

# Jean-Francois **DELCAMP**



BASTIA - LE VIEUX PORT

**COLLECTED WORKS**  
**FOR SOLO GUITAR**  
1st part

28/09/2024  
[www.delcamp.net](http://www.delcamp.net)

## First Part

**Viviane, Op. 1**

**Trois jours, Op. 2** : Dimanche, Lundi, Mardi

**Deux tangos, Op. 3**

**Deux préludes, Op. 4**

**Impromptu, Op. 5**

**Quatre pièces Op. 6** : Rue des Trois Frères, Vieux réveil, Paquet de cigarettes vide, La boutique du magicien distrait.

**Deux pièces tendres, Op. 7** : Petit rondo, Chanson de Moky et Poupy

**Papier recyclé et Fugue, Op. 8**

**Pendant la nuit, Op. 9** : Tiento de Saturne, Le rêve d'une lampe de chevet, La voiture tombe en panne.

**Réels et imaginaires, Op. 10** : Le caméléon en retard, La girafe a reçu du courrier, Danse des ptérodactyles, Picking du nautile, Danseurs-visages, Prélude court, L'albatros rêve dans le ciel, Valse des mésanges, Dans les ramures,

**Promenade, Op. 10**

**Suite des masques, Op. 11**

**Sous le règne du Do, Op. 12** : Villanesca, La plage de la rue des Pétrels, Chanson du cédrat, Saltarelle du 1<sup>er</sup> novembre

**Milonga d'octobre, Op. 13.**

**Deux pièces brèves, Op. 14** : Danse dédiée à John Montes, Les petits pas

**In memoriam Daniel Friederich, Op. 15**

**Feunteun-Aod, Op. 16**

**Reflets changeants, Op. 17**

**Deux études vénéneuses, Op. 18**

**Huit vases, Op. 19** : Valse polyglotte, Valse du Guelmeur, Valse de la rue Poullaouec, Valse de la rue Maleyssie, Valse des souris grises, Passé le col du Somport, Valse en Do majeur, Valse berceuse.

**Respirations, Op. 20** : Eleições, Îles de Glénan, Trois et deux

**Suite Brestoise, Op. 21** : Roches - Gwerz - Arc-en-ciel - Gigue - Saltarelle

**Happy birthday with guitar, Op. 22** : Prélude - Danse - Valse sans refrain - Berceuse - Postlude.

## Second Part

**Quatre pièces, Op. 23** : Isabelle, Le dernier jour de l'année, Choro de travers, Milonga d'hiver

**Prélude n°7, Op. 24**

**Sonata Medina del Campo, Op. 25**

**Deux choros, Op. 26** : Choro biscornu, Choro Maxixe

**Picking à Bastia, Op. 27**

**Comme des vagues, Île Wrac'h, Op. 28**

**Suite Bretagne, Op. 29** : Rivage - Viviane - Merlin - Les roches du Diable - Le pont de Sein

**Deux préludes, Op. 30**

**Impromptu n°2, Op. 30**

**Sonate Ida Presti, Op. 31**

**Deux pièces, Op. 32** : Interlude - Nocturne

**Coffre à jouets Op. 33** : Prélude, Avion en papier, Soldat de plomb, Ours en peluche, Voilier, Lune et étoile, Un kayak, On range tout.

**Danse de la rue Maleyssie, Op. 34**

**Douze tablatures, Op. 35** : Coquillage, Interlude, En barque, Malagueña, Petit boogie, Soleares, Burkina Faso, Blues de la cabane, Samba du jardin, Valse des laminaires, Moment musical, Monsieur bourdon butine.

**Tablatures, Op. 36** : Balade op. 36, Berceuse op. 36

**L'oubli, Op. 37**

**Suite sans chichi, Op. 38**

**Hommage à Roque Carabajo, Op. 39**



Nouvelle édition 2024

En 1992, mon ami, Jean-Philippe Brun, me fait part de la défection du bassiste de son groupe rock progressif : Halloween. Je propose de dépanner en apprenant rapidement la guitare basse. Je n'ai pas d'instrument, pas d'amplificateur, des amis me prêtent ce qu'il faut et je participe à mon premier concert au sein du groupe.

Bientôt je comprends que chaque membre du groupe doit apporter son écho en terme de compositions. Comme le groupe prépare un prochain CD sur le thème de Merlin : je compose Viviane, un Menuet et une partie du titre « Forêt ». Je m'aperçois que j'aime composer.

Je repique à la composition en 1996, en écrivant 5 titres pour un trio composé de Jean-Luc Roumier, guitare jazz, Philippe Di Faostino, percussions et de moi-même, guitare acoustique. Nous donnons un concert avec ce programme, auquel nous ajoutons des reprises de pièces d'Astor Piazzolla et Chick Corea.

En mai 2006, j'écris à nouveau régulièrement, je renoue avec le plaisir de composer. Ensuite, de temps en temps, j'écris une pièce pour guitare, en particulier pendant mes vacances. Mais je reste plusieurs années sans rien écrire.

Et puis, arrive le confinement de 2019. Pour passer le temps, j'entreprends de composer chaque jour une petite œuvre que je partage sur mes forums Internet et sur les réseaux sociaux. Insensiblement, me voici devenu compositeur amateur.

En plus de la musique, je prolonge ma recherche d'équilibre et de sérénité par la pratique des arts martiaux chinois, comme le Qigong, le Taijiquan et le TuiShou.

Jean-François Delcamp

à Brest, le 12 juin 2024

# Jean-François DELCAMP (1956)

## VIVIANE

opus 1

Pour guitare

$\text{♩} = 44$

*mp*

*a tempo*

*mf* *poco rit.* *f*

*a tempo*

*cédez*

*molto rall.*

8va-  
① XIX 0 | XIX 0

8va-  
① XIX XXIV XXIV XXIV  
XIX 0 | XIX 0

10 XIX XII XIX 0 | XIX 0 | XIX 0 | XIX 0

⑤ ④ ② ①

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)





# Jean-François DELCAMP (1956)

## SUNDAY

Trois jours, opus 2a

Pour guitare

♩ = 138

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

Jean-François DELCAMP : SUNDAY

www.delcamp.net

10

12

14

16

18

20

22 CIV

25

27

*p*

30 C II -

*f*

33

35

37

C II

39

C II

41

ami p p p m

43

45

ami p C VII C IX

47

rall. molto

ami p a

Brest, dimanche 28 mai 2006

# Jean-François DELCAMP (1956)

## LUNDI

Trois jours, opus 2b

Pour guitare

♩ = 104

*mp*

♩ = 112

*f*

3 4 ar12 ar12 5 ar12

6

a m i      a m i      a m i  
 C V      C IV      C III      C II

*ff*

C I      *laisser vibrer*

*f*

*mp*      *molto rit. -*

♩ = 92      \* a m i p

*f*

♩ = 76 pesante      ④ ar12      ③ ar7      ② ar12

*p*

C II      dans la résonance de l'accord

*p*

\* Percussions sur la caisse avec la main droite

Brest, lundi 29 mai 2006

# Jean-François DELCAMP (1956)

## MARDI

Trois jours, opus 2c

Pour guitare

**Presto** (♩ = c. 160)

The musical score is written for guitar in 8/8 time. It consists of seven staves of music. The tempo is marked 'Presto' with a metronome marking of approximately 160 beats per minute. The key signature has one sharp (F#). The score includes various guitar techniques such as triplets, slurs, and dynamic markings like 'f' and 'mf'. There are also performance instructions like 'rall.' and 'C V'. The score is numbered 1 through 19.



