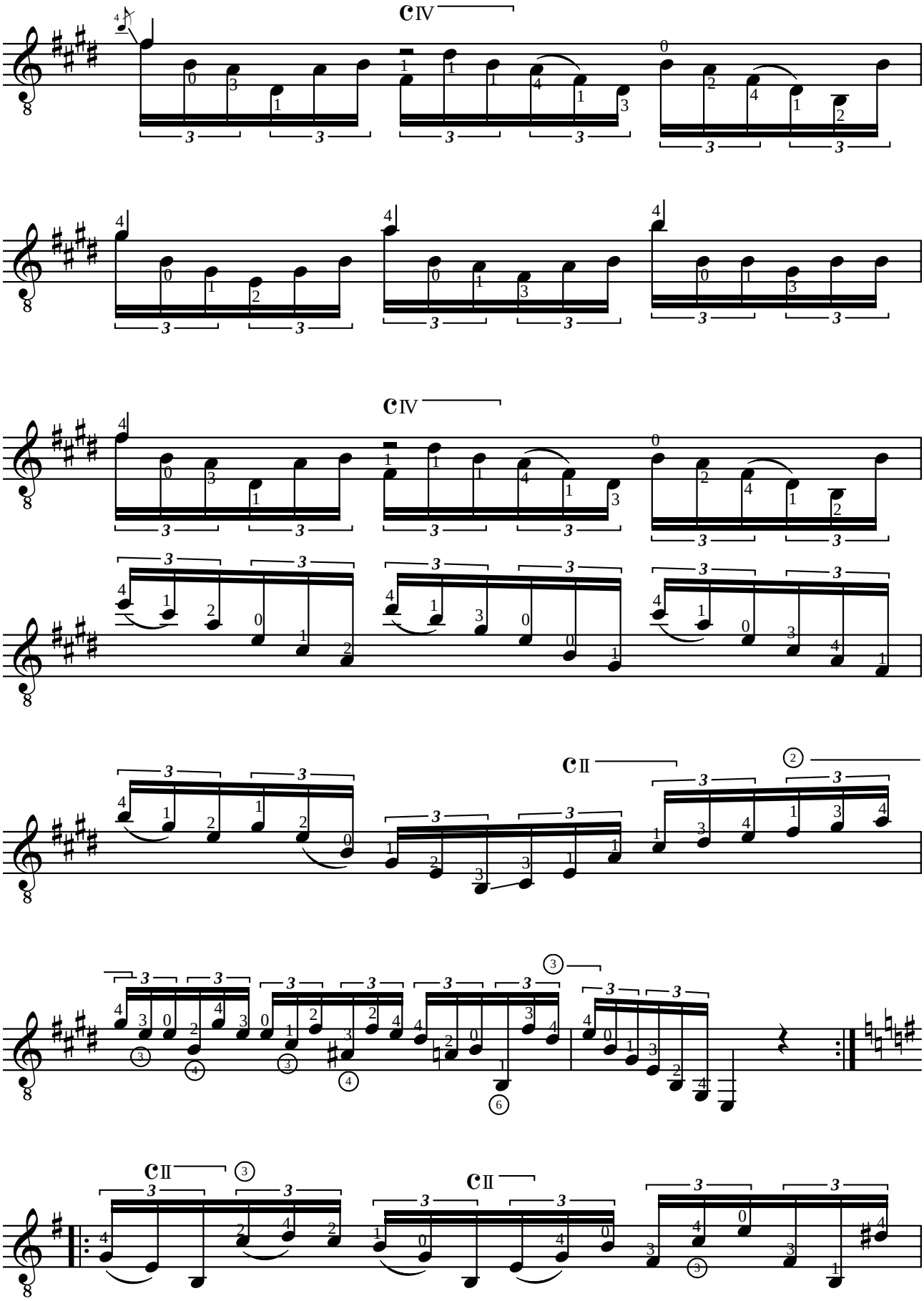

21
23
25
27
29
31
33
Tempo giusto

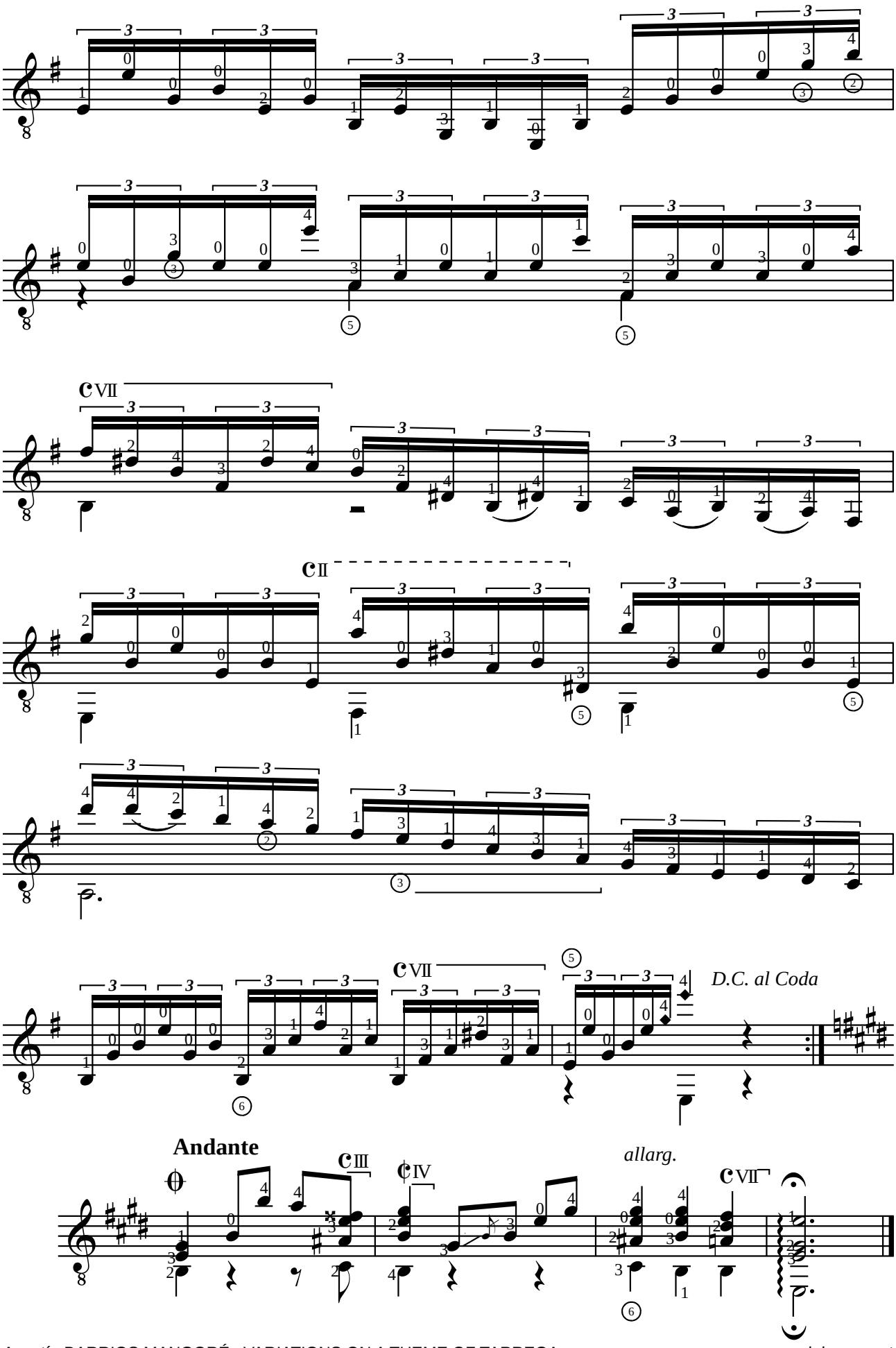

35
37
VII
39
I
41
II
43
45
II
47
IV


49
53
57
61
Allegretto
65
67
69


71
73
75
77
79
ar7
Andante con anima
