eBook Grade 11

Expert

Classical guitar sheet music 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 on G string 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.

04/12/25

www.classical-guitar-sheet-music.com

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Jean-François DELCAMP

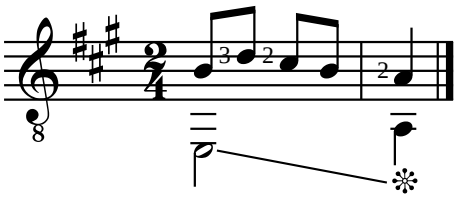
Symboles / Simboli / Symbols / Símbolos

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

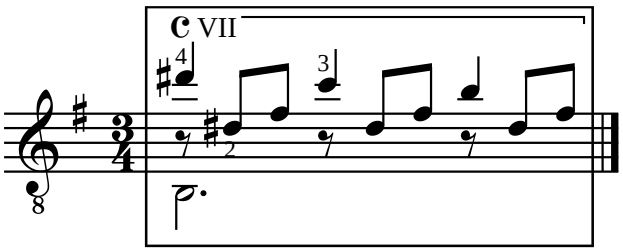
p i ma - Pouce, index, majeur et annulaire.
- Pollice, indice, medio e anulare.
- Thumb, index, middle-finger, and ring-finger.
- Pulgar, indice, medio y anular.

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

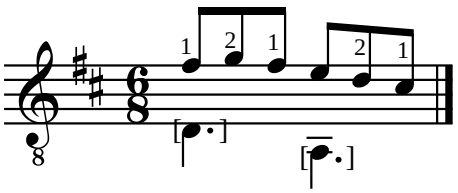
cII **c**V **c**IX - Frette où le premier doigt fait un barré.
cII **c**V **c**IX - Tasto che il primo dito preme per fare un barré.
cII **c**V **c**IX - Fret where the first finger makes a barré.
cII **c**V **c**IX - Traste donde debe extenderse el dedo primero para formar una cejilla.



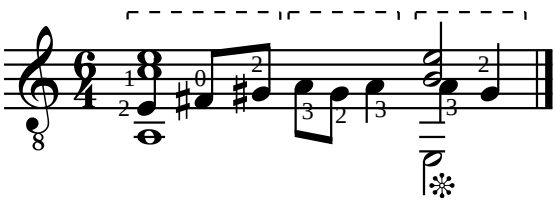
❊ - Stopper la résonance de la note précédente.
- Fermare la risonanza della nota precedente.
- Damp the preceding note.
- Detener la resonancia de la nota precedente.



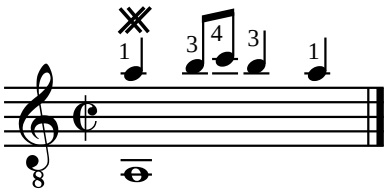
- Les passages difficiles sont encadrés.
- I passaggi difficili sono incorniciati.
- Difficult passages are highlighted in a box.
- Los pasajes más dificiles están enmarcados.



- 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.



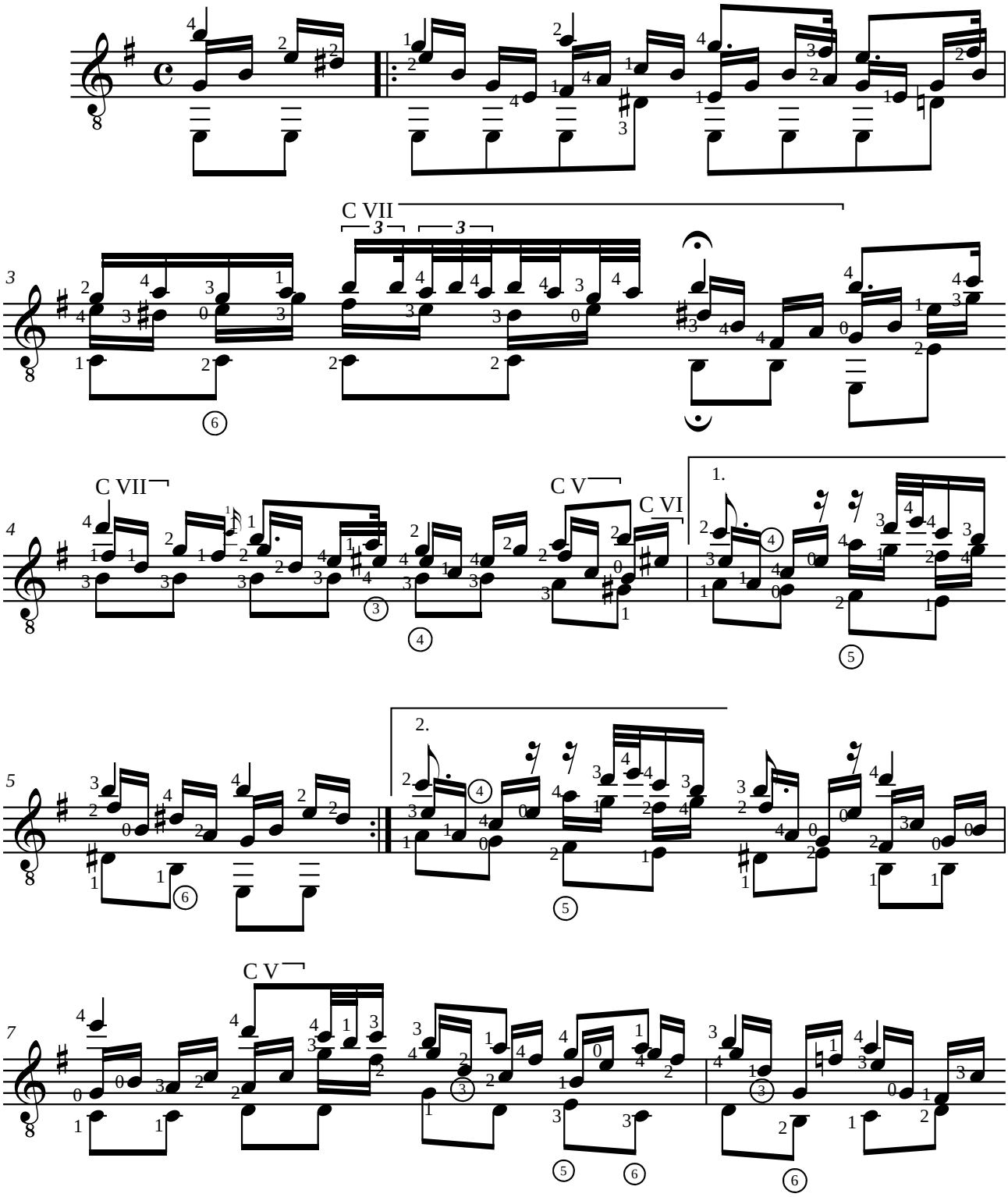
𝄪 - vibrato (Gaspar Sanz)

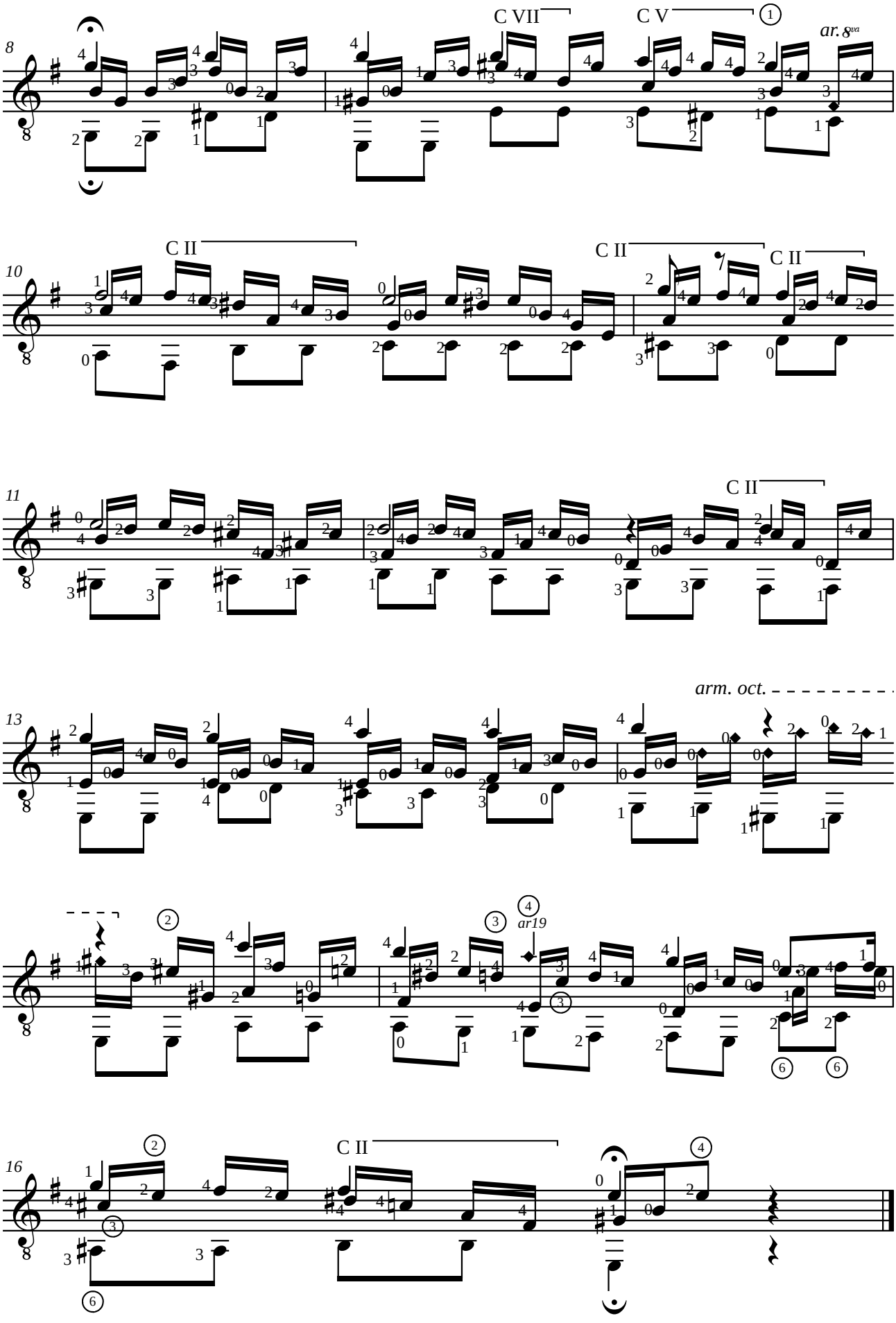
Johann Sebastian BACH (1685-1750)

CHORAL PRELUDE BWV 639

ICH RUF' ZU DIR, HERR JESU CHRIST

Adaptation pour guitare de Jean-François Delcamp



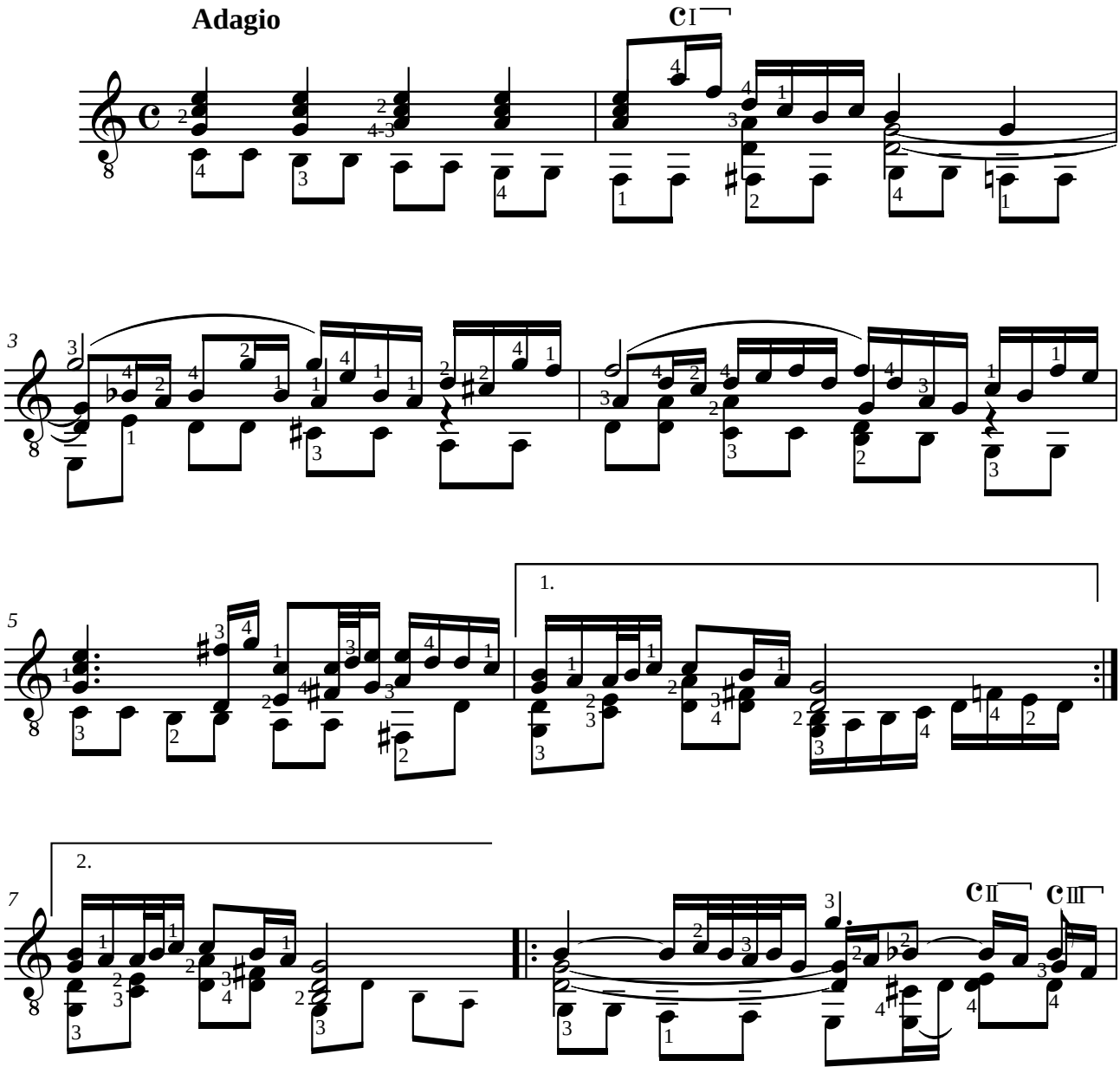

8
C VII
C V
ar. 8va
10
C II
C II
C II
11
C II
arm. oct.
13
ar19
16
C II

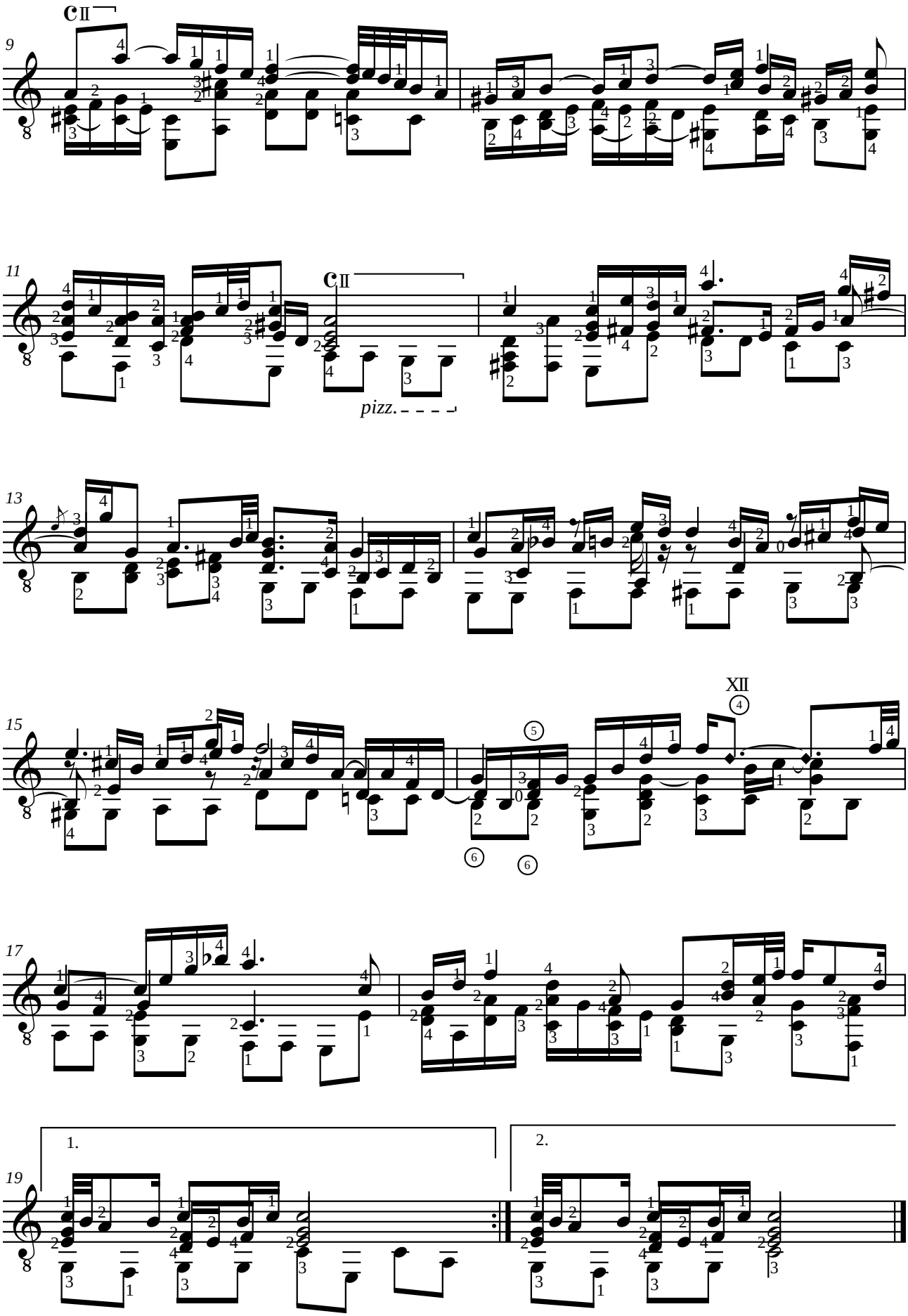
Johann Sebastian BACH (1685-1750)

AIR ON G STRING BWV 1068

de la 3éme suite

Adaptation pour guitare de Jean-François Delcamp




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

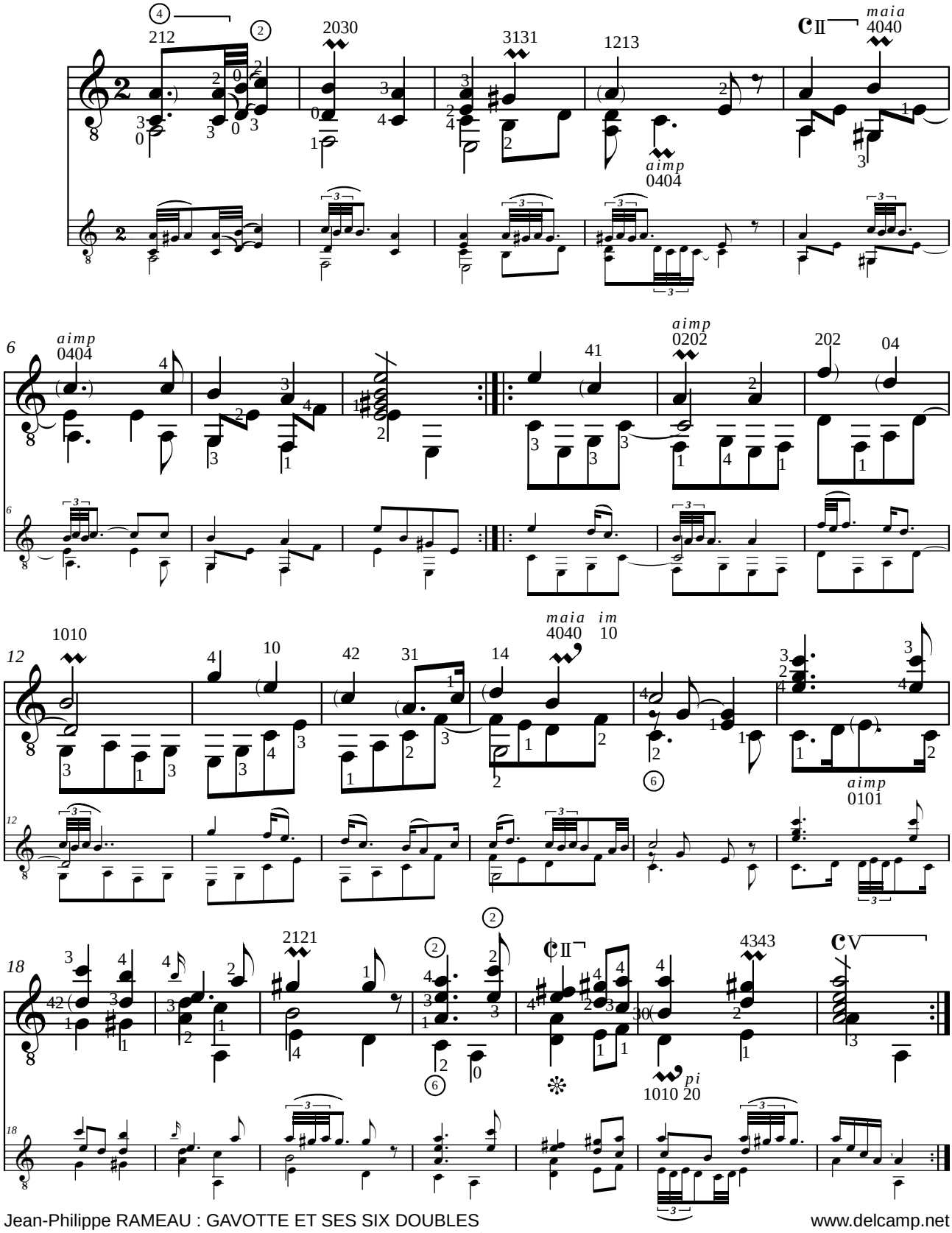
Jean-Philippe RAMEAU (1683-1764)

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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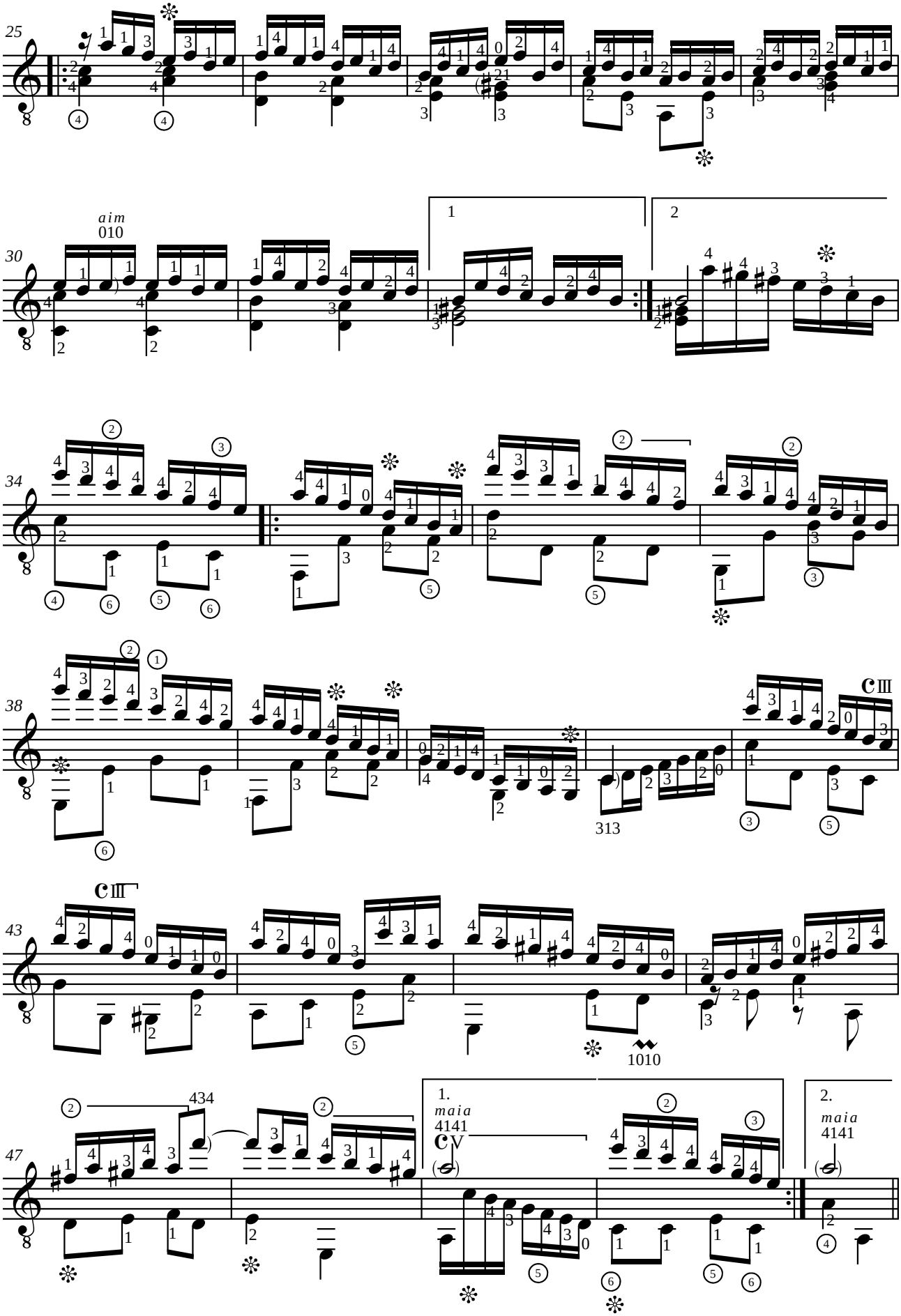
25
aim
010
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1
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C III
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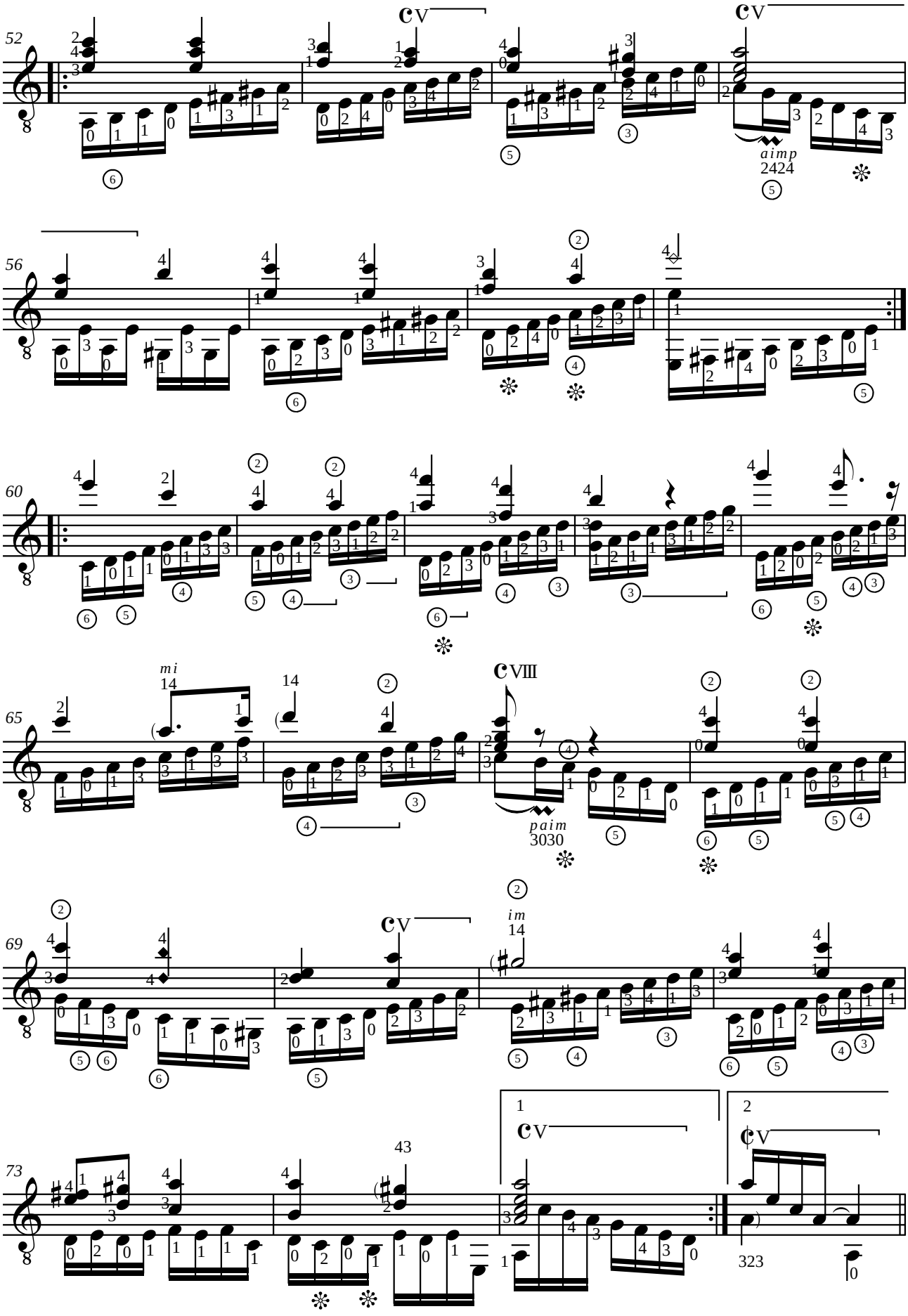
1010
434
47
1.
maia
4141
C V
2.
maia
4141

2ème Double



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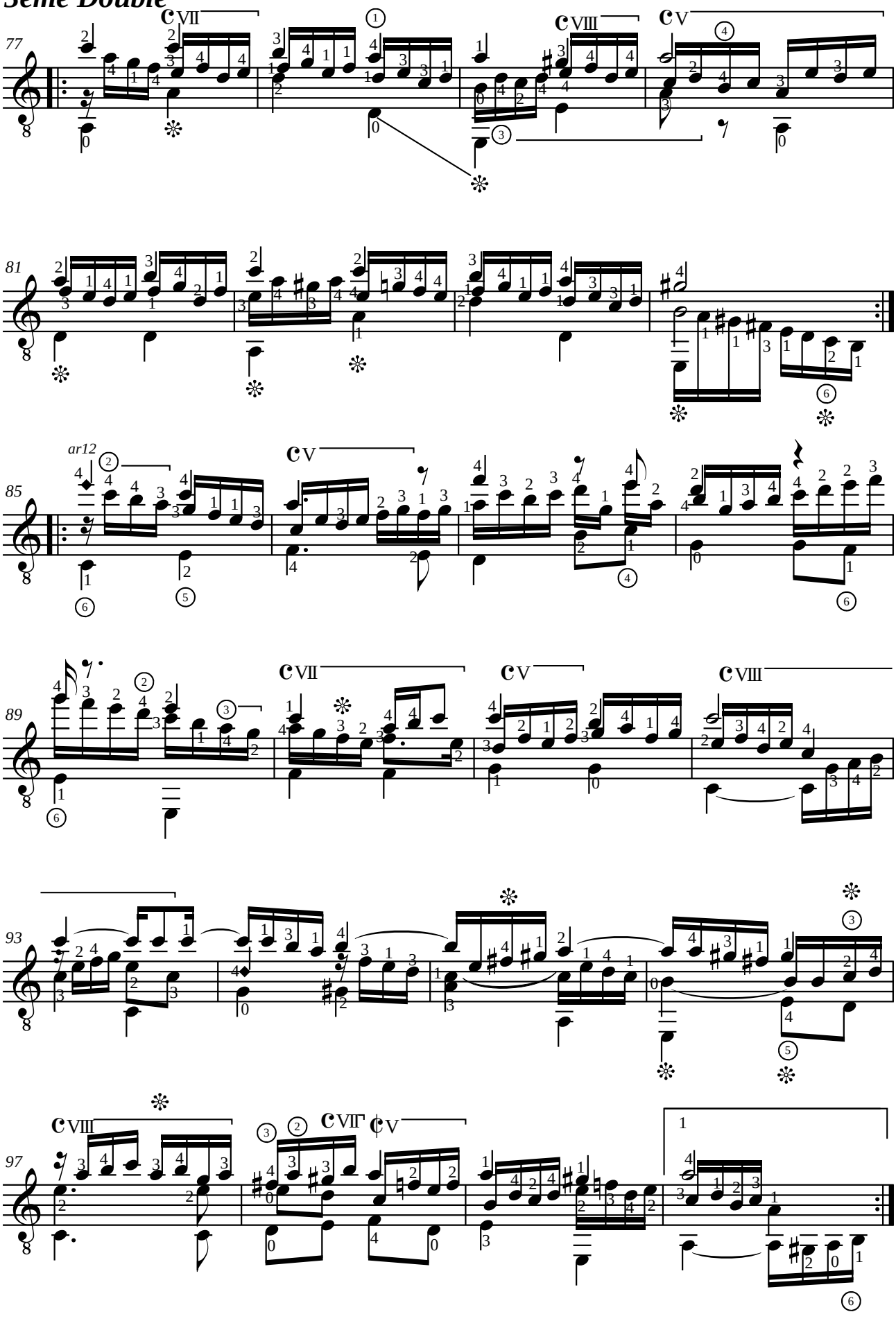

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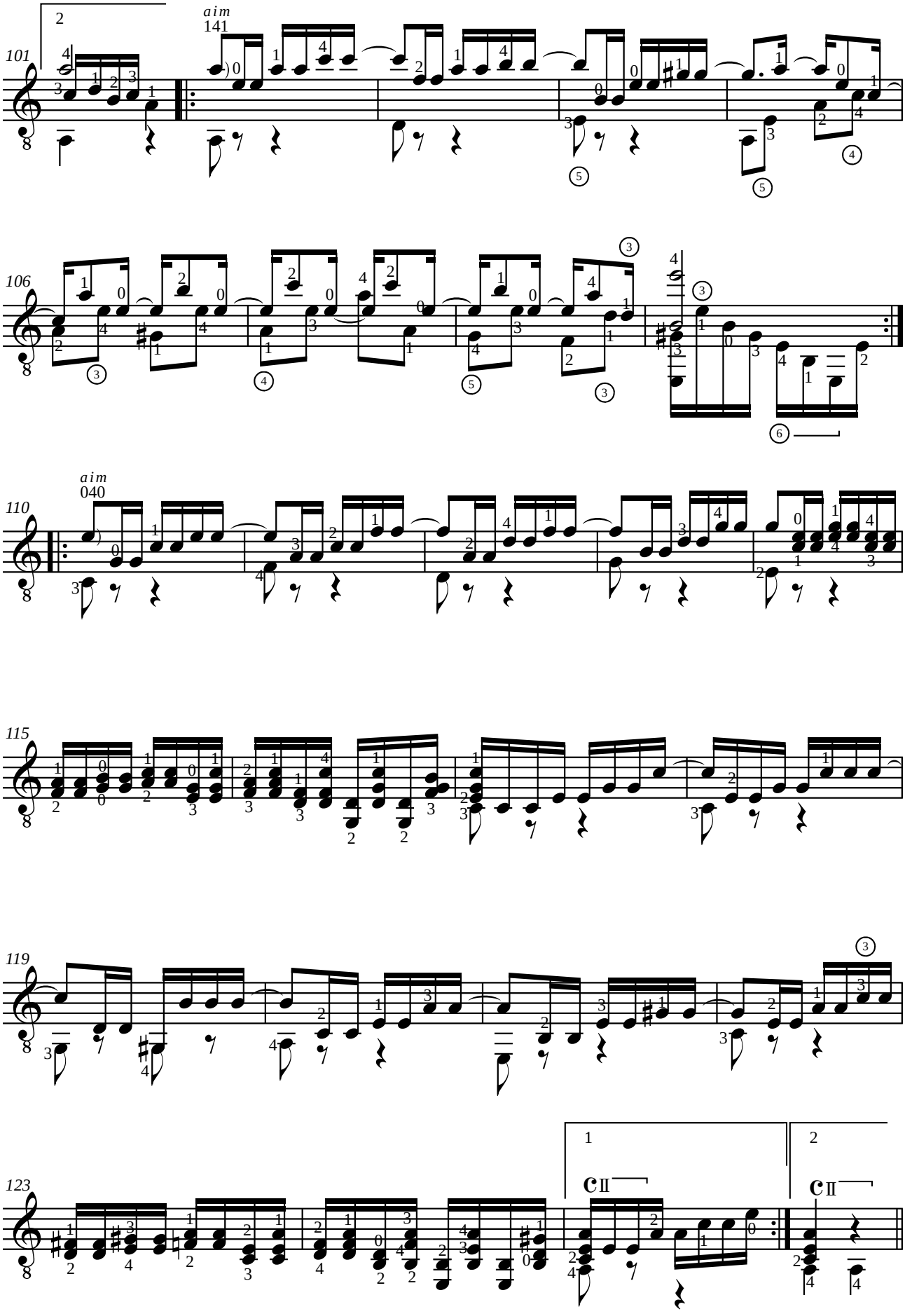

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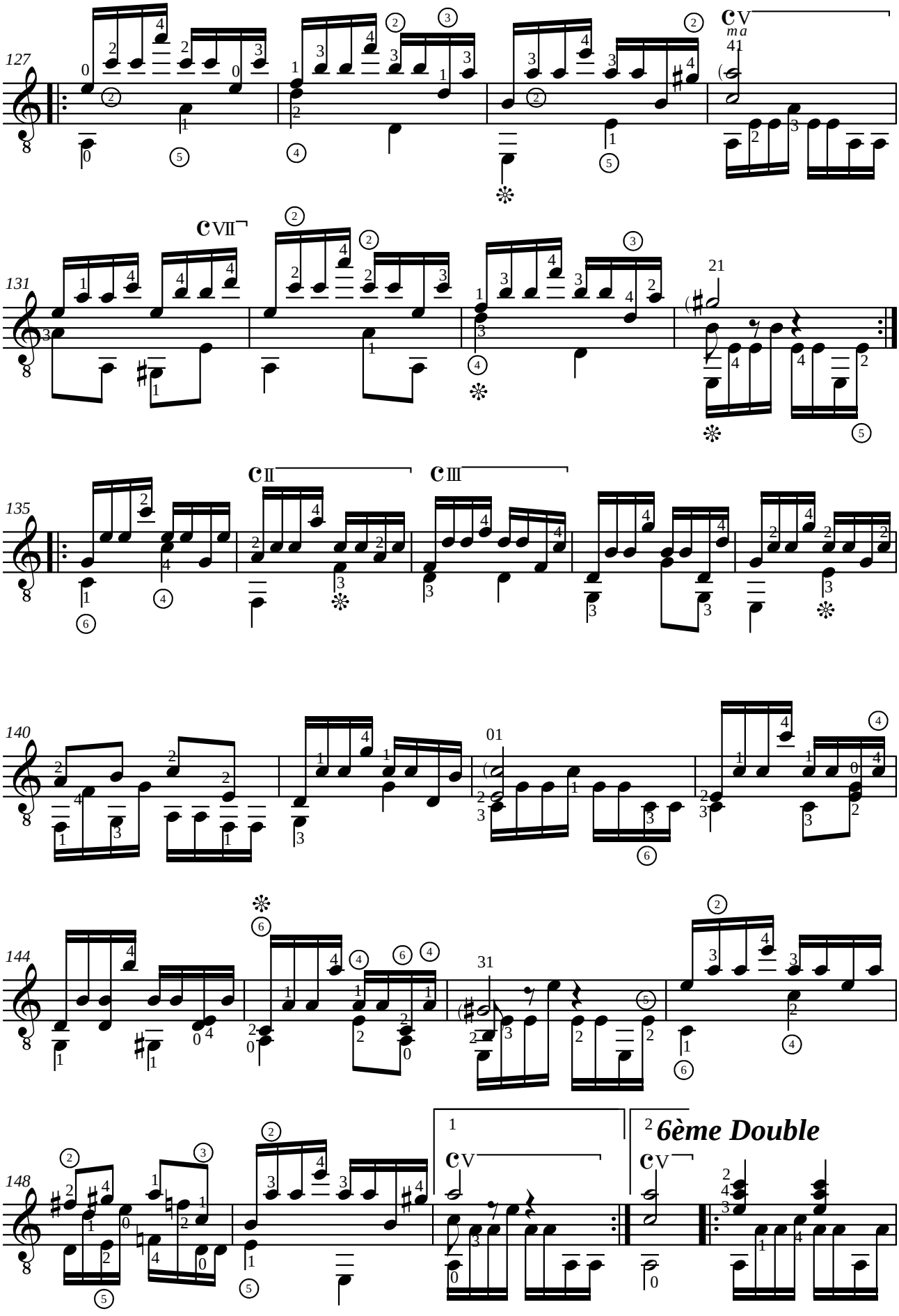
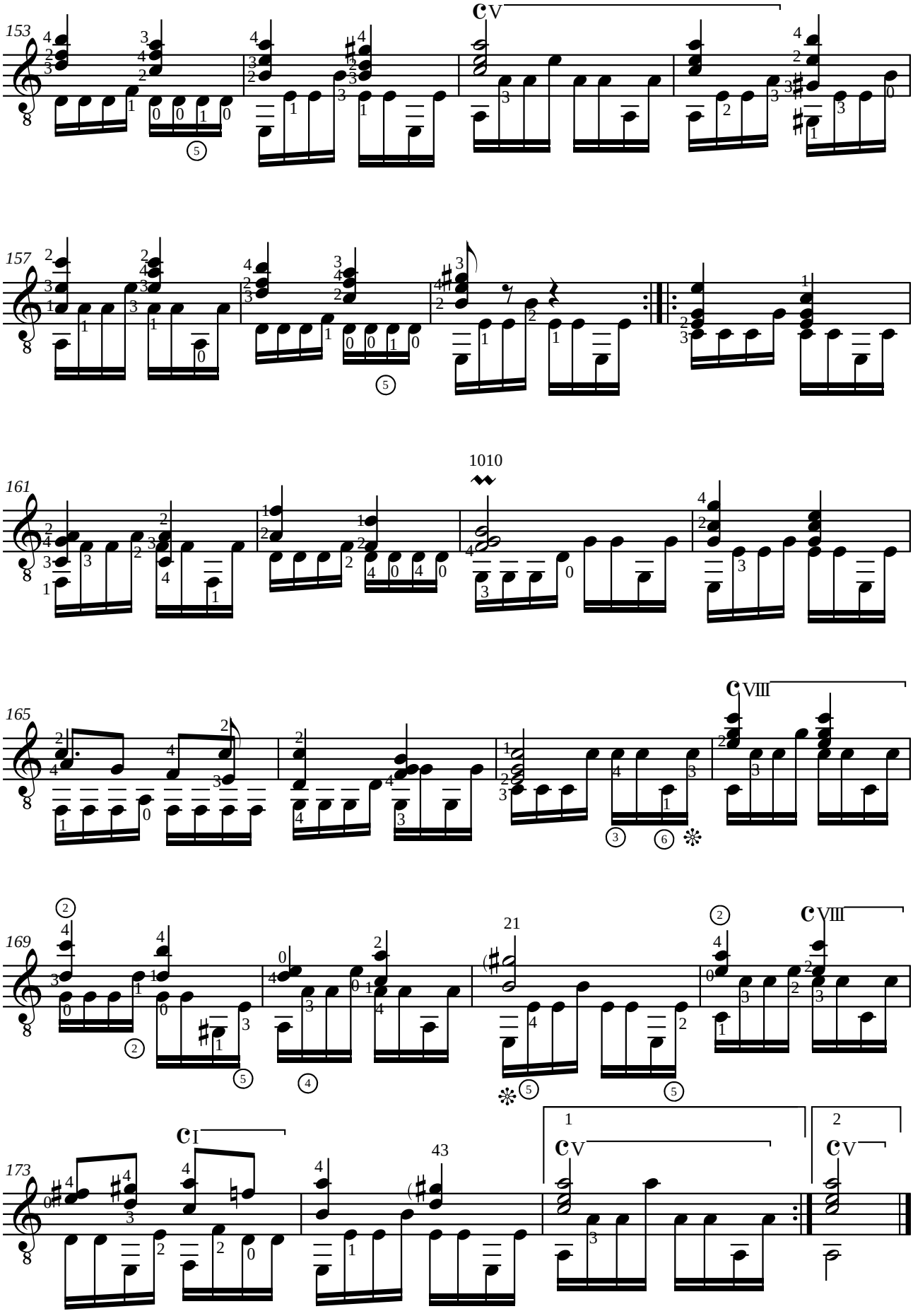

127
CV
ma
41
131
CVII
21
135
CII
CIII
140
01
144
31
148
1
CV
2
6ème Double
CV


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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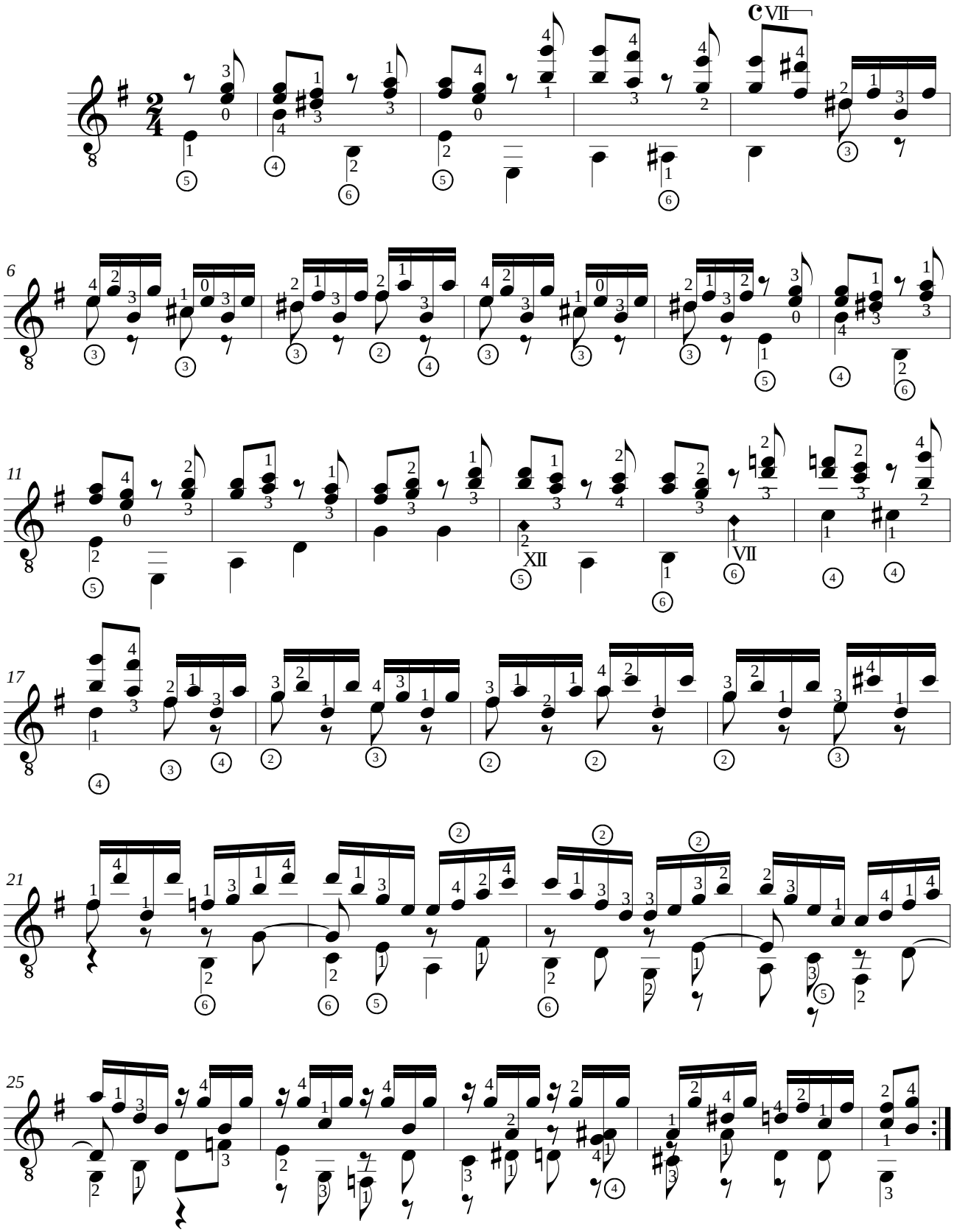

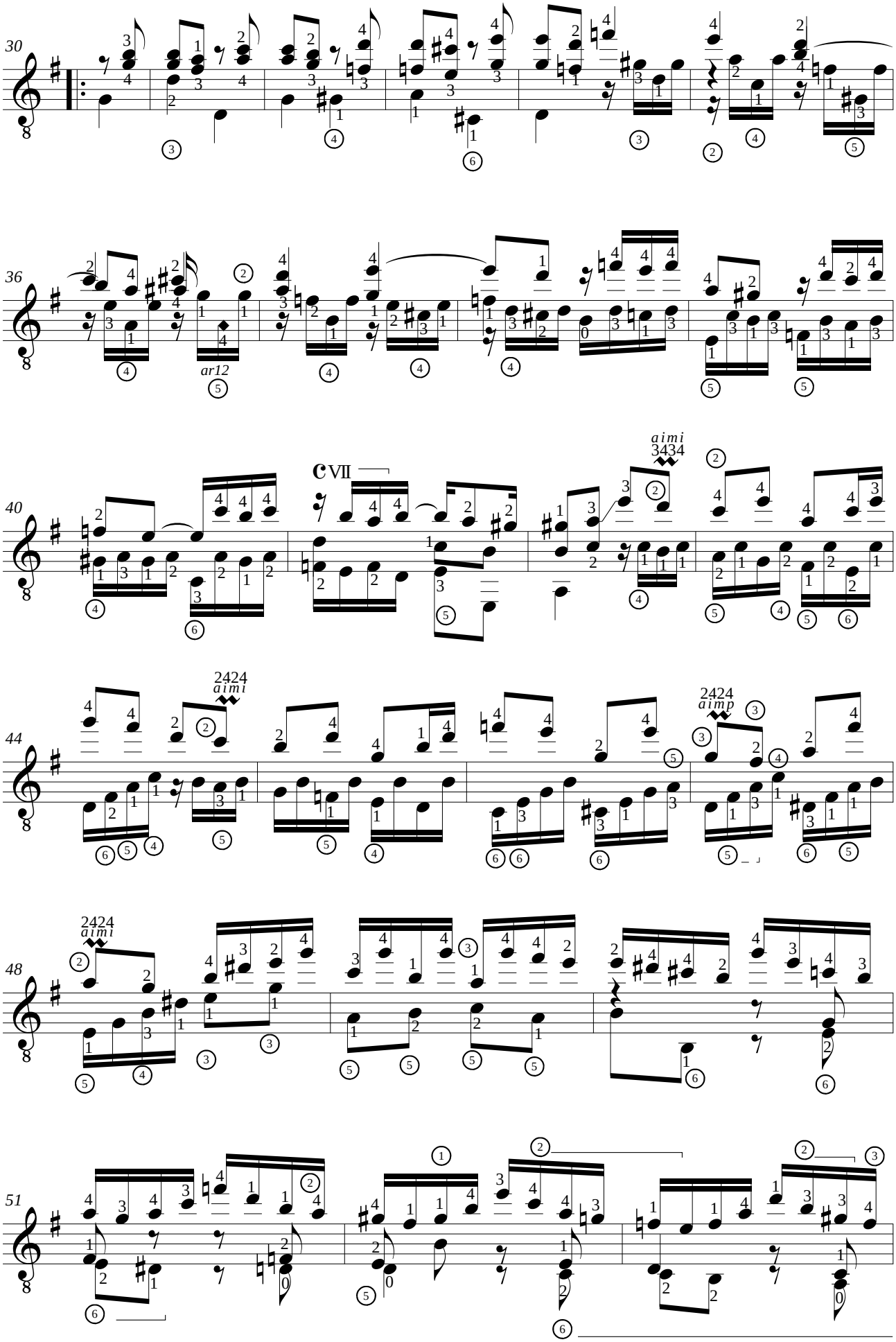
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36
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40
CVII
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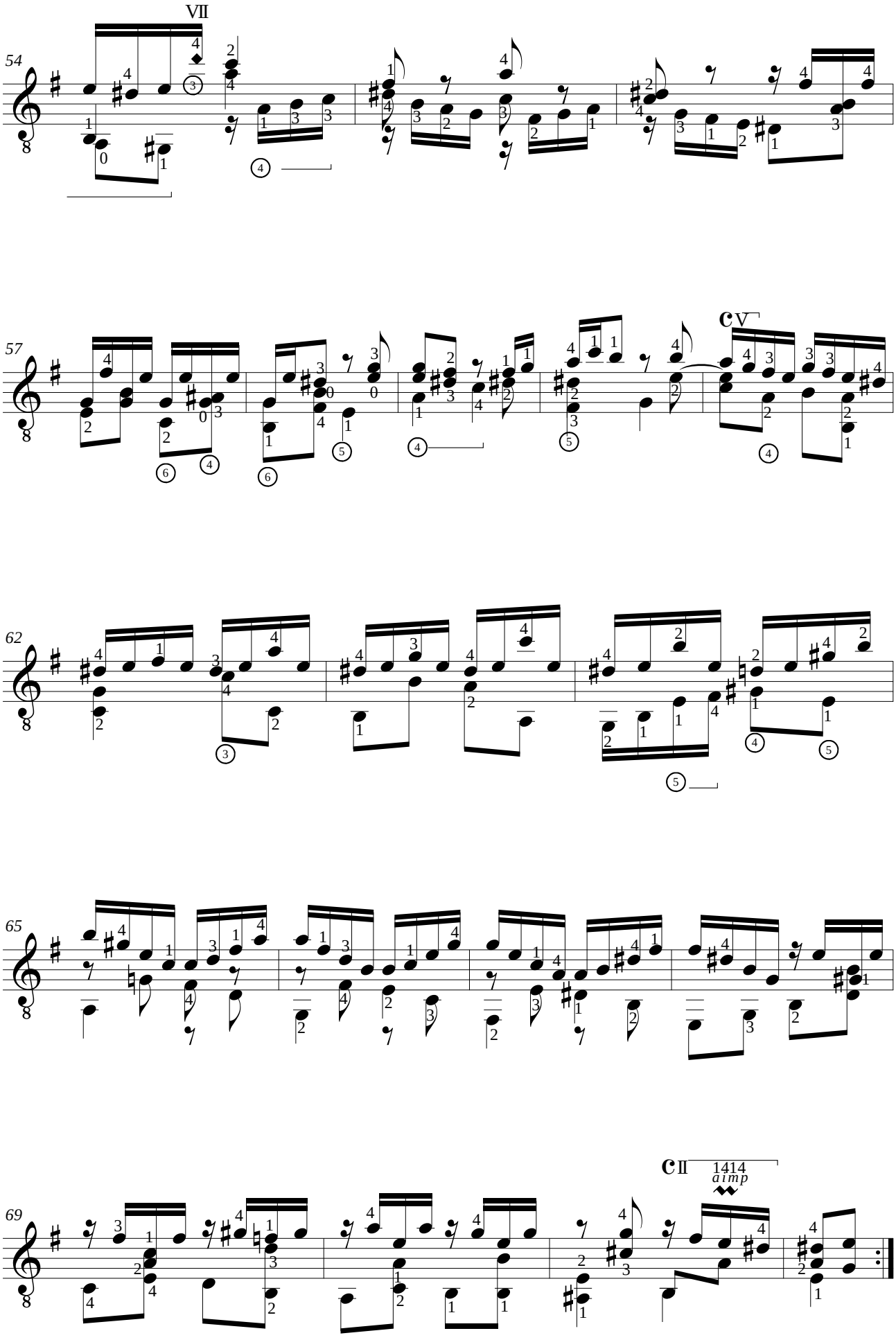
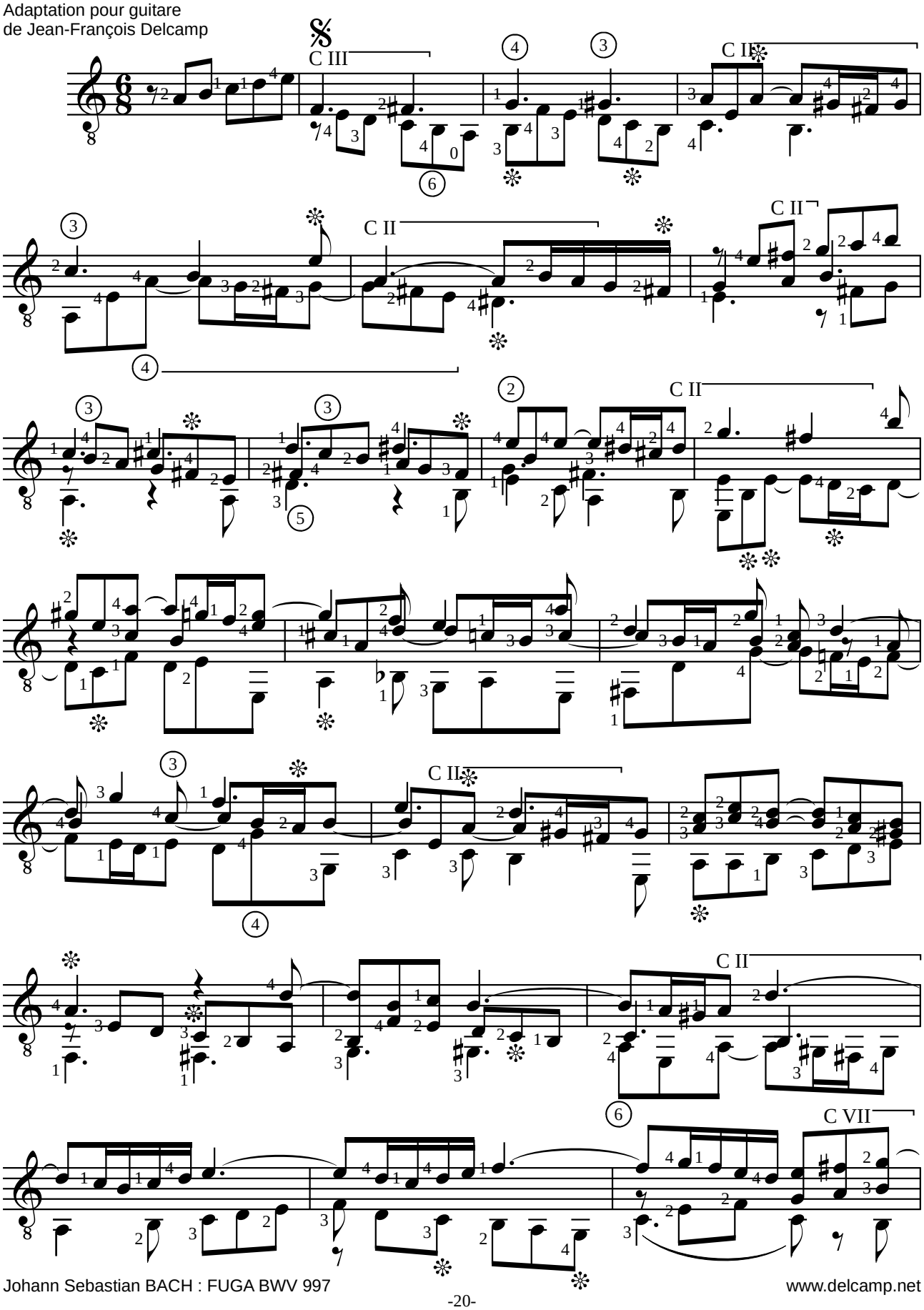
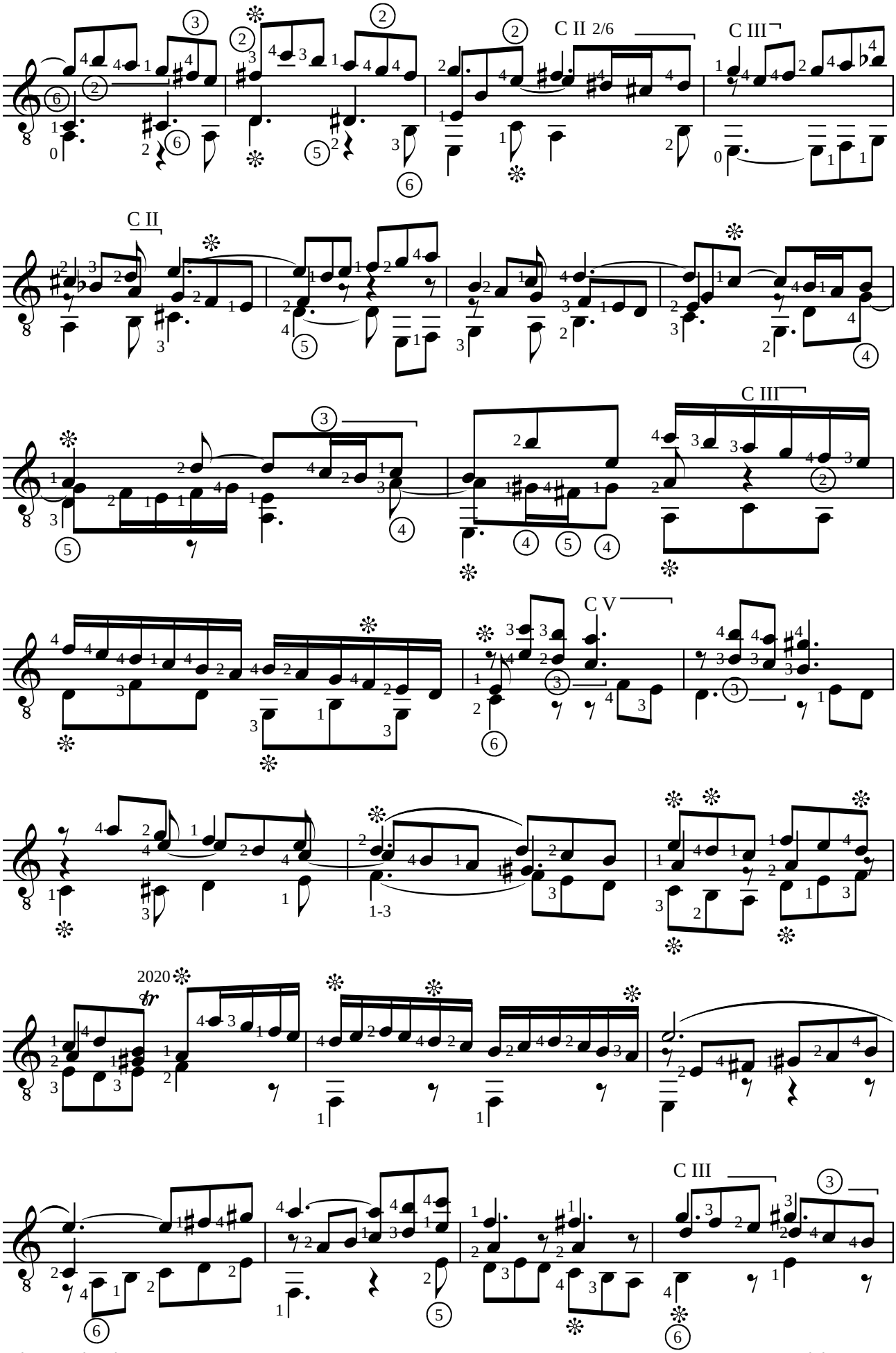
44
2424
aimi
2424
aimp
48
2424
aimi
51

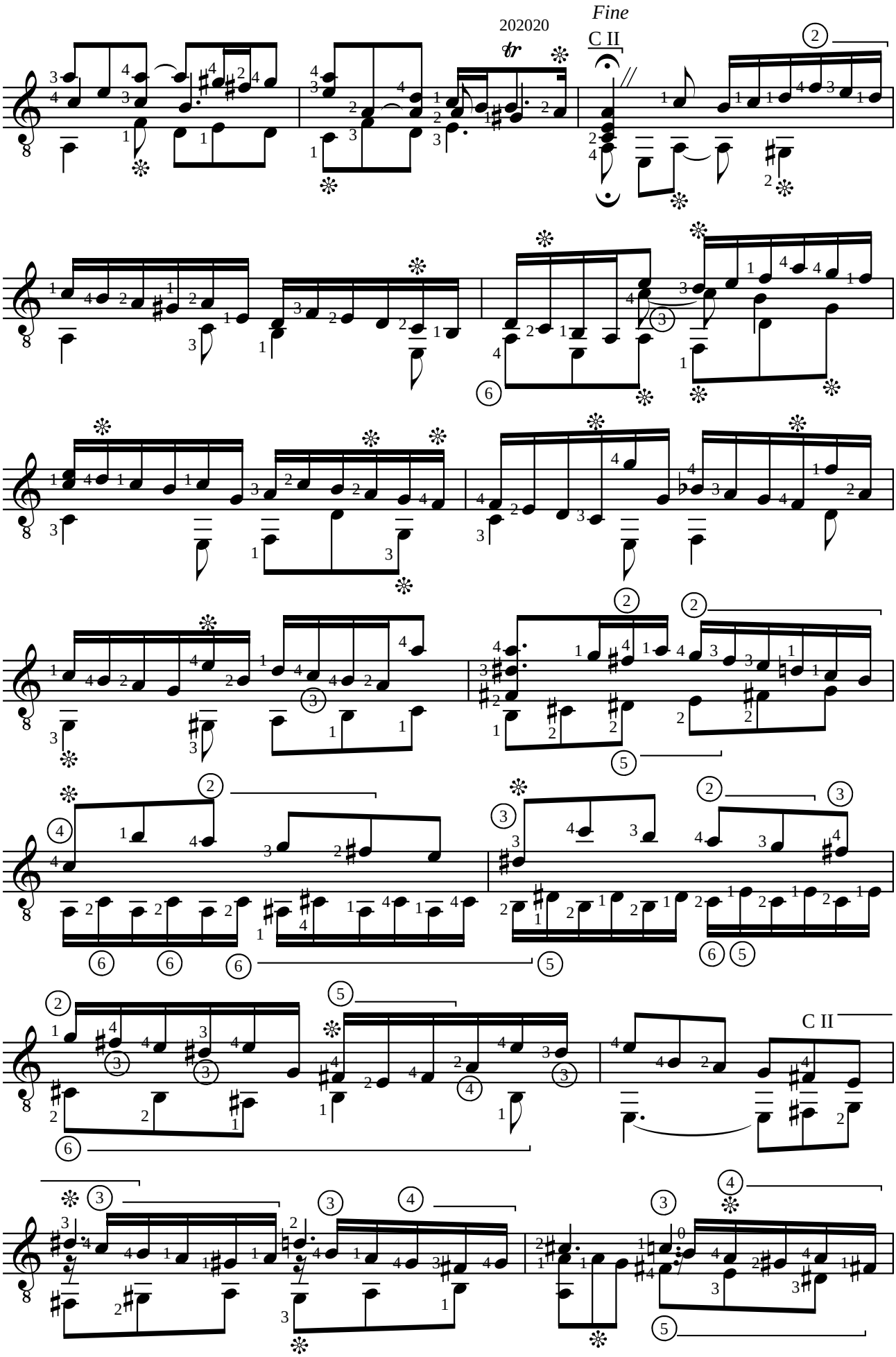

VII
54
57
CV
62
65
CII
1414
aimp
69

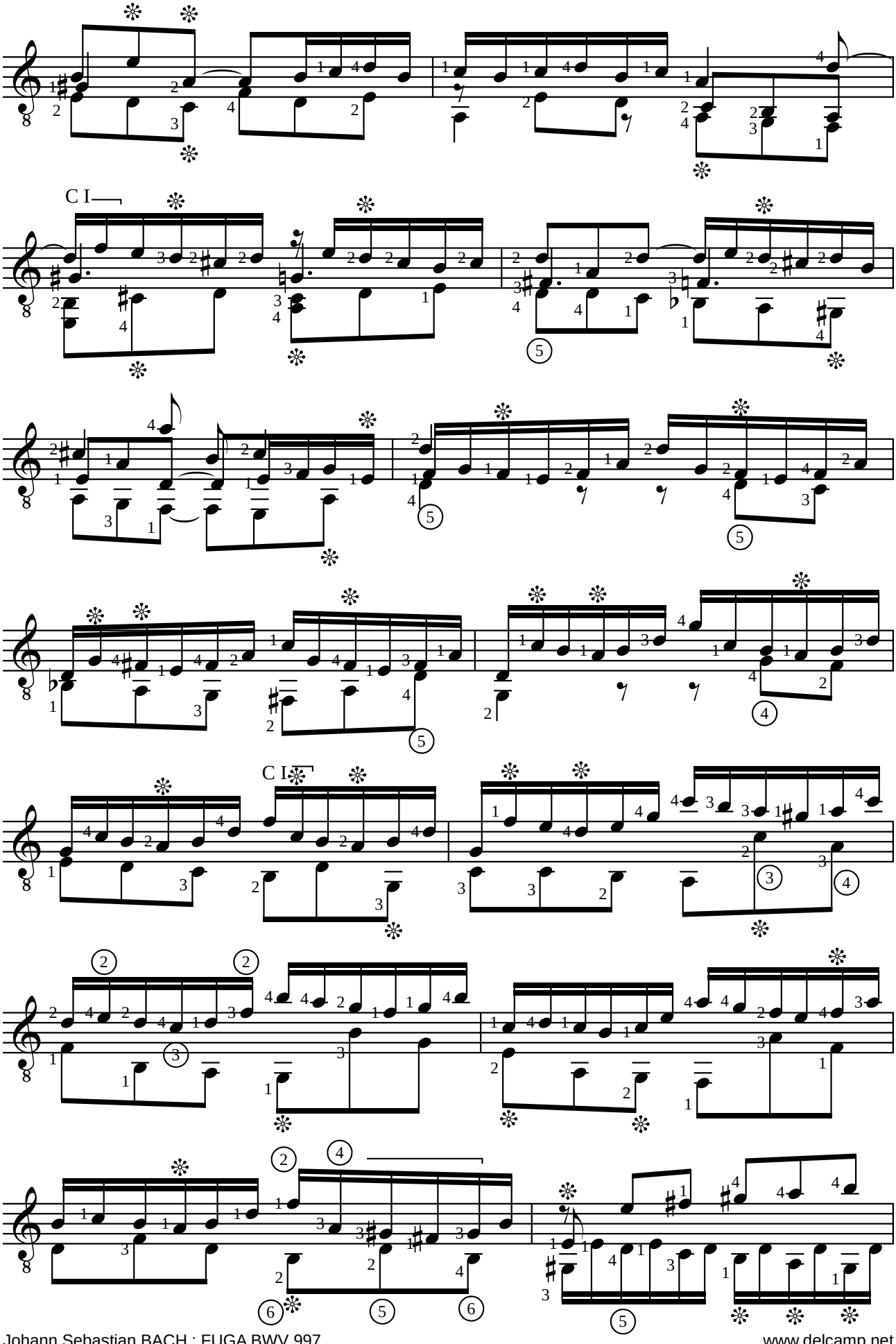
Johann Sebastian BACH (1685-1750)
FUGA BWV 997 EN LA MINEUR

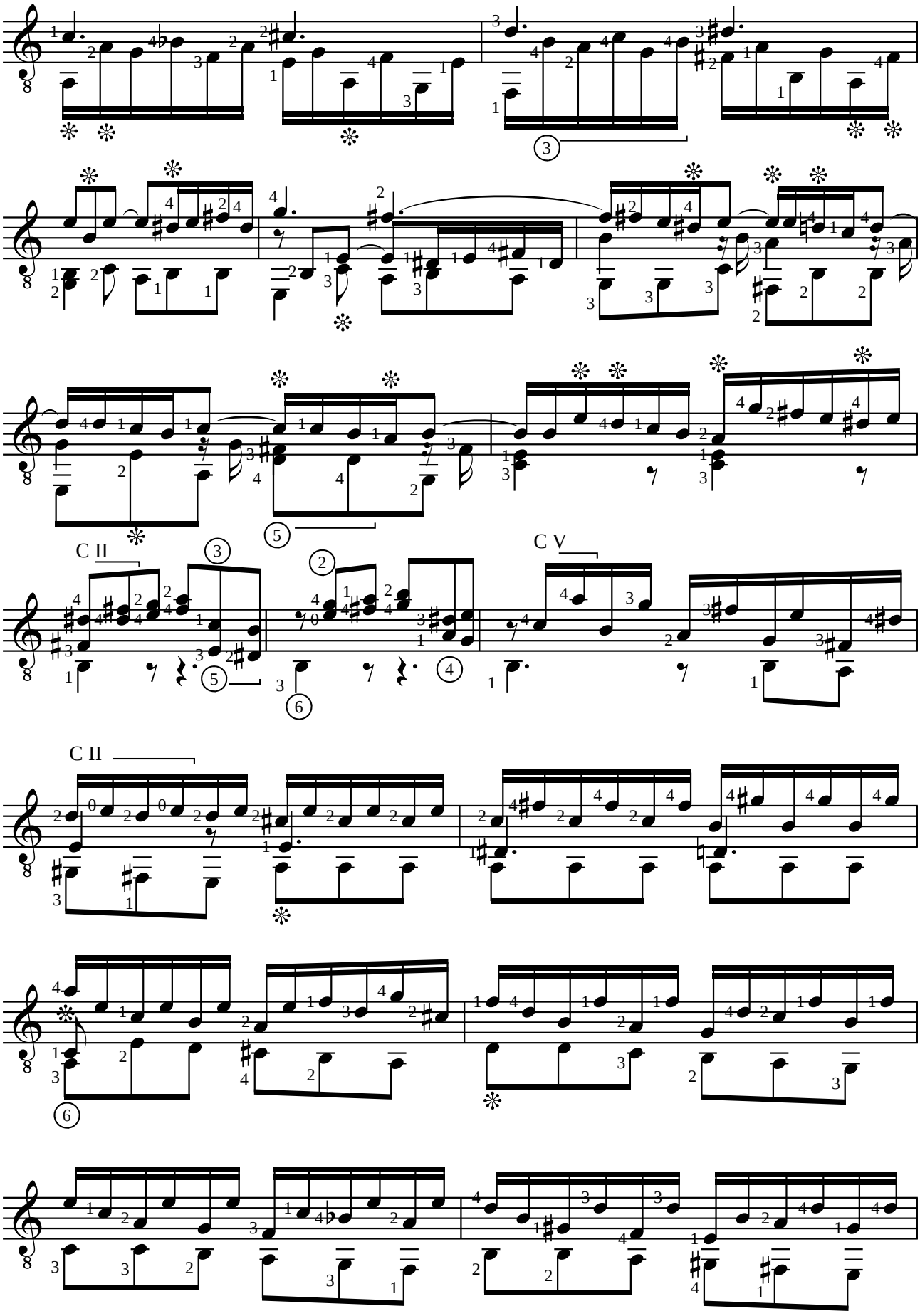
Adaptation pour guitare
de Jean-François Delcamp




