
eBook Grade 8

Late Intermediate

Classical guitar sheet music
by Jean-François DELCAMP

Content : **John Dowland** : King of Denmark, his galliard – **Girolamo Frescobaldi** : Aria detta la Frescobalda – **Dietrich Buxtehude** : Suite BuxWV 236 – **Jean-Philippe Rameau** : Rigaudons et Double – **Johann Sebastian Bach** : Gavotte BWV 1006a – **Domenico Scarlatti** : Sonate K 78 – **Georg Friedrich Händel** : Sarabande – **Sylvius Léopold Weiss** : Fantaisie – Ciacona – **Louis Claude Daquin** : Le coucou – **Ludwig Van Beethoven** : Bagatelle Für Elise – **Mateo Albéniz** : Sonate – **Fernando Sor** : Grand solo opus 14 – Etude opus 29 n°17 – **Mauro Giuliani** : Variations opus 107 – **Matteo Carcassi** : Variations sur Au clair de la lune opus 7 – Etude opus 60 n°25 – **Franz Schubert** : Menuetto opus 78 – **Johann Kaspar Mertz** : Tarantelle – **Napoléon Coste** : Etude n°23 – **Félix Mendelssohn-Bartholdy** : Canzonetta opus 12 – **Sebastián de Iradier** : La Paloma – **Georges Bizet** : L'amour est enfant de Bohème – **Francisco Tárrega** : Recuerdos de la Alhambra – Las dos hermanitas – Gran vals – Capricho Árabe – Tango – **Isaac Albéniz** : Granada – Asturias – **Ernesto Júlio Nazareth** : Apanhei-te cavaquinho – **Antonio Jiménez Manjón** : Cuento de amor – Lola – **Enrique Granados** : Oriental – **Luigi Mozzani** : Feste Lariane – **Miguel Llobet** : La Filla del Marxant – Cançó de Lladre – **João Teixeira Guimarães (Pernambuco)** : Interrogando – **Agustín Barrios Mangoré** : Julia Florida – Valse opus 8, n°4 – Valse opus 8, n°3 – **Jean-François Delcamp** : Viviane Op. 1 – Sunday Op. 2 – Impromptu Op. 5 – Exercices : Mordants et trilles.

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Jean-François DELCAMP

John DOWLAND (1563-1626)

THE MOST HIGH AND MIGHTY CHRISTIANUS THE FOURTH, KING OF DENMARK, HIS GALLIARD

Galliard

Adaptation pour guitare de Jean-François Delcamp

③ = FA#

⑥ = SI

21

26

31

36

39

44

47

52

58

63

68

71

75

80

84

89

92

95

Girolamo FRESCOBALDI (1583-1644)

ARIA DETTA LA FRESCOBALDA

Aria con variazioni, "Il secondo libro di toccate canzone" (Rome 1637)

Adaptation pour guitare de Jean-François Delcamp

Prima parte, Aria

2

1. 2.

C VII

C II C IV

1. 2. Fine

Seconda parte

Terza parte, Gagliarda

Quarta parte

C IV

Quinta parte, Corrente

C IV

C II *tr* 213121

C VII ②

C IV **C II** 1. 2. *D.C. al Fine*

Dietrich BUXTEHUDE (1637-1707)
SUITE BuxWV 236
en mi mineur

Adaptation pour guitare de Jean-François Delcamp

Allemande

The image displays a musical score for guitar, consisting of six systems of notation. Each system includes a treble clef staff and a bass clef staff. The music is written in a key with one sharp (F#) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and ornaments, along with detailed fingerings indicated by numbers 1-4 and 0. Circled numbers (3, 4, 5, 6) are placed throughout the score, likely indicating specific techniques or exercises. Dynamics like 'aimp' and '3434' are present. Section markers include 'Courante' and 'C VII'. The score concludes with a double bar line and a circled number 5.

aimiai
141414

2030

Sarabande

1-3

C VII

Gigue

The image displays a musical score for guitar, consisting of seven systems of notation. Each system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The notation is primarily guitar tablature, with numbers 0-4 indicating fret positions on the strings. Circled numbers (3, 4, 5, 6) indicate specific fingerings for the notes. Chord markings such as C VII and C II are placed above the staff to indicate harmonic structure. The score is divided into two sections at the bottom, labeled 1. and 2., each containing a repeat sign and ending with a fermata. The overall style is characteristic of Baroque lute or guitar music.

Jean-Philippe RAMEAU (1683-1764)

RIGAUDONS ET DOUBLE

de "Pièces de clavecin" (Paris 1724)

Adaptation pour guitare de Jean-François Delcamp

NOMS et figures des agrements	NOMS et expressions des agrements
<i>Cadence</i>	<i>Cadence</i>
<i>Cadence appuyée</i>	<i>Cadence appuyée</i>
<i>Double Cadence</i>	<i>Double Cadence</i>
<i>Double</i>	<i>Double</i>
<i>Pincé</i>	<i>Pincé</i>
<i>Port de voix</i>	<i>Port de voix</i>
<i>Coulez</i>	<i>Coulez</i>
<i>Pincé et port de voix</i>	<i>Pincé et port de voix</i>
<i>Son Coupez</i>	<i>Son Coupez</i>
<i>Suspension</i>	<i>Suspension</i>
<i>Agrement simple</i>	<i>Agrement simple</i>
<i>Agrement figure</i>	<i>Agrement figure</i>

1er Rigaudon

Reprise

2ème Rigaudon

Reprise

petite Reprise

Double du 2ème Rigaudon

ainp 1414

Reprise

3131

C II

petite Reprise

C II - aimp 0404

1. 2.

C IV

C IV C IV aimp 1414

Johann Sebastian BACH (1685-1750)

GAVOTTE EN RONDEAU BWV 1006a EN MI MAJEUR

Adaptation pour guitare de Jean-François Delcamp

Les liaisons indiquées ici sont celles de l'oeuvre originale, il est possible qu'elles ne soient pas adaptées à la guitare. I legati indicati sono quelli dell'opera originale, ed è possibile che non siano adatti alla chitarra. Ties here are transcribed as indicated in the original work. It is possible that they are not suited for the guitar. Los enlaces indicados aquí son los de la obra original, y es posible que no se adapten a la guitarra.

8

4

8

12

15

C II * C IV p m i

C II * C I C IV C II * C IV

19

23

27

30

33

36

40

44

C II

C IV 7

aimp 2424 tr

48

51

54

57

60

63

67

71

C II

C II

C II

C IV

C II

C II

C IV'

75

78

81

84

87

90

93

97

C II

C IV

C II

C IV

C II

C IV

C II

Domenico SCARLATTI (1685-1757)

SONATE K. 78 / L. 75

en la majeur

Adaptation pour guitare de Jean-François Delcamp

GIGHA

The image displays a guitar score for the Giga movement of Domenico Scarlatti's Sonata K. 78 / L. 75. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of five systems of music, each with a treble staff and a bass staff. The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-4 in circles. Dynamic markings include '0303 aimp' and '1414 aimp', both with a trill symbol (tr). Chordal structures are labeled as 'C VII' and 'C IV'. The score is marked with measure numbers 7, 12, 17, and 23. The piece concludes with a double bar line and repeat dots.

28 **C IV** **C VI** **C VII** (3)

33 (3) **C II** **C IV** **C IV**

38 (2)

MENUET

42 (2)

C VII (4) (2)

47 **C VII** **C VII** **C VII** **C VII**

54 (4) (4) (2) (3) (2) (3) (2) (2)

Georg Friedrich HÄNDEL (1685-1759)

SARABANDE VARIEE

de la Suite XI, HWV 437

Adaptation pour guitare de Jean-François Delcamp

⑥ = RE

5

9

13

17

Var. 1

Fine

21 **C VIII**

25 **C V** **C III**

29 **C VII** **C VII_{4/6}**

Var. 2

33 **C V**

37 **C VIII**

41

45 **C X** *D.C. al Fine*

Silvius Leopold WEISS (1686-1750)

FANTASIE SW 9

d'après le manuscrit conservé au British Museum de Londres.

