

# Jean-Francois **DELCAMP**



GUSTAVE DORÉ (1832-1883) VIVIANE ET MERLIN, 1868

## **COLLECTED WORKS** **FOR SOLO GUITAR** 2nd 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 valeses, 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 Brestoïse, 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)

## ISABELLE

N°1 de "Quatre pièces opus 23"  
à Monsieur André SIMONY

Pour guitare

12

15

18

21

23

26

à Brest, le 28 décembre 2023

# Jean-François DELCAMP (1956)

## LE DERNIER JOUR DE L'ANNÉE

N°2 de "Quatre pièces opus 23"

Au Maestro Eliseo FRESQUET-SERRET

### Andantino

Pour guitare

7 *rall.* *mf* *f* **CVII** *f* *ar12*

14 *mp* *p* *mf* *pp* **CII** **CVII**

21 *mp* **CII**

28 *f* *mf* **C I**

34 *f* *mp* *p dolce* **CIII**

41 *rall.* *a tempo* CI

*mp* *métal.* *loco* *mf*

48 CIV ar5 ar12 *mp* *f*

56 *f*

62 *mf* *f*

68 CIII *mp* *p dolce* *mf* *métal.*

75 *f*

81 CII CV *rall.* *pp dolce* *8va*

à Brest, le 31 décembre 2023





# Jean-François DELCAMP (1956)

## MILONGA D'HIVER

N°4 de "Quatre pièces opus 23"  
à Monsieur Julien BAMBAGGI

Pour guitare

Adagio (♩ = c. 60)

8 *mp*

3 *f*

6 *mf*

9

12 *rall.* *a tempo* *f*

15 *rall.* *a tempo*  
*mp* *dolce* *legato*

18 *rall.*

21 *a tempo* **C III**  
*mf*

24

27 *rall.* *a tempo*  
*f*

30 *rall.*

33 *più lento* *rall.* **C III**  
*mf*

# Jean-François DELCAMP (1956)

## PRÉLUDE n°7 opus 24

à mon épouse, Madame Danièle BELBAHRI

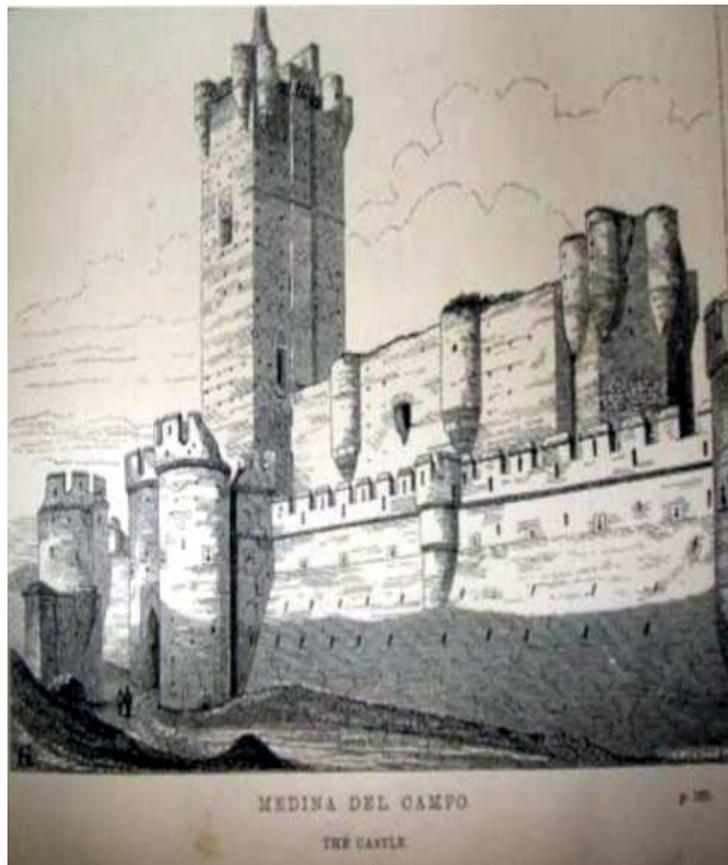
Pour guitare

Adagio (♩ = c. 63)

The musical score is written for guitar in 4/4 time, with a key signature of one sharp (F#). It consists of five systems of music, each starting with a measure number (5, 8, 12, 15) and a common time signature (C). The score includes various dynamics such as *f*, *mp*, *mf*, and *f*, and tempo markings including *adagio*, *accel.*, *ritard.*, *a tempo*, *rall.*, and *allarg.*. Fingerings are indicated by numbers 1-4. The piece concludes with a final chord in the fifth system.