81
83


V
IV
II
V
II
Allegro


cIV
cIV
cII
cII
cII

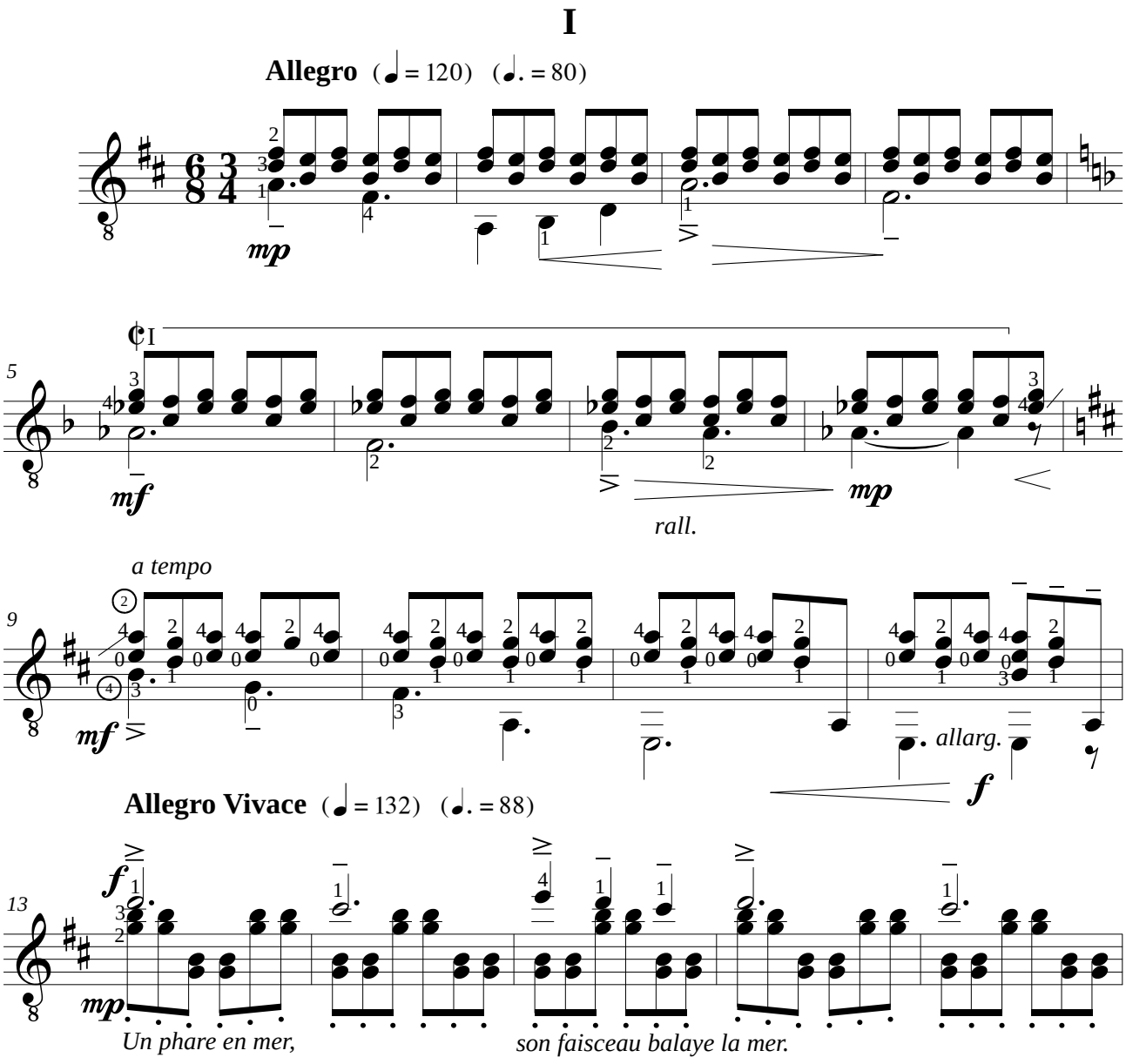

VII
II
VII
D.C. al Coda
Andante
III
IV
allarg.
VII

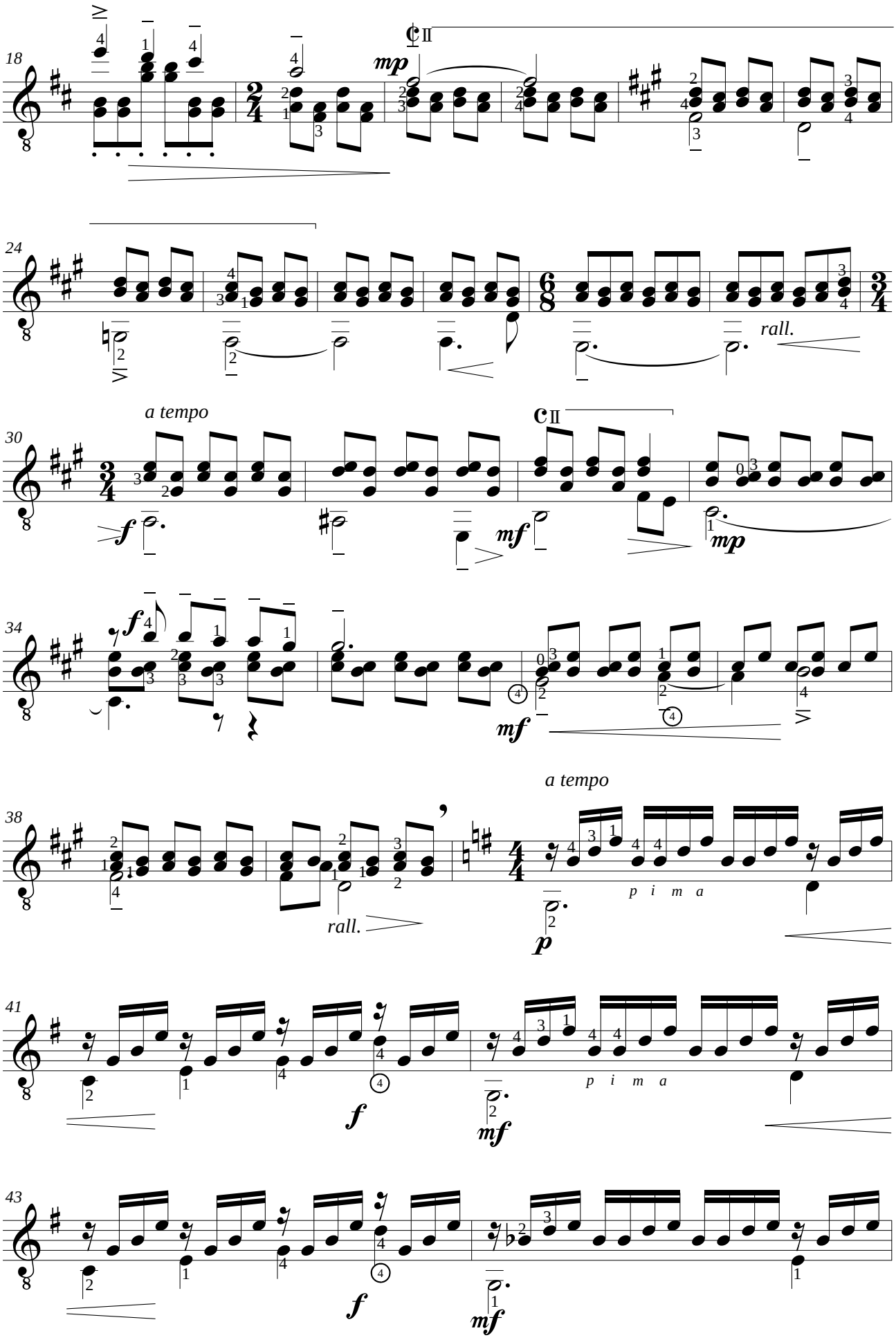
Jean-François DELCAMP (1956)