Adaptation pour guitare de Jean-François Delcamp

The musical score is presented in five systems, each on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 8/8. The first system begins with a 'C II' marking above the staff. The music is characterized by intricate rhythmic patterns and is heavily annotated with fingering numbers (1-4) and circled numbers (2, 3, 4) indicating specific techniques or fingerings. The notation includes various rhythmic values, slurs, and dynamic markings.

4 **C II**

8 **C II**

12

16 **C VII**

21

26

29

32

35

38

42

47

Weiss 1719 à Prague

Silvius Leopold WEISS (1686-1750)

CIACONA SW14.6

de la suite X pour luth, d'après le manuscrit conservé au British Museum de Londres.

Adaptation pour guitare de Jean-François Delcamp

hémiole - - -

7

12

18

5

3

6

C VII

23

25

C VII

27

C VII

C V

32

37

40

6

44

50

8 ④ ⑤ ②

53

8 ② ⑤ ① ⑤ ②

56

8 ② ② ②

61

8 ⑥ ⑥ ⑥

66

8 ⑥ ⑥ ⑥

70

8 ③ ⑤ ⑤

74

8 ⑤ ⑥ ⑤ ⑥ ⑤

78

82

86

91

94

97

102

Louis Claude DAQUIN (1694-1772)

LE COUCOU

Rondeau, du "Premier livre de clavecin" (1735).

Adaptation pour guitare de Jean-François Delcamp

Vif

Refrain

aim
1410

The musical score is written for guitar in G major (one sharp) and 2/4 time. It consists of six staves of music, each starting with a measure number (8, 5, 8, 11, 15, 19). The notation includes treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 in circles. There are several triplets marked with a circled '3'. Dynamic markings include accents (^) and accents with a wavy line (aim). Specific performance instructions include 'aim 1410' above measures 10 and 14, and '424' above measure 18. The piece is titled 'Vif' and 'Refrain'.

22 *aimp 0404* 1 Couplet

25 *2131*

28 *aimp 2424*

32 *aimp 0202*

35 *C II*

39 *aimp 0101*

Refrain 2 Couplet

43

47

50

53

56

59

62

66

Refrain

69 0313

73 aim 1410

77 424

81

85 aim 1410

89

92 aimp 0404

Ludwig van BEETHOVEN (1770-1827)

BAGATELLE en la mineur, WoO 59

Für Elise

Adaptation pour guitare de Jean-François Delcamp

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Poco moto

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24.

pp *mf* *rit.* *pp* *dim.*

25 *dolce* **6**

29 *cresc.* *p*

33 *ossia :*

36 *p* *dim. poco rit. pp*

40 *a tempo*

45 *mf* **6** **4** **5**

51 *a tempo*

p *pp*

56

p

61

p *cresc.*

C IX C X

65

dim. *p*

C V

70

cresc.

C V

74

p *pp*

C I C V

79

pp

82

pp *rall.*

85

a tempo

mf

90

dim.

96

pp

101

morendo

Mateo António Pérez de ALBÉNIZ (1755-1831)

SONATE EN MI MAJEUR

Zapateado

Adaptation pour guitare de Jean-François Delcamp

Presto e gaio

The musical score is written for guitar in treble clef, with a key signature of one sharp (F#) and a time signature of 8/8. It consists of six systems of music, each with a starting measure number (8, 5, 10, 15, 19, 24) and a guitar-specific bass line below the staff. The score includes various rhythmic patterns, including triplets and sixteenth-note runs, and is annotated with circled numbers (1-6) indicating fingerings. The tempo is marked 'Presto e gaio'.

29 8

33 8

37 8

42 8

47 8

53 8

58 8

63 Musical notation for measures 63-66. Measure 63 has a circled '1' above the first note. Measure 64 has a circled '4' above the first note. Measure 65 has 'aimp 1414' above it. Measure 66 has a circled '4' below it.

67 Musical notation for measures 67-70. Measure 67 has a circled '3' above the first note. Measure 68 has a circled '1' above the first note. Measure 69 has 'aimp 0303' above it. Measure 70 has a circled '2' above the first note.

71 Musical notation for measures 71-74. Measure 71 has a circled '3' above the first note. Measure 72 has a circled '1' above the first note. Measure 73 has a circled '3' above the first note. Measure 74 has a circled '2' above the first note.

75 Musical notation for measures 75-79. Measure 75 has a circled '2' above the first note. Measure 76 has a circled '1' above the first note. Measure 77 has a circled '4' above the first note. Measure 78 has a circled '2' above the first note. Measure 79 has a circled '3' above the first note.

80 Musical notation for measures 80-84. Measure 80 has a circled '3' above the first note. Measure 81 has a circled '4' above the first note. Measure 82 has a circled '2' above the first note. Measure 83 has a circled '3' above the first note. Measure 84 has a circled '3' above the first note.

85 Musical notation for measures 85-89. Measure 85 has a circled '3' above the first note. Measure 86 has a circled '1' above the first note. Measure 87 has a circled '1' above the first note. Measure 88 has a circled '2' above the first note. Measure 89 has a circled '2' above the first note.

90 Musical notation for measures 90-94. Measure 90 has a circled '1' above the first note. Measure 91 has a circled '2' above the first note. Measure 92 has a circled '1' above the first note. Measure 93 has a circled '1' above the first note. Measure 94 has a circled '1' above the first note.

19

Musical notation for measures 19-23. Treble clef, 8/8 time. Includes fingering numbers (1, 2, 3, 4), asterisks, and a circled '1'.

24

Musical notation for measures 24-29. Treble clef, 8/8 time. Includes fingering numbers, asterisks, and a circled '1'.

30

Musical notation for measures 30-34. Treble clef, 8/8 time. Includes fingering numbers, circled '2', circled '3', circled '5', and a circled '0'. Chord symbol C VII- is present.

35

Musical notation for measures 35-37. Treble clef, 8/8 time. Includes fingering numbers, circled '3', circled '2', and circled '3'. Chord symbol C VII- is present. Dynamics p and m are indicated.

38

Musical notation for measures 38-41. Treble clef, 8/8 time. Includes fingering numbers, asterisks, and a circled '3'. Chord symbol C III- is present.

42

Musical notation for measures 42-45. Treble clef, 8/8 time. Includes fingering numbers, asterisks, and a circled '3'. Chord symbol C III- is present.

46

50

54

57

60

63

68

8

71

8

74

8

78

8

83

8

87

8

91

94

99

103

107

110

Fernando SOR (1778-1839)

GRAND SOLO

opus 14

Révision pour guitare de Jean-François Delcamp

INTRODUCTION

Andante

⑥ =RE ② ②

p *f* *p* *f*

4212

p *f*

C V *C III* *C II*

original

C I *C I*

C I *C X* *C VIII*

rf

19 C VI

23 C V

26 **Allegro**

29

32 C II

35

38

41

44

47

50

52

54

57

80

83

86

89

91

94

96

98

100

103

106

109

112

115

118

8

122

8

127

8

131

8

133

8

136

8

139

8

141 ♩ V i m a p i m a p i m a

143

145

147

149

153

157 ♩ V

160 **C VII** **C X**

163 **C V** **C VII** **C X**

166 **C V**

Smorz poco a poco.

169

171

174

177 **C II**

f

180

183

186

189

192

195

197

③ ③

p

C VII

C VII

C VII **C III**

p 4 m i p m i

199 C V

202 C VII C V

206

209

212 C V

214

216 C V arpeggio. C II

The image shows a musical score for Fernando Sor's Grand Solo, measures 199 through 216. The score is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 8/8. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Chordal structures are indicated by 'C V' and 'C VII' above the staff. A dynamic marking of 'p' (piano) is present in measure 202. The score concludes with an 'arpeggio' and a 'C II' chord in measure 216.