à Brest, le 4 janvier 2024

**Jean-François DELCAMP**



**SONATA MEDINA DEL  
CAMPO opus 25**

[www.delcamp.net](http://www.delcamp.net)

# Jean-François DELCAMP (1956)

## SONATA MEDINA DEL CAMPO opus 25

Pour guitare

Allegretto (♩. = c. 66)

The musical score is written for guitar in treble clef, 4/4 time, with a key signature of one sharp (F#). It consists of five staves of music, each with a measure number at the beginning. The first staff (measures 1-2) starts with a forte (*f*) dynamic and a mezzo-piano (*mp*) dynamic. The second staff (measures 3-4) includes fingerings (1, 2, 3, 4) and dynamics *f* and *mp*, with chordal markings CII, CIV, and CV. The third staff (measures 5-6) features a mezzo-forte (*mf*) dynamic, a *rall.* marking, and a circled '2' above a measure. The fourth staff (measures 7-8) is marked *a tempo* and includes dynamics *mp*, *ppp*, and *p*, with chordal markings CIII, CII, and CIV. The fifth staff (measures 9-11) includes dynamics *f* and *mf*, and a mezzo-piano (*mp*) dynamic.

14

*p* *f* *mf* CV

17

*mp*

20

*f* *mf* CV

23

*mf*

26

*allarg.*

28

*a tempo* *allarg.* *rasg.* *rasg.* *rasg.* *rasg.* *f* *ff* CV

**Adagio** (♩ = c. 63)

*con espressione e rubato*

*mf*

32

35

38

41

44

1.

2.

*el canto con harmonic octavados*

**Allegretto** (♩. = c. 72)

*sul tasto*

*loco*

48

*f*

52

*a tempo*

*♩V*

*p*

*rall.*

56

*♩VII*

*allarg.*

*p*

*allarg.*

*a tempo*

*♩VIII*

*♩V*

*♩V*

60

*pp subito*

*loco*

*mf*

*ponticello*

64

*♩VI*

*♩V*

*p i m*

*loco*

*f*

67 *allarg.* *a tempo* *sul tasto* -----

71 *loco* *a tempo* *rall.*

75 *ff* *rasg.* *CIII* *CII*

79 *mf* *f* *mf* *ponticello* *CI*

85 *loco* *suave* *con brio* *f*

92



# Jean-François DELCAMP (1956)

## CHORO BISCORNU, opus 26a

à Madame Françoise SAYOUR

Pour guitare

**Largo** (♩ = c. 48)

8 *mf*

4

7

10 *f* *mf*

13 1. 2. *f*

16 *rall.*

Andante (♩ = c. 76)

19

*p* *cresc. poco a poco*

22

*f*

25

*p* *cresc. poco a poco*

28

31

*f* *mp*

34

37

*f*

*allarg.* **CII**

**Tempo primo**

1. 2.

à Brest, le 8 janvier 2024

# Jean-François DELCAMP (1956)

## CHORO MAXIXE, opus 26b

à la mémoire d'Agustín BARRIOS MANGORÉ

Pour guitare

Andante Moderato (♩ = c. 70)

The musical score is written for guitar in 2/4 time, key of D major. It consists of six systems of music. The first system starts with a *mp* dynamic and includes a circled 5 for fingering. The second system begins with a *rall.* marking, followed by *a tempo*, and features a *mf* dynamic. The third system is marked *CII* and includes a circled 4. The fourth system starts at measure 11 and includes a *mp* dynamic. The fifth system begins at measure 15 and includes a *mf* dynamic and a circled 2. The sixth system starts at measure 19, includes an *allarg.* marking, and ends with a *mp* dynamic. Chord diagrams *CVII* and *CV* are indicated above the staff. The piece concludes with a final measure marked *mp*.