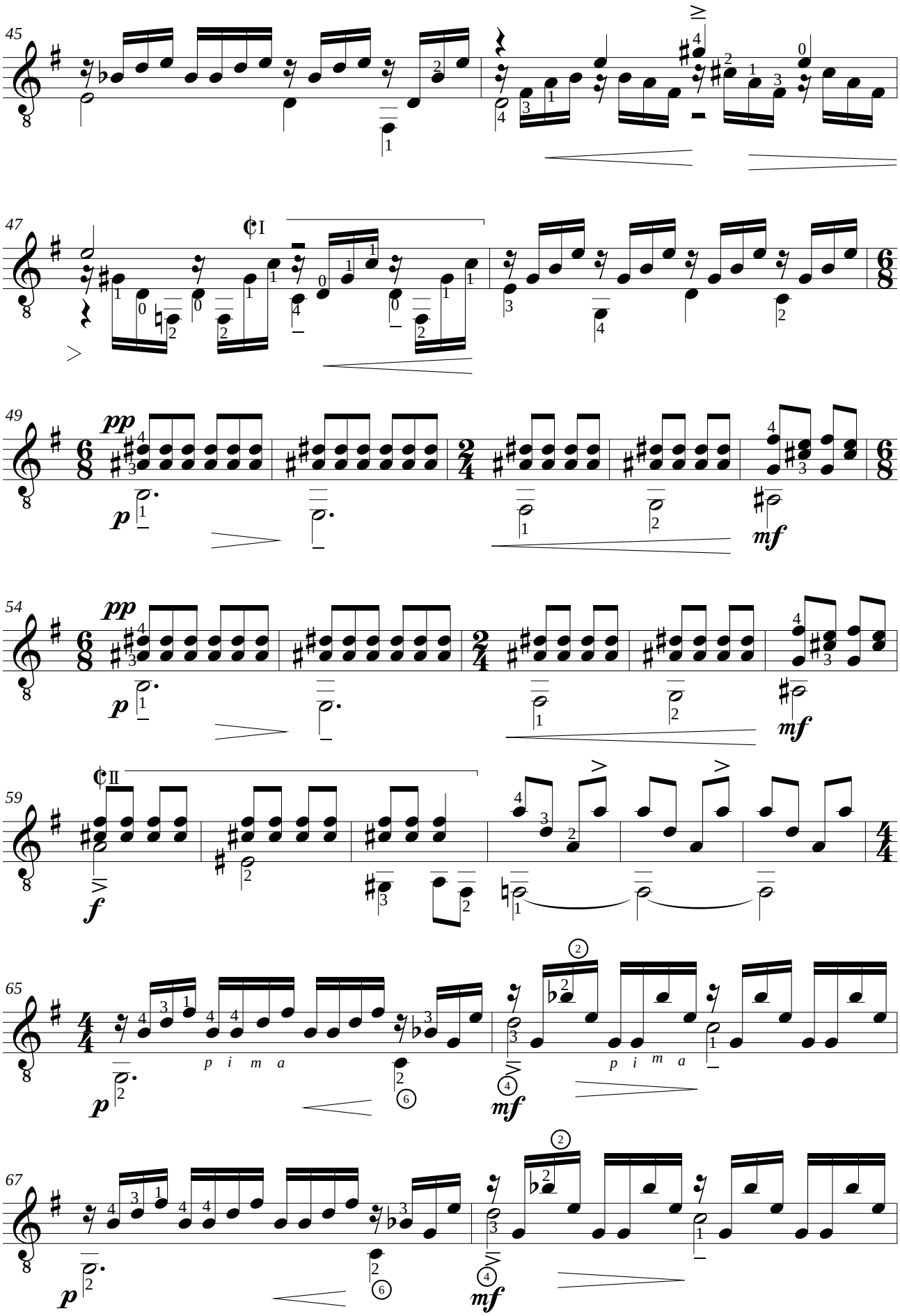
SONATE IDA PRESTI, opus 31

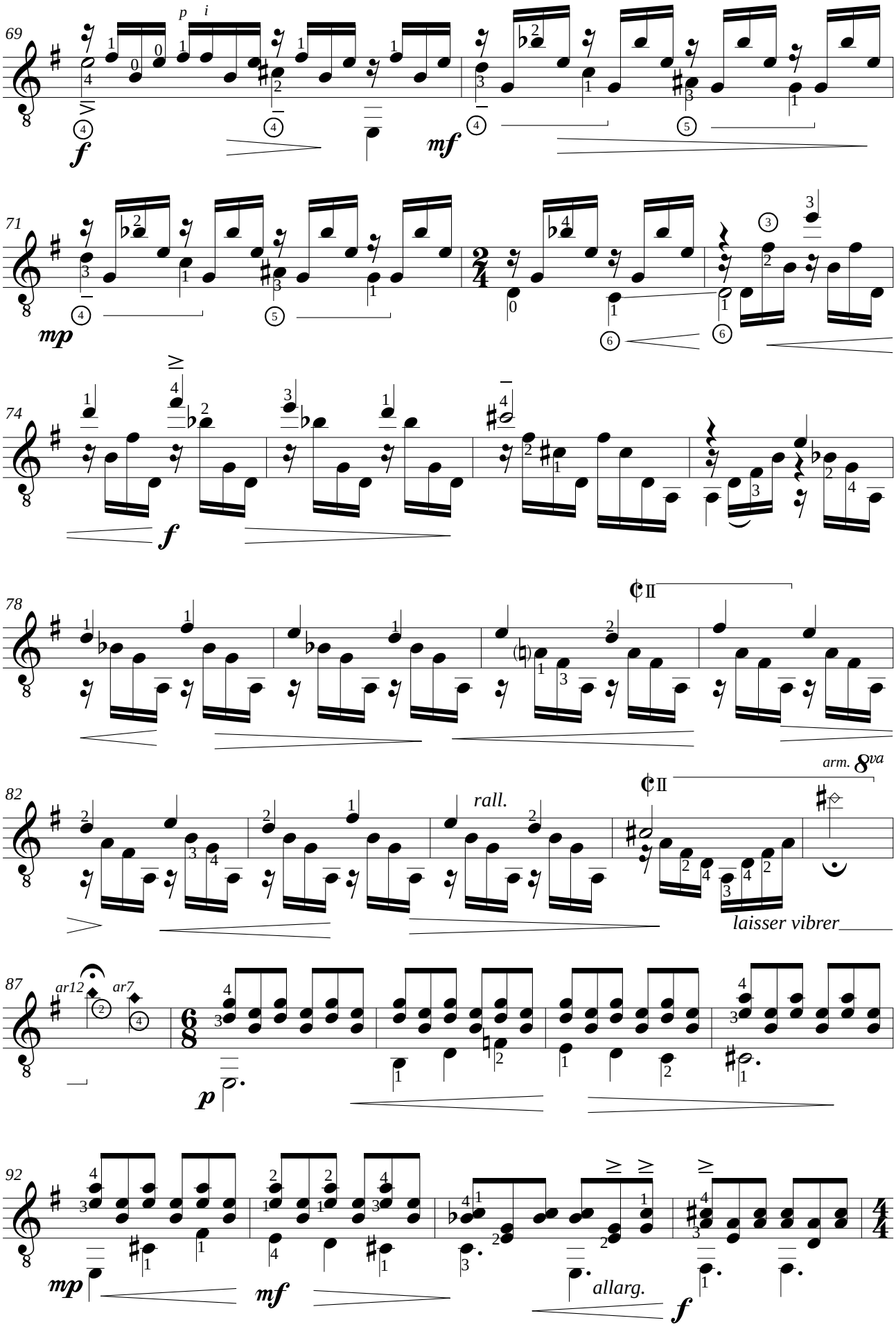
Sonate n° 2,
à Monsieur Enno VOORHORST

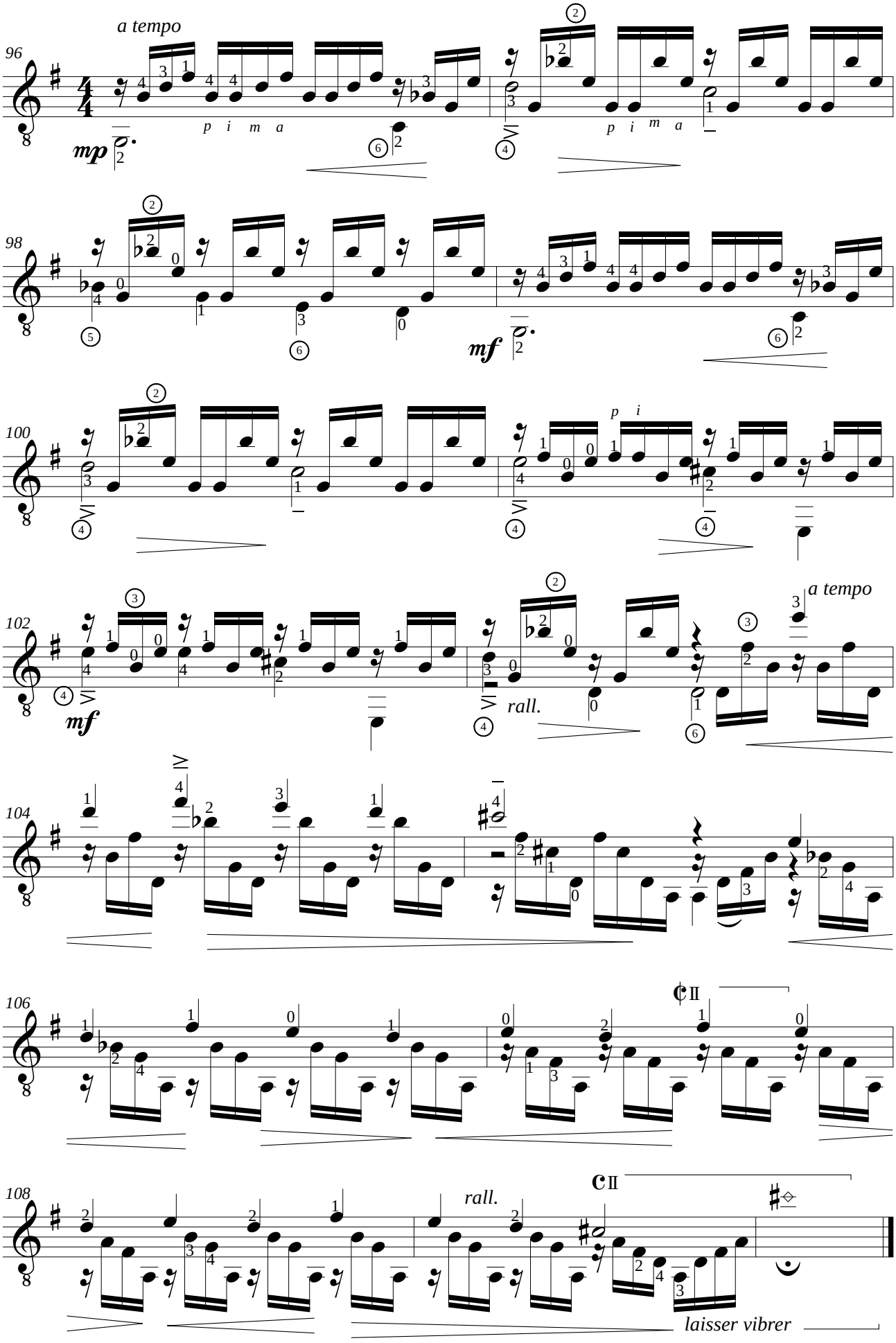