218

8

221

8

223

8

225

8

227

8

230

8

233

8

236 ♩ VII⁷

239

243

246

249

252

255

258

cresc. *ff*

260

p

262

p

266

269

272

p

Mauro GIULIANI (1781-1829)

VARIATIONS op. 107

SUR UN THEME DE HAENDEL

Révision pour guitare de Jean-François Delcamp

Thème

Andantino $\text{♩} = 88$

C II

p

Var. 1

mf *sf* *sf*

29

36

43

Var. 2

p

50

sf *mf*

55

mf *f* *mf*

60

f *mf*

65

p

C IV

70

mf

Var. 3

75

C II C I

sf

81

f

86

slargandosi

90

a tempo

C II

94

98

Var. 4

pp

102

106

f

p

110

114

mf

f

118 C II C II

p

122 C II C II

p

126 **Var. 5**

p *mf*

131

f

135

mf *sf* *sf*

139 *a tempo* C V

pp *slargandosi* *mf*

144

♩ IV ♩ V ♩ IV ♩ V ♩ VI

149

1. 2. ②

diminuando -----

153

④

insensibilmente -----

157

Var. 6

♩ II

mf

162

♩ IV

166

1. 2. ♩ II

⑤

170

8

174

8

178

8

182

8

mf

186

8

190

8

f

ff

Matteo CARCASSI (1792-1853)

AU CLAIR DE LA LUNE

Chanté dans les voitures versées,
varié pour guitare ou lyre, oeuvre 7

Révision pour guitare de Jean-François Delcamp

THÈMA

Andante

First system of musical notation, measures 1-6. The piece is in G major (one sharp) and 2/4 time. It features a melody in the treble clef and a bass line in the bass clef. Fingerings are indicated by numbers 1-4. The bass line includes chords with fingerings 2, 3, 4 and 0, 1, 2, 3.

Second system of musical notation, measures 7-13. The melody continues with various rhythmic patterns. The bass line includes chords with fingerings 1, 3 and 2, 2. A repeat sign is present at the end of the system.

Third system of musical notation, measures 14-19. Measure 14 starts with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The piece transitions to the first variation, labeled '1ère VAR.' with a dynamic marking of *mf*. The bass line includes chords with fingerings 3, 4 and 0, 1, 2, 3.

Fourth system of musical notation, measures 20-24. The melody features several accents (>) and slurs. The bass line includes chords with fingerings 1, 0, 2, 0 and 4, 7. The piece continues with a dynamic marking of *mf*.

Fifth system of musical notation, measures 25-30. The piece concludes with a dynamic marking of *rf*. The bass line includes chords with fingerings 1, 2, 4, 1 and 2, 4, 0. The piece ends with a final chord in the bass clef.

29

p

33

1. 2. *2ème VAR.*

37

41

45

49

1. 2. *3ème VAR.*

mf

53

56

59

62

65

68

4^{ème} VAR.
staccato

72

8

76

8

79

8

83

8

5^{ème} VAR.

86

8

p

88

8

90

8

4

4

0

7

C II

92

8

0

1

0

7

C II

94

8

f

2

3

7

C II

96

8

3

1

4

2

7

7

C II

98

8

p

4

4

0

7

C II

100

8

0

1

0

7

C II

1.

2.

103 **6^{ème} VAR.** C II

ff

107 C II

111

115 C II

119 **7^{ème} VAR.** **Più lento**

121 *dolce*

123

8

dim.

125

C VII

8

p

pp

127

8

129

8

f

pp

131

8

dim.

133

8

pp

8^{ème} VAR.

Tempo di marcia

135

138

141

144

147

150

153

sf *f* *sf* *sf*

9^{ème} VAR.

harm.

157

f

③ ① ② ①

160

p a m i

harm.
VII XII VII XII

③ ⑤ ④ ③ ① ② ①

164

harm.
VII XII

③ ⑤ ④ ① ②

168

harm.
VII XII VII XII

② ④ ⑤ ④ ③ ① ② ①

172

harm.
VII XII

Coda

mf

175

Franz SCHUBERT (1797-1828)

MENUETTO de la Fantaisie opus 78 D.894

en ré majeur

Adaptation pour guitare de Francisco TÁRREGA (1852-1909)
Révision de Jean-François Delcamp

⑥ =RE

Allegro moderato

C II

8

f

C I

C III

C V

p

pp

p

pp

C I

C III

f

cresc.

8va m i C IV C III *ff* *pp*

8va *f* C I C III C VI 3 2

8va C V C III C I *pp*

8va C II C I C III *f* *cresc.* *ff*

8va *p* C V C III C I C II

8va C II 1 *Fine* 2 **Trio** *pp* *decresc.*
 4 *harm 8va VII* *pp*

C V *molto legato* 343
 C V 141
 C V
 ppp
 cresc.
 C V
 C II *m* 121
 decresc.
 C II 343
 ppp
 141
 C V 7
 C V
 D.C.
 al Fine

Matteo CARCASSI (1792-1853)

ETUDE XXV

de "25 études mélodiques progressives" opus 60
(Paris 1851)

Révision pour guitare de Jean-François Delcamp

Allegro brillante ♩ = 104

The musical score for Etude XXV by Matteo Carcassi is presented in six systems. Each system contains a treble and bass staff. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Allegro brillante' with a metronome marking of 104. The score includes various musical notations such as slurs, accents, and dynamic markings (p, f). Fingerings are indicated by numbers 1-4. Some notes are marked with an asterisk (*). The piece ends with a repeat sign and a final cadence.

13

15

17

19

21

23

25

f

cresc.

p

27

f

29

f

C II

31

C II

33

mf

C II

35

mf

C II

37

mf

C II

39

*

41

43 C II

45 C II

47

49

51

52 C XIV C XVII C V C II

ff sf sf

Johann Kaspar MERTZ (1806-1856)