22 *mf* *mp* *mf*

25

28 *mp*

31 *mf*

34 *mp* *f*

38 *C II*

41 1. 2. *rall.*

à Bastia, le 18 janvier 2024

# Jean-François DELCAMP (1956)

## PICKING À BASTIA, opus 27

à Monsieur Pierre MEURISSE

Pour guitare

**Andantino** (♩ = c. 78)

4

8 *rall.* *a tempo*

12 *rall.*

16 *a tempo* C III

20 *rall.*

*a tempo*

24

27

31

35

39

43

*rall.* *a tempo*

47

1. 2. *rall.*

à Bastia, le 17 janvier 2024

# Jean-François DELCAMP (1956)

## COMME DES VAGUES, ÎLE WRAC'H, opus 28

à la mémoire de Monsieur Ahcen Jacques AÏCHOUN

Pour guitare

*Les phrases sont à faire vivre "comme des vagues" : accélération et crescendo au début, décélération de decrescendo à la fin. Du point de vue rythmique, il est intéressant de jouer cette pièce avec le métronome à 40, du début à la fin. Les ralentis des mesures 27 et 33 permettent de compléter la durée de ces mesures et de retrouver la pulsation lors des reprises. Le passage des mesures 28 à 33 est une échappée, une parenthèse à l'intérieur de cette pièce.*

♩ = 40

The musical score is presented in a standard guitar notation format. It features a treble clef and a key signature of one sharp (F#). The piece is divided into systems of four measures each, with the final system containing three measures. The score includes various musical notations such as slurs, accents, and dynamic markings (f, mf, mp, p, rall.). Fingering numbers (1-4) are indicated throughout the piece. There are several circled numbers (3) and some specific chord diagrams or fingerings indicated by letters like CIII, CIV, CII, and CI. The dynamics range from forte (f) to piano (p), with a final section marked 'rall.' (rallentando).

*a tempo*

*mf*

$\text{♩} = 40$

*mf*

*rall.*

*mf*

2.

$\text{♩} = 40$

**CII**

*mf*

**D.S. al Coda**

*rall.*

*rall.*

*mf*

à Brest., le 30 janvier 2024

# Jean-François DELCAMP (1956)

## RIVAGE, opus 29a

n°1 de la suite Bretagne  
à Monsieur Denian ARCOLEO

Pour guitare

 = c. 112 - 132



18 *sul tasto*

20

*sempre p*

22

CII CI

24

CII CI

26

*mp* *m* *f* ar12

30 *sul tasto*  
+ 1/2 ton

*m* \*\* *m*

34

ar12 ar12 ar12

\* hausser la note d'un demi-ton en tirant sur la corde 6

\*\* percussions

38  $\text{♩} = \text{c. } 112 - 132$

*p* *f*

39

*p*

40

*p* ar12 > ar12 > ar12 >

41

*p* ar12 > ar19 > sul tasto *mp*

44

*p* tapping + pizz. \*\*

48

\*\*

53

*mf* \*\* percussions

57 *ponticello*

*f*

59 *bocca*

*mf*

61 *sul tasto*

*p* *mp*  
c. 100 - 116 *rall.*

63 *loco*

*mp*

64 *sul tasto*

*mf* *p* *mp* *f*

67 *ponticello*

*p*

71 *loco*

*m* *f*  
\*\* *percussions* *ar12*

75  $\text{♩} = \text{c. } 112 - 132$

78 **CII**

81 **mp**

84 **mf**

87 **f**

90  $\text{♩} = \text{c. } 100 - 108$  **mp** *sul tasto* **CVI**

94 **dolce**



# Jean-François DELCAMP (1956)

## VIVIANE, opus 29b

n°2 de la suite Bretagne  
à Monsieur Denian ARCOLEO

Pour guitare

$\text{♩} = 44$

*mp*

*mf*

*f*

*poco rall.*

*a tempo*

*a tempo*

8va

ar19

ar24

ar24

ar24

ar24

ar24

ar19

ar12

ar19

9 **C VIII**  
*a tempo*

*mp*

11 **C VI** **C VI** **C VIII**

13

*f*

15 **C VIII**  
*a tempo*

*mf*

17 **C VI**



## Rivage

Le rivage est une lisière entre deux mondes. D'une part le monde terrestre, aérien, conscient, charnel, solaire. Et, d'autre part, un monde intérieur, celui régit par la Lune, où s'épanouissent l'inconscient et les saisissantes images du rêve.

Au delà de la mer, il y a forcément une autre rive, un autre monde. Si vous regardez vers l'autre rive, vous vous apprêtez au changement, à passer un cap.