# Jean-François DELCAMP (1956)

## TANGO en la mineur

opus 3a

Pour guitare

**Larghetto** (♩ = c. 60)

The musical score is written for guitar in 2/4 time, key of A minor. It consists of six systems of music, each with a treble clef and a key signature of one sharp (F#). The tempo is marked **Larghetto** with a quarter note equal to approximately 60 beats per minute. The score includes various guitar techniques and dynamics:

- System 1 (Measures 1-4):** Starts with a dynamic of *mp*. Features a triplet of eighth notes in the first measure and various chordal textures.
- System 2 (Measures 5-8):** Continues the melodic and harmonic development.
- System 3 (Measures 9-12):** Includes a triplet of eighth notes in the first measure.
- System 4 (Measures 13-16):** Features a circled '3' above a triplet of eighth notes, with a *vibrato* instruction indicated by a dashed line.
- System 5 (Measures 17-20):** Contains two specific guitar techniques labeled **CV** and **CIV**, which likely refer to capos or specific fretting patterns.
- System 6 (Measures 21-24):** Ends with a dynamic of *mf*.



# Jean-François DELCAMP (1956)

## TANGO en mi mineur

opus 3b

Pour guitare

Adagio (♩ = c. 56 - 63)

The musical score is written for guitar in E minor (one sharp) and 2/4 time. It consists of five systems of notation, each starting with a measure number (1, 5, 9, 13, 17) and a guitar-specific instruction. The notation includes standard musical symbols such as notes, rests, and accidentals, along with guitar-specific techniques like triplets, arpeggios, and vibrato. Dynamics range from *f* (forte) to *pp* (pianissimo). The score is marked with various performance instructions such as *mp*, *mf*, and *ff*.

System 1 (Measures 1-4): *f* (forte), *mp* (mezzo-piano). Includes a triplet of eighth notes.

System 2 (Measures 5-8): *mf* (mezzo-forte), *mp*. Includes *sul tasto CIV* and *ponticello* markings. Ends with *pp* (pianissimo).

System 3 (Measures 9-12): *ar12* (arpeggio 12th fret), *ar7* (arpeggio 7th fret), *CVII*, *sul tasto*, *vibrato*. Includes a circled 4 and a circled 6.

System 4 (Measures 13-16): *loco*, *ff* (fortissimo). Includes *CVII* and *pp* markings.

System 5 (Measures 17-20): *mp*, *mf*, *sul tasto*. Includes a circled 6.

21 *ponticello* *loco* C VII

25 *mf* *mp* *ponticello* *am i*

29 *ar12* *ar7* C VII *sul tasto* *vibrato*

33 *loco* C VII *ff*

37 *f*

40 *percussions sourdes sur la table d'harmonie*

Brest, le 8 septembre 2006

# Jean-François DELCAMP (1956)

## PRELUDE opus 4 N°1 en ré mineur

à Monsieur Eric BILANGE

Pour guitare

**Moderato** (♩ = c. 116)

The musical score is written for guitar in treble clef, 3/4 time, and the key of D minor. It consists of five systems of notation. The first system (measures 1-3) is marked *mp* and *molto rubato*. The second system (measures 4-7) is marked *rall.*, *f*, and *mp*. The third system (measures 8-11) features a first ending bracket and is marked *p*. The fourth system (measures 12-15) is marked *a tempo*, *C I*, and *mp*. The score includes various guitar-specific notations such as fingering numbers (1-4), circled numbers (2), and dynamic markings (*mp*, *f*, *p*, *accel.*, *rall.*). Performance instructions include *molto rubato*, *accel.*, and *rall.*.

16

*f* *rall.* *mf* *accel.* *p.* *rall.*

20

*a tempo*

CIV

*mf* *p.*

23

C II

CI

*p.* *mf* *f*

26

C VII

vibrato

*mp* *rall.* *p.* *accel.* *p.* *f* *rall.*

30

C II

*mp* *p.* *rall.* *p.*

# Jean-François DELCAMP (1956) PRELUDE opus 4 N°2 en sol majeur

à Arteusian

Pour guitare

$\bullet = 120$

i m i a i m i m i a i m

8 3 p mp

5 8 3

9 8 3

13 8 3 1. >

16 8 3 4 2 3 3 2 3 4 3 2 3 4 3 2



# Jean-François DELCAMP (1956)

## IMPROMPTU opus 5

à Prélude, ancienne modératrice du forum francophone

Pour guitare

⑥ = RE      ♩ = 42

*mp*

4

*mf*      *mp*

6      *ponticello*      ♩ = 84

*mp*      *mf*

9      *loco*      *a tempo*

*f*      *mp*      p m p m p i m

12

15 *f* *mf*  
*pesante*

19  $\bullet = 44$  C II *mf*

22  $\bullet = 60$  *p* *mp*

25 *p* *f* *mf*

28 *p* *f*

31 *mf*

34 *a m i i i i i*  
*f* *mf* C IV

36 *a tempo* *f* *accel. mf* XII

38 *a tempo* *ff* *p* *cantando* *p i p i p i p* = 56

43 C II *pp*

48 *mf* *mp* C IV

54 *mp* *mf* = 69 *p i p*

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*

80 *mp* *C I*

83 *ritmico* *f* *mf* *cantando* *C V*

86 *mp* *mf* *C IV* *C I*

89 *mf* *appassionato* *C V* *C V*



# Jean-François DELCAMP (1956)

## RUE DES TROIS FRÈRES

opus 6a

à Alexandra

**Moderato** (♩ = c. 116)

8

anticiper le doigt 3

5

10

rall.

15

20

rall.

ar12

ar7

Brest, le 29 septembre 2006

# Jean-François DELCAMP (1956)

## UN VIEUX RÉVEIL

opus 6b

à Monsieur Stephen KENYON

0 3 0 2

tapping

7

13

19

24

tapping tapping tapping

a tempo

rall.