TARANTELLE

Barden-Klänge Opus 13 No 6

Révision pour guitare de Jean-François Delcamp

Più Allegro

p
p i p i p

6

12

18

24

rit. -----

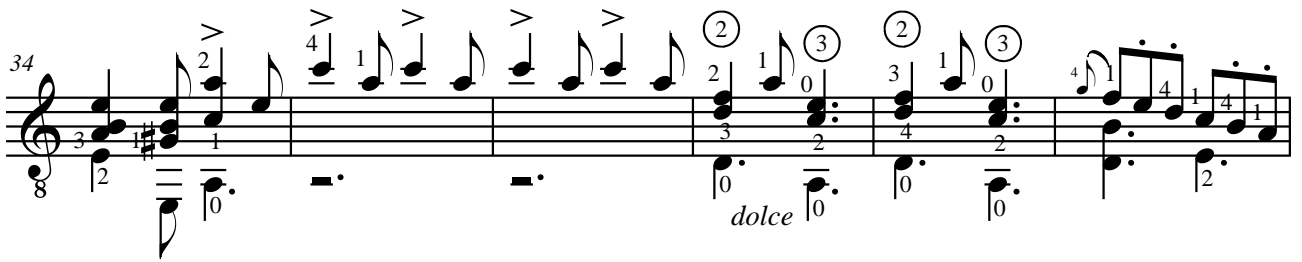
dim. *f*

-poco- -a- -poco

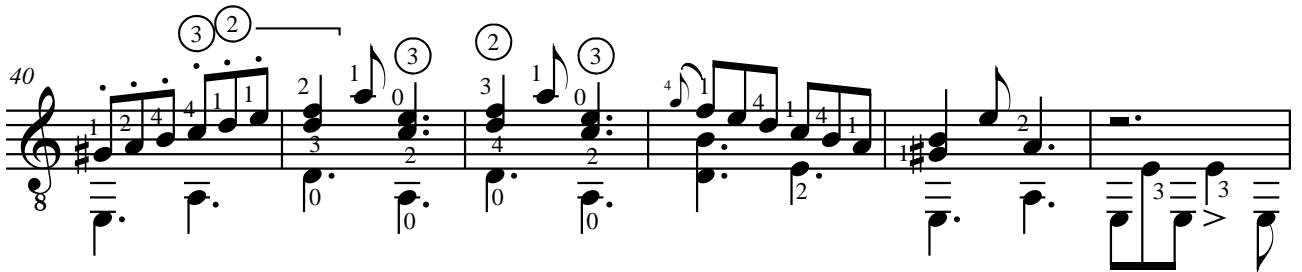
29



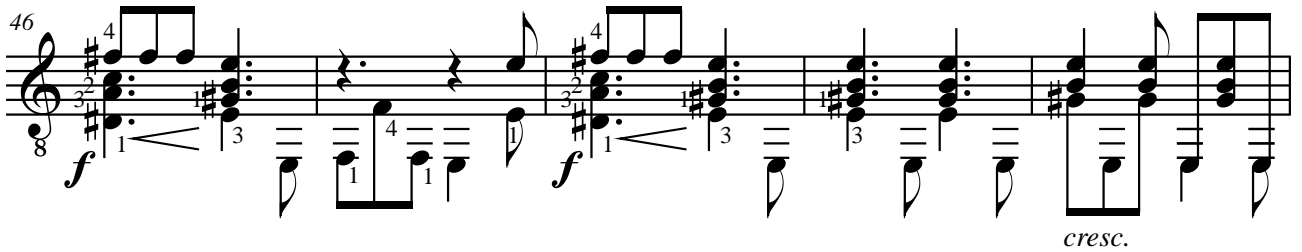
34



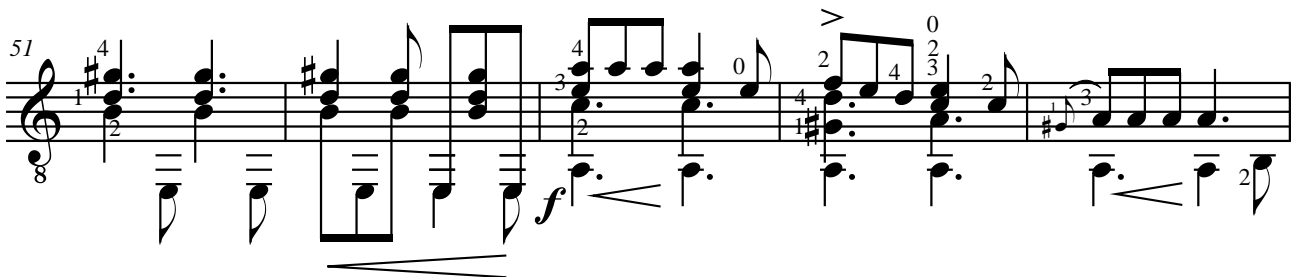
40



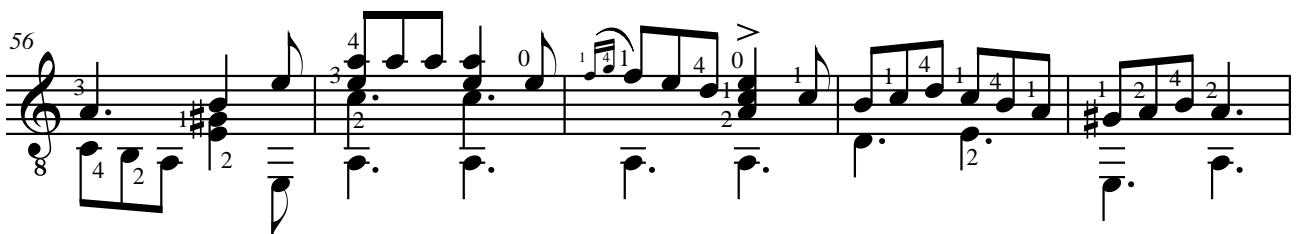
46



51



56



61

dolce

66

71

76

81

87

92

97

101

106

110

114

118

123

127

cresc. -----

132

sf

137

142

147

8

152

8

dolce

158

8

164

8

f *cresc.* *ff*

169

8

dolce

174

8

179

con moto

184

189

195

201

206

212

217

a m i

Prestissimo

222

228

sempre cresc.

234

239

246

Napoléon COSTE (1806-1883)

ETUDE XXIII

à Mr. ADAN (de Bruxelles)

de 25 études de genre opus 38 pour la guitare

Révision pour guitare de Jean-François Delcamp

Allegro Moderato

The musical score is written for guitar in treble clef, key of D major (two sharps), and common time (C). It consists of five systems of music, each with a treble staff and a guitar-specific staff below it. The first system starts at measure 1 and includes a fingering sequence 'i m i m i m i m i m' above the treble staff. The second system starts at measure 4 and includes a 'C II' marking above the treble staff and a circled '3' above the guitar staff. The third system starts at measure 6 and includes another 'C II' marking. The fourth system starts at measure 8. The fifth system starts at measure 10 and includes a '3' above the treble staff and a '8vb-1' marking below the guitar staff. Dynamics 'p' (piano) are indicated throughout. The guitar staff uses various articulations including slurs, accents, and specific fingering numbers (1-4) for the left hand.

Musical score for Etude XXIII by Napoléon Coste, measures 12-24. The score is written for a single melodic line on a treble clef staff with a key signature of two sharps (F# and C#) and a time signature of 8/8. The piece features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together in groups of 4, 3, or 2. Fingerings are indicated by numbers 1-4. Dynamics include *mf* (measures 12-13), *p* (measures 14-15), and *f* (measures 23-24). The score includes several slurs and accents, and is marked with 'C II' in measures 14, 16, and 18. A circled '3' appears above the staff in measure 15. The piece concludes with a fermata in measure 24.

26

8

28

8

30

8

32

8

34

8

36

8

38

8

40

8

42

8

44

8

46

8

cresc.

48

8

p
mf

50

8

52

8

p

54 **C II**

56

58

60 **C II**

62 **C II**

64

66 **C V**

Detailed description of the musical score: The score is for guitar, written in treble clef with a key signature of two sharps (F# and C#). It consists of seven systems of music, each with a treble staff and a bass staff. The time signature is 8/8. Measure numbers 54, 56, 58, 60, 62, 64, and 66 are indicated at the start of their respective systems. The piece is marked with a forte 'f' dynamic. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are placed above notes. The bass staff features a consistent pattern of eighth notes, often with a '7' (representing the seventh fret) below the notes. There are several slurs and accents throughout. A 'C II' marking appears above measures 54-55, 60-61, and 62-63. A 'C V' marking appears above the final measure (66). A circled '2' appears below the treble staff in measures 64 and 66. A circled '5' appears below the bass staff in measure 66. A 'v' (accents) and '8vb-' (8va) marking are present in measure 60. The piece concludes with a final chord in measure 66.

Félix MENDELSSOHN-BARTHOLDY (1809-1847)

CANZONETTA

du quatuor opus 12 n°1 en mi bémol majeur (Londres, 1829)

Adaptation pour guitare de Francisco TÁRREGA (1852-1909)
Révision de Jean-François Delcamp

Allegretto moderato

The score is written for guitar in G major (one sharp) and 2/4 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegretto moderato'. The score includes various musical notations such as slurs, accents, and dynamic markings like *p*, *f*, *pp*, *cresc.*, and *ritard.*. Fingerings are indicated by numbers 1-4 on the left hand and 1-4 on the right hand. There are also circled numbers 2, 3, 4, and 5. The score concludes with a double bar line and a repeat sign.

un poco più mosso

The musical score is written for guitar in the key of D major (two sharps) and 3/4 time. It consists of six systems of music. The first system begins with a treble clef, a key signature of two sharps, and a common time signature. The tempo is marked 'un poco più mosso'. The first system includes a repeat sign, a dynamic marking of *pp*, and a slur over the first two measures. The second system features a slur over the first two measures and a dynamic marking of *leggero*. The third system includes a slur over the first two measures and a dynamic marking of *dim.*. The fourth system includes a slur over the first two measures and a dynamic marking of *pp*. The fifth system includes a slur over the first two measures and a dynamic marking of *f*. The sixth system includes a slur over the first two measures and a dynamic marking of *dim.*. The score includes various chords (C V, C IX, C VII, C II, C IV, XII) and fingerings (1-4, 2-4, 3-4, 1-2-3-4, 1-2-3-4-5, 1-2-3-4-5-6, 1-2-3-4-5-6-7-8). The score ends with a repeat sign and a first ending bracket.