Le rivage est un monde où les sons sont rythmés, organisés, par d'autres cycles que ceux qui régissent les terres.

Un éventuel pont peut réunifier ce que la mer, ou le fleuve, a divisé. Ce sera l'objet de la dernière pièce de cette suite.

## Viviane

La fée Viviane, ou "Dame du Lac", est un personnage mythique des légendes arthuriennes. C'est elle qui donne l'épée Excalibur au roi Arthur, c'est elle qui guide le roi mourant vers Avalon. Avalon est appelée "l'île Fortunée", parce que ses campagnes fertiles n'ont pas besoin d'être sillonnées par le soc du laboureur ; sans culture, l'île produit de fécondes moissons. On y vit plus de cent ans. Cette île mythique, ce paradis caché, est évoquée dans "Viviane", à partir de la mesure 9.

## Merlin

Dans le cycle arthurien, Merlin prédit le cours des batailles, il influe sur leur déroulement et entraîne la quête du Graal. Homme sauvage, proche du monde animal, Merlin se retire régulièrement en forêt. Dans ses vieux jours, Merlin tombe amoureux de la fée Viviane, à laquelle il enseigne ses secrets de magicien. Merlin sait que Viviane va l'enfermer dans une prison d'air, en usant de l'un des sortilèges qu'il lui a enseigné. Merlin consent et se laisse enfermer pour toujours par celle qu'il aime éperdument.

## Les roches du Diable

Le lit de la rivière Ellé, au sortir de gorges profondes, se transforme en un chaos rocheux impressionnant. En hiver, les eaux tumultueuses de la rivière dévalent la pente en se faufilant entre d'énormes blocs rocheux, donnant naissance à des rapides et des tourbillons. Sur la rive gauche, d'énormes rochers, les "roches du Diable", surplombent le site de façon spectaculaire. Quand le soleil se glisse entre les hauts feuillages qui bordent les rives, la lumière chatoie sur le granite qui lui-même chante au contact vif d'une eau lancée à pleine vitesse.

## Le pont de Sein

Sein est un véritable radeau de roches et de sable, posé à plat sur l'océan, à huit kilomètres à l'ouest de cet énorme cap granitique bien connu des touristes, la pointe du Raz.

Séparée du continent par le Raz de Sein, et du grand large par l'éperon sous-marin de la Chaussée d'Armen. Cette île est comme le pivot d'une gigantesque hélice aux pales infernales. Dès la fin d'octobre, la terrible ronde commence, transformant bientôt la mer en un immense tourbillon d'écume.

Au-delà de Sein, à l'ouest de l'île, les roches de la chaussée sous-marine, vestiges d'un continent disparu, forment, sur quinze milles, leur chapelet maudit, constitué du "Pont de Sein", puis de la "Basse froide". Là, à l'est de la "Basse froide", brille le phare d'Armen.

# Jean-François DELCAMP (1956)

## MERLIN, opus 29c

n°3 de la suite Bretagne  
à Monsieur Denian ARCOLEO

Pour guitare

Adagio (♩ = c. 63)

The musical score is written for guitar in G major and 4/4 time. It consists of eight staves of music, each starting with a measure number (8, 7, 13, 19, 25, 31, 37). The score includes various guitar techniques and dynamics. Fingerings are indicated by numbers 1-4. Chord diagrams are labeled CII, C VII, CII, CIV, CIII, and CII. Dynamics range from *mp* (mezzo-piano) to *f* (forte). Performance instructions include *ar19*, *ar12*, *sul tasto*, and *ponticello*. The score is marked with accents and slurs throughout.



# Jean-François DELCAMP (1956)

## LES ROCHES DU DIABLE, opus 29d

n°4 de la suite Bretagne  
à Monsieur Denian ARCOLEO

Pour guitare **Adagio** (♩ = c. 56 - 63)

The musical score is written for guitar in G major (one sharp) and 2/4 time. The tempo is Adagio, with a quarter note equal to approximately 56-63 beats per minute. The score is divided into five systems, each starting with a measure number (8, 5, 9, 13, 17). The first system begins with a forte (f) dynamic and includes a triplet of eighth notes. The second system starts with mezzo-forte (mf) and features a triplet of quarter notes marked 'sul tasto C IV' and a 'ponticello' section. The third system begins at measure 9 with an arpeggio marked 'ar12' and a triplet of eighth notes, followed by a section marked 'sul tasto C VII' and a 'vibrato' instruction. The fourth system starts at measure 13 with a 'loco' section and a triplet of quarter notes, leading to a section marked 'C VII' with a forte (ff) dynamic. The fifth system begins at measure 17 with a mezzo-piano (mp) dynamic and a triplet of quarter notes marked 'sul tasto', ending with a mezzo-forte (mf) dynamic. The score includes various guitar-specific notations such as fret numbers, bar lines, and dynamic markings.