Pour guitare



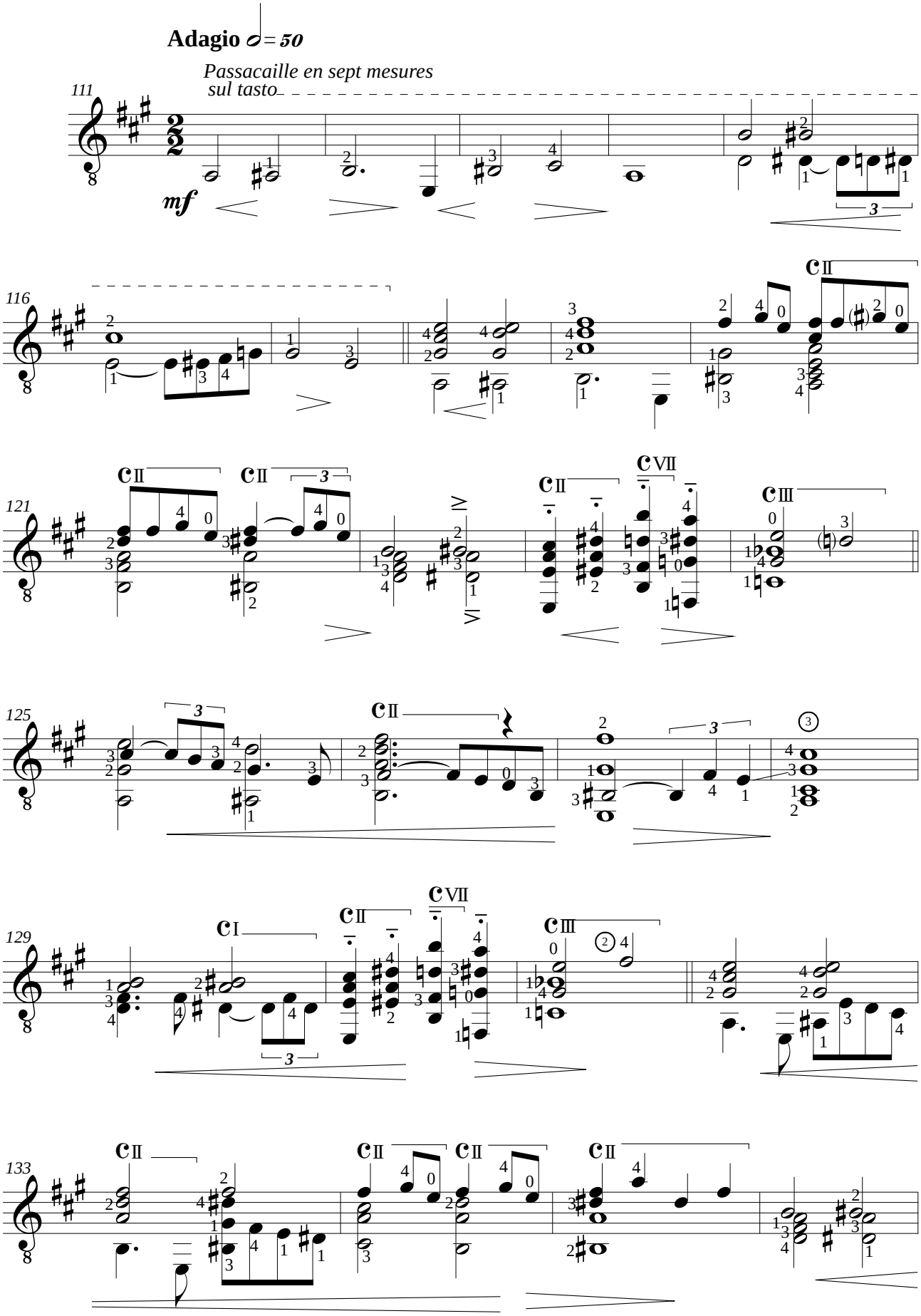

18
mp
24
rall.
a tempo
30
f
mf
mp
34
f
mf
38
rall.
a tempo
p
p i m a
41
f
mf
p i m a
43
f
mf