This musical score is for Felix Mendelssohn-Bartholdy's *Canzonetta*. It is written for guitar and includes several performance instructions and technical markings:

- Dynamic markings:** *cresc.* (crescendo), *pp* (pianissimo), and *dim.* (diminuendo).
- Chord diagrams:** C II, C V, VI, VII, and IX are indicated above the staff.
- Technical markings:** *ten.* (tenuto) and circled numbers (1, 2, 3, 4, 5, 6) are used to mark specific notes or phrases.
- Notation:** The score uses standard musical notation with a treble clef and a key signature of two sharps (F# and C#). Fret numbers are placed below the notes, and chord diagrams are placed above the staff.

VII

apagados.

apagados.

pp rall.

1° tempo

pp

pp

p cresc.

f

p

ritard.

ritard.

Presto

pp

dim.

C II

Sebastián de IRADIER (1809-1865)

LA PALOMA

Habanera

Adaptation pour guitare de Francisco TÁRREGA (1852-1909)

Révision de Jean-François Delcamp

The musical score is written for guitar in G major (one sharp) and 2/4 time. It consists of four systems of music, each with a treble and bass staff. The key signature is G major (one sharp). The time signature is 2/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. Fingerings are indicated by circled numbers 1-5. Fret numbers are indicated by Roman numerals VII, XII, and C VII. The score starts with a circled 6 = RE and a circled 4. The first system ends with a circled 4, 6, and 5. The second system starts at measure 6 and ends with a circled 4, 6, and 5. The third system starts at measure 12 and ends with a circled 5, 4, and XII. The fourth system starts at measure 18 and ends with a circled 2 and C VII.

23 **C VII**

28

33

38 **C II**

Georges BIZET (1838-1875)

L'AMOUR EST ENFANT DE BOHÈME

Habanera de "Carmen", Acte I.

Adaptation pour guitare de Jean-François Delcamp

⑥=RE **Allegretto quasi andantino** ♩ = 72 *p*

⑥=RE *pp* ⑤

6 ④ ⑥

11 *portamento* ① ②

15 *portamento* ① ②

20 *espress.* ⑥

24 **C VII**

29

33 **C VII**

37 **XIX**

42 **XII**

47

p

pp

mf

ff

cresc.

f

pp

ff

Francisco TÁRREGA (1852-1909)

RECUERDOS DE LA ALHAMBRA

Hommage à l'éminent artiste Alfred Cottin

Révision pour guitare de Jean-François Delcamp

Andante

p a m i

The musical score is written for guitar in 3/4 time. It consists of four systems of music. The first system begins with a treble clef, a 3/4 time signature, and a repeat sign. The melody is written on a single staff with various ornaments and fingerings. The second system continues the melody with similar ornaments. The third system features a change in the bass line with a circled '6' and a circled '4'. The fourth system continues the melody with similar ornaments. The score includes various musical notations such as slurs, accents, and fingerings.

21

23

25

27

29

31

33

35

37

39

41

43

45

47

49

51

53

C II

55

21 C II

27 C II C IV C II

32 C I C II *Fine*

37 C IV C II

42 C IV

47 C II C II *D.S. al Fine*

Vals N° 2

52

8

58

8

64

8

69

8

75

8

80

8

D.S. al Fine

18 C X

20 C V

poco cresc. *accel.*

22 C II

ten. *a tempo*

24 C III

ritard. *a tempo*

27 C V

29 C III

31 **C V**

33

molto cresc. - - -

35 **a tempo C VII**

37 **C VII**

39 **C II C VII**

41

ar7

43

②

6

6

6

6

③

rit.

a tempo

C VIII

44

②

③

⑤

C VIII

C II

46

②

C VII

48

④

a tempo

C II

molto rit.

50

④

53

②

⑤

⑤

55

57

59

61

63

ossia

26

a tempo

C III

25

p i p p i p i p i

30

p i p i p i p i m i p i

35

ar12 p i p i p i ar12 p i ar12 p

40

p i ar12 p i p ar12 p ar12 p i p ar12 i

45

ar12 p i p ar12 i ar12 p i p i

49

p i p i p i

53

57

61

65

ad libitum

p *f*

rasg. tam. tam. rasg. tam.

♩ III

71

tam. rasg. tam. tam.

rasg. tam.

♩ III

78

tam. rasg. tam. tam. rasg. tam. tam.

♩ III

♩ VII

♩ V

Francisco TÁRREGA (1852-1909)

GRAN VALS

En la mayor

Révision pour guitare de Jean-François Delcamp

The image displays the first 18 measures of the guitar score for Francisco Tárrega's 'Gran Vals'. The music is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The score is divided into four systems of measures.

- Measures 1-6:** Measure 1 starts with a circled '2' above the staff. The melody consists of quarter notes: G4, A4, B4, C5. The bass line features chords with fingerings: 1-3-0, 1-3-0, 4-2-3, 4-2-3, 4-2-3, 4-2-3. A circled '4' is below the first bass note. A fermata labeled 'C II' spans measures 5 and 6.
- Measures 7-12:** Measure 7 is marked with a circled '7'. The melody continues with quarter notes: D5, E5, F#5, G5. The bass line has chords: 4-2-3, 4-2-3, 4-2-3, 4-2-3, 4-2-3, 4-2-3. A fermata labeled 'C II5/6' spans measures 7 and 8. Measure 10 includes the instruction 'marc.' below the staff. A fermata labeled 'C VII' spans measures 11 and 12.
- Measures 13-17:** Measure 13 is marked with a circled '13'. The melody features eighth-note triplets and quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass line has chords: 4-2-3, 4-2-3, 4-2-3, 4-2-3, 4-2-3, 4-2-3. A fermata labeled 'ar7' spans measures 16 and 17.
- Measures 18-18:** Measure 18 is marked with a circled '18'. The melody continues with quarter notes: G4, A4, B4, C5. The bass line has chords: 4-2-3, 4-2-3, 4-2-3, 4-2-3, 4-2-3, 4-2-3. A fermata labeled 'C II' spans measures 18 and 19. The instruction 'un poco cresc.' is below the first bass note, and 'rit.' is below the last bass note.

24 *a tempo* **C VII** **②** *ritard.*

30 *a tempo* **C VII** **C V** *ten.*

35 **C IV** **C IX**

40 **C VII**

44 **C II** **④** **③** *marc. ritard.* *a piacere*

48 **C VI** **C VII** **1** **2**

53 *a tempo* C II

58 *a tempo* C IV

64 C IV C II C II

70 *a tempo*

75 C IX C II

81 C IX C VII

87

92

98

104

110

116

Isaac ALBENIZ (1860-1909)

GRANADA

Serenata
n°1 de la Suite espagnole opus 47

Adaptation pour guitare de Jean-François Delcamp

p
a
m
cantabile
C VII
C VII
C VII
pp
C VII
p

28 **C IX** **C II** 1. 3 5 4 3 2 1 0 XII 6 XII 3 6 XII

mf *p*

35

p *rit.* *p*

42

dolce legato

49

marcato

53

pp

59 **C I** 2 3 4 3 2 1

cantando *poco rubato*

65

71

76

83

90

94

99 *a tempo*

106 *ritard.*

113 *a tempo*

118 *C VII*

123 *p* *dim.* *rall molto*

129 *C IX*

Isaac ALBENIZ (1860-1909)

ASTURIAS

Leyenda
n°5 de la Suite espagnole opus 47

Adaptation pour guitare de Jean-François Delcamp

Allegro

p i p m

marcato il canto
p *simile*

4

7

p

10

6

3

13

3

4

16

5

p

mf

3

4

3

i m i m i m

18

p

cresc. poco a poco

3

3

20

3

3

22

3

3

24 **C VII**

f

26 **C VII** **C VII**

m i

28 **C VII**

m i

30 **C VII** **C VII**

32 **C VII**

ff (4)

34 **C VII** **C VII**

m i

36

38

40

sempre **ff**

42

C V **C VII**

44

C V **C VII**

f

46

dim. poco a poco

48

mf

50

52

C VII

p

54

C VII

p

56

C VII

p

58

C VII

p

Piu lento

a tempo

63

p espr. e rubato (4) XII (3) (2) *pp rit.* *p*

Detailed description: This system covers measures 63 to 67. The treble clef staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4). The bass clef staff provides harmonic support with chords and fingerings (3, 4, 2). Dynamics include piano (*p*), pianissimo (*pp*), and a ritardando (*rit.*). A tempo change to *a tempo* occurs at the end of measure 67.