C II 2/6
C III
C II
C III
C V
1-3
2020


202020
Fine
C II
C II


C I
C I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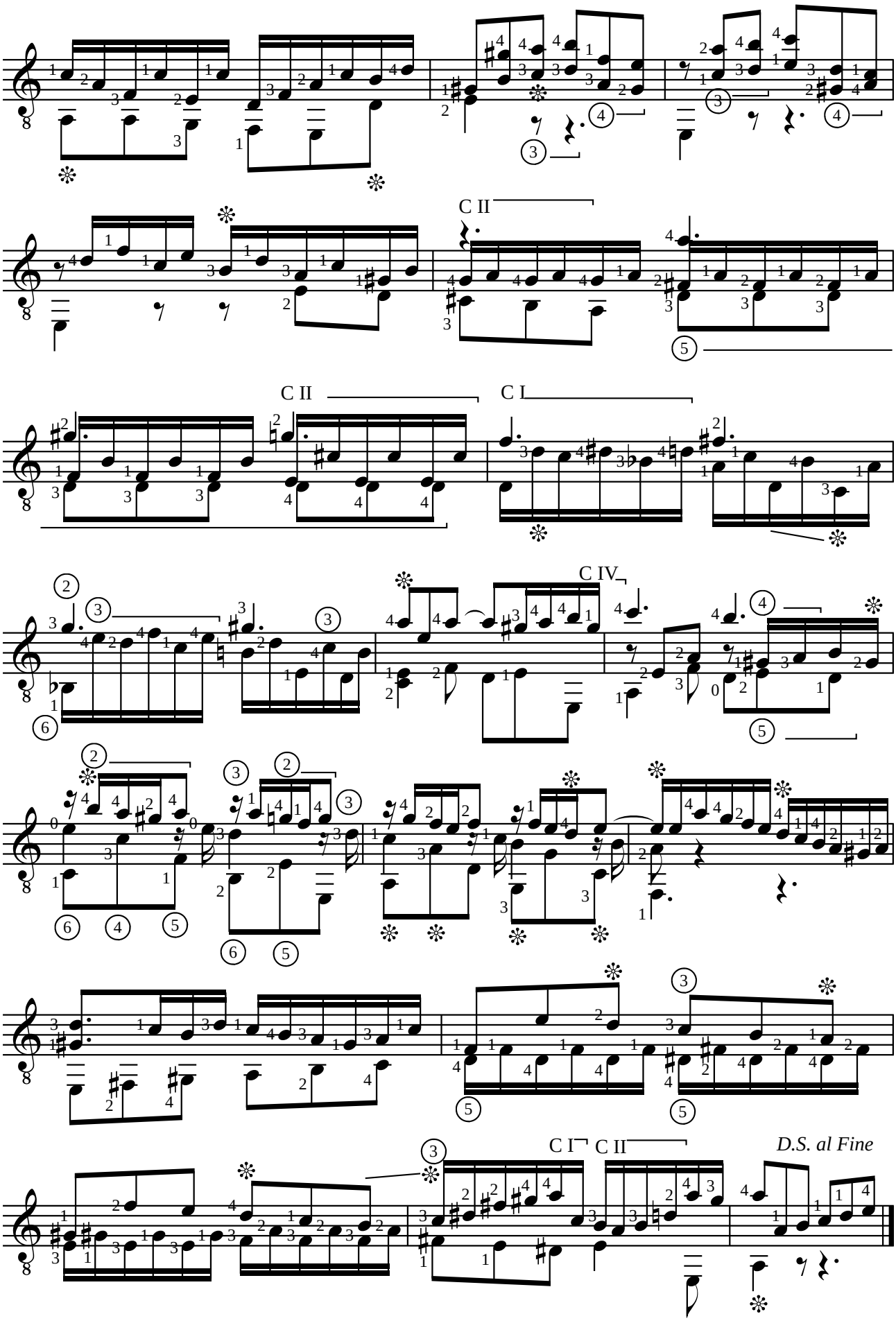
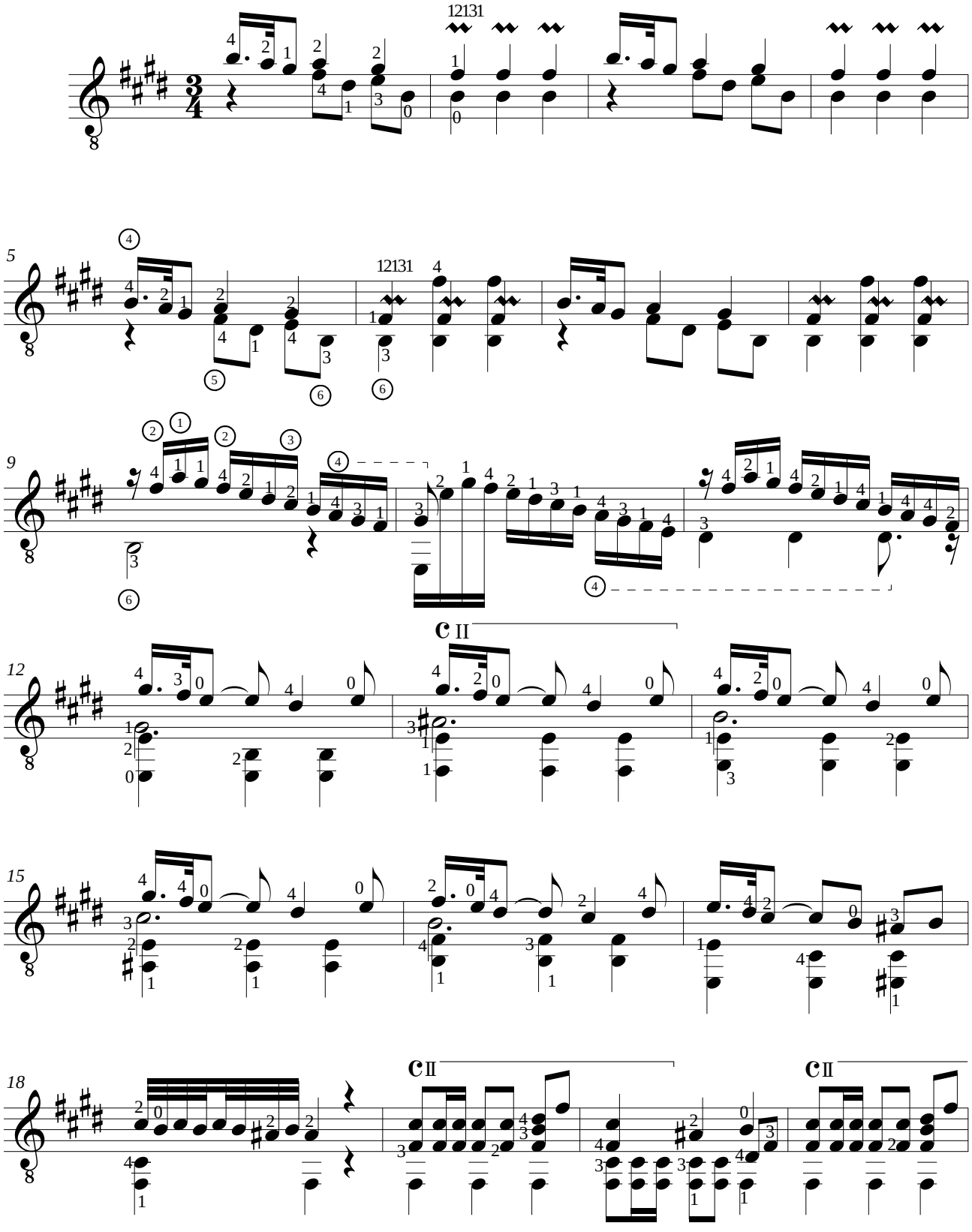
C V
C II

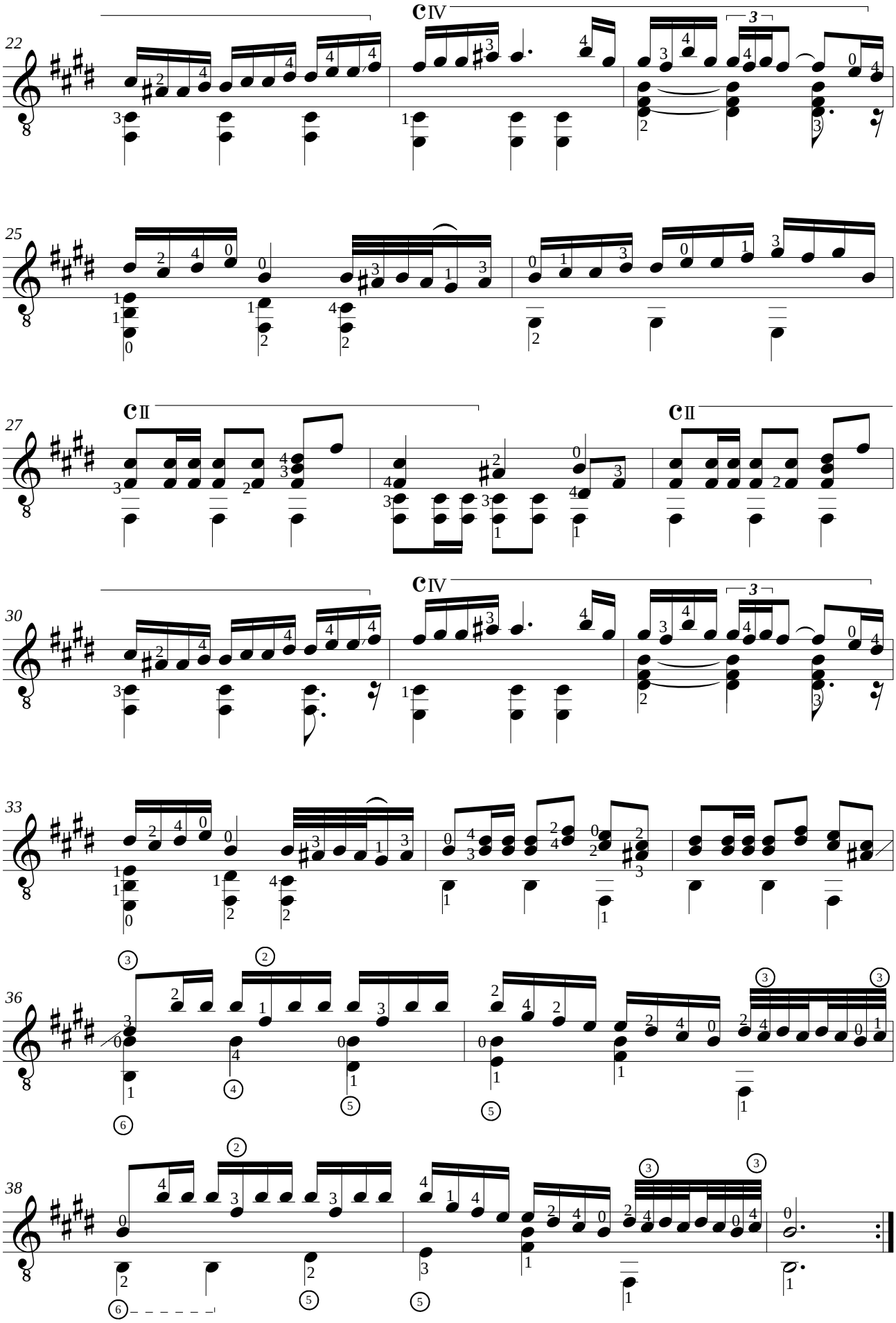

C II
C II
C I
C IV
C I
C II
D.S. al Fine

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

Adaptation pour guitare de Jean-François Delcamp

Andante comodo

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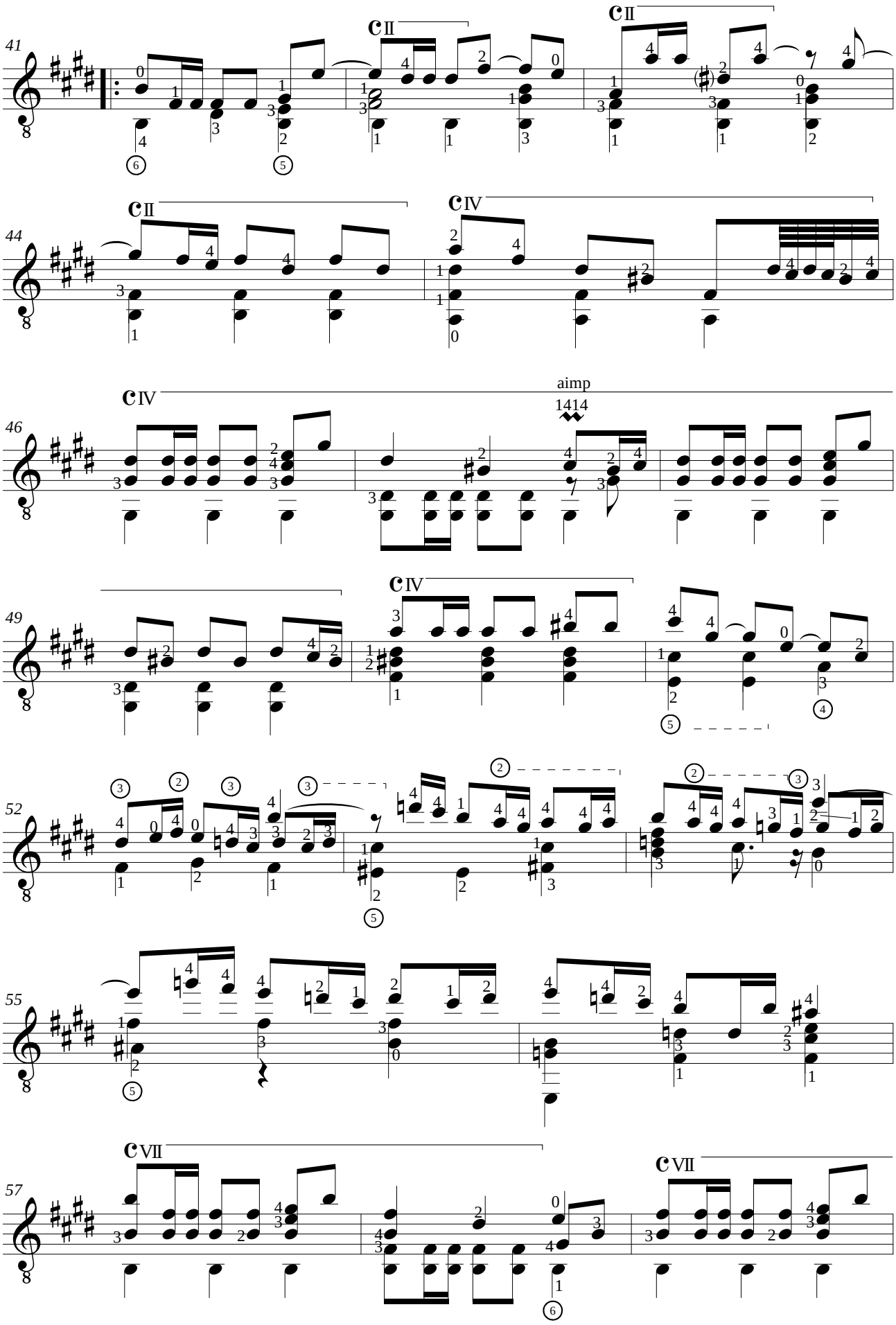
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cVII
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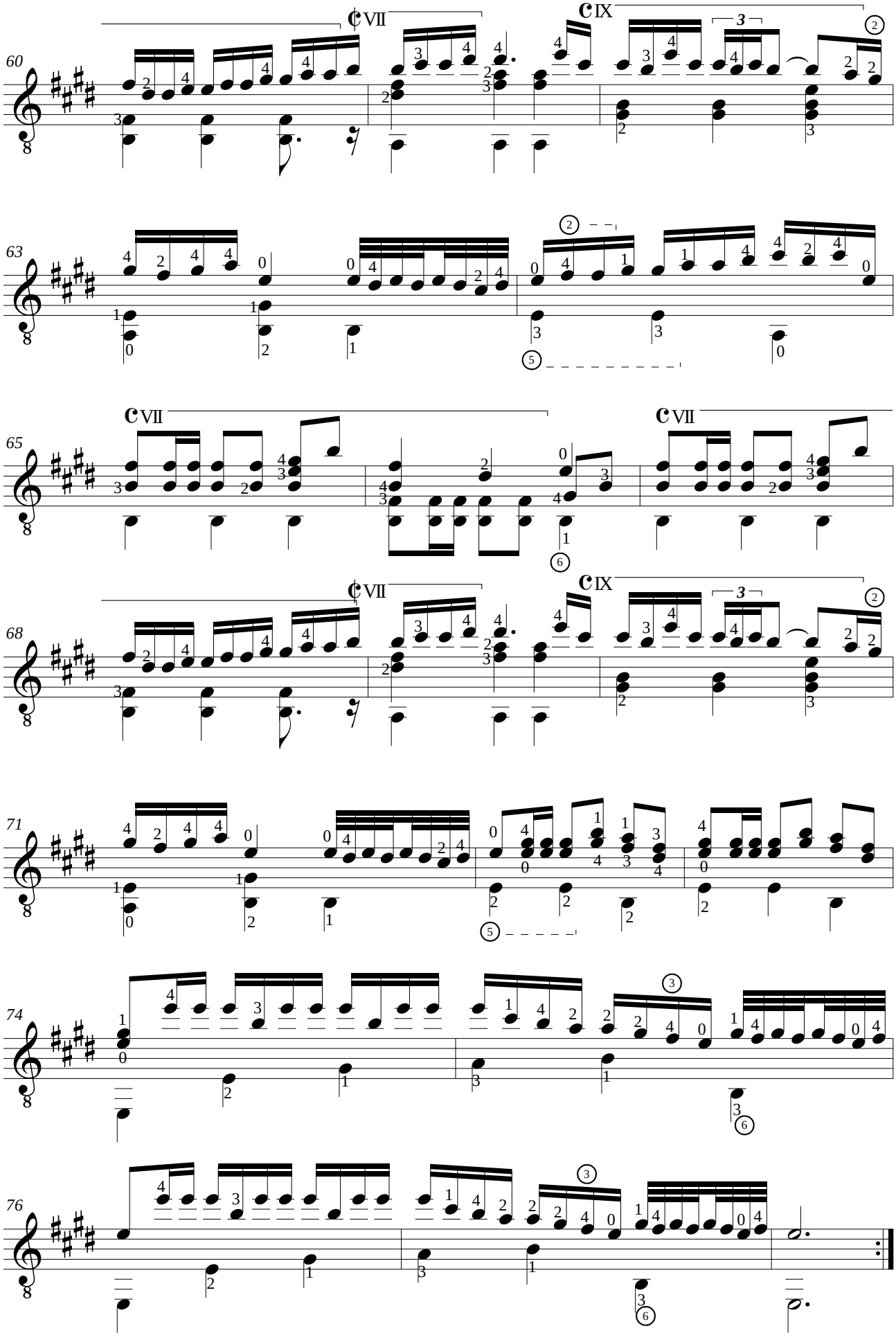
cVII

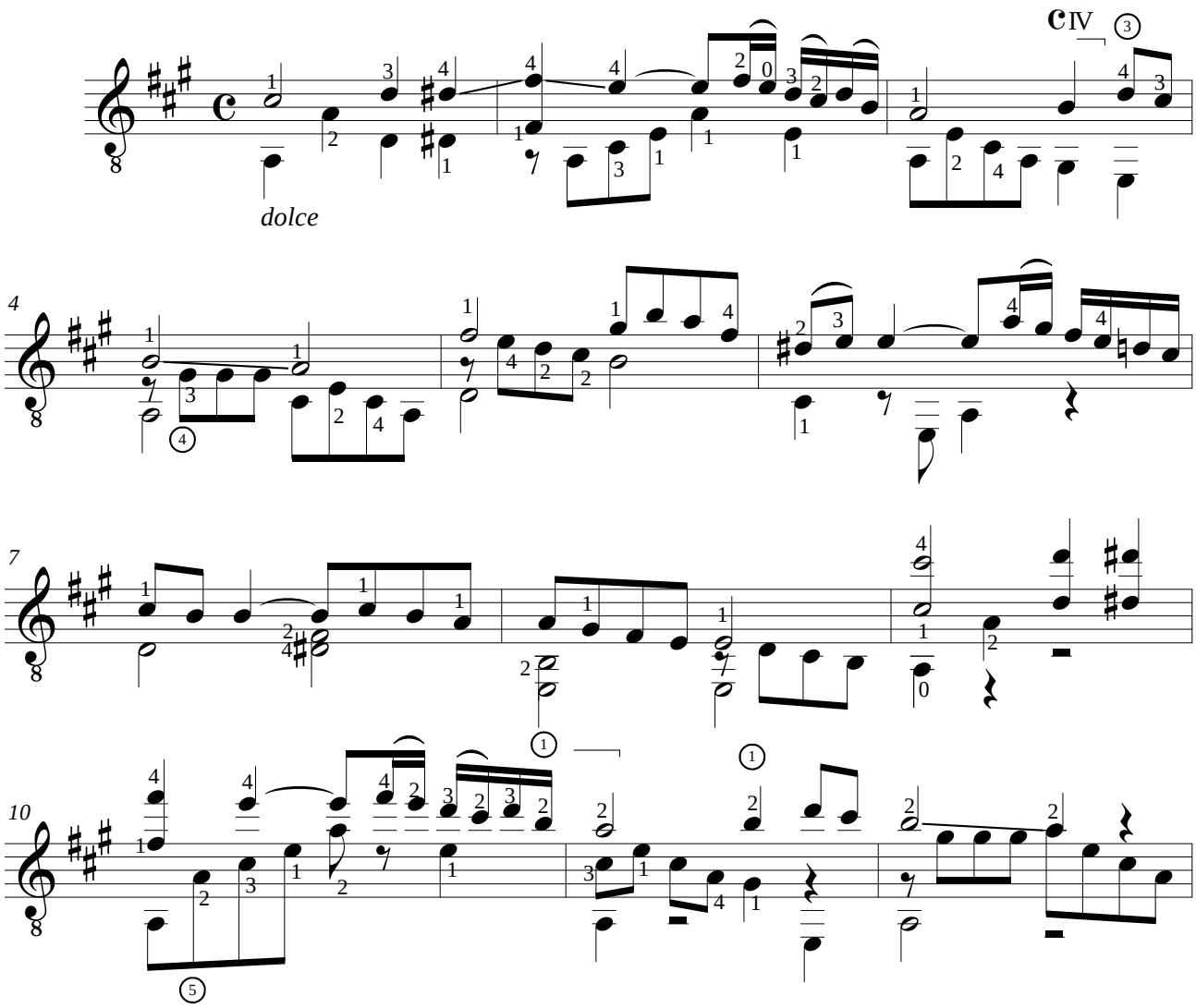

60
VII
IX
63
65
VII
VII
68
VII
IX
71
74
76

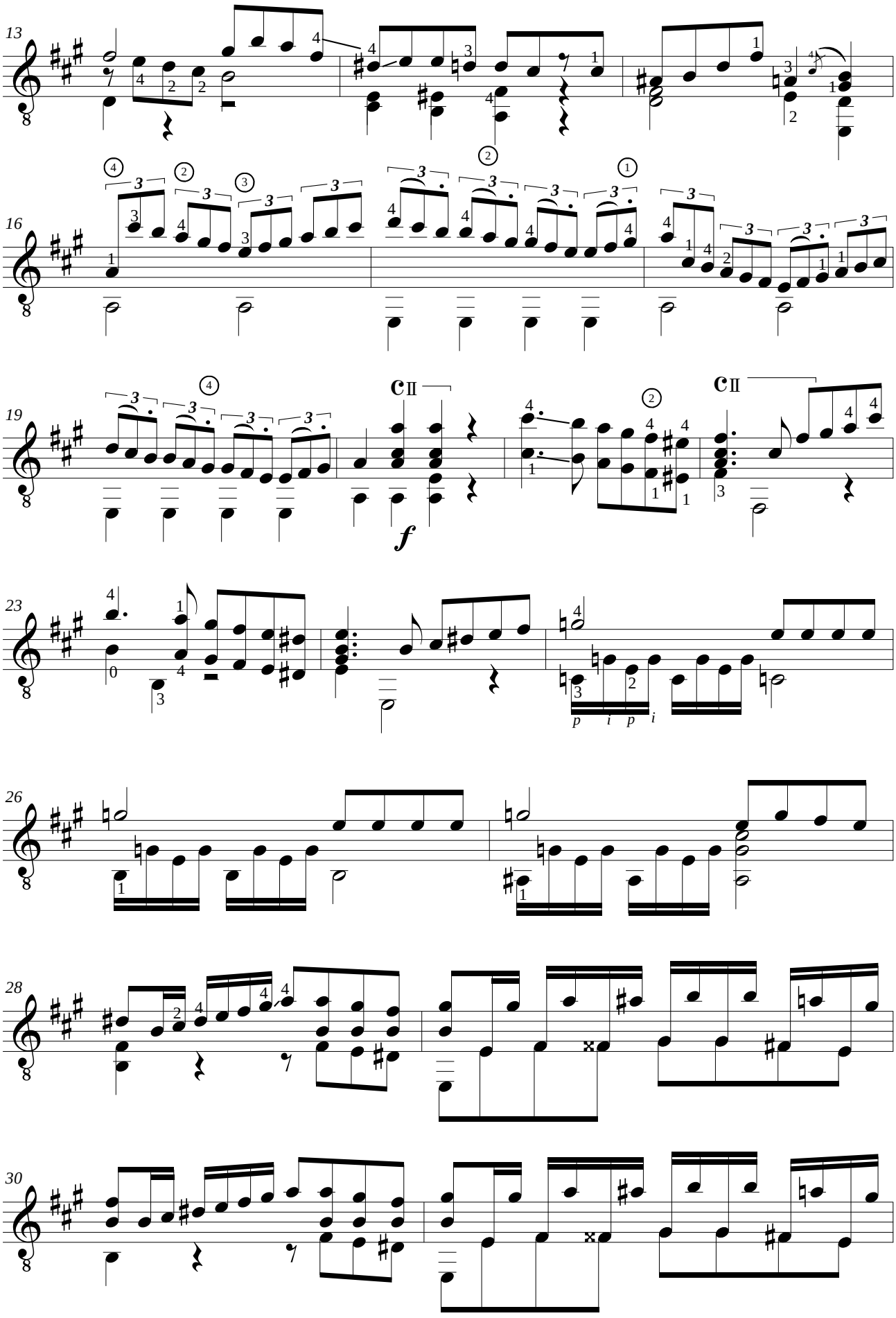
Niccoló PAGANINI (1782-1839)
GRANDE SONATE

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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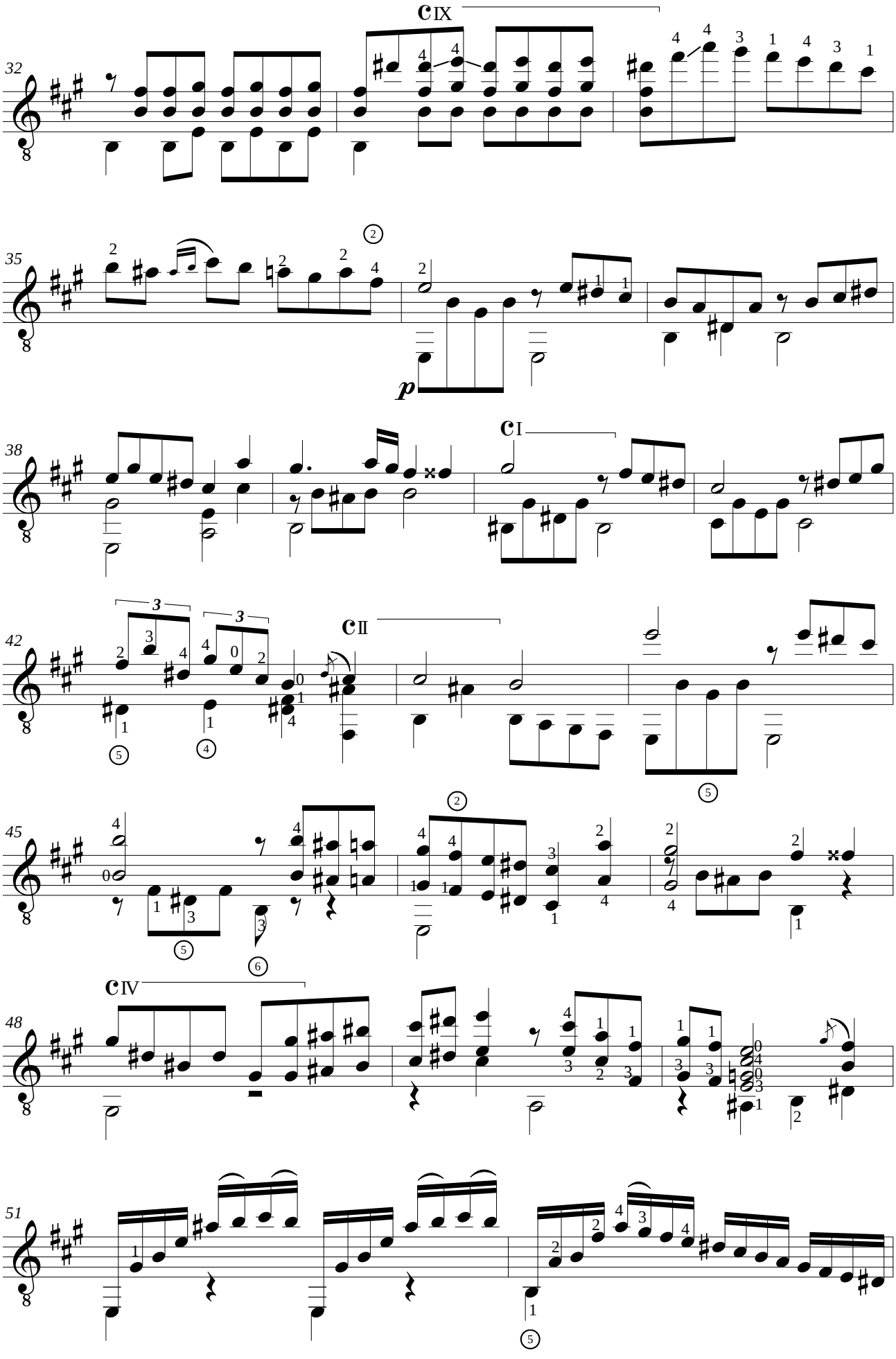
cIX
cI
cII
cIV
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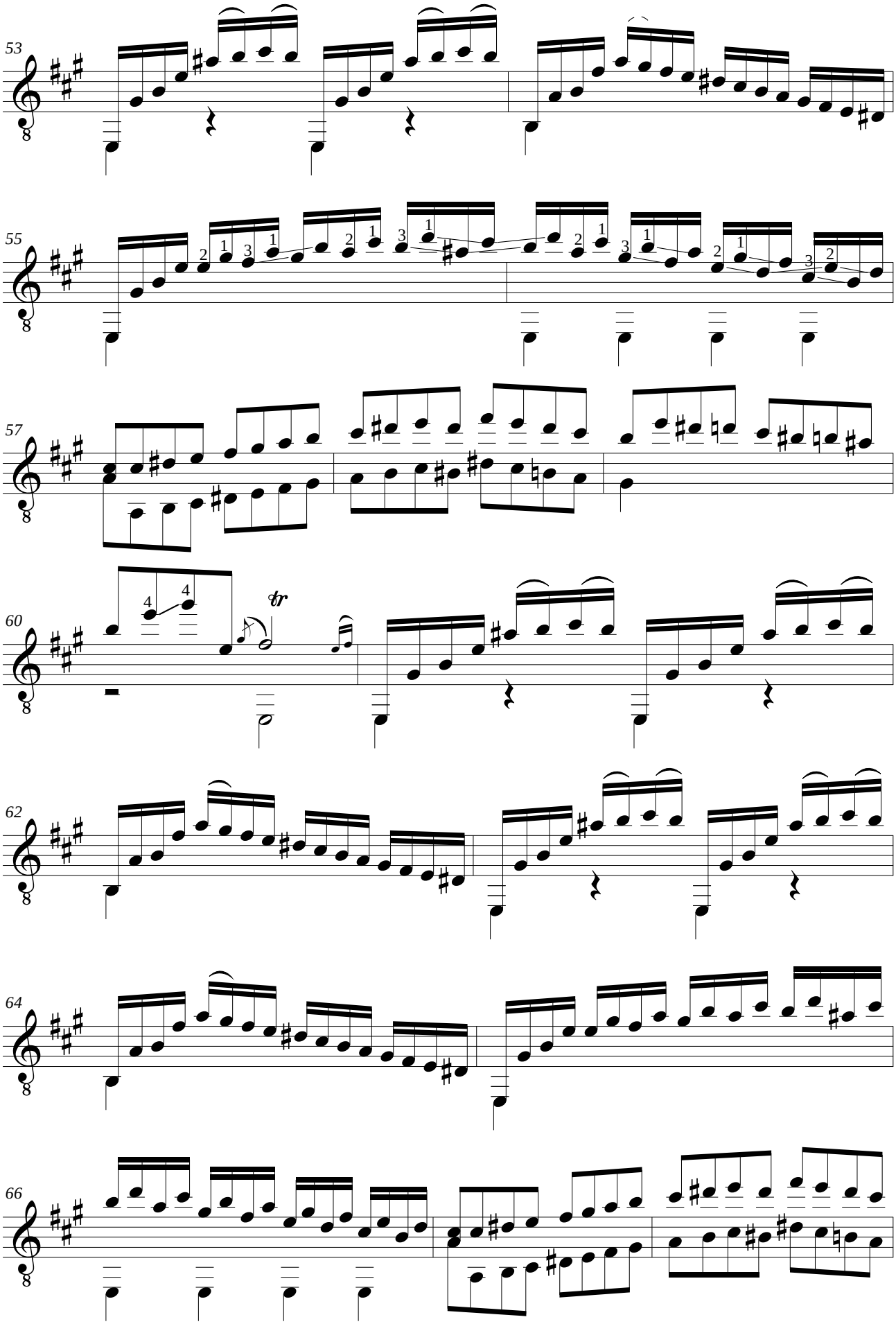
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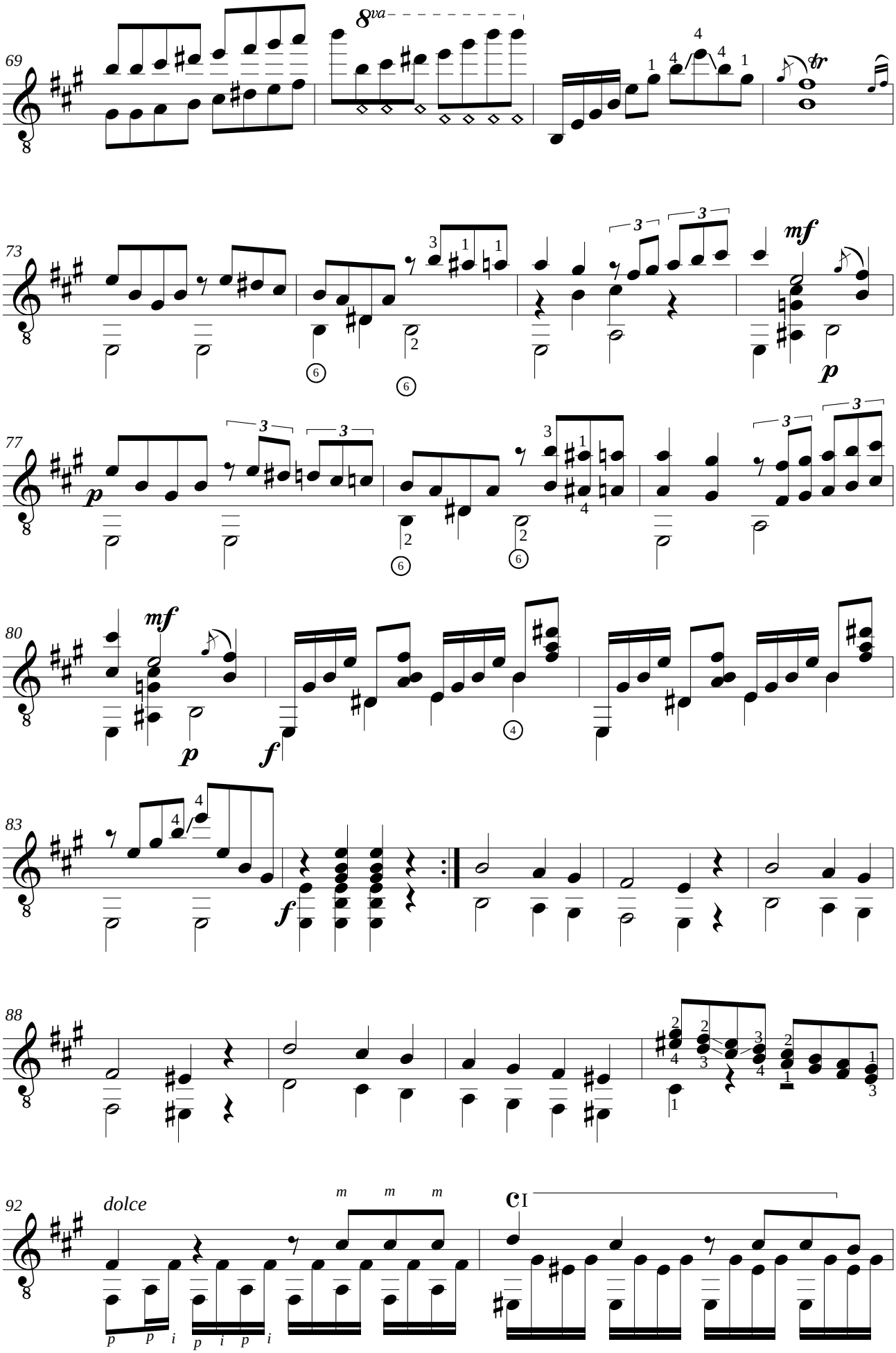
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dolce
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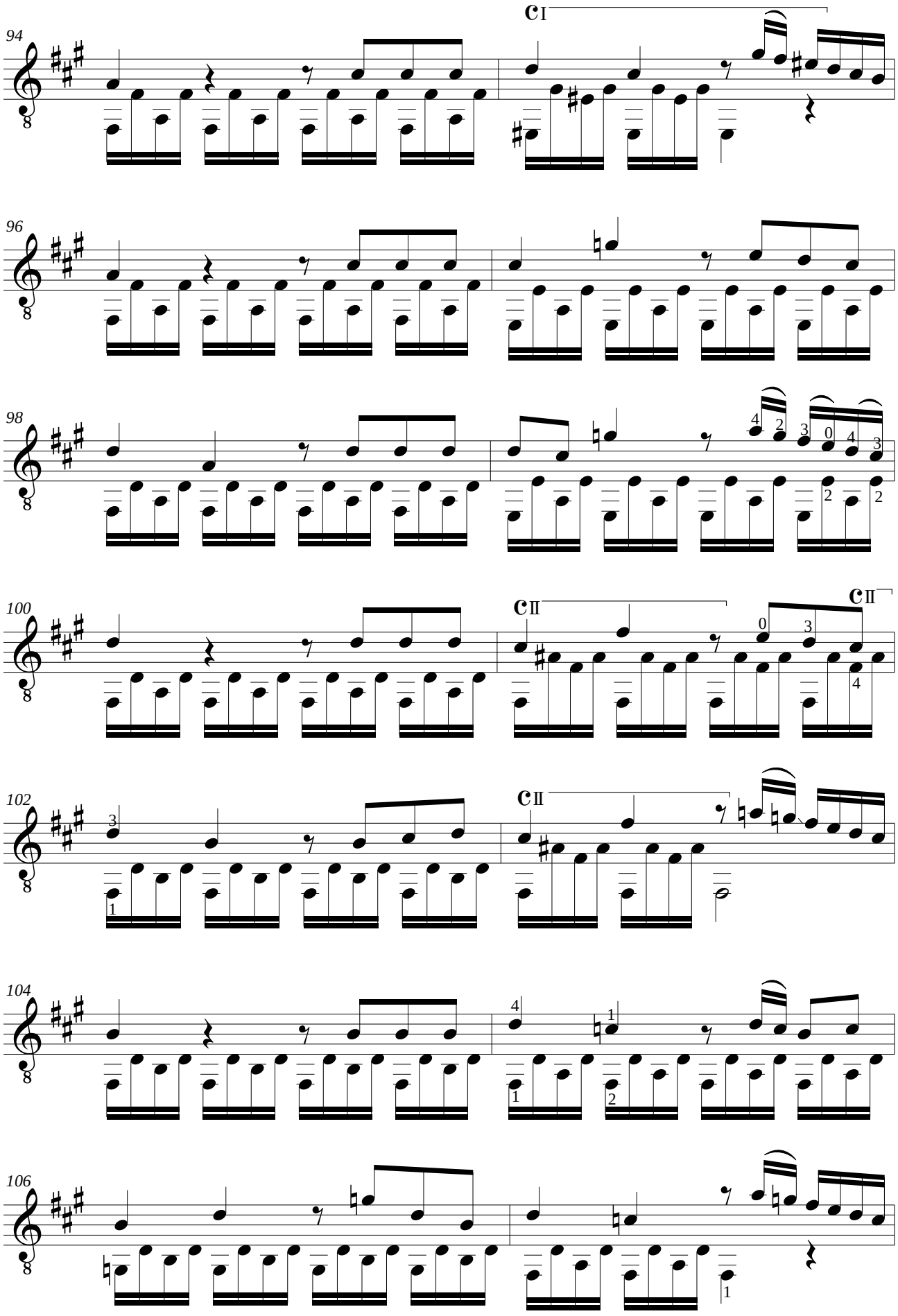
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C I
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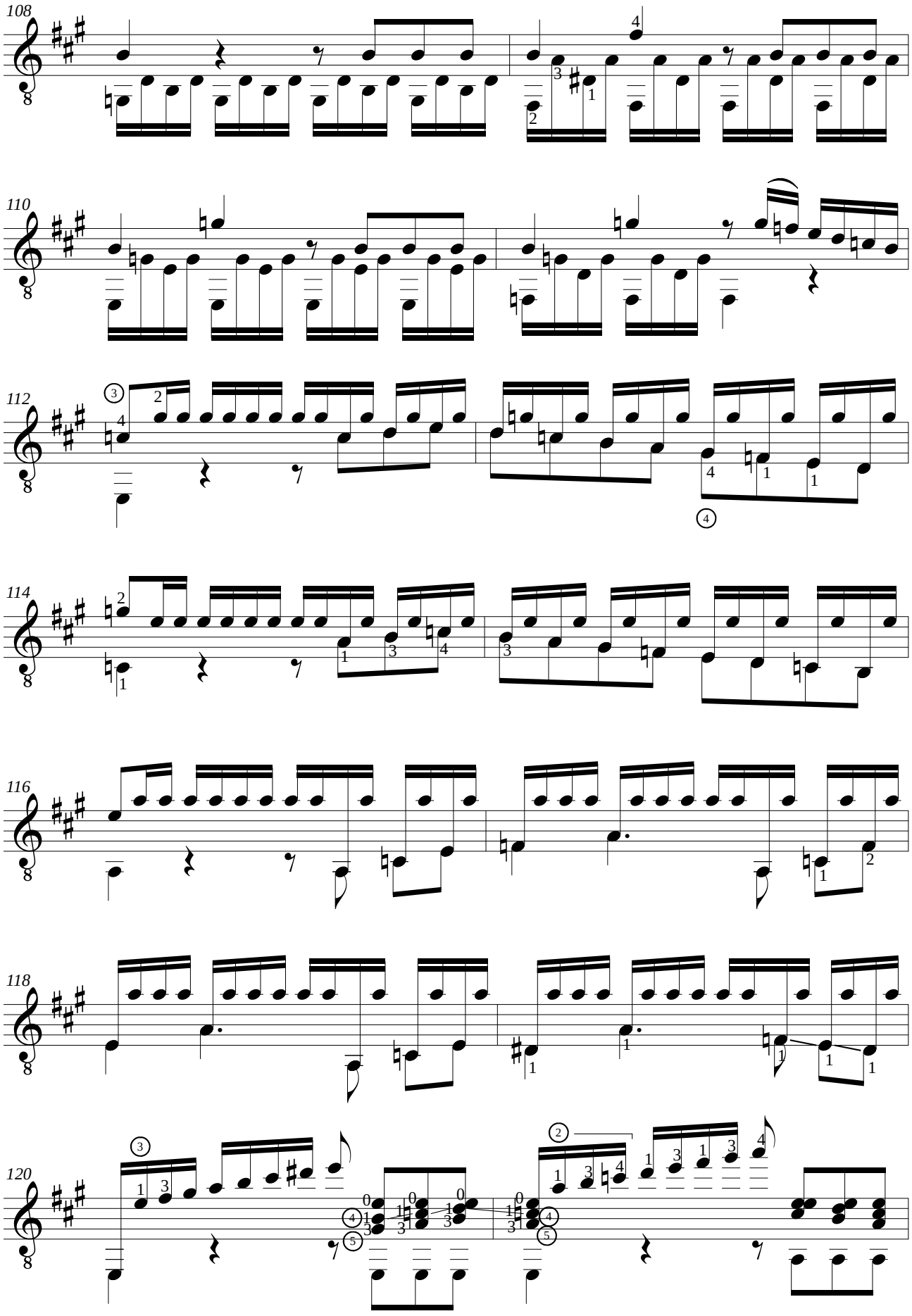
98
100
C II
C II
102
C II
104
106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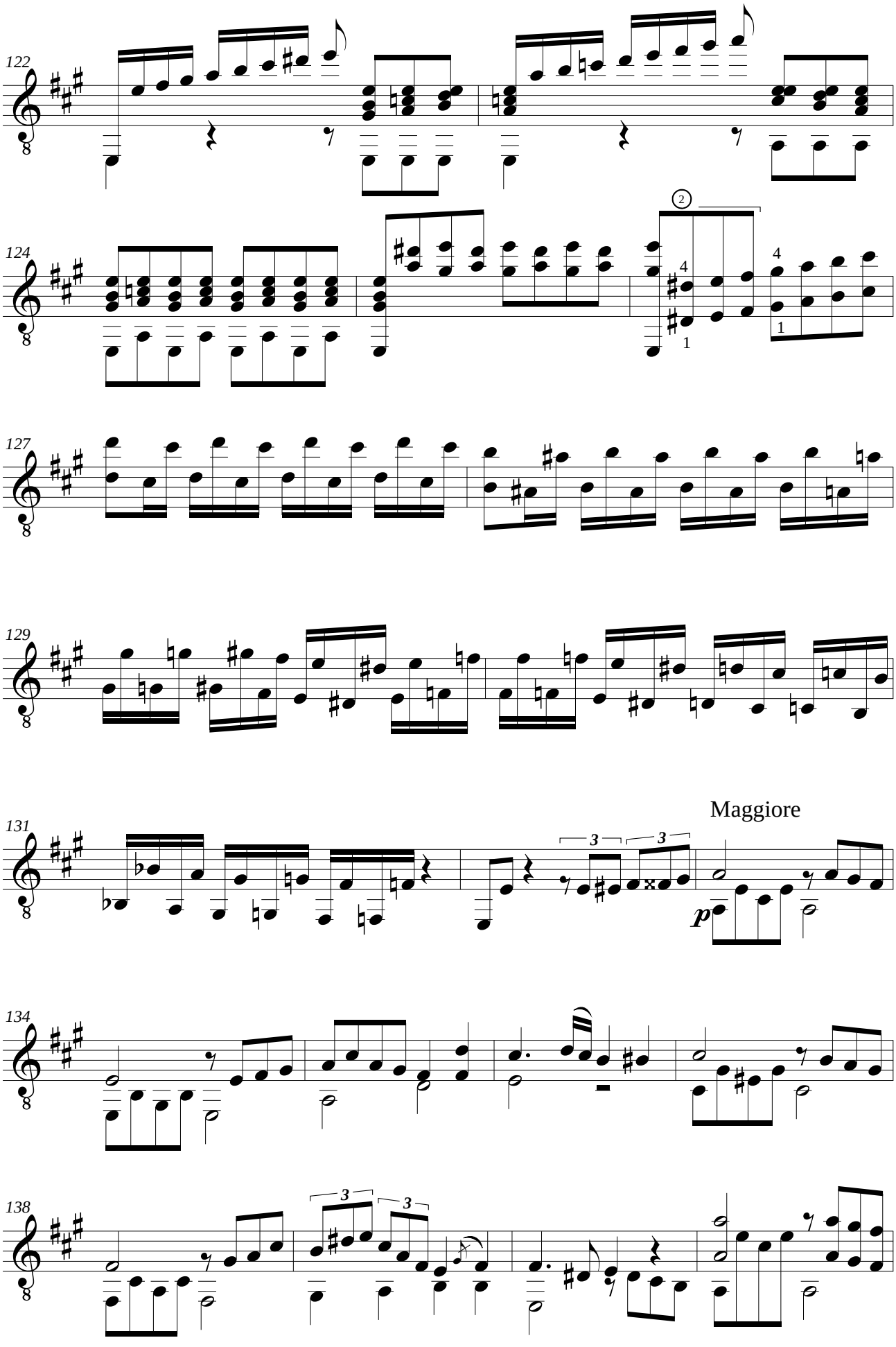
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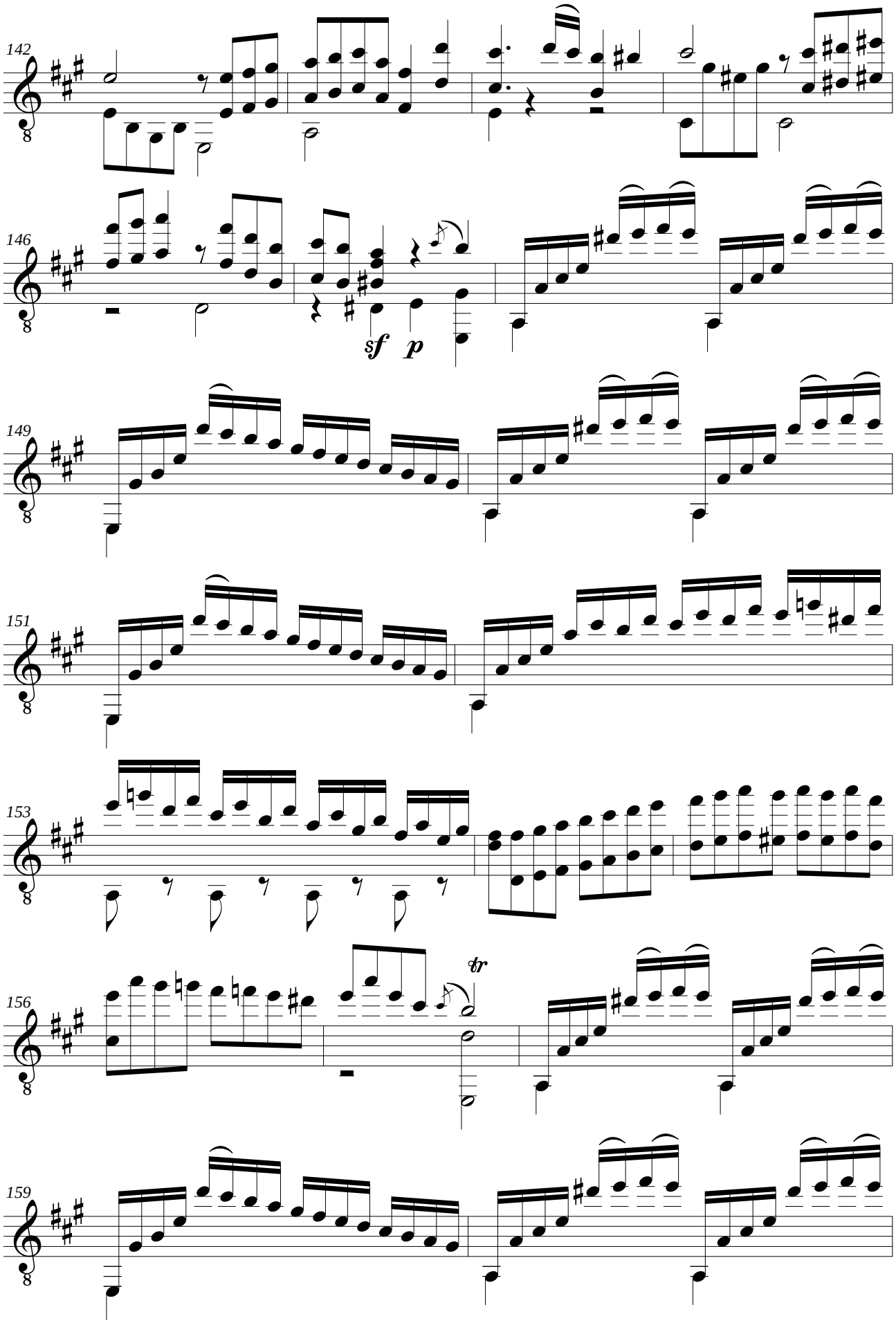
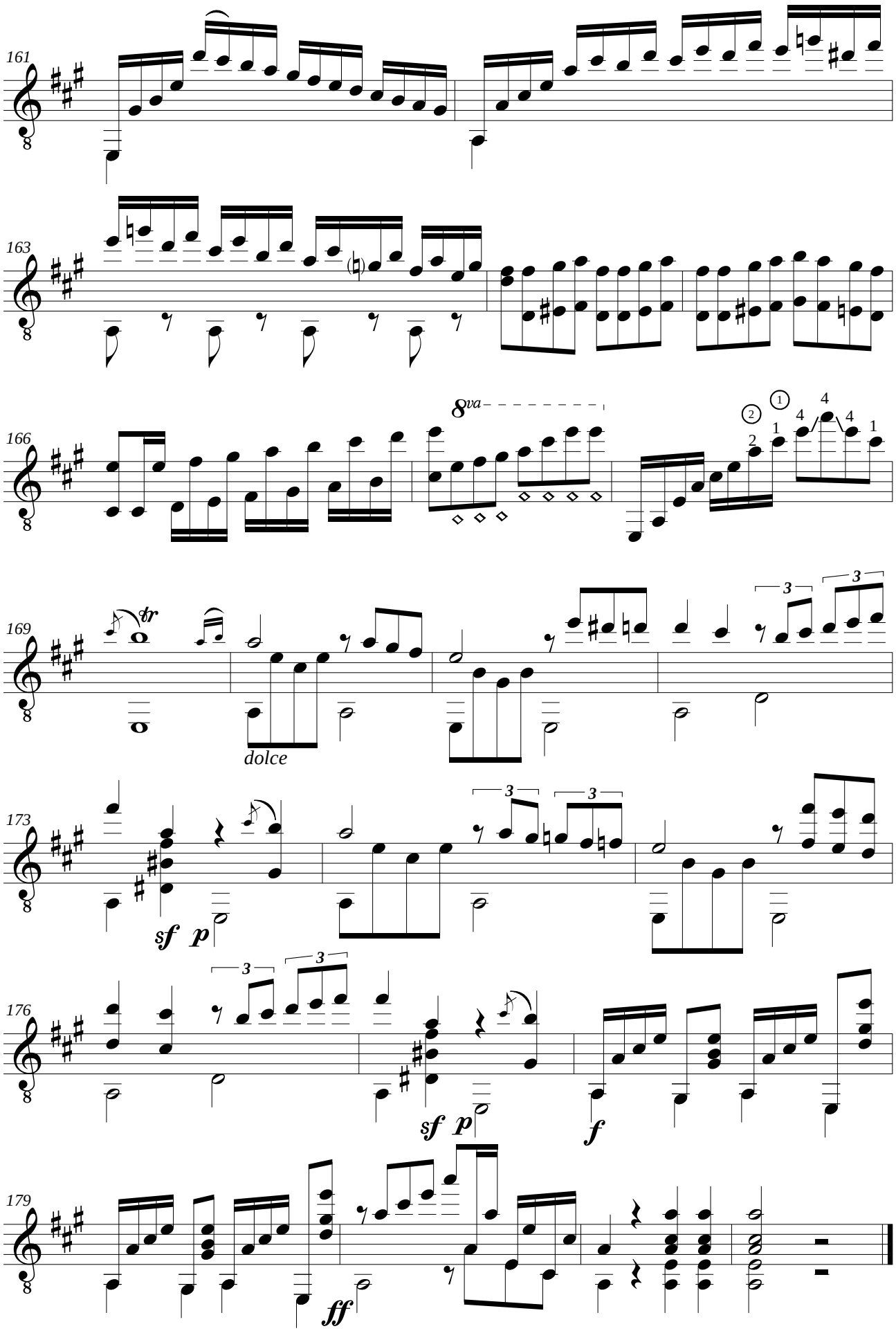
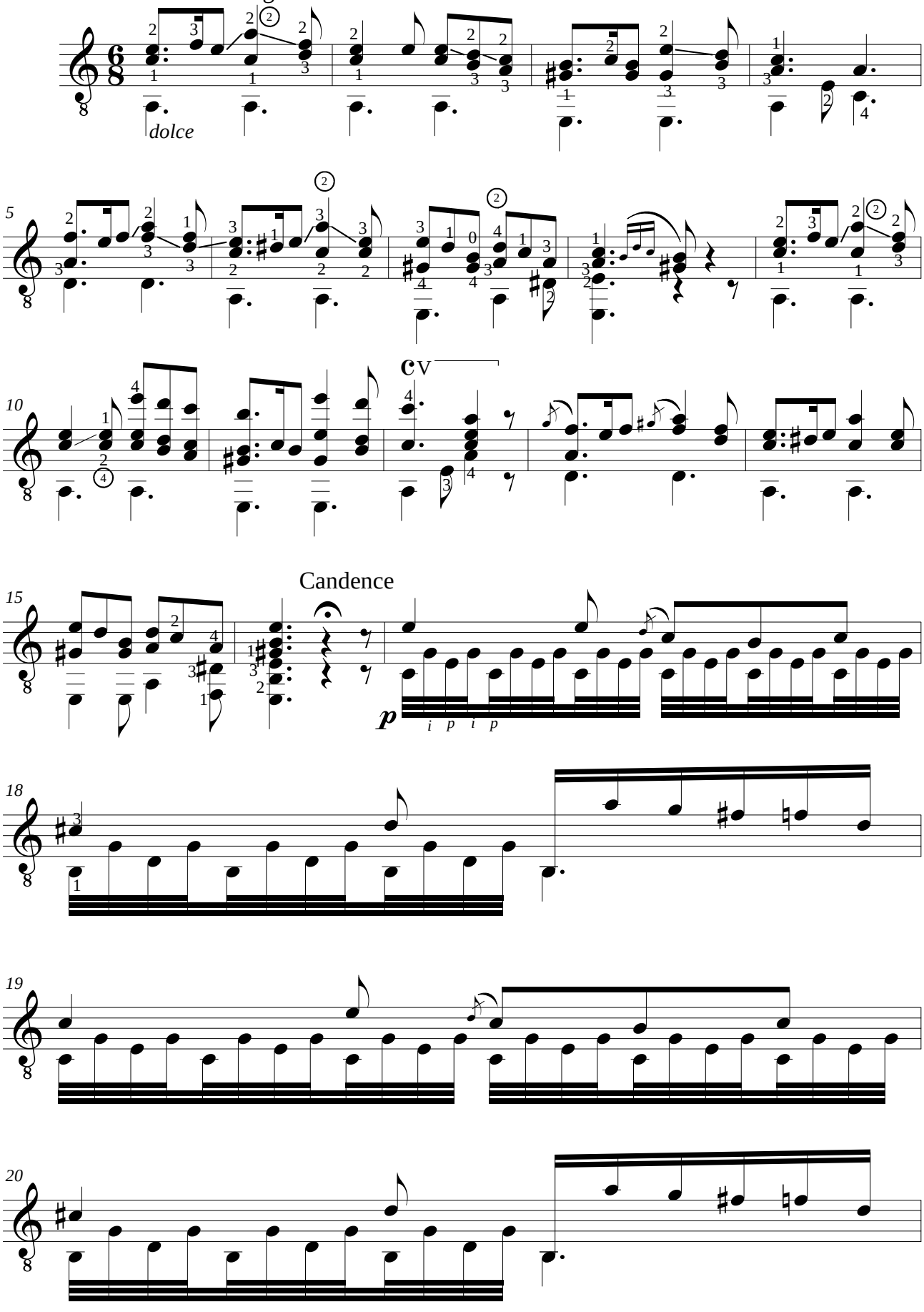
Maggiore
134
138

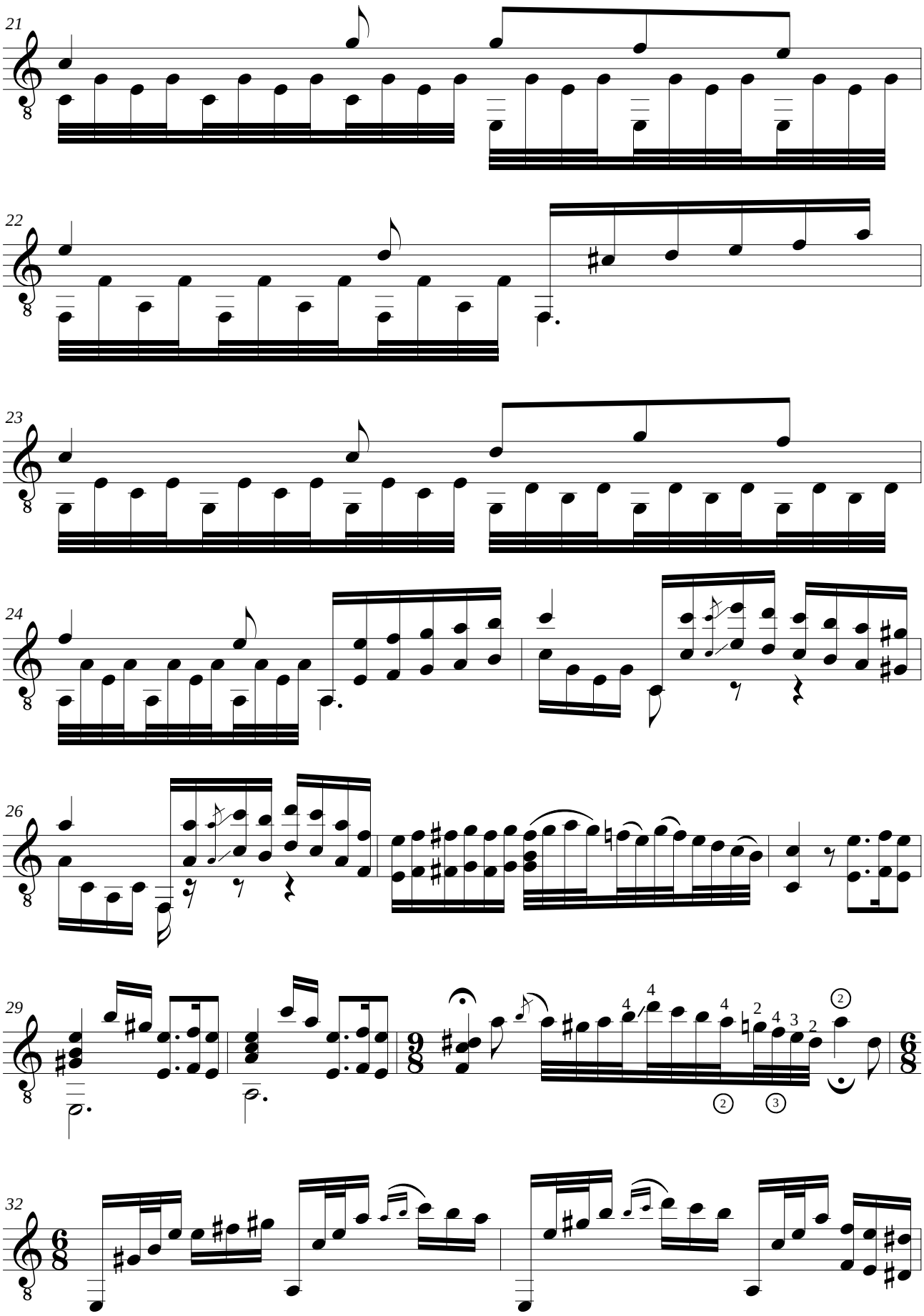

142
146
sf p
149
151
153
156
tr
159


161
163
166
8va
169
tr
dolce
173
sf p
176
sf p
f
179
ff

II Romance

Più tosto largo. Amorosamente

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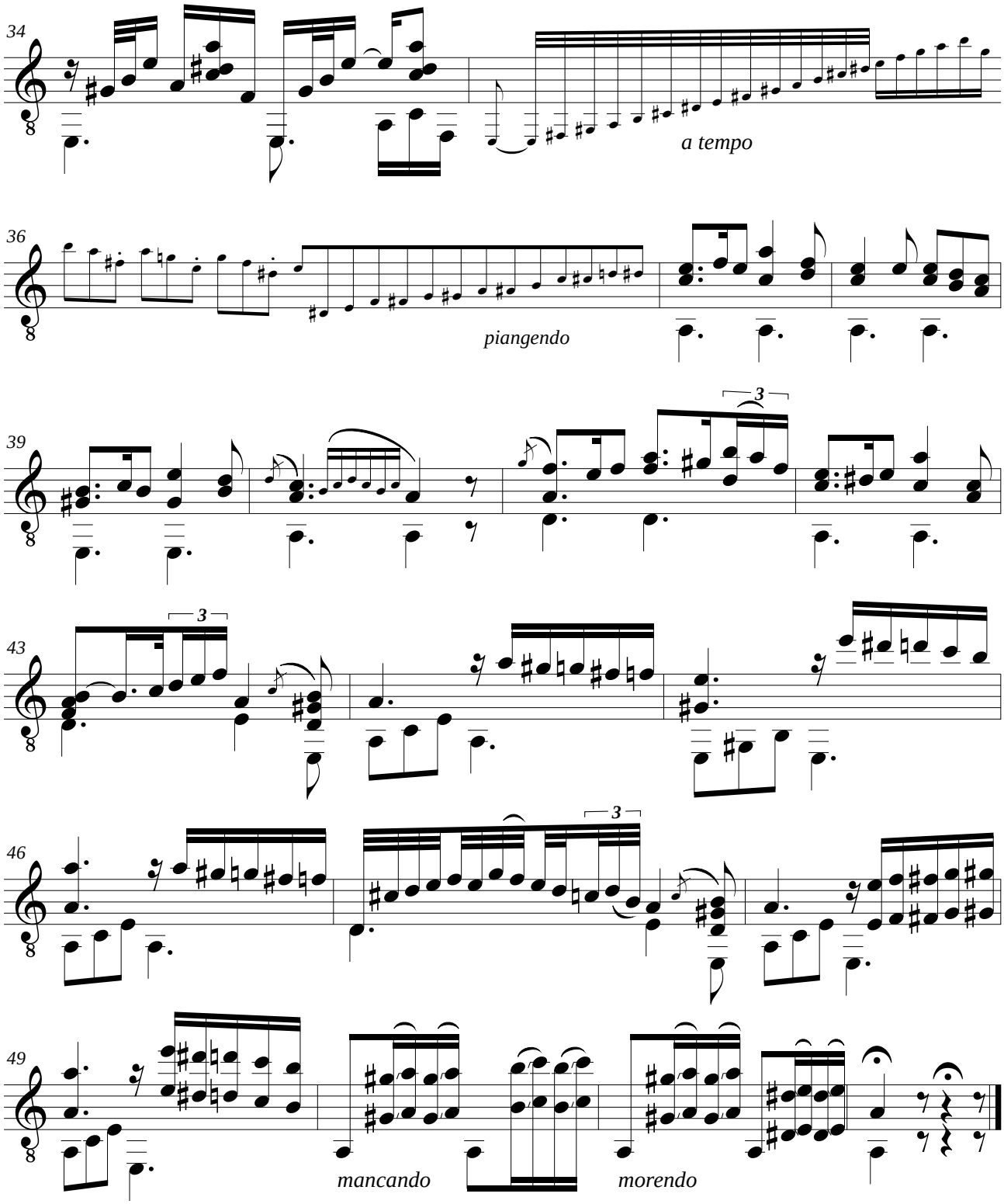
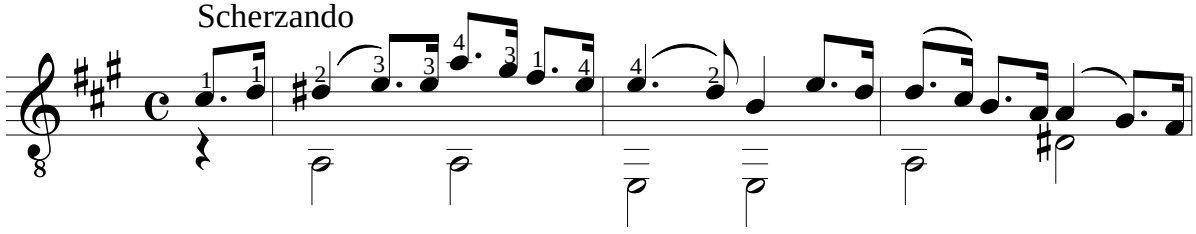
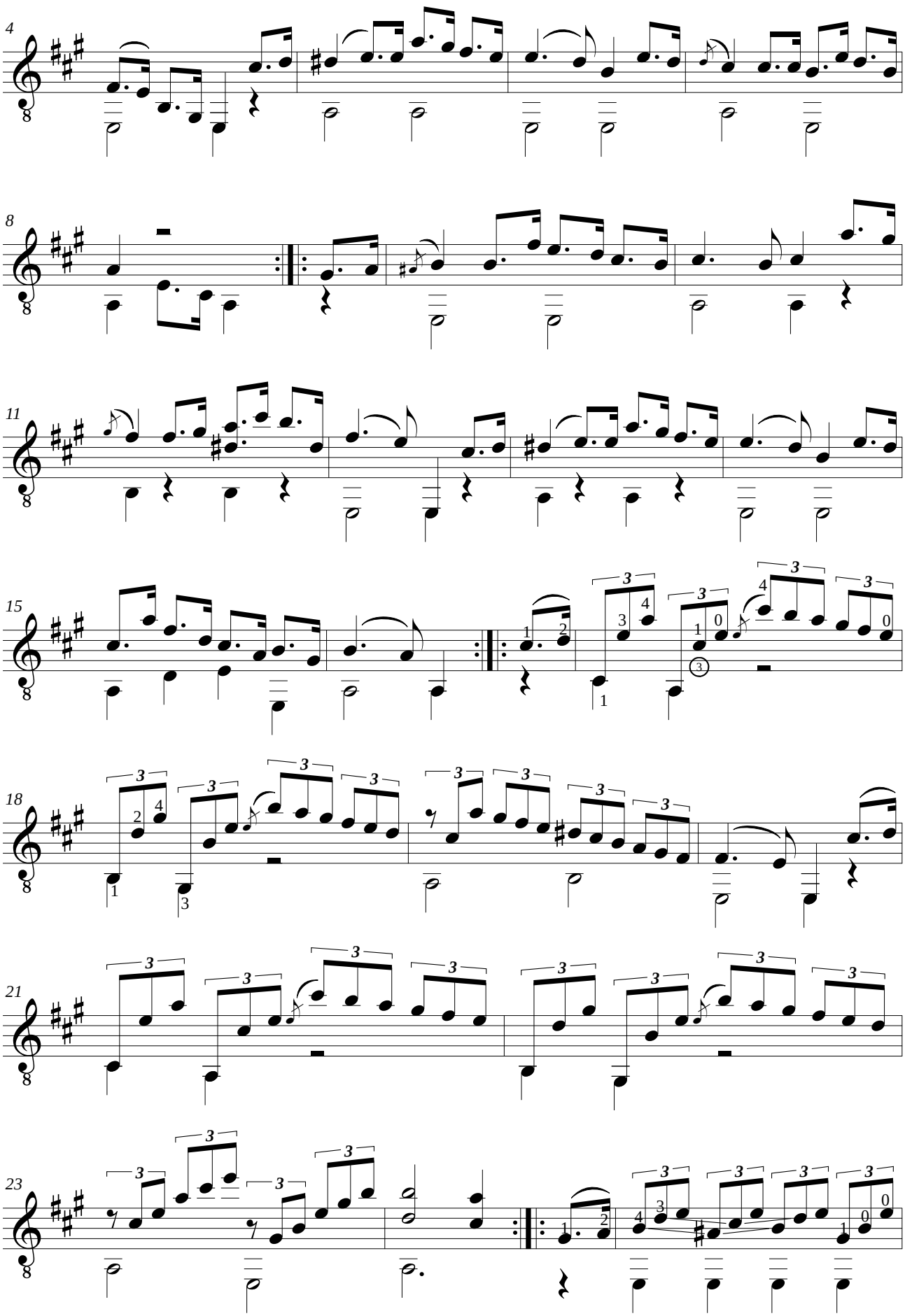
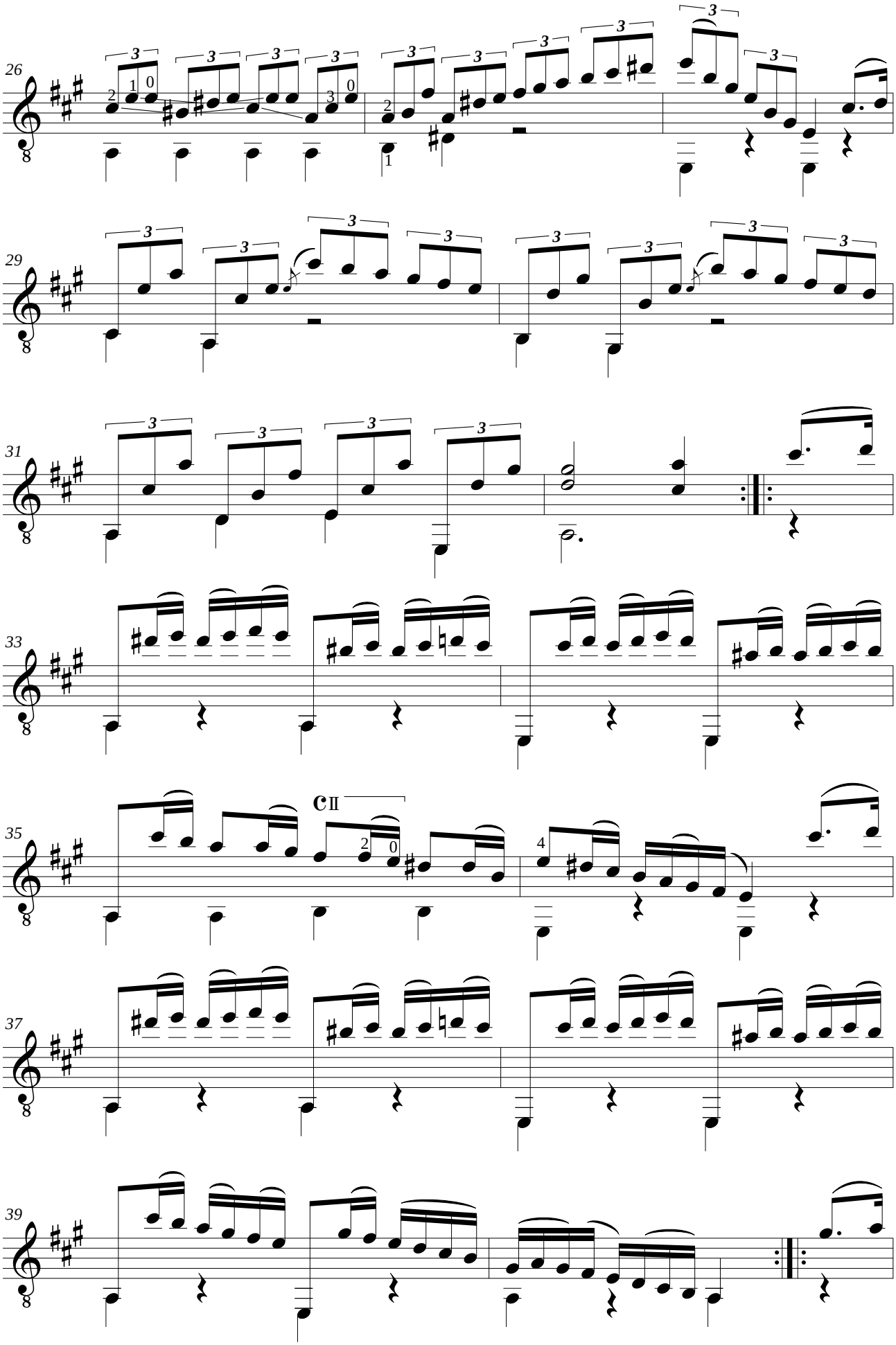
32