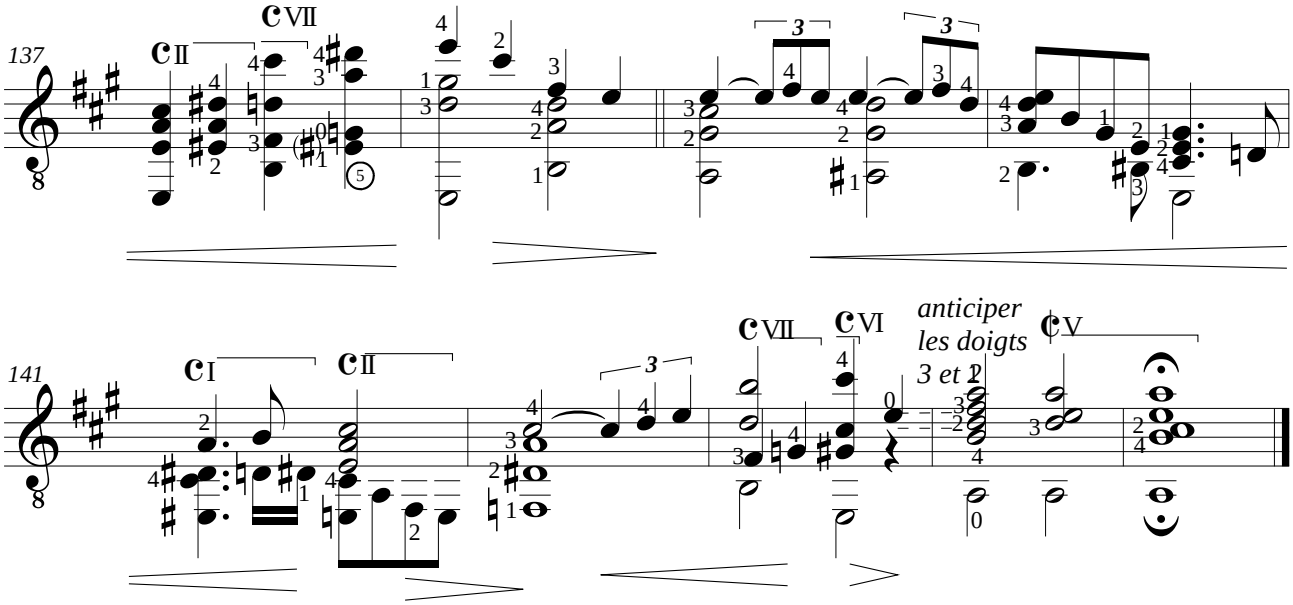

45
47
49
pp
p
mf
54
pp
p
mf
59
f
65
p i m a
p
mf
p i m a
67
p
mf


69
p i
f
mf
71
mp
74
f
78
82
rall.
arm. 8va
laisser vibrer
87
ar12
ar7
p
92
mp
mf
allarg.
f


a tempo
96
mp
p i m a
98
mf
100
p i
102
mf
rall.
a tempo
104
106
108
rall.
laisser vibrer