CII

# Jean-François DELCAMP (1956) PAQUET DE CIGARETTES VIDE

opus 6c

à Madame Françoise SAYOUR

The musical score is written for guitar in G major (one sharp) and 2/4 time. It consists of four systems of music. The first system starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is primarily eighth notes, with some triplets and slurs. The bass line consists of quarter notes and half notes. The second system begins at measure 8 and continues the melodic and harmonic patterns. The third system starts at measure 14 and includes the instruction 'a tempo' above the staff and 'rall.' below. It features a change in the bass line with a double bar line and a new key signature of two sharps (D major). The fourth system begins at measure 21 and continues the piece with various fingering and articulation marks.

28

34

40

*a tempo*

*rall.*

50

58

64

**CIII**

**CV**

69

# Jean-François DELCAMP (1956)

## LA BOUTIQUE DU MAGICIEN DISTRAIT

opus 6d

à Madame Sylvie ROLLIER

$\bullet = 108$

4

7

10

12

1.

2.

*rit.*

*a tempo*

Campile, le 25 août 2006

harm.  
XIX XX XXI XXII

XXV

① ② ③ ④ ⑤ ⑥

# Jean-François DELCAMP (1956)

## PETIT RONDO

opus7a

à mon père et à ma mère qui m'ont offert ma première guitare

7

14

20

26

31

38

rit. C II

a tempo

C II

C I

⑥

④

⑥

# Jean-François DELCAMP (1956) CHANSON DE MOKY ET POUPLY

opus 7b

à ma grande soeur, Madame Françoise-Elisabeth DELCAMP

8

6

12

18

24

*a tempo*

*cediendo*

30

35

*cediendo*

*a tempo*

40

46

51

56

62

*rall. molto*

# Jean-François DELCAMP (1956)

## PAPIER RECYCLÉ

Prélude n°3 opus 8a

à Monsieur Bernard CORNELOUP

*p p i m a i m a*

C

4

7

10

12

15

18

21

24

27

30

33

# Jean-François DELCAMP (1956)

## FUGUE DU MOIS DE MAI

opus 8b

à Monsieur Edgar BLANC

♩ = 56

CIV

3

CIV

5

6

8

CII CII

11

CII

13

CI

16

CIII CIII

19

CIII CIII

22

CIII CIII

24

CIII CIII CIII CIII

26

CIII CIII CIII CIII

28

CIII CIII

30

CIII CIII CIII CIII CIII CIII

33

35

37

40

42

45

47

49

C I

C VI

C III

C I

C III

C I

C II

C III

2

3

4

5

6

# Jean-François DELCAMP (1956)

## TIENTO DE SATURNE

opus 9a

Pour guitare

$\text{♩} = 63$

*f*

*gliss.*

CI

*mp*

*mf*

ar12

ar9

ar7

ar9

vibrato

*p*

longa

CI<sup>7</sup>

*p*

accel. molto

*f*

*p*

*a tempo*

ami

ami

ami

ami

ami

*rasgueado* *Harm. oct.* *rasgueado* *a* *a mi*

*f* *f*

*f* *gliss.* *mp* *mf*

*mp*

*Cl* *3* *3* *3* *3*

*accel. et crescendo poco a poco*

*3* *3* *3* *3*

*3* *3* *3* *3*

*piu lento*  
 C VI C I  
 ♩ = 84  
**f** *p subito*

♩ = 69  
**f** *mp*

**f** *mp*

**f** *accel. e crescendo*

**ff** Brest, le 27 mai 2006  
 5

# Jean-François DELCAMP (1956)

## LE RÊVE D'UNE LAMPE DE CHEVET

opus 9b

à Arteusian

**Andante** ♩ = 84

*la lampe rêve, elle est posée sur l'applique de la fenêtre, elle distingue une lueur au loin*

1 2 3 4 5 6 7 8

**Allegro Vivace** (♩ = 132) (♩. = 88)

*f*  
*mp*  
Un phare en mer, son faisceau balaye la mer.

*mp*  
CII

*mp*  
rall.

*f*  
*mf*  
*mp*  
CII

*f*  
*mf*  
CII

*p*  
rall.

40

*f* *mf* p i m a

42

*f* *mf*

44

*f* *mf*

46

*f* *mf*

48

*pp* *p* *mf* *f*

53

*pp* *p* *mf* *f*

58

*f* *mf* *mf* *mf*

64 *p* *prima* *mf* *prima*

66 *p* *mf*

68 *f* *mf*

70 *mp*

73 *f*

77 *♩*

81 *rall.* *arm. 8va* *laisser vibrer*

86 *un chœur de pingouins entonne un hymne nocturne*

*pp*

90 *meno mosso*

*mf*

95 *alors qu'une barque trouve refuge dans une anse.*

*mp*

99

*p*

103 *Allegrissimo*  
(♩. = c. 102)

*mf accel. mp*

107 *CI*

*mf f*

112 *CI*  
♩. = 58

*mf*

117

121

125

129

133

137

142





# Jean-François DELCAMP (1956)

## LA VOITURE TOMBE EN PANNE

opus 9c

à Monsieur Gianluca TROTTA

La voiture roule sur une route de campagne, le paysage défile, le moteur a des secousses, la voiture cale, la voiture repart dans une descente, la voiture aborde une petite côte, la voiture cale, la voiture redémarre, parcourt quelques mètres, et tombe en panne.

*La voiture roule sur une route de campagne*

8

5

*rit.*

*a tempo le paysage défile*

9

*mp*

CII

13

CIV

CIII

6

17

*la voiture cale*

*mp*

*p*

21

*rit.*

*a tempo*

*m*

*i*

*mp*

*p*

25 *m i m i m* *a m i a m i a m i m a m i*

29

33 *legato* *più lento* *mf* *cantando*

37 *a tempo* *la voiture aborde une petite côte* *un poco staccato*

40 *a tempo* *C VII* *C VII* *rit.* *rit.*

43 *la voiture cale* *la voiture redémarre* *un poco staccato* *rit.*

47 *a tempo* *parcourt quelques mètres* *C VII* *C VII* *et tombe en panne.* *rit.* *golpe*

# Jean-François DELCAMP (1956) LE CAMÉLÉON EN RETARD

N°1 de "Réels et imaginaires" opus 10

à Monsieur Rachid MERABET

*le caméléon prend sont temps*

*le caméléon regarde le paysage*

*le caméléon s'absorbe dans ses réflexions intérieures*

le caméleon réalise comme le monde est beau

16

*f*

19

*p*

le caméleon se rappelle qu'il a un rendez-vous dans pas longtemps,

22

anticiper le doigt 2 sur le ré

le caméleon prend son élan  
ritard. - - - - -

**più mosso**  
le caméleon se hâte

25

*p*

28

*mf*

arrivé tout juste à l'heure !  
ouf !