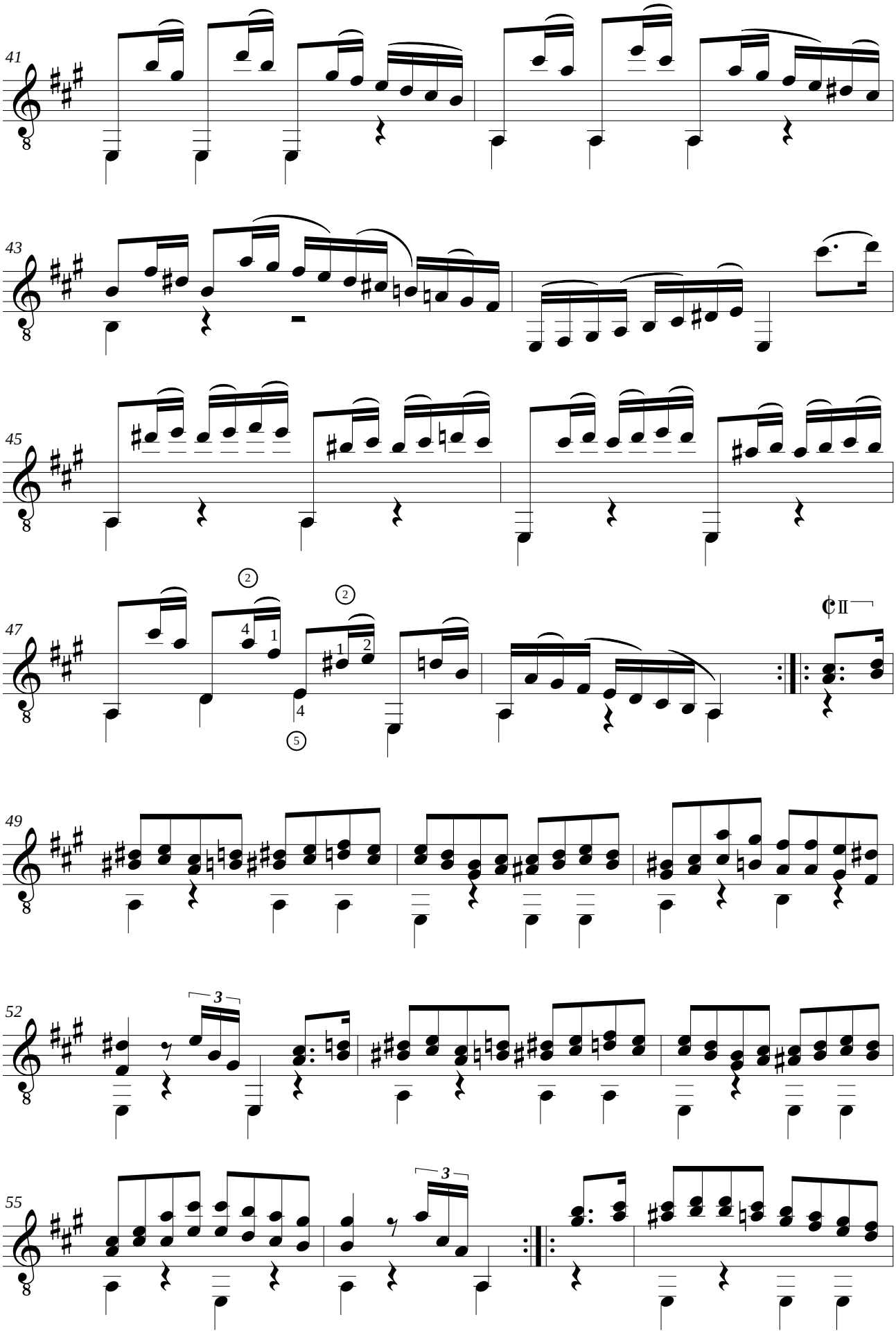


III Andantino variato




4
8
11
15
18
21
23


26
29
31
33
35
CII
37
39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49
52
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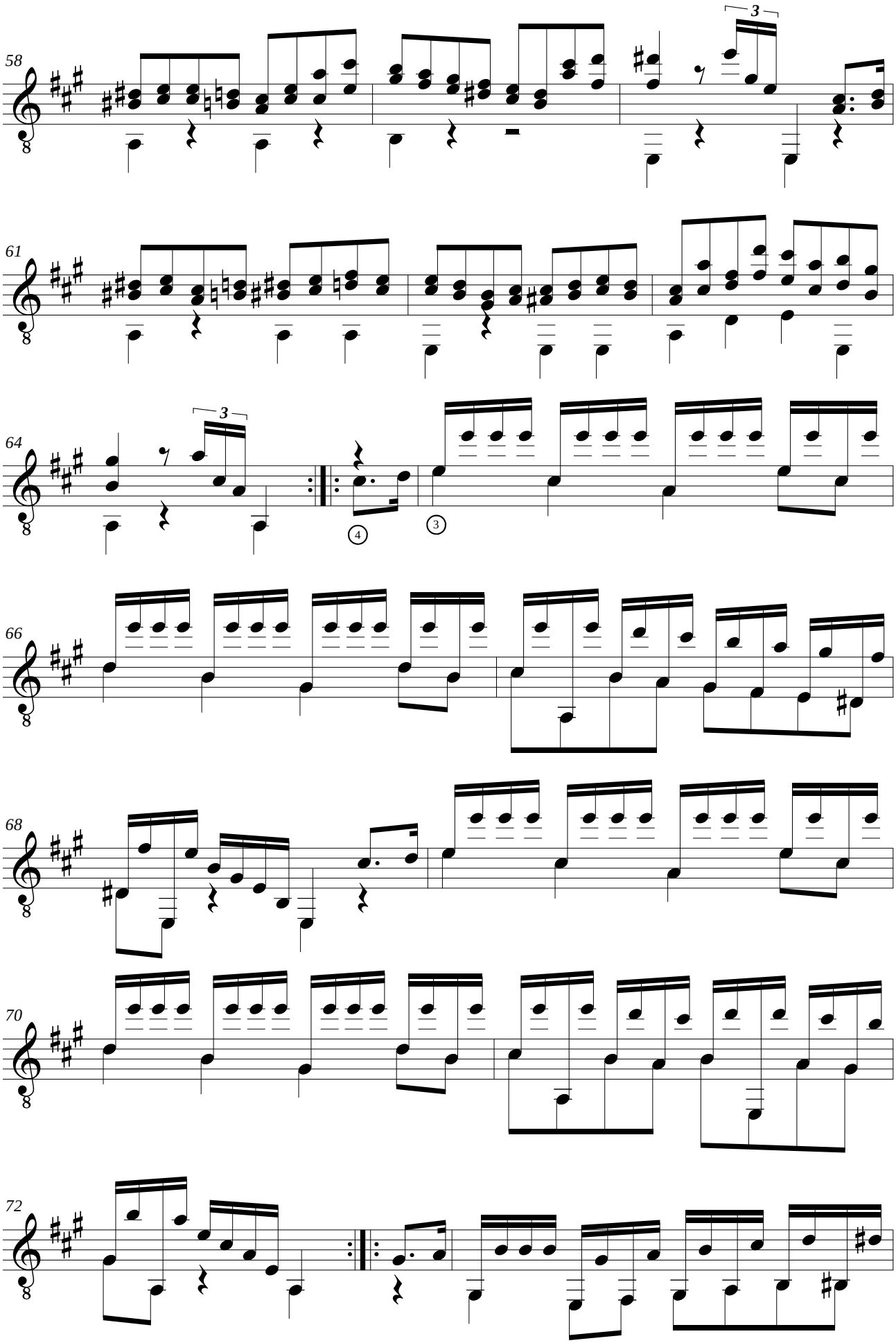
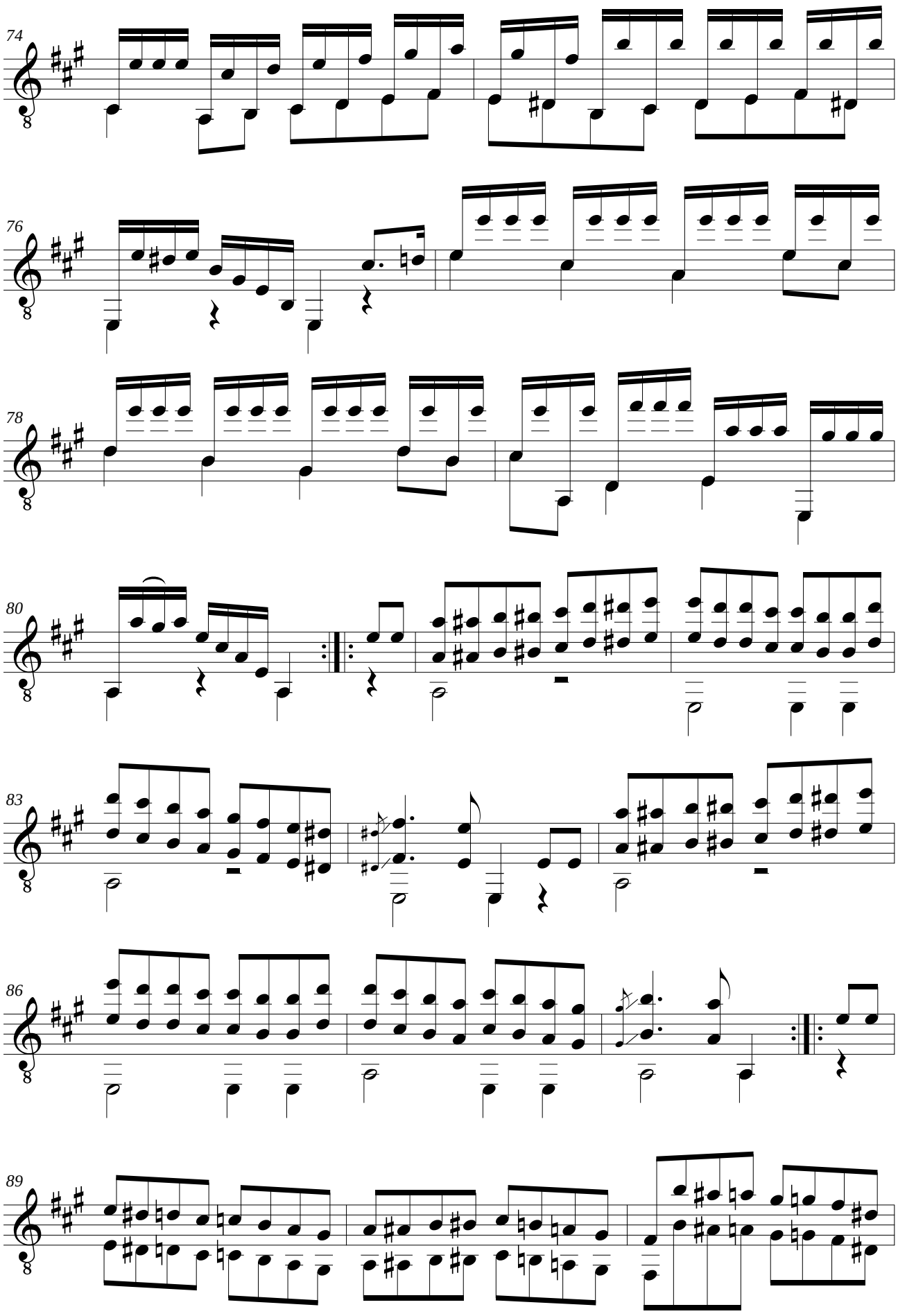

58
3
61
64
3
4
3
66
68
70
72


74
76
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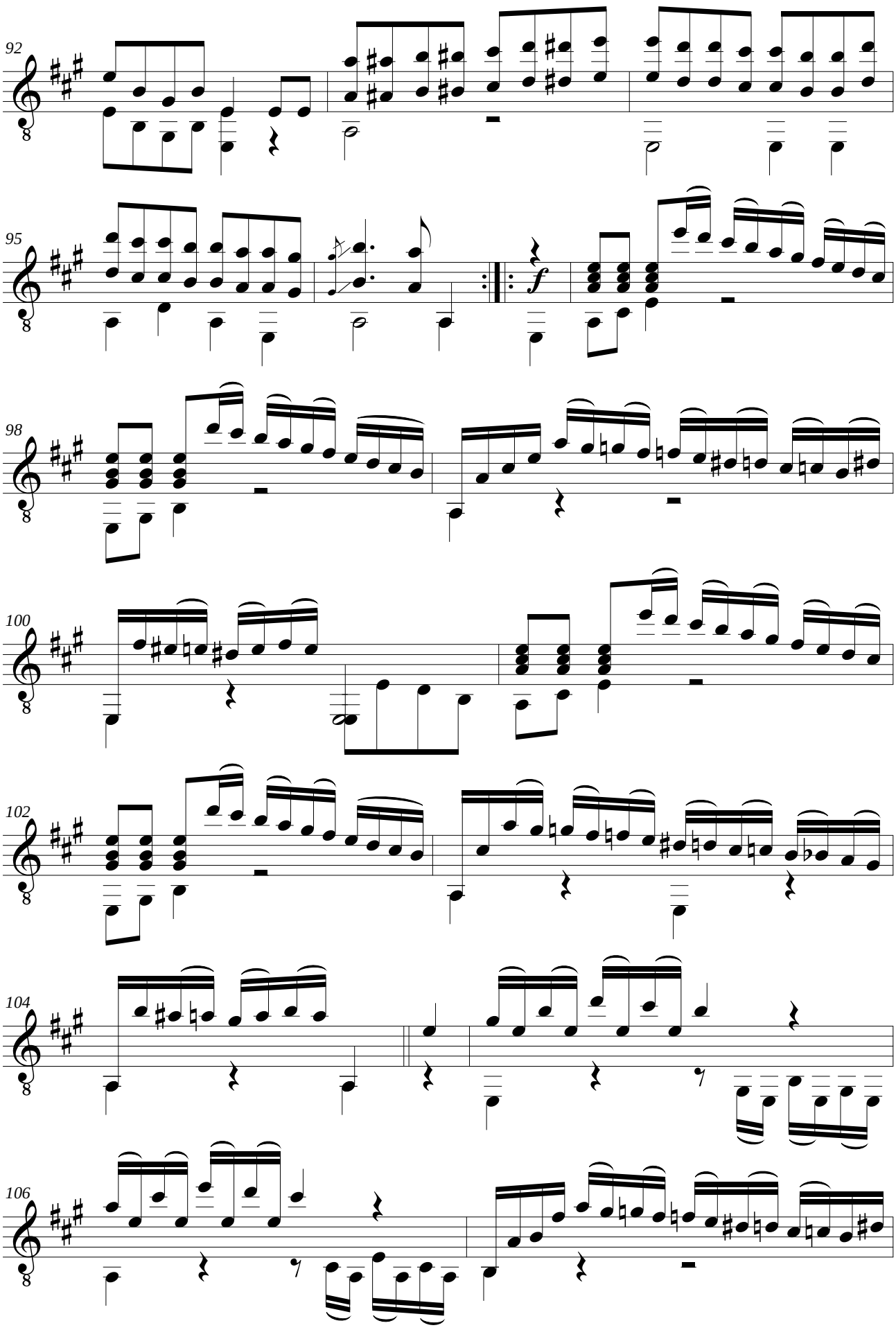
83
86
89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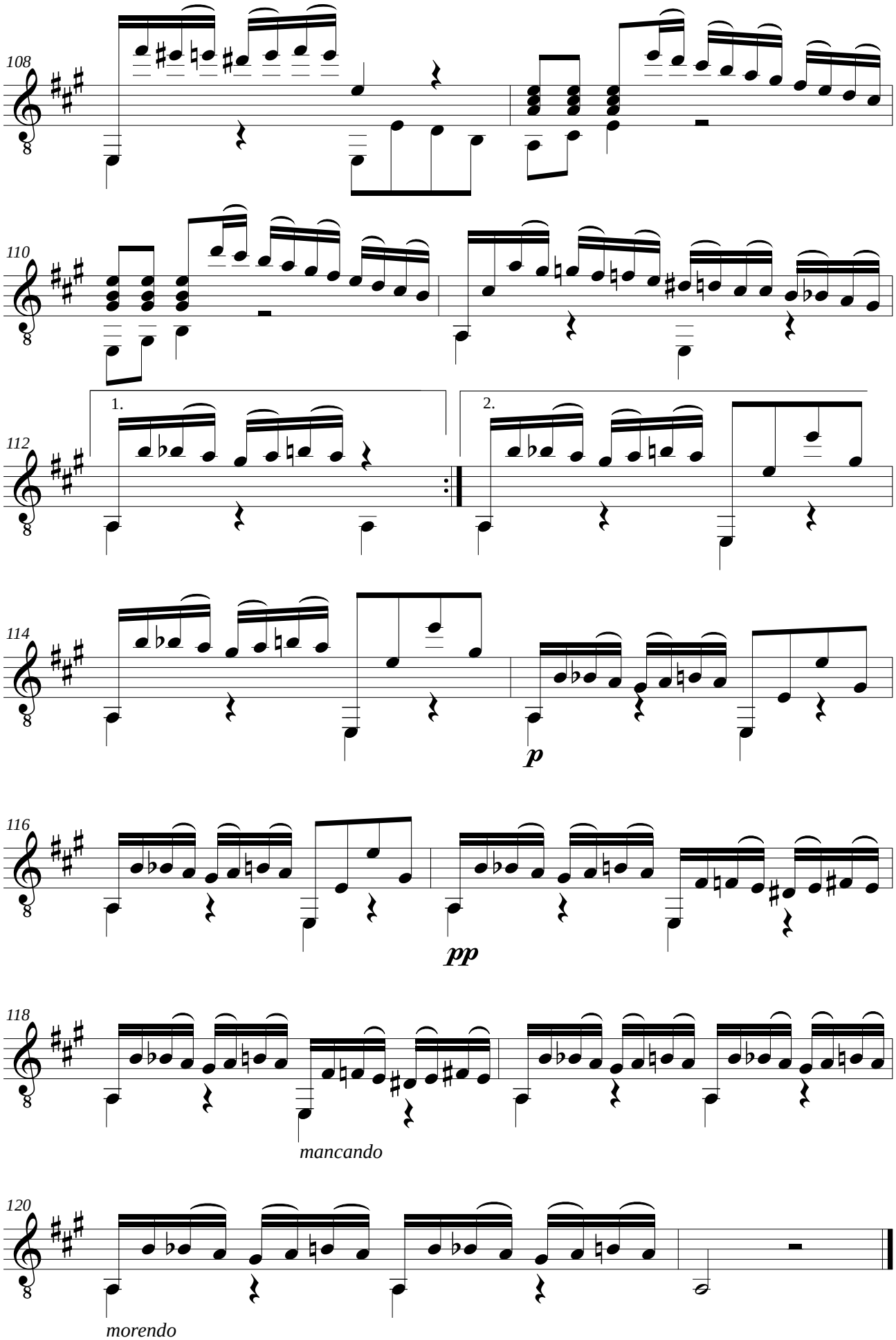
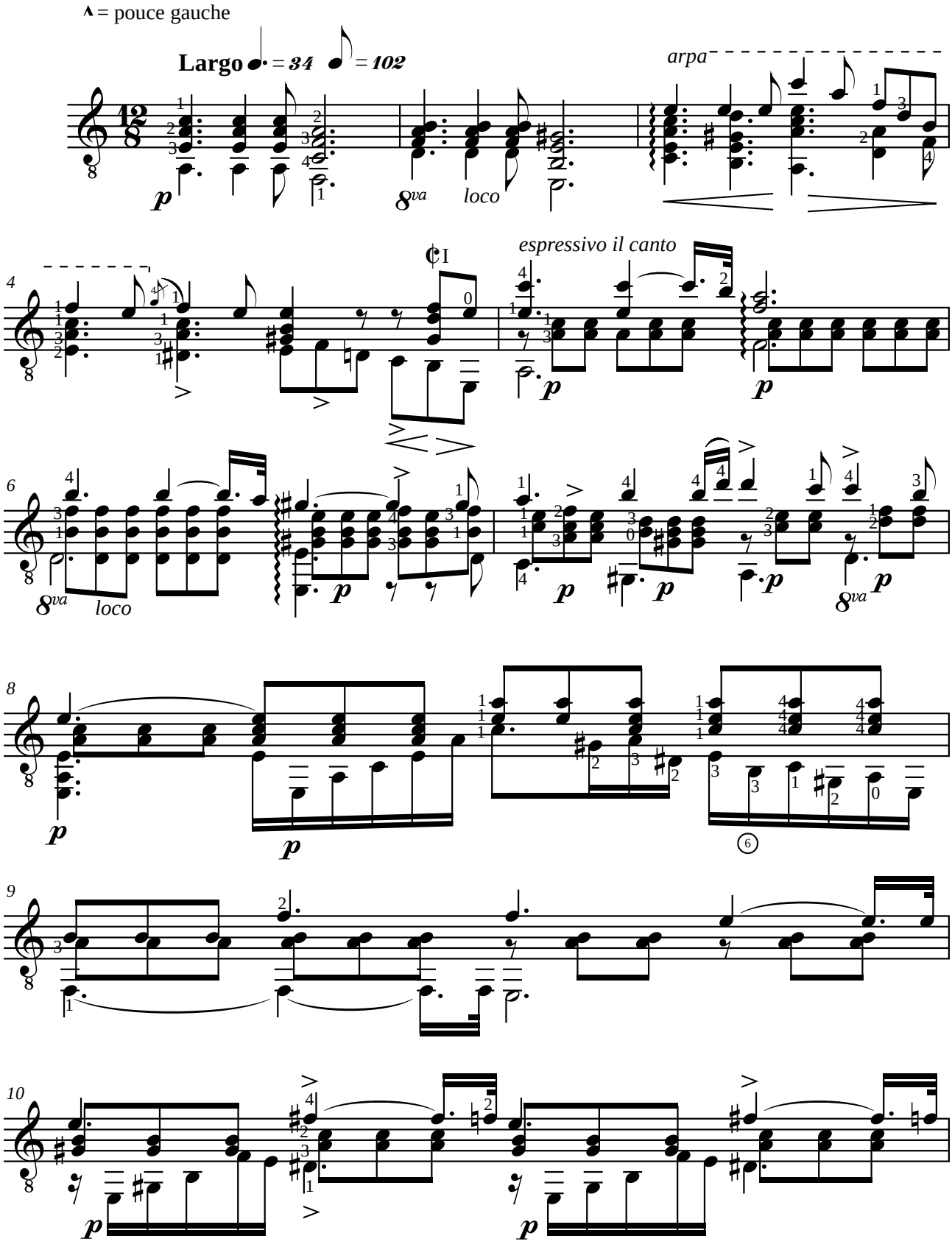

108
110
1.
2.
112
114
p
116
pp
118
mancando
120
morendo

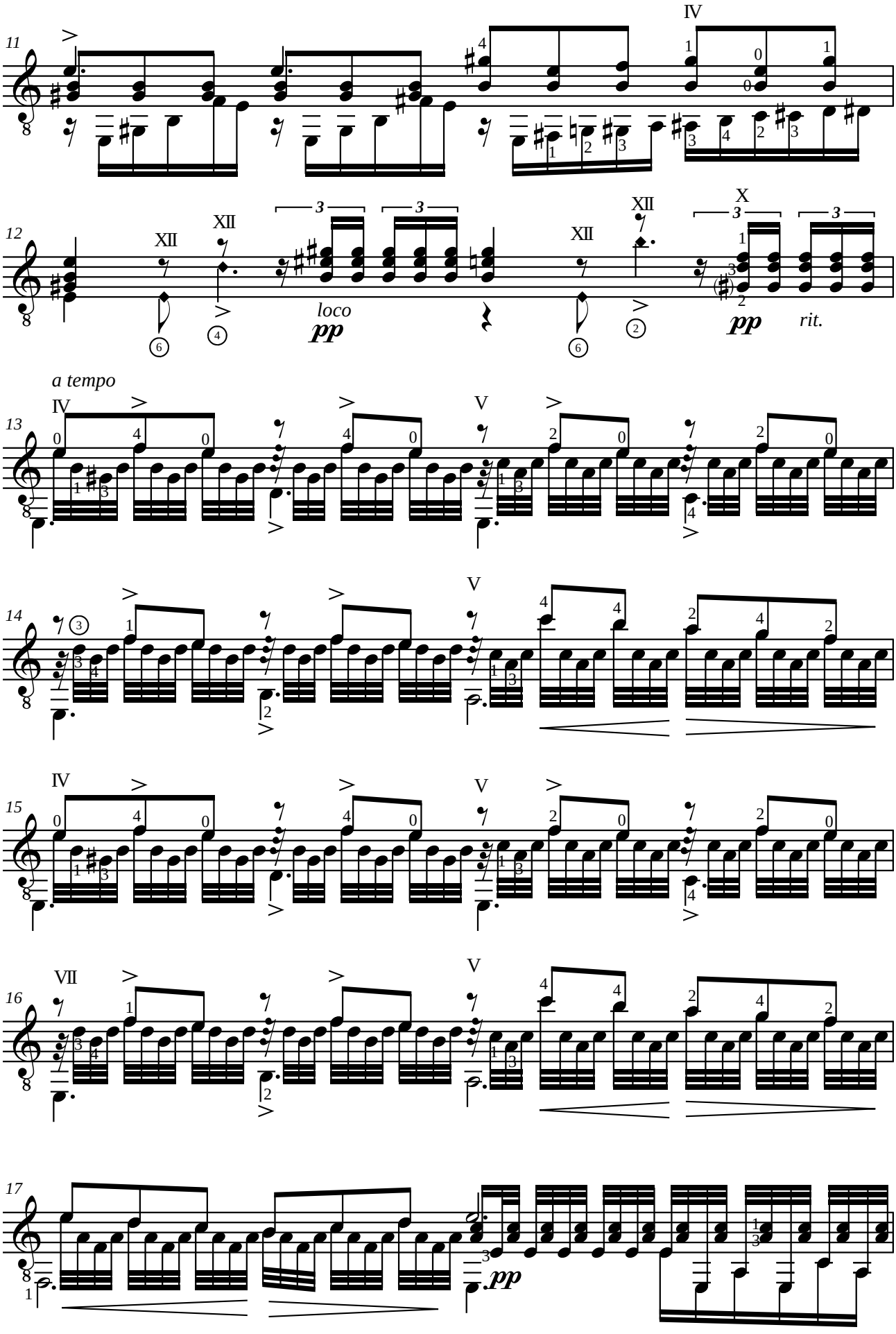
Johann Kaspar MERTZ (1806-1856)

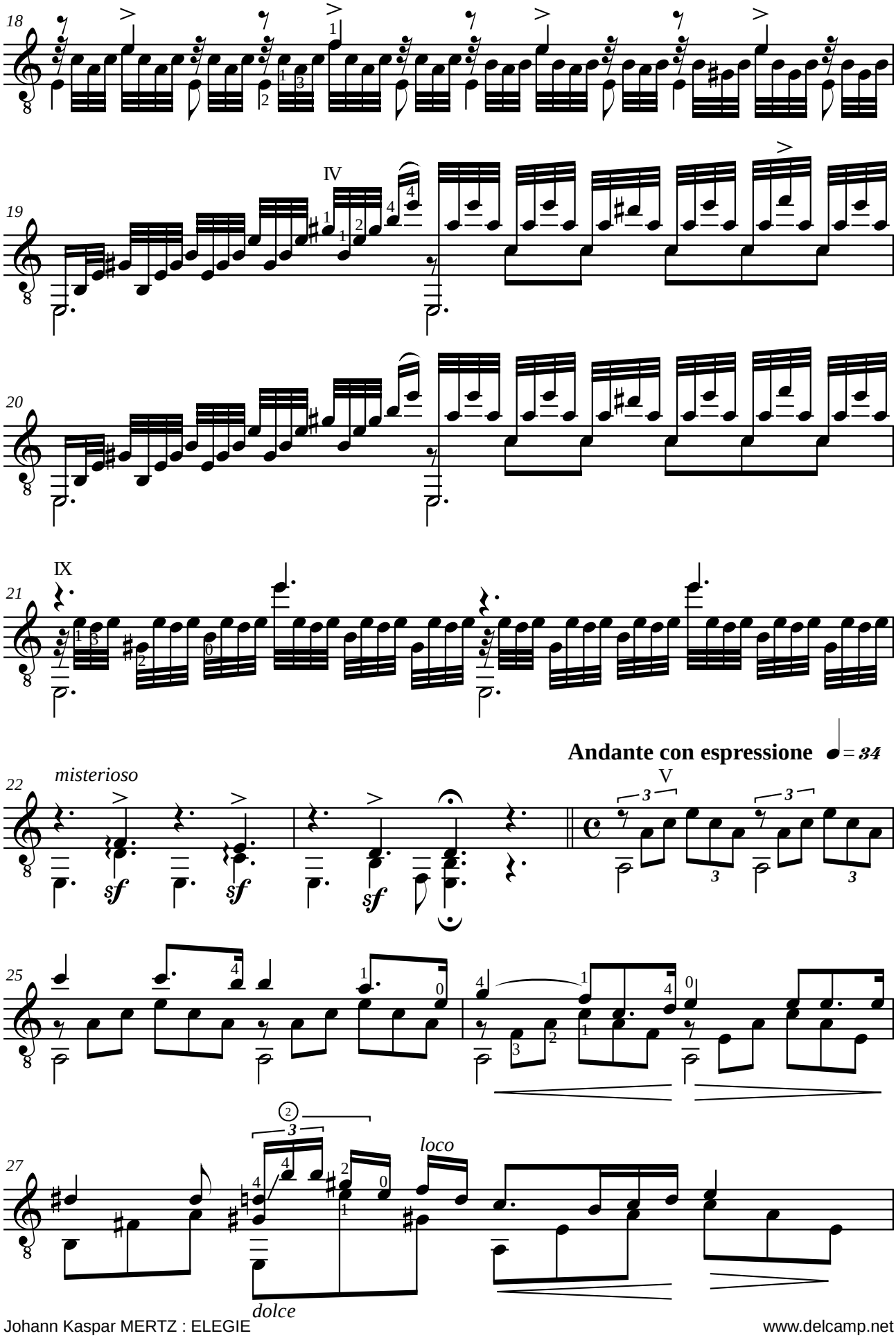
ELEGIE

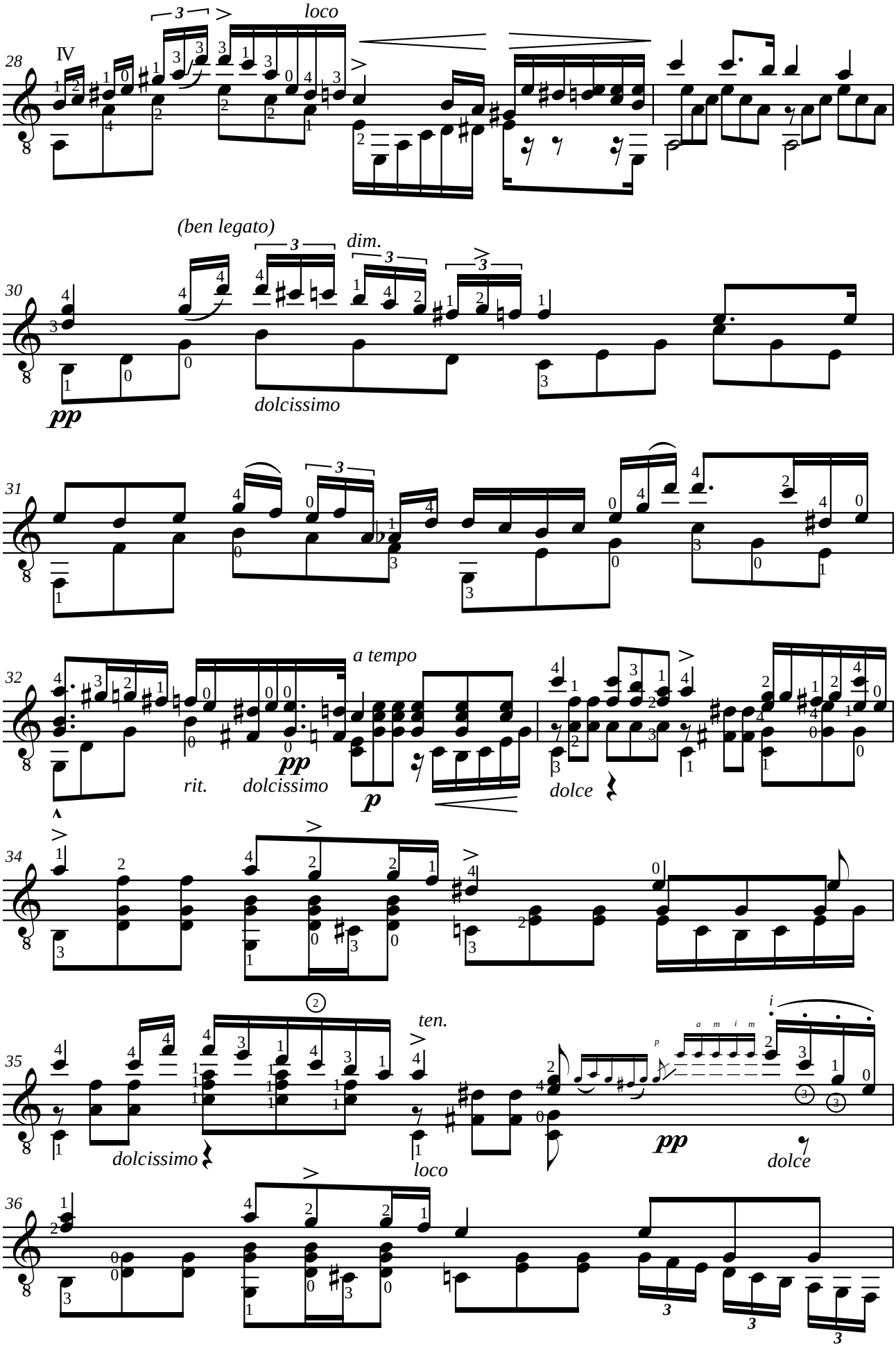
en LA mineur

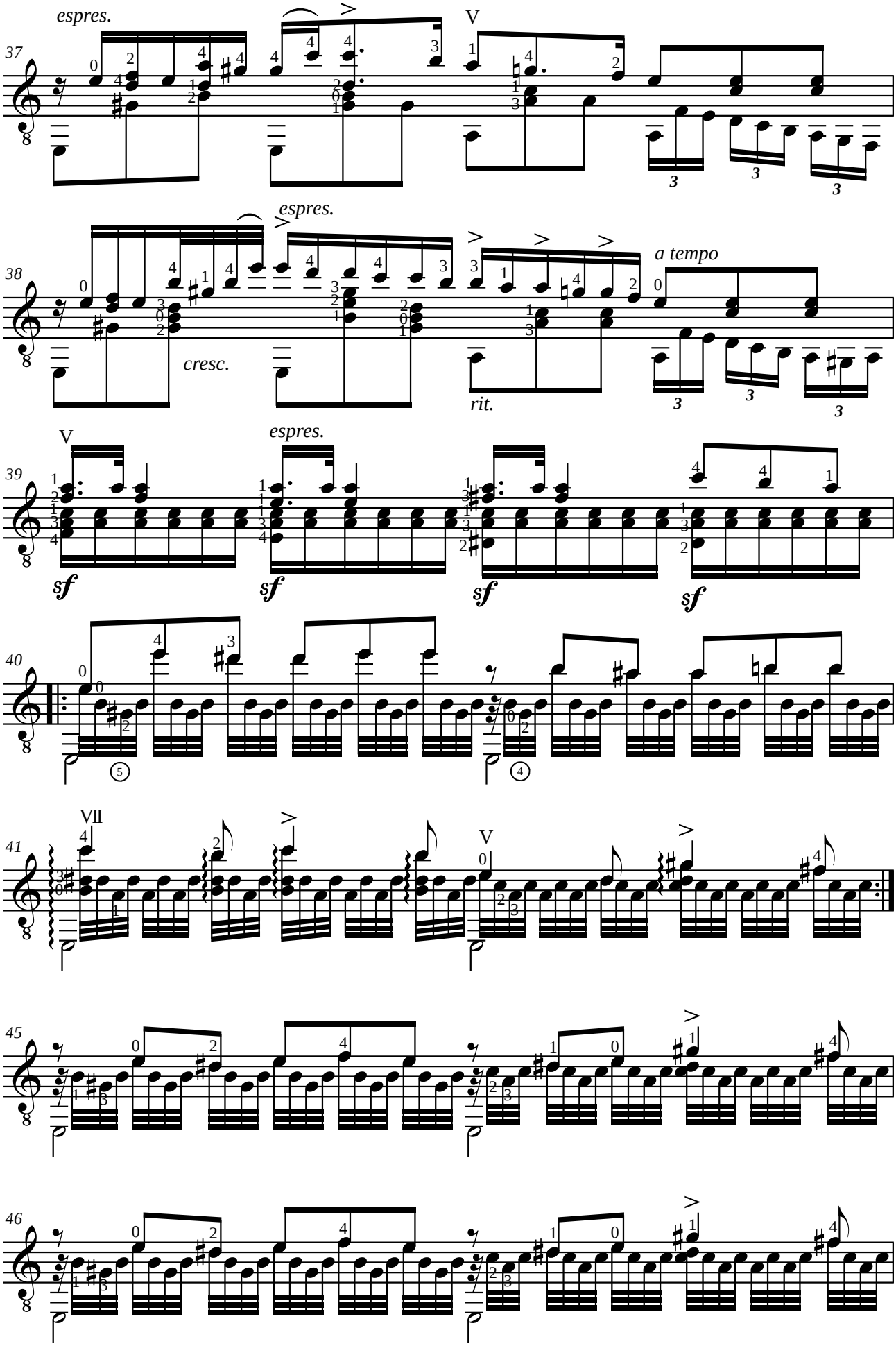
Révision de Jean-François Delcamp

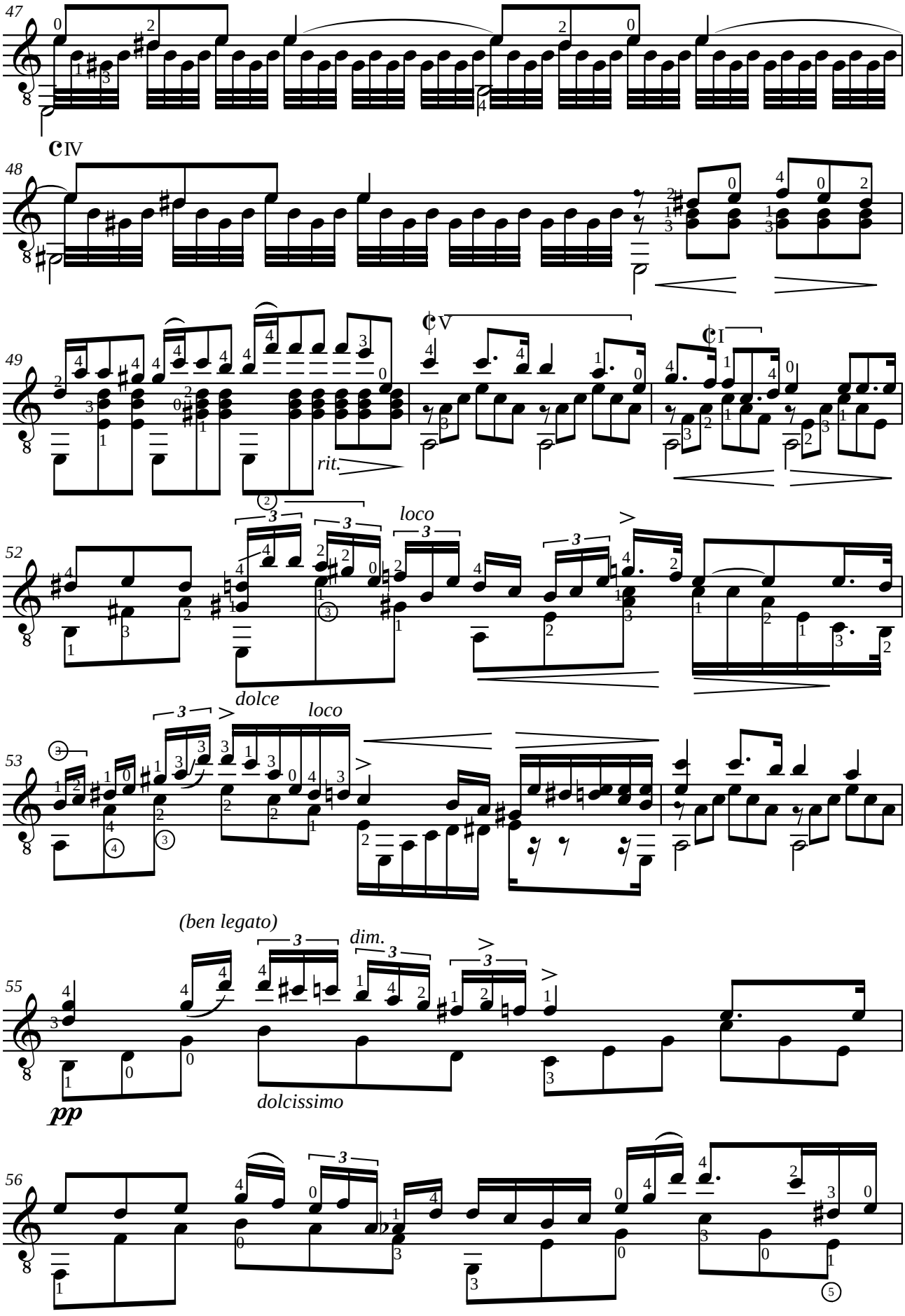


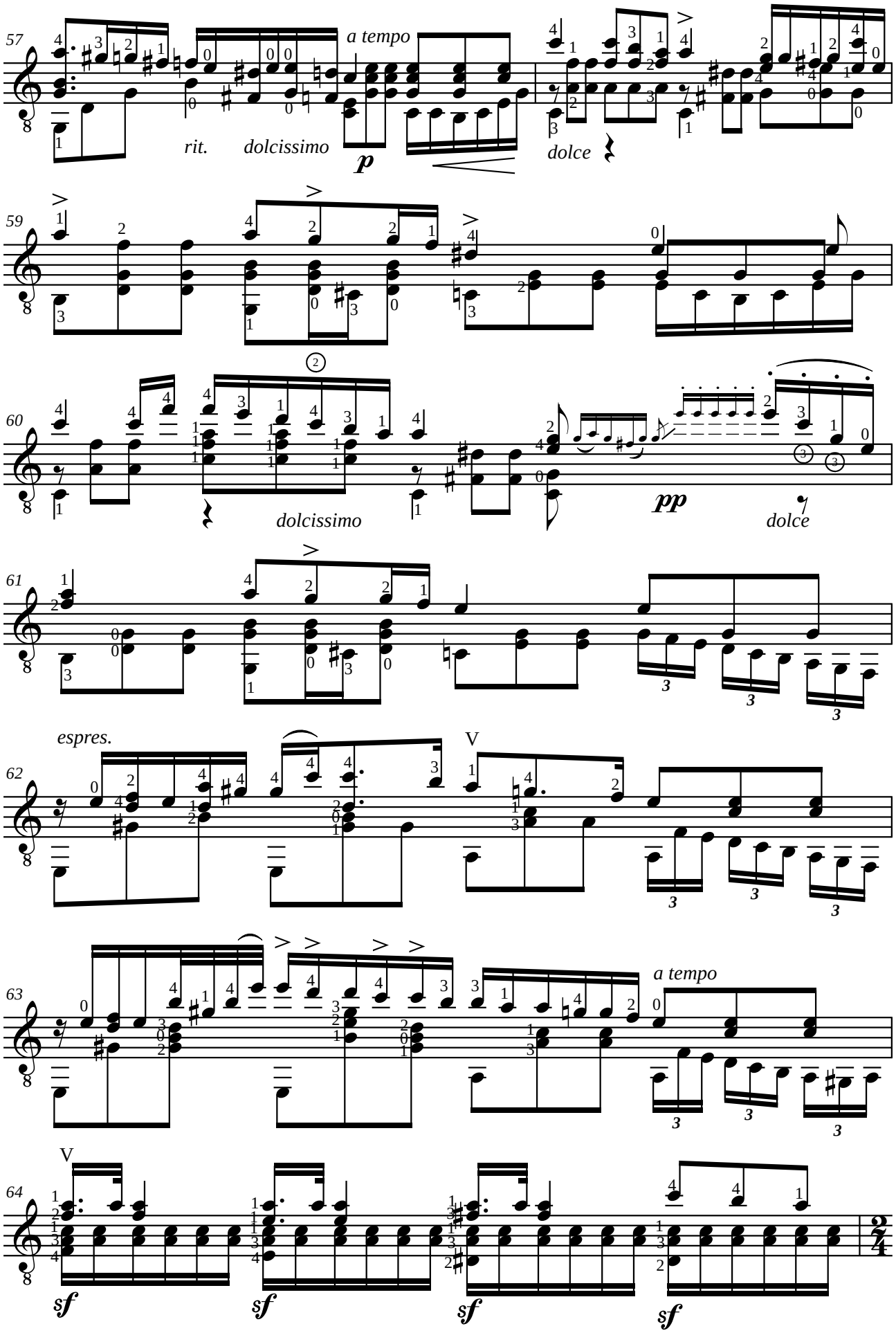

11
IV
12
XII
XII
XII
X
loco
pp
pp
rit.
a tempo
13
IV
V
14
V
15
IV
V
16
VII
V
17
pp

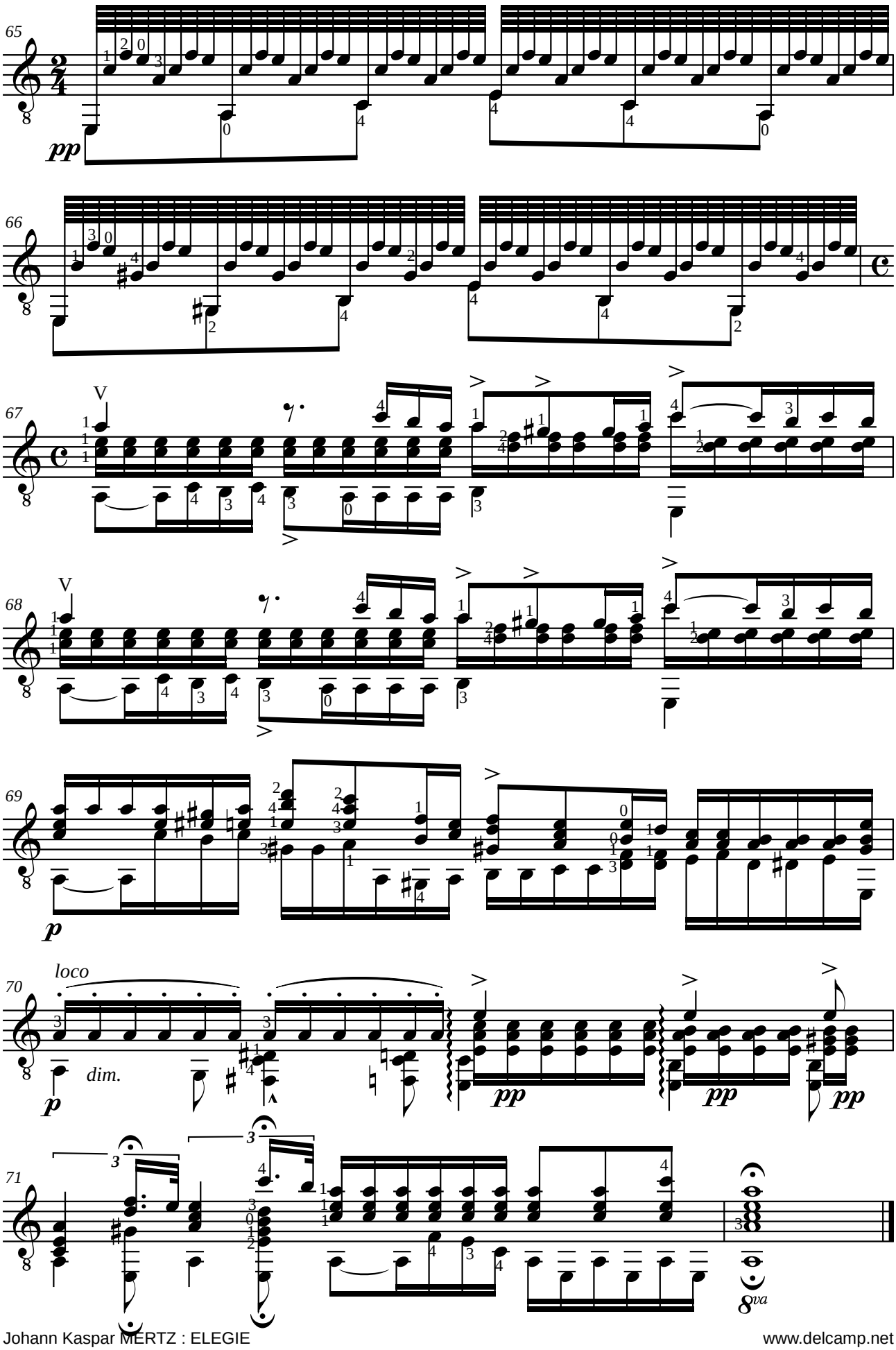

18
19
IV
20
21
IX
Andante con espressione ♩= 34
22
misterioso
sf
V
25
27
loco
dolce


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


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


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

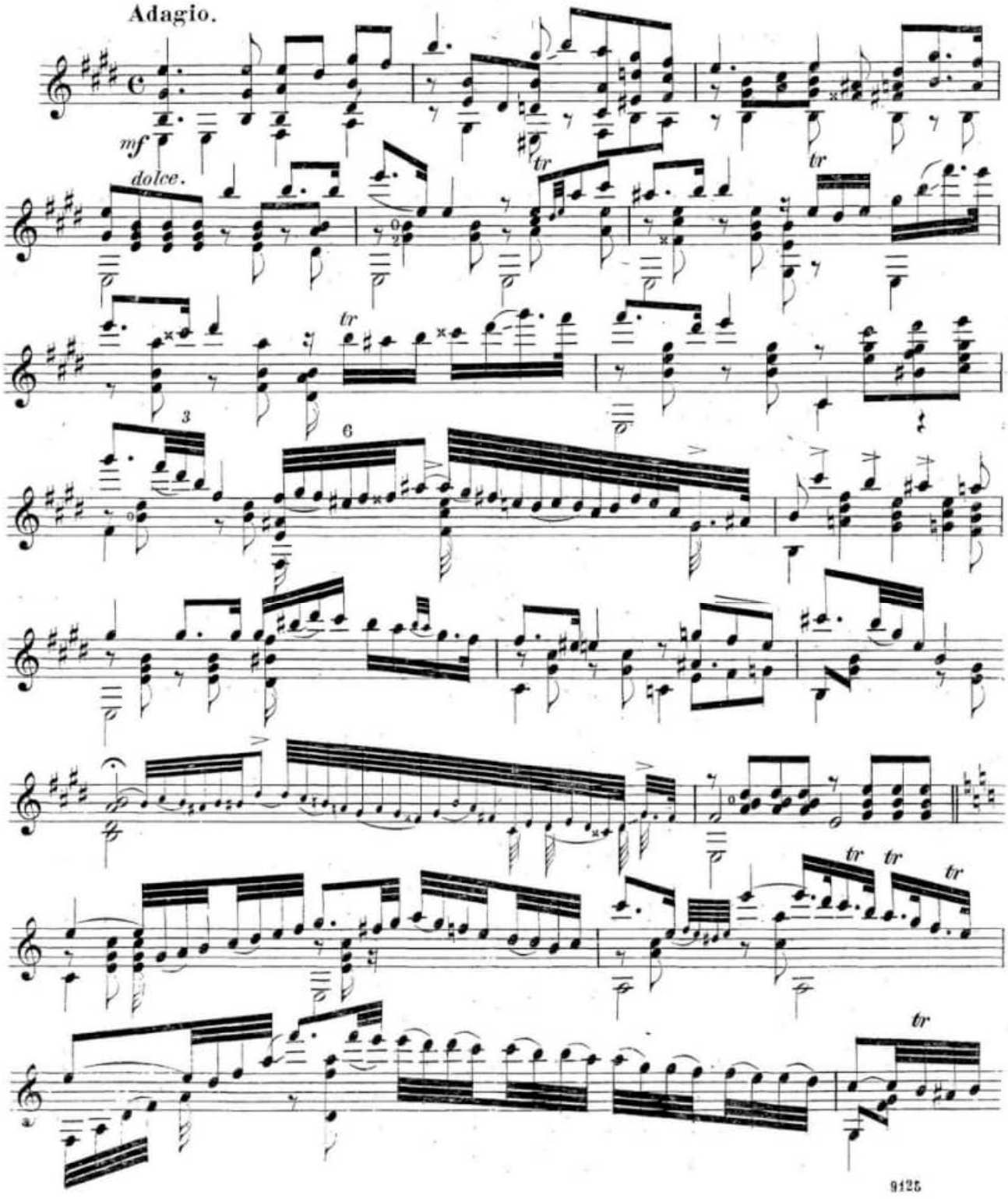

57
a tempo
rit.
dolcissimo
p
dolce
59
60
dolcissimo
pp
dolce
61
espres.
62
V
63
a tempo
64
V
sf
sf
sf
sf

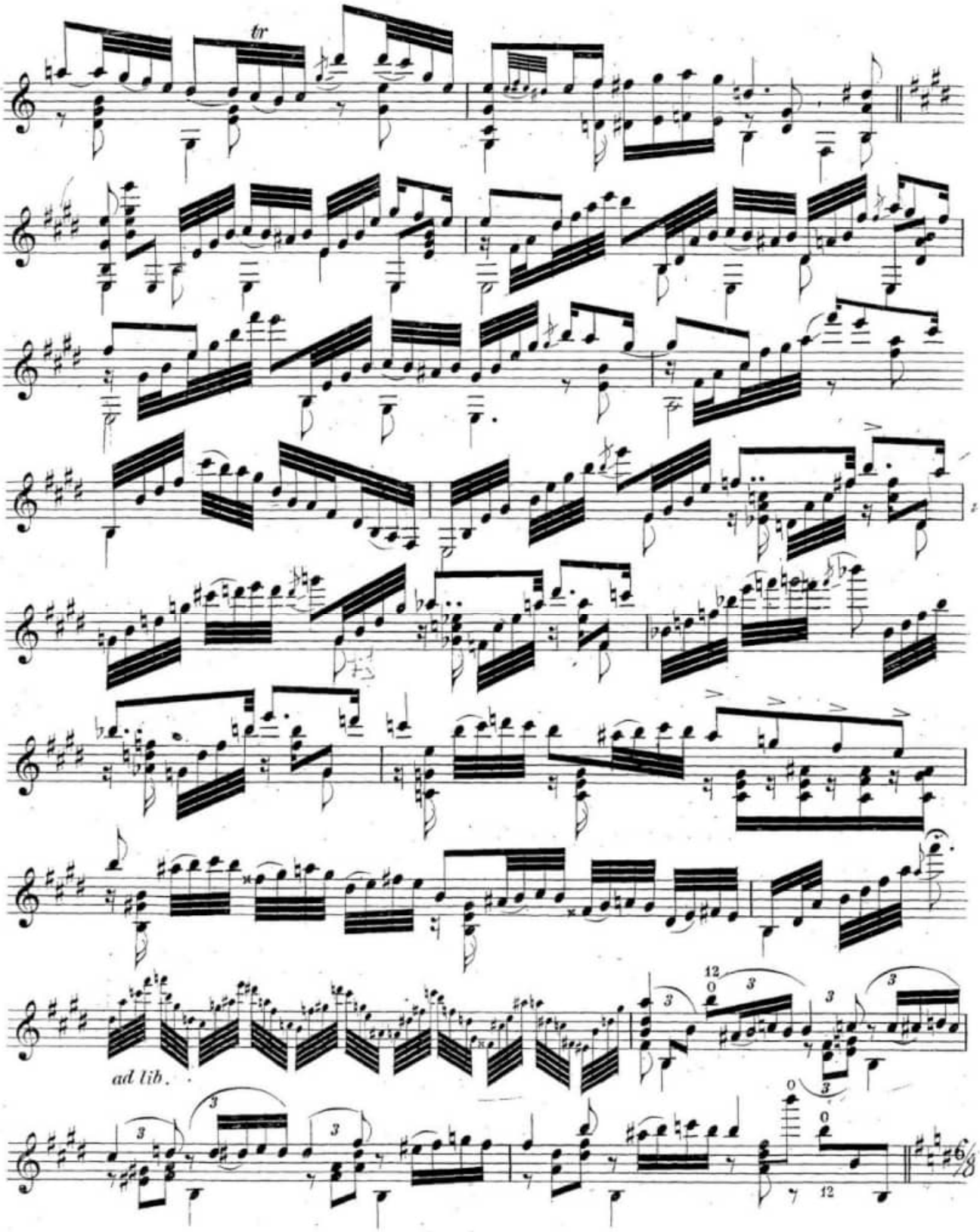

65
pp
66
67
V
68
V
69
p
70
loco
dim.
p
pp
pp
pp
71
3
3
8va

Giulio REGONDI (1822-1872)

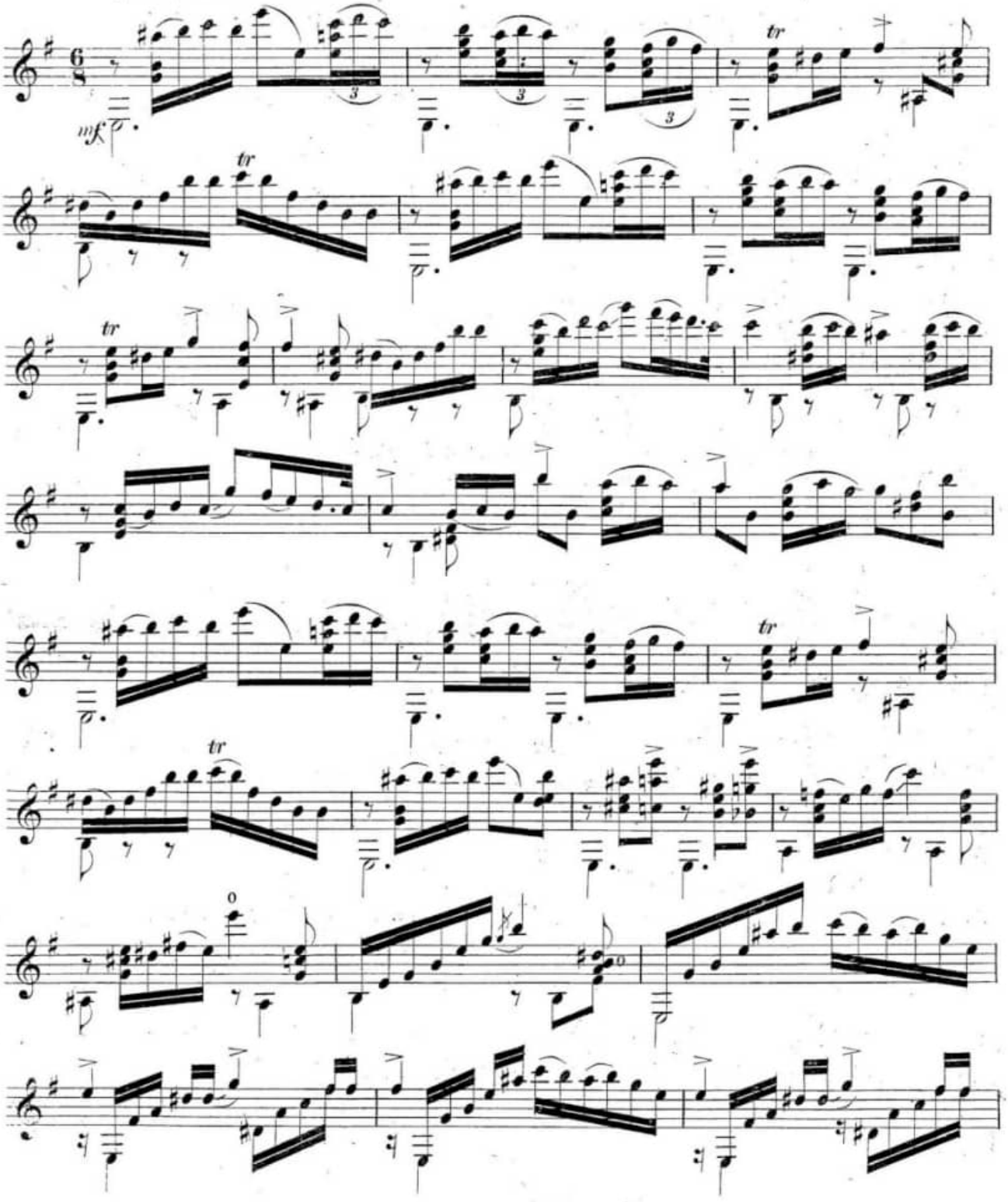
INTRODUCTION ET CAPRICE Opus 23

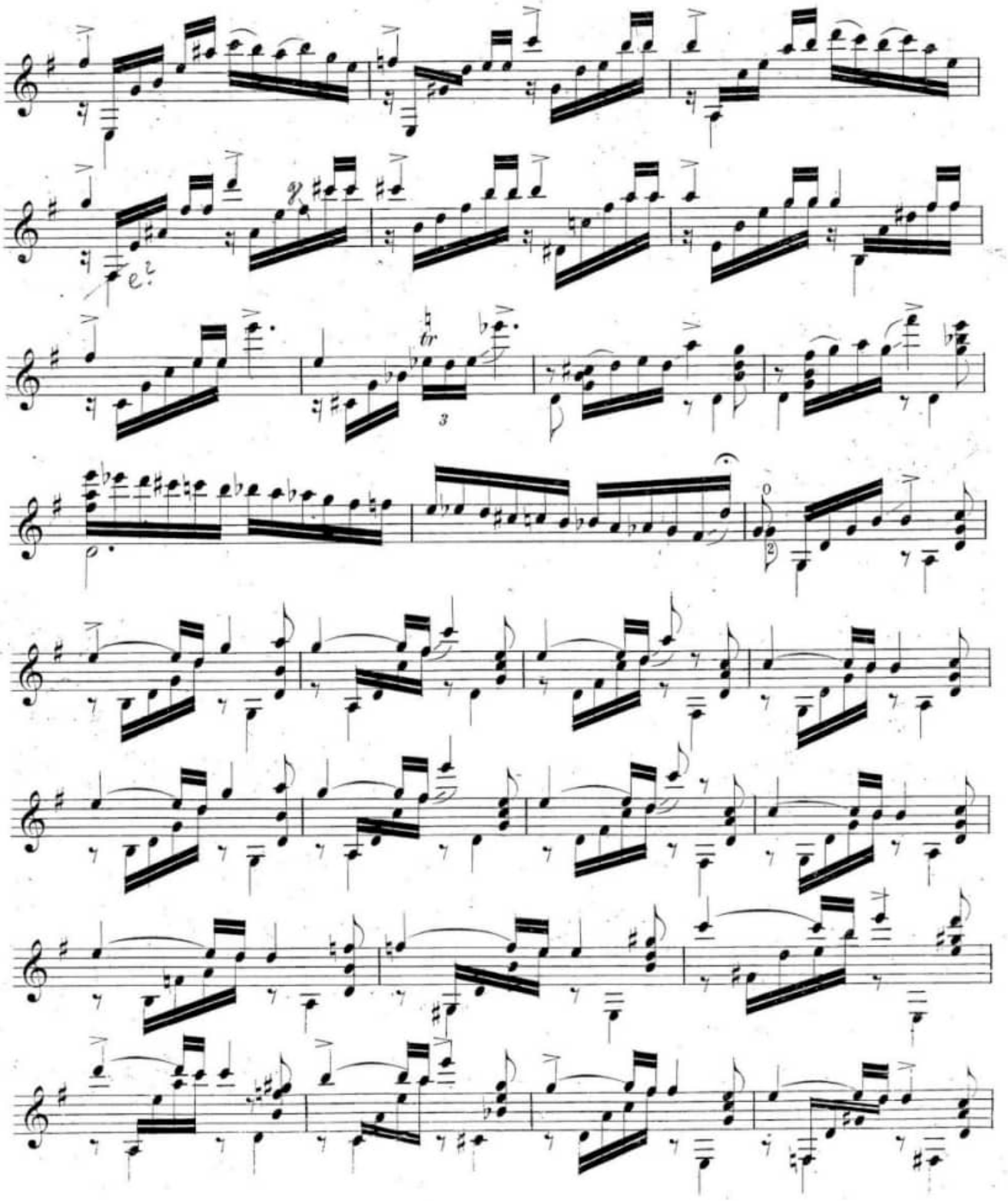
en MI majeur

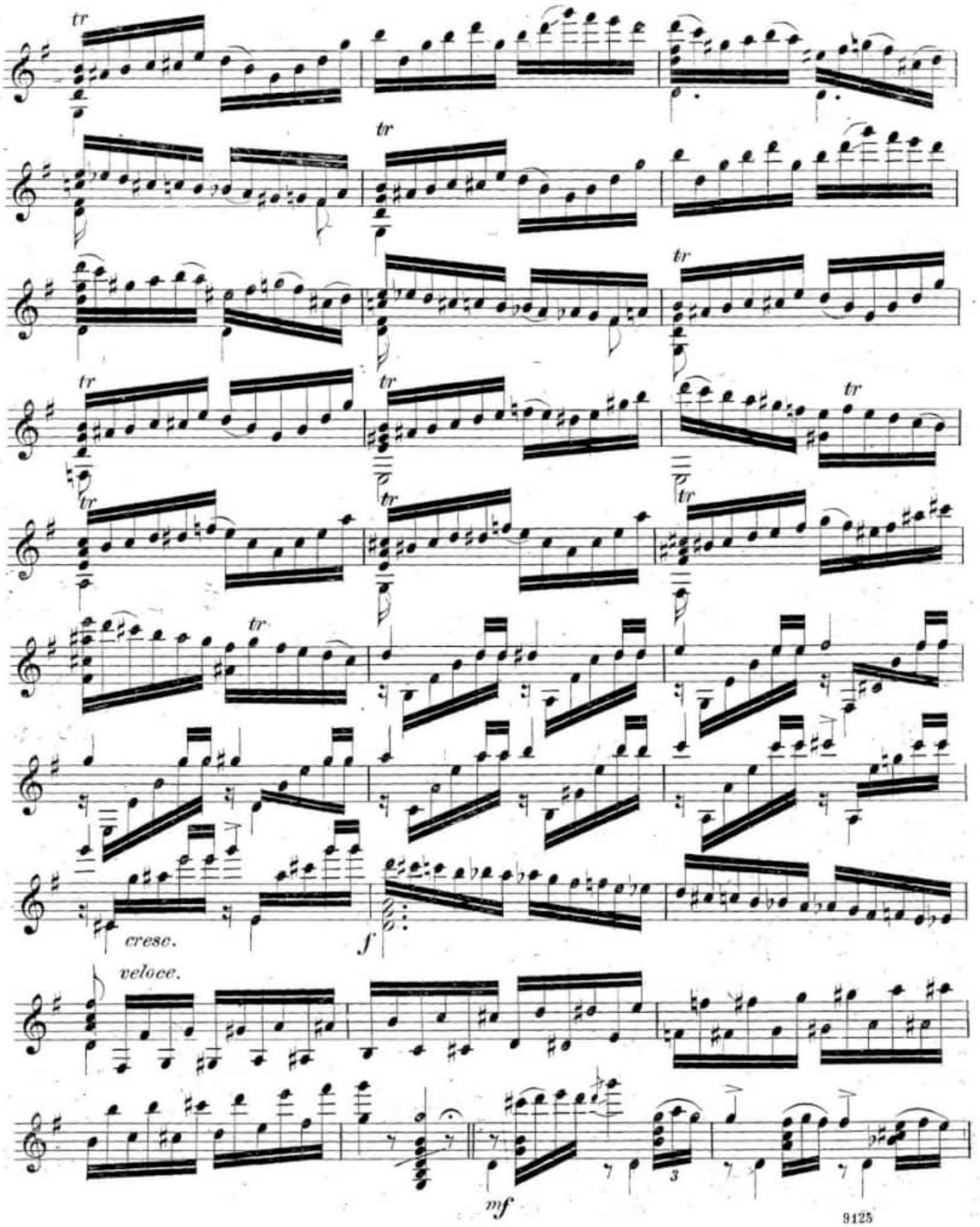


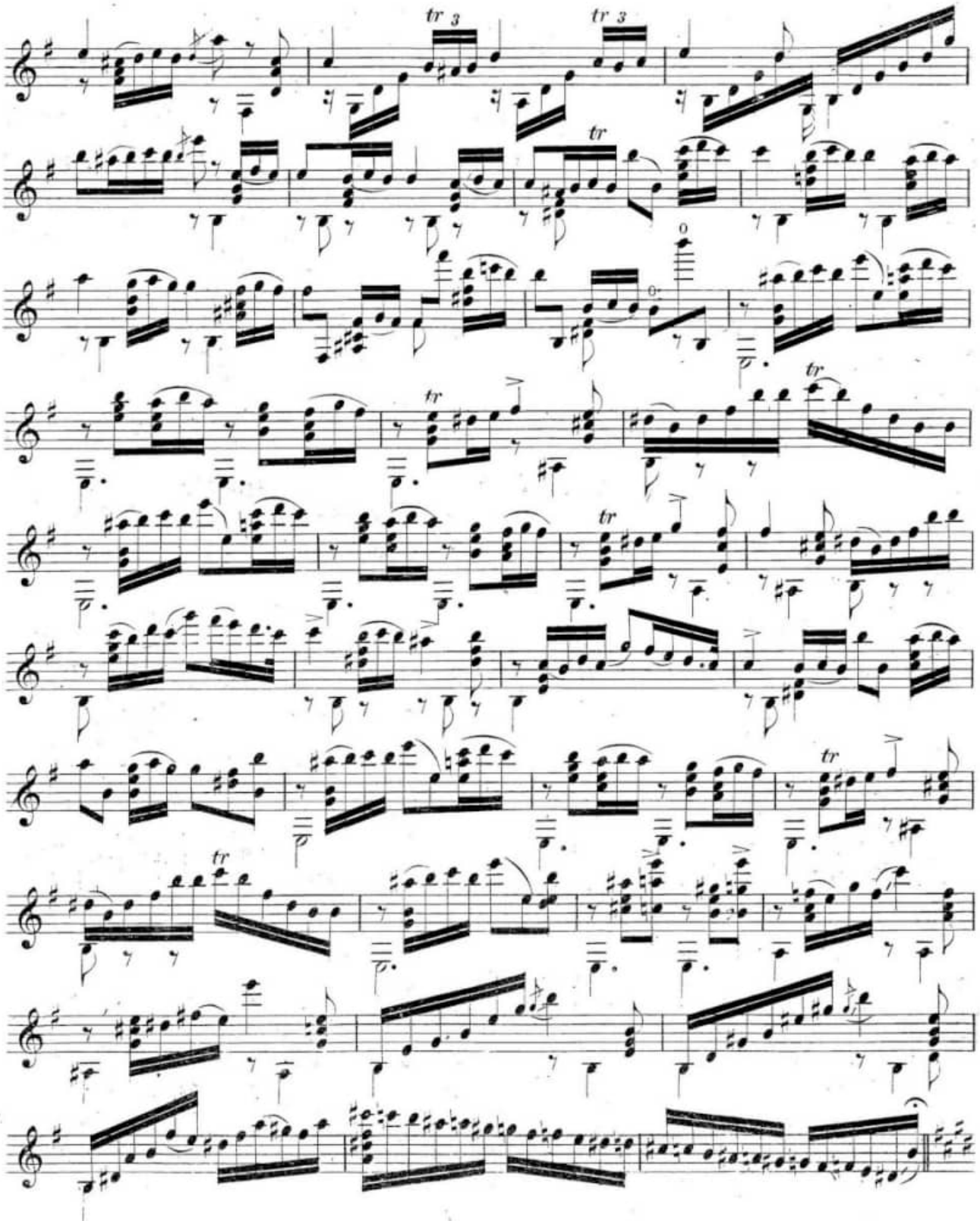

tr
ad lib.

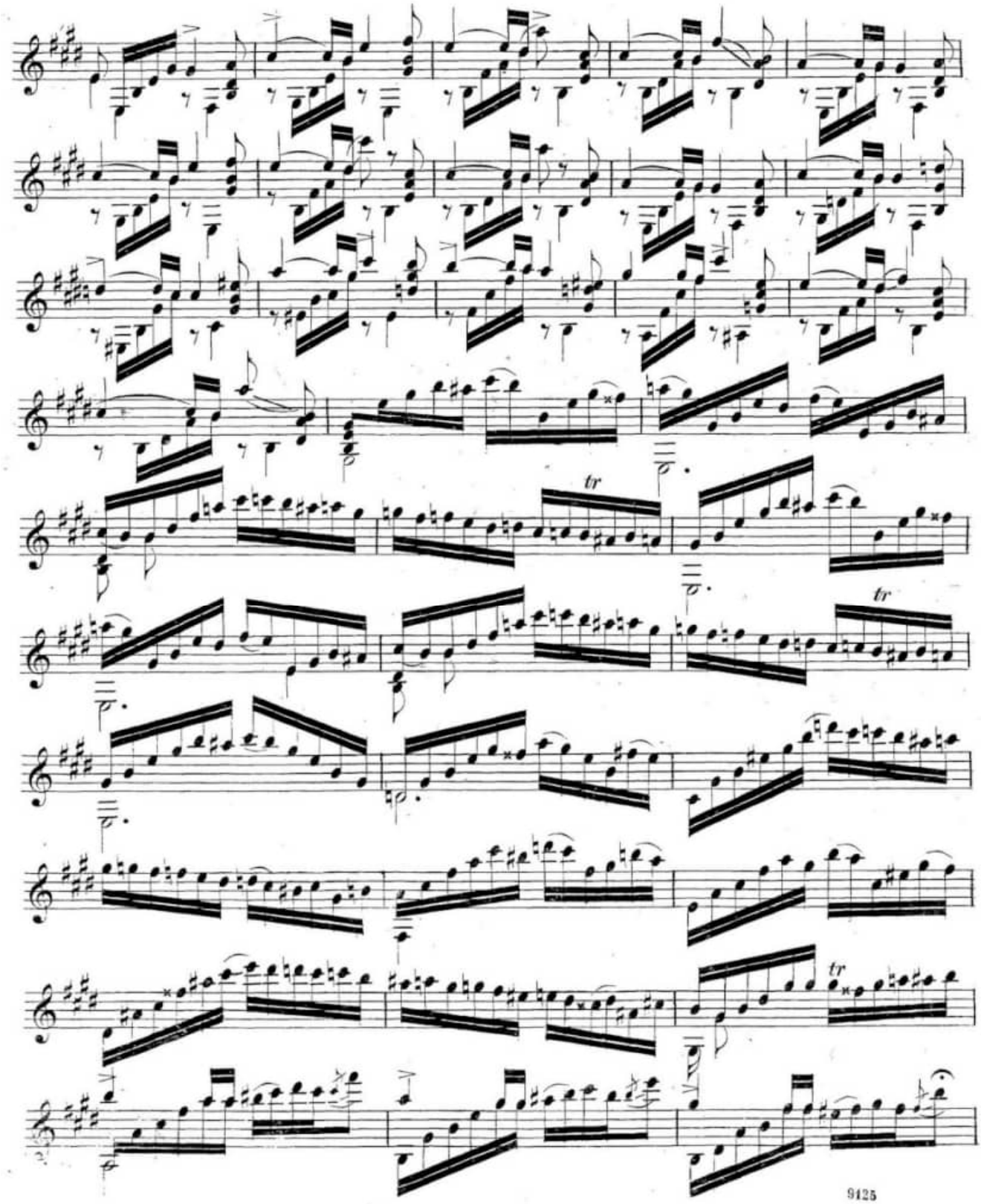
Allegretto scherzando.