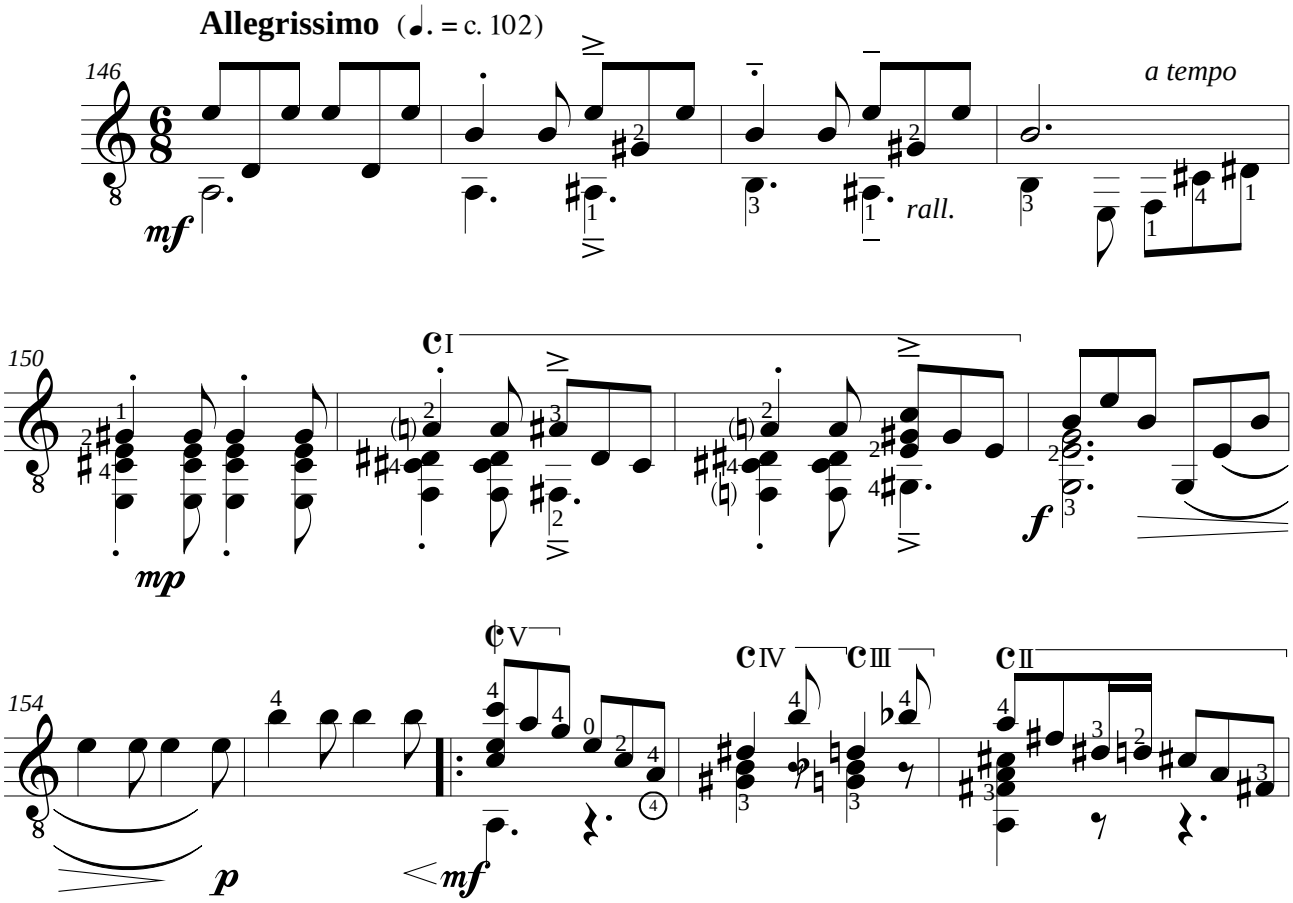
II

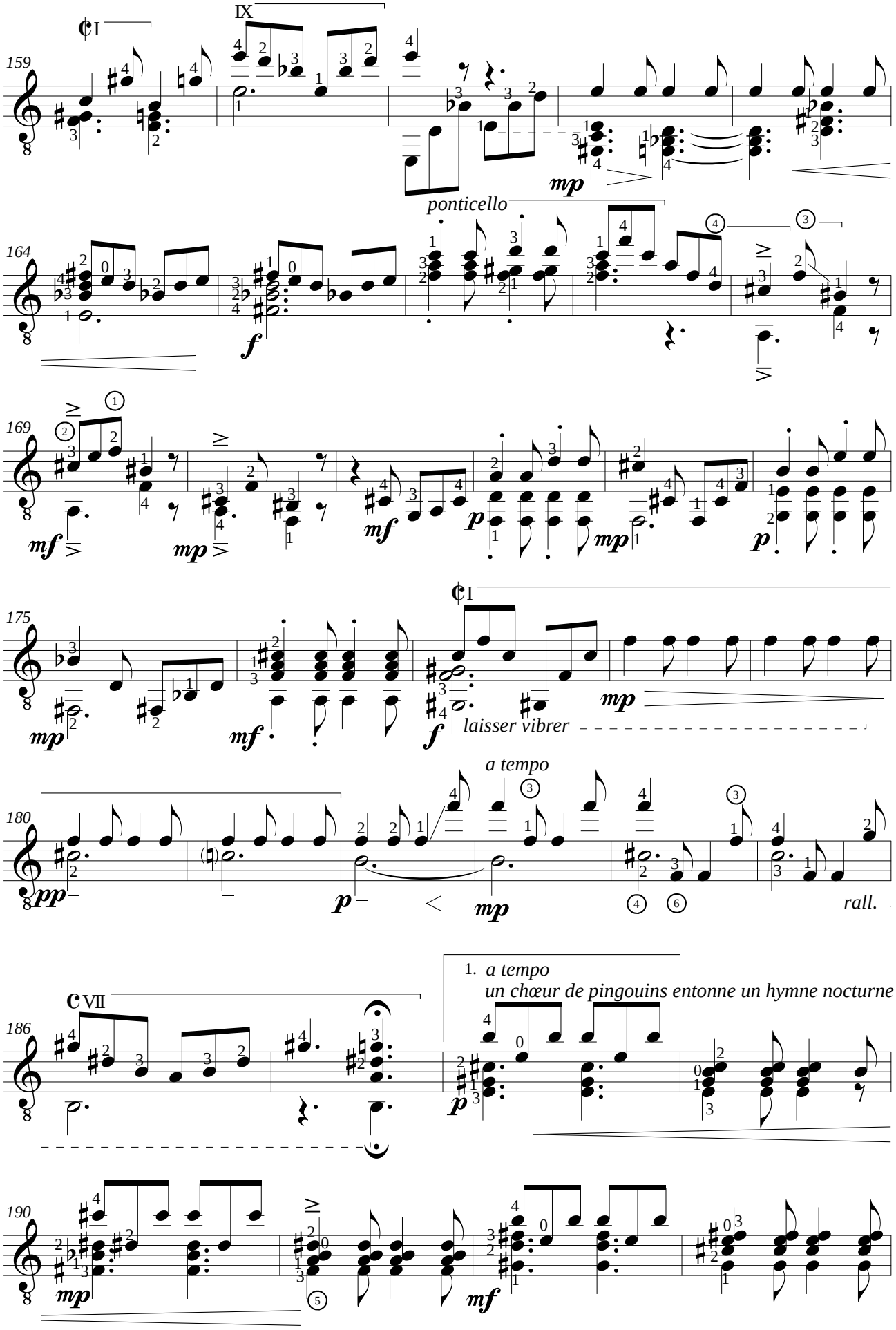

Adagio ♩= 50
Passacaille en sept mesures
sul tasto
mf
111
116
121
125
129
133

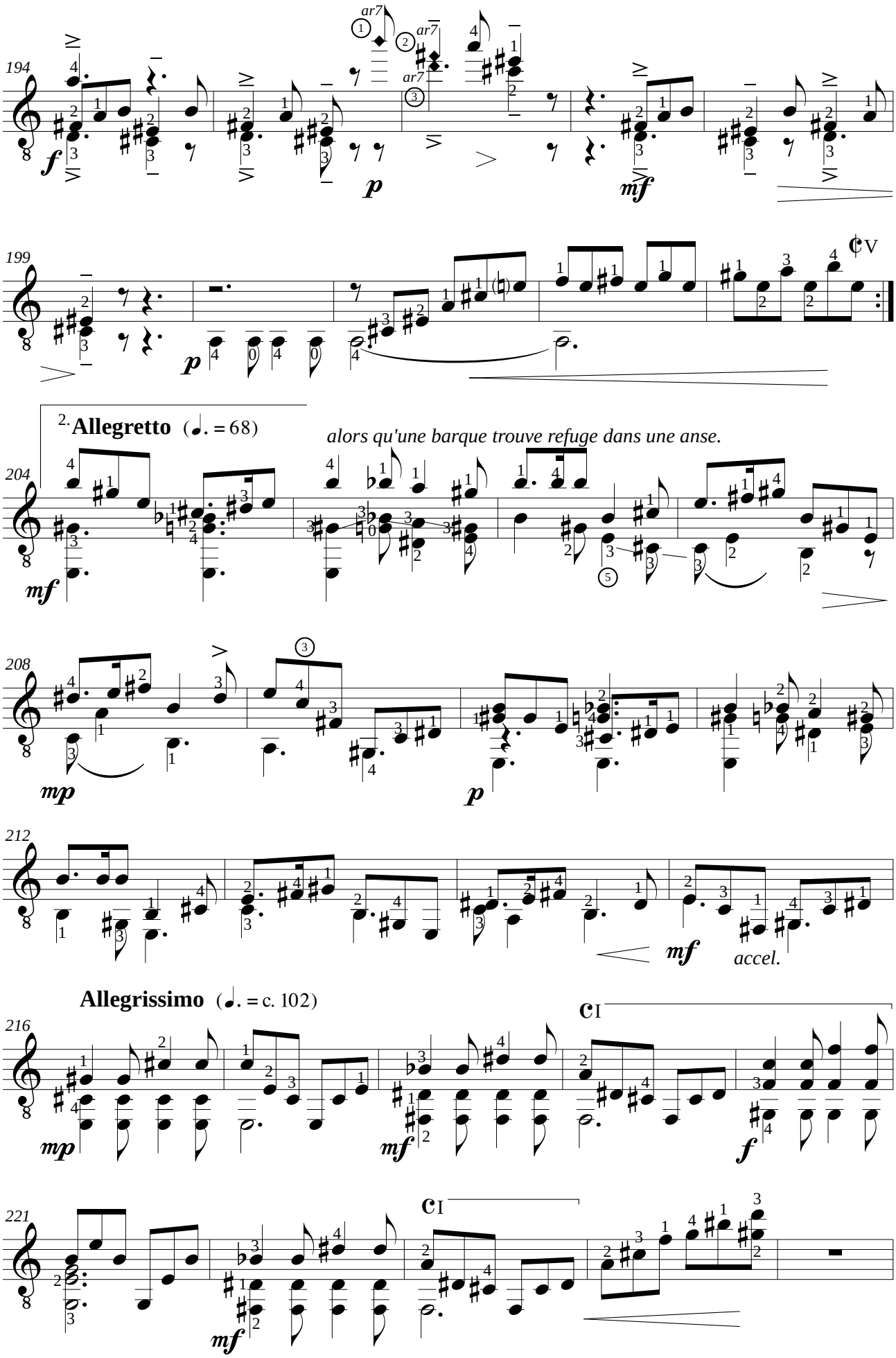