le caméleon y est presque

31

*mf*

# Jean-François DELCAMP (1956)

## LA GIRAFE A REÇU DU COURRIER

N°2 de "Réels et imaginaires" opus 10

à Monsieur Charles MÉLICE

**Adagietto** (♩ = c. 66)

*la girafe n'a pas payé ses impôts et elle s'en balance*

*la girafe ouvre sa boîte aux lettres très haut dans l'arbre*

*la girafe lit son courrier*

*la girafe n'a pas payé ses impôts et elle s'en balance*

15

18

CV

21

CIII

24

*la girafe galope pour se dégourdir les pattes*

27

31

*la girafe a une douce pensée*

VII

CVII

# Jean-François DELCAMP (1956) DANSE AÉRIENNE DES PTÉRODACTYLES

N°3 de "Réels et imaginaires" opus 10

à Monsieur Michel GUENGANT

*un ptérodactyle solitaire survole une terre pauvre*

*laisser vibrer* *l. v.*

*l. v.* *l. v.*

*la mélodie en avant*

*l. v.*

*il pense aux riches terres lointaines*

*jouer près de la touche*

**CIII**

*l. v.*

*jouer près du chevalet*

*l. v.*

*un deuxième ptérodactyle approche*

11

8

*les ptérodactyles entament une danse aérienne*

13

8

*f*

*harm. V*

15

8

*mp*

17

8

*harm. XII*

19

8

*et se séparent, il faut rentrer au nid, donner à manger aux petits.*

21

8

*harm. V*

# Jean-François DELCAMP (1956)

## PICKING DU NAUTILE

N°4 de "Réels et imaginaires" opus 10

à Monsieur Ismael González HARO

**Adagietto** (♩. = c. 104)

The first system of musical notation is written on a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. The piece begins with a piano (p) dynamic marking. The first measure contains a quarter note on G4, followed by a quarter note on A4, and a quarter note on B4. A repeat sign follows. The second measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The third measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The fourth measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The fifth measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The sixth measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The seventh measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The eighth measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The system ends with a fermata over a quarter note on G4, with a '3' below it, indicating a triplet.

The second system of musical notation continues on a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. It begins with a piano (p) dynamic marking. The first measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The second measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The third measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The fourth measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The fifth measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The sixth measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The seventh measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The eighth measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The ninth measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The tenth measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The eleventh measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The twelfth measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The system ends with a fermata over a quarter note on G4, with a '3' below it, indicating a triplet.

4

6

8

10

12

# Jean-François DELCAMP (1956)

## DANSEURS-VISAGES

inspiré de Scytale, du cycle de Dune de Frank HERBERT

N°5 de "Réels et imaginaires" opus 10

à Monsieur Marc GIBLET

♩ = 104

6

11

14

18

23

27 **CII**

31 **CII**

35 *ar7* *ar12* *ar12 ar7 ar12* *ar19*

39

43 **CII**

46 **CII**

49 *ar12 ar7 ar12* *ar12* *ar19*

# Jean-François DELCAMP (1956) PRÉLUDE COURT

N°6 de "Réels et imaginaires" opus 10  
Prélude n°4

à Monsieur Giuseppe GASPARINI

The image displays a musical score for a guitar piece. It consists of three staves of music in 3/4 time, written in a key with two flats (B-flat and E-flat). The score includes various musical notations such as notes, rests, and fingerings. Circled numbers (1-5) indicate fingerings for specific notes. Roman numerals (CI, CIII, CIV) are placed above certain measures to denote chord positions. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The piece concludes with a final chord and a sharp sign indicating the end of the piece.

13 **C I** **C VII**

17 **C VII**

21

25 *rall.*

29 *a tempo* **C I**

33 **C VI**



25

31

37

*el canto con harmonicos octavados*

43

49

56

# Jean-François DELCAMP (1956) Valse des Mésanges

N°8 de "Réels et imaginaires" opus 10

à Monsieur Renoir, ancien modérateur du forum italophone

②  $\bullet = 184$

rit. *gliss.* *mf* *gliss.* *p.* *accel.*

6 *rall.* *mf* *f* *accel.*

12 *rall.* *p.* *mp*

18 *a tempo* *rall.*

23 *f*

28

*mf*

33

♩ = 168

*allarg.*

*f*

38

C II

*allarg. e marcato*

43

*a tempo*

*mf*

48

*a tempo*

C II

*rall.*

*mp*

*rit.*

53

♩ = 144

*rall.*

*f*

57

C II

*rall.*

Brest, le 28 septembre 2006

# Jean-François DELCAMP (1956) DANS LES RAMURES

N°9 de "Réels et imaginaires" opus 10  
à Monsieur Valéry SAUVAGE

Pour guitare renaissance



# Jean-François DELCAMP (1956)

## PROMENADE, opus 10

à mon fils, Monsieur Joachim DELCAMP

Pour guitare

$\bullet = 63$

CVII *i i i i*

*sul tasto*

5

*rall.* *a tempo*

10

*rall.*

15

$\bullet = 44$

CVII

CVII

*rall.*

20

*ar12*

CVI

CVI

25 **CII** **CII**

*sfz*

30 **CII**

*sfz*

1.

*ponticello*

33 **CV** **CII**

*sul tasto*

*ar12*

*rall.*

*sfz*

37  $\text{♩} = 80$

*f*

39 **CII** **CII**

41 **CII** **CIV**

42 *rall.* 1. *a tempo*

44 *rall.* *accel.*

48 *accel. molto* (♩ = 160) *a tempo* (♩ = 80) *p i m a*

50 2. ② CII CII *sfz*

54 *sfz*

59 *ponticello* *sul tasto* ② ③

à Campile, août 2006

# Jean-François DELCAMP (1956) PRÉLUDE n°5 AU MASQUE VERT

N°1 de "Suite des masques" opus 11

à Monsieur George CROCKET

The musical score is written for guitar in G minor (one flat) and 8/8 time. It begins with a tempo marking of quarter note = 60. The score consists of five systems of music, each with a treble clef and a guitar-specific staff. The first system starts with a forte (*f*) dynamic and includes a triplet of eighth notes. The second system also starts with *f* and features a crescendo leading to a piano (*p*) section. The third system is marked *mf* and contains several triplets and circled fingerings (3, 4, 5). The fourth system includes a *laissez vibrer* instruction over a sustained bass line. The fifth system concludes the piece with a final triplet and a sustained bass line.