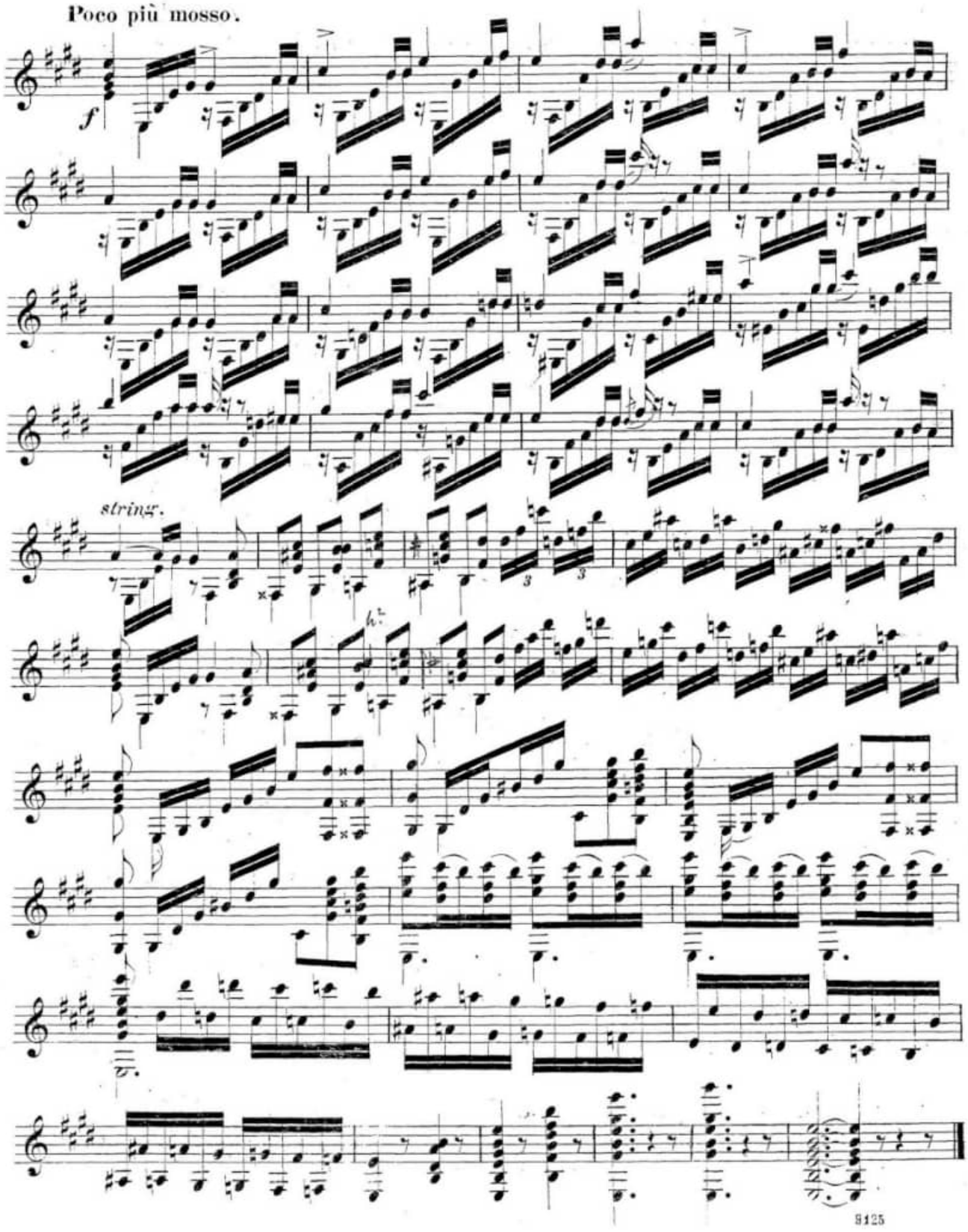





tr
cresc.
f
veloce.
mf
3
9125

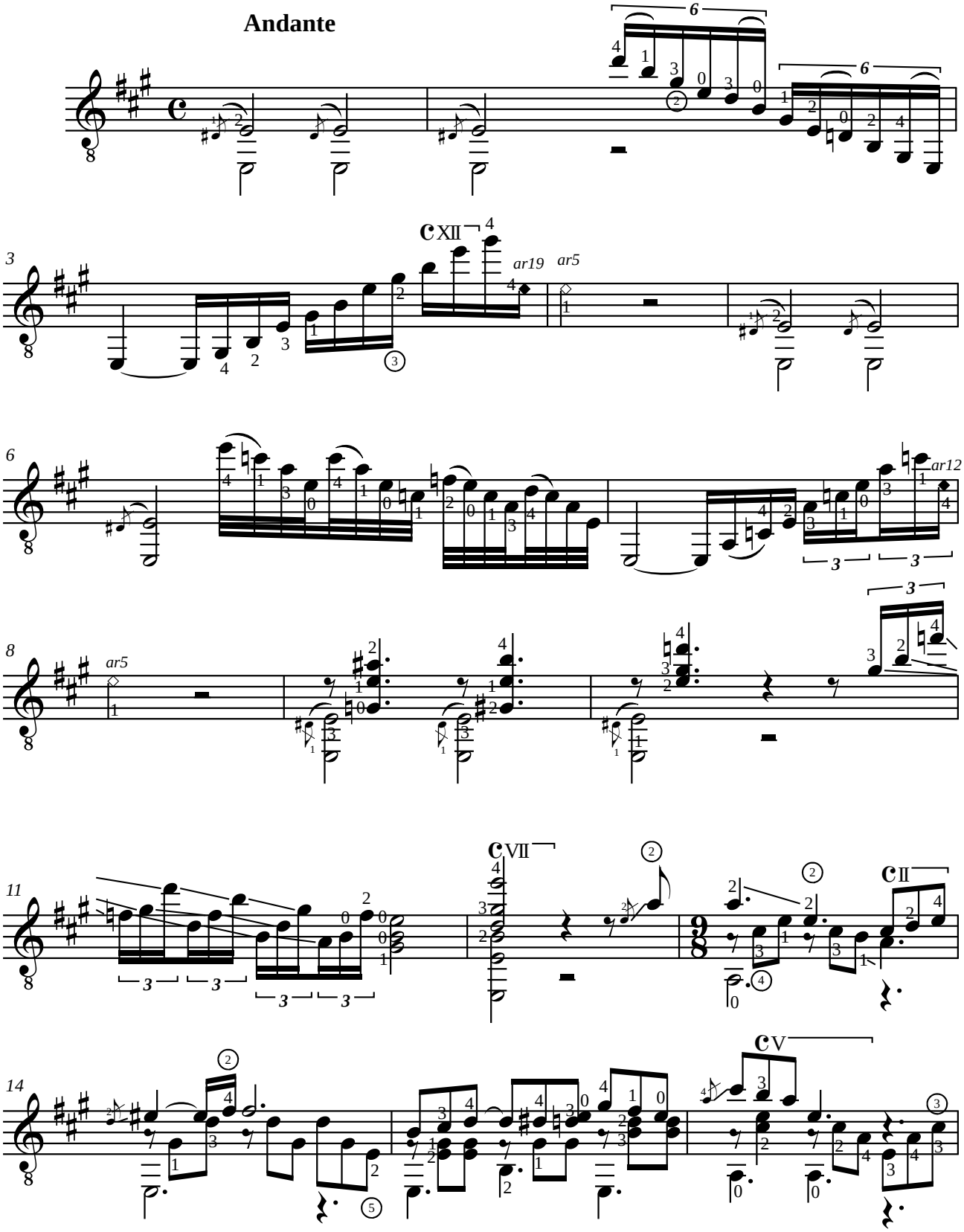

tr 3
tr 3
tr
tr
tr
tr
tr
tr

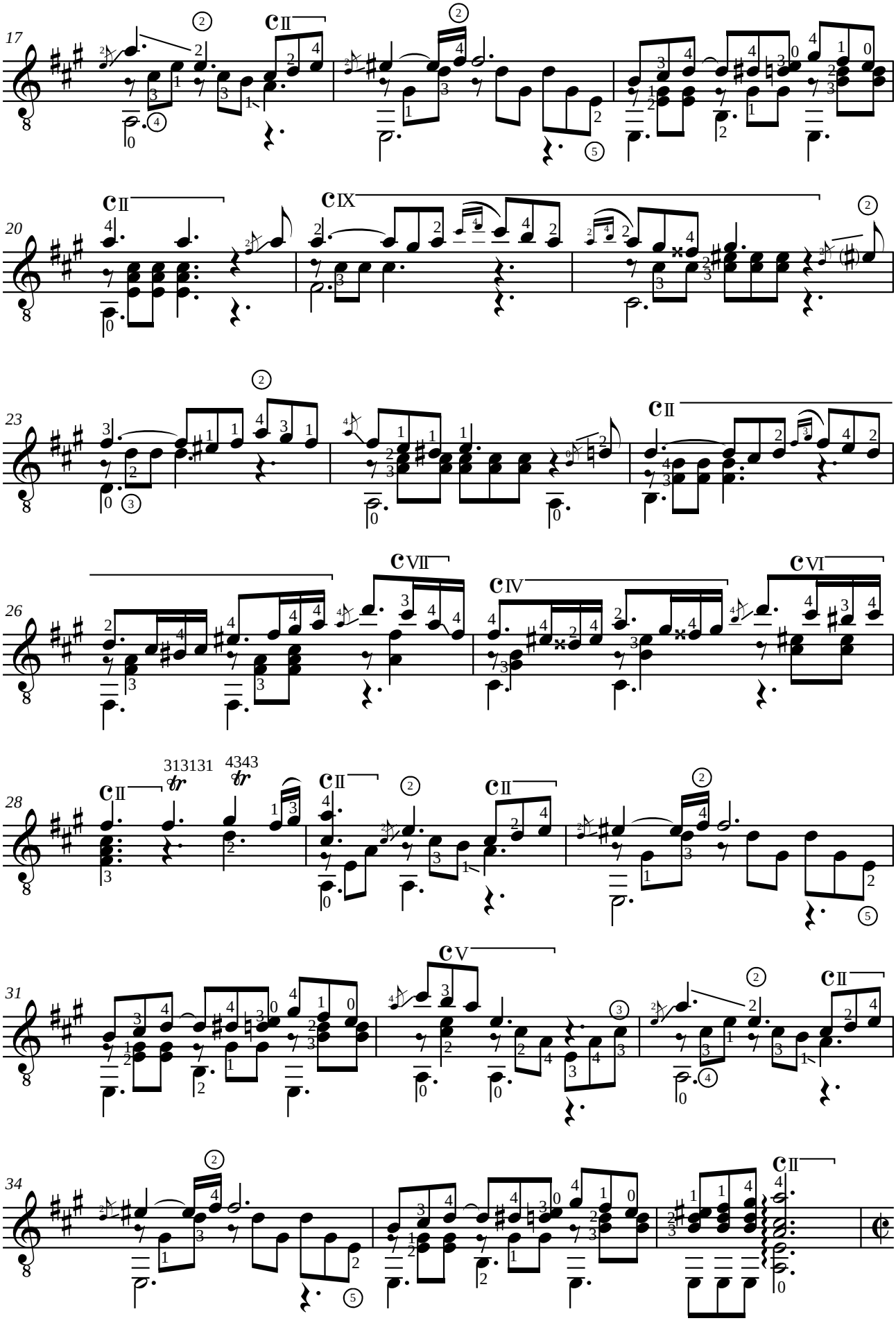

tr
tr
tr
9125

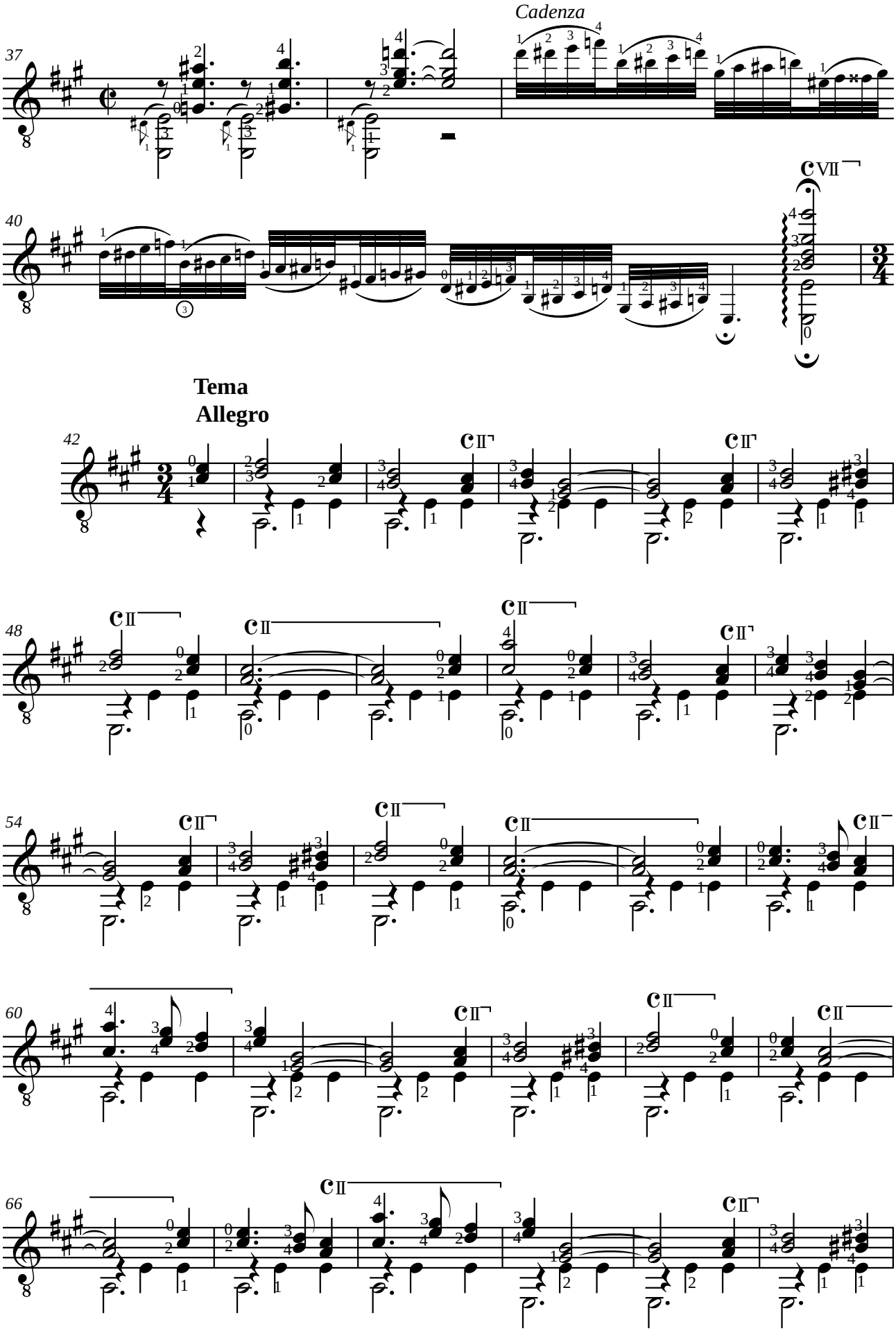

Poco più mosso.
f
string.
8125

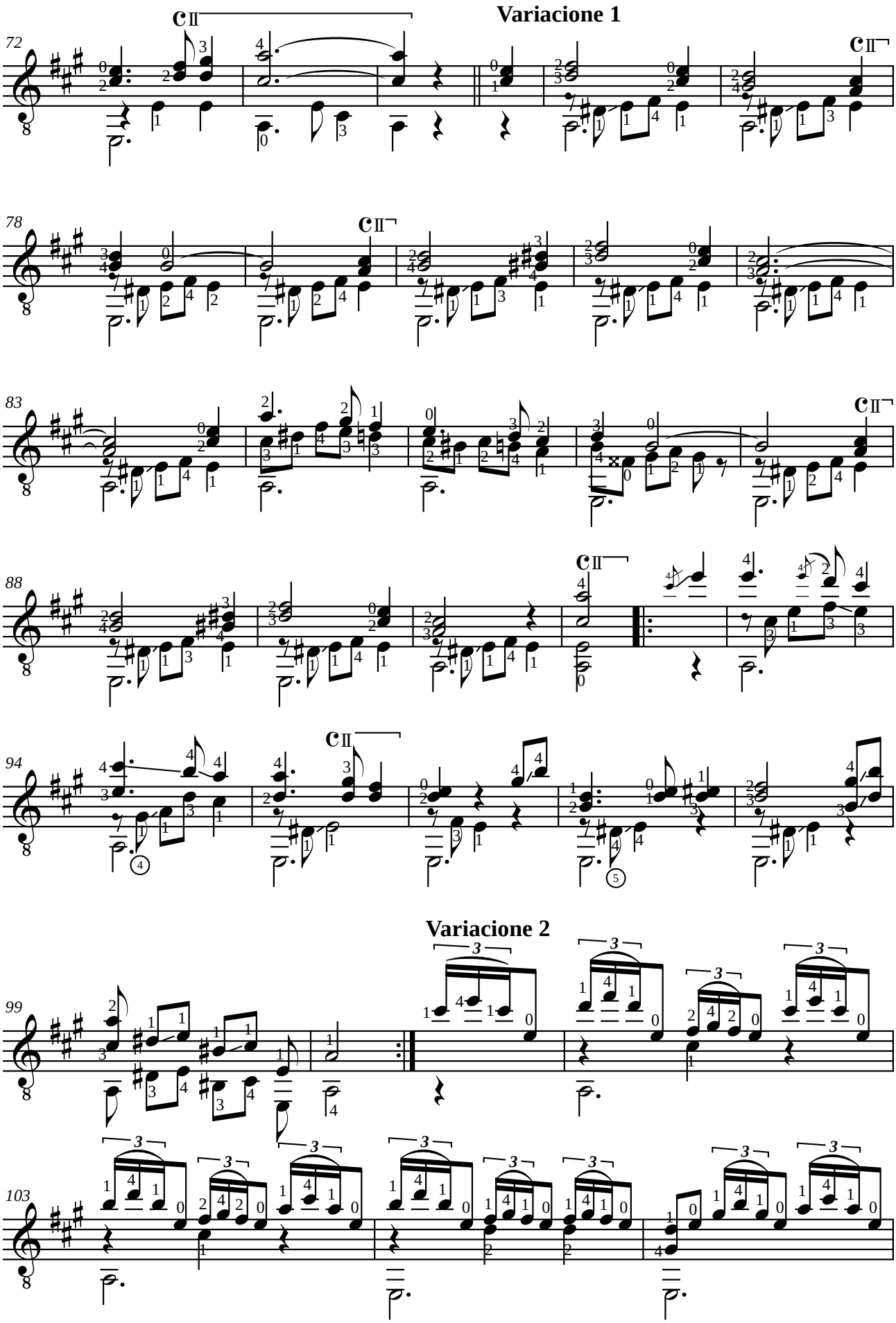
Francisco TÁRREGA (1852-1909)
EL CARNAVAL DE VENECIA
Grande variaciones sobre un tema de Niccolò Paganini (1782-1840)

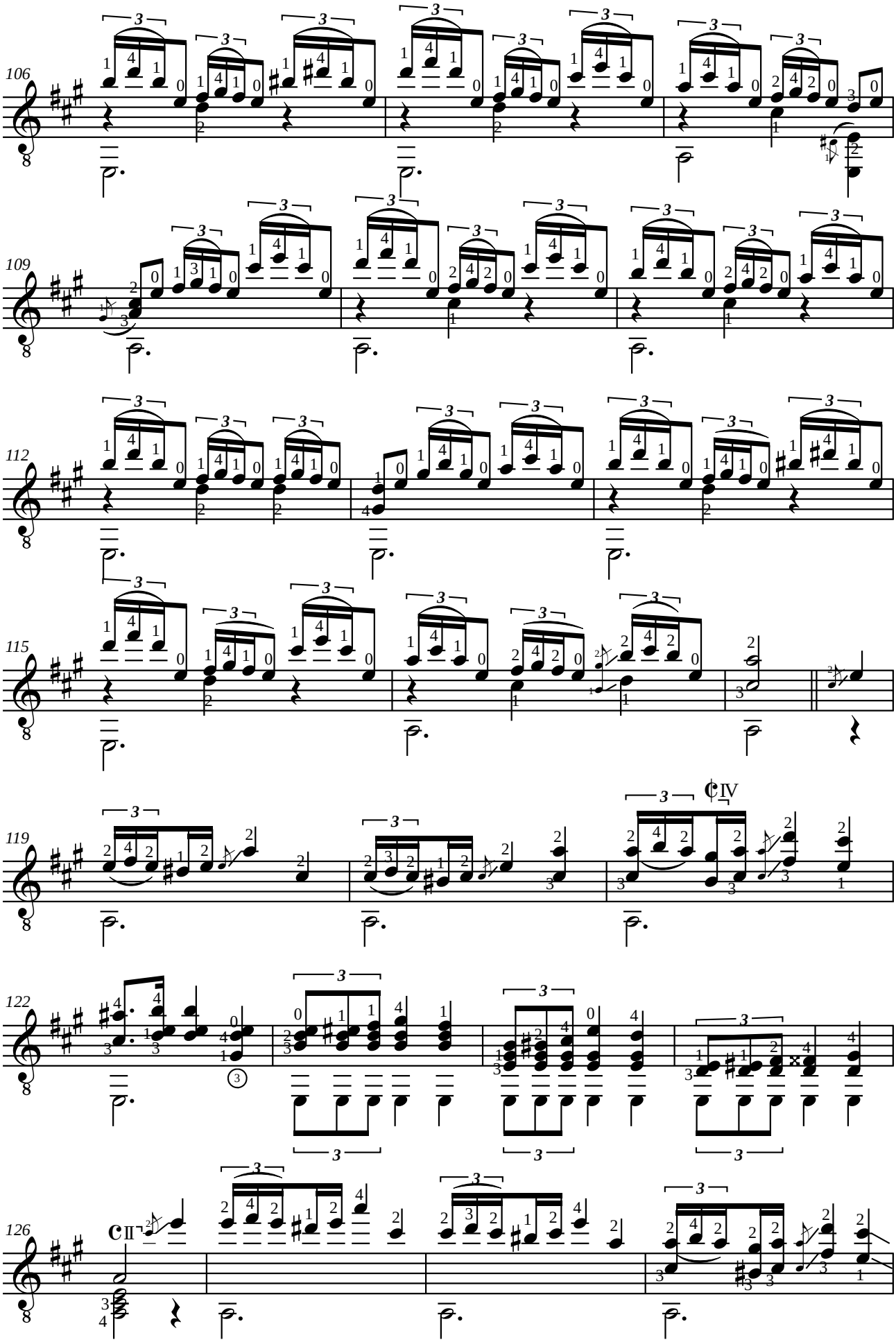
Révision de Jean-François Delcamp

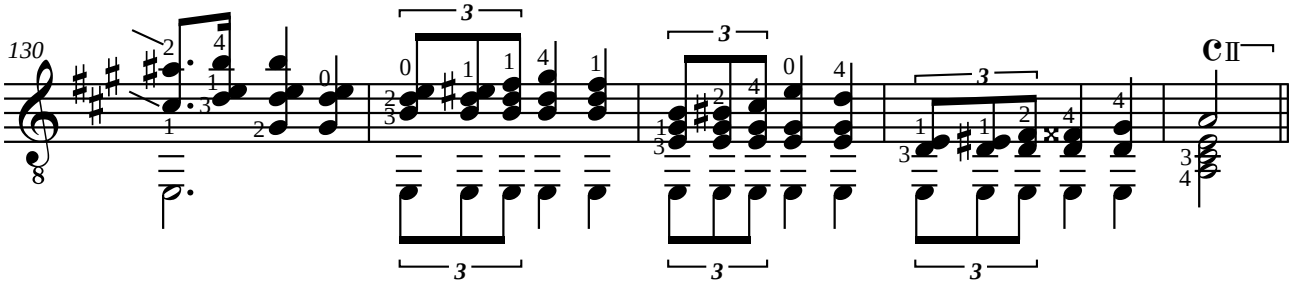



17
20
23
26
28
313131
4343
31
34

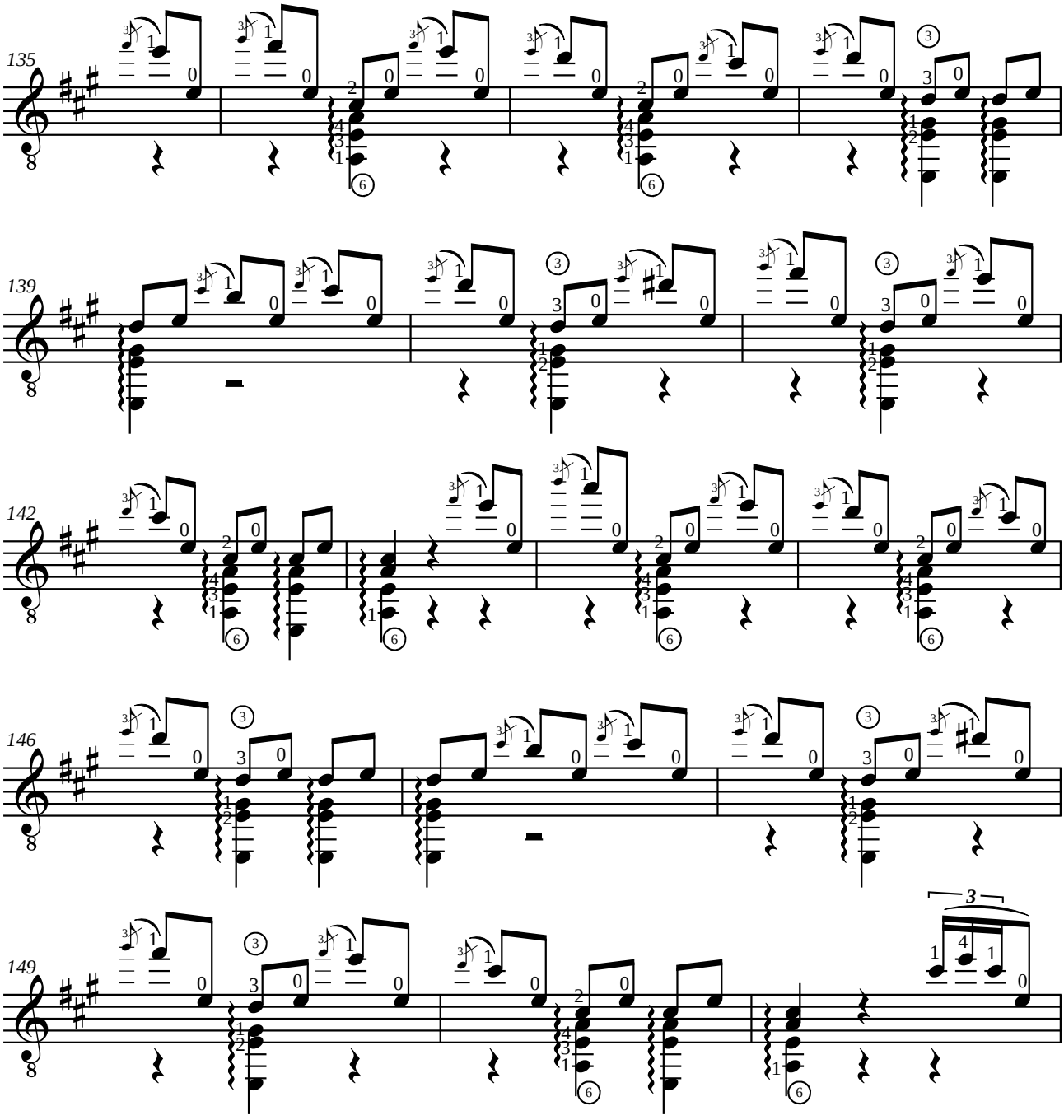

Cadenza
37
40
Tema
Allegro
42
48
54
60
66

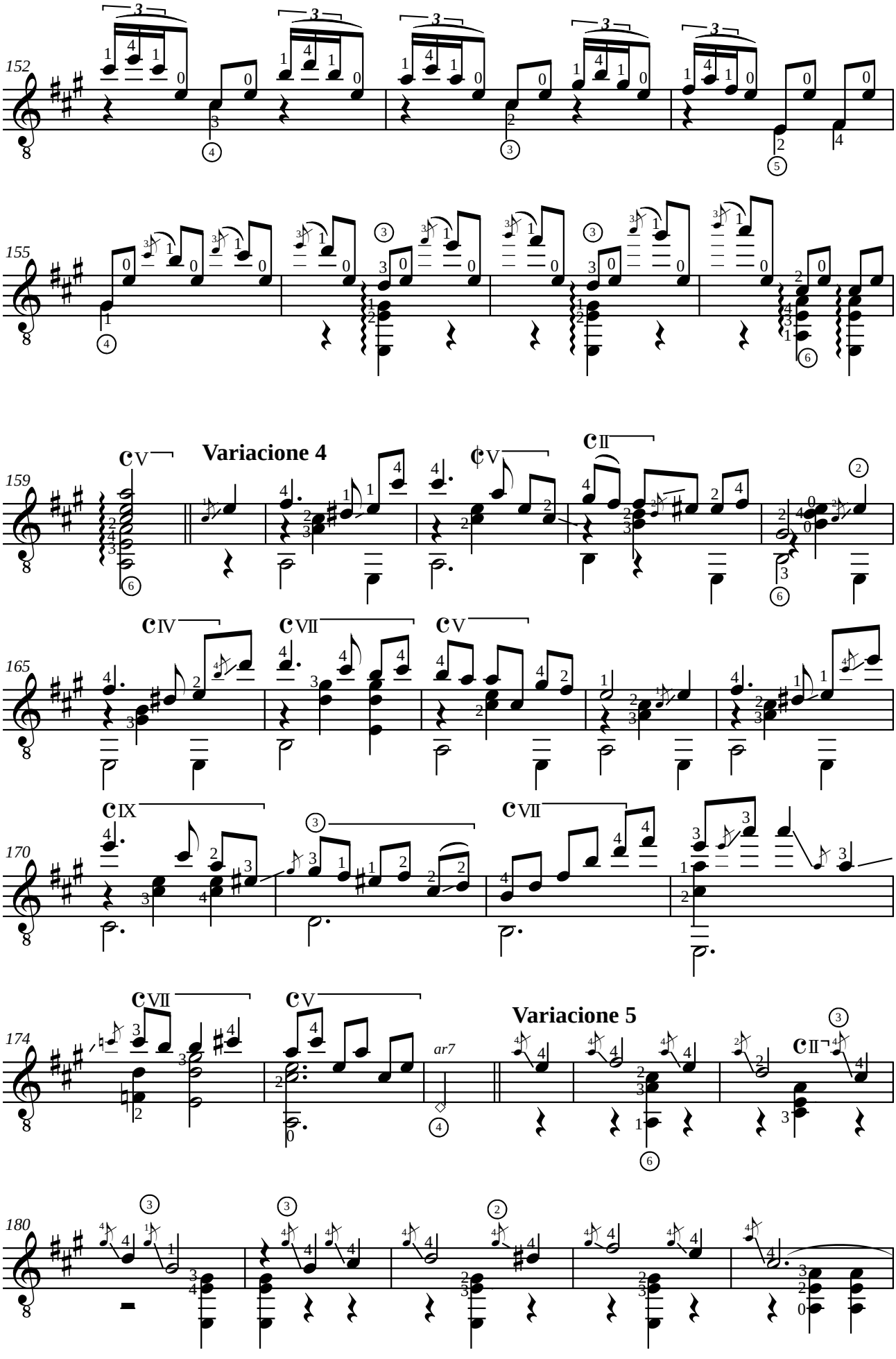

Variacione 1
Variacione 2

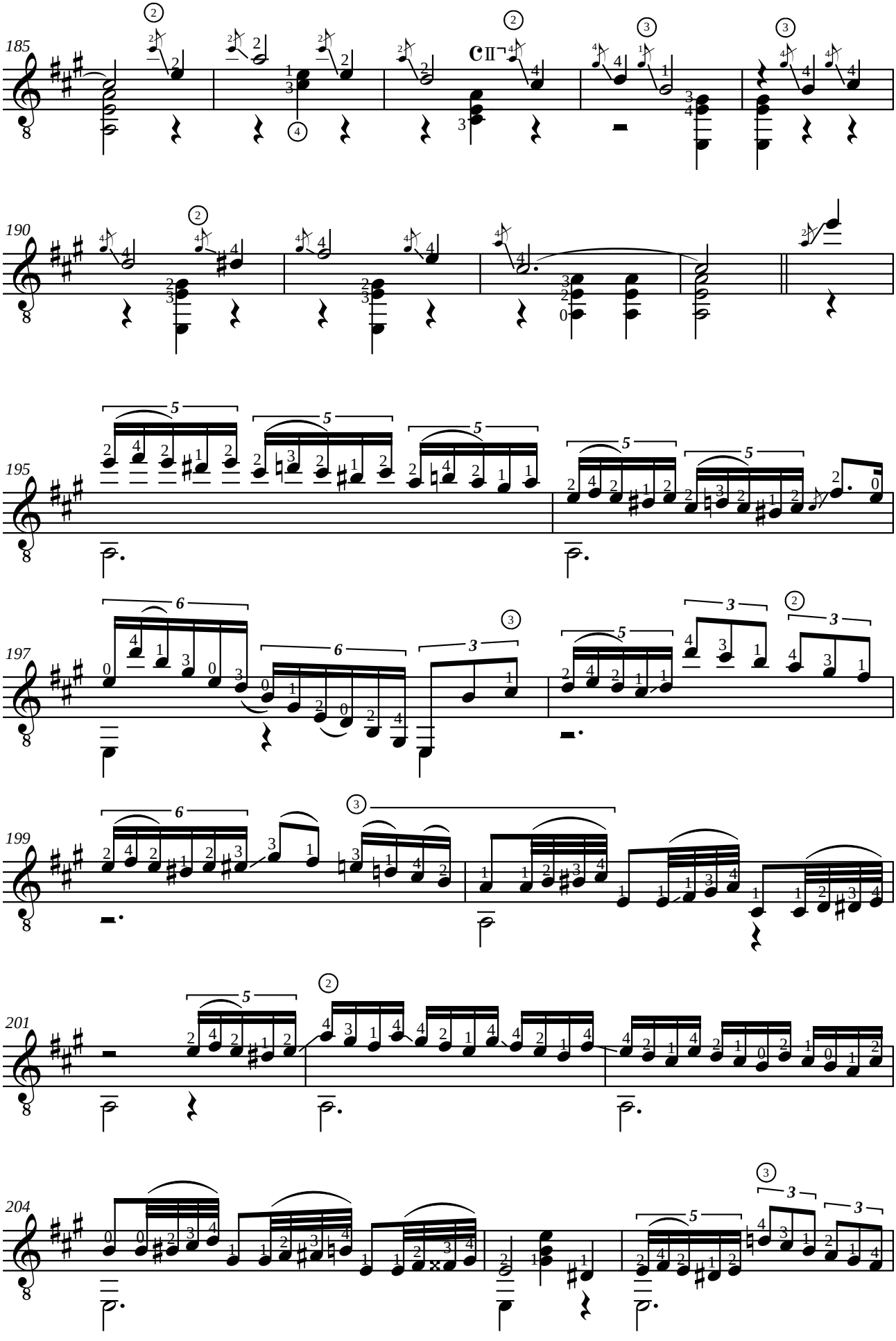

106
109
112
115
119
122
126
CIV
CII

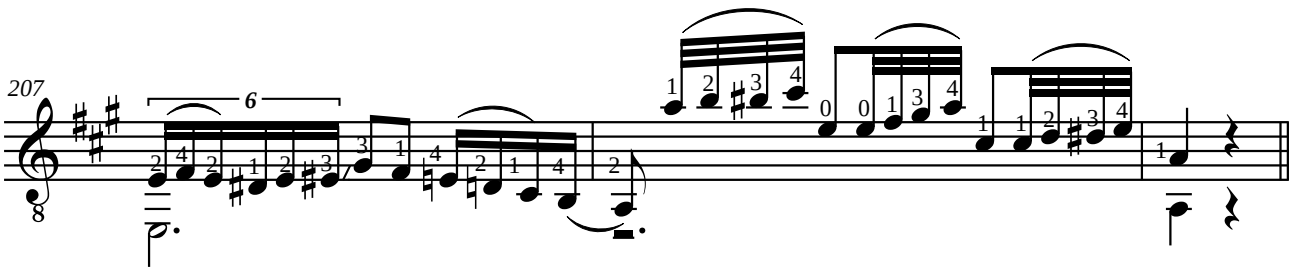


Variacione 3



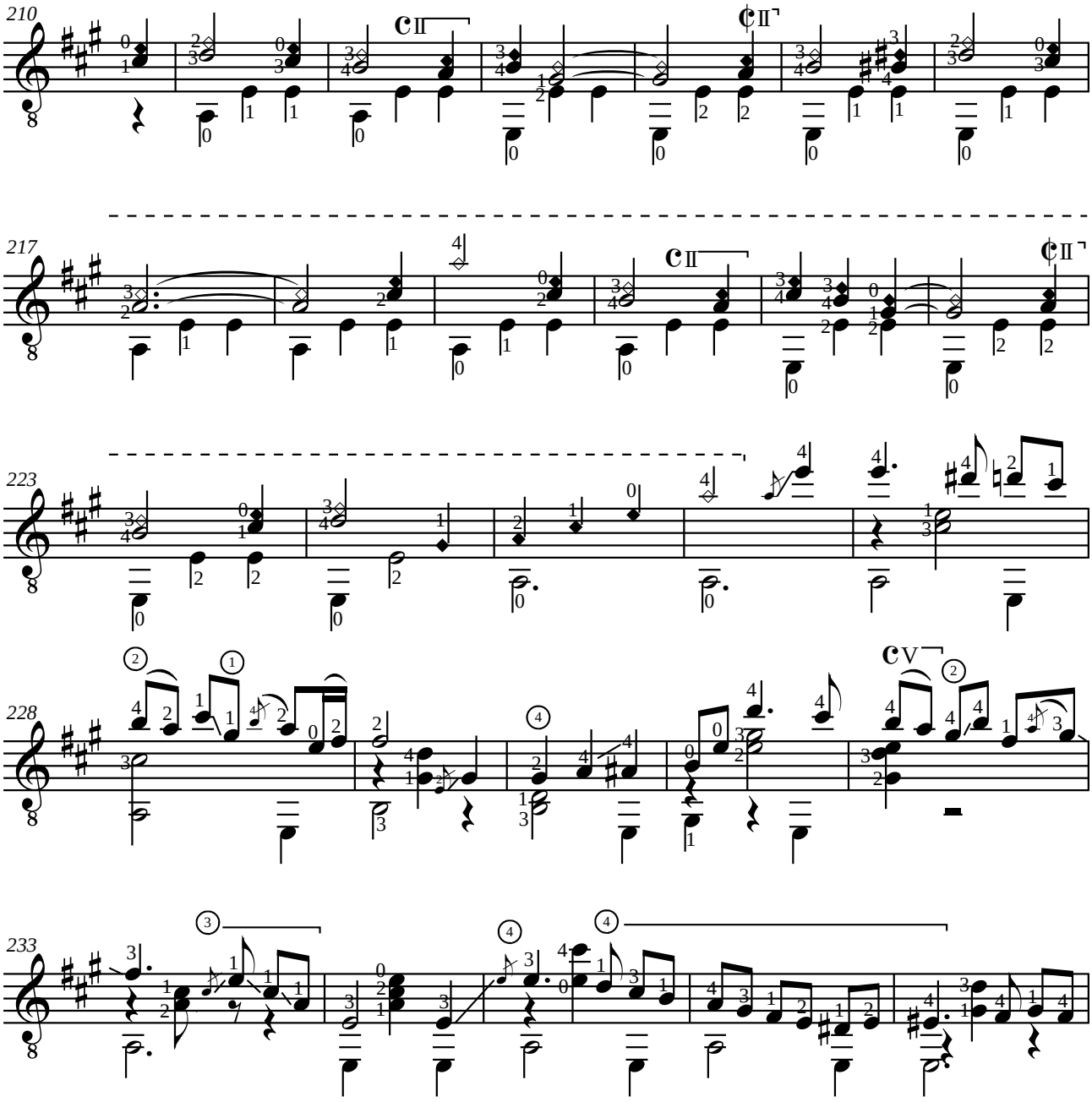

152
155
Variacione 4
159
165
170
174
ar7
Variacione 5
180

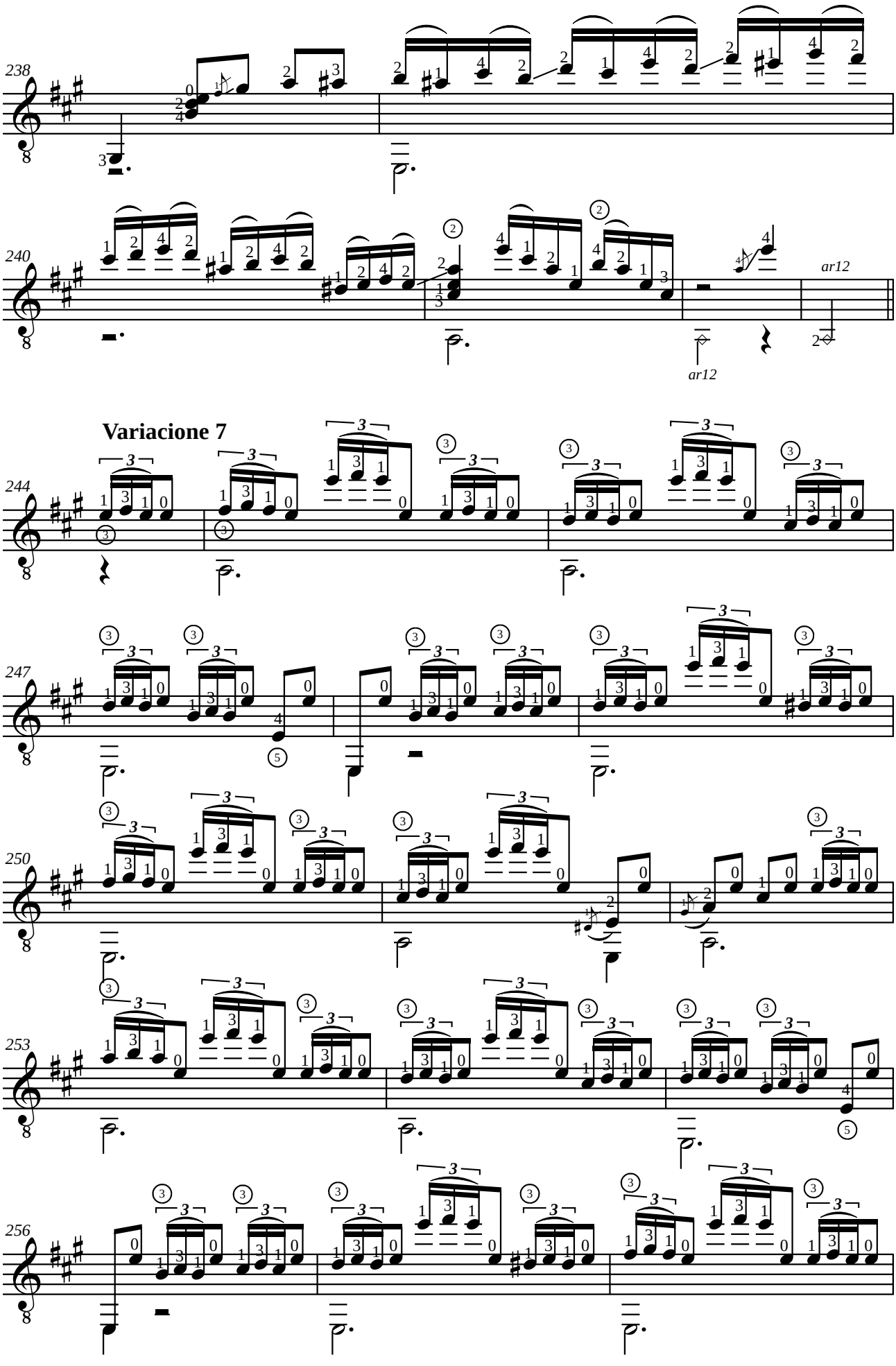

185
190
195
197
199
201
204

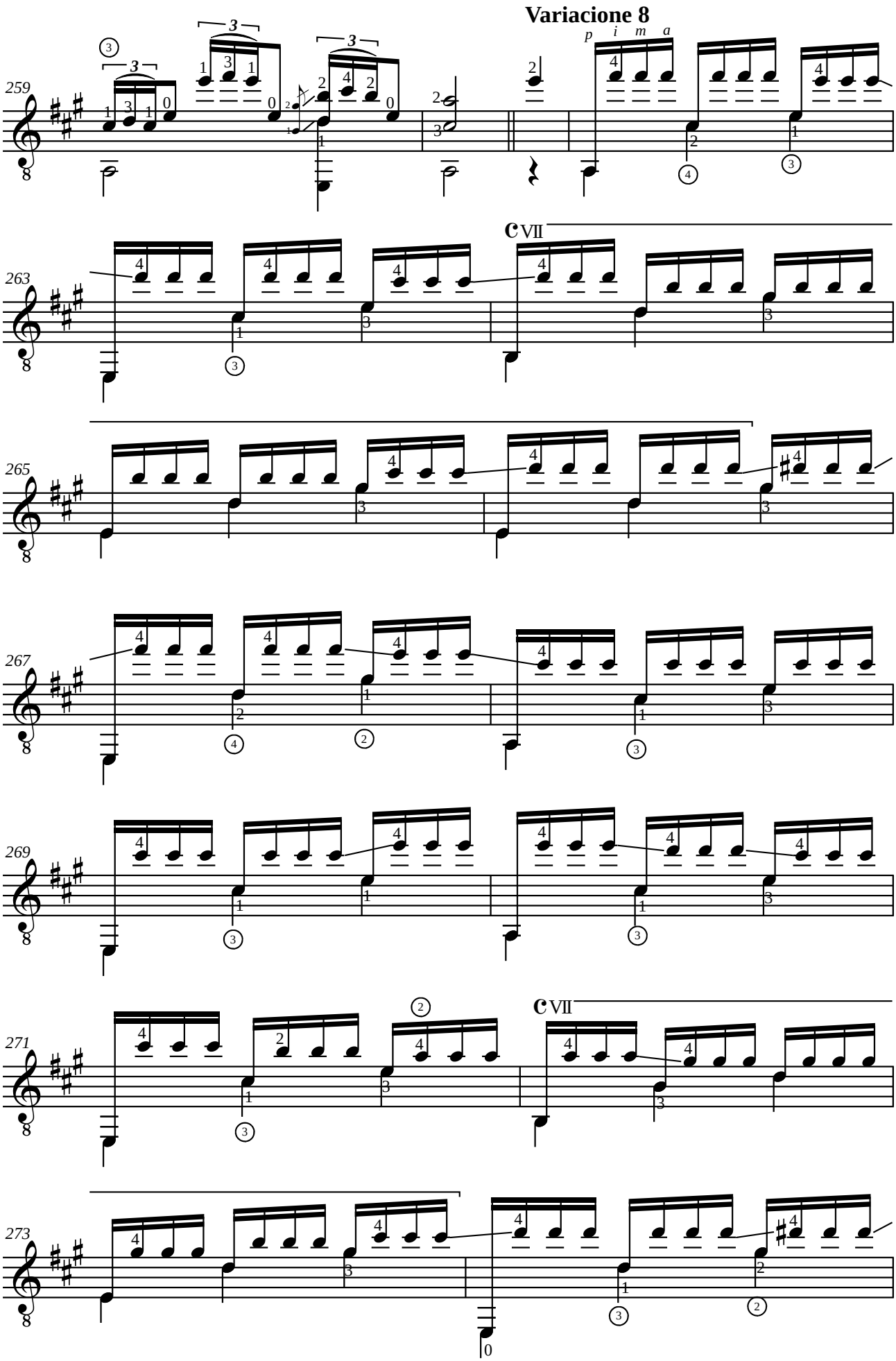


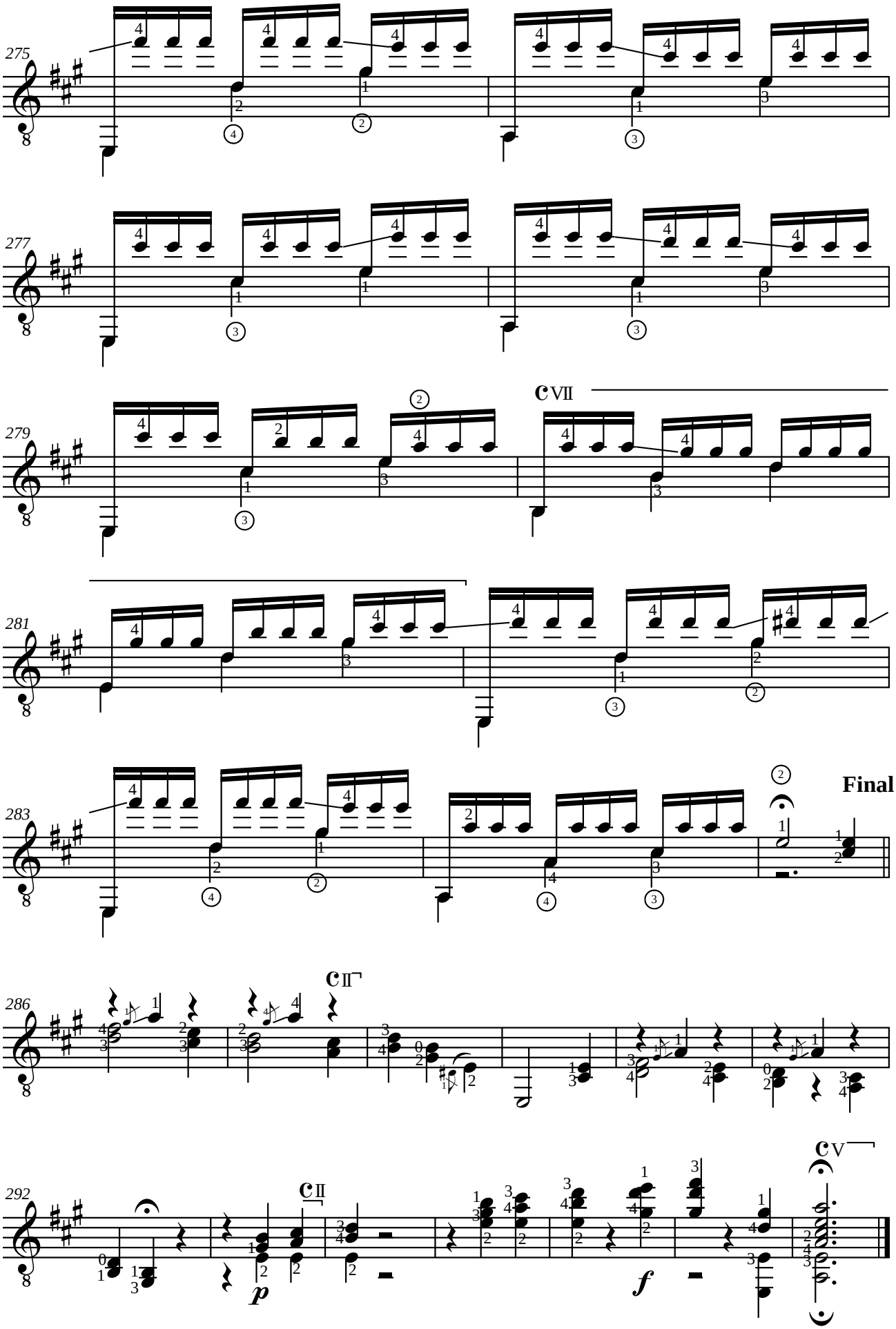
Variacione 6

arm. 8°




238
240
ar12
ar12
Variacione 7
244
247
250
253
256


Variacione 8
259
263
265
267
269
271
273

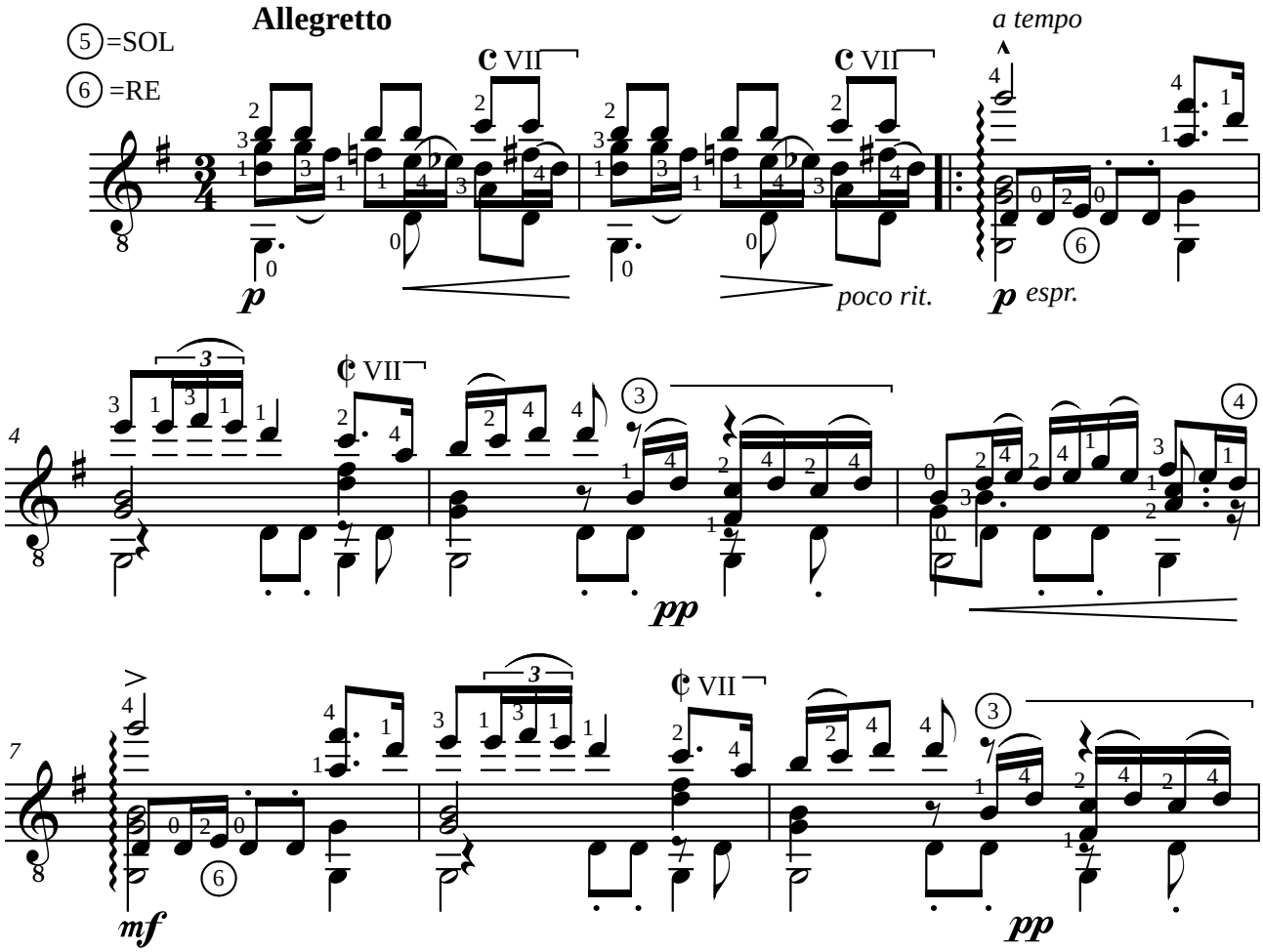

275
277
279
VII
281
283
Final
286
II
292
II
p
f
V

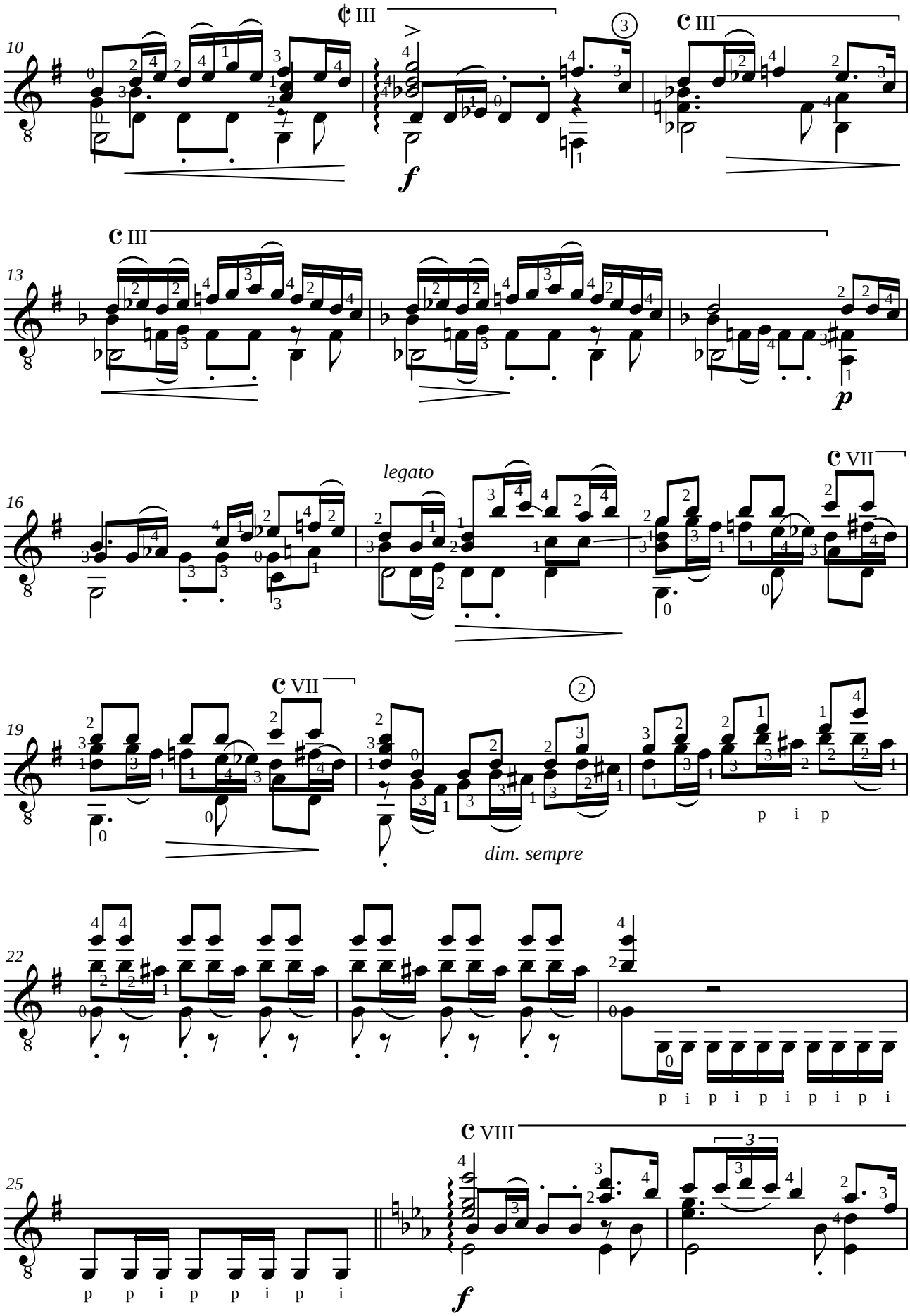
Isaac ALBENIZ (1860-1909)

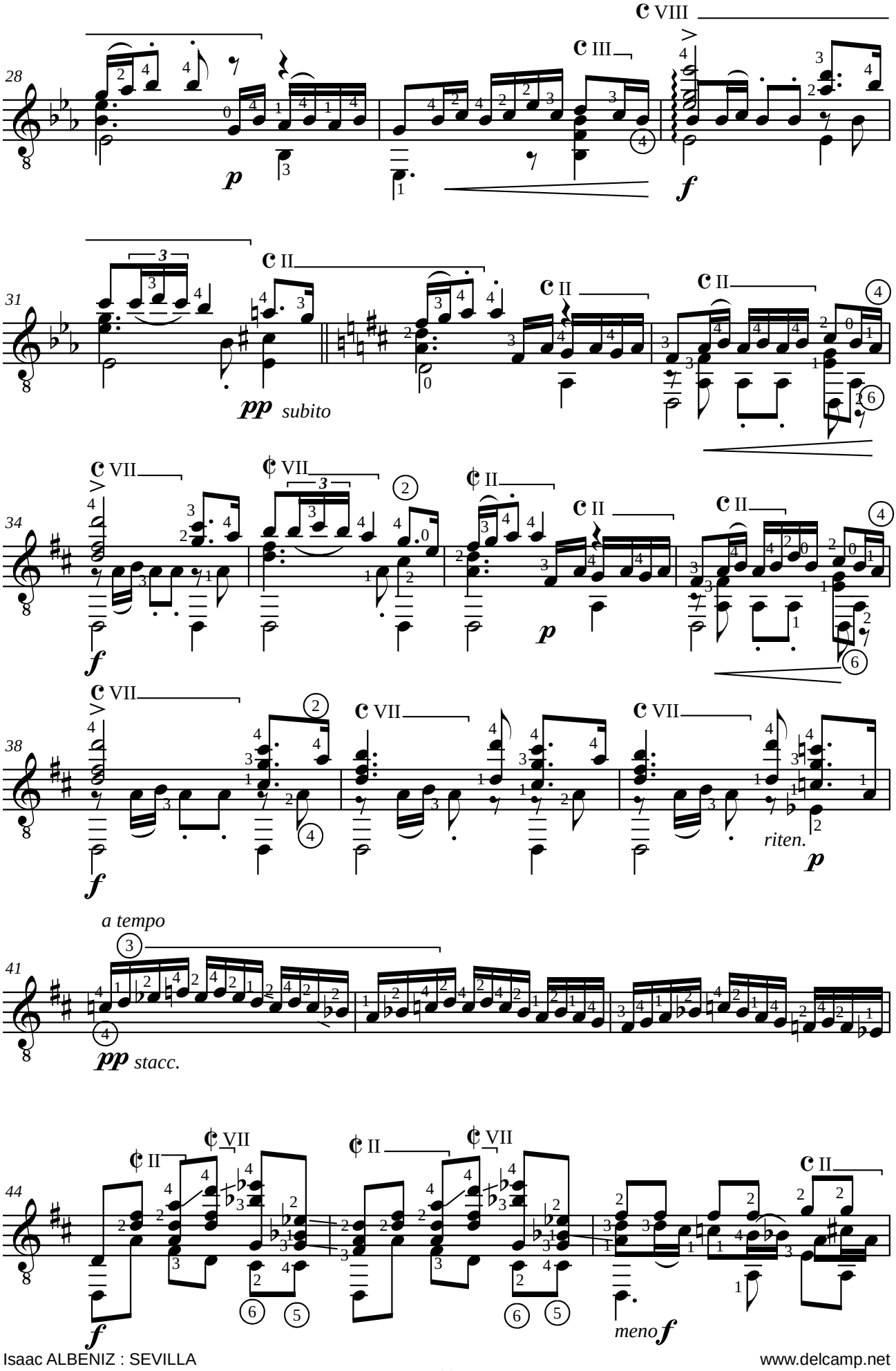
SEVILLA

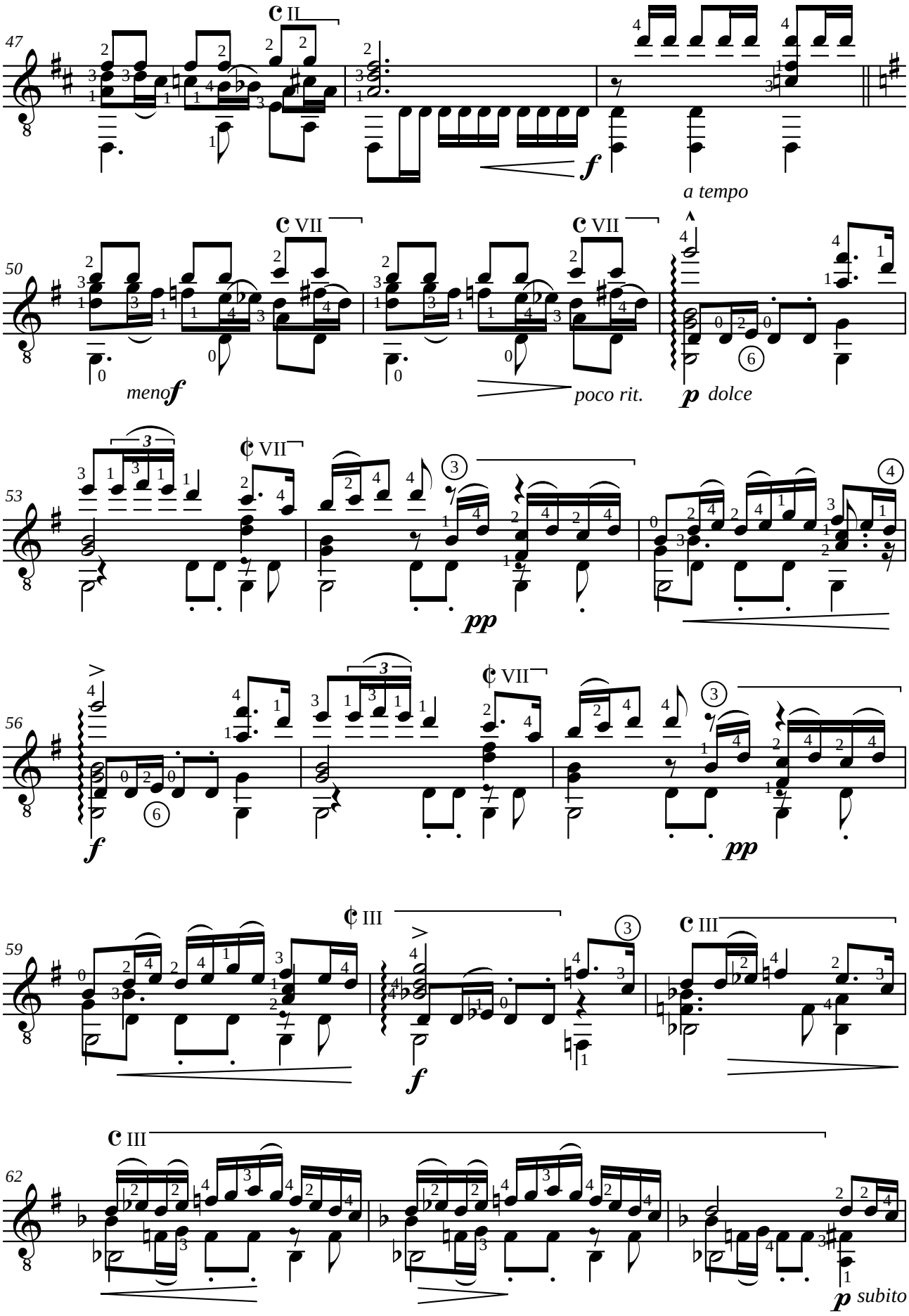
Sevillanas
n°3 de la Suite espagnole opus 47

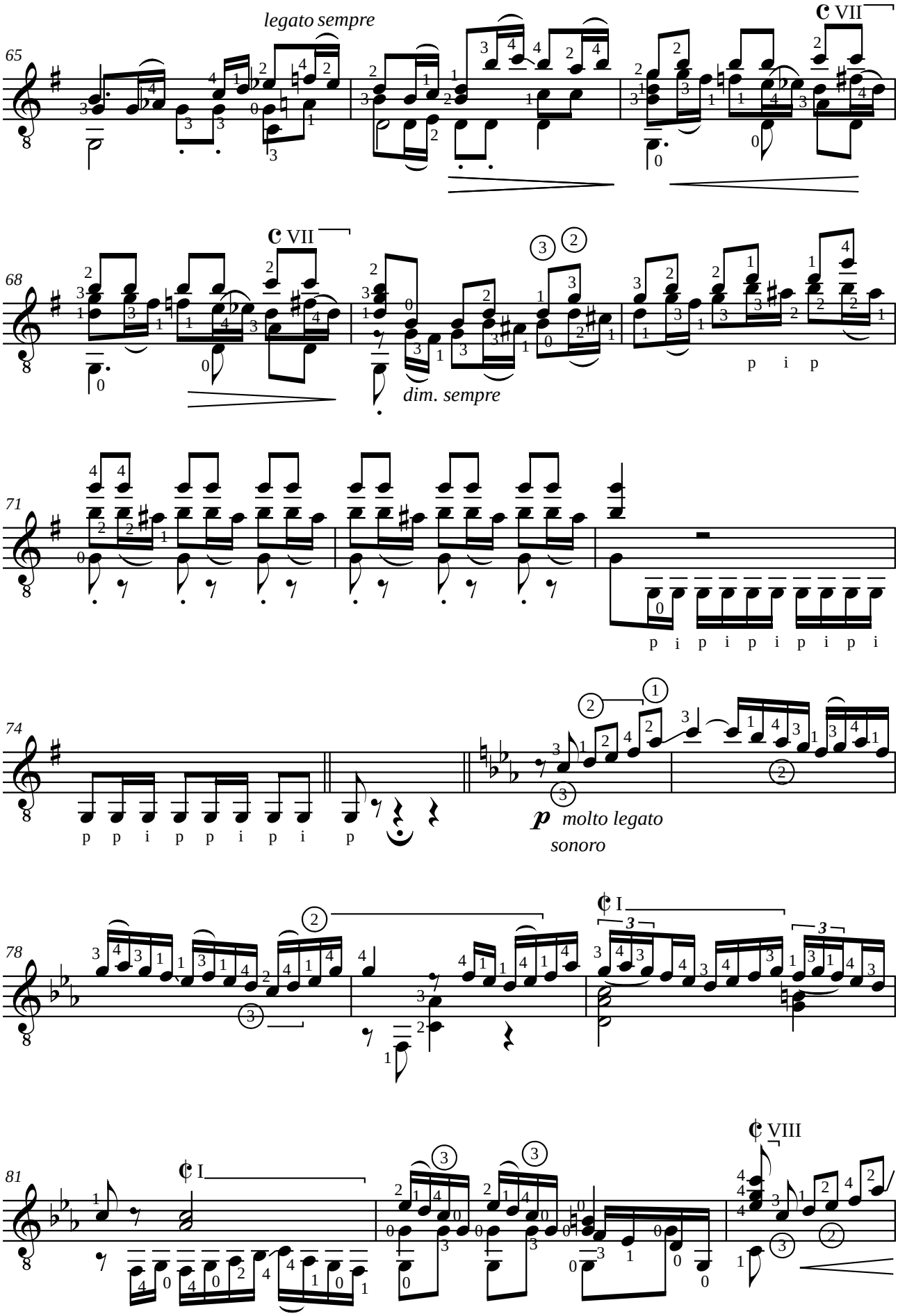
Adaptation pour guitare de Jean-François Delcamp

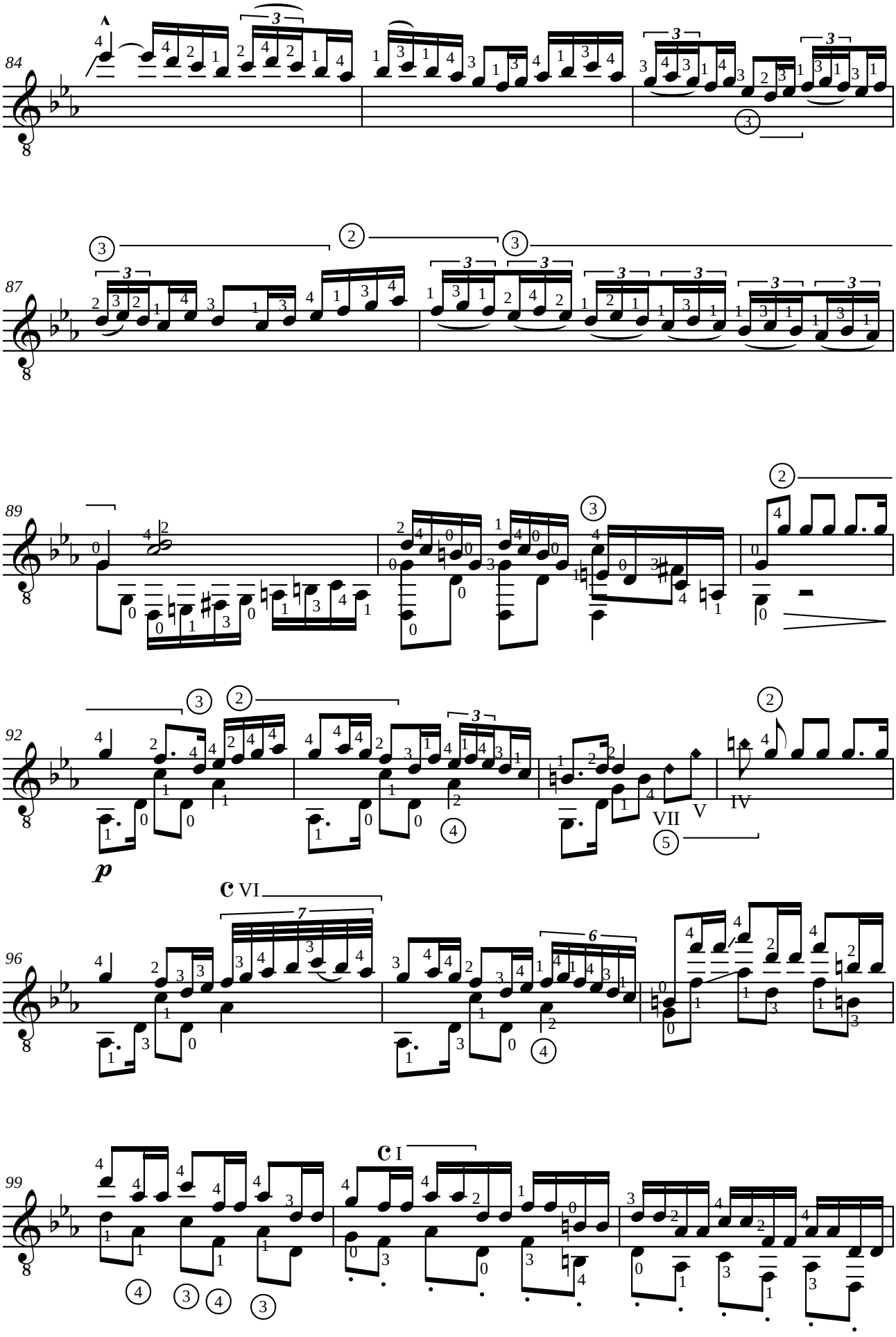


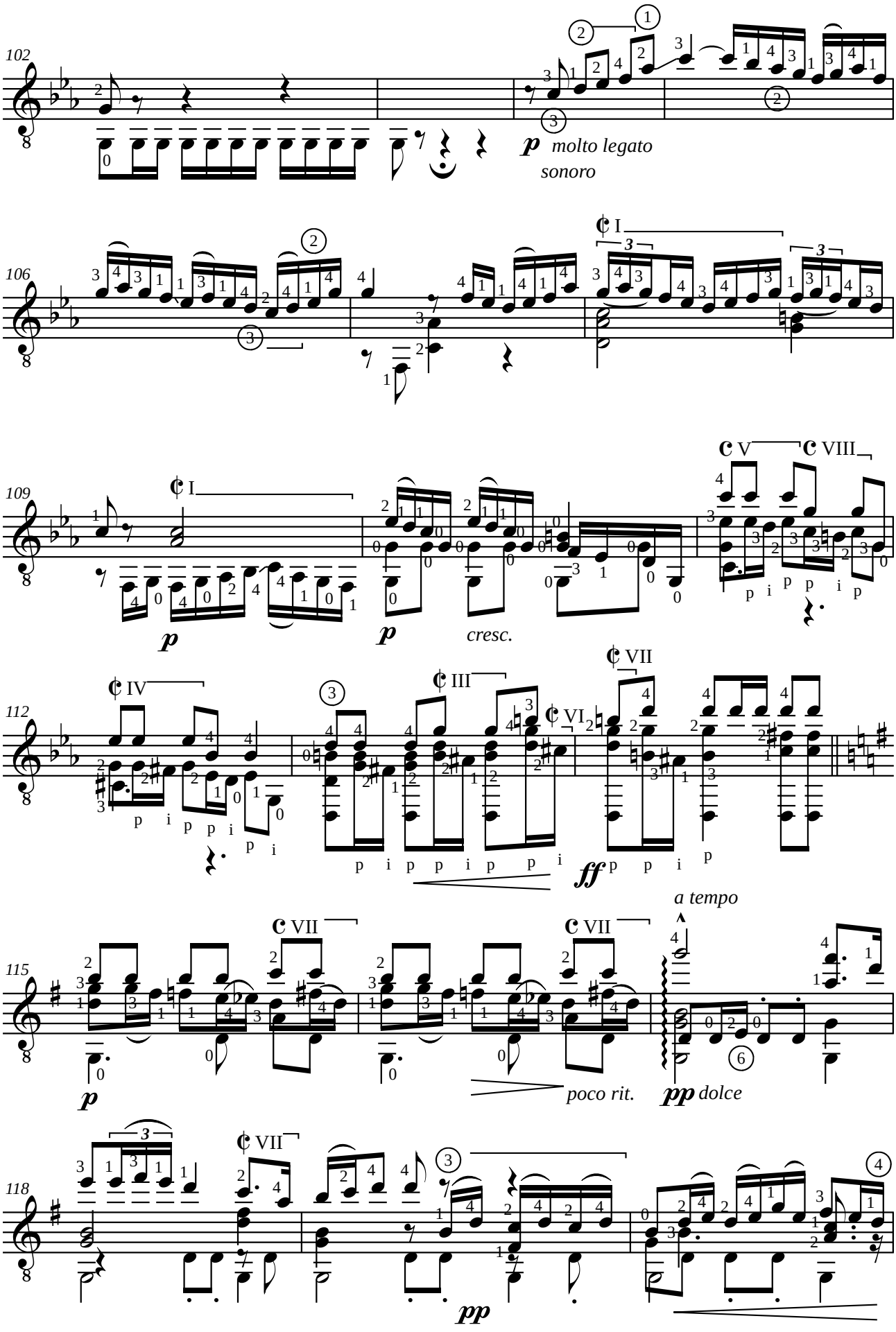

10
13
16
19
22
25
legato
dim. sempre
p i p
p i p i p i p i p i
p p i p p i p i

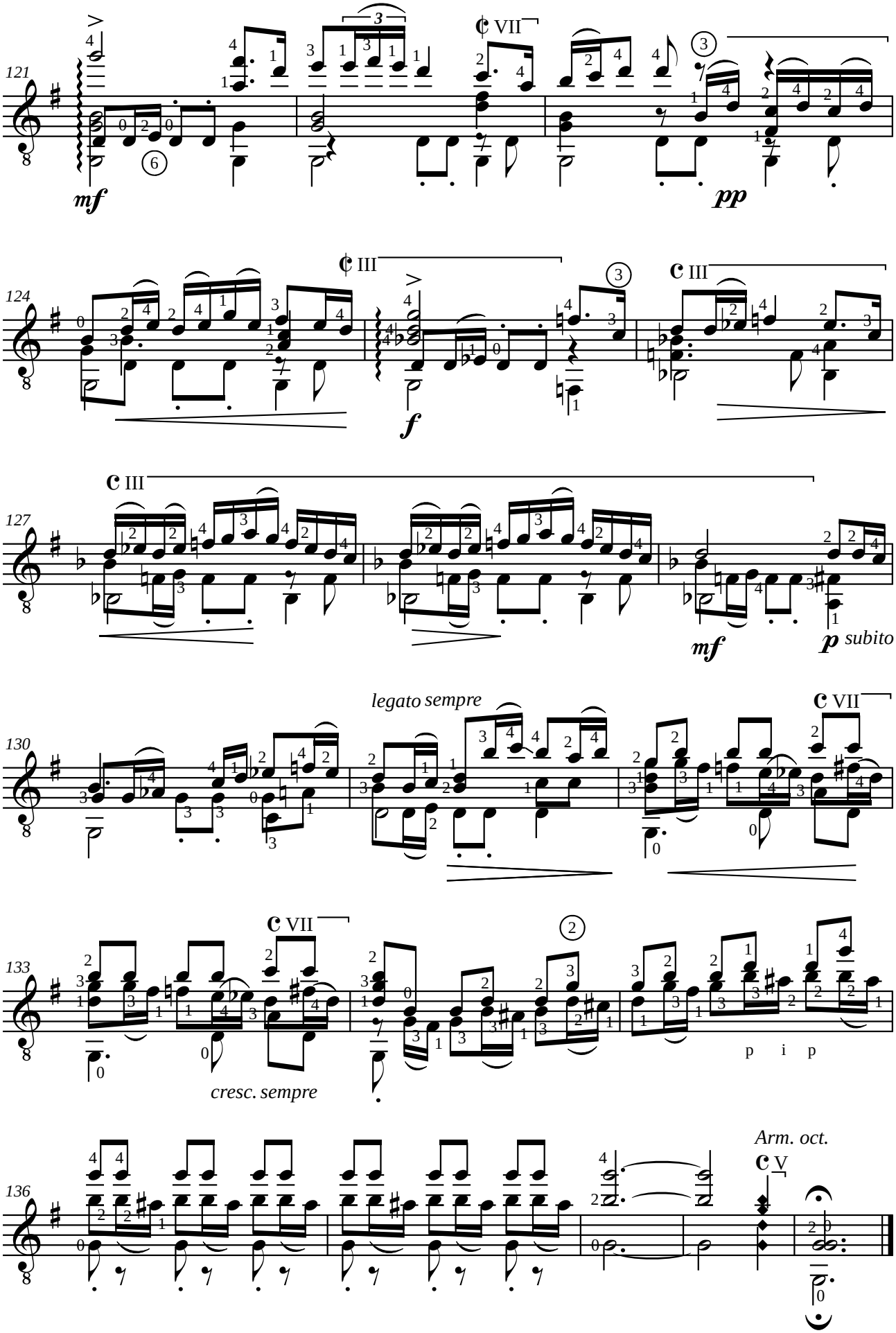

28
VIII
III
p
f
31
II
II
II
pp subito
34
VII
VII
II
II
II
f
p
38
VII
VII
VII
f
riten.
p
41
a tempo
pp stacc.
44
II
VII
II
VII
II
f
meno f


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


legato sempre
VII
dim. sempre
molto legato
sonoro
I
VIII


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


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

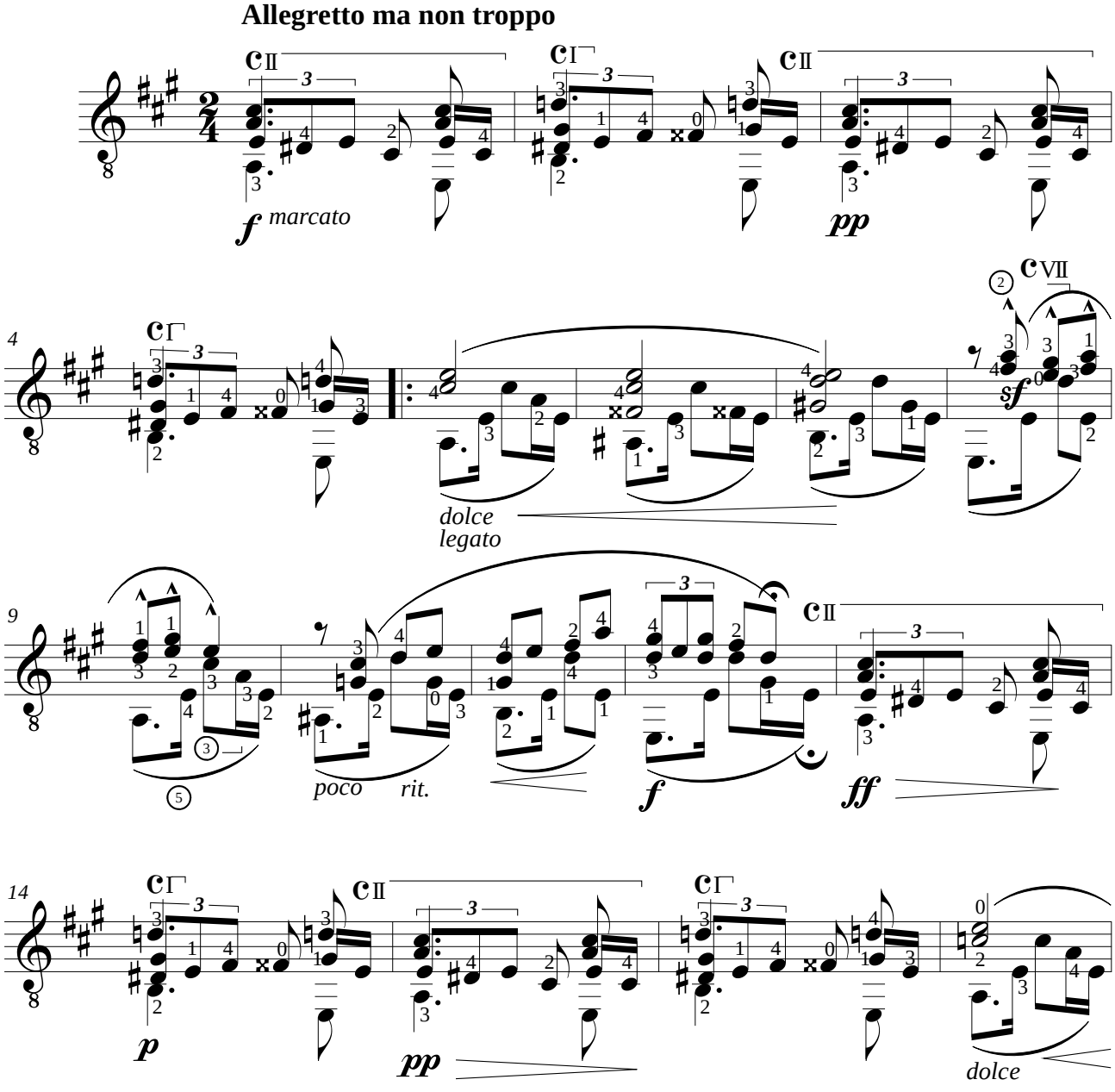

121
mf
pp
124
f
127
mf
p subito
legato sempre
130
133
cresc. sempre
p i p
136
Arm. oct.