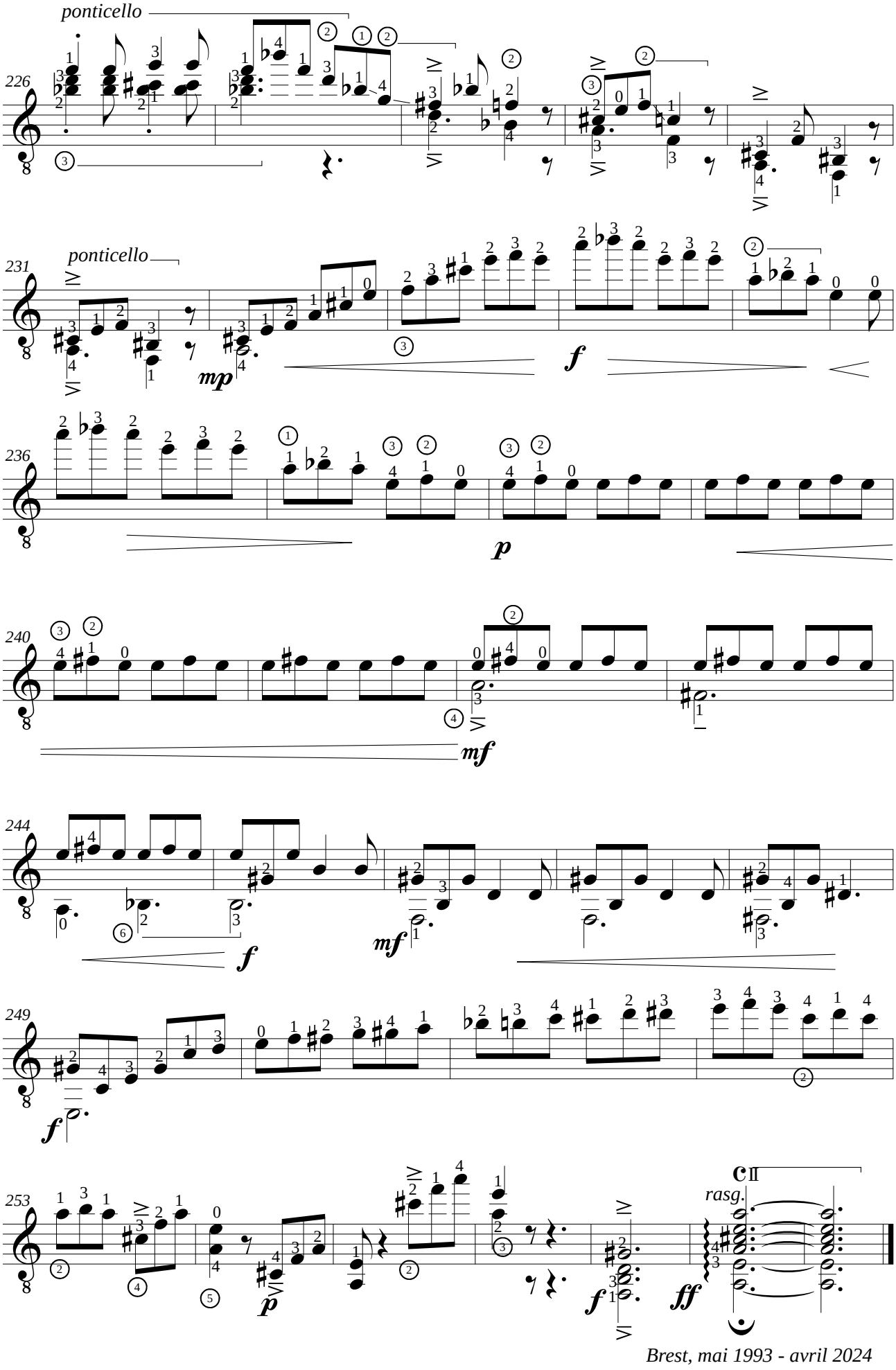
III

Allegrissimo (♩. = c. 102)




159
IX
mp
ponticello
164
f
169
mf
mp
mf
p
mp
p
175
mp
mf
f
laisser vibrer
mp
180
pp
p
mp
a tempo
rall.
186
VII
p
1. a tempo
un chœur de pingouins entonne un hymne nocturne
190
mp
mf


194
ar7
199
V
2. Allegretto (♩. = 68)
alors qu'une barque trouve refuge dans une anse.
204
208
212
accel.
Allegrissimo (♩. = c. 102)
I
216
221



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