68

XII (4) XII *a tempo* *p* C II. *pp rit.* *rit.*

Detailed description: This system covers measures 68 to 73. It features a melodic line with ornaments and fingerings, and a bass line with chords and fingerings. Dynamics include piano (*p*), pianissimo (*pp*), and a ritardando (*rit.*). A tempo change to *a tempo* occurs at the beginning of measure 68. A section marker 'C II.' is present at the end of measure 73.

74

a tempo *p* C IV *rit.*

Detailed description: This system covers measures 74 to 78. The melodic line includes ornaments and fingerings. The bass line has chords and fingerings. Dynamics include piano (*p*) and a ritardando (*rit.*). A section marker 'C IV' is present at the end of measure 78.

79

a tempo C IV *pp* XII (5) (5) (5) (5)

Detailed description: This system covers measures 79 to 83. The melodic line has ornaments and fingerings. The bass line has chords and fingerings. Dynamics include pianissimo (*pp*). A section marker 'C IV' is present at the beginning of measure 79.

84

C IV *a tempo* *pp* *meno p* *rit.*

Detailed description: This system covers measures 84 to 88. The melodic line has ornaments and fingerings. The bass line has chords and fingerings. Dynamics include pianissimo (*pp*) and mezzo-piano (*meno p*). A ritardando (*rit.*) is indicated at the end of measure 88.

89

C IV *a tempo* C IV *rit.* (4) *f*

Detailed description: This system covers measures 89 to 93. The melodic line has ornaments and fingerings. The bass line has chords and fingerings. Dynamics include piano (*p*), a ritardando (*rit.*), and forte (*f*). A section marker 'C IV' is present at the beginning of measure 89.

115 *a tempo*

p *pp* *rit.* *p*

120 *Lento*

rit. *p*

125

p

131 *Tempo I*

rall. *p*

134 *stringendo*

stringendo

136 *ff*

ff

Ernesto NAZARETH (1863 -1934)

APANHEI-TE CAVAQUINHO

Chôro

Arrangement pour guitare de Jean-François Delcamp

The musical score is arranged in four systems, each on a single staff. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various guitar techniques and chord markings:

- System 1:** Starts with a treble clef and a key signature of one sharp. It features a sequence of eighth-note patterns with fingerings (4, 3, 3) and (3, 4, 4). Chord markings include C V and C IV.
- System 2:** Begins at measure 5. It includes a C II chord marking and a first ending bracket labeled "1." with a C V chord marking.
- System 3:** Begins at measure 9. It features a C VII chord marking and a second ending bracket labeled "2." with C V and C VII chord markings.
- System 4:** Begins at measure 13. It includes a C VII chord marking and a bass line with circled numbers 6, 6, 5, 5, 2, 3.

17 **C IX** **C VII**

21

24 **C VII** **C VII** **C VIII** **C IX** **C VII**

28 **C VII** **C V** **C IV**

32 **C II** **C V**

36 **C VII**

41

C IV

44

C V

49

C VII

1.

53

C V

56

C IV

C II

59

C V

C VII

Antonio Jiménez MANJÓN (1866-1919)

CUENTO DE AMOR

Romanza opus 18

Révision pour guitare de Jean-François Delcamp

Moderato ♩ = 100

p *molto espressivo* *cresc.*

② ③ ④ ③ ① ④ ③

② C IX ④ ③ ④ ③ ②

② C VII ③ ④ ③ ② C IV ④

② C II C IV C II ④

② C II ④ ③ ④ ③ ④ ③ ④ ③ ④ ③ ④ ③ ④ ③ ④ ③

marcato rit.

17 *a tempo*

C I

cresc.

20

e affret.

24

a tempo

rit.

p *molto espressivo* *cresc.*

28

C IX

cresc.

31

marcato

34

C II

affret.

38 **C II** **C II** **C VII**

rit. ④

41 **C IX** **C VII** **C IX**

⑤

44 **C IV**

mf ①

47 **C IV** **C VII** **C II**

①

50 **C II**

② ①

53 **C II** *a tempo*

poco a poco rit. ①

56

affret .

57

rit.

59

a tempo

p molto espressivo 3 cresc.

62

6

65

C IX C VII C VII

6

68

C IV C II C II

Miguel LLOBET (1878-1938)

LA FILLA D'EL MARXANT

Melodía popular catalana (1889)

Révision pour guitare de Marcello

Andante ma non troppo

el canto con harmonicos octavados

The musical score is written for guitar in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It consists of five systems of music, each separated by a dashed line. The first system starts with a *mf* dynamic and includes a *p* dynamic marking. The second system begins at measure 4. The third system begins at measure 7. The fourth system begins at measure 10. The fifth system begins at measure 13 and includes a 'natural' marking above the staff and an 'ar7' marking below the staff. The score includes various guitar techniques such as harmonics (indicated by '8' on the staff), octaves (indicated by '0'), and fingerings (indicated by numbers 1-4). The melody is characterized by a slow, expressive feel with a mix of eighth and quarter notes.

16

ar7

19

ar7

CIV

p

ar7

22

p

CIV

p

p

p

24

ar7

26

1.

ar7

ar7

ar7

29

2.

ar7

ar7

ar7

p

ar7

Miguel LLOBET (1878-1938)

CANÇO DEL LLADRE

Melodía popular catalana (1900)

Révision pour guitare de Jean-François Delcamp

⑥ = RE/D

16 *mf*

19 *ten.*

22 *a tempo* *rall.* *ar7* *ar7* *ar12* *ar12*

25 *a tempo* *rall.* *ar7* *ar9* *ar7* *ar12* *ar7* *ar7* *ar7* *ar12* *ar9*

28 *expressivo* *pp* *ar12*

30 *rall.* *ten.* *rit. molto* *pp* *ar19*

Antonio Jiménez MANJÓN (1866-1919)

LOLA

Habanera opus 6 para guitarra

Révision pour guitare de Jean-François Delcamp

8 *a tempo*
pocorit.

6

11 *a tempo*
f
rit.

16

21

f

②

④

27

④

33

a tempo

C II

rit.

39

a tempo

C II

C IV

C II

rit.

45

f affret

C VII

C VIII

C VII

51

pesante.

C V

C II

C I

57

p

63

rit.

a tempo

68

73

poco rit.

f

C II

78

risoluto.

C II

83

harm. XII

harm. VII

harm. XII

harm. XII

harm. XII

C V

Luigi MOZZANI (1869-1943)

FESTE LARIANE

Arrangement de "Peruvian Air" de Luis Toribio ROMERO (1854-1893).

Révision pour guitare de Jean-François Delcamp

Moderato (♩ = c. 108)

The musical score is written for guitar in 3/4 time, marked Moderato with a tempo of approximately 108 beats per minute. The key signature has one sharp (F#). The score consists of five systems of music, each starting with a measure number (8, 7, 12, 18, 24). The notation includes a treble clef, a 3/4 time signature, and various rhythmic values. Fingerings are indicated by numbers 1-4 above notes. Dynamics such as *p.* (piano) and *f.* (forte) are used. Articulation marks like accents and slurs are present. Specific guitar techniques are indicated by 'C V' (crescendo) and 'C I' (crescendo) above notes. The score includes first and second endings, with first endings marked '1.' and second endings marked '2.'. The piece concludes with a final chord and a fermata.