# Jean-François DELCAMP (1956) ALLEMANDE AU MASQUE BLANC

N°2 de "Suite des masques" opus 11

à Monsieur Marko RÄSÄNEN

♩ = 63

③

CIII CI

CIII

# Jean-François DELCAMP (1956) SARABANDE AU MASQUE NOIR

N°3 de "Suite des masques" opus 11

à Monsieur oski79

♩ = 69

8

5

9

13

# Jean-François DELCAMP (1956) MENUET AU MASQUE JAUNE

N°4 de "Suite des masques" opus 11

à Monsieur John MONTES

$\text{♩} = 48$

6

12

18

24

# Jean-François DELCAMP (1956)

## BOURRÉE I AU MASQUE BLEU ROI

N°5a de "Suite des masques" opus 11

à Monsieur Simonm

• = 138

CII

CII

Fine

# Jean-François DELCAMP (1956) BOURRÉE II AU MASQUE ORANGE

N°5b de "Suite des masques" opus 11

à Madame Angela ZHAO

CIII

D.C. Bourrée I

# Jean-François DELCAMP (1956) GIGUE AU MASQUE ROUGE

N°6 de "Suite des masques" opus 11

à Monsieur Tom WIMSATT

$\bullet = 92$

**Fine**

**D.C. al Fine**

# Jean-François DELCAMP (1956)

## VILLANESCA

Sous le règne du DO, opus 12a

à Monsieur Pierre MEURISSE

- ⑤ = SOL/G
  - ⑥ = DO/C
- ♩ = 69

# Jean-François DELCAMP (1956)

## LA PLAGE DE LA RUE DES PÉTRELS

Sous le règne du DO, opus 12b

à ma femme, Madame Danièle BELBAHRI

⑤ = SOL/G

⑥ = DO/C

♩ = 104

*a tempo*

II III IV

V VI II III

12 **CIV** *mf* 4. 4. 4. 4.

17 **CII** **CIV**

22 **CII**

27 **CIV** **CV** **CIV**

32 *mf* 0. 0. 0. 0. **VI**

37 *meno mosso* **CIV** **CIV** **CIV**

# Jean-François DELCAMP (1956)

## CHANSON DU CÉDRAT

Sous le règne du DO, opus 12c

à Monsieur Laurent CINUS

⑤ = SOL/G

⑥ = DO/C

The first system of musical notation consists of a treble clef staff in 3/4 time. It begins with a whole rest followed by a quarter rest, then a series of eighth notes: G4, A4, B4, C5. The melody continues with a dotted quarter note G4, an eighth rest, and a quarter note G4. The accompaniment starts with a whole rest, followed by a half note chord (F4, C5) and a half note chord (B3, F4). The next two measures feature a half note chord (B3, F4) and a half note chord (G3, C4). The final measure has a half note chord (F4, C5) and a half note chord (G3, C4). Fingering numbers 4, 3, 2, 1, 2, 1, 3, 2, 1 are indicated above the notes. Roman numerals IV, III, II, I are placed below the chords.

The second system of musical notation continues the melody from the first system. It starts with a treble clef staff in 3/4 time. The melody begins with a dotted quarter note G4, an eighth rest, and a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note G4. The accompaniment features a whole rest, a half note chord (F4, C5), and a half note chord (G3, C4). The next two measures have a half note chord (F4, C5) and a half note chord (G3, C4). The final measure has a half note chord (F4, C5) and a half note chord (G3, C4). Fingering numbers 3, 1, 3, 1, 4, 1, 1, 1, 1, 2, 4, 4, 1 are indicated above the notes. Roman numerals II, II are placed below the chords.

The third system of musical notation continues the melody. It starts with a treble clef staff in 3/4 time. The melody begins with a dotted quarter note G4, an eighth rest, and a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note G4. The accompaniment features a whole rest, a half note chord (F4, C5), and a half note chord (G3, C4). The next two measures have a half note chord (F4, C5) and a half note chord (G3, C4). The final measure has a half note chord (F4, C5) and a half note chord (G3, C4). Fingering numbers 2, 3, 0, 4, 4, 3, 1, 3, 2, 3 are indicated above the notes. Roman numerals V, CIII are placed below the chords. Circled numbers 3, 2, 4 are placed above the notes.

16

Musical staff 16-20. Treble clef, 8/8 time signature. Notes: 16: G4, A4, B4, C5, B4, A4, G4. 17: G4, A4, B4, C5, B4, A4, G4. 18: G4, A4, B4, C5, B4, A4, G4. 19: G4, A4, B4, C5, B4, A4, G4. 20: G4, A4, B4, C5, B4, A4, G4. Fingering: 1, 4, 4, 4, 1, 2, 1, 3, 1, 2. Chords: 2, 0, 0, 0, 2.

21

Musical staff 21-25. Treble clef, 8/8 time signature. Notes: 21: G4, A4, B4, C5, B4, A4, G4. 22: G4, A4, B4, C5, B4, A4, G4. 23: G4, A4, B4, C5, B4, A4, G4. 24: G4, A4, B4, C5, B4, A4, G4. 25: G4, A4, B4, C5, B4, A4, G4. Fingering: 3, 4, 4, 4, 2, 3, 2, 4, 2, 2, 2. Chords: 0, 0, 1, 0, 0. Labels: C VI, C IV.

26

Musical staff 26-30. Treble clef, 8/8 time signature. Notes: 26: G4, A4, B4, C5, B4, A4, G4. 27: G4, A4, B4, C5, B4, A4, G4. 28: G4, A4, B4, C5, B4, A4, G4. 29: G4, A4, B4, C5, B4, A4, G4. 30: G4, A4, B4, C5, B4, A4, G4. Fingering: 1, 3, 3, 4, 3, 4, 3, 2, 3, 2, 3. Chords: 0, 0, 2, 0, 0, 4, 3, 4, 3, 2, 3. Labels: C III, IV, III.

31

Musical staff 31-36. Treble clef, 8/8 time signature. Notes: 31: G4, A4, B4, C5, B4, A4, G4. 32: G4, A4, B4, C5, B4, A4, G4. 33: G4, A4, B4, C5, B4, A4, G4. 34: G4, A4, B4, C5, B4, A4, G4. 35: G4, A4, B4, C5, B4, A4, G4. 36: G4, A4, B4, C5, B4, A4, G4. Fingering: 4, 4, 3, 2, 1, 3, 4, 4, 1, 1. Chords: 2, 0, 1, 0, 2, 0. Labels: II, I, II.

37

Musical staff 37-41. Treble clef, 8/8 time signature. Notes: 37: G4, A4, B4, C5, B4, A4, G4. 38: G4, A4, B4, C5, B4, A4, G4. 39: G4, A4, B4, C5, B4, A4, G4. 40: G4, A4, B4, C5, B4, A4, G4. 41: G4, A4, B4, C5, B4, A4, G4. Fingering: 1, 2, 4, 4, 1, 2, 2, 3, 0, 4, 4. Chords: 3, 0, 0, 1, 4. Labels: II, V, C III.

42

Musical staff 42-46. Treble clef, 8/8 time signature. Notes: 42: G4, A4, B4, C5, B4, A4, G4. 43: G4, A4, B4, C5, B4, A4, G4. 44: G4, A4, B4, C5, B4, A4, G4. 45: G4, A4, B4, C5, B4, A4, G4. 46: G4, A4, B4, C5, B4, A4, G4. Fingering: 4, 3, 0, 4, 4, 4, 4, 4, 4, 4, 4. Chords: 0, 3, 3, 0, 0. Labels: C III, C II, tenuto, CV. Dynamics: *f*, *p*.