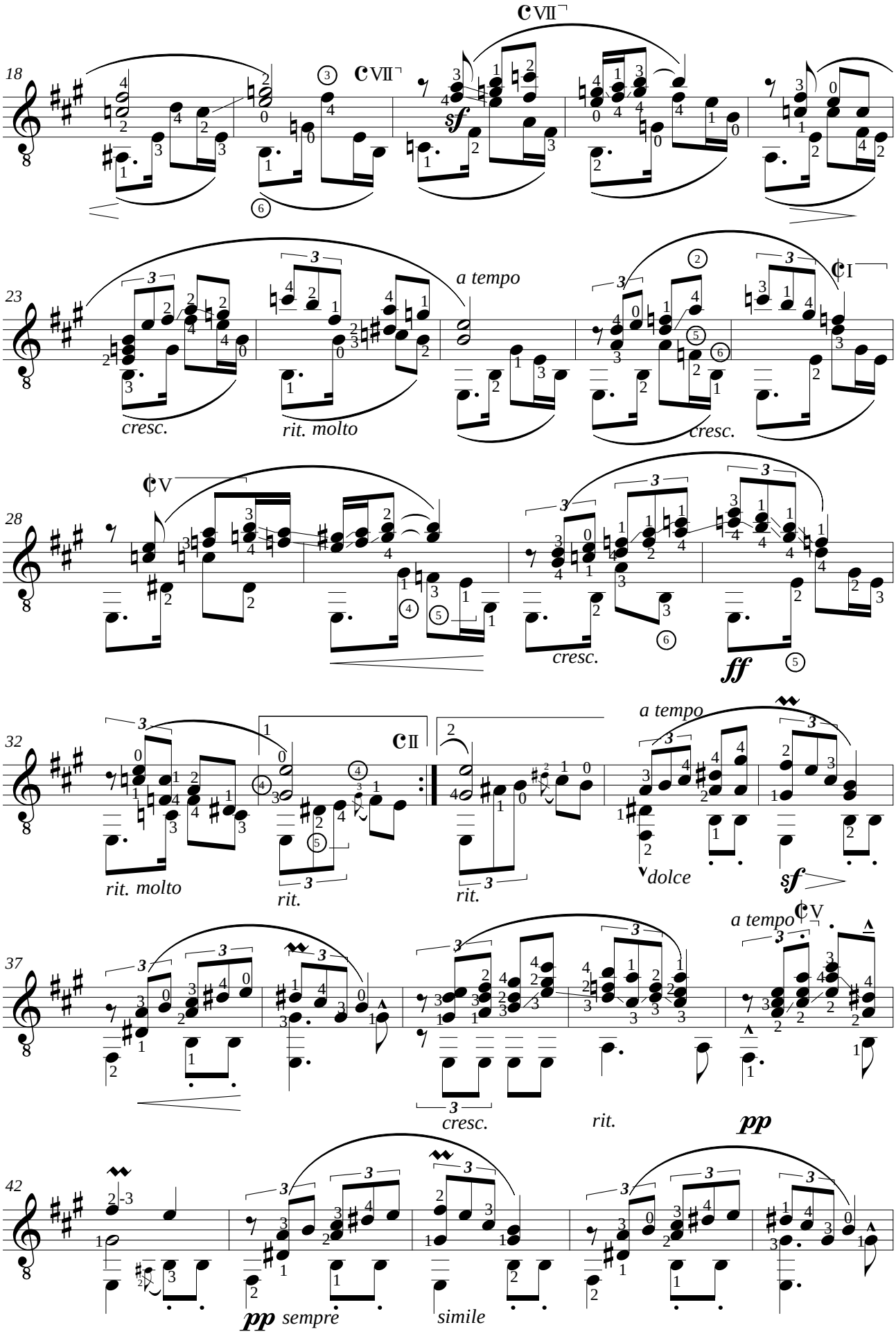
Isaac ALBENIZ (1860-1909)

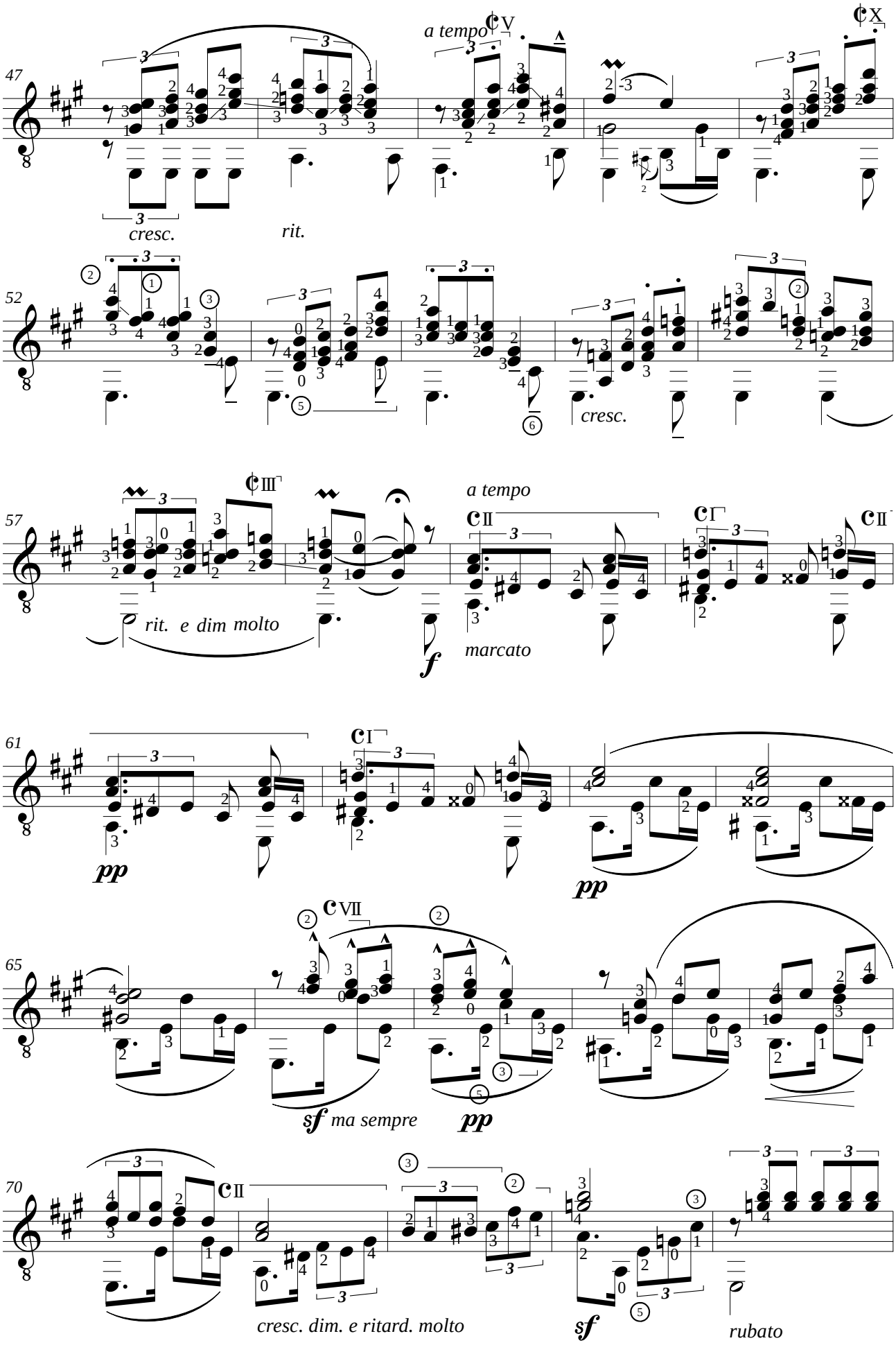
BAJO LA PALMERA

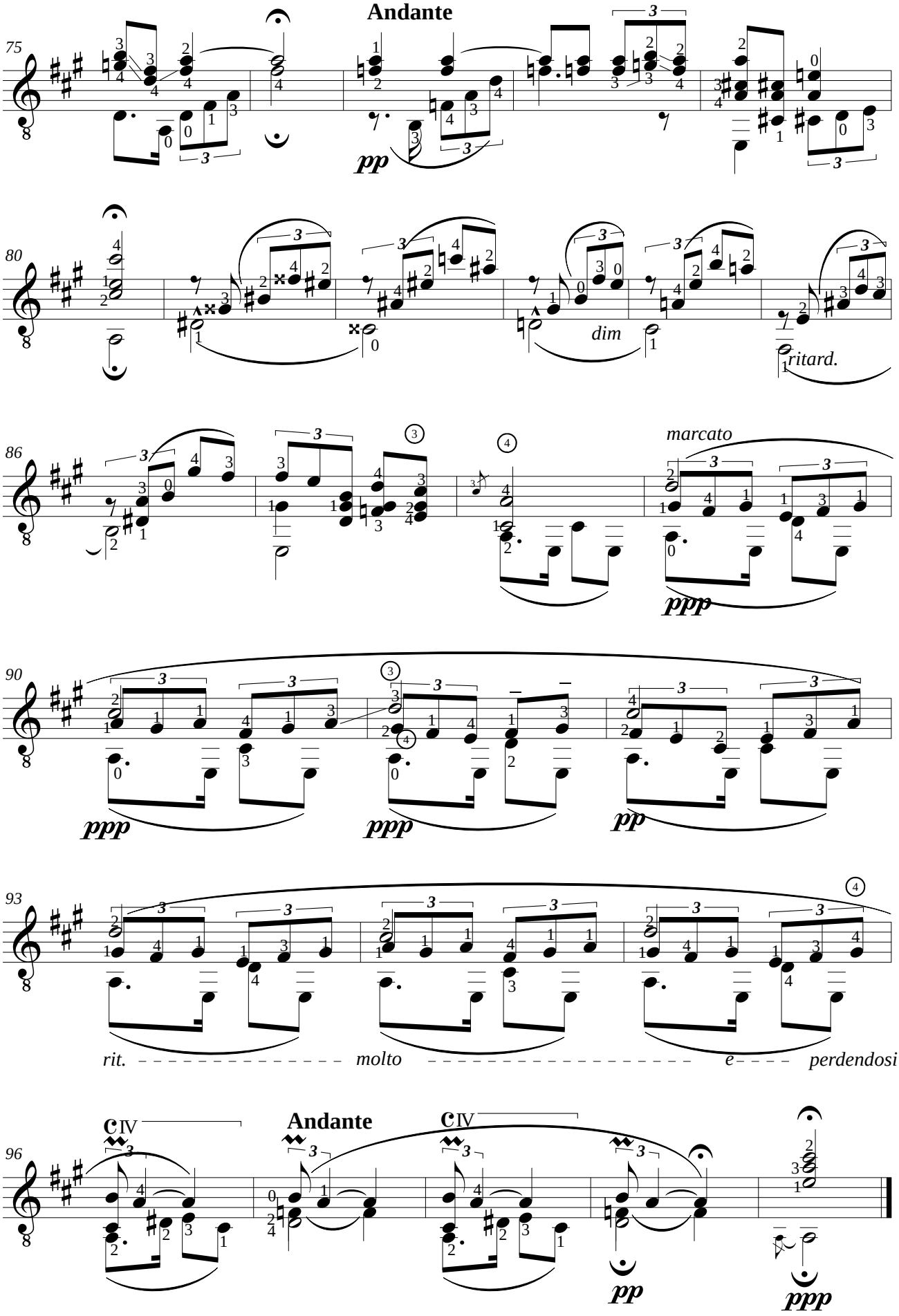
N°3 de Cantos de España op. 232
Tonalité originale : mib majeur

Adaptation pour guitare de Jean-François Delcamp




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


47
a tempo
V
X
cresc.
rit.
52
cresc.
57
III
rit. e dim molto
f
a tempo
II
I
II
marcato
61
I
pp
pp
65
VII
sf ma sempre
pp
70
II
cresc. dim. e ritard. molto
sf
rubato

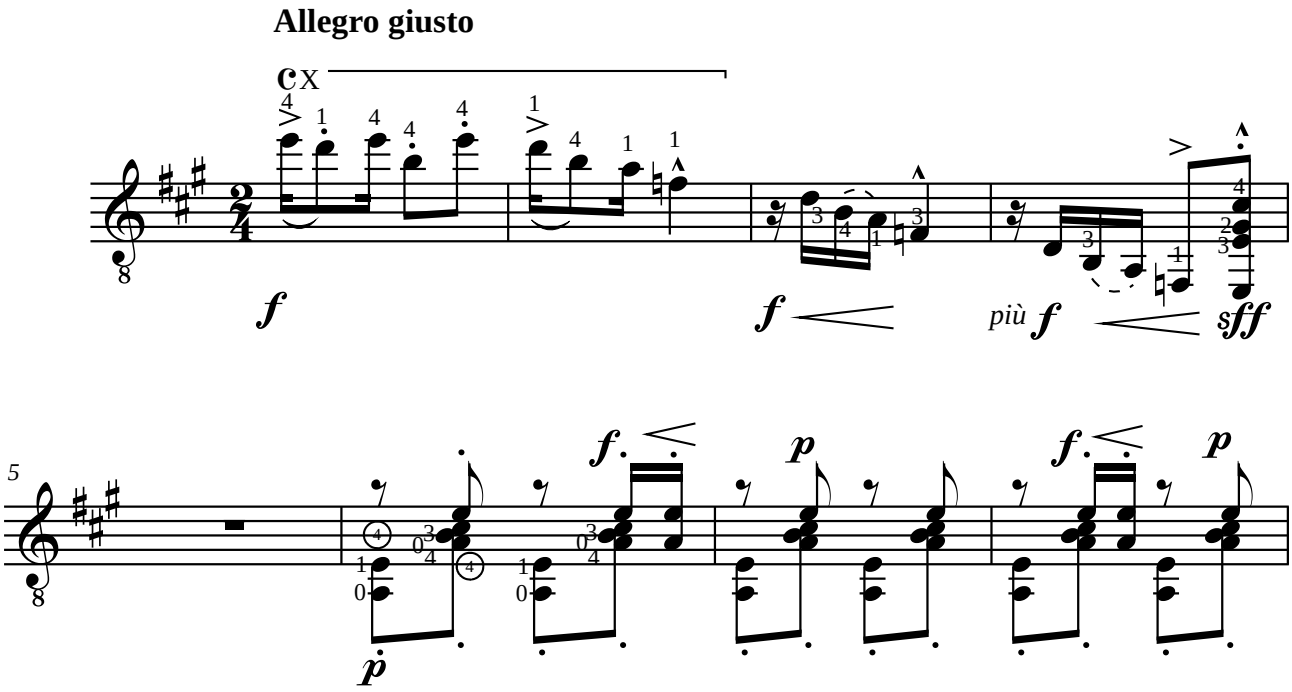

Andante
75
pp
80
dim
ritard.
86
marcato
ppp
90
ppp
ppp
pp
93
rit.
molto
e
perdendosi
96
Andante
pp
ppp

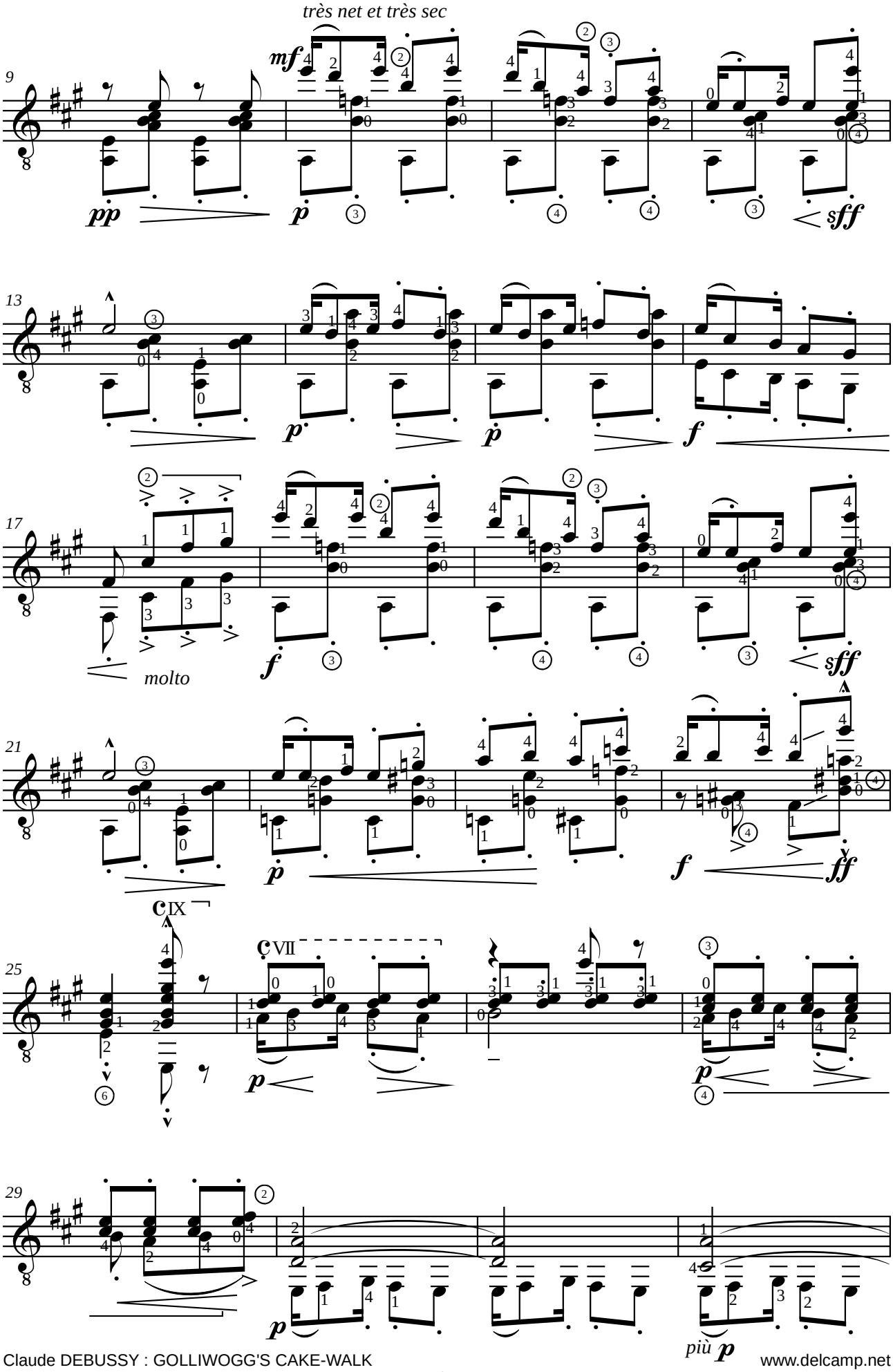
Claude DEBUSSY (1862-1918)

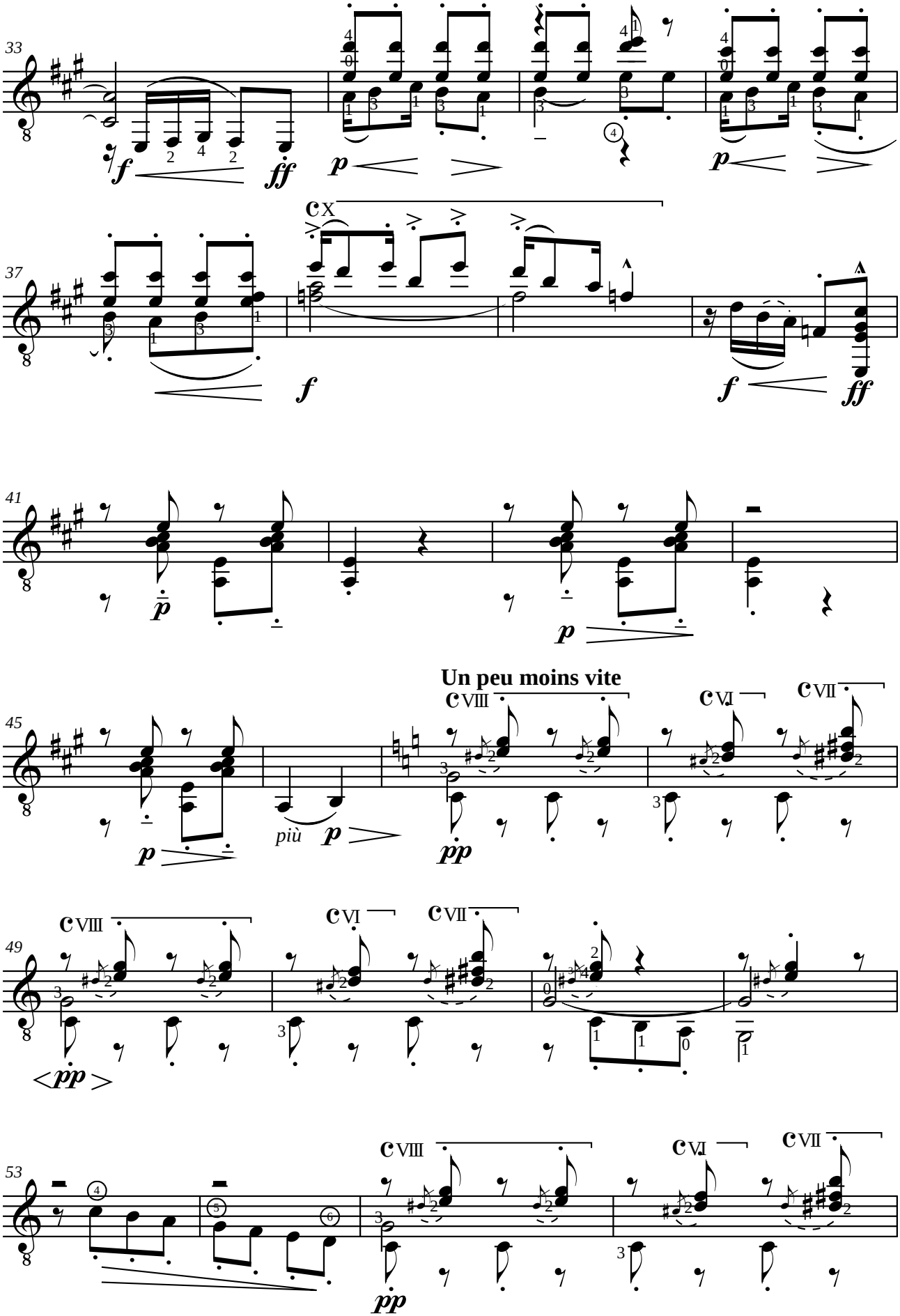
GOLLIWOGG'S CAKE-WALK

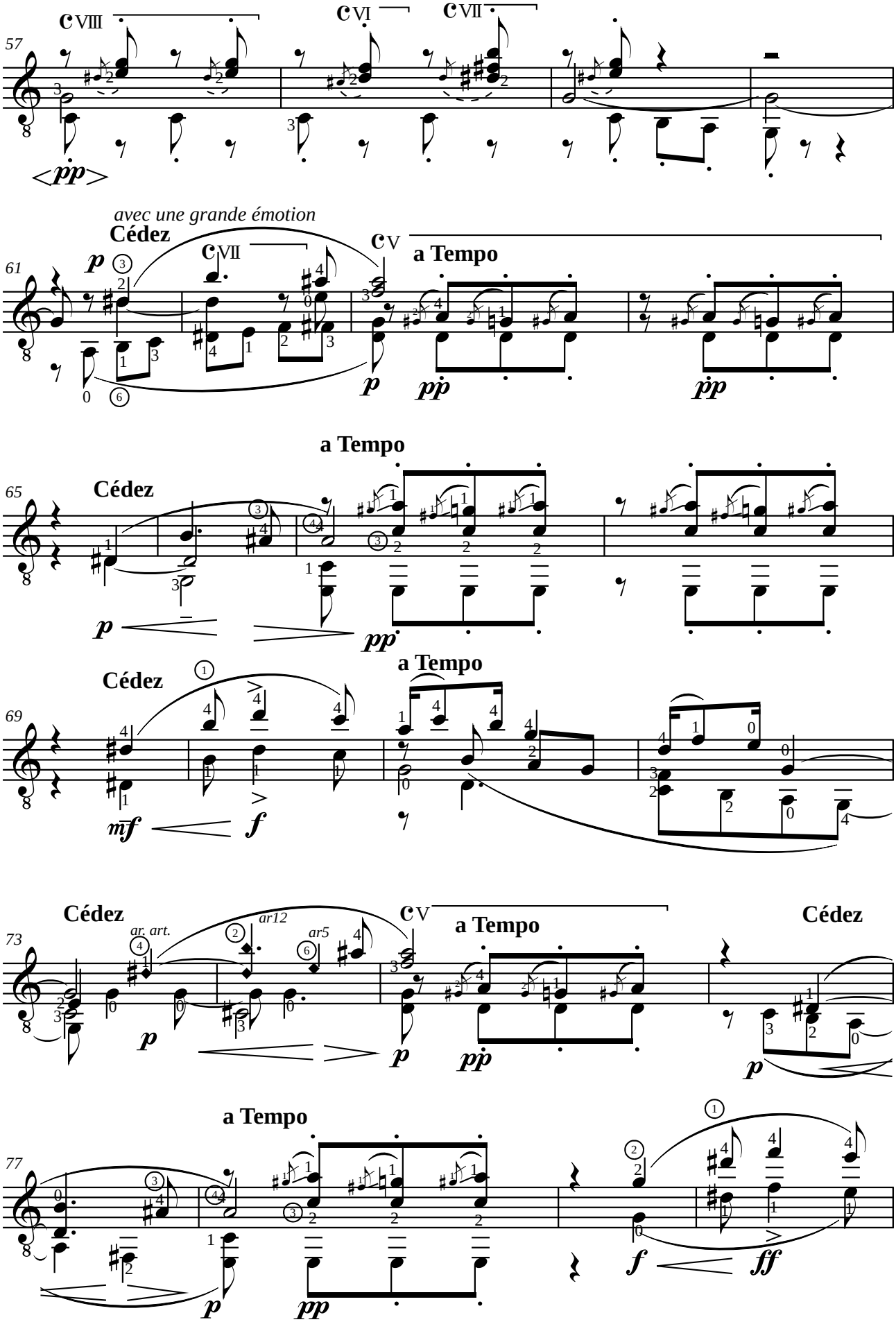
de Children's Corner

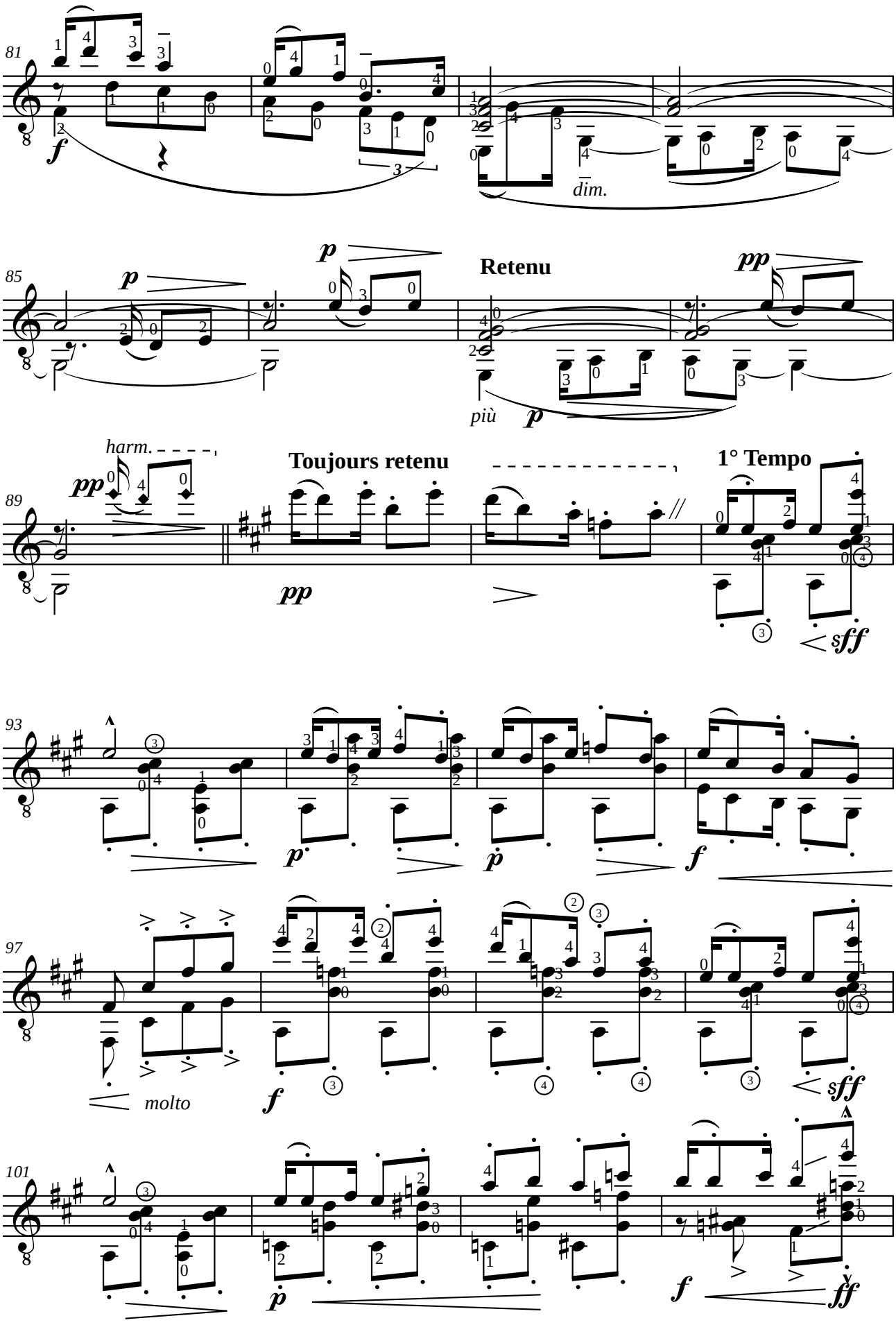
Adaptation pour guitare de Jean-François Delcamp

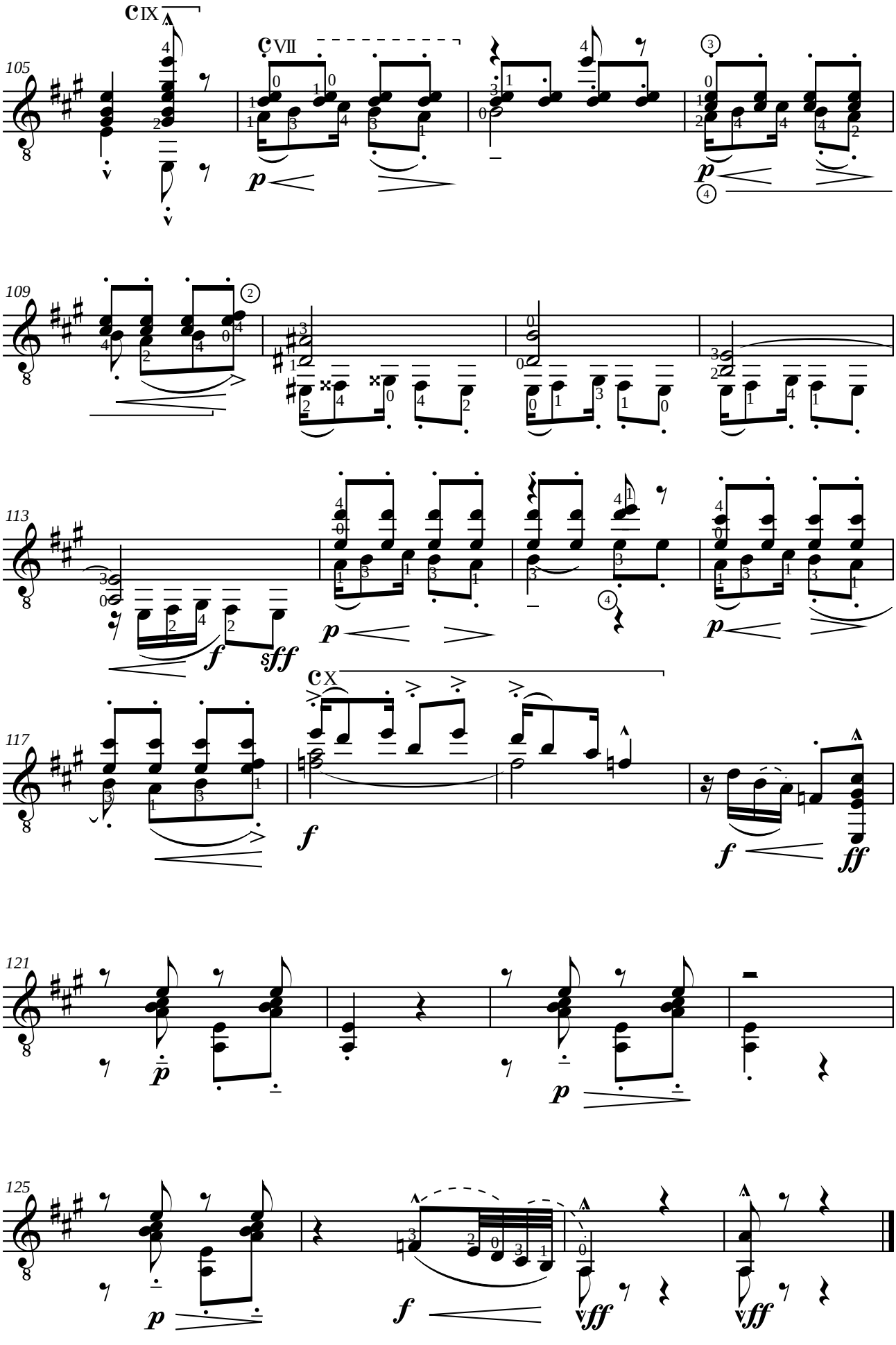



très net et très sec
molto
IX
VII
più


33
37
41
45
49
53
X
VIII
VI
VII
Un peu moins vite
più

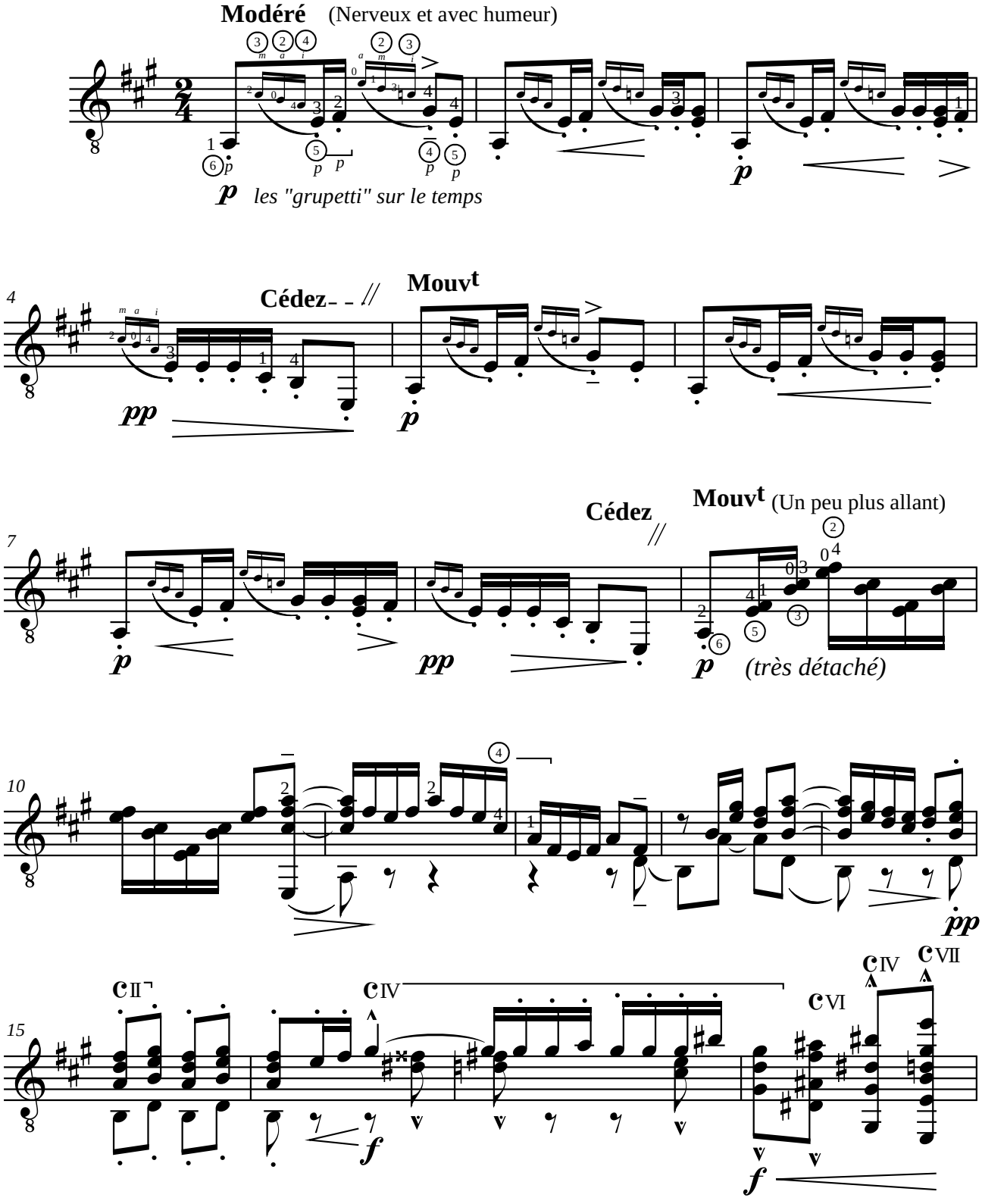

57
VIII
VI
VII
pp
61
avec une grande émotion
Cédez
p
VII
V
a Tempo
p
pp
pp
65
a Tempo
Cédez
p
pp
69
Cédez
a Tempo
mf
f
73
Cédez
ar. art.
ar12
ar5
V
a Tempo
Cédez
p
p
pp
p
77
a Tempo
p
pp
f
ff

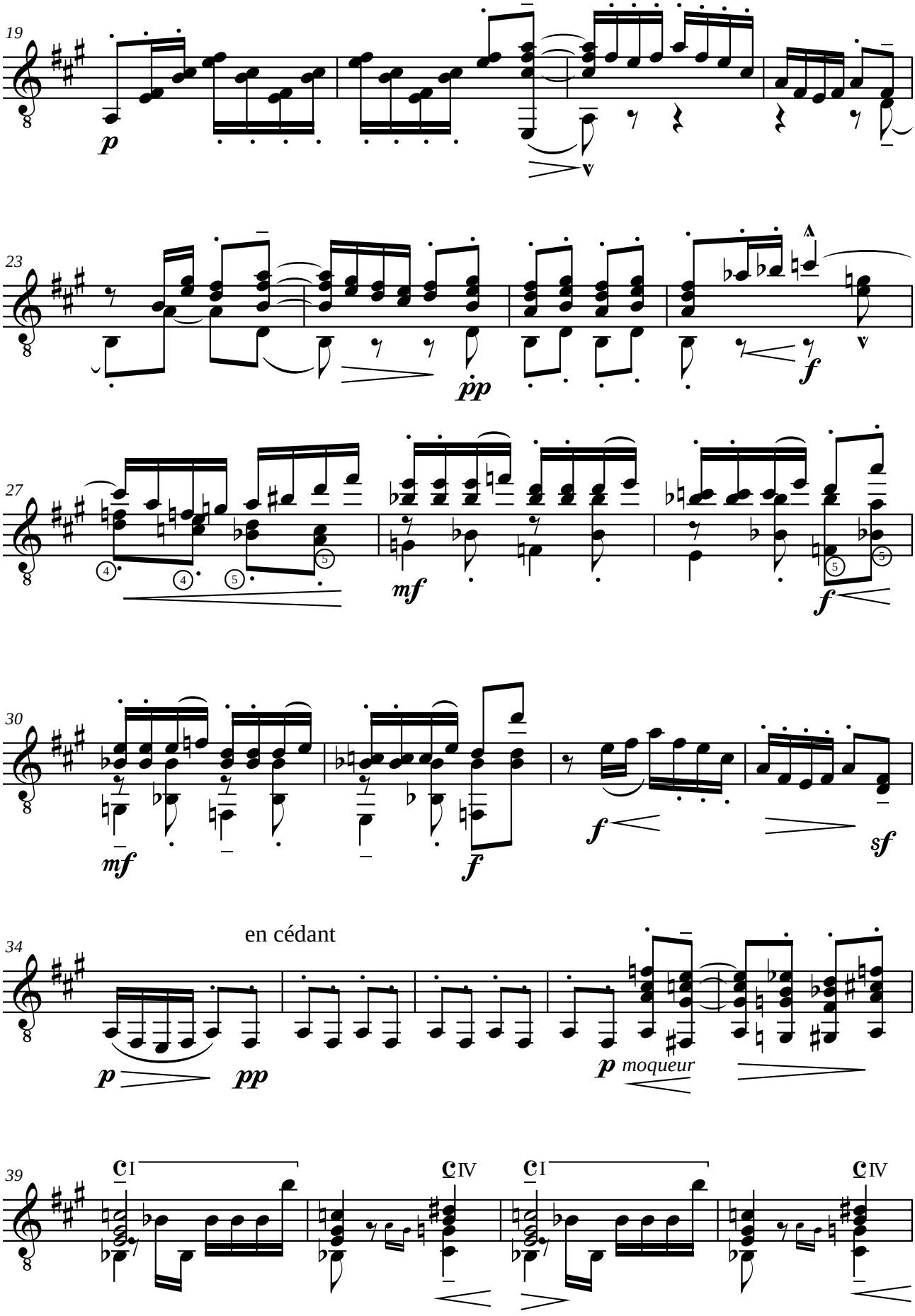

81
dim.
85
Retenu
più
89
harm.
Toujours retenu
1° Tempo
93
97
molto
101

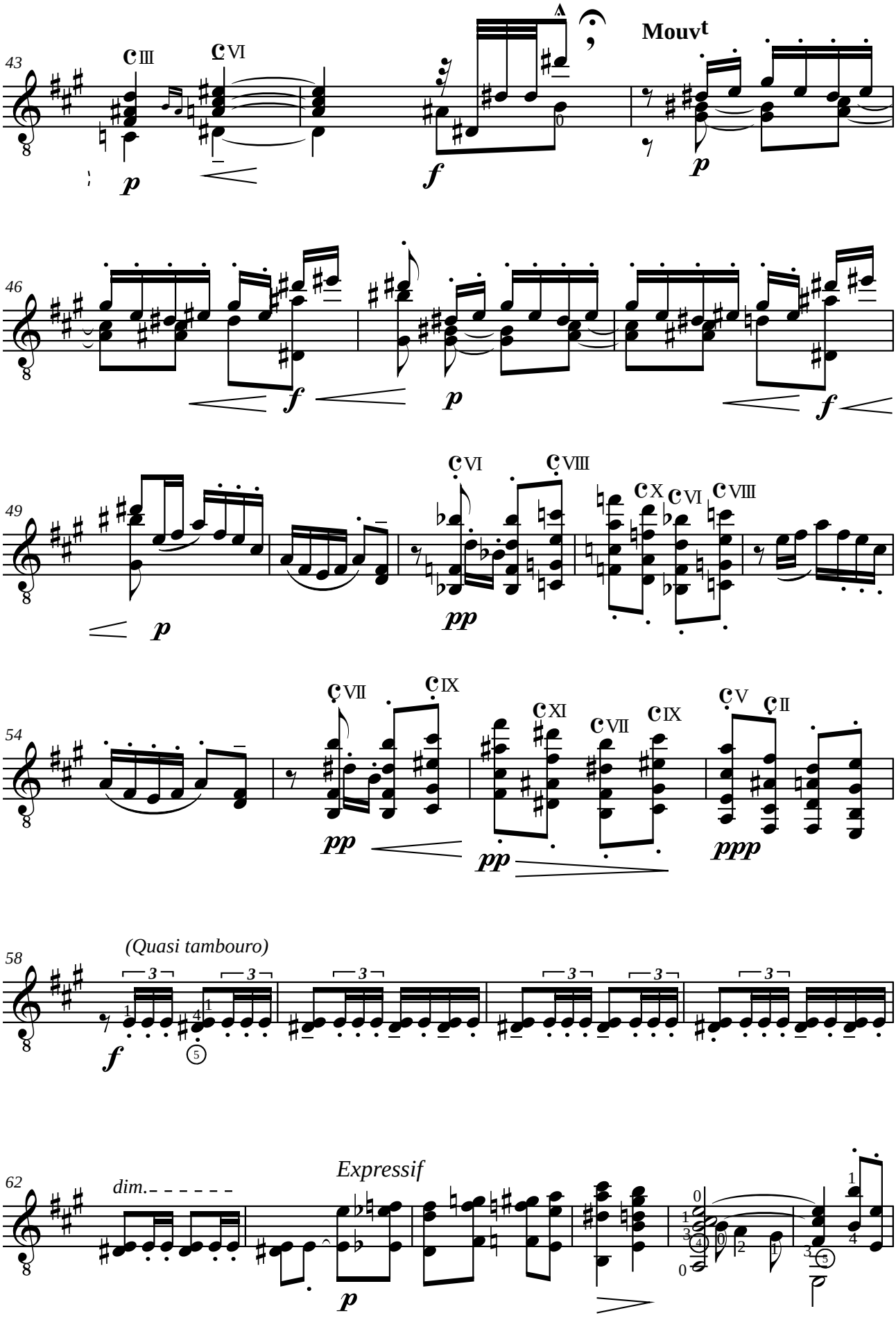

105
IX
VII
109
113
X
117
121
125

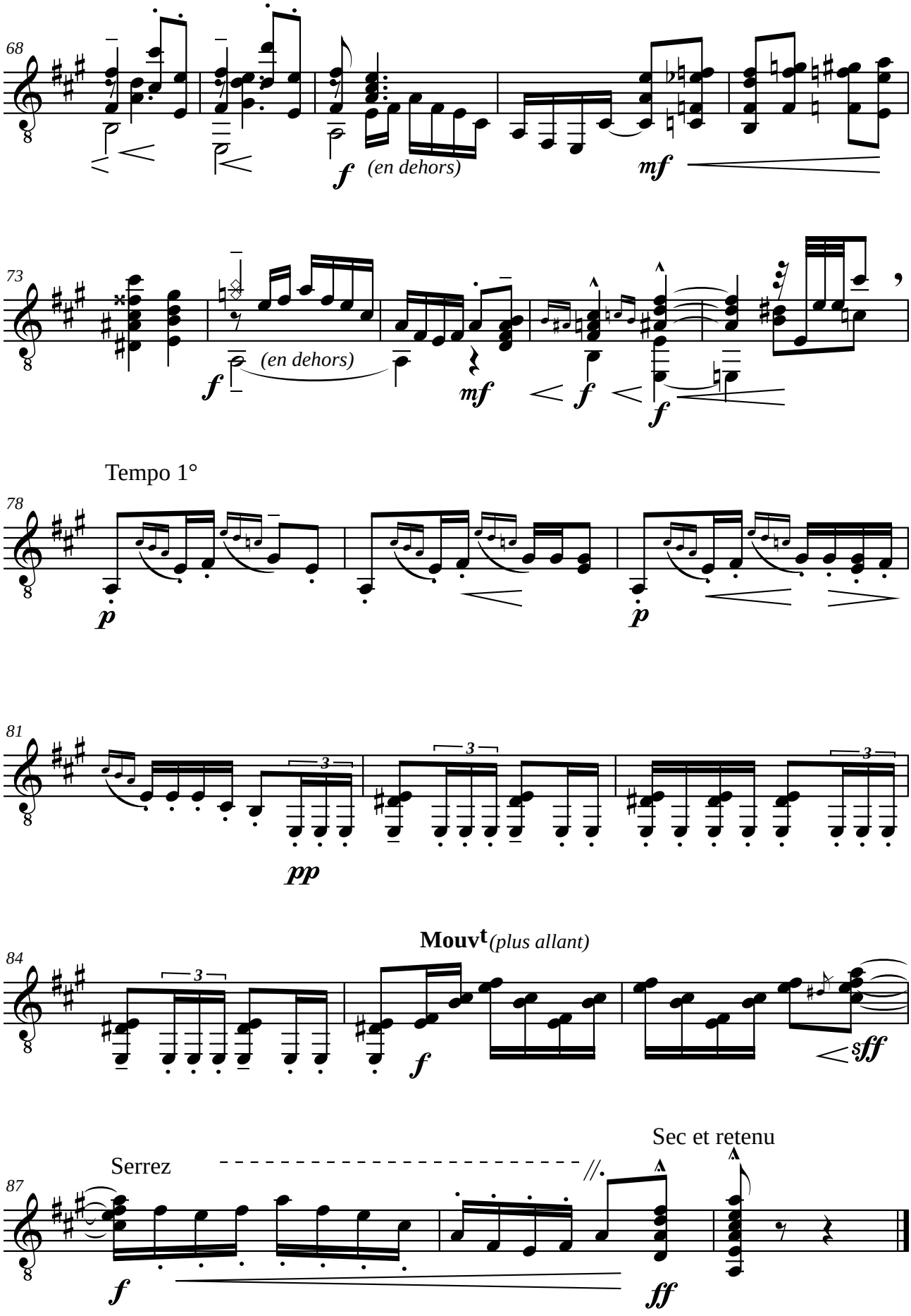
Claude DEBUSSY (1862-1918)
MINSTRELS
prélude XII du premier livre

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
I
IV
I
IV

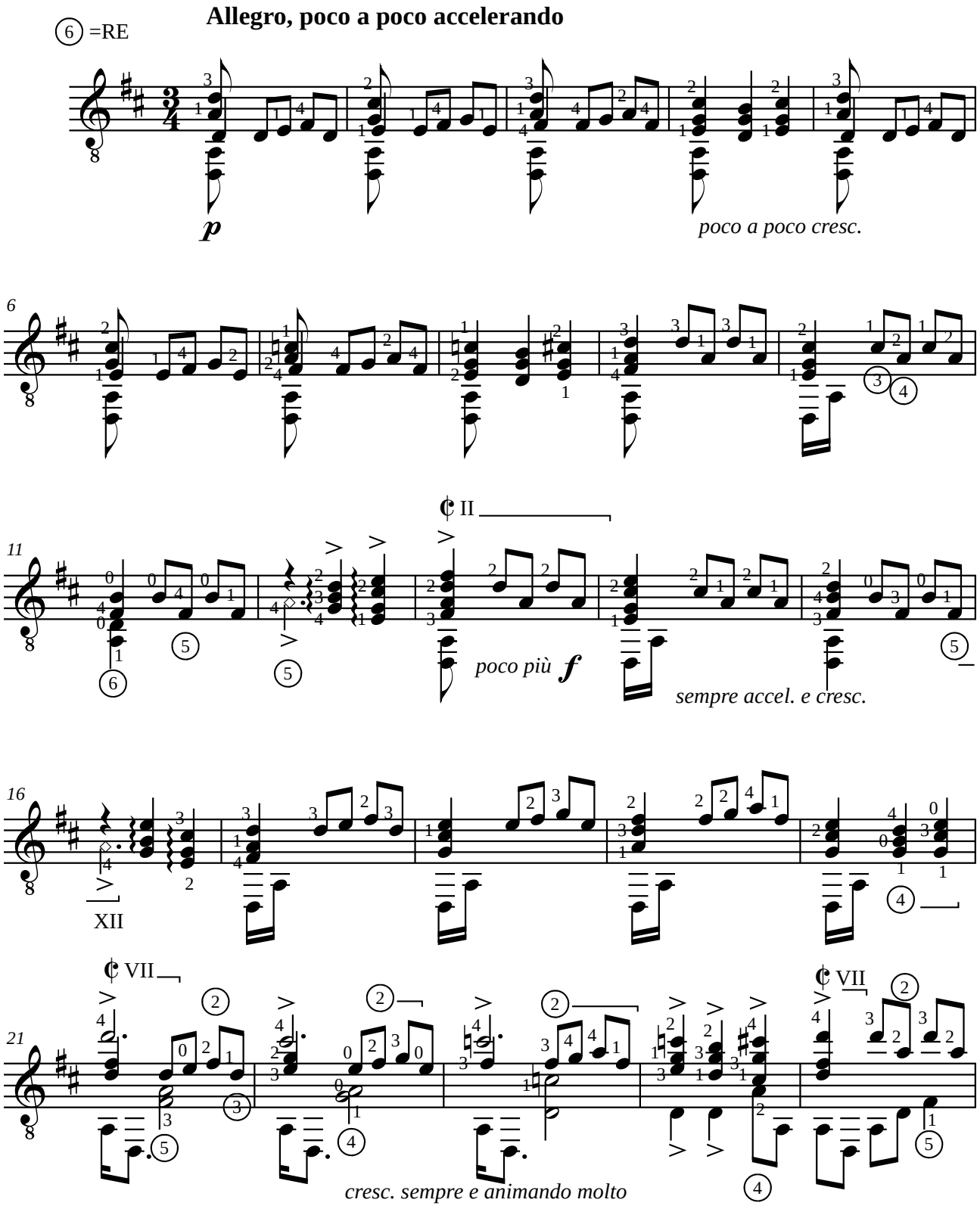

43
Mouvt
46
49
54
58
(Quasi tambouro)
62
dim.
Expressif

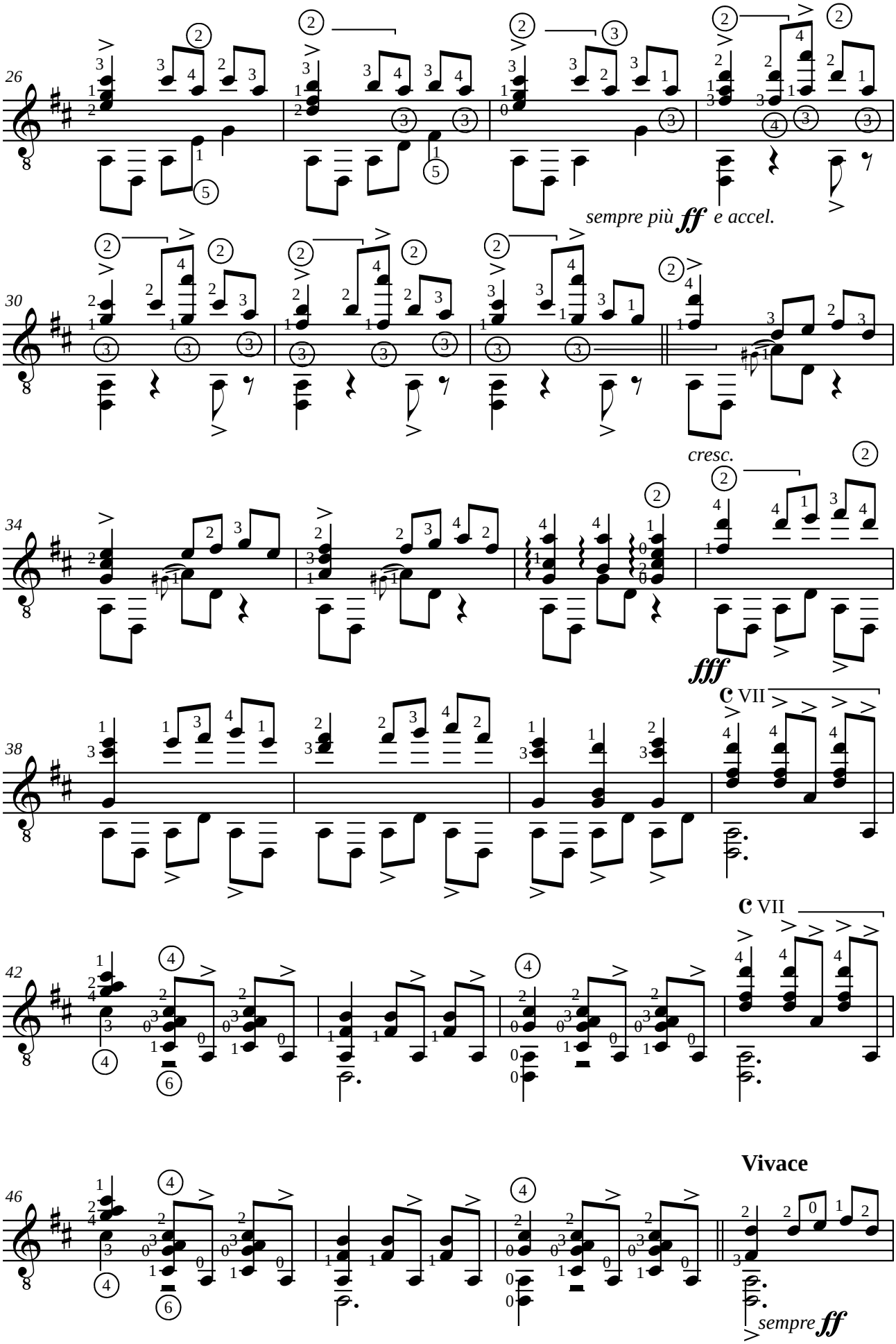

68
f
(en dehors)
mf
73
f
(en dehors)
mf
f
f
Tempo 1°
78
p
p
81
3
3
3
pp
Mouvt (plus allant)
84
3
f
sff
Sec et retenu
Serrez
87
f
ff

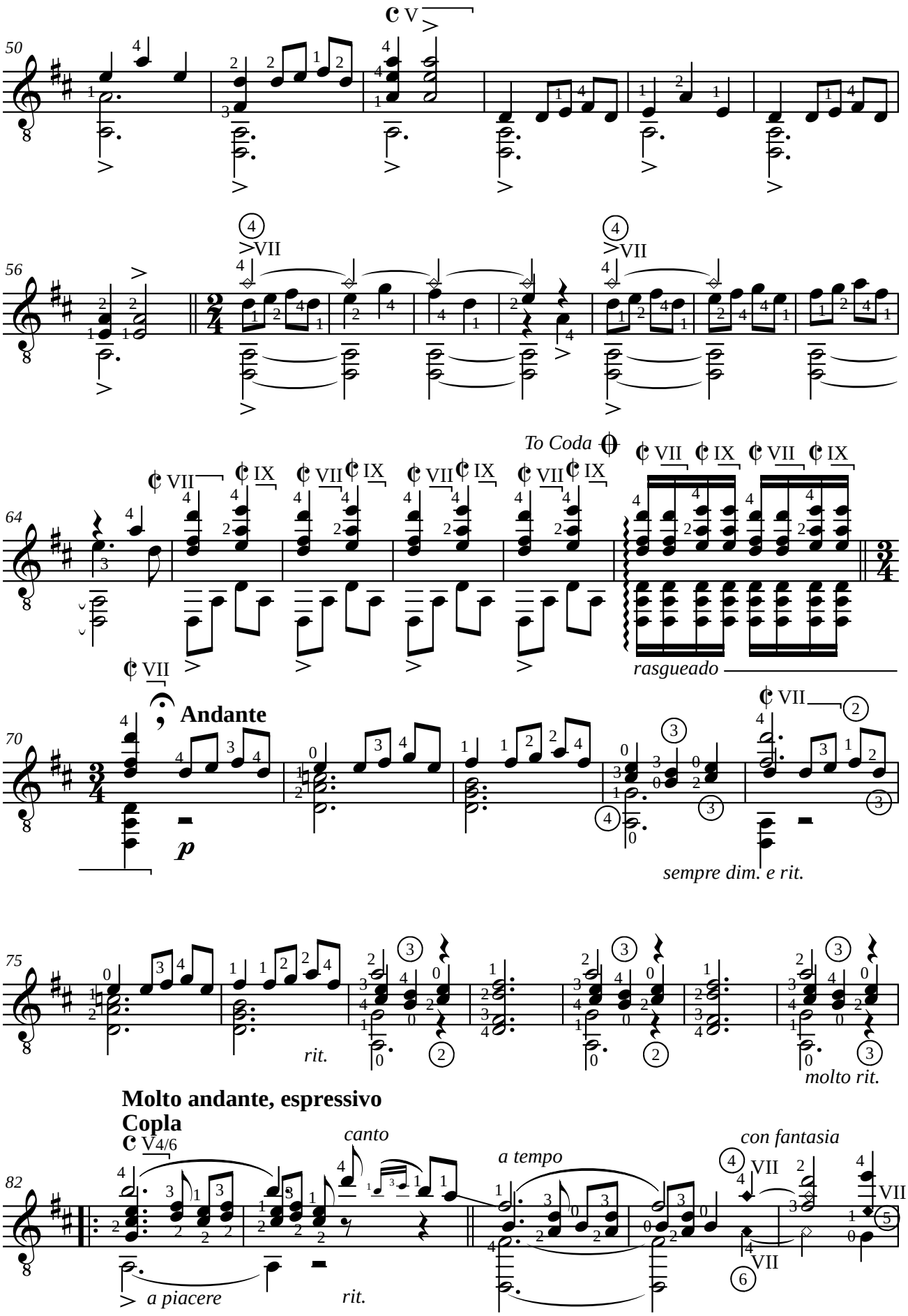
Enrique GRANADOS (1867-1916)
DANZA ESPAÑOLA N°6 opus 37

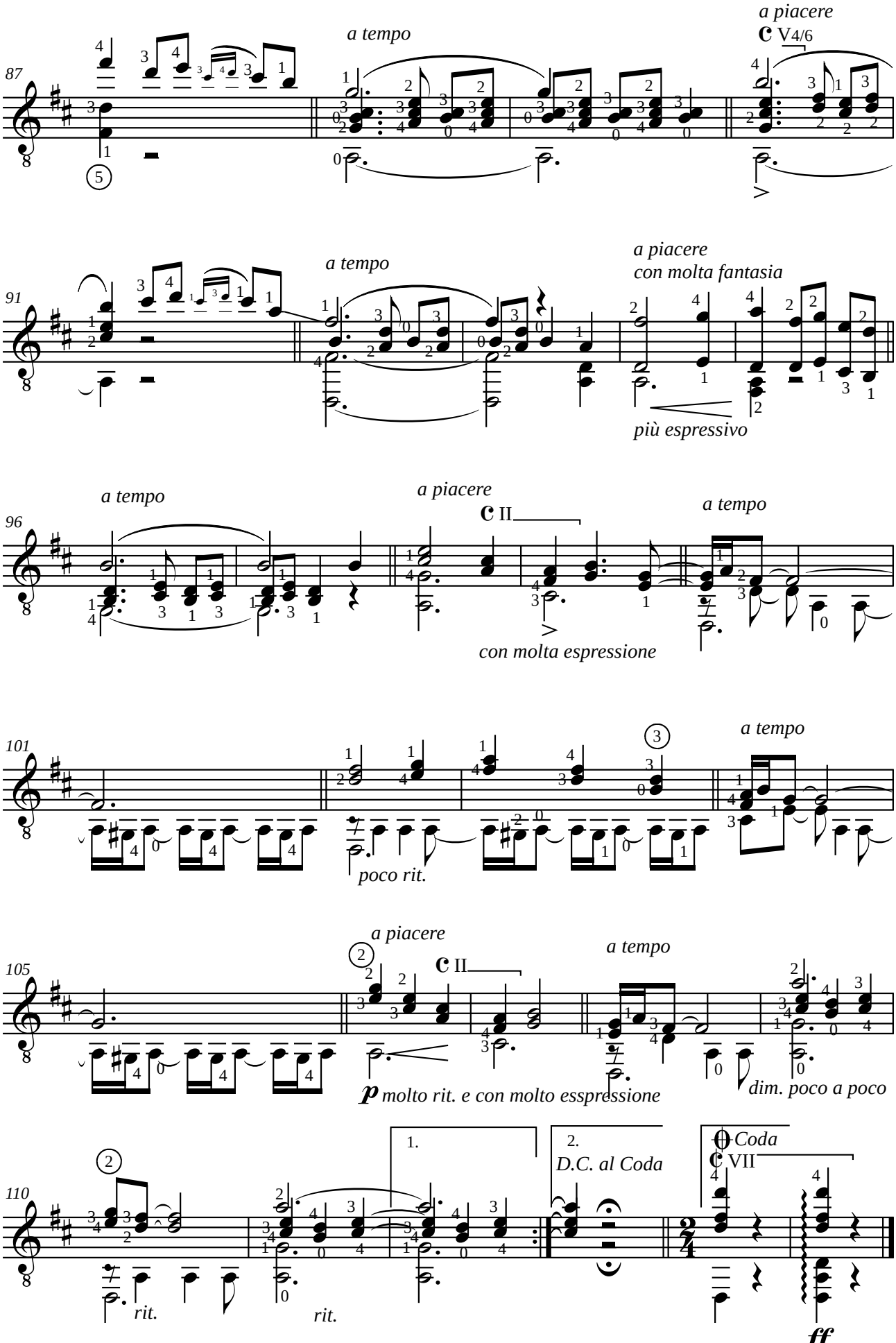
Rondalla Aragonese
A D. Murillo

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

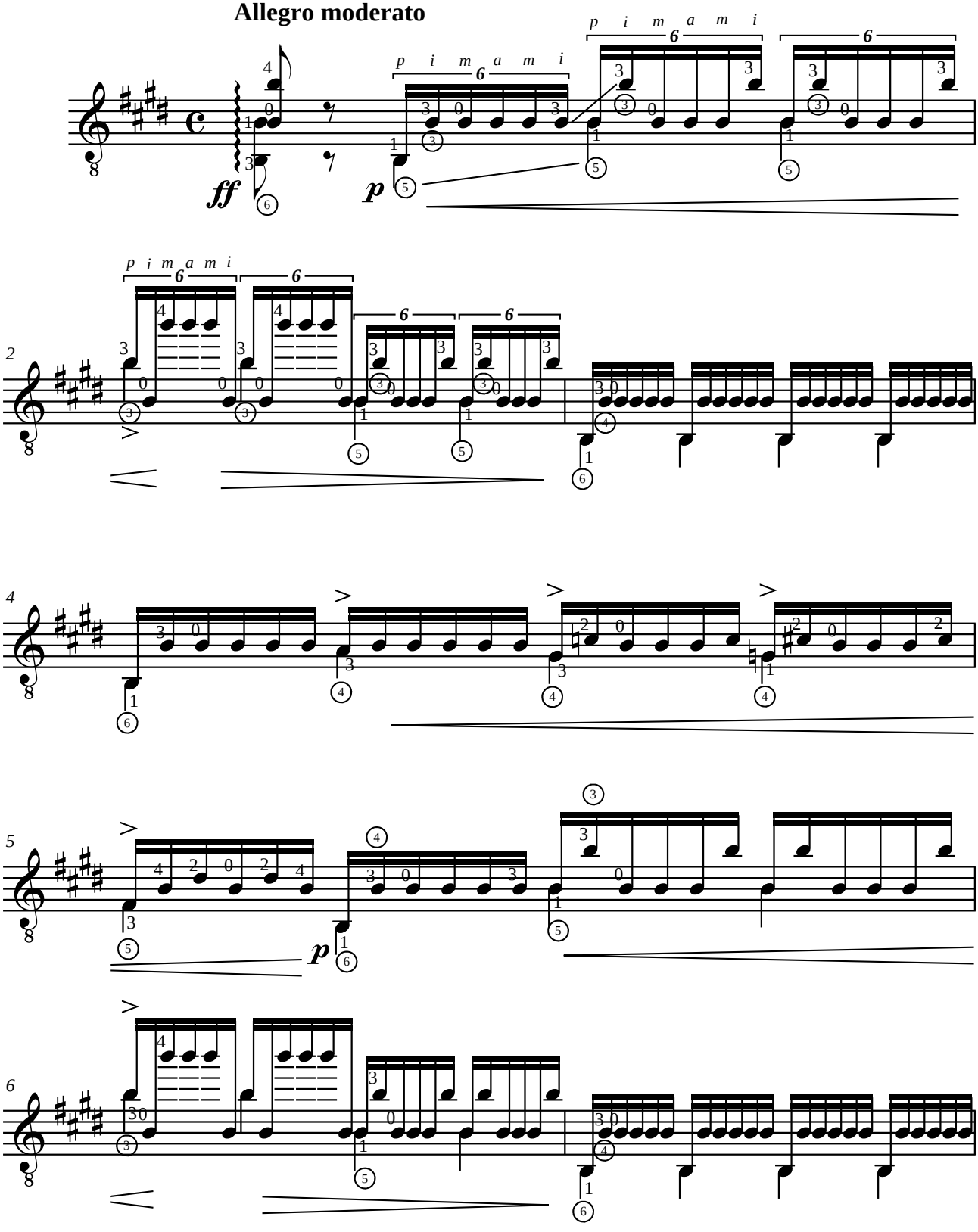

50
56
64
70
75
82
To Coda
rasgueado
Andante
sempre dim. e rit.
rit.
molto rit.
Molto andante, espressivo
Copla
canto
a tempo
con fantasia
a piacere
rit.