I Variazione

The musical score consists of six systems of guitar notation, each with a treble clef and an 8/8 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingering is indicated by numbers 1-4 above notes. Articulation marks, including slurs and accents, are used throughout. The score is divided into measures, with measure numbers 4, 7, 10, 13, and 17 marked at the beginning of their respective systems. The first system includes the word 'a' above notes in measures 1, 2, and 3. The second system includes 'V' and 'I' above notes in measures 4 and 5. The third system includes 'V' and 'I' above notes in measures 7 and 8. The fourth system includes 'V' above notes in measures 10 and 11. The fifth system includes 'I' above notes in measures 13 and 14. The sixth system includes '1.' above notes in measure 17. The bottom line of each system represents the bass line, with notes and rests indicated by stems and flags.

20

23

26

II Variazione

ami ami

3

5

♩ I

8

Detailed description: This system contains measures 5 and 6. Measure 5 starts with a treble clef and a common time signature. The melody consists of eighth-note runs. The bass line features a descending sequence of notes with fingerings 4, 3, 2, 1, 3, 1. A first ending bracket labeled 'I' spans measures 5 and 6.

7

8

Detailed description: This system contains measures 7 and 8. Measure 7 continues the eighth-note runs. The bass line has fingerings 3, 1, 1, 3, 1. Measure 8 ends with a half note.

9

♩ V

8

Detailed description: This system contains measures 9 and 10. Measure 9 has a repeat sign. The melody includes a sharp sign. The bass line has fingerings 3, 2, 1, 4. A first ending bracket labeled 'V' spans measures 9 and 10.

11

♩ V

8

Detailed description: This system contains measures 11 and 12. Measure 11 has a repeat sign. The melody includes a sharp sign. The bass line has fingerings 4, 3, 2, 1. A first ending bracket labeled 'V' spans measures 11 and 12.

13

♩ I

8

Detailed description: This system contains measures 13 and 14. Measure 13 starts with a treble clef and a common time signature. The melody consists of eighth-note runs. The bass line features a descending sequence of notes with fingerings 4, 3, 2, 1, 3, 1. A first ending bracket labeled 'I' spans measures 13 and 14.

15

8

Detailed description: This system contains measures 15 and 16. Measure 15 continues the eighth-note runs. The bass line has fingerings 3, 1, 1, 3, 1. Measure 16 ends with a half note.

17

1.

19

21

23

25

27

c v

Enrique GRANADOS (1867-1916)

DANZA ESPAÑOLA N°2 opus 37

Oriental

A Don Julián Marti

Adaptation pour guitare de Jean-François Delcamp

Andante

The musical score is written for guitar in treble clef, 3/4 time, with a key signature of one sharp (F#). It consists of three staves of music. The first staff begins with a piano (*p*) dynamic and includes fingerings (5, 4, 5, 4, 5) and a *dolce* marking. The second staff includes a triplet of eighth notes with the articulation *imp m i a m i m* and fingerings (4, 5, 4, 3). The third staff includes fingerings (5, 4, 5, 4, 4) and a final chord. The score is marked with a tempo of **Andante**.

12 *poco sf*

16 *poco sf* *pp*

20 *imp m i a m i m*

24 *poco rit. e dim.* *pp*

28 *poco cresc.* *C V*

33 *pp* *p dolce* *C IV*

37

imp 3

4 5 4 3

41

dim. rit.

5

46

Fine **Lento assai**

p

5

49

5 3

51

C I

2

53

C VII

f dim. p

4 2

55

(4) (3) (5) (6)

57

(2) (6) (5) (6) (5) (6) (6) rit. un poco

59

(3) (2) *a tempo* *p* *dim.*

61

(5) (3) (3) (5) (5)

63

(5) (3) (3) (5) (5)

65

(2) (4) *f* *rit. e dim.* *p* *D.C. al Fine*

João GUIMARÃES (PERNAMBUCO) (1883-1947)

INTERROGANDO

Jongo

Révision pour guitare de Jean-François Delcamp

⑥ = RE

The musical score is written for guitar and consists of five systems of notation. Each system contains a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as notes, rests, and chords, along with specific guitar techniques and fingerings indicated by numbers 1-4 and letters like 'i' and 'p'. Chord diagrams are labeled with Roman numerals: C VII, C II, C V, C IV, and C III. The piece begins with a circled '6' followed by '= RE'. The first system ends with a double bar line. The second system starts with a measure number '5'. The third system starts with a measure number '9'. The fourth system starts with a measure number '13'. The fifth system starts with a measure number '16'. The score concludes with a final double bar line.

20

C II

24

C II

27

C IV C V

31

C VI C VII C VII

36

C II

40

C V C VII C VII

69

1. $C VII$ $C VII$

2. $C III$

74

$C II$

77

$C V$ $C VII$ $C VII$

82

$C II$ $C IV$

85

$C III$ $C II$ $C I$

88

$C II$ $C VII$

Agustín BARRIOS MANGORÉ (1885-1944)

JULIA FLORIDA

Barcarola

Révision pour guitare de Jean-François Delcamp

Cantabile *a tempo*

⑥ = RE

poco rall.

5

10

XII

C IX **C VII**

15

rit.

a tempo

19

C II

rallento poco

24

C IV XII

Agustín BARRIOS MANGORÉ (1885-1944)

VALS N°4 Opus 8

A mi querido y aventajado discípulo D. Dionisio Basualdo

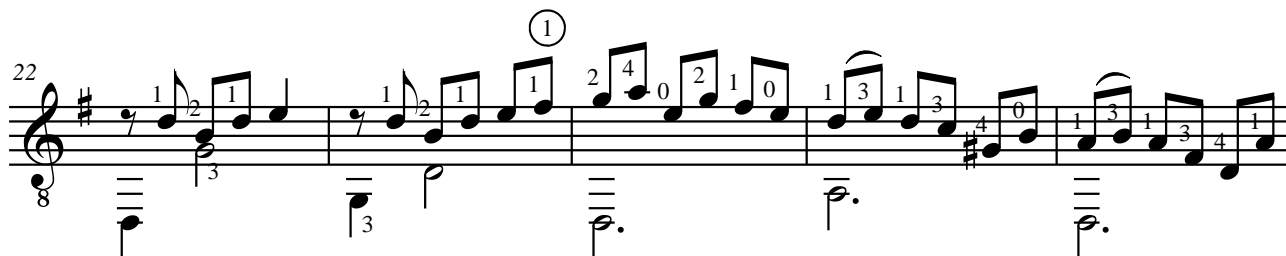
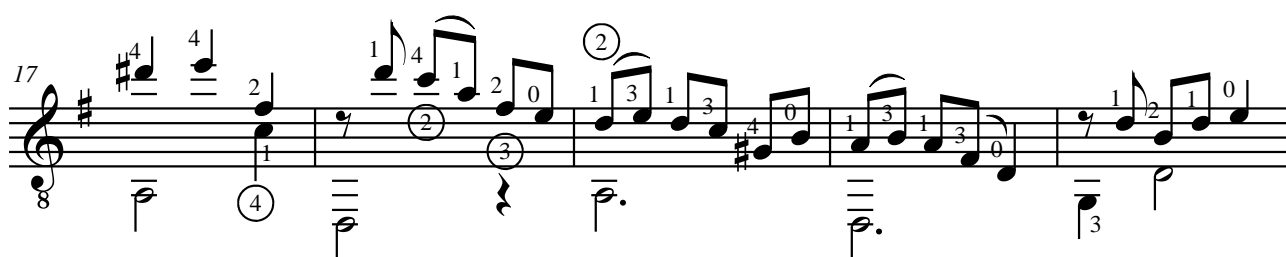
Révision pour guitare de Jean-François Delcamp

⑥ = RE

Intro.