# Jean-François DELCAMP (1956)

## SALTARELLE DU 1ER NOVEMBRE

Sous le règne du DO, opus 12d

à Monsieur Edgar BLANC

⑤ = SOL/G

⑥ = DO/C

7

13

19

25

31

CIII

CV

CI

CII



# Jean-François DELCAMP (1956)

## MILONGA D'OCTOBRE

opus 13

à Monsieur Alain BAUER

The musical score is written for guitar in 4/4 time. It begins with a tempo marking of quarter note = 60. The first system (measures 1-3) starts with a treble clef, a key signature of one sharp (F#), and a dynamic of *mf*. The second system (measures 4-7) includes a *CIII* fingering and a *rall.* marking. The third system (measures 8-11) features a *cediendo* marking, a *p* dynamic, and a *f* dynamic. The fourth system (measures 12-15) includes a *mf* dynamic and a *rall.* marking. The fifth system (measures 16-19) starts with a *mp* dynamic. The sixth system (measures 20-23) continues the piece. The score includes various guitar-specific notations such as fret numbers (0-4), bar lines, and dynamic markings.



# Jean-François DELCAMP (1956)

## DANSE DÉDIÉE À JOHN MONTES

de "Deux pièces brèves", opus 14a

pour guitare

♩ = 60

C V

C II

4

C II

7

C II

11

C I

ponticello

14

C III

a tempo seconda volta

rall. seconda volta

C VIII

17

C II

D.C. al Fine

# Jean-François DELCAMP (1956)

## LES PETITS PAS

de "Deux pièces brèves", opus 14b

à Madame Angela ZHAO

♩ = 54

CII

5

9

14

18

22

*rit. poco*

*a tempo*

*cediendo molto*

*harm.VII*

*f*



# Jean-François DELCAMP (1956)

## IN MEMORIAM DANIEL FRIEDERICH

opus 15

Pour guitare

8

*p* *i m a*

6

11

*rall.*

16

*meno mosso* *a tempo*

21

27

*p* *i m a* *rall.* *f* *p*

Brest, le 10 novembre 2020

# Jean-François DELCAMP (1956)

## FEUNTEUN-AOD

opus 16

Le port-abri de Feunteun-Aod (la fontaine de la grève), sur la commune de Plogoff (29), est protégé des vents de Noroît par une haute et longue pointe, doté d'une anse toujours en eau.

à Monsieur Jean-Yves JACQ et Madame Marie Jo JACQ

### I ANDANTE MODERATO

The musical score is written for guitar in G major (one sharp) and 2/4 time. It begins with a tempo marking of 72 bpm. The score is divided into six staves of music, each starting with a measure number (4, 7, 10, 13, 16). The notation includes various rhythmic patterns, such as triplets and sixteenth-note runs, and includes fingering numbers (1-4) and chord diagrams (CII). The piece concludes with a circled number 4 at the end of the final staff.



# III GIGUE

♩ = 63

45

49

54

59

64

69

74 *p* *i m a* **C** III

78

83

88

93

97

101 *allargando*



24

28

*ponticello* ----- *loco*

32

CIII

36

*mf*

41

CV

CIV

45

49

1. *ar12*

2. *molto rall.*



24 **CIII** **CI**  
*mf*

28 *f* **CIII**

32 *mf*

36 **CI**

41 *f* *mf* **CIV**

46 **CIII** **CIV** **CIII**  
*mp* *mf*

51 *rall.*

# ÉTUDE II, extensions et notes tenues

④ = RE/D    ♩ = 88

The musical score is written for a single melodic line in treble clef, 2/4 time, and the key of D major. It consists of six staves of music, with measures numbered 1 through 31. The tempo is marked as ♩ = 88. The score includes various dynamics: *mf* (measures 1-5, 6-11, 12-16), *p* (measures 17-23), *f* (measures 24-30), and *mp* (measures 31-35). Technical markings include fingerings (1-4), slurs, and accents. A circled 4 indicates a specific fingering for the note D4. The piece concludes with a fermata on the final note.



# Jean-François DELCAMP (1956)

## VALSE POLYGLOTTE

N°1 de "Huit valse" opus 19

à Madame Maud LAFOREST

$\text{♩} = 52$

6

12

17

22

27

*allargando*

CV

32 **CI**

37  $\text{♩} = 34$  **♩ III**

43

47

52  $\text{♩} = 48$

57 **CIV**

63

69 **♩ II**

# Jean-François DELCAMP (1956)

## VALSE DU GUELMEUR

N°2 de "Huit valse" opus 19

à Madame Yvette STÉPHANT

### INTRODUCTION

**mf**  $\bullet = 92$  *a tempo* *cediendo*

4

8 **CVII** **CI** *pizz.* **pp**

13 **CIV** **CII** **CIV** **mf**

17

Musical staff 17-20: Treble clef, key signature of three sharps (F#, C#, G#). Measures 17-20. Measure 17 contains three triplet eighth notes. Measure 18 contains a circled 4 above a quarter note. Measure 19 contains a circled 1 above a quarter note. Measure 20 contains a circled 4 above a quarter note. Fingering numbers 1, 2, 3, 4 are present throughout.

# VALSE

♩ = 128

21

Musical staff 21-25: Treble clef, key signature of three sharps. Measures 21-25. Measure 21 has a circled 1 above a quarter note. Measure 22 has a circled 2 above a quarter note. Measure 23 has a circled 4 above a quarter note. Measure 24 has a circled 2 above a quarter note. Measure 25 has a circled 4 above a quarter note. Chord symbols C IV, C II, C VII, and C VII are placed above the staff. Fingering numbers 1, 2, 3, 4 are present.

26

Musical staff 26-30: Treble clef, key signature of three sharps. Measures 26-30. Measure 26 has a circled 2 above a quarter note. Measure 27 has a circled 1 above a quarter note. Measure 28 has a circled 1 above a quarter note. Measure 29 has a circled 1 above a quarter note. Measure 30 has a circled 1 above a quarter note. Chord symbol C VII is placed above the staff. Fingering numbers 1, 2, 3, 4 are present.

31

Musical staff 31-35: Treble clef, key signature of three sharps. Measures 31-35. Measure 31 has a circled 2 above a quarter note. Measure 32 has a circled 2 above a quarter note. Measure 33 has a circled 1 above a quarter note. Measure 34 has a circled 2 above a quarter note. Measure 35 has a circled 1 above a quarter note. Fingering numbers 1, 2, 3, 4 are present.

36

Musical staff 36-40: Treble clef, key signature of three sharps. Measures 36-40. Measure 36 has a circled 2 above a quarter note. Measure 37 has a circled 4 above a quarter note. Measure 38 has a circled 3 above a quarter note. Measure 39 has a circled 1 above a quarter note. Measure 40 has a circled 1 above a quarter note. The tempo marking *a tempo* is above measure 37, and *poco rall.* is below measure 36. Fingering numbers 1, 2, 3, 4 are present.