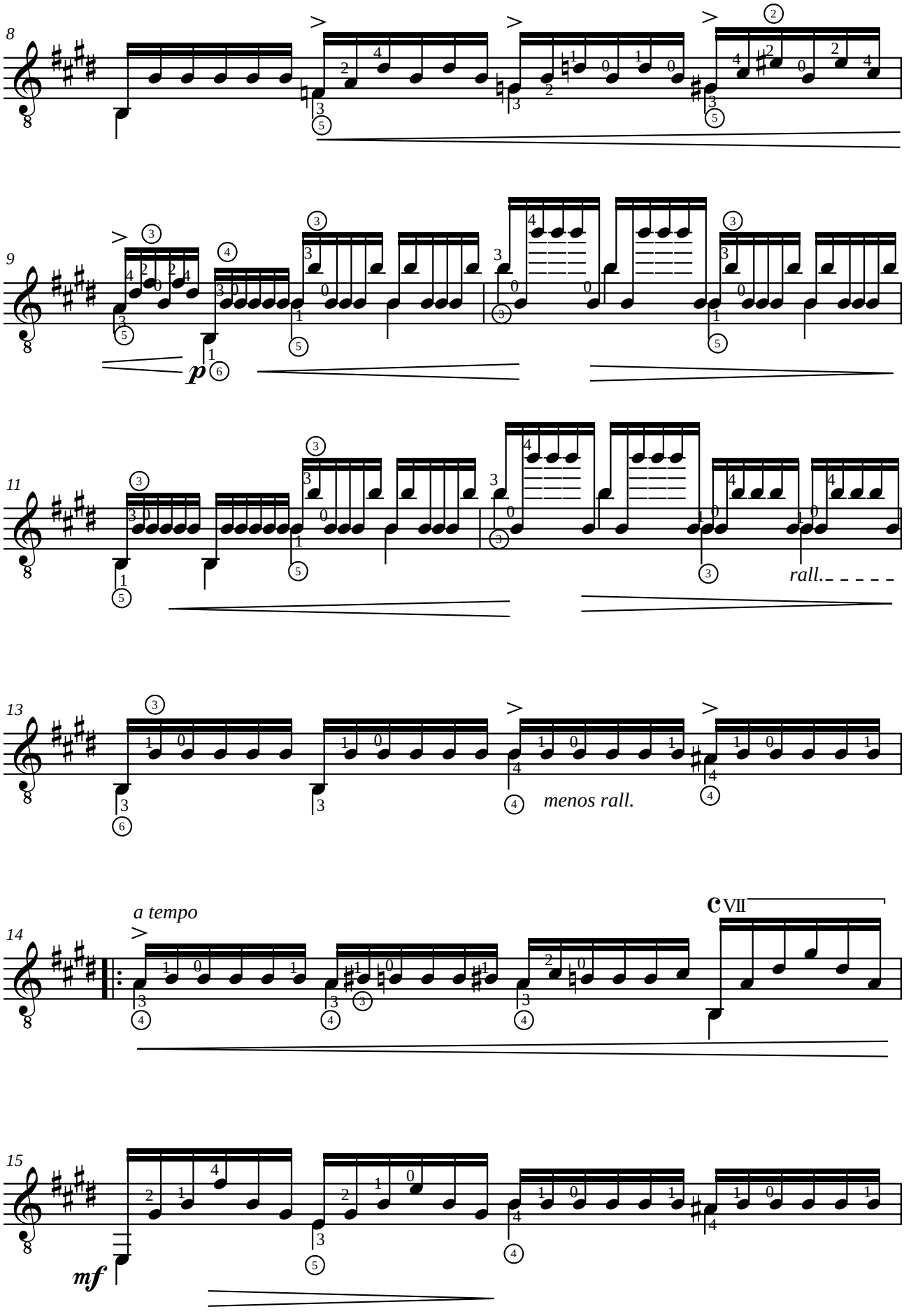

87
a tempo
a piacere
V4/6
91
a tempo
a piacere
con molta fantasia
più espressivo
96
a tempo
a piacere
II
a tempo
con molta espressione
101
poco rit.
a tempo
105
a piacere
II
a tempo
molto rit. e con molto esspressione
dim. poco a poco
110
rit.
1.
rit.
2.
D.C. al Coda
Coda
VII

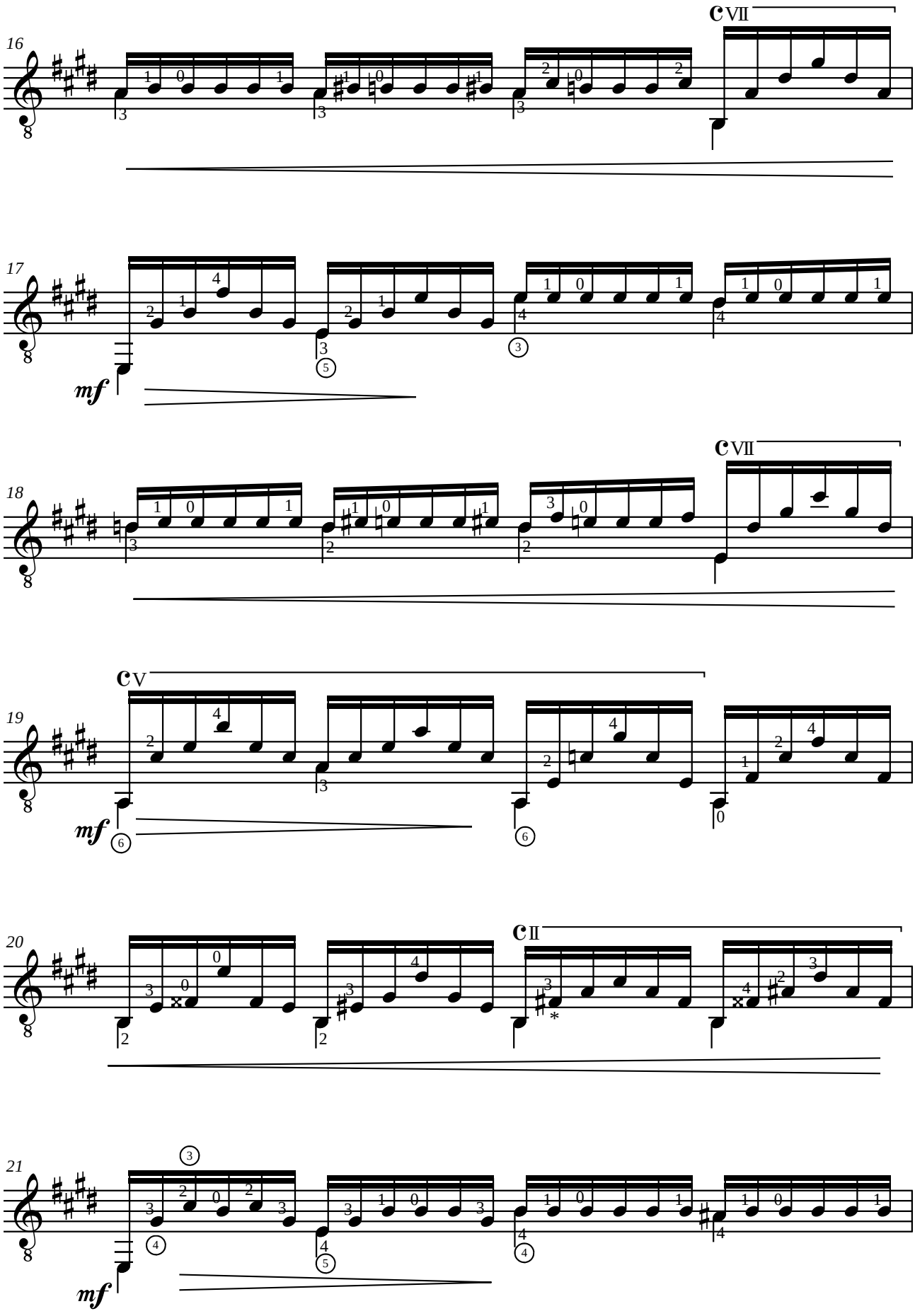
Miguel LLOBET (1878-1938)
RESPUESTA

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

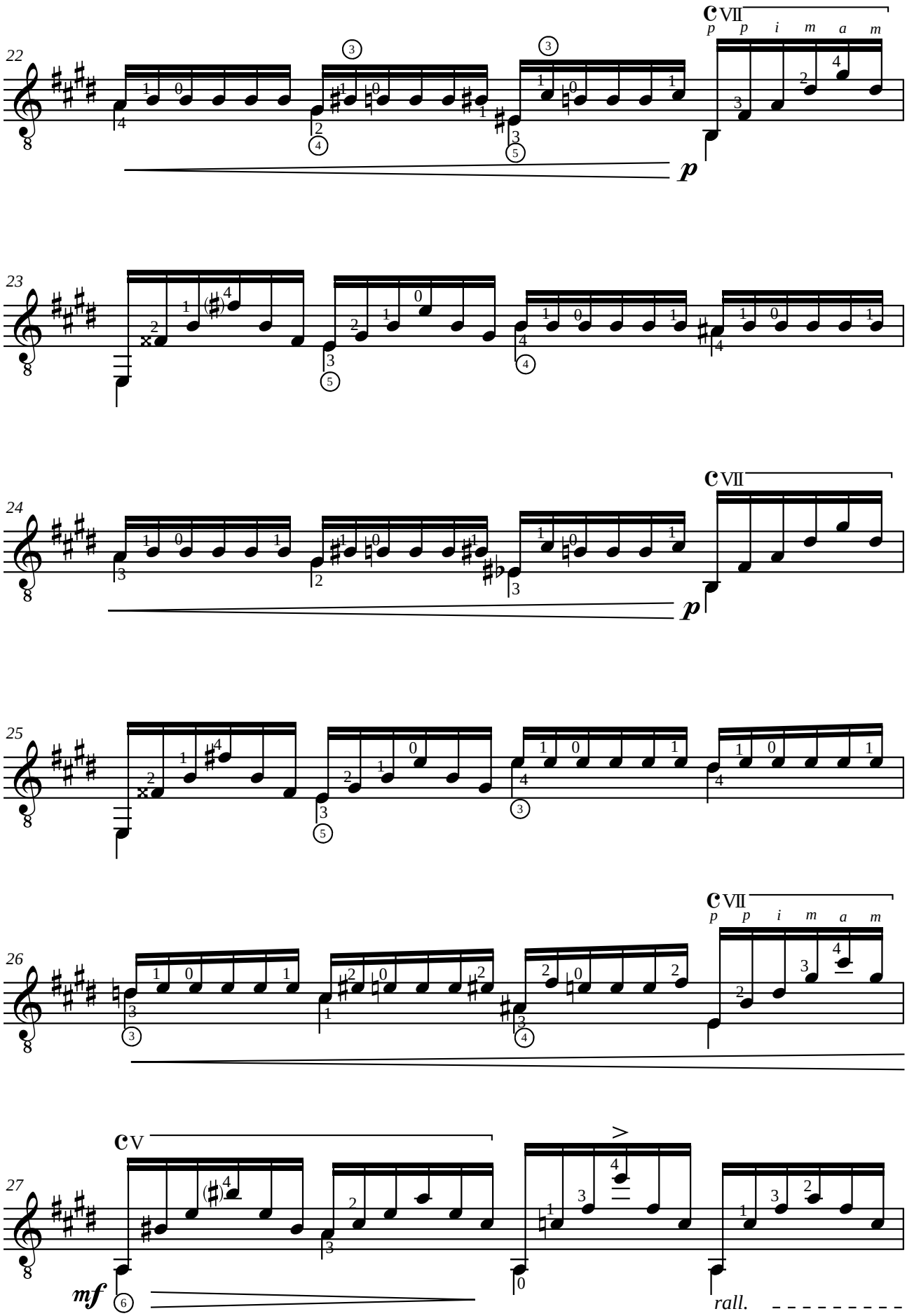
Révision pour guitare de Frédérique Bousquet

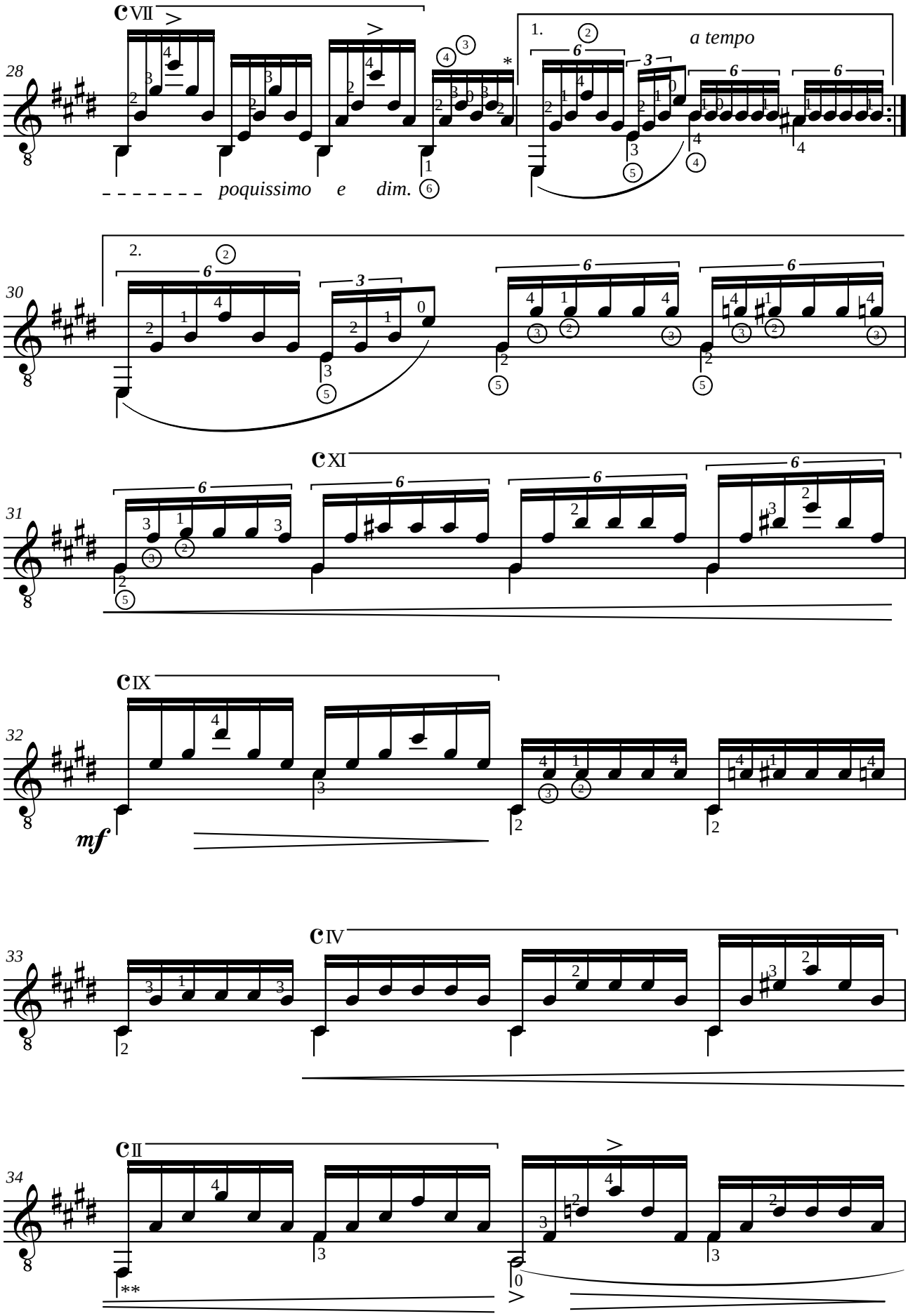



8
9
p
11
rall.
13
menos rall.
14
a tempo
c VII
15
mf



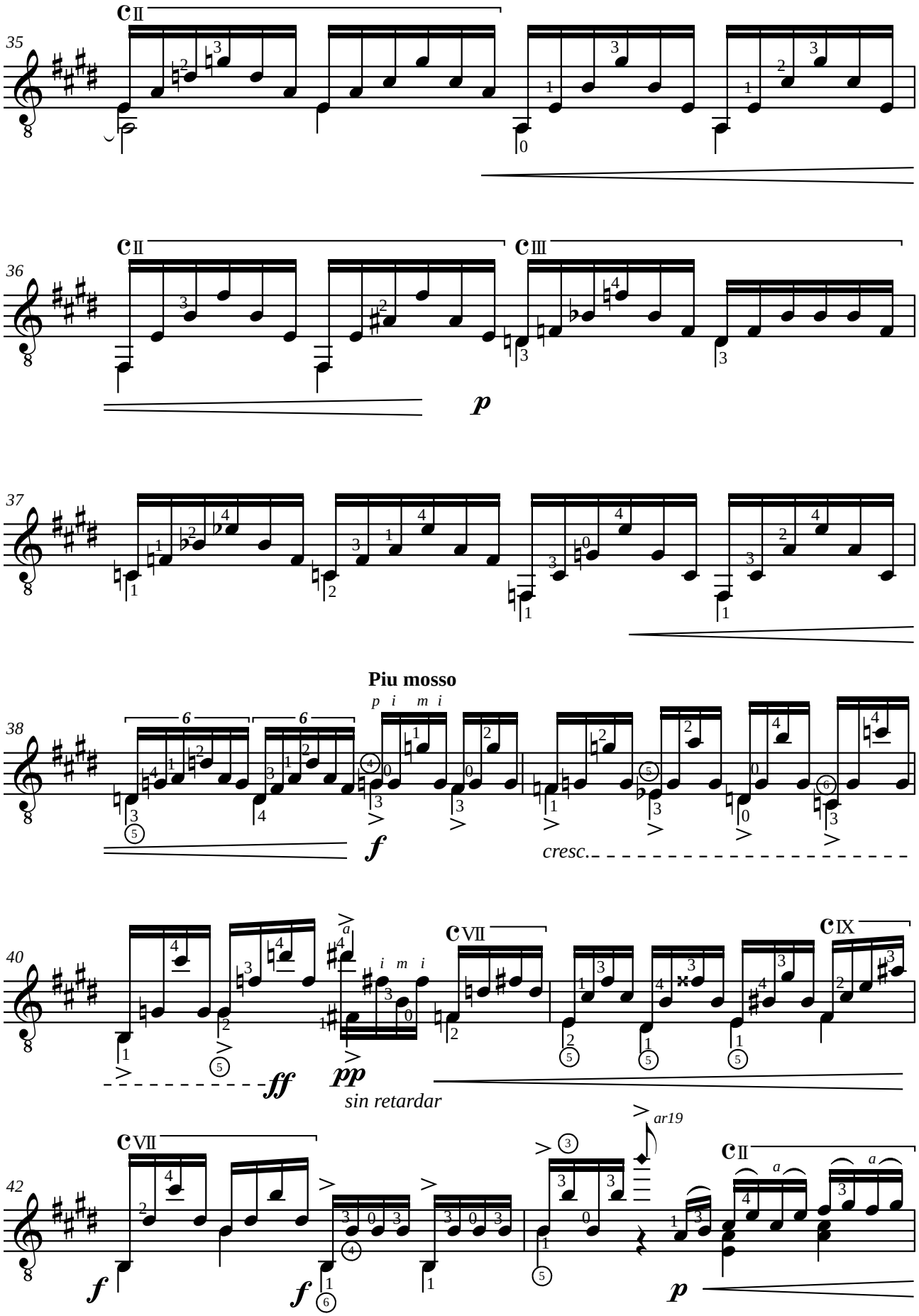
** Union Musical Española = FA𝄪/F𝄪*

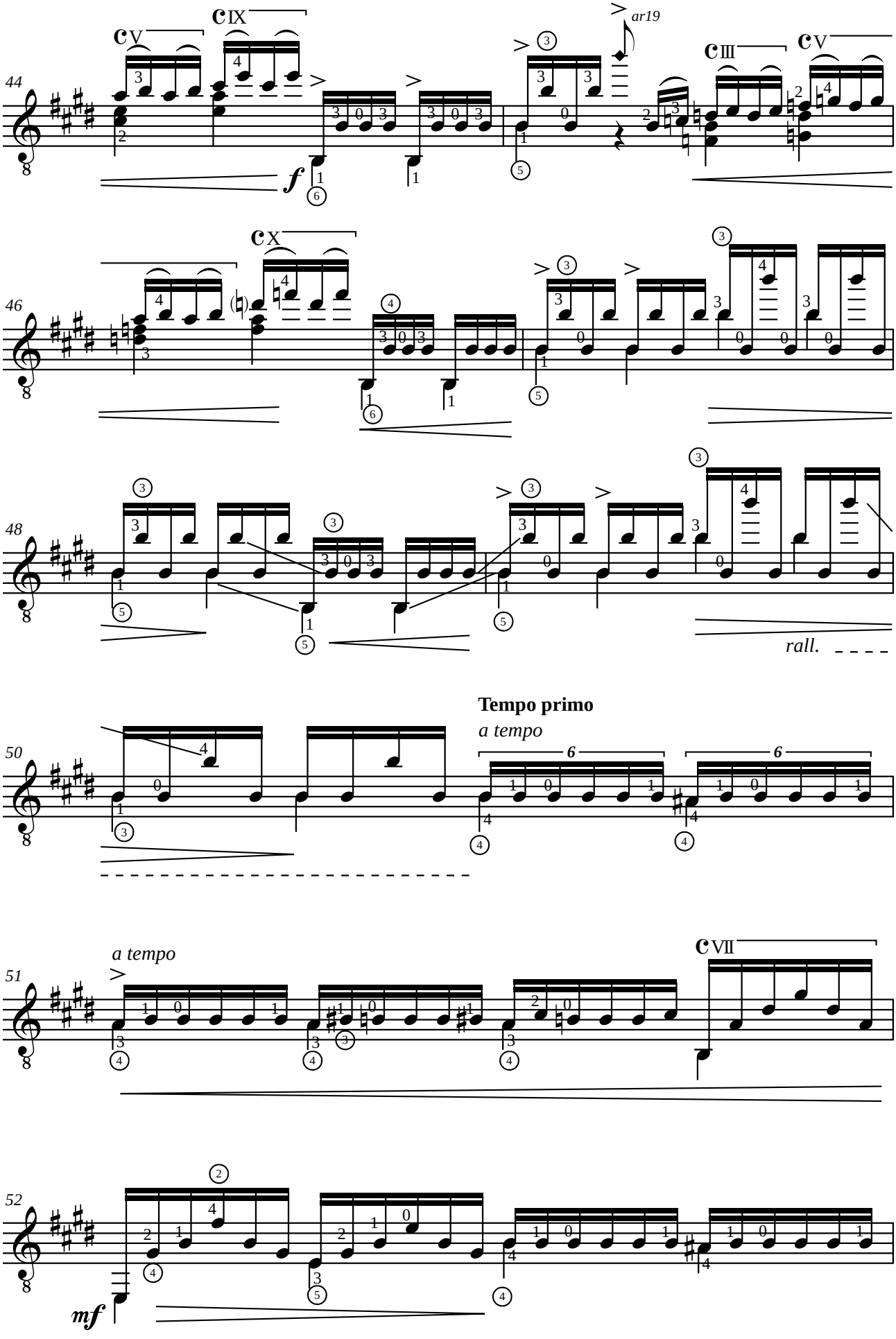

22
cVII
p p i m a m
p
23
24
cVII
p
25
26
cVII
p p i m a m
27
cV
mf
rall.

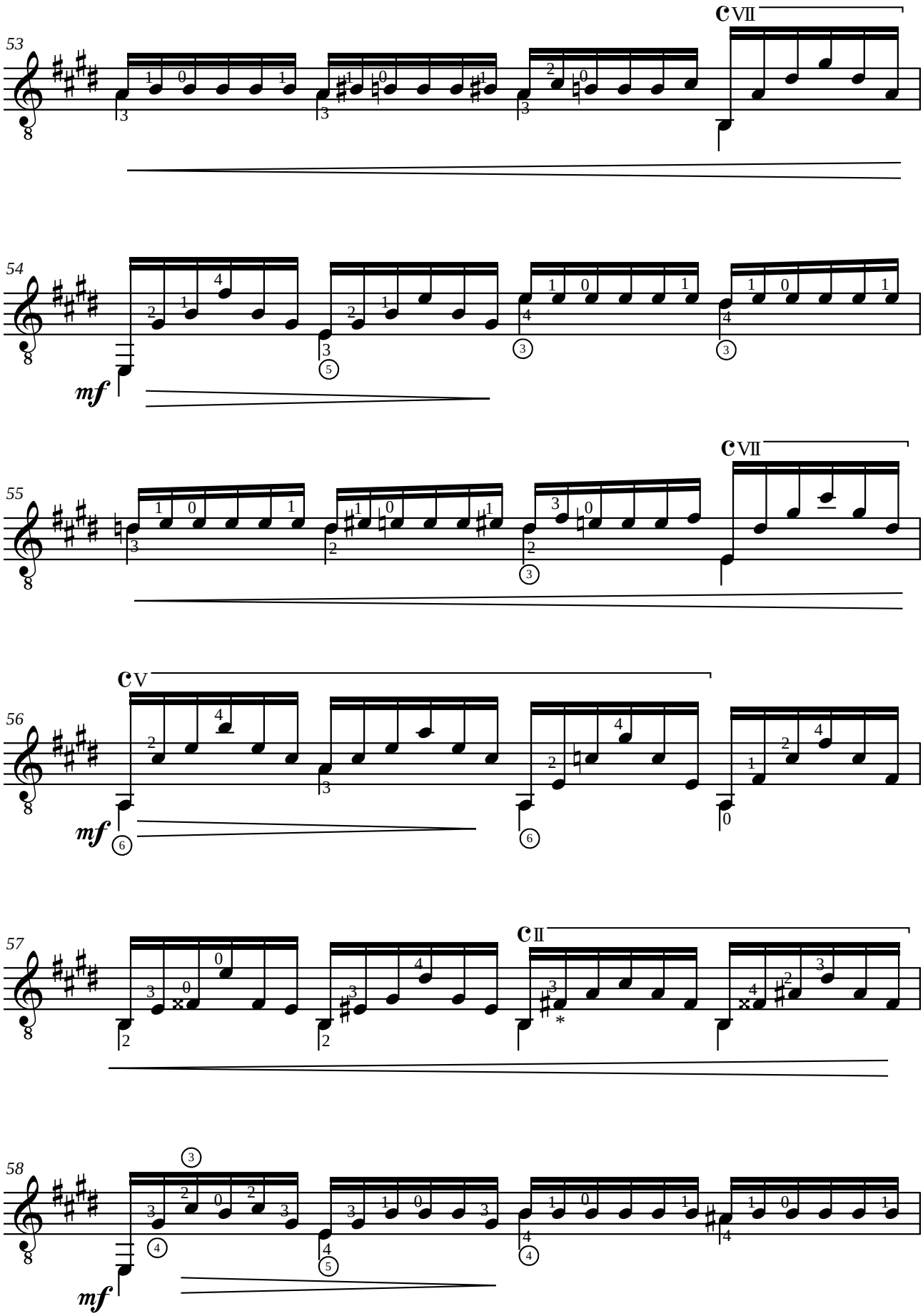


* *Union Musical Española = SI/B*

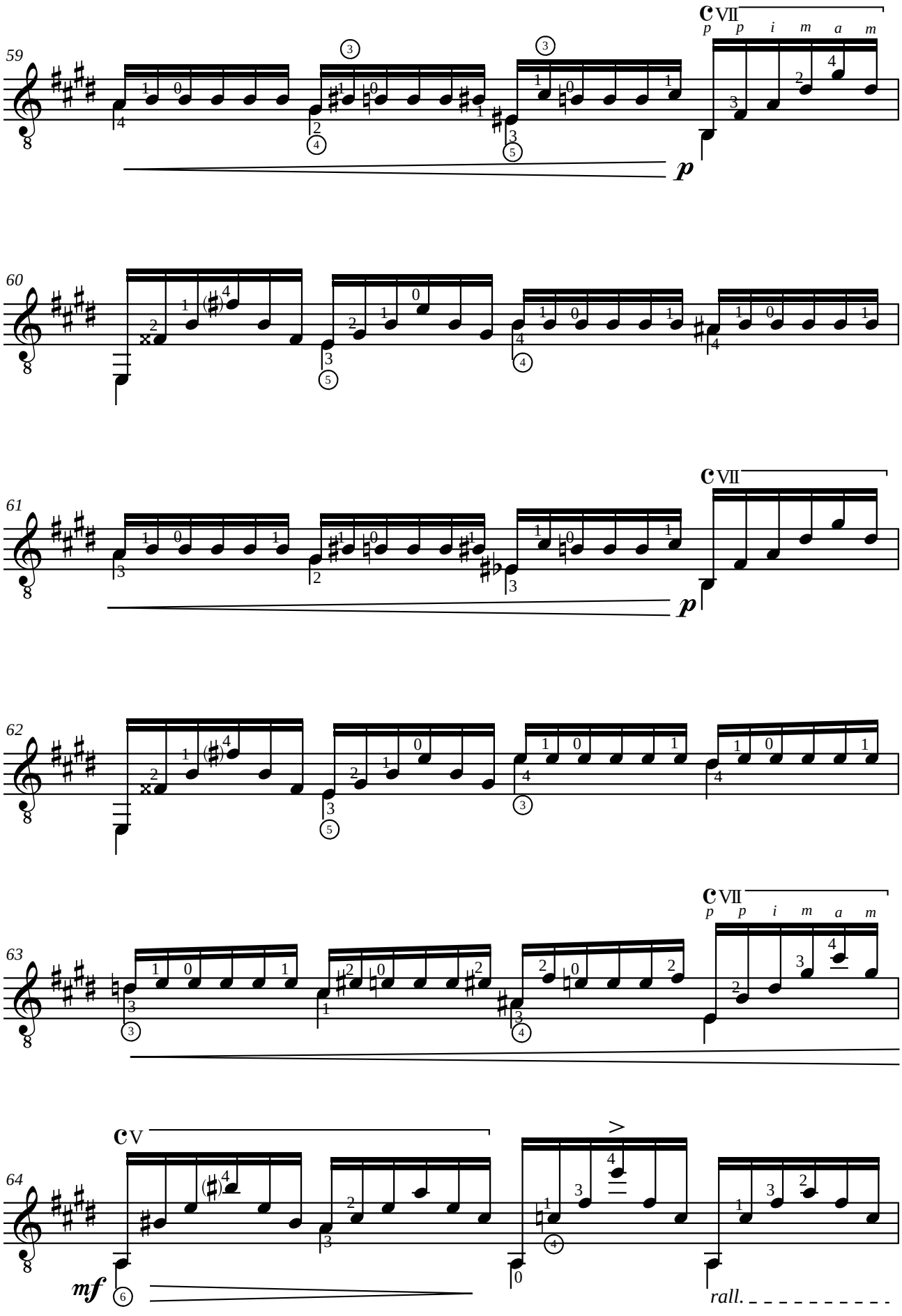
** *Union Musical Española = RE/D*

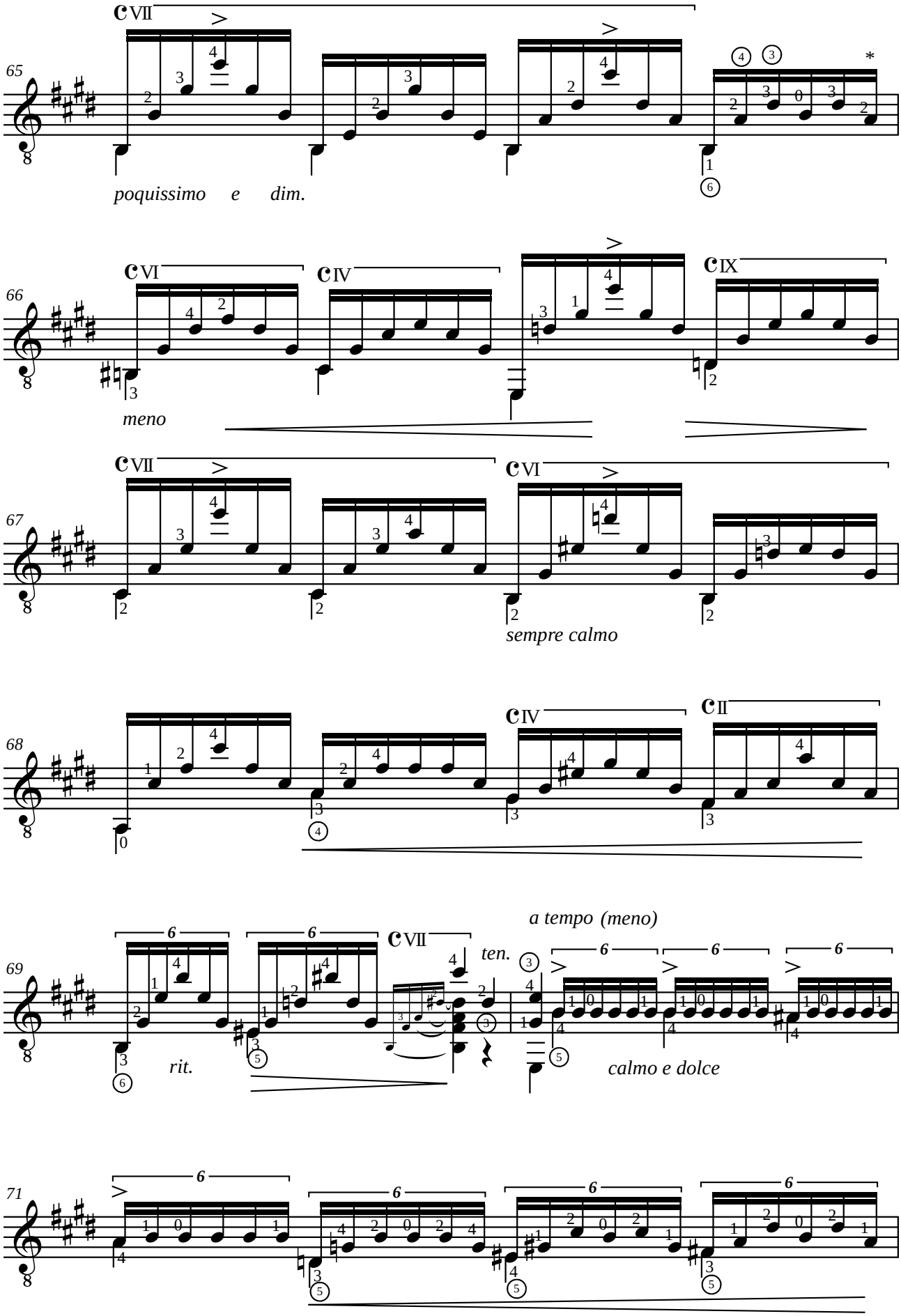

35
36
37
38
40
42
Piu mosso
cresc.
sin retardar
ar19


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

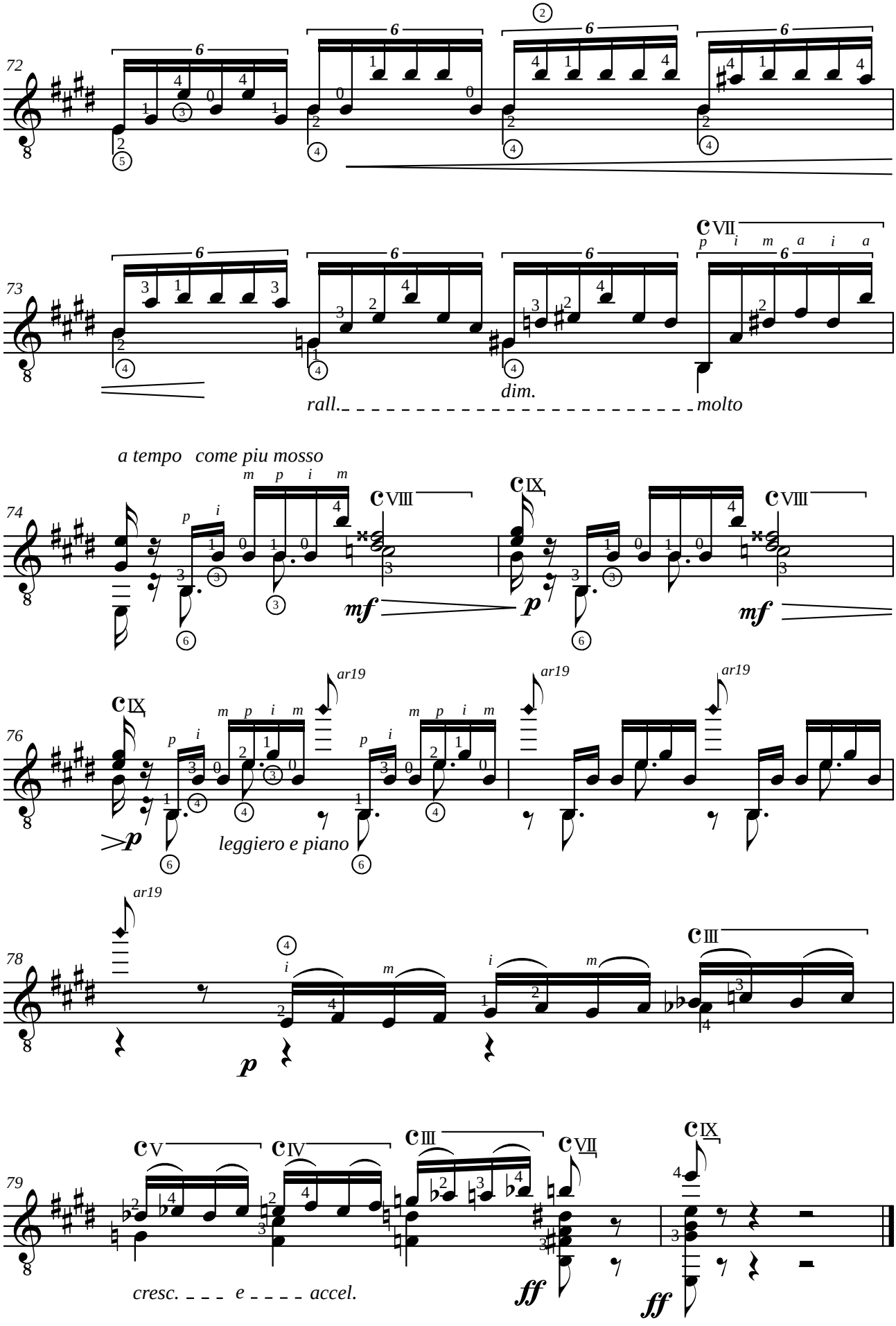


** Union Musical Española = FA𝄪/F𝄪*


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.



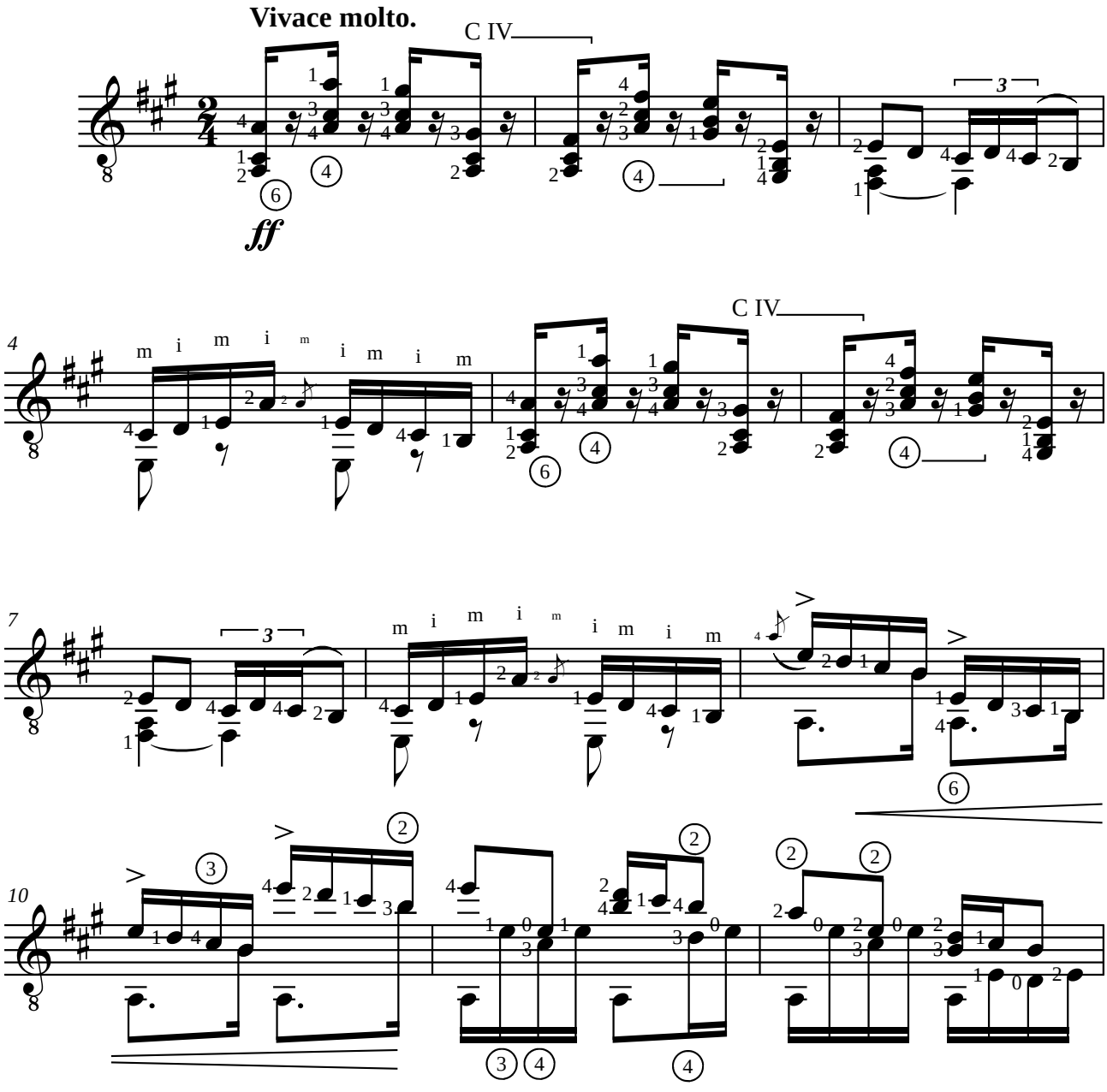
** Union Musical Española = SI/B*

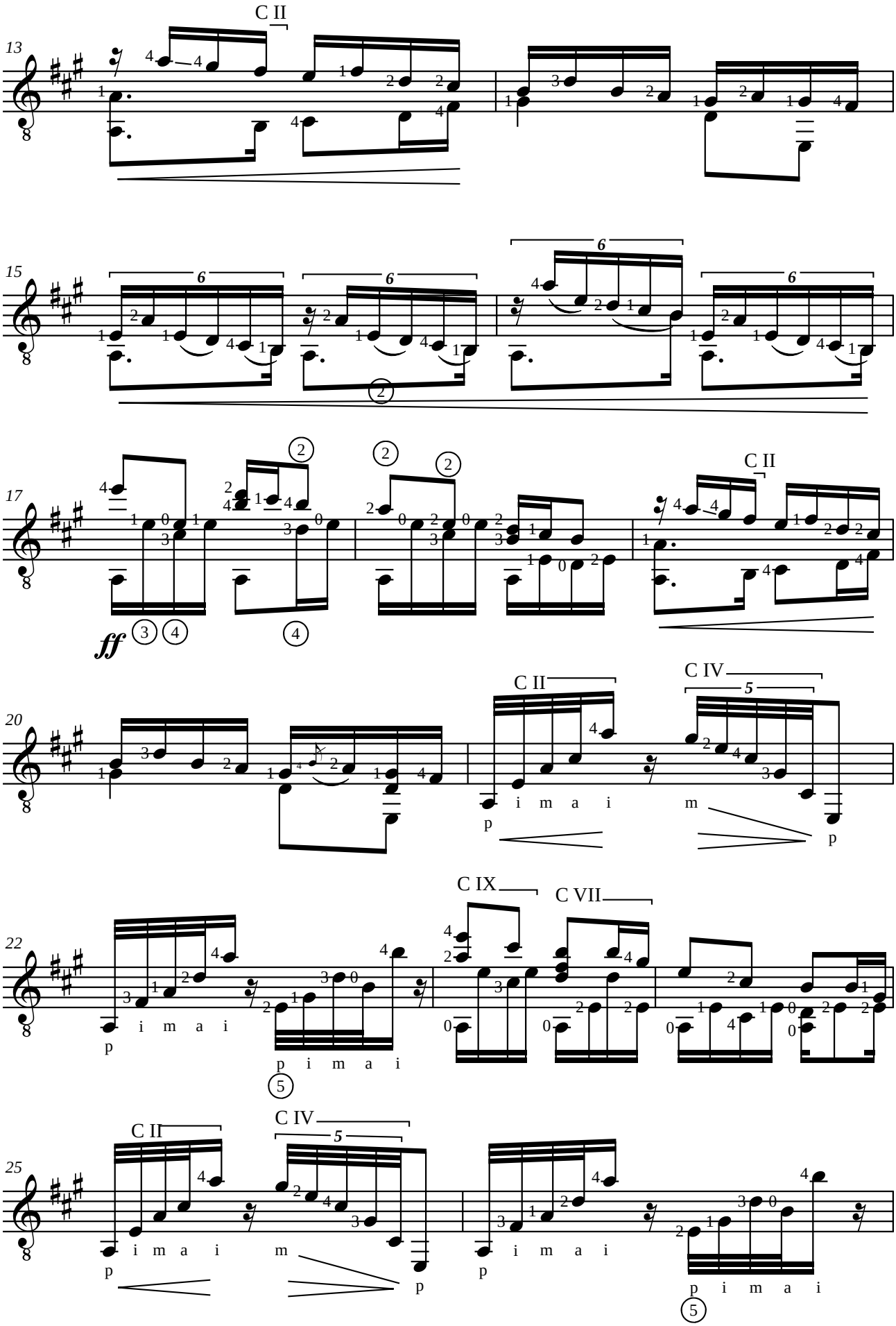

72
73
rall.
dim.
molto
a tempo come piu mosso
74
76
leggiero e piano
78
79
cresc. e accel.

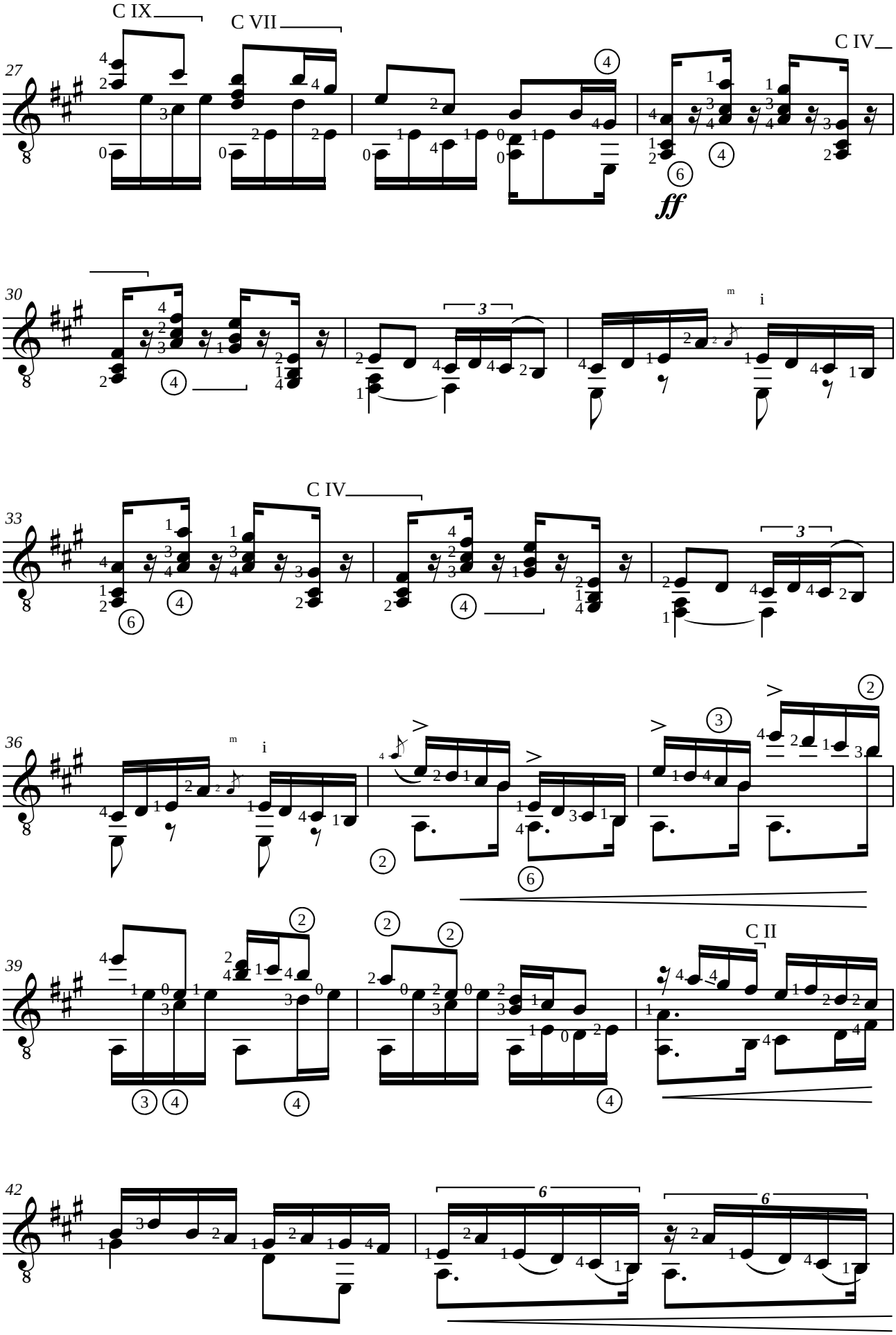
Enrique GRANADOS (1867-1916)
VALSES POETICOS - INTRODUCTION

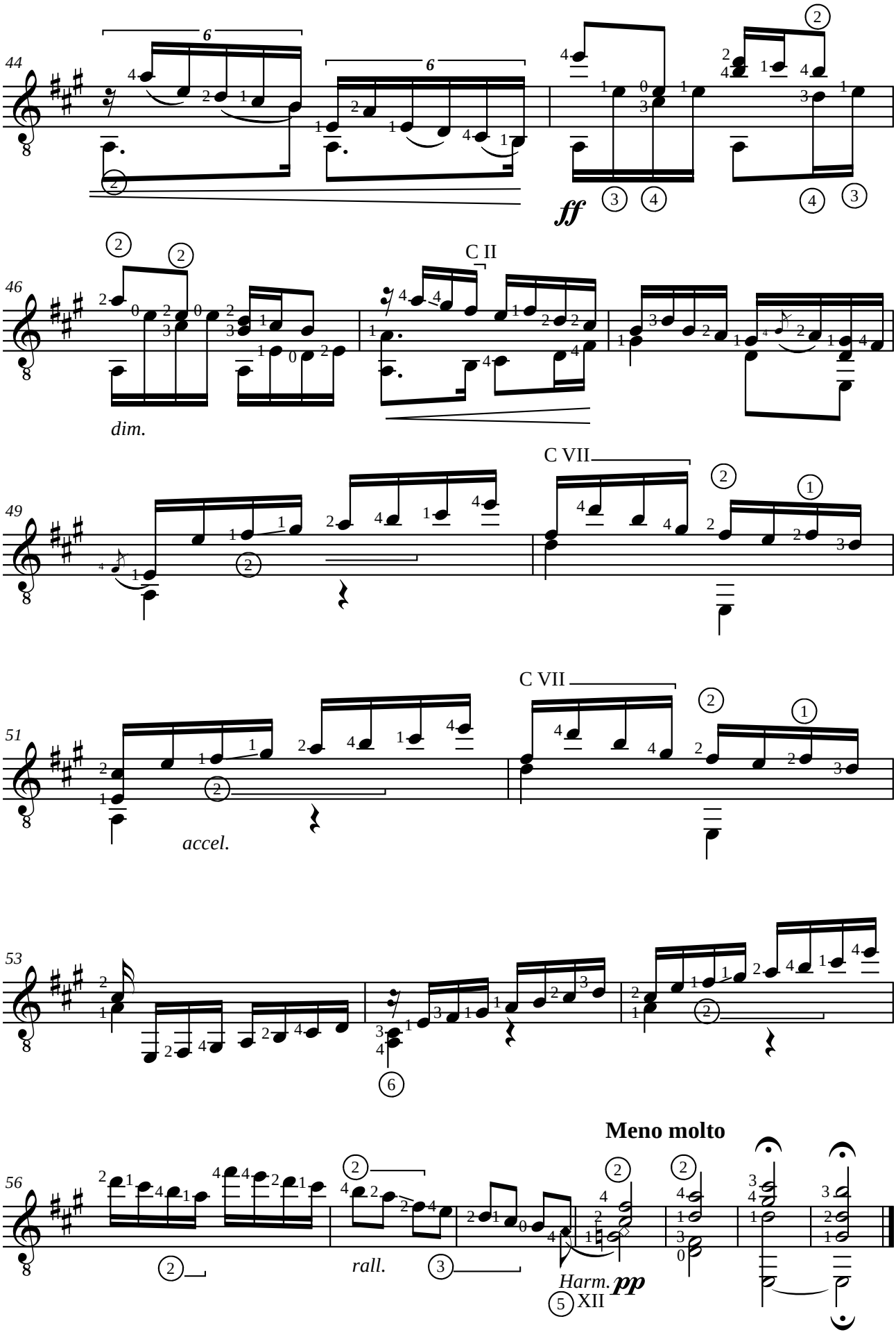
a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp




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

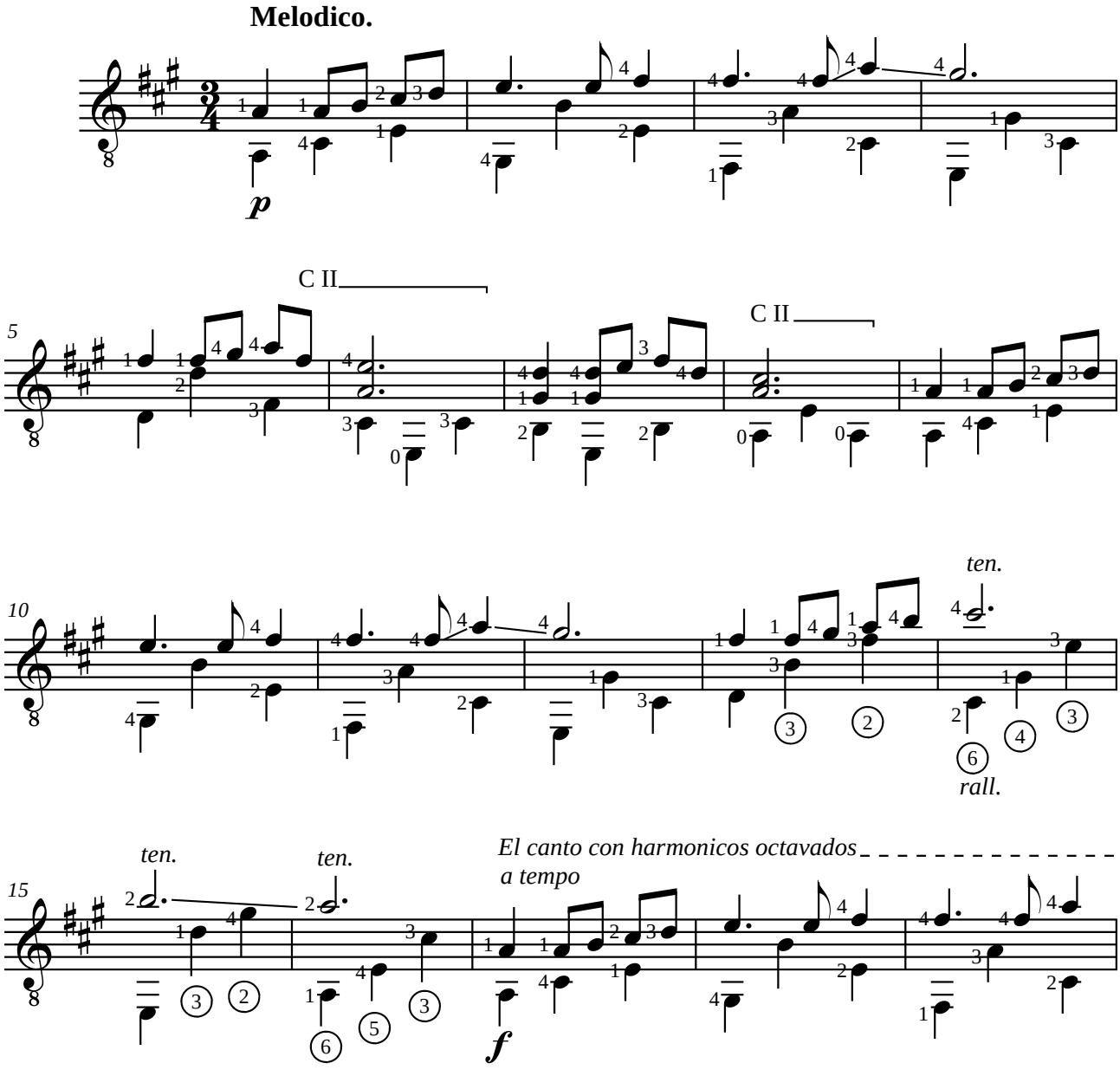

C IX
C VII
C IV
ff
C IV
C II

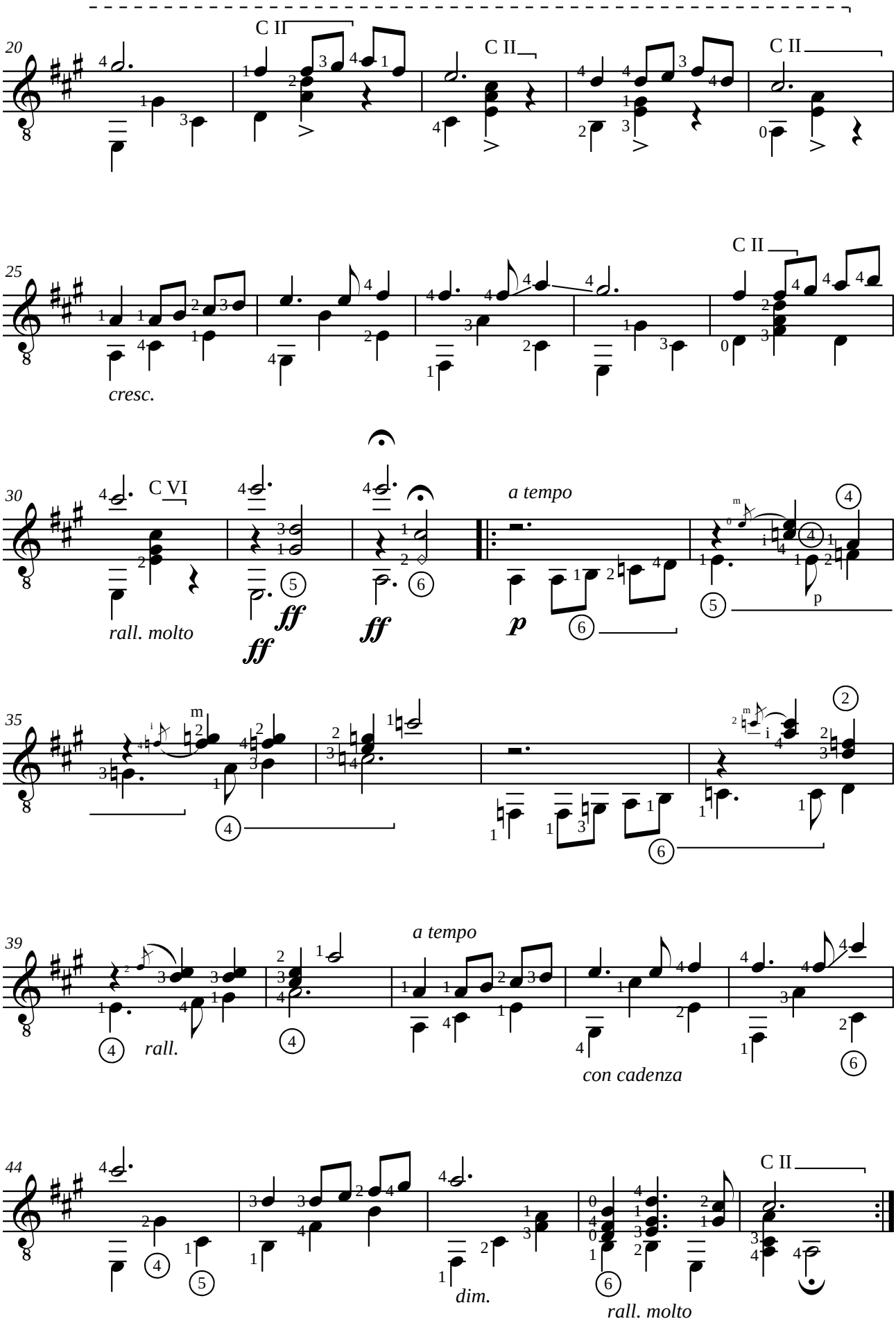

44
6
6
ff
46
C II
dim.
49
C VII
51
C VII
accel.
53
6
56
Meno molto
rall.
Harm.
pp
5 XII

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

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

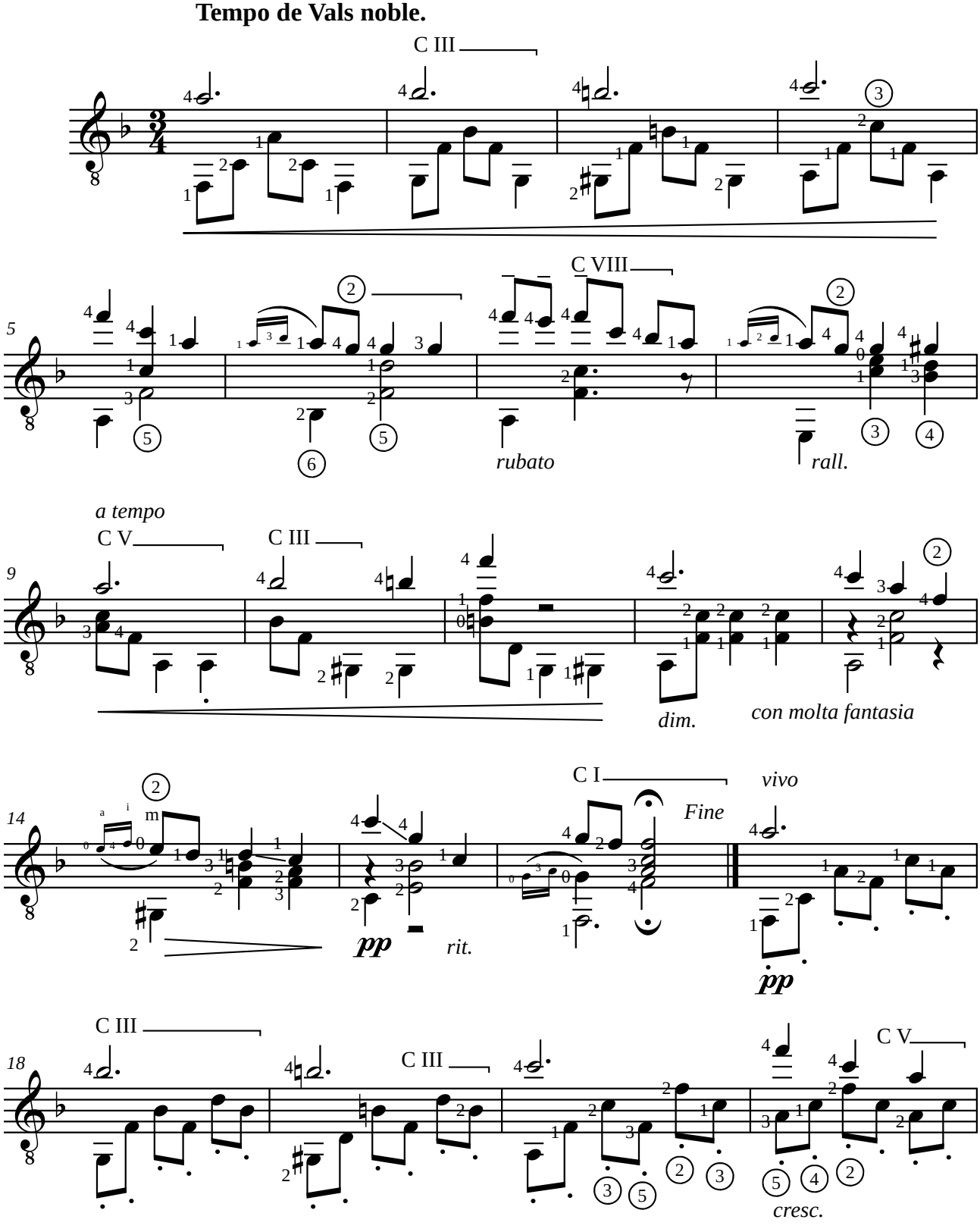


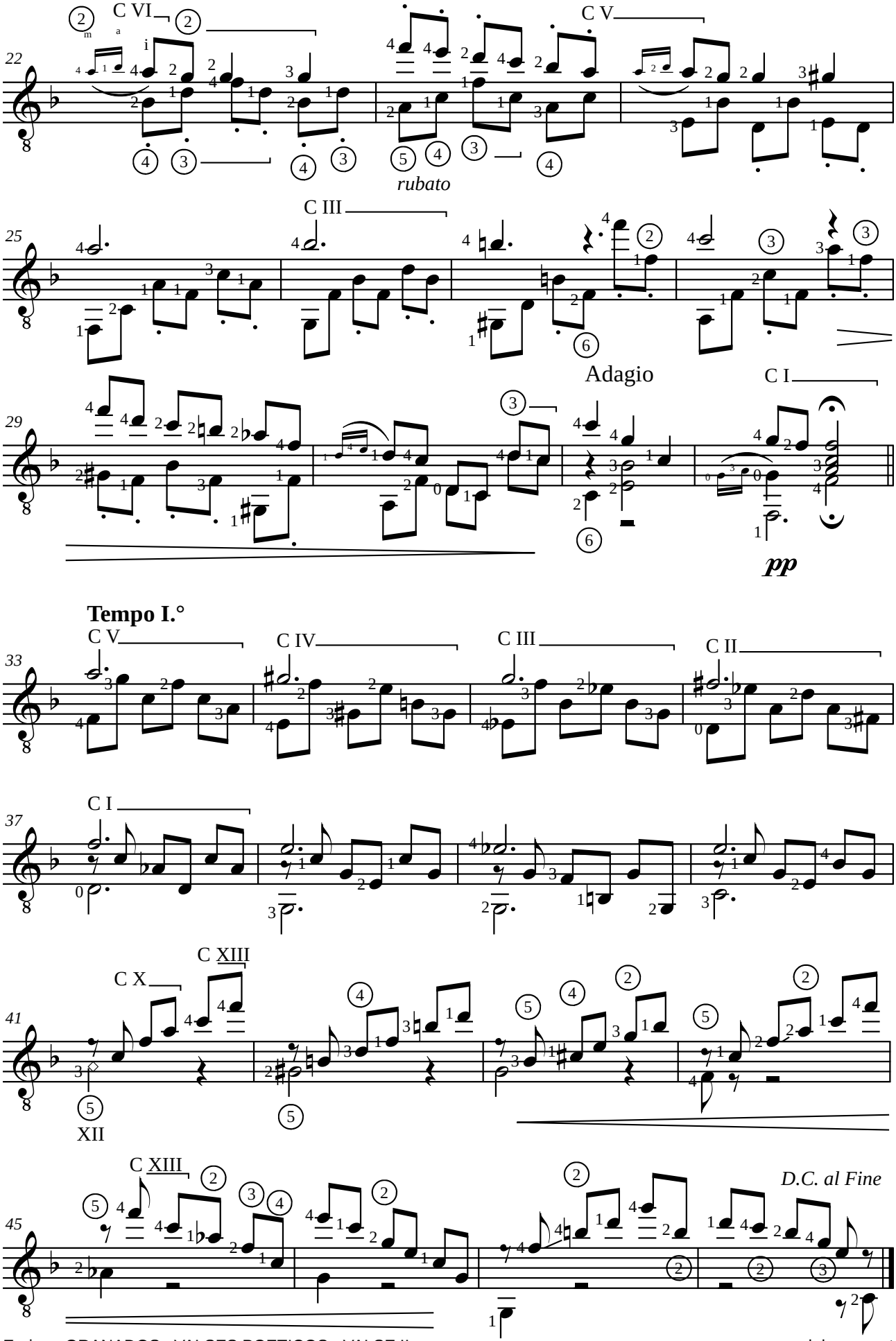

20
C II
C II
C II
25
C II
cresc.
30
C VI
rall. molto
ff
ff
ff
a tempo
p
p
35
39
a tempo
rall.
con cadenza
44
C II
dim.
rall. molto

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

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

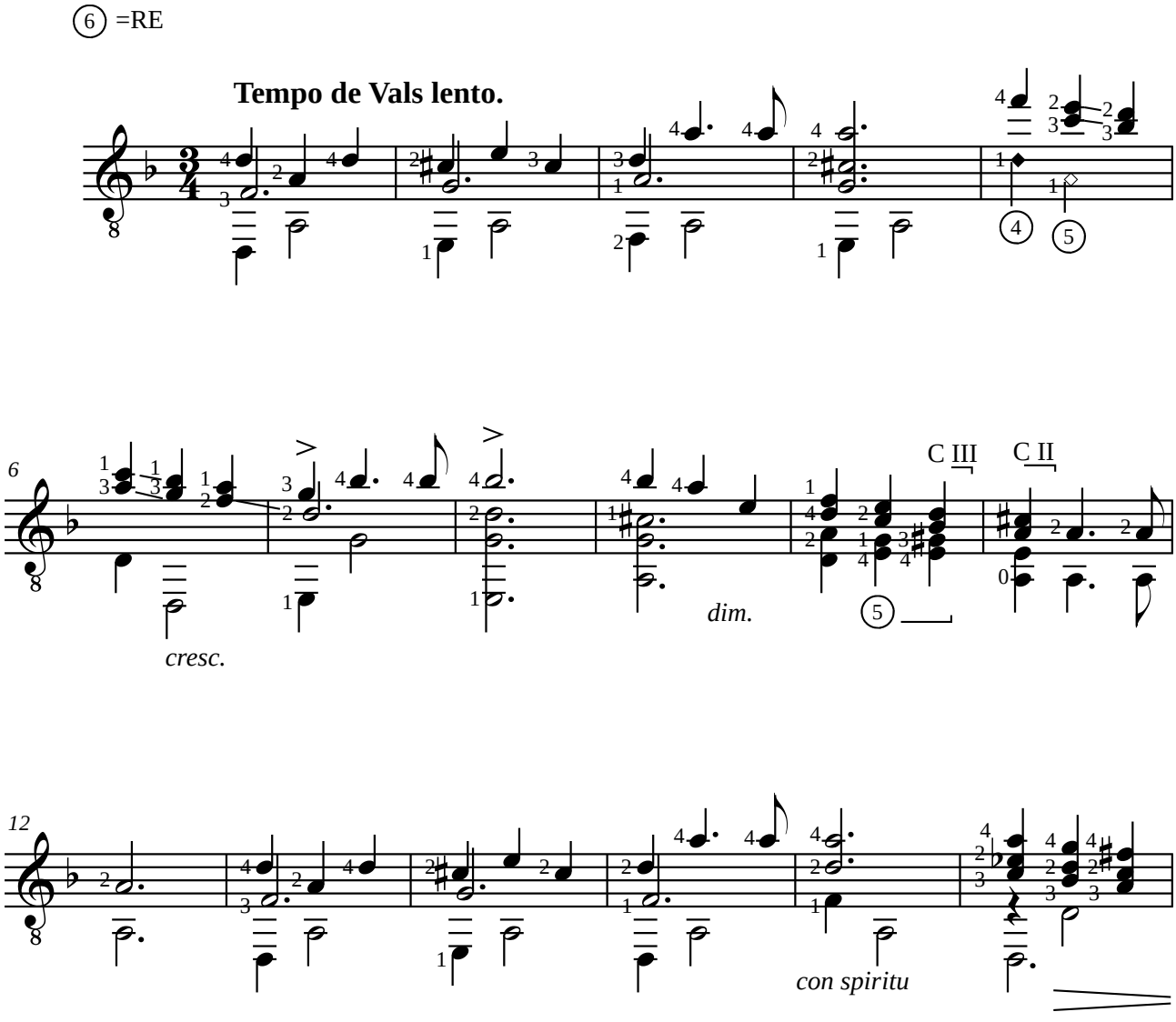


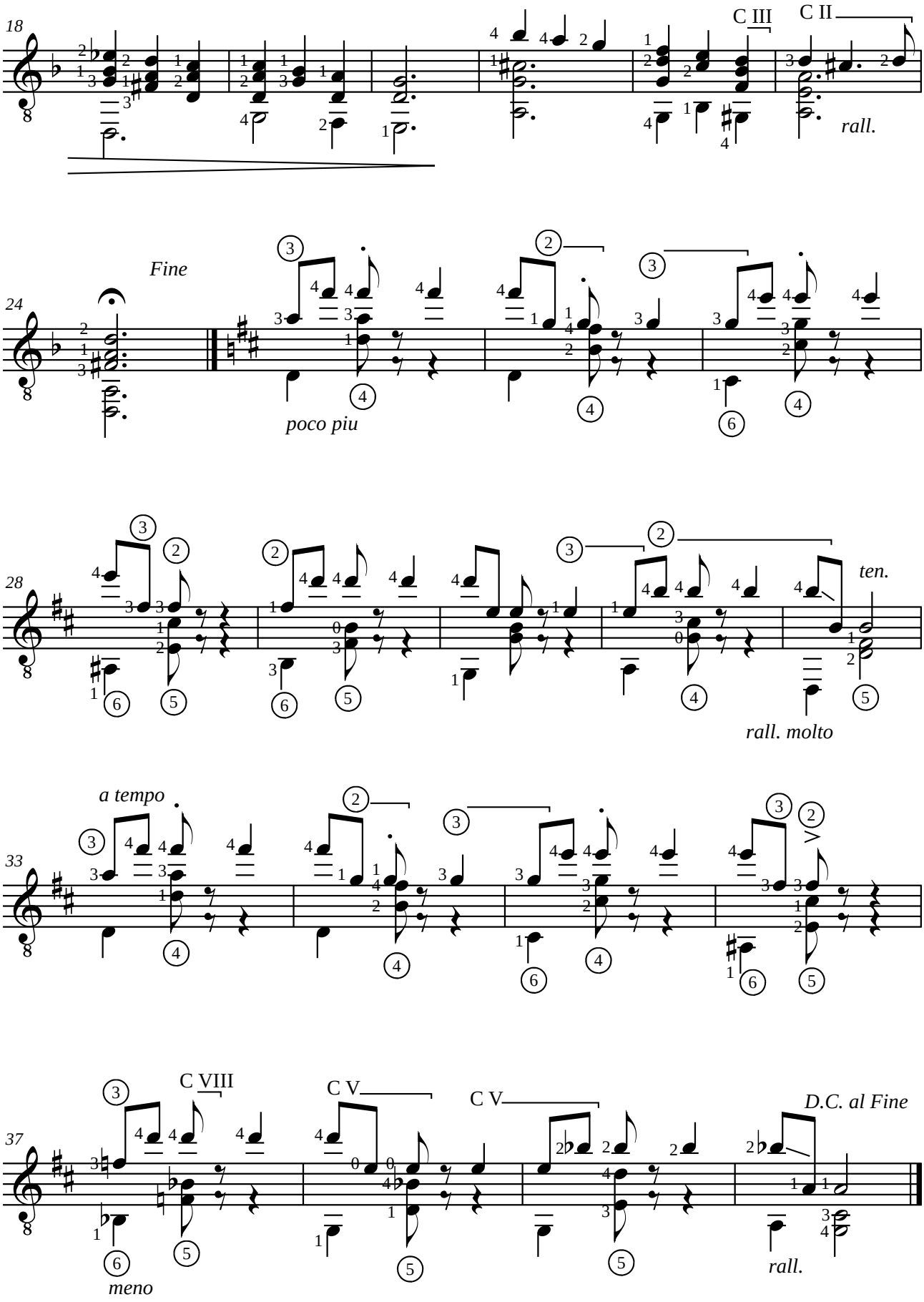

C VI
C V
rubato
C III
Adagio
C I
pp
Tempo I.°
C V
C IV
C III
C II
C I
C X
C XIII
XII
C XIII
D.C. al Fine