Tiempo de vals con brio



Menos vivo y con gracia



33

39

44

49

54

59

64

109 *a tempo*
poco rit. *poco a poco accel.*

114

119 *brillante*

124 *poco dim.*

129 *Coda*

136 *poco rall.*

144 *a tempo*

150 *veloce*

Agustín BARRIOS MANGORÉ (1885-1944)

VALS N°3 Opus 8

Révision pour guitare de Jean-François Delcamp

⑥ = RE

Con Brio

8

③ XII VII VII ⑤ VII ③ XII

6

③ VII ④ VII ⑤ VII ⑥ VII

12

⑤

poco accel. *rit.* *a tempo*

17

④ ③

23

⑤ ④ ⑤ ④ ⑤ ④ ⑤ ④

29

② ④ ⑤ ④ ⑤ ④ ⑤ ④

34

40

46

52

58

63

68

74

harm 8va.

D. S. al

accel.

ritard.

energico e poco accel.

73

78

84

89

94

100

106

112

Coda

D. C. al

12 **C VIII**
a tempo

mp

14 **C VI** **C VI** **C VIII**

16

f

18 **C VIII**
a tempo

rall. *mf*

20 **C VI**

③ ⑤

22 *a tempo*

C VI

3 5 rall. 4 6

ff

24

C I

mf

C I

26 *a tempo*

C I

mf poco rit.

C I

28

30 *tambora*

pesante rall.

tambora

Brest, Mai 1991

Jean-François DELCAMP (1956)

SUNDAY

Trois jours, opus 2a

Pour guitare

♩ = 120

8

mf

2

mp

4

mf *f*

6

f

8

* Tirer les cordes avec la main gauche pour hausser les notes d'un quart de ton

10

12

8va

14

16

C VII — C VI — C V —

18

C II — C I —

x percussions sur le bois de la table d'harmonie.
ami p m

20

22

CIV

25

27

30

C II -

33

35

37

C II

39

C II

41

*x percussions sur le bois
de la table d'harmonie.*
ami p p p m

43

45

ami p C VII C IX

47

rall. molto * *

*x percussions sur le bois
de la table d'harmonie.*
ami p a

Brest, dimanche 28 mai 2006

* Tirer les cordes avec la main gauche pour hausser les notes d'un quart de ton

Jean-François DELCAMP (1956)

IMPROMPTU opus 5

à Prélude

Pour guitare

⑥ = RE

$\bullet = 42$

mp

4

mf

mp

6

ponticello

$\bullet = 84$

mp

mf

9

loco

a tempo

f

mp

p m p m p i m

12

15

f *pesante* *mf*

19

♩ = 44

C II

p *mf*

22

♩ = 60

p *mp*

25

p *f* *mf*

28

p *f*

31

mf

58 C VII (4)

mp

61 C II

mf

64 C II

mp

66 C I C II

p

68

mp *mf*

71 C II m m C I

p *mp* *mf*

74 *f*

77 *mp* *mf* *a tempo*

C II

80 *mp*

C I

83 *ritmico* *f* *mf*

cantando C V

86 *mp* *mf*

C IV C I

89 *mf* *appassionato*

vibrato C V C V

92 *f* **C II**

95 *appassionato* **C VII** *vibrato*

98 *mf* *ponticello* *mf*

101 *bocca* *ponticello* *mf*

103 *rasgueado* **C VII** *f* *p p i i p i i* *mp* *mf*

106 *pesante* **C VII** *a tempo* *Brest, le 24 août 2006* *f* *p* *mf*

Jean-François DELCAMP (1956)

MORDANTS ET TRILLES SUR UNE CORDE

MORDANT AND TRILL ON ONE STRING

pour les oeuvres baroques

Pour guitare

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

Mordants DO majeur - Mordents C Major ♩ = 138

1

Mordants RE majeur - Mordents D Major ♩ = 138

2

Trilles DO majeur - Trills C Major ♩ = 138

Trilles RE majeur - Trills D Major ♩ = 138

Jean-François DELCAMP (1956)

MORDANT ET TRILLE SUR DEUX CORDES

MORDANT AND TRILL ON TWO STRINGS

pour les oeuvres baroques

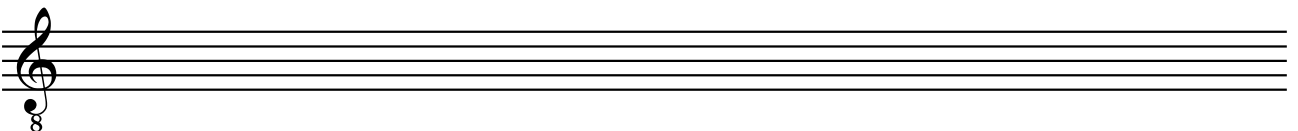
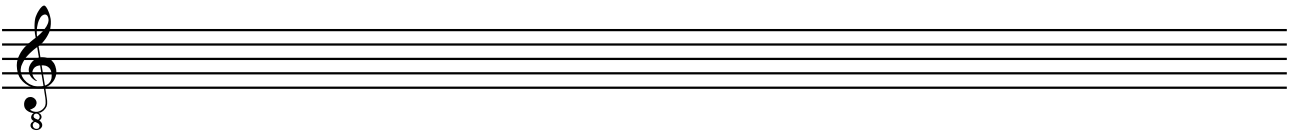
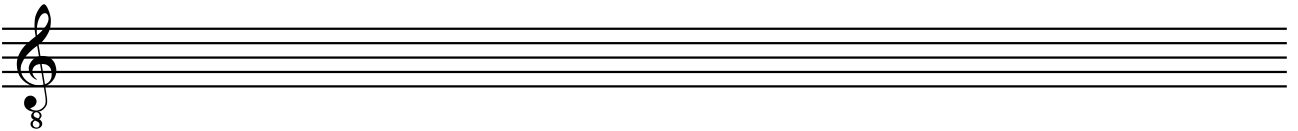
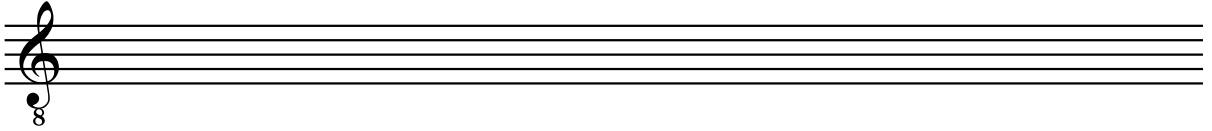
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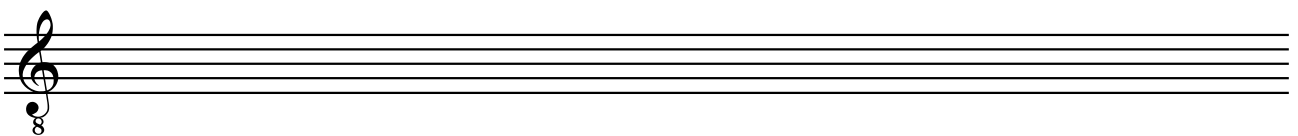
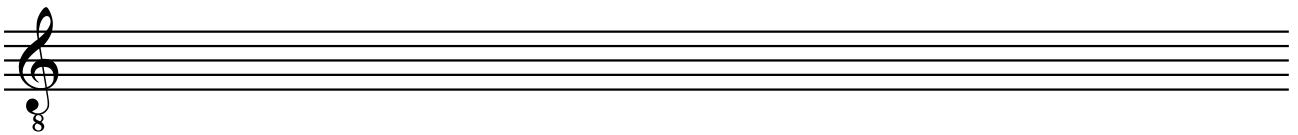
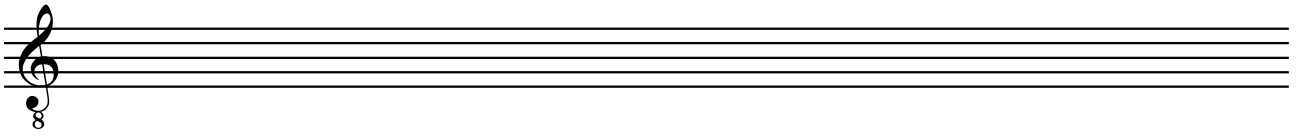
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1

Mordent Mordant Mordent Mordente ♩ = 138

2





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