41

Musical staff 41-45: Treble clef, key signature of three sharps. Measures 41-45. Measure 41 has a circled 1 above a quarter note. Measure 42 has a circled 1 above a quarter note. Measure 43 has a circled 2 above a quarter note. Measure 44 has a circled 2 above a quarter note. Measure 45 has a circled 2 above a quarter note. Fingering numbers 1, 2, 3, 4, 5 are present.

# Jean-François DELCAMP (1956)

## VALSE DE LA RUE POULLAOUEC

N°3 de "Huit valse" opus 19  
à Monsieur Edgar BLANC

11 Novembre 2022

♩ = 104

*mf*

6 CII *pp* *mf*

12 CII *f*

18 *a tempo* *ritard.* *f*

24 *a tempo* **CIII**

ritard. poco *f*

29 **CI** **CVI** **CIII**

33

36 *a tempo* *f*

ritard. poco

40 *f* *laisser vibrer*

45 *a tempo* *mf*

ritard. poco

51 **CII** *pp*

# Jean-François DELCAMP (1956)

## VALSE DE LA RUE MALEYSSIE

N°4 de "Huit valse" opus 19

à mon épouse Madame Danièle BELBAHRI

20 décembre 2022

**Vivace** ♩ = 140

5

10

14

18

22

CII

1.

26

2.

30

CII

CII

34

CIII

CII

*animando*

38

CII

42

CIII

1.

D.S.

47

2.

durée : 2'54"

# Jean-François DELCAMP (1956)

## VALSE DES SOURIS GRISES

N°5 de "Huit valse" opus 19

à Marieh

The musical score is written for guitar in 3/4 time. It consists of seven systems of music, each with a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as dynamics (mp, mf, f, p), articulation (rit., rall.), and performance instructions (ponticello, bocca, ar8va). Fingerings are indicated by numbers 1-4 in circles. Capo positions are marked with CII, CIII, and CVI. The piece features several changes in tempo and dynamics, starting with a tempo of 104 and ending with a tempo of 120. The score is marked with a 'p' (piano) dynamic at the end.

♩ = 104

*mp*

**Allegro** ♩ = c. 132

*rit.*

*mf*

**CIII**

**CII**

**CII**

**CII**

*f*

*mf*

*a tempo*

*ponticello*

*rall.*

*f*

*mf*

*rall.*

**CII**

**CVI**

*ponticello*

♩ = 120

*mf*

*rall.*

*f*

*bocca*

*rall.*

♩ = 120

*mf*

*p*

**CII**

*ar8va*

# Jean-François DELCAMP (1956)

## PASSÉ LE COL DU SOMPORT

N°6 de "Huit valse" opus 19

au Maestro Eliséo FRESQUET-SERRET

22 décembre 2022

**Allegrissimo** (♩ = c. 162)

The musical score is written for guitar in 3/4 time. It consists of four staves of music, each starting with a measure number (7, 8, 13, 19). The key signature has one flat (B-flat). The tempo is marked 'Allegrissimo' with a quarter note equal to approximately 162 beats per minute. The score includes various dynamics: *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *rf* (ritornello forte). There are also markings for *vibrato*. Fingerings are indicated by numbers 1-4 and 0 (open string). Chord diagrams for CIII, CII, and CII are shown above the staff. The score ends with a first ending bracket and a repeat sign.



67 *cantando*

*mf*

72 *dolce*

*mp* *dolce* *mp*

78

84

*p* *f*

89 *mf* *ponticello*

94

*p* *f*

100 *mp* *molto rall.* *pp* *ar7*

*mp* *molto rall.* *pp* *ar7*

durée : 2'54"

# Jean-François DELCAMP (1956)

## VALSE EN DO MAJEUR

N°7 de "Huit valse" opus 19

à la mémoire du compositeur Antonio LAURO

28 décembre 2022

Vivace ♩ = 140

4

7

11

*mp*

*f*

*mf*

14 *f* *ar12* *mp* *meno mosso*

17 *mf* *ar7* *ar12* *rall.* *p*

20 *a tempo*  
*animando poco a poco*

23 *ar12* *ar7* *mf*

26

29 *f*

32 **D.S. al Coda**

*durée : 1'52"*

# Jean-François DELCAMP (1956)

## VALSE BERCEUSE

N°8 de "Huit valse" opus 19  
à Monsieur Alain BAUER

29 décembre 2022

**Allegretto** (♩ = c. 104)

mf

a tempo

allarg.

p

mf



# Jean-François DELCAMP (1956)

## ELEIÇÕES

N° 1 de "Respirations", opus 20

en hommage au plaisir de vivre ensemble

5 janvier 2023

The musical score is written for guitar in 2/4 time. It consists of five systems of notation, each starting with a measure number (4, 8, 12, 16) and a treble clef. The score includes various chord diagrams and fingering instructions. The chords are labeled as C I, C II, and C III. The notation includes eighth and quarter notes, rests, and slurs. The 8va symbol is present at the beginning of each system. The score is a single melodic line with a bass line indicated by the 8va symbol.

20 **C I**

24 **C III** **C I**

28 **C III** **C III**

32

36

40

44

48

52

56

60

64

68

72



# Jean-François DELCAMP (1956)

## ÎLES DE GLÉNAN

N° 2 de "Respirations", opus 20

à Monsieur Enno VOORHORST

*Les phrases sont à faire vivre "comme des vagues" : accélération et crescendo au début, décélération de decrescendo à la fin.*

The musical score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is indicated as quarter note = 48. The score is divided into four systems, each starting with a measure number (1, 5, 9, 13). The first system includes the instruction 'accél.' under the first measure and 'rall.' under the fourth measure. The second system includes 'simile' under the first measure. The third and fourth systems feature sixteenth-note runs and sixteenth-note chords, with 'CII' markings above the final measures of each system. Fingering numbers (1-4) are provided for many notes. Dynamic markings include accents (>) and hairpins (< and >). A circled '6' is present under the eighth measure of the third system.

17 **C VII**

21 *più mosso* *a tempo*

26 **C II**

29

34

37 *più mosso*

# Jean-François DELCAMP (1956)

## TROIS ET DEUX

N° 3 de "Respirations", opus 20  
à Monsieur Luc FRANÇOIS

26 décembre 2022

**Vivace** (♩ = c. 138)

The musical score is written for guitar in G major (one sharp) and 2/4 time. It consists of five staves of music. The tempo is marked 'Vivace' with a metronome marking of approximately 138 beats per minute. The score includes various guitar techniques such as triplets, slurs, and dynamic markings like 'f' and 'mf'. The piece is marked 'Vivace' with a tempo of approximately 138 beats per minute. The score includes measure numbers 4, 7, 11, and 15.