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

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

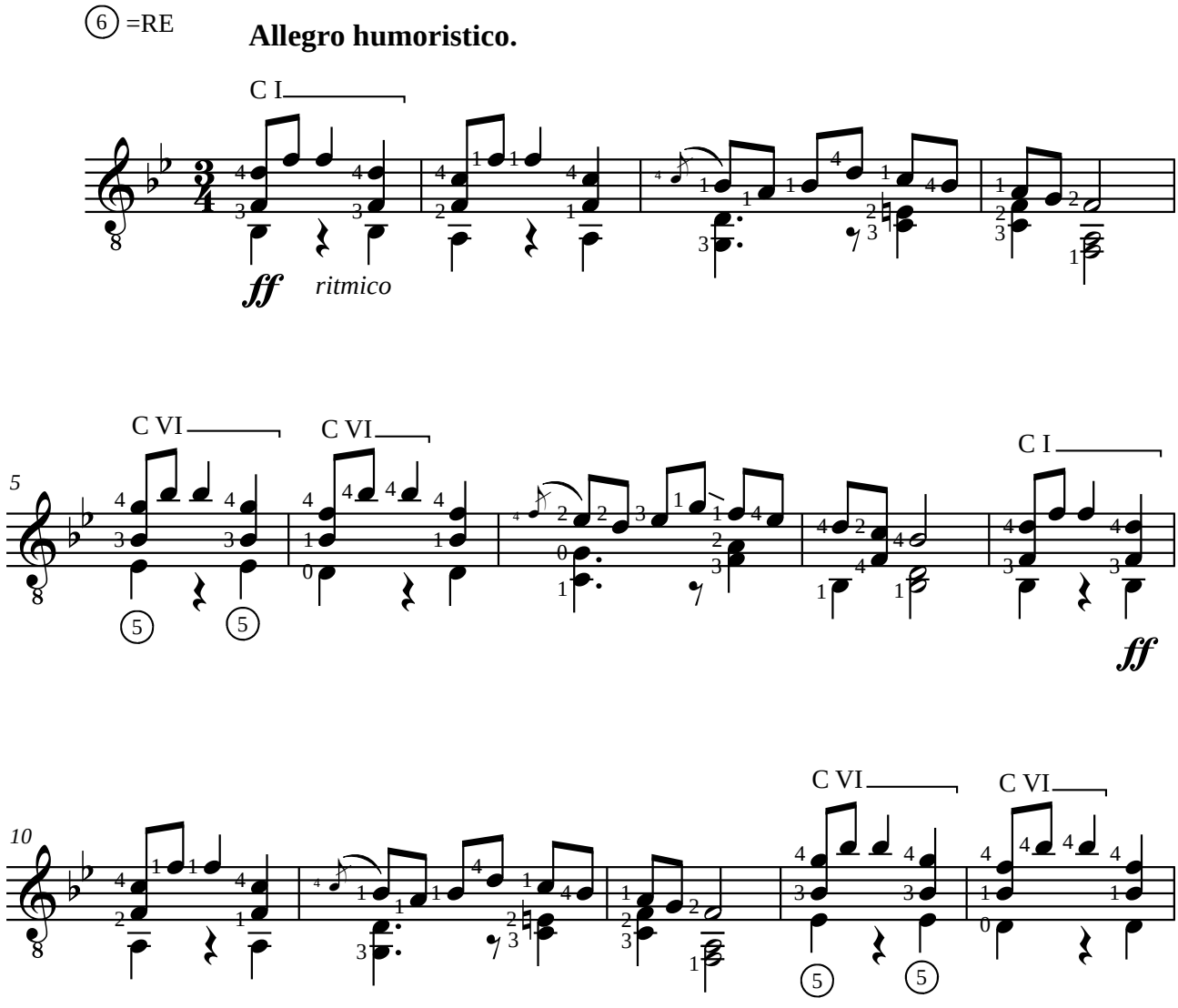


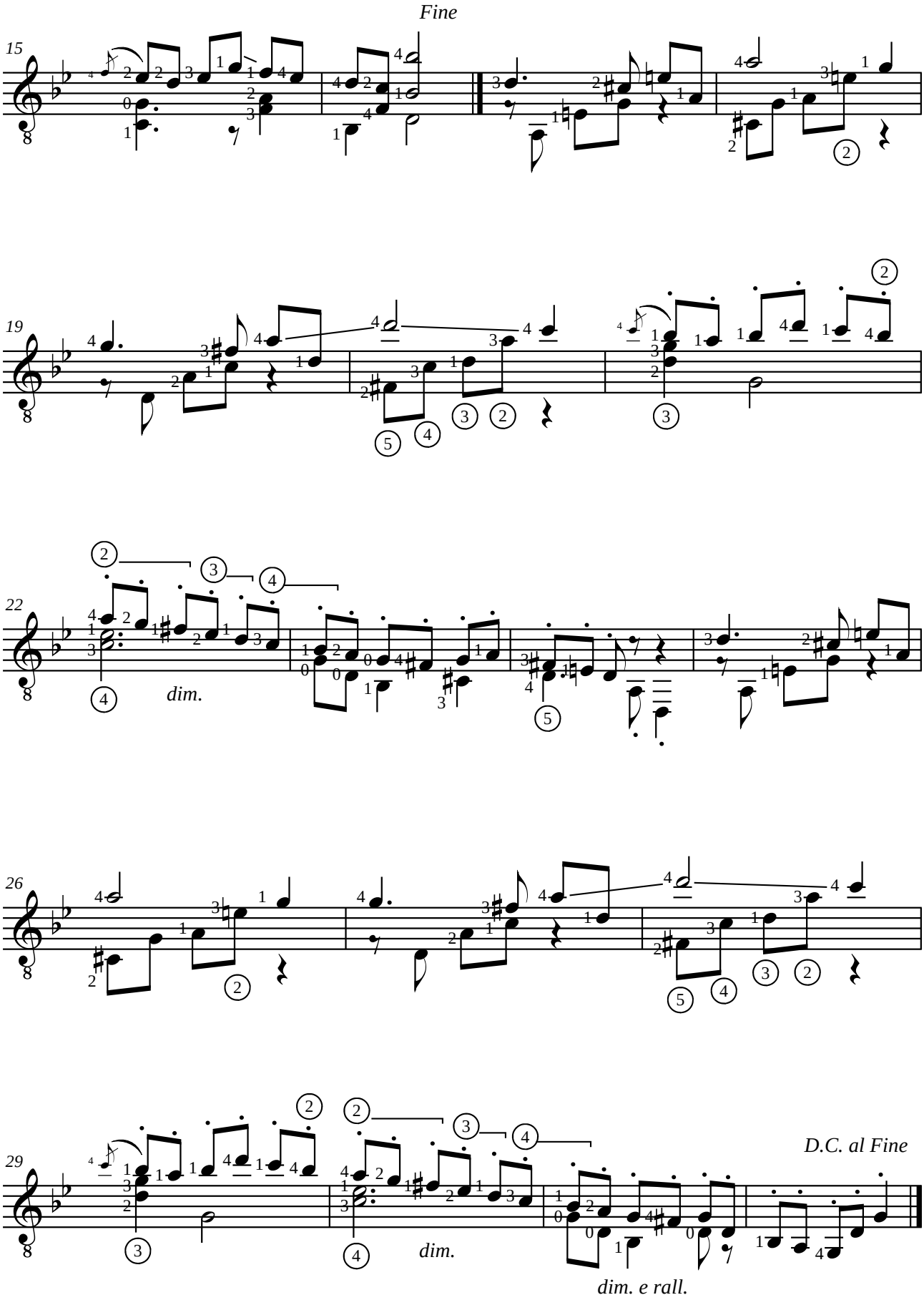

18
C III
C II
rall.
Fine
24
poco piu
28
ten.
rall. molto
a tempo
33
V
37
C VIII
C V
C V
D.C. al Fine
rall.
meno

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

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

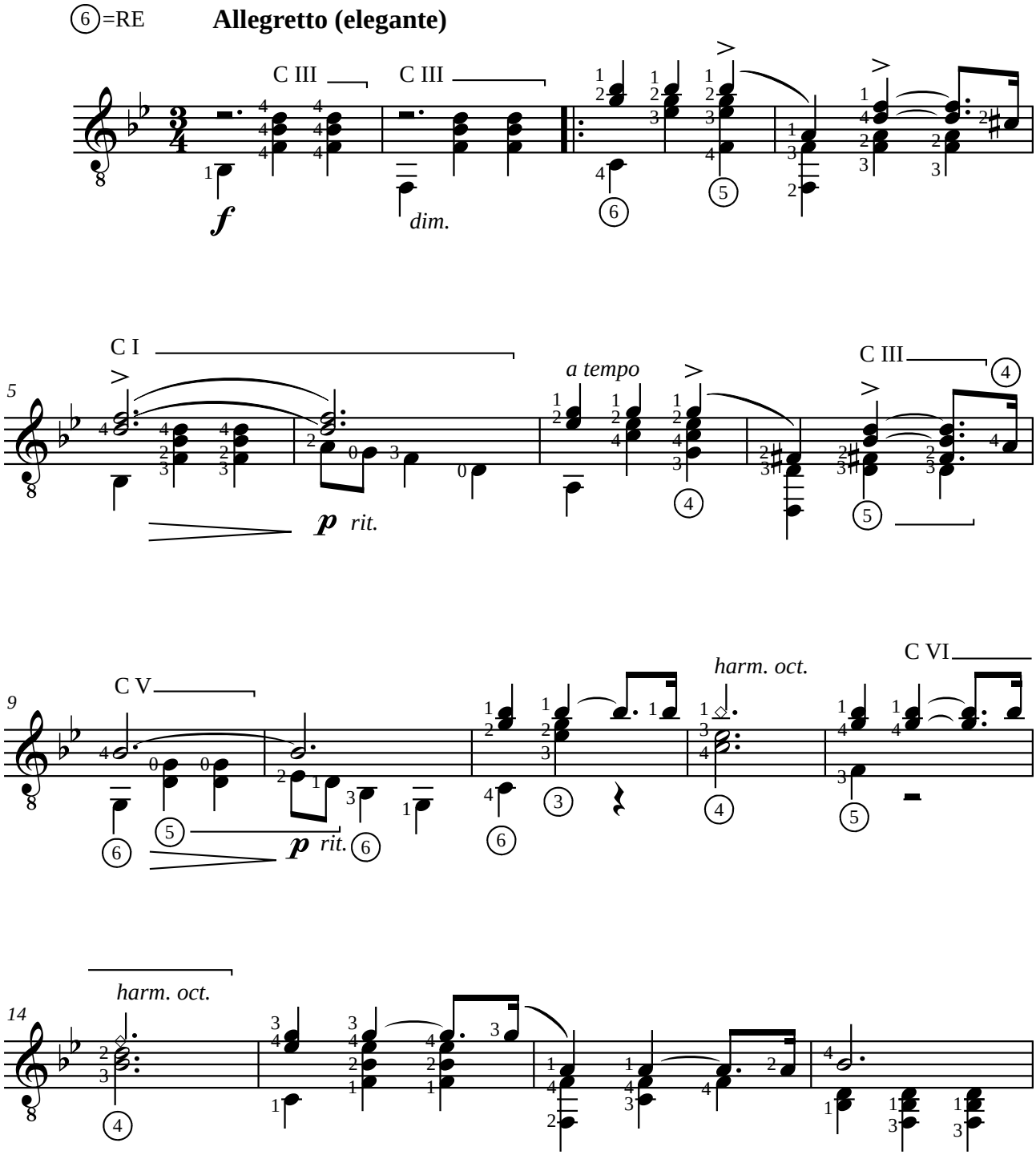


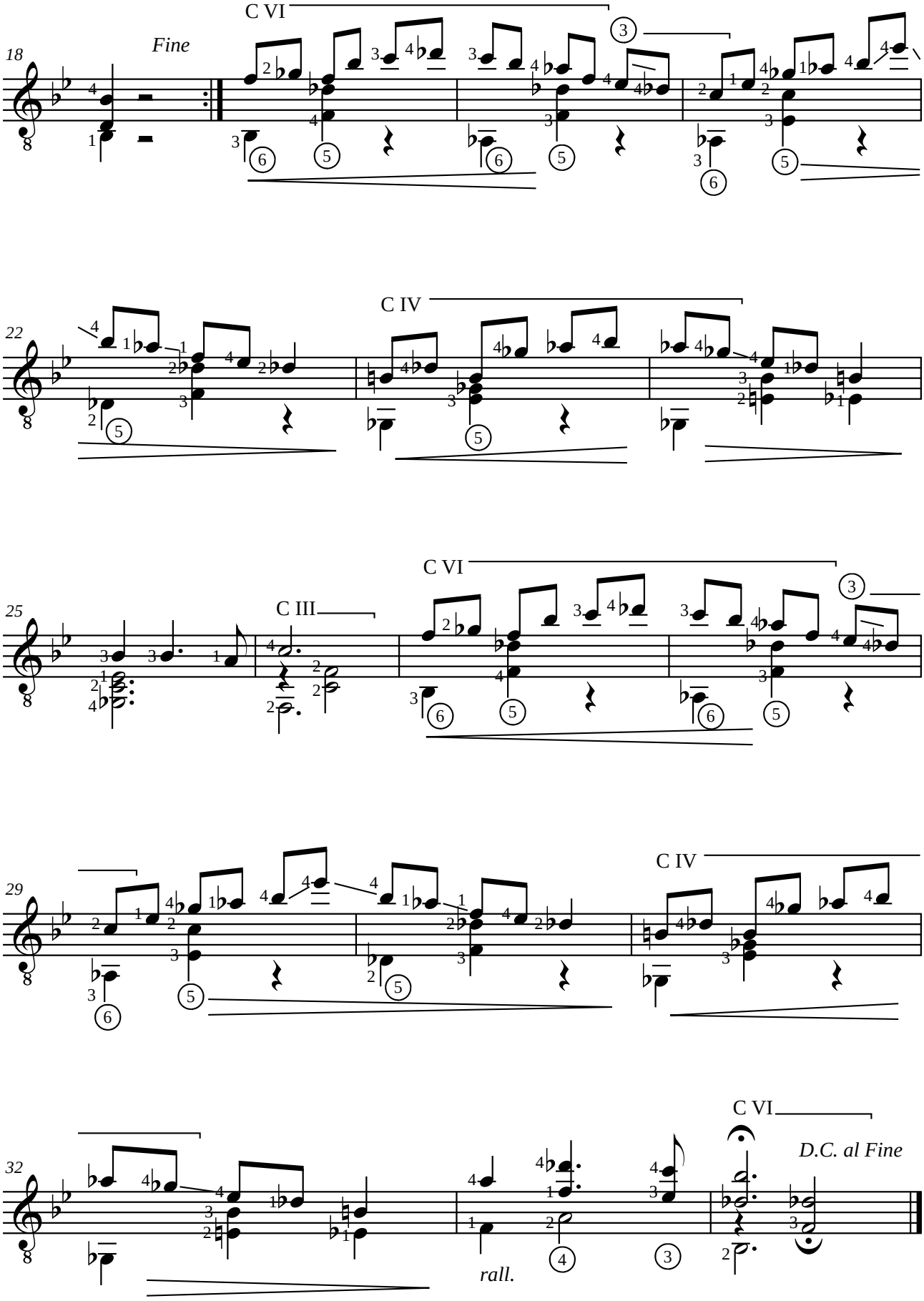

Fine
15
19
22
dim.
26
29
D.C. al Fine
dim.
dim. e rall.

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

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

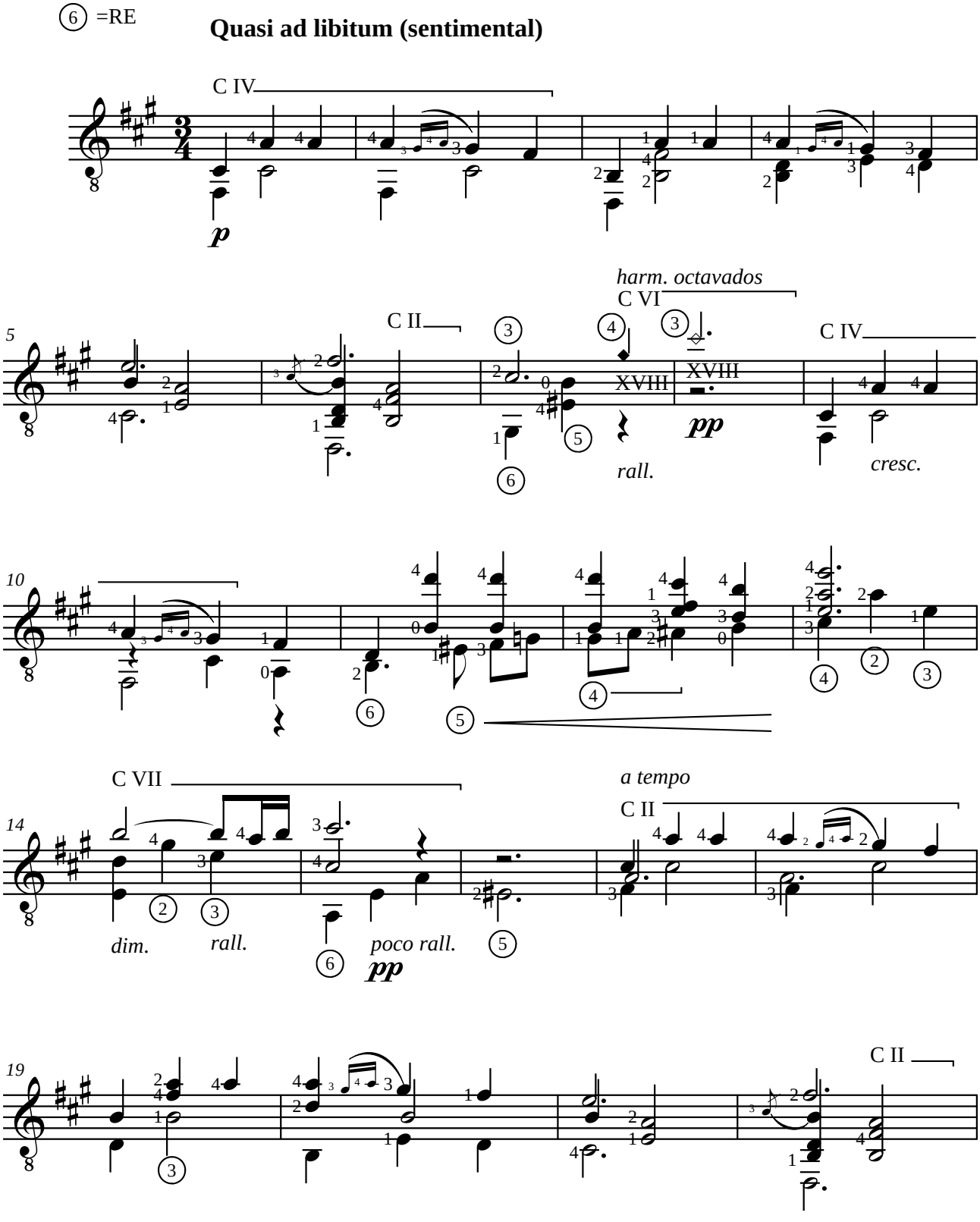


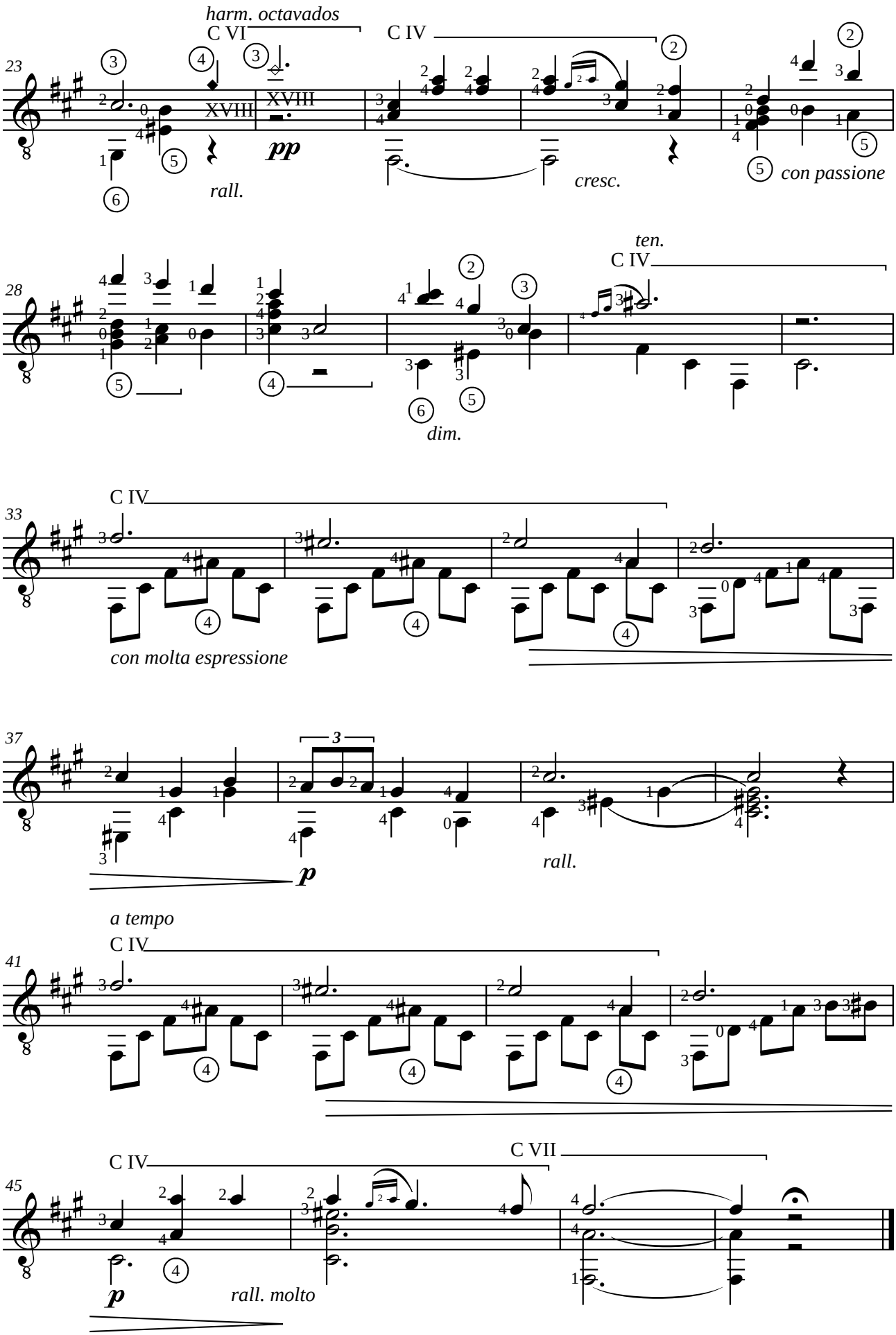

18
Fine
C VI
22
C IV
25
C III
C VI
29
C IV
32
C VI
D.C. al Fine
rall.

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

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

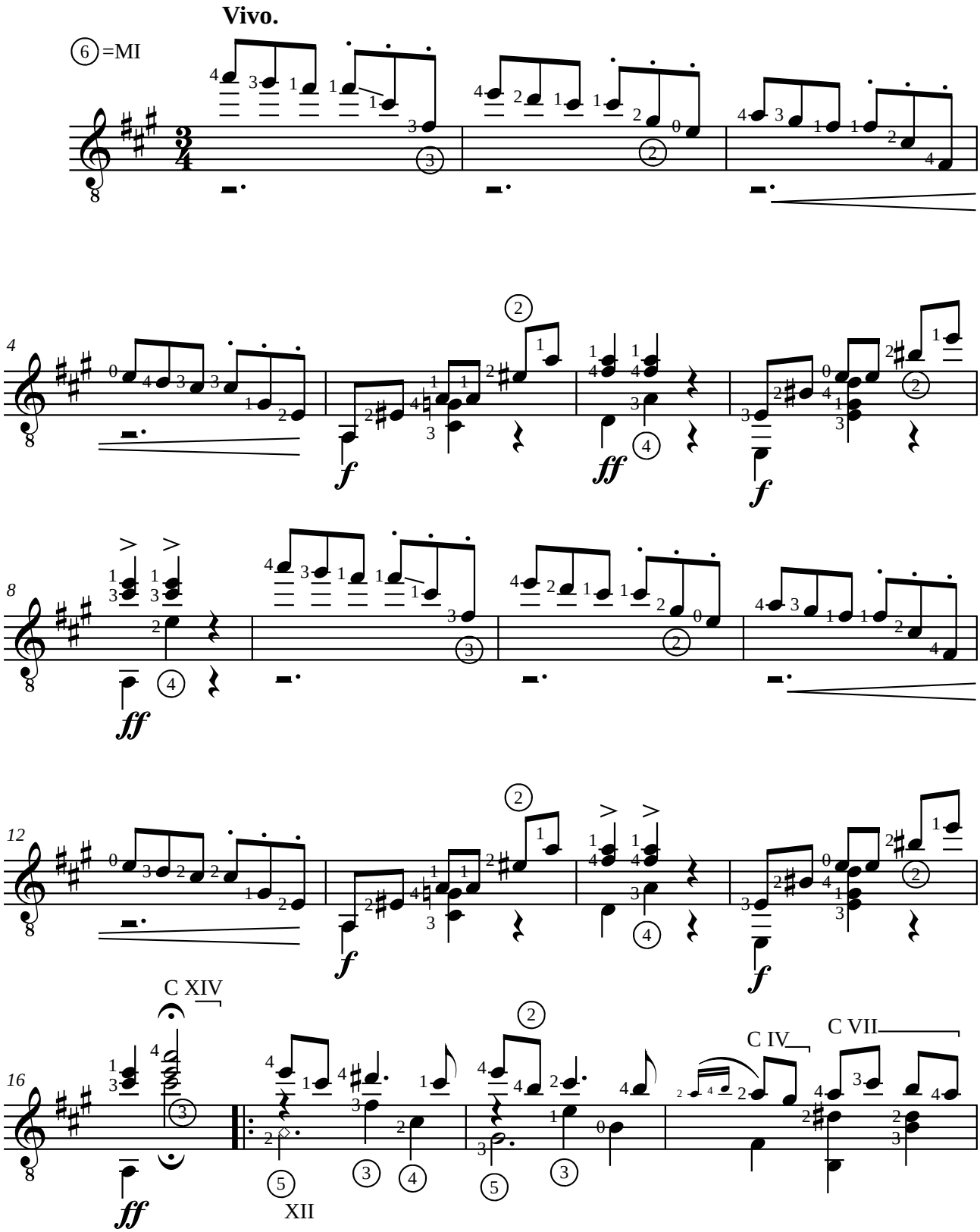


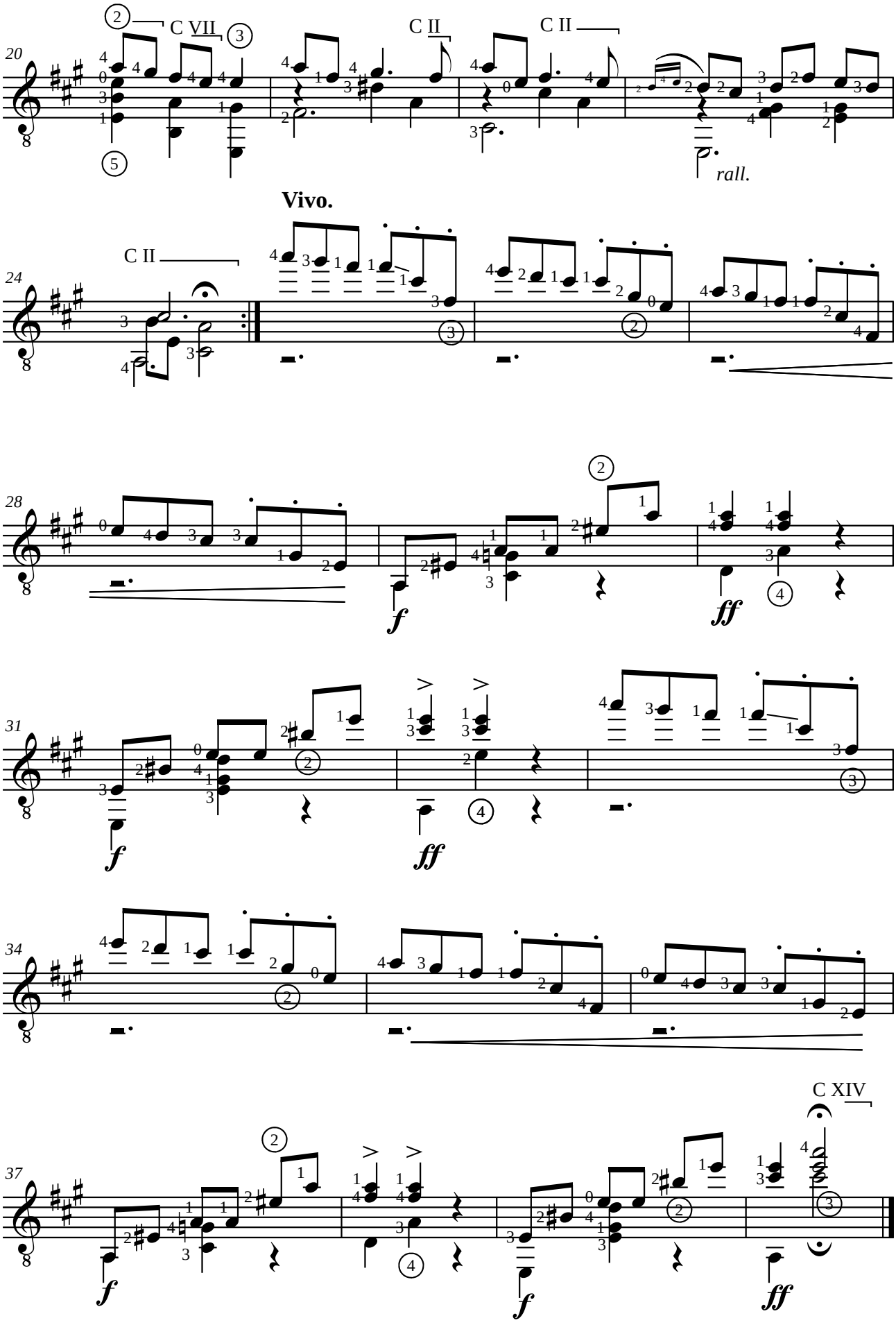

harm. octavados
C VI
C IV
23
XVIII
XVIII
pp
rall.
cresc.
con passione
ten.
C IV
28
dim.
C IV
33
con molta espressione
37
3
p
rall.
a tempo
C IV
41
C IV
C VII
45
p
rall. molto

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

a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp

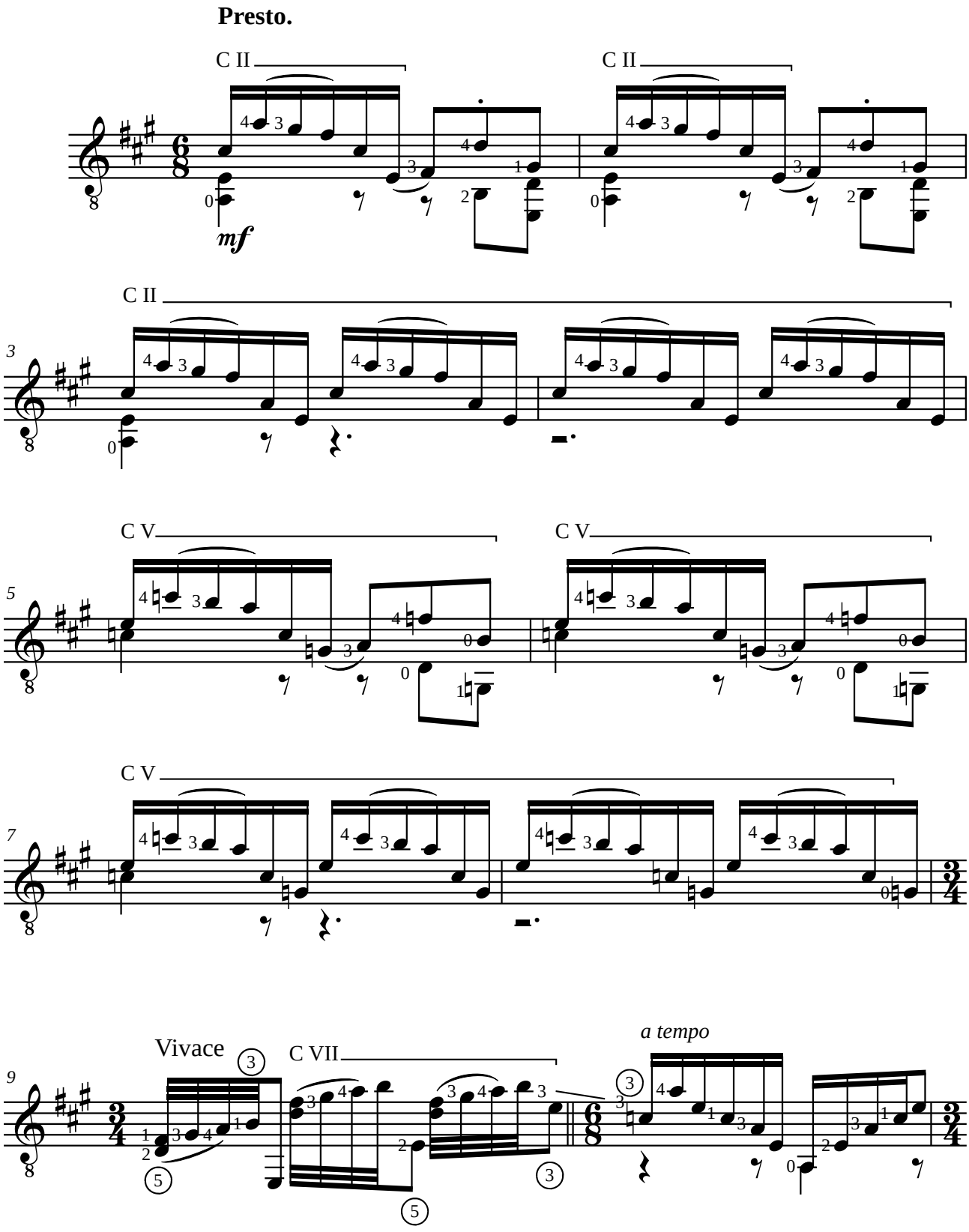


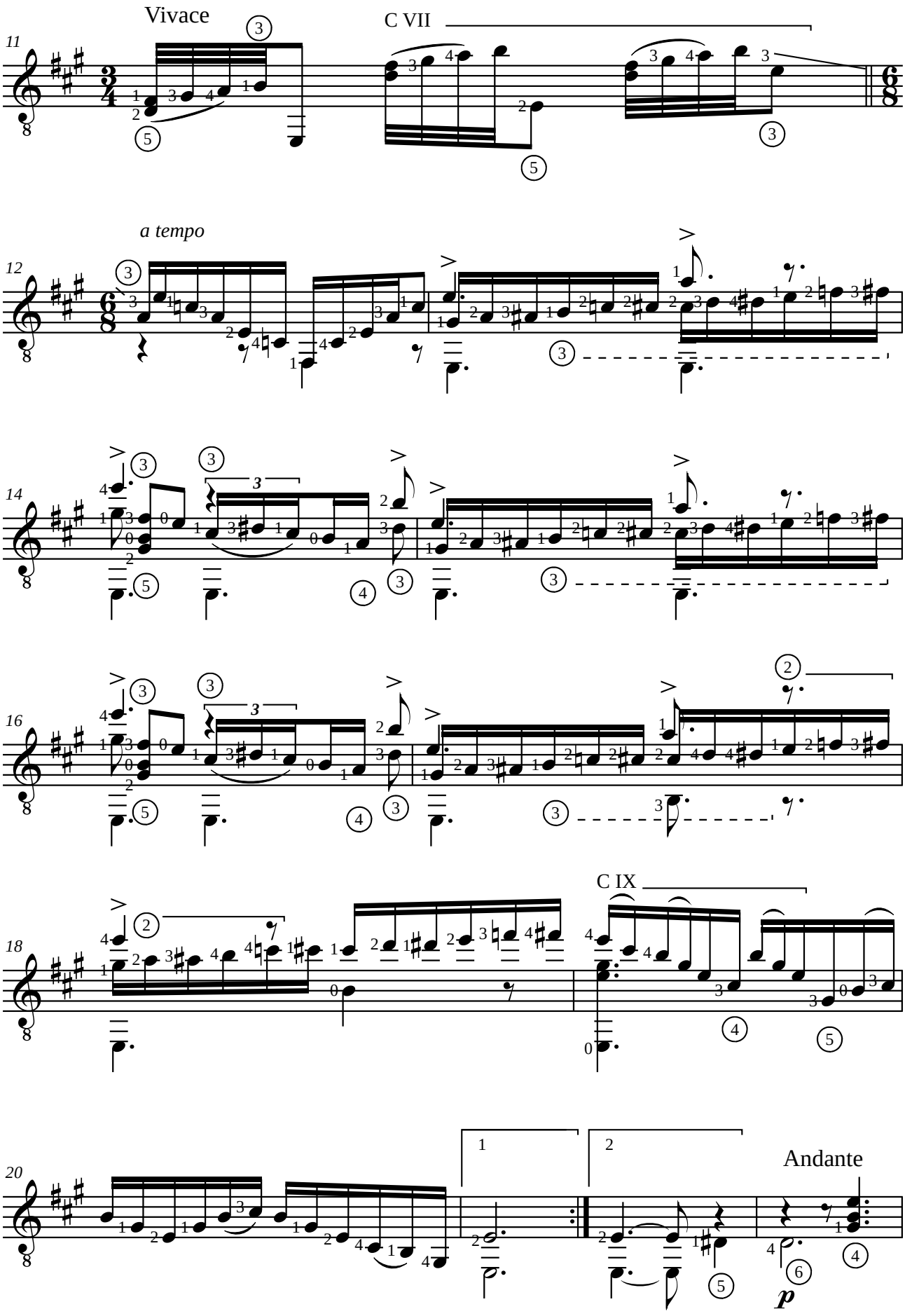

C VII
C II
C II
rall.
Vivo.
C II
C XIV

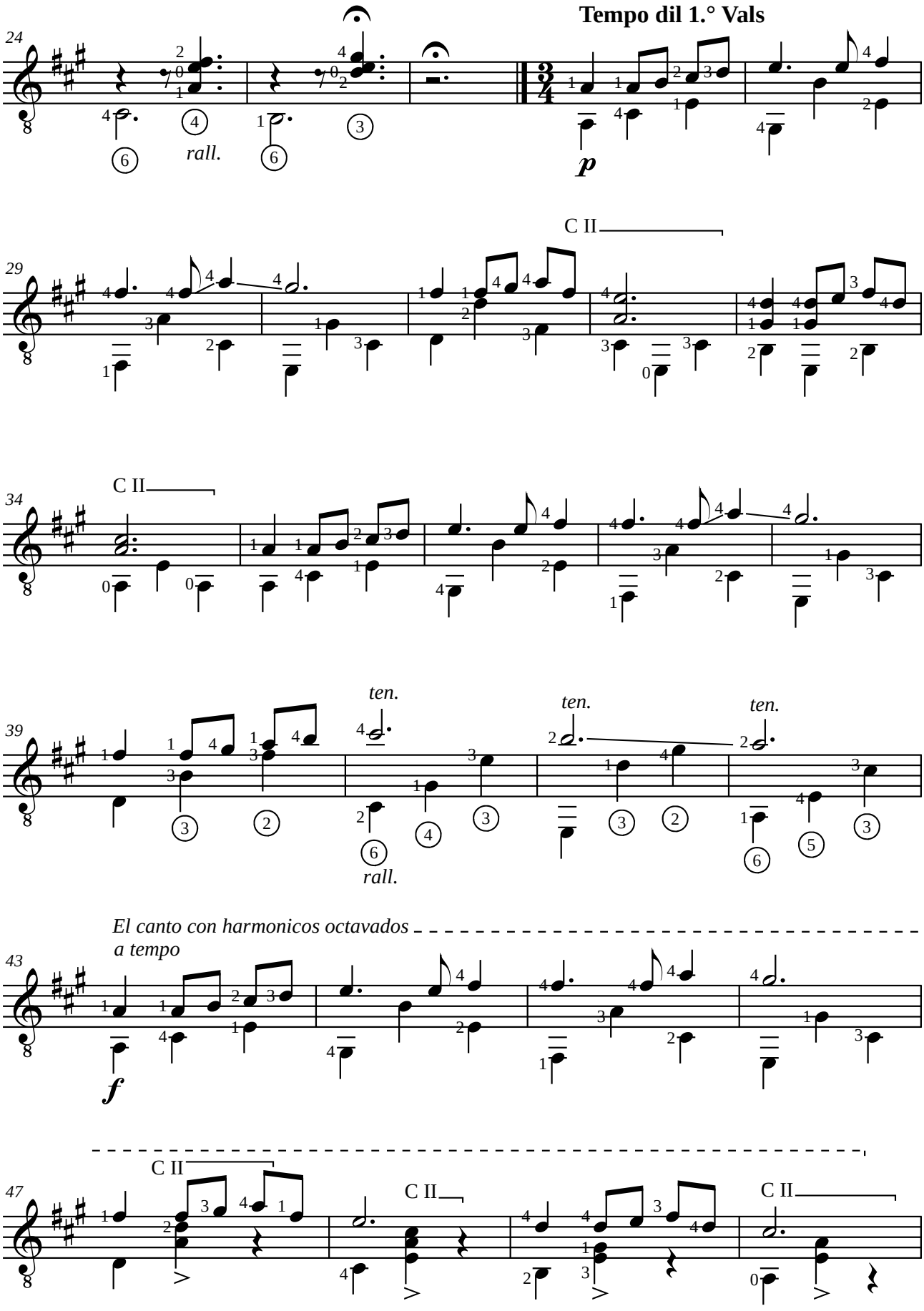
Enrique GRANADOS (1867-1916)
VALSES POETICOS - FINAL

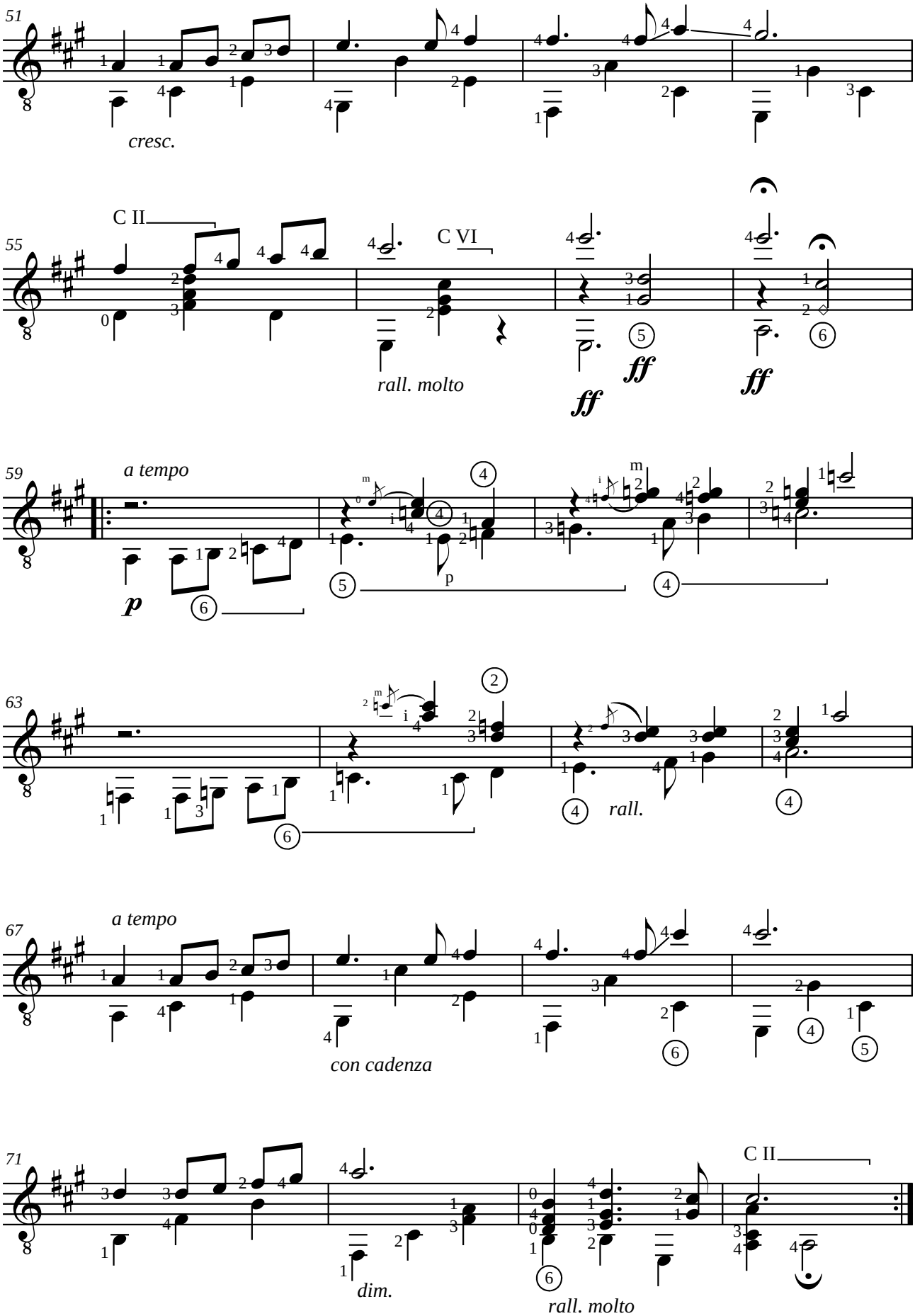
a mi amigo Joaquin MALATS

Adaptation pour guitare de Jean-François Delcamp




Vivace
C VII
a tempo
C IX
Andante
11
12
14
16
18
20


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
f
43
47
C II
C II
C II

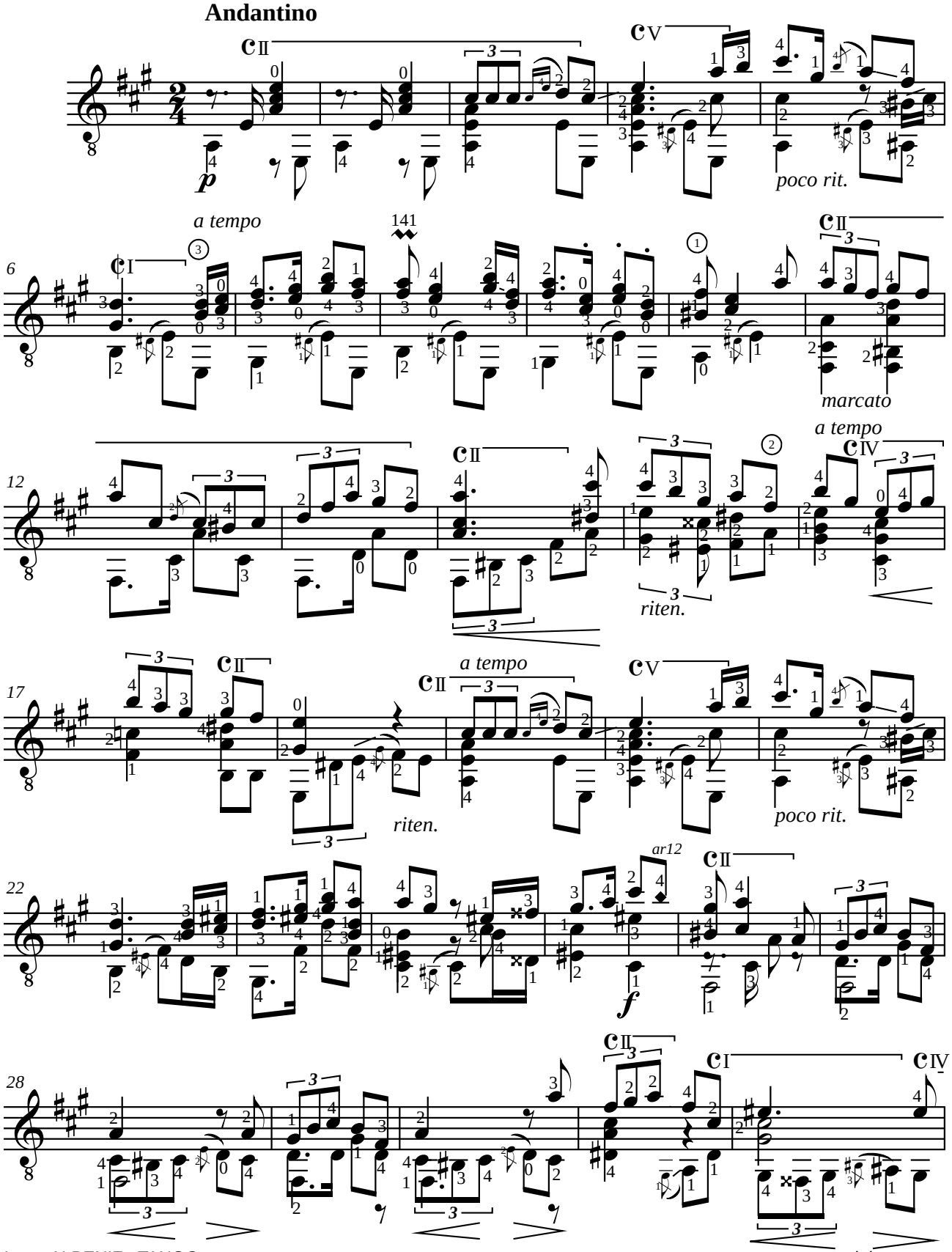

51
cresc.
C II
55
C VI
rall. molto
ff
ff
ff
59
a tempo
p
p
63
rall.
67
a tempo
con cadenza
71
C II
dim.
rall. molto

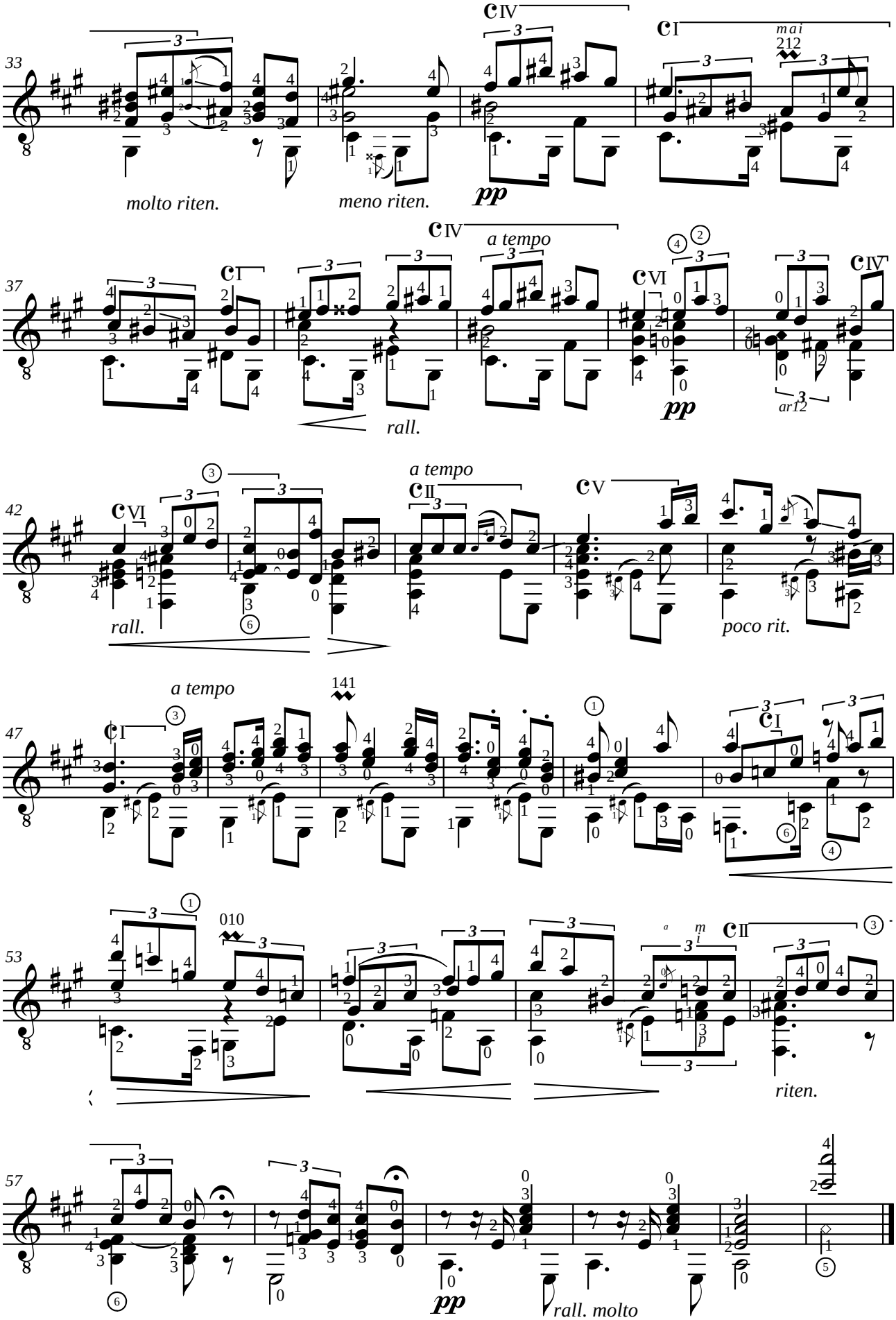
Isaac ALBENIZ (1860-1909)

TANGO

N°2 d'España op. 165 (1890)

Adaptation pour guitare de Jean-François Delcamp



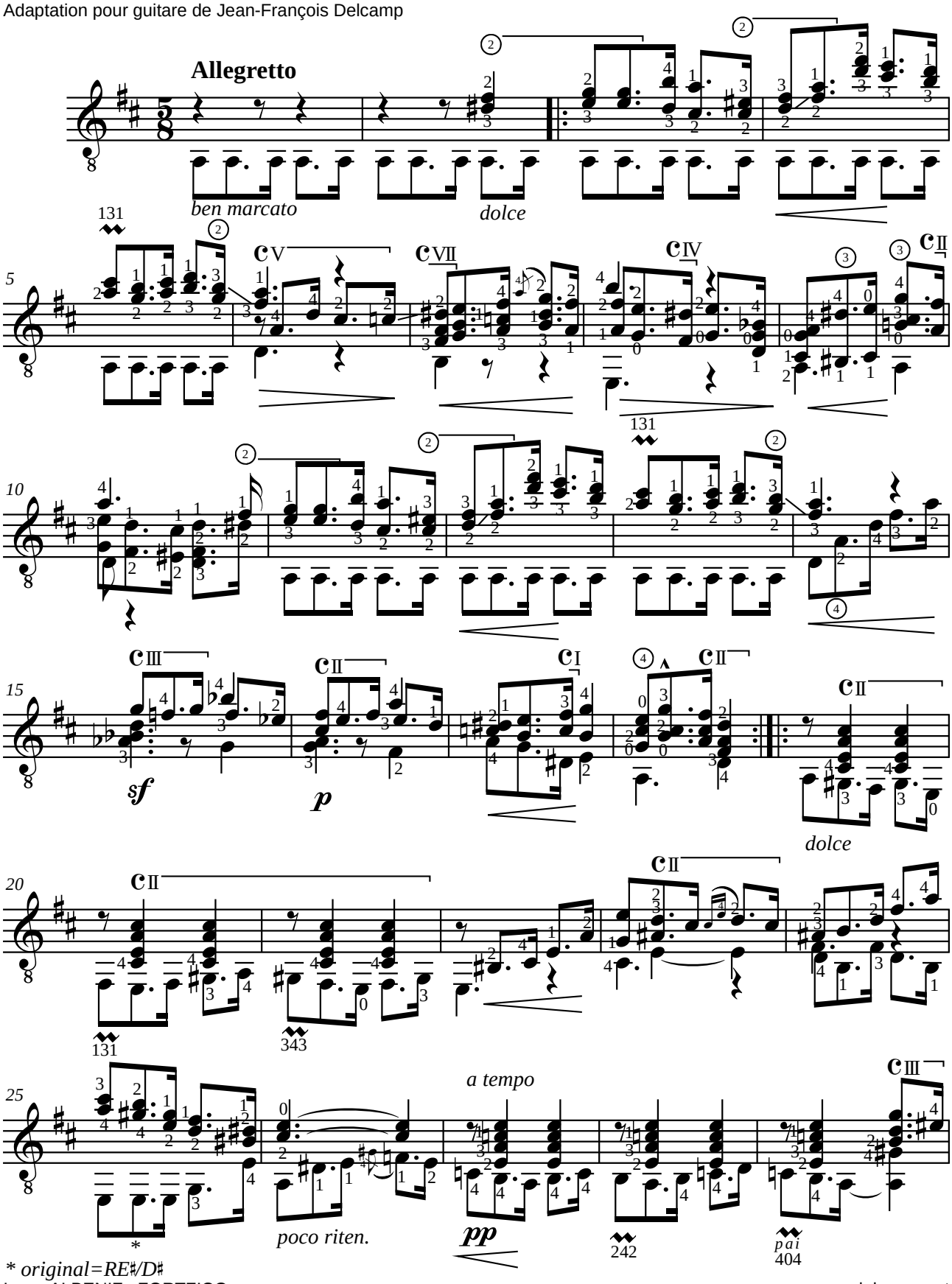

33
molto riten.
meno riten.
pp
mai
212
37
a tempo
rall.
pp
ar12
42
rall.
a tempo
poco rit.
47
a tempo
141
53
010
riten.
57
pp
rall. molto

Isaac ALBENIZ (1860-1909)

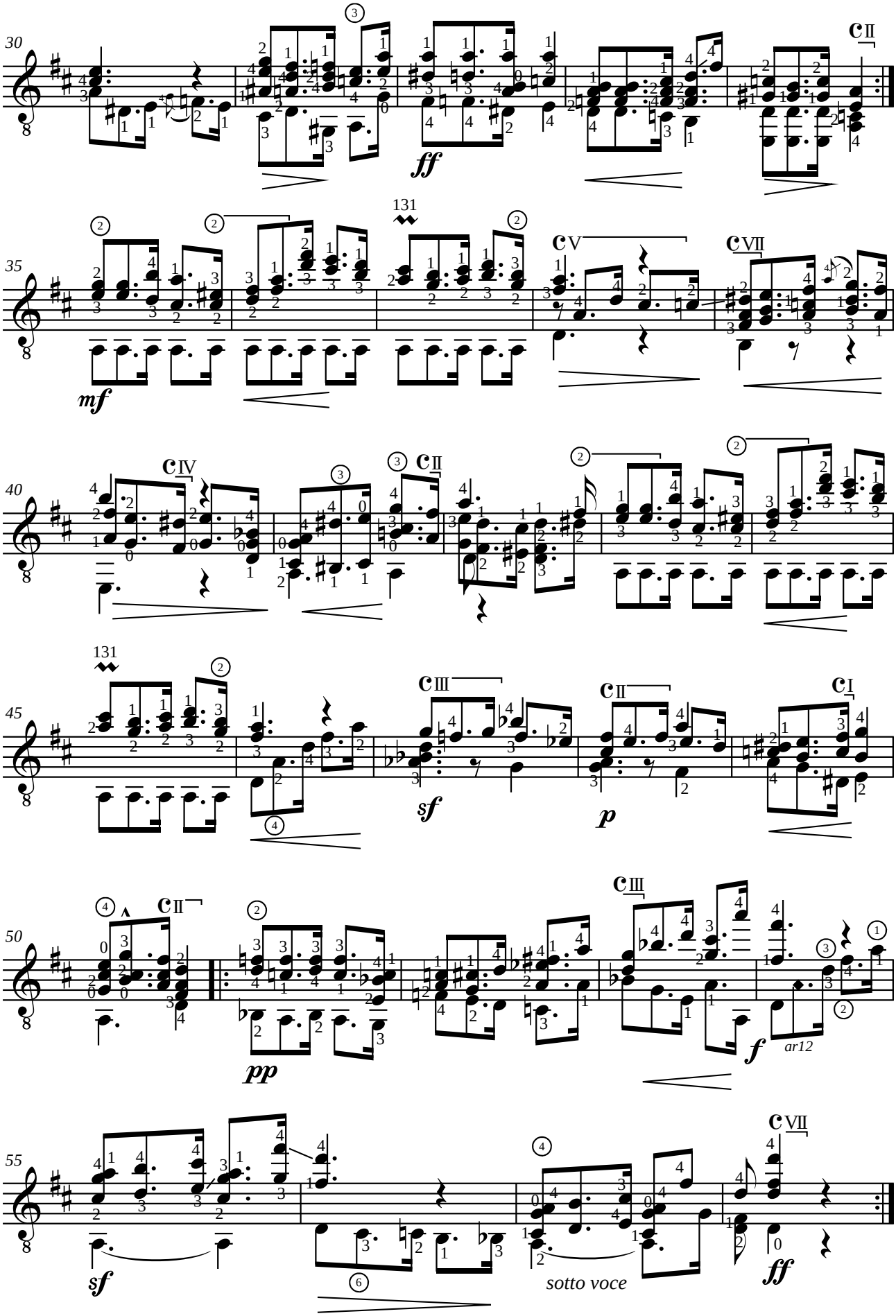
ZORTZICO

N°6 d'España op. 165 (1890)

Adaptation pour guitare de Jean-François Delcamp



* *original=RE♯/D♯*

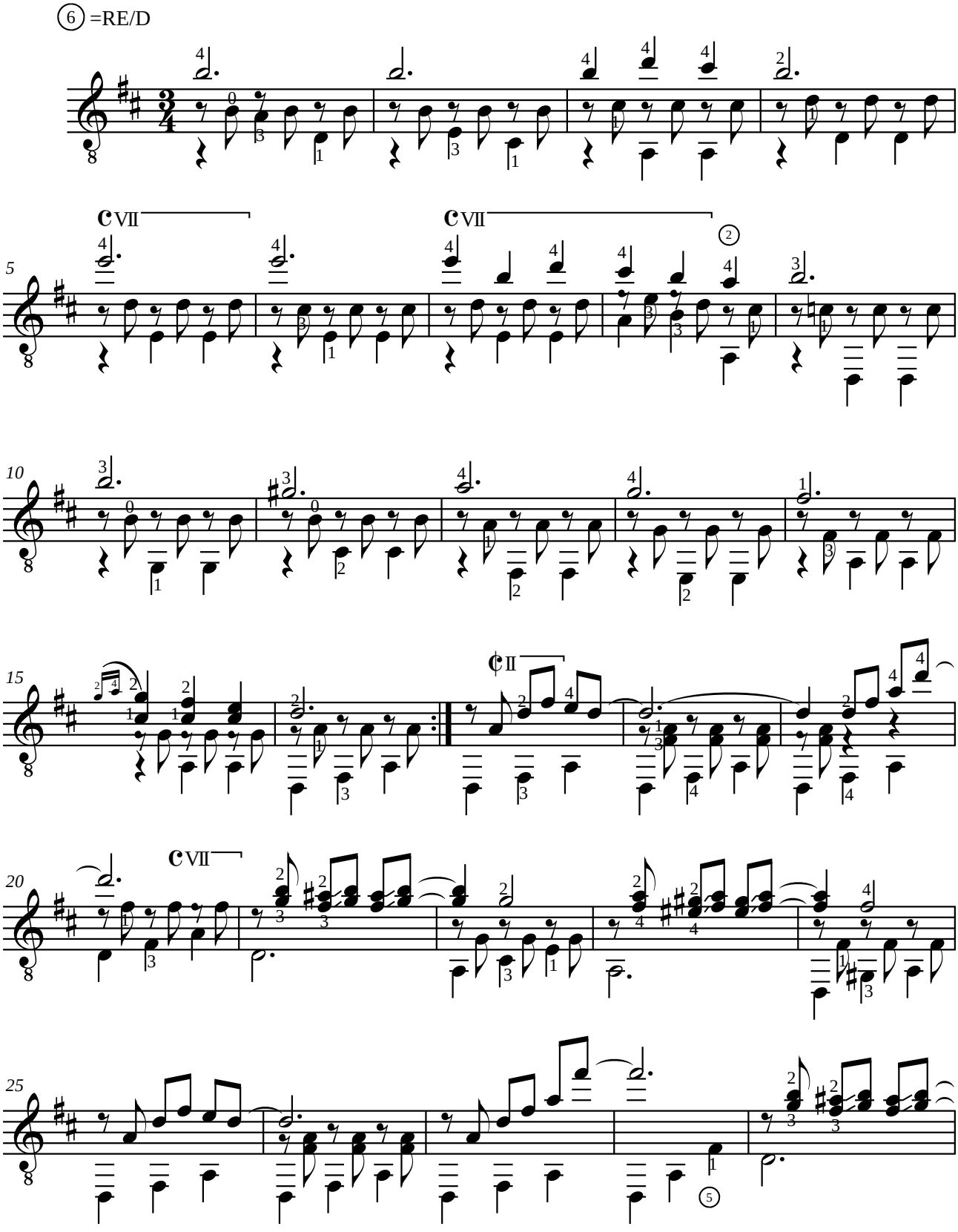

30
ff
35
131
mf
40
45
131
sf
p
50
pp
f
ar12
55
sf
sotto voce
ff

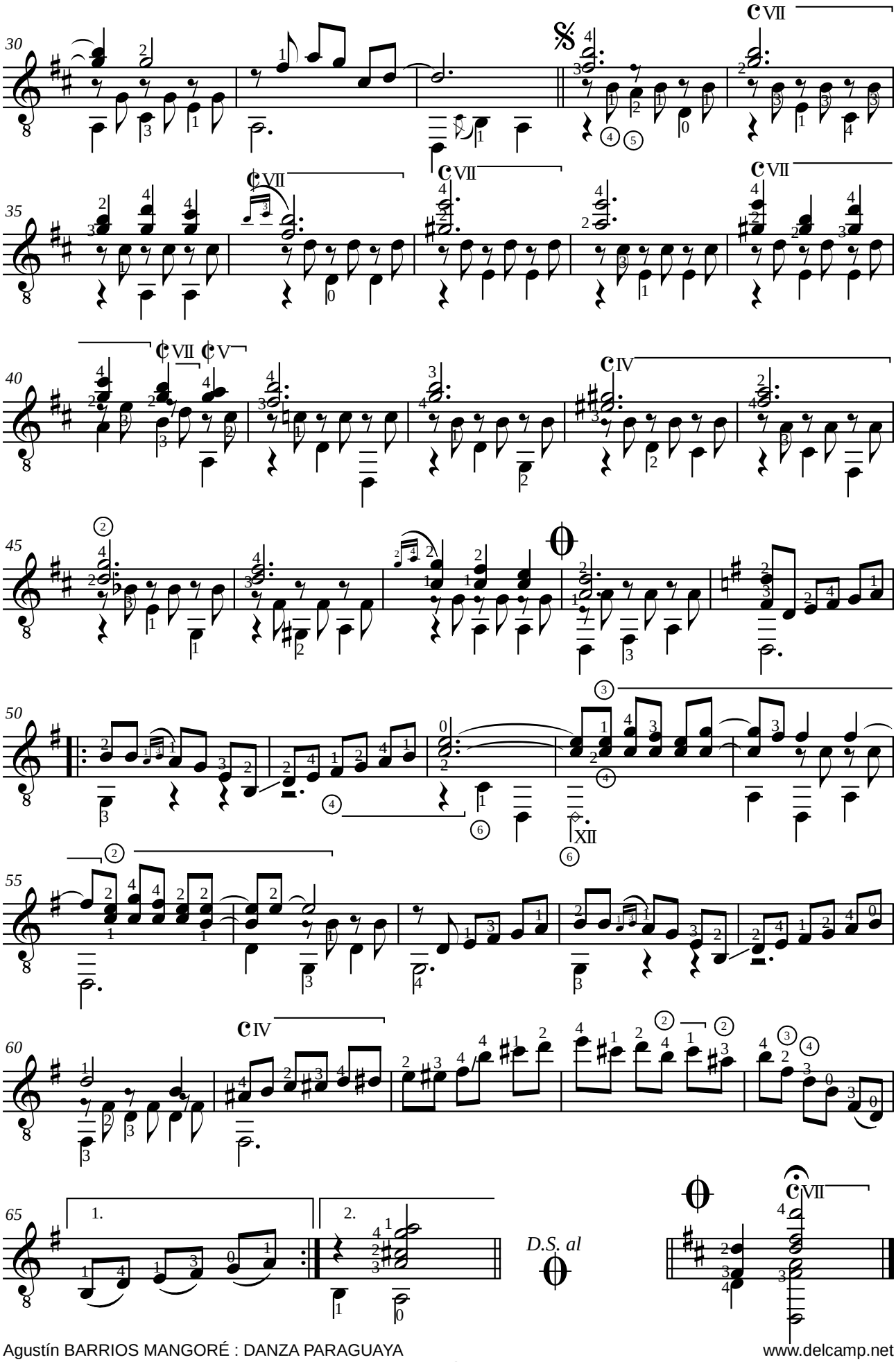
Agustín BARRIOS MANGORÉ (1885-1944)

DANZA PARAGUAYA

en ré majeur

Révision de Jean-François Delcamp



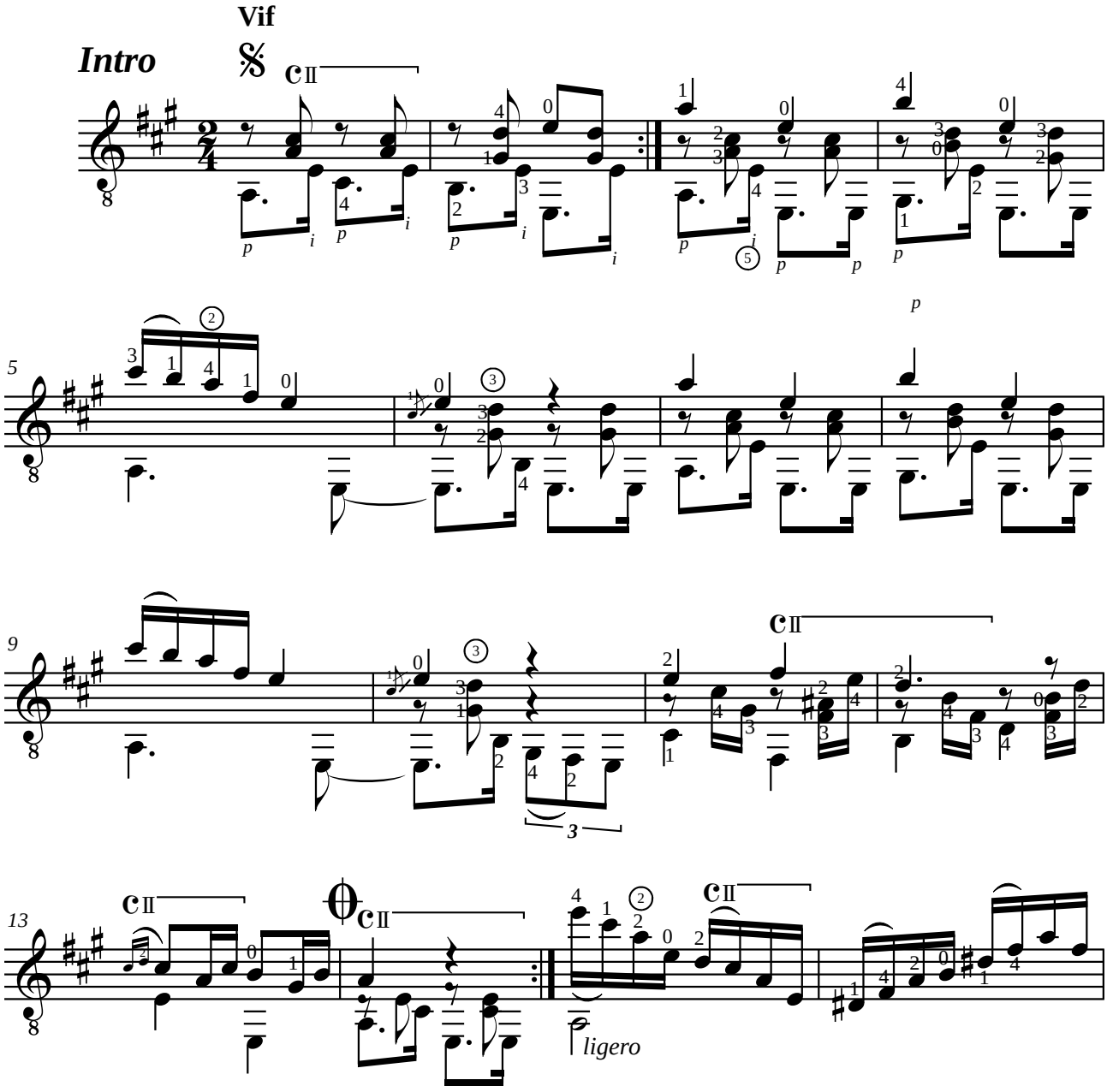

30
35
40
45
50
55
60
65
1.
2.
D.S. al

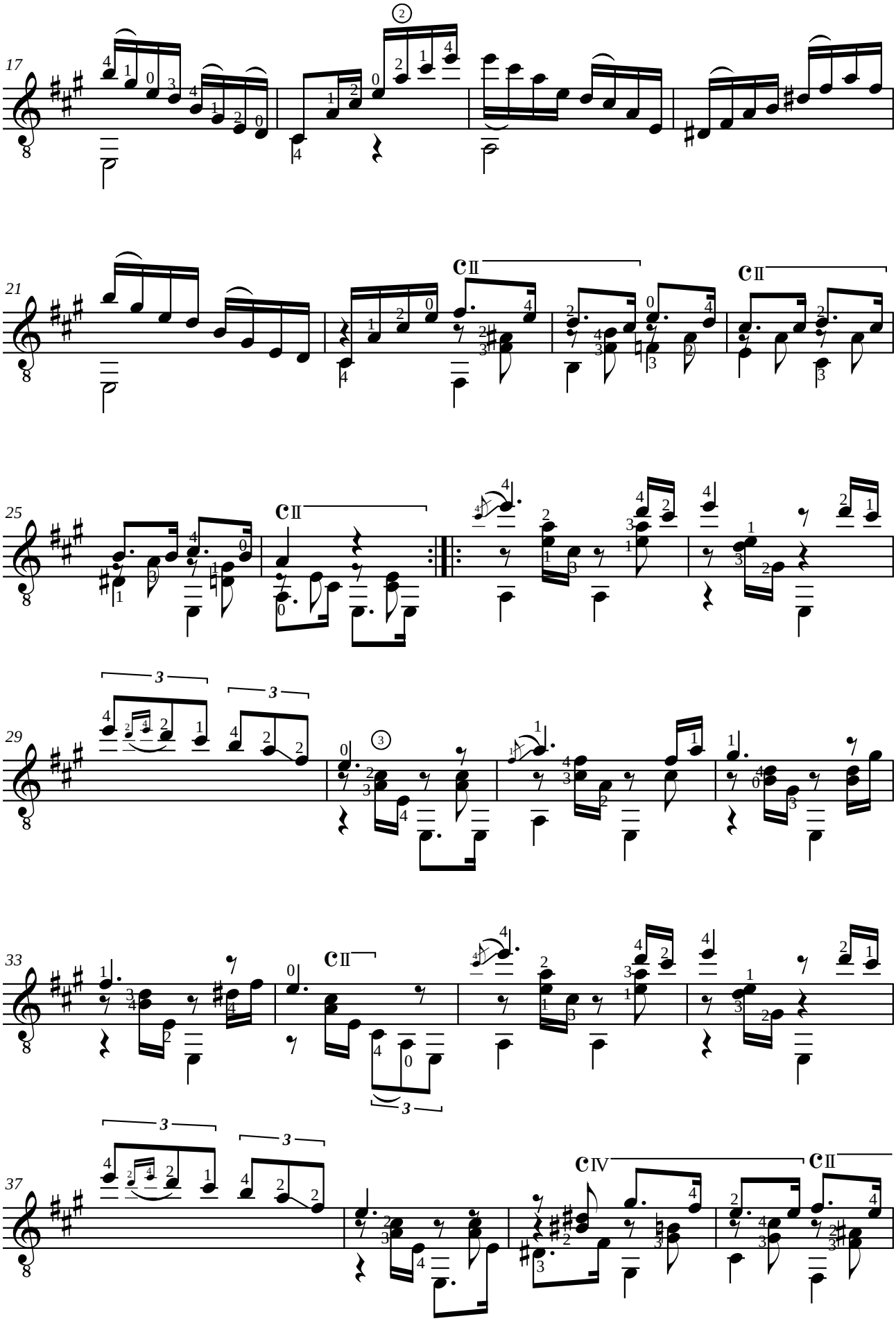
Agustín BARRIOS MANGORÉ (1885-1944)