19

23

26

29

31

34

36

# Jean-François DELCAMP (1956)

## ROCHES

N°1 de "Suite Bretoise", opus 21  
à Monsieur Denian ARCOLEO

pour guitare

♩ = 92

8 *f*

5 1 2 4 4 2 2 4 2 4 0 2 4 0 2 3 1

*mf* *mp*

10 4 2 2 4 1 4 2 1 4 2 1 3 4

16 3 2 3 2 3 2 3 4 2 3 1

21 3 1 2 4 4 3 1 4 2 3 1

25 2 4 4 2 2 4 2 4 0 2 4 0 2 3 1 2

*mf* *mp*

30

36

42

47

51

55

59

durée : 1'26"

# Jean-François DELCAMP (1956)

## GWERZ

N°2 de "Suite Bretonne", opus 21  
à Monsieur Denian ARCOLEO

pour guitare

• = 60

②

*p* *p* *p* *p* *p*

*rall.* -----

5

① ② ③ ④

9

*rall.* -----

13

③ ② ④

♩ II

17

rall.-----

21

*a tempo*

CII

24

*a tempo*

27

30

33

37

CII

durée : 1'22"









# Jean-François DELCAMP (1956)

## SALTARELLE

N°5 de "Suite Bretoise", opus 21  
à Monsieur Denian ARCOLEO

pour guitare

⑥ = RE/D  $\text{♩} = 63$

6

12

19

25

32

⑤

39 *mf* **CI**

45 *p* **CI**

52

58 *f* **CI**

64 *mf* **CV**

70 *f* **CI** **CI** **CI** *allarg.---*

76 *a tempo* *ar12* *ar7* *ar5* *durée : 2'16"*



# Jean-François DELCAMP (1956)

## HAPPY BIRTHDAY WITH GUITAR opus 22

1/ Prélude n°6

à Madame Danièle QUÉMÉNEUR-BOISSAYE

Pour guitare

Moderato (♩ = c. 96)

The musical score is written for guitar in treble clef, key of D major (two sharps), and 2/4 time. It consists of six systems of music, each with a measure number (8, 5, 11, 17, 24, 29) at the beginning. The score includes various dynamics such as *mp*, *mf*, *f*, and *allarg.*. Fingerings are indicated by numbers 1-4 in circles. Techniques like vibrato are marked with a box and the text "1. vibrato". The score ends with a double bar line and a repeat sign.

à Brest, octobre 2023

# Jean-François DELCAMP (1956)

## HAPPY BIRTHDAY WITH GUITAR opus 22

2/ Danse

dédiée à Monsieur Alain BAUER

Pour guitare **Allegretto** (♩ = c. 104)

The musical score is written for guitar in 2/4 time with a key signature of one sharp (F#). It consists of seven systems of staves. The first system starts at measure 1 with a dynamic of *mp* and a tempo marking of **Allegretto** (♩ = c. 104). The second system begins at measure 6 with a dynamic of *mf*. The third system starts at measure 11 with a dynamic of *mp*. The fourth system begins at measure 16 with a dynamic of *p* and includes a guitar instruction **CII**. The fifth system starts at measure 21 with a dynamic of *p*. The sixth system begins at measure 26 with a dynamic of *mf* and includes the instruction *subito p*. The seventh system starts at measure 31 with a dynamic of *mf* and includes the instruction **CII**. The score includes various musical notations such as chords, single notes, slurs, accents, and guitar-specific markings like string numbers and fret numbers.

36

*mp* *cresc.* *allarg.*

42

*a tempo*

*mf*

48

*mp*

53

58

*mf* *mp* *cresc.* *allarg.* *mf*

C I

63

*a tempo*

*f*

C II

68

à Brest, octobre 2023

# Jean-François DELCAMP (1956)

## HAPPY BIRTHDAY WITH GUITAR opus 22

3/ Valse sans refrain

dédiée à Monsieur Alain BAUER

Pour guitare

♩ = 56

The musical score is written for guitar in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of six systems of music, each with a starting measure number in the left margin. The score includes various musical notations such as chords, triplets, and slurs. Dynamics are indicated by *mf*, *f*, *p*, and *mp*. Performance instructions include *cediendo* (decrescendo) and *a tempo poco a poco* (gradually to tempo). Specific guitar techniques are marked with circled numbers (4, 5) and the term *ponticello*. Chord diagrams are labeled CII and CIII. The piece concludes with a *ponticello* instruction and a circled number 5.

31 *a tempo*

cediendo *p* *tastiera*

36 *a tempo*

cediendo *mp* *p*

42

cediendo

48 *a tempo*

*f*

53 *a tempo poco a poco*

cediendo *mp*

58 *a tempo*

*mf*

63

cediendo *rall.* *p*

à Brest, octobre 2023

# Jean-François DELCAMP (1956)

## HAPPY BIRTHDAY WITH GUITAR opus 22

4/ Berceuse, au lever du jour  
dédiée à Monsieur Alain BAUER

Pour guitare

• = 46

*mp*

5 *mf*

9 *mf*

13

17 *f*

21 *dolce* *cediendo* *mp* *a tempo*

The musical score is written for guitar in treble clef with a key signature of one sharp (F#). It consists of six systems of music. The first system starts with a tempo marking of quarter note = 46 and a dynamic of *mp*. The second system begins at measure 5 with a dynamic of *mf*. The third system begins at measure 9 with a dynamic of *mf*. The fourth system begins at measure 13. The fifth system begins at measure 17 with a dynamic of *f*. The sixth system begins at measure 21 and includes the markings *dolce*, *cediendo*, *mp*, and *a tempo*. The score includes various guitar-specific notations such as fingerings (1-4), slurs, and dynamic hairpins.

25

CII

29

CII

*p*

33

*mf*

37

C VII

41

*mp*

45

49

*rall.*

à Brest, octobre 2023

# Jean-François DELCAMP (1956)

## HAPPY BIRTHDAY WITH GUITAR opus 22

5/ Postlude

composé à l'occasion de mes 67 ans

Pour guitare

**Moderato** (♩ = c. 96)

The musical score is written for guitar in G major (one sharp) and 2/4 time. It consists of six 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 'Moderato' with a quarter note equal to approximately 96 beats per minute. The first staff includes a dynamic marking of *mp* and a circled '4' above the first measure. The second staff starts at measure 5 and includes a circled '4' above the first measure and a dynamic marking of *mf*. The third staff starts at measure 11 and includes a circled '4' above the first measure and a dynamic marking of *f*. The fourth staff starts at measure 17 and includes a circled '4' above the first measure and a dynamic marking of *mp*. The fifth staff starts at measure 24 and includes a circled '4' above the first measure. The sixth staff starts at measure 29 and includes a circled '4' above the first measure and a dynamic marking of *allarg.*. The score includes various guitar techniques such as triplets, vibrato, and dynamic markings like *mp*, *mf*, and *f*. Fingerings are indicated by circled numbers 1-4.

à Brest, octobre 2023