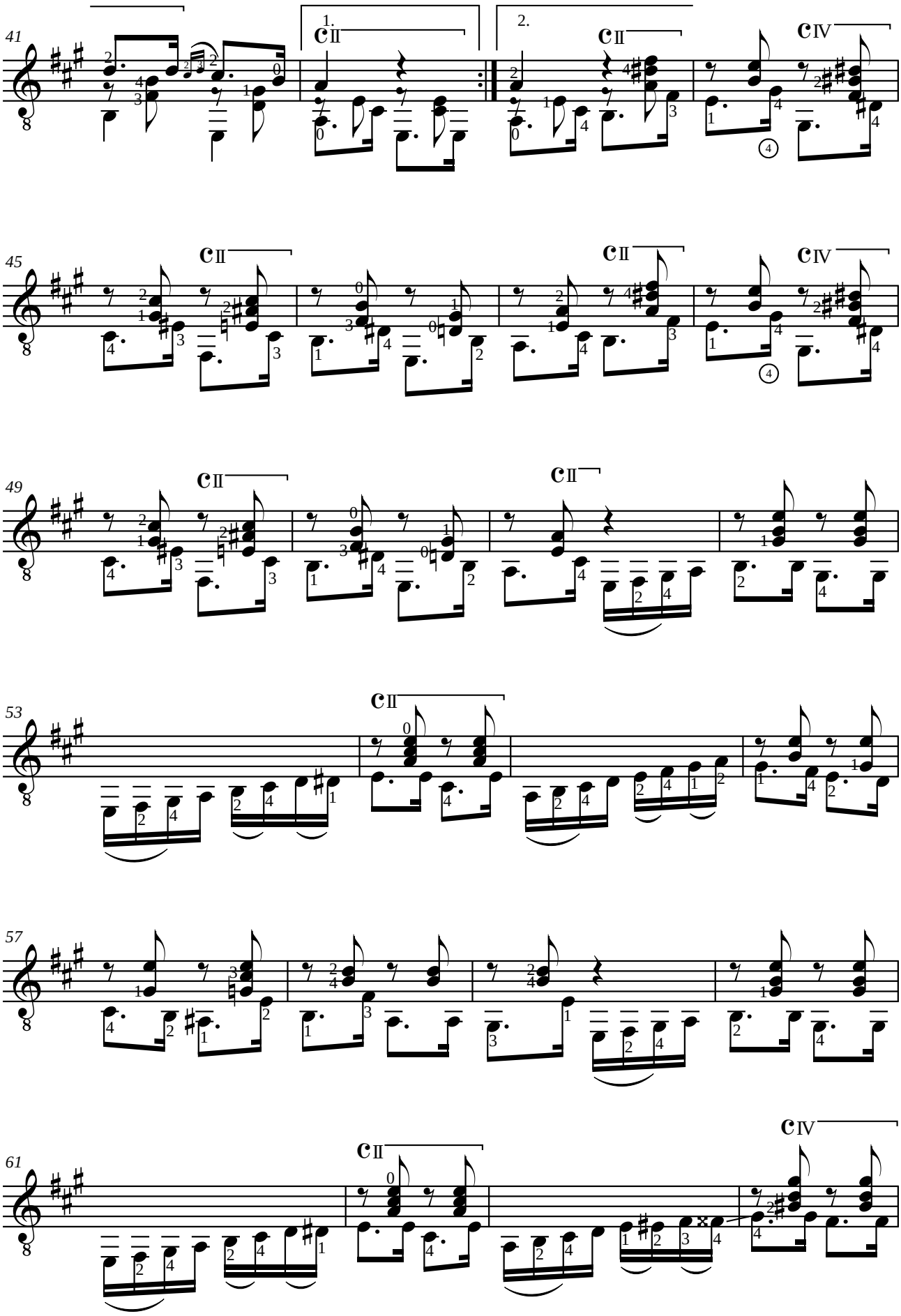
MAXIXE

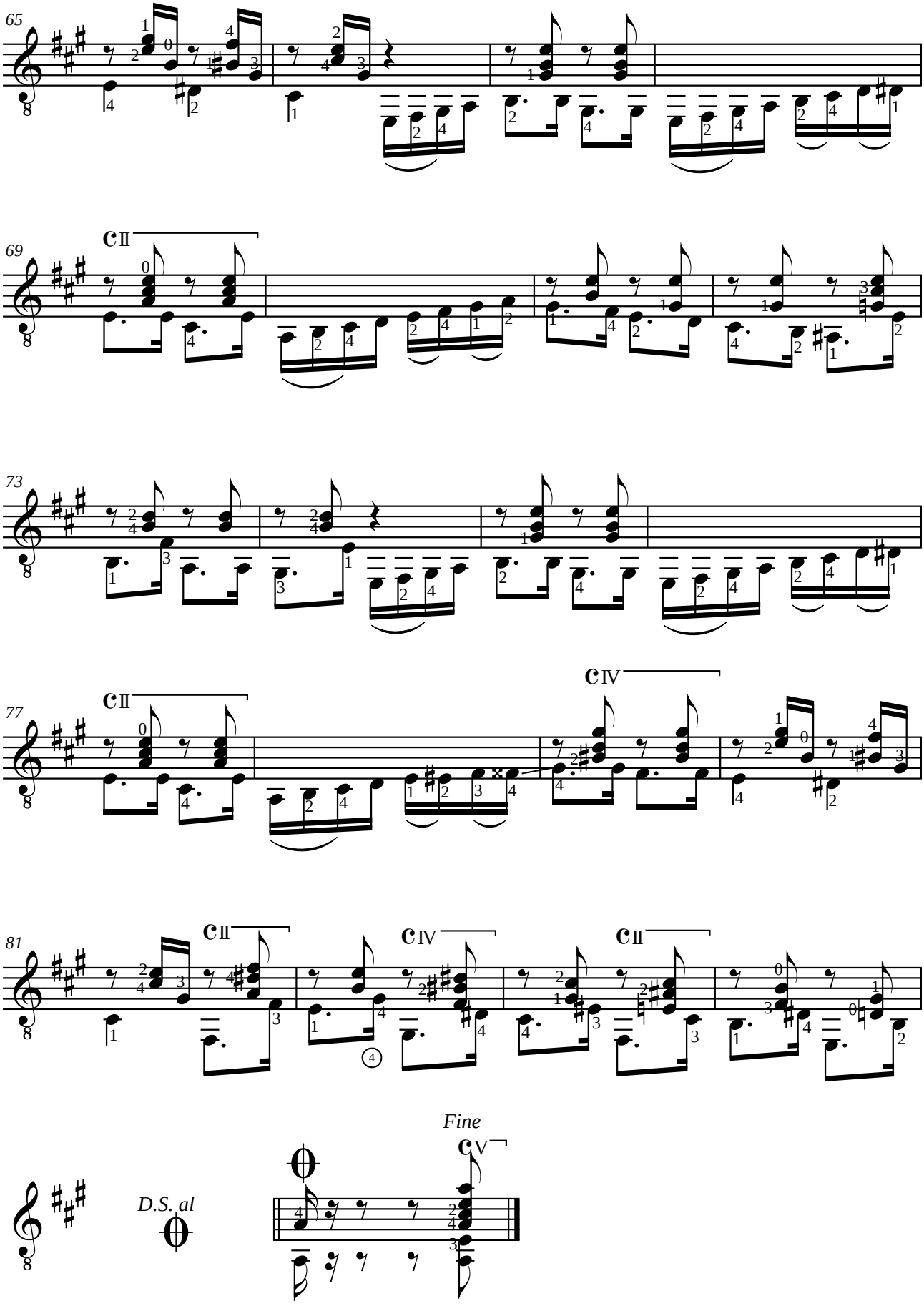
en la majeur

Révision de Jean-François Delcamp




17
21
25
29
33
37


41
1.
2.
45
49
53
57
61

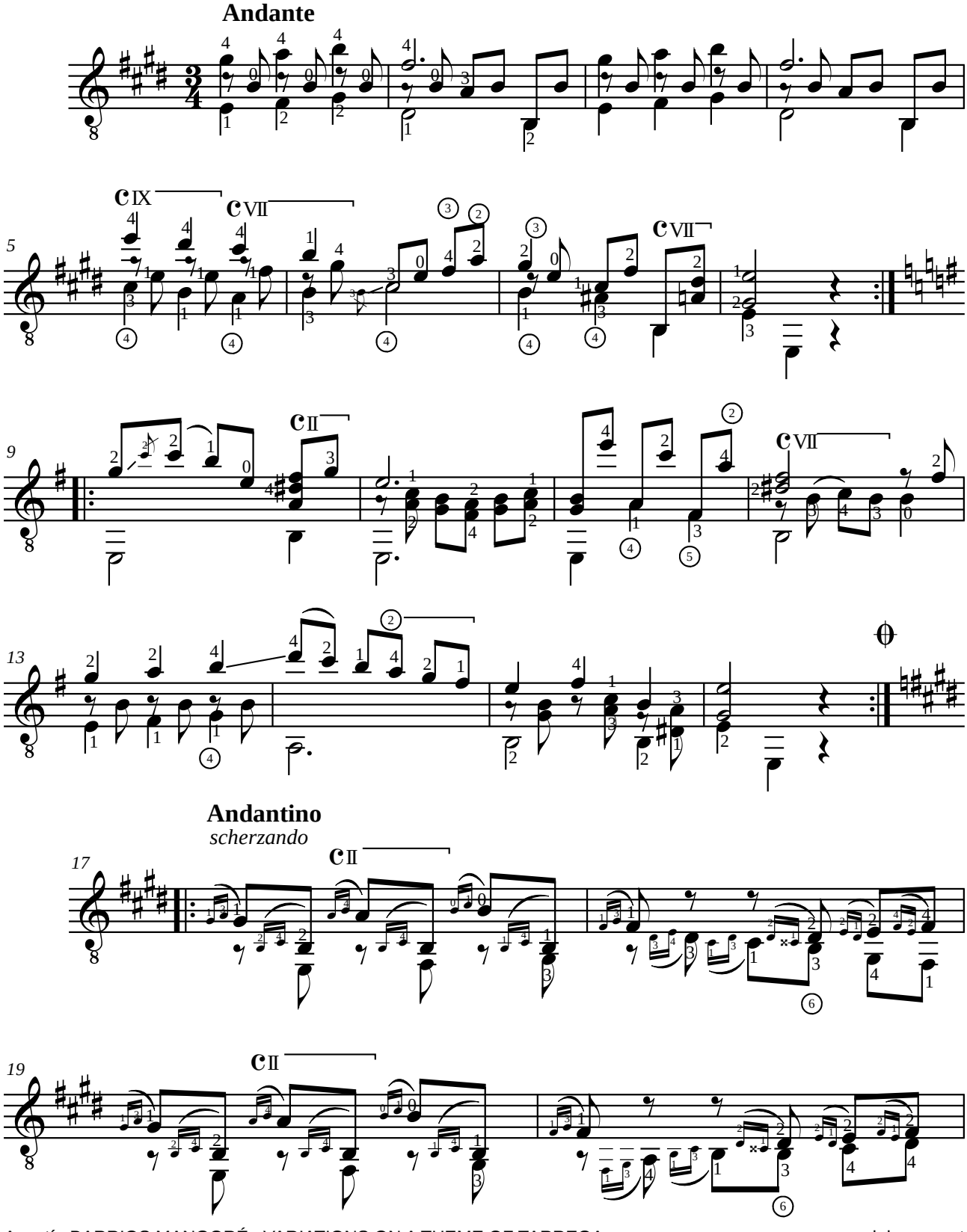

65
69
CII
73
77
CII
CIV
81
CII
CIV
CII
Fine
CV
D.S. al

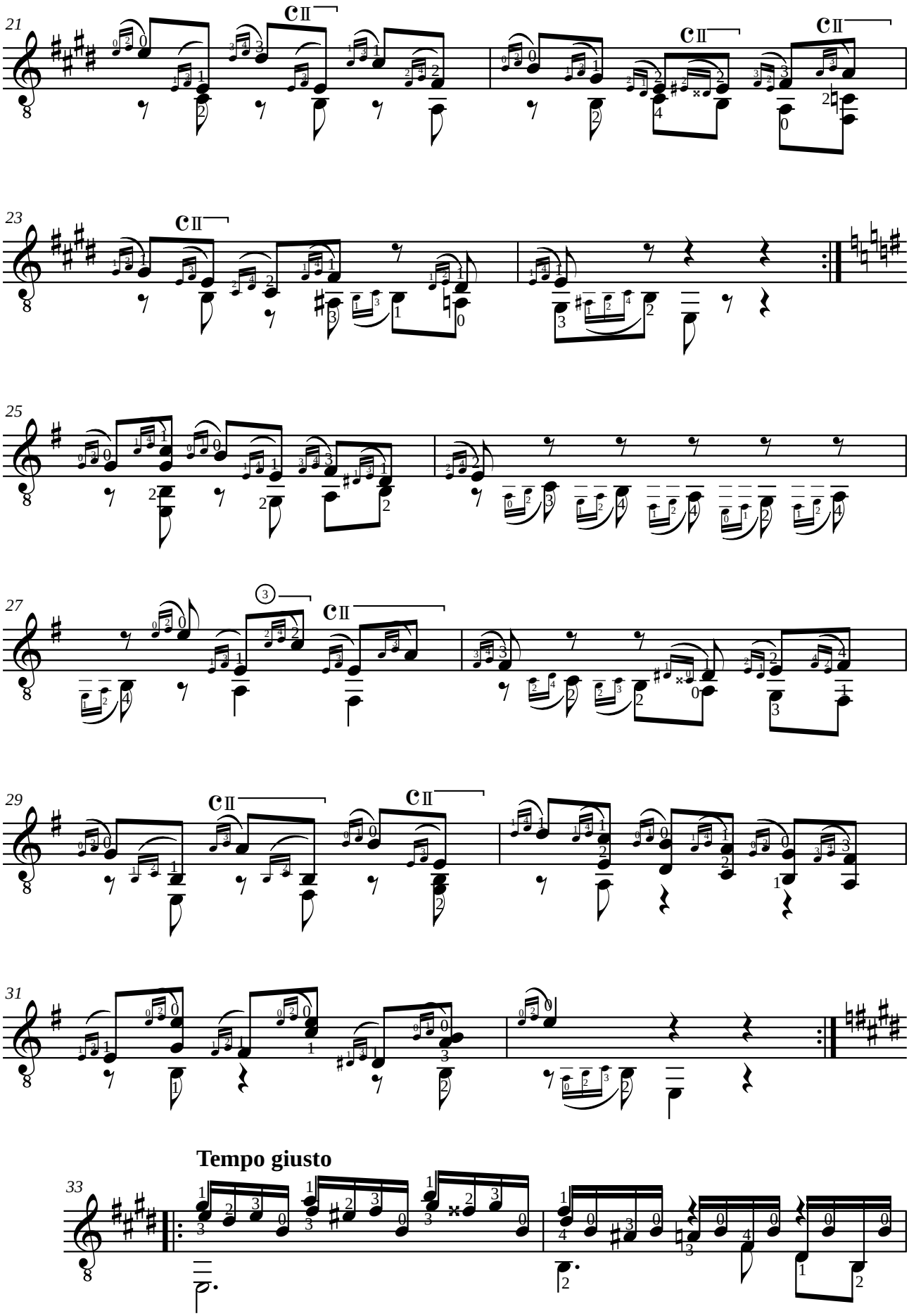
Agustín BARRIOS MANGORÉ (1885-1944)

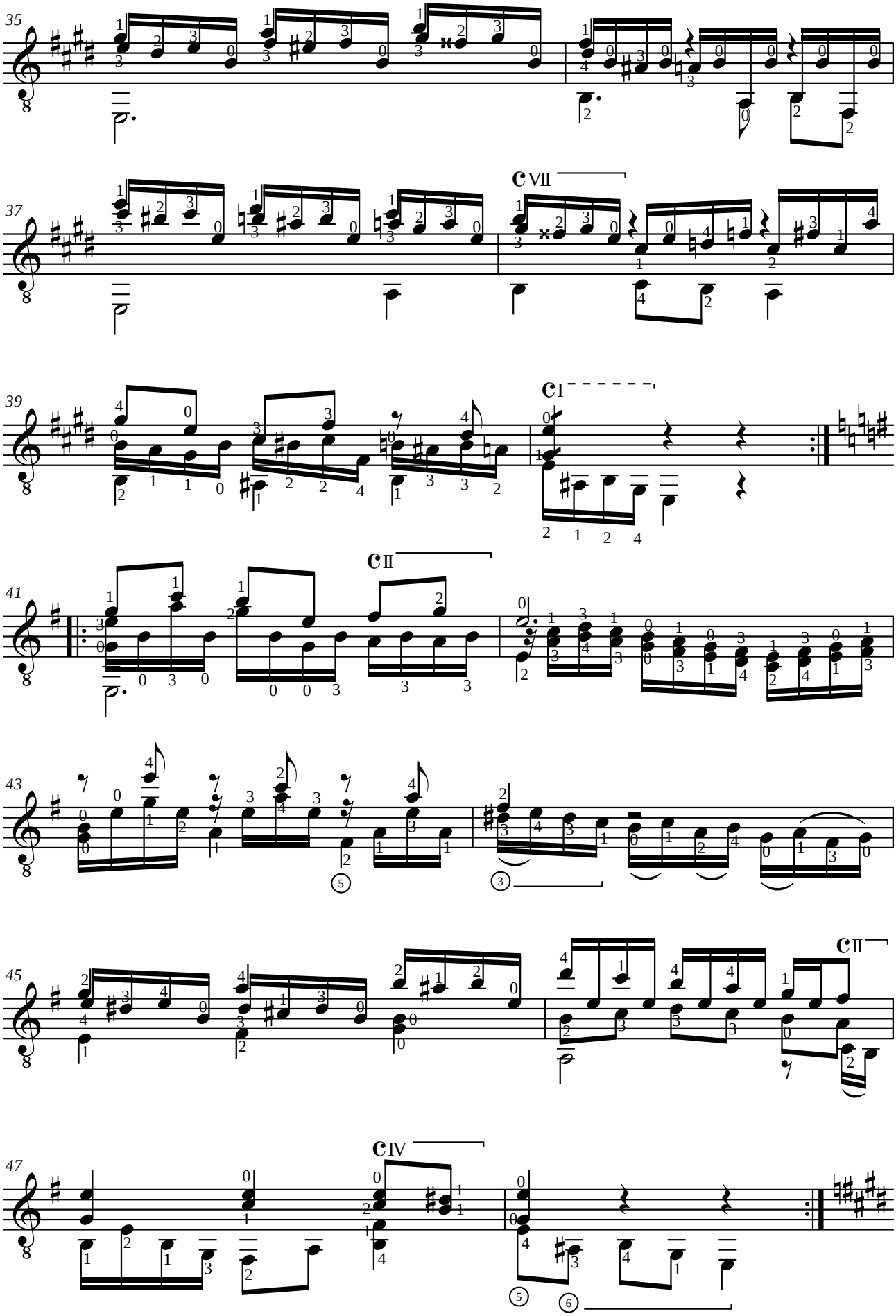
VARIATIONS ON A THEME OF TARREGA

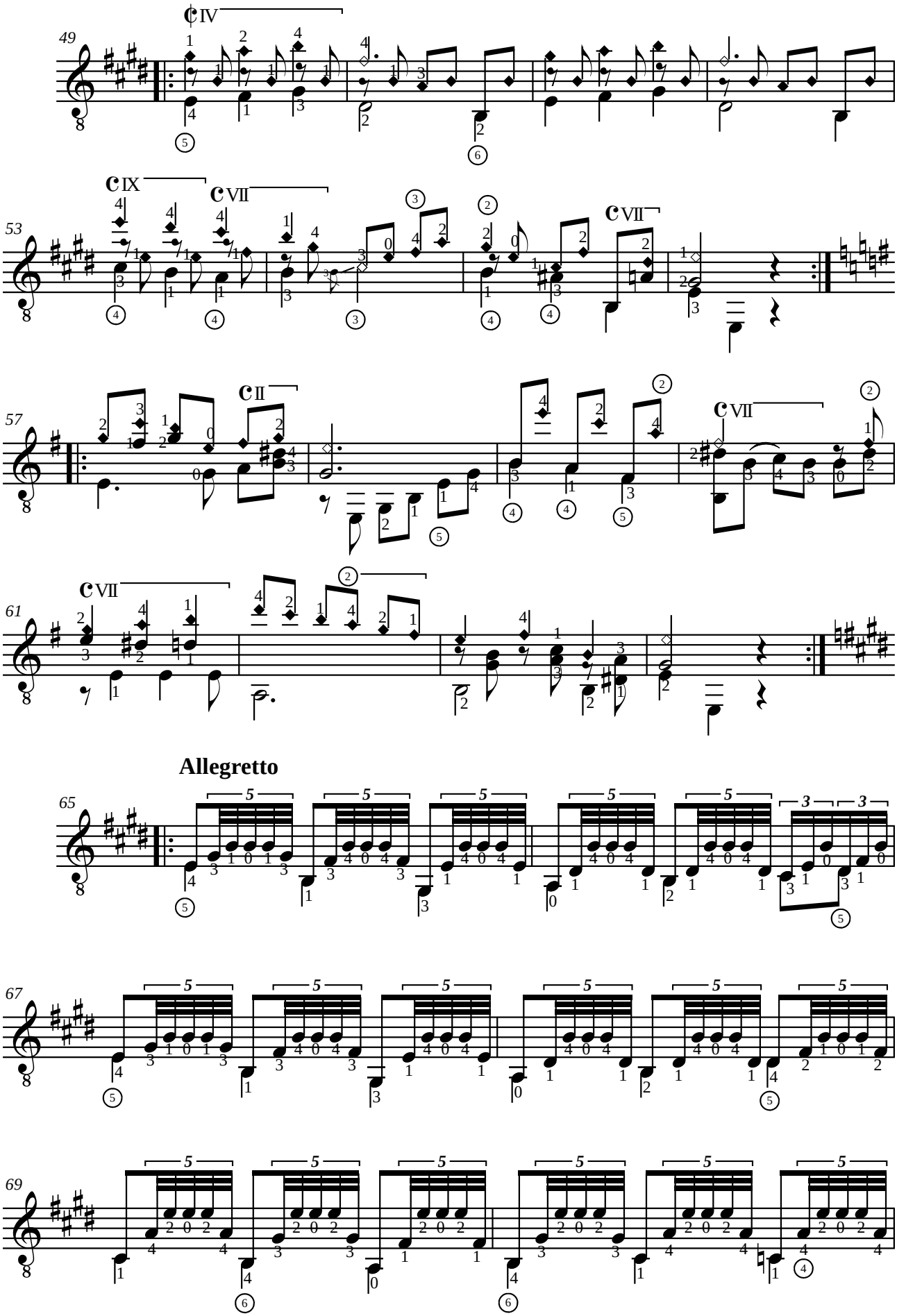
composé en novembre 1939, Guatemala

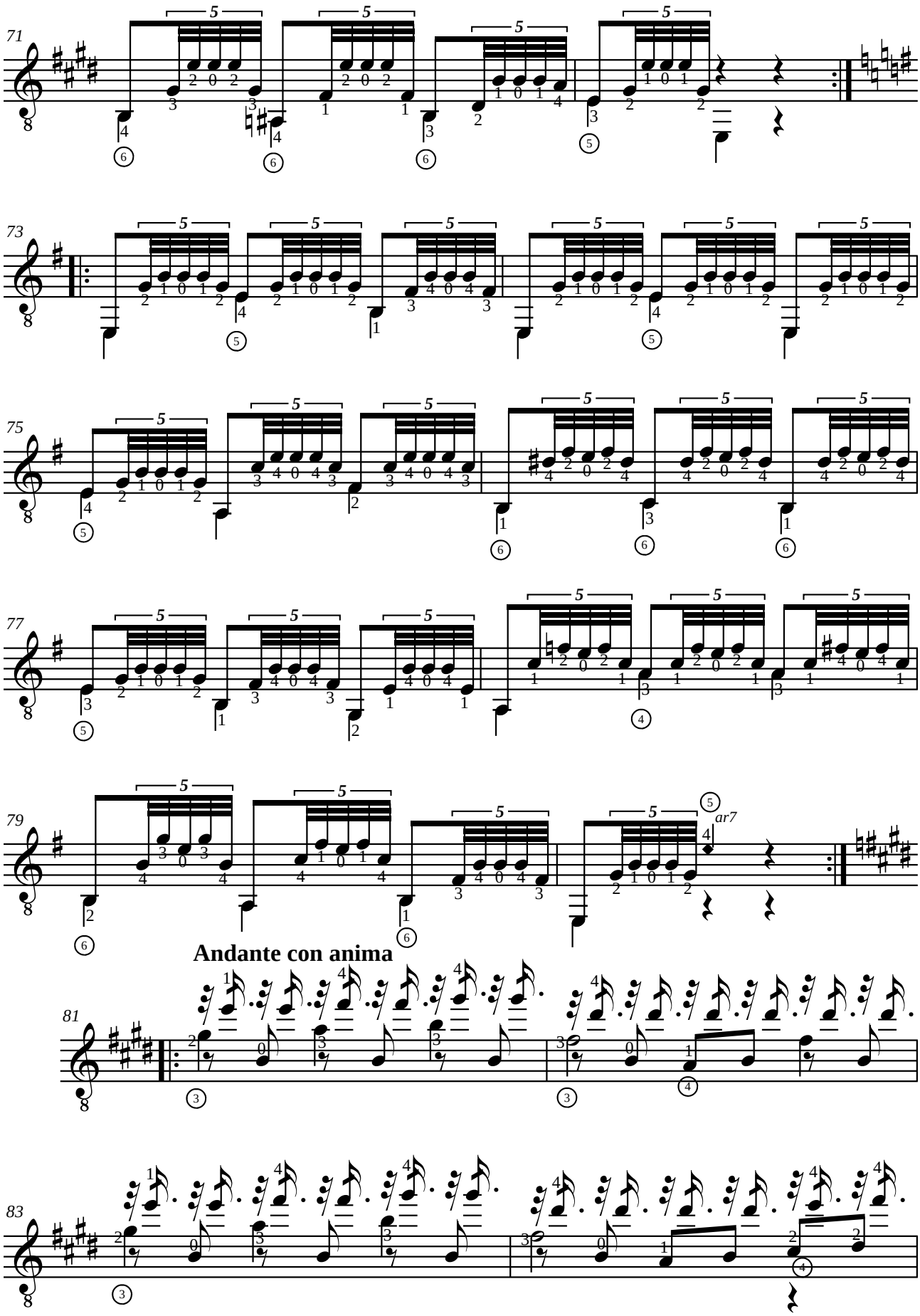
Révision de Jean-François Delcamp

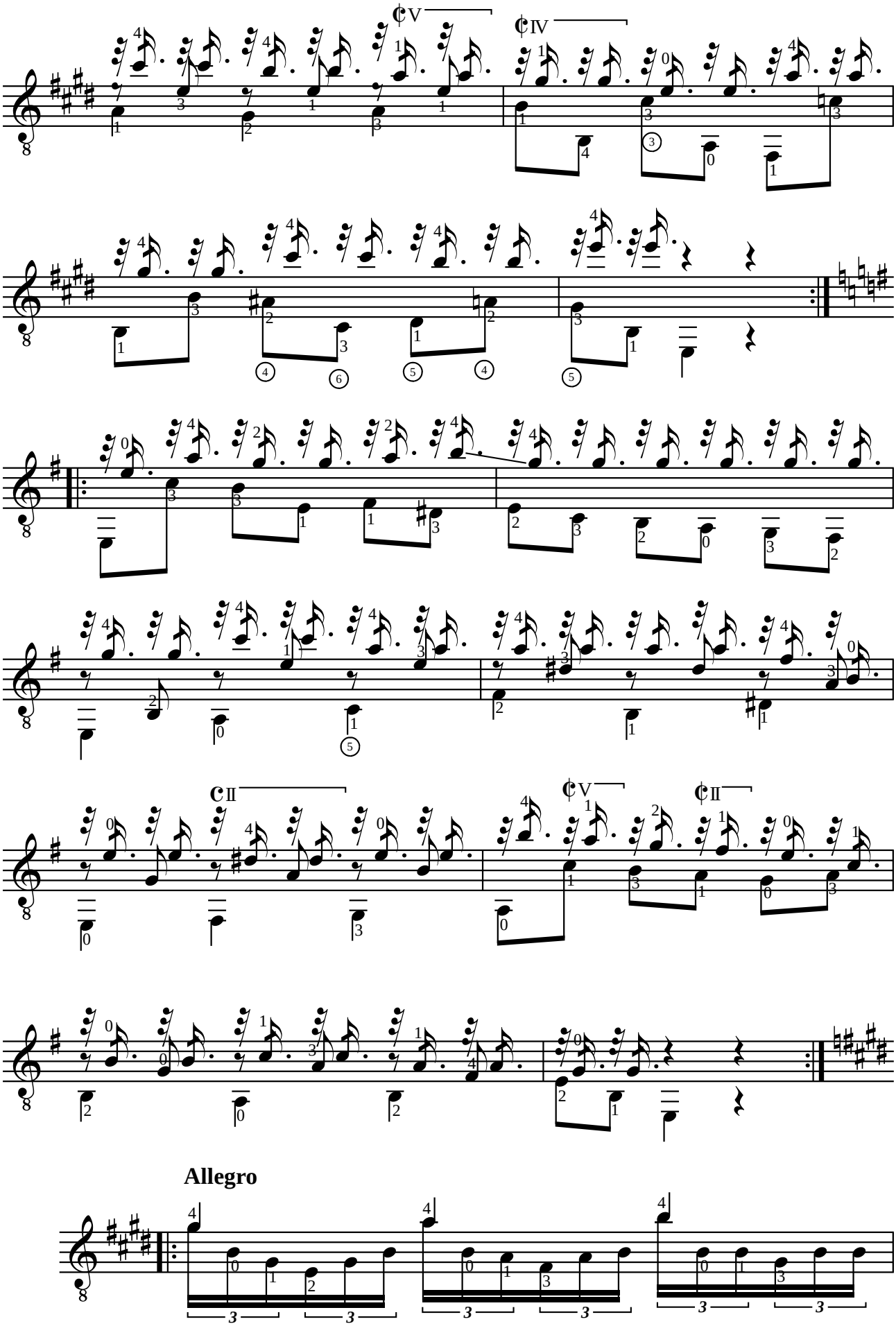


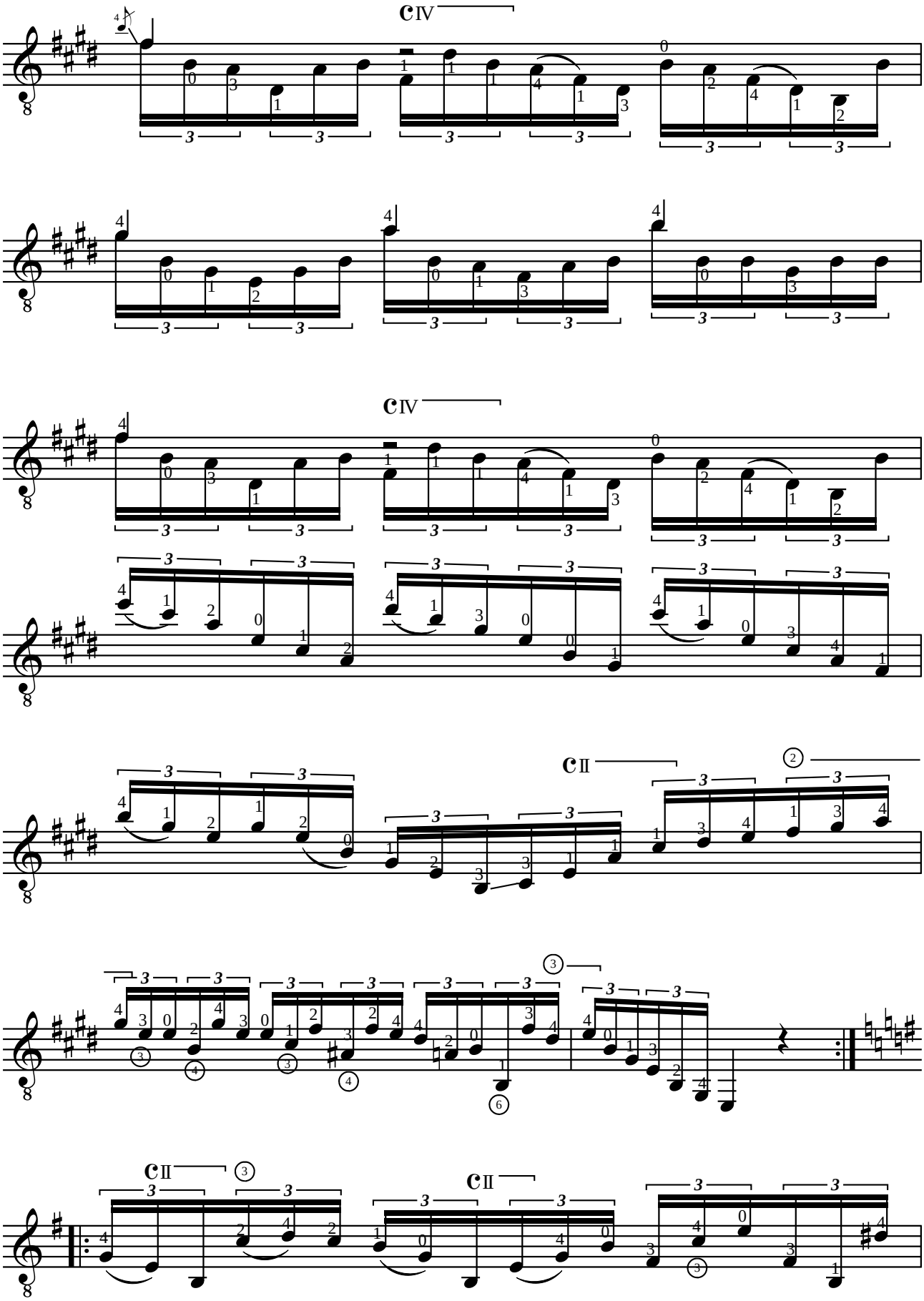

21
CII
CII
CII
23
CII
25
27
3
CII
29
CII
CII
31
Tempo giusto
33

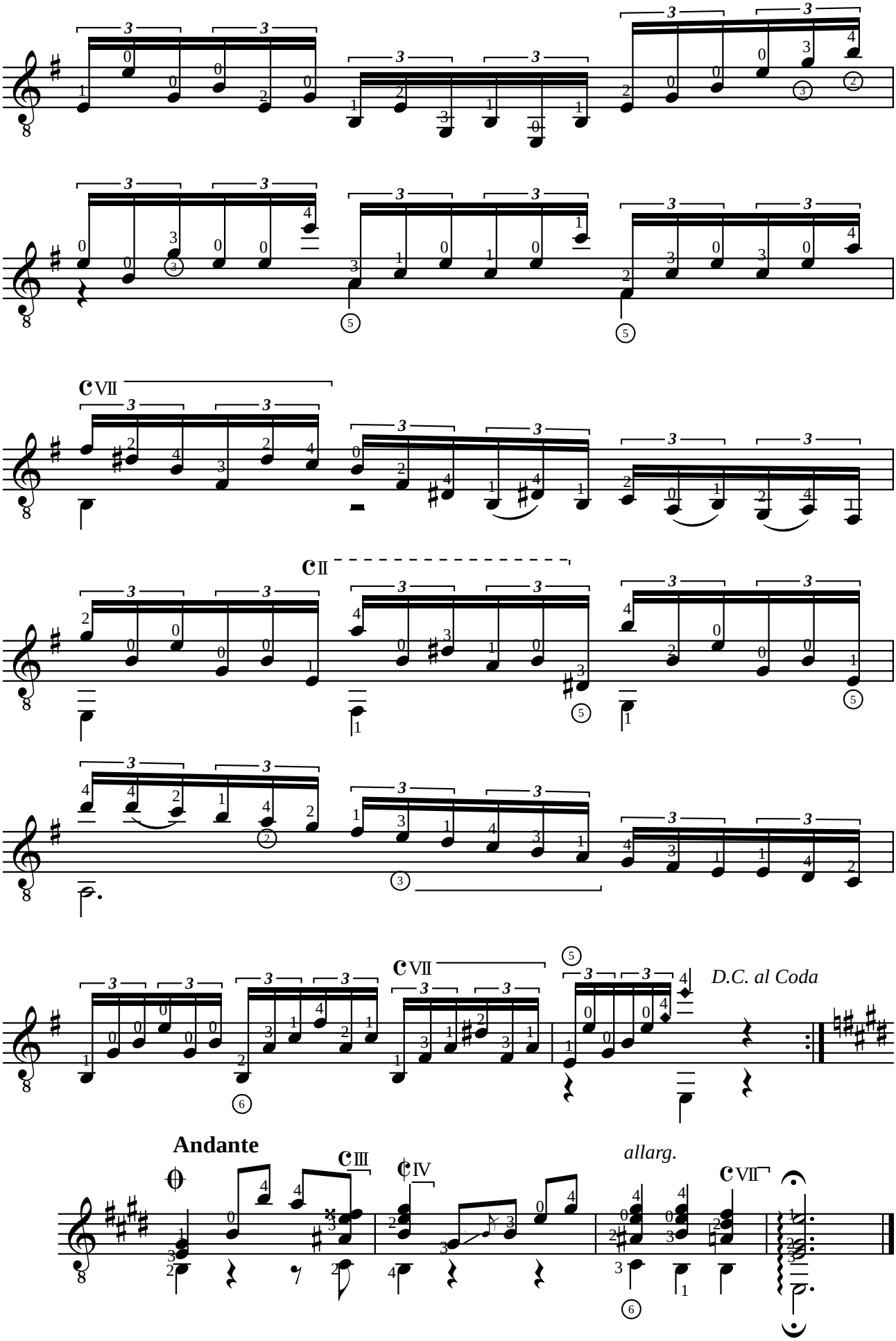

35
37
C VII
39
C I
41
C II
43
45
C II
47
C IV


49
IV
53
IX
VII
VII
57
II
VII
61
VII
Allegretto
65
67
69


71
73
75
77
79
ar7
Andante con anima
81
83


Allegro


cIV
cIV
cII
cII
cII


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

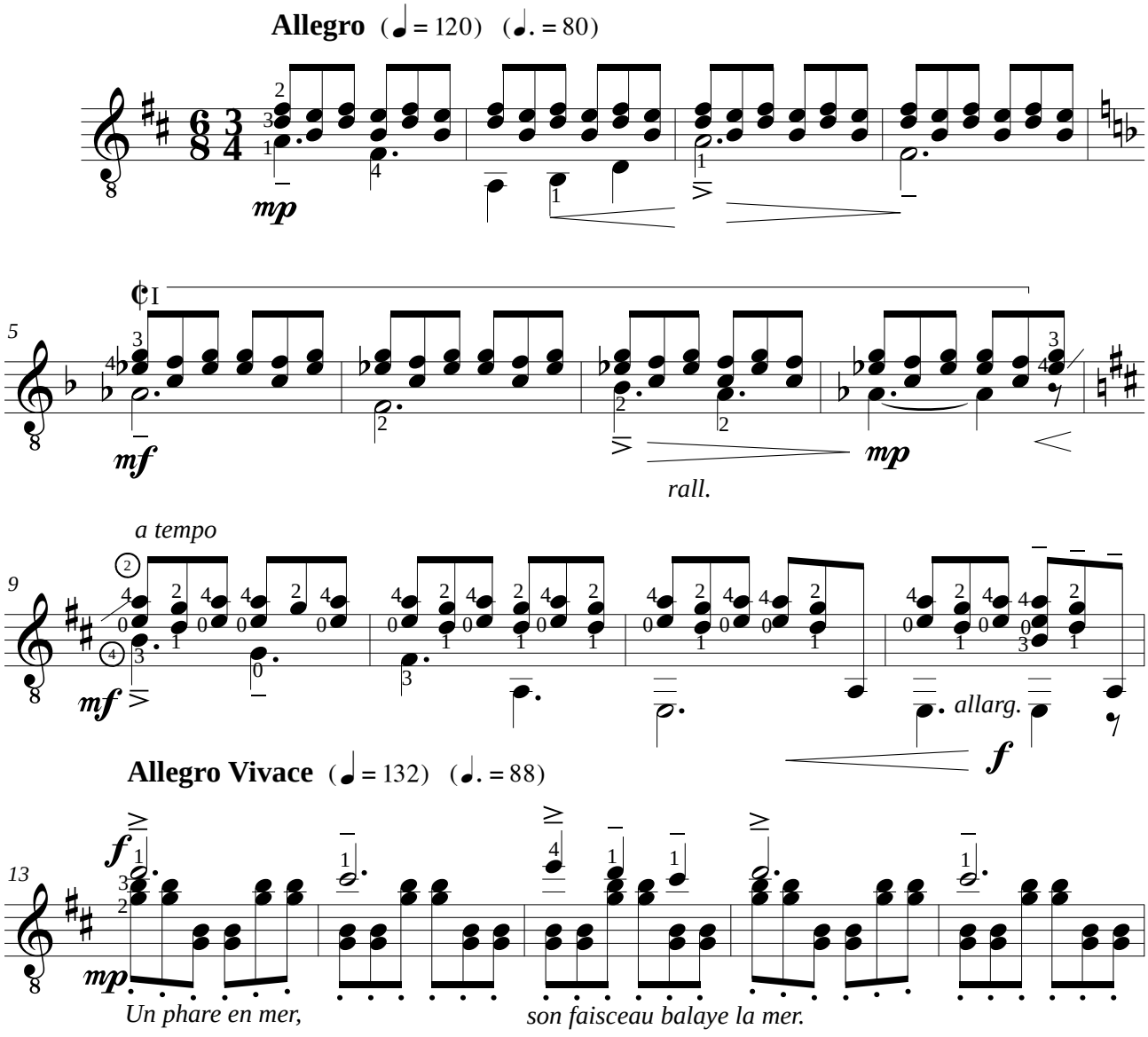
Jean-François DELCAMP (1956)

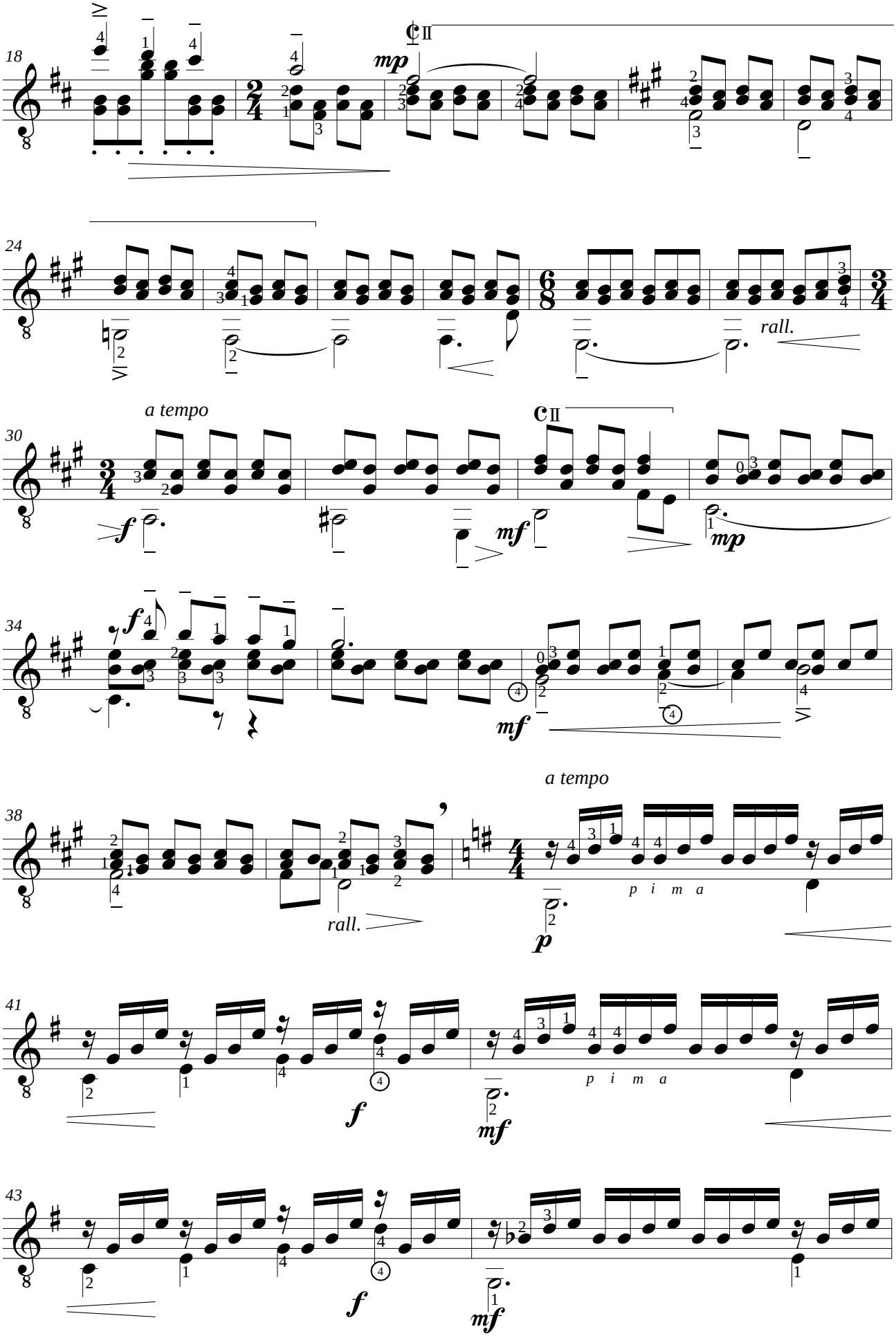
SONATE IDA PRESTI, opus 31

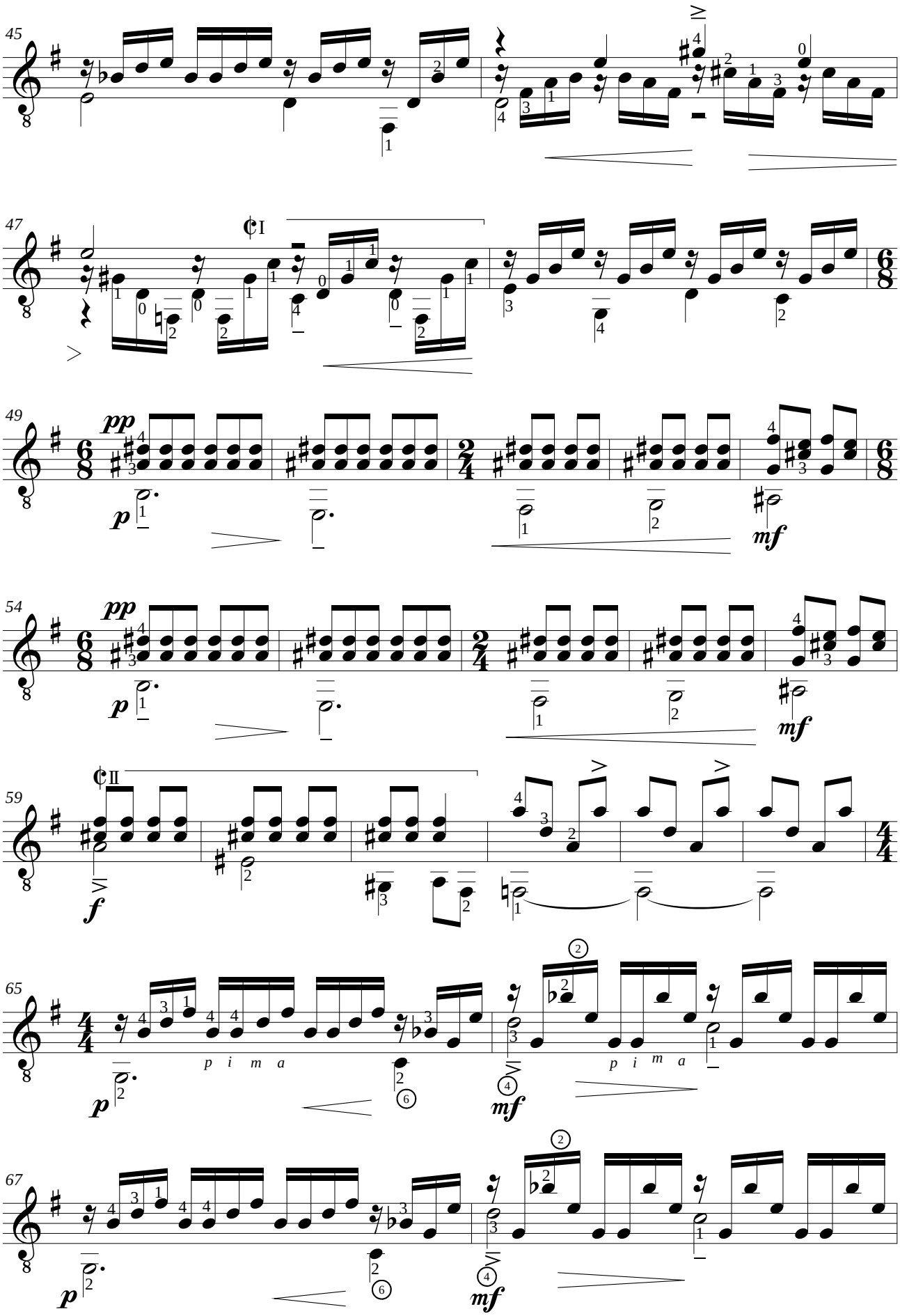
Sonate n° 2,
à Monsieur Enno VOORHORST

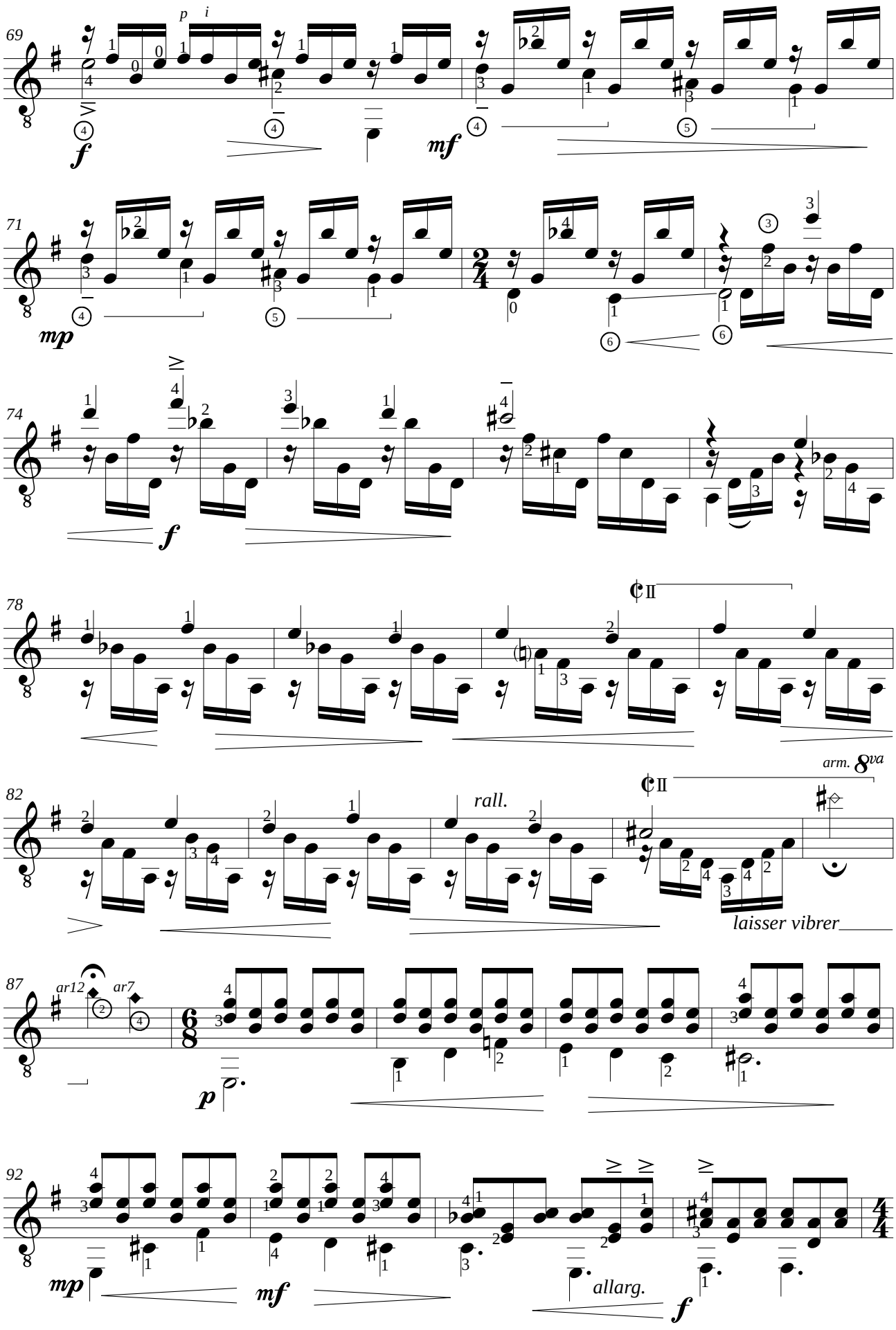
Pour guitare

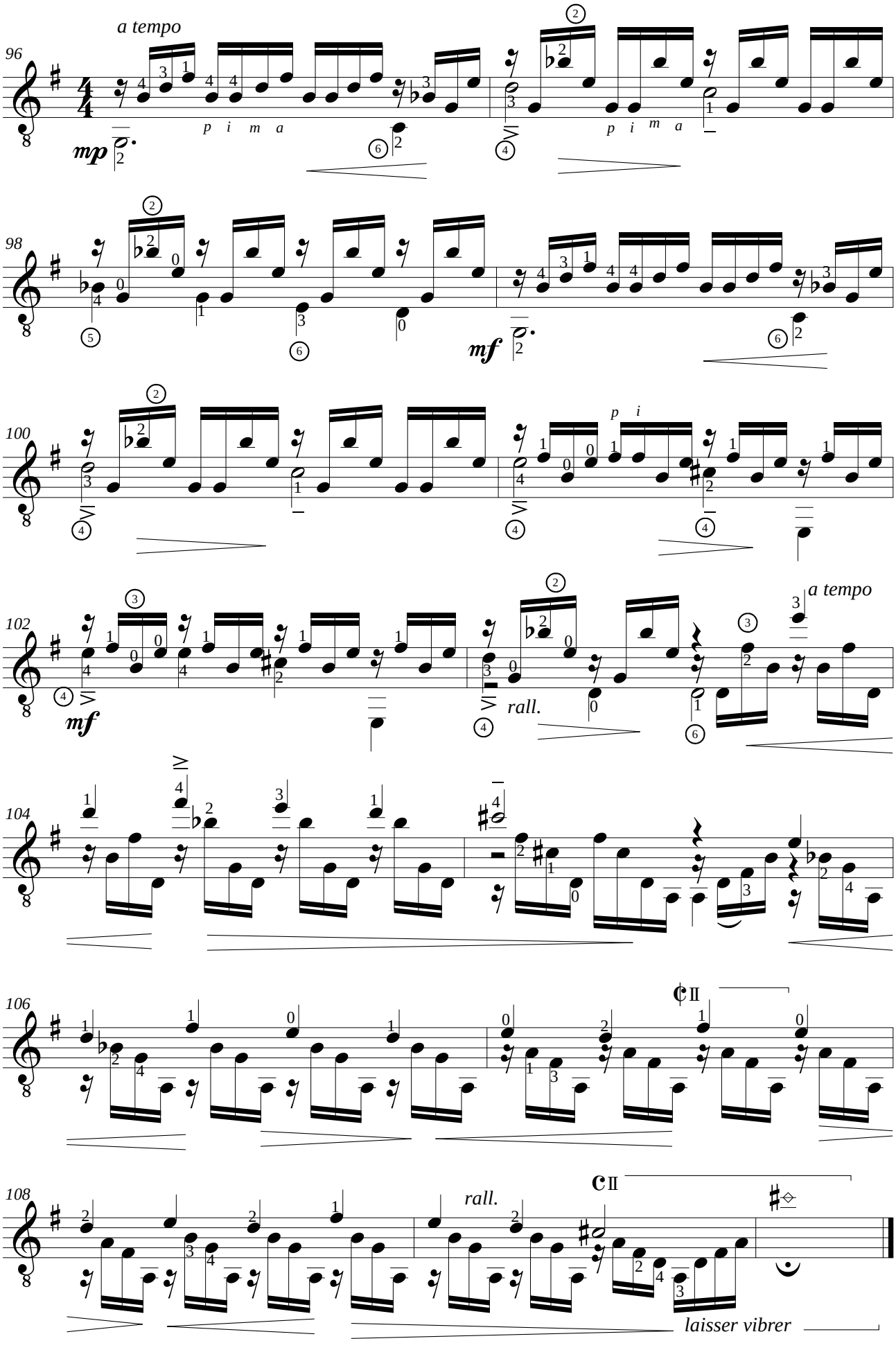
I




18
mp
24
rall.
30
a tempo
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
54
59
65
67
pp
p
mf
f
p i m a

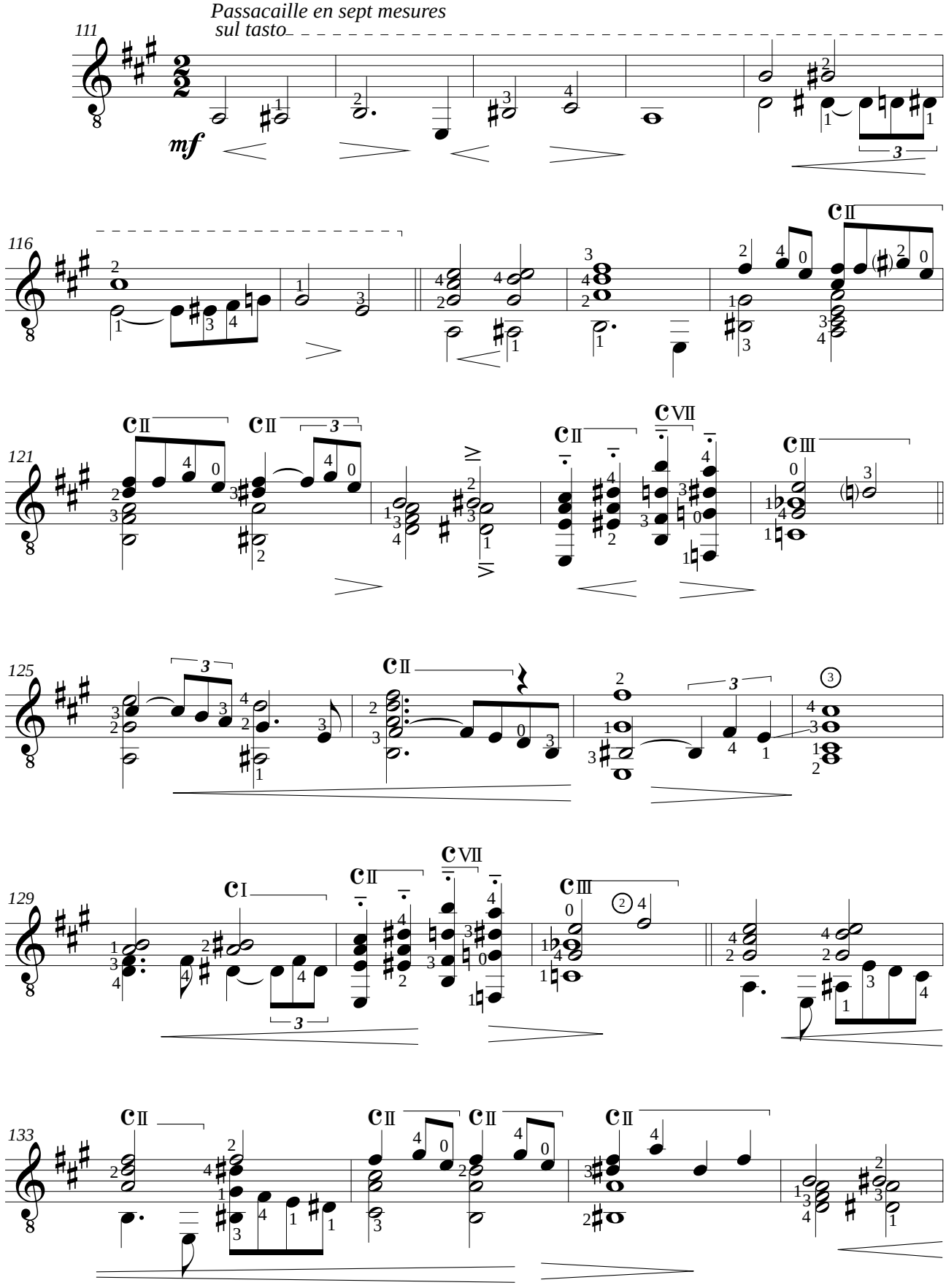

69
71
74
78
82
87
92
rall.
arm. 8va
laisser vibrer
allarg.

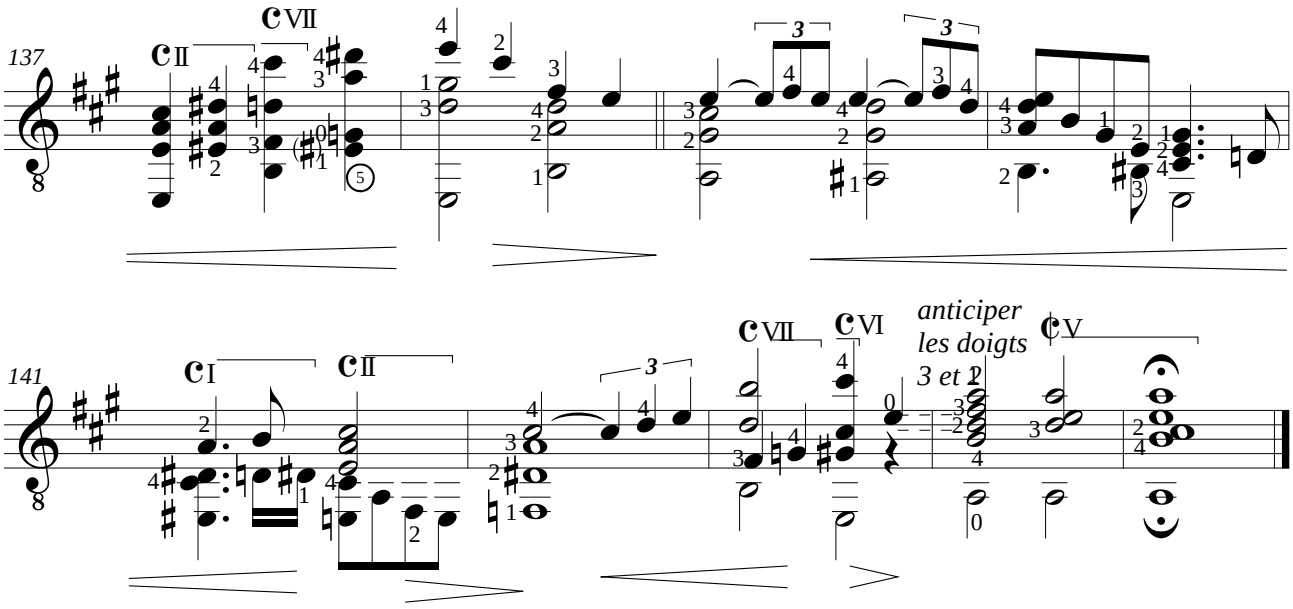

a tempo
96
mp
p i m a
p i m a
98
mf
100
p i
102
mf
rall.
a tempo
104
106
108
rall.
laisser vibrer

II

Adagio ♩= 50

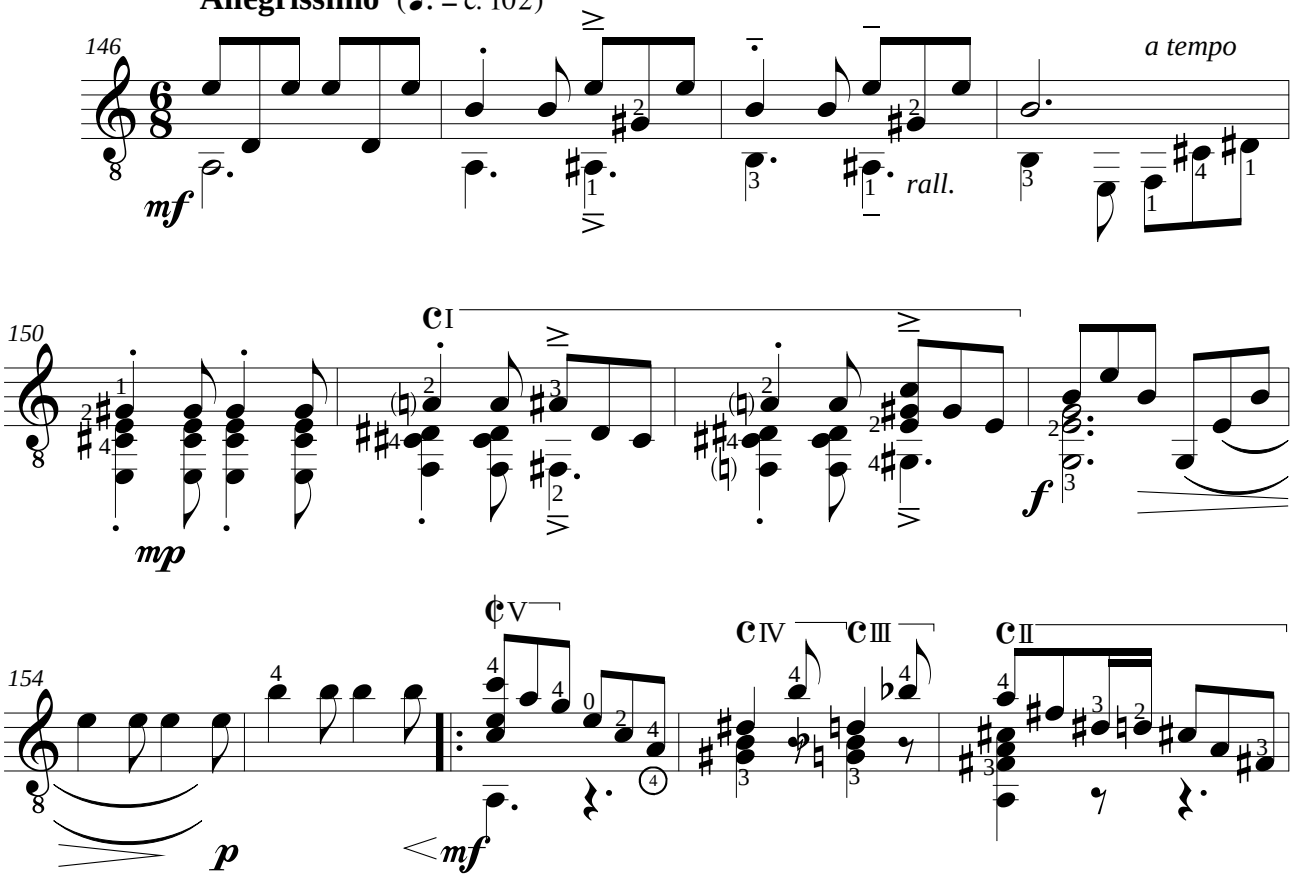
Passacaille en sept mesures
sul tasto

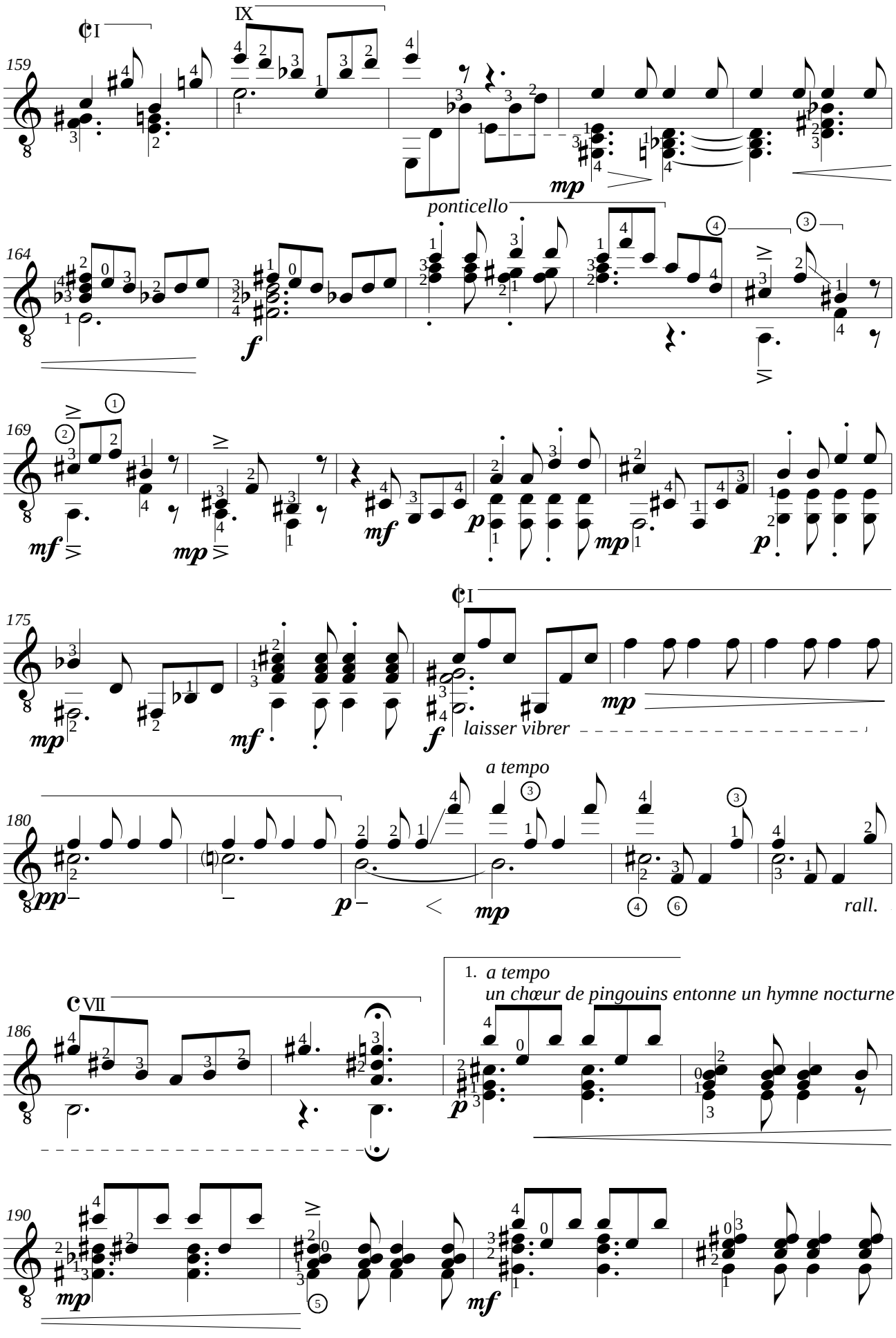


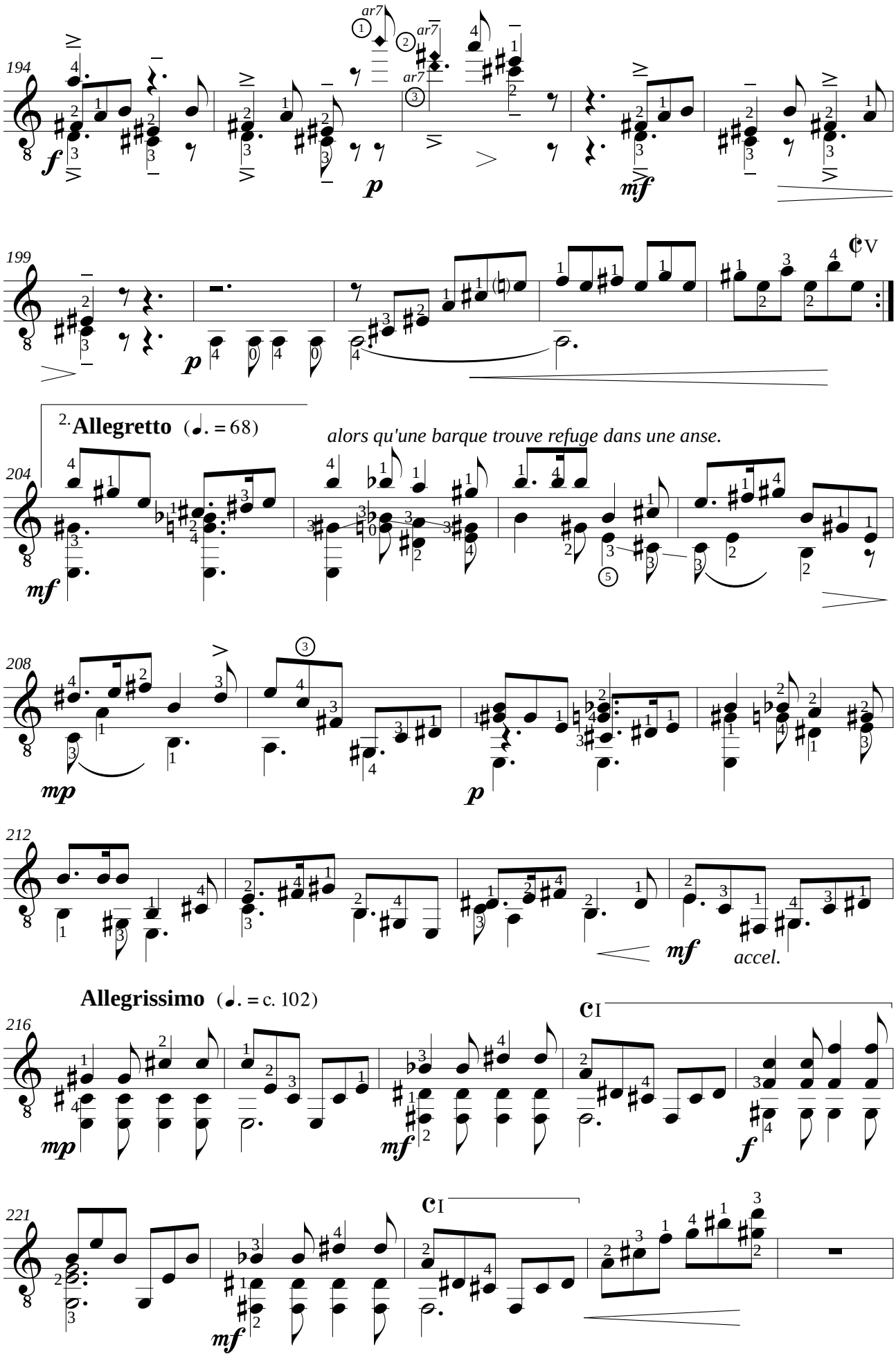


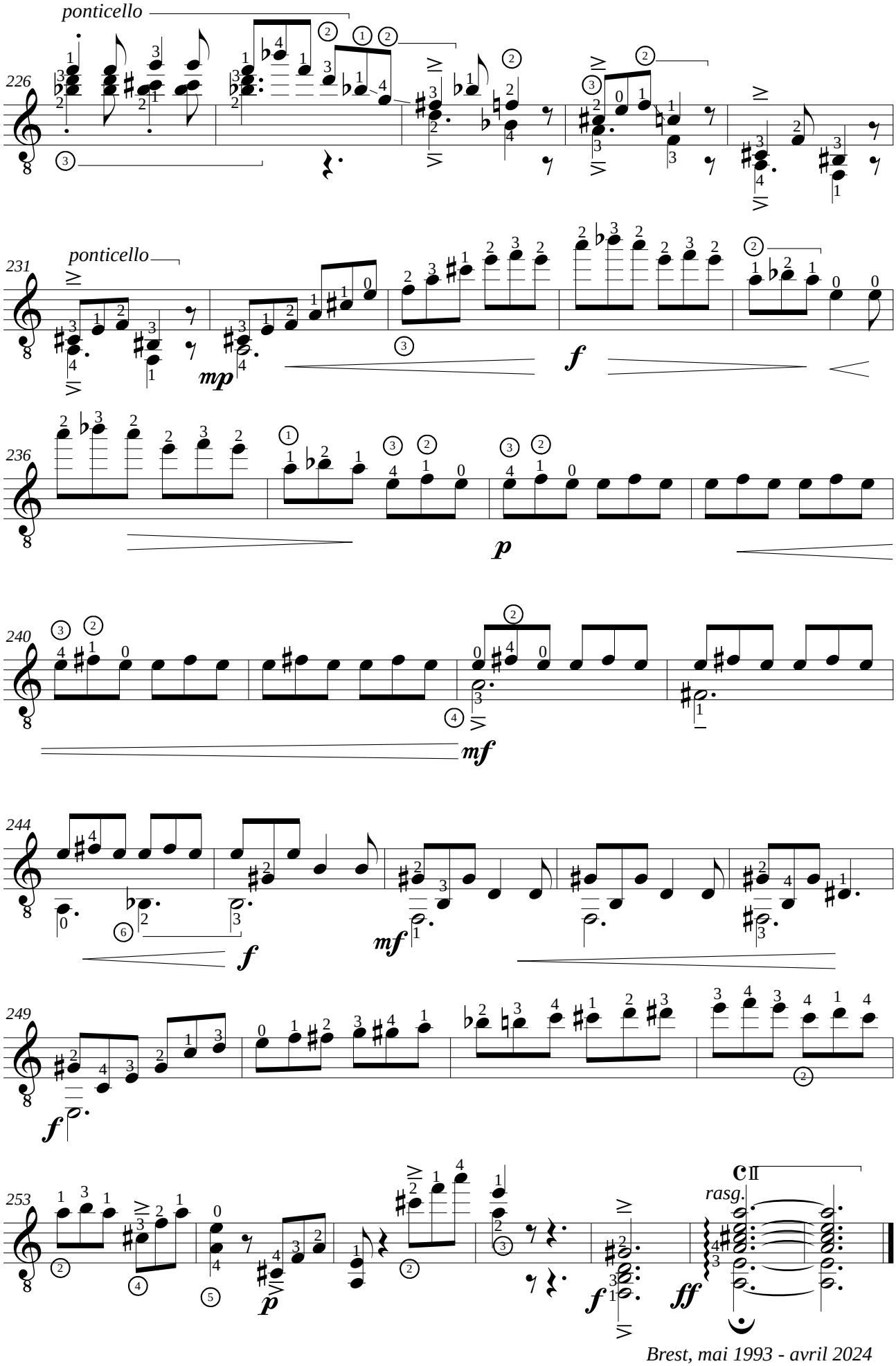
III

Allegrissimo (♩. = c. 102)




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


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


ponticello
226
ponticello
231
mp
f
236
p
240
mf
244
f
mf
249
f
253
p
f
ff
rasg.
Brest, mai 1993 - avril 2024

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