21 *ponticello* *loco* **CVII**

25 *mf* *mp* *ponticello* **CIV**

29 *gr12* *ar7* **CVII** *sul tasto* *vibrato*

33 *loco* **CVII** *ff*

37 *f*

41 *mp* *pp* *ponticello*

\* percussions

à Brest, le 8 septembre 2006, révisé en mars 2024

# Jean-François DELCAMP (1956)

## LE PONT DE SEIN, opus 29e

Prélude 8, n°5 de la suite Bretagne  
à Monsieur Victor FOURIAUD

Pour guitare

**Allegretto** (♩ = c. 104)

*la mélodie en dehors*

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 measure number on the left. The first system (measures 1-4) starts with a mezzo-piano (*mp*) dynamic and includes a melodic line in the right hand. The second system (measures 5-9) continues the piece with various articulations like *ar12* and *ar7*. The third system (measures 10-14) features a mezzo-forte (*mf*) dynamic and includes a *vibrato* marking. The fourth system (measures 15-19) includes a *rall.* (rallentando) marking. The fifth system (measures 20-24) is marked **Allegro** (M.M. ♩ = c. 112) *ponticello* and *f* (forte), with a *Moderato loco* section. The sixth system (measures 25-28) continues with *Allegro ponticello* and *Moderato loco* markings. The score includes various guitar-specific notations such as fret numbers, accidentals, and articulation marks.

31 *mf* *poco rall.* **Allegro** (M.M. ♩ = c. 112) *ponticello* *f*

35 *f* *loco* *mf*

37 *p*

39 *p*

41 *mf*

43 *mp*

45 *mf* *mp* *dolce* *CV*

48 *mf*

50

52  $\text{♩}^{\text{V}}$   $\text{♩}^{\text{VI}}$

54  $f$

56 **Allegretto** ( $\text{♩} = \text{c. } 104$ )  
*rall.*  $p$  *laisser vibrer* *rall.*

59 **Allegro ponticello**  
 $mf$

61  $f$  *loco*

63  $pp$   $mf$   $pp$   $mf$   $mp$

65

67  $mp$

69 *allarg.* **Moderato** *la mélodie en dehors*

73

78

83

88 *vibrato*

93 **CVII** **CV**

98 *poco rall.*

*f* *mp* *f* *mp* *mf* *f* *mf* *p*

*ar12* *ar12* *ar12* *ar7* *ar12* *ar7*

à Brest, le 3 mars 2024

# Jean-François DELCAMP (1956)

## PRÉLUDE 9, opus 30

à Monsieur Victor FOURIAUD

Pour guitare

**Allegretto** (♩ = c. 104)

The musical score is written for guitar on a single staff with a treble clef and a 3/4 time signature. It begins with a key signature of one flat (B-flat). The tempo is marked 'Allegretto' with a metronome marking of approximately 104 quarter notes per minute. The score is divided into systems, with measure numbers 6, 11, 16, 21, and 27 indicated at the start of their respective lines. The piece features various guitar techniques and dynamics, including: 

- Chords: CIII, CV, CI
- Accents: >
- Dynamic markings: *f*, *mf*, *pp*, *p*
- Tempo changes: *rall.*, *animando*
- Articulation: *arg<sup>mo</sup>*
- Fingerings: Numbers 1-4 are placed above notes to indicate fingerings.
- Bar lines: Vertical lines with repeat dots at the end.
- Trills: A trill symbol is used in measure 11.
- Slurs: Horizontal lines connecting notes to indicate phrasing.
- Acciaccatura: A small note with a vertical line through it, used in measure 16.



# Jean-François DELCAMP (1956)

## PRÉLUDE 10, opus 30

à Madame mon épouse, Danièle BELBAHRI

Pour guitare

⑥ = RE/D

Andantino (♩ = c. 80)

The musical score is written on a single staff with a treble clef and a 2/4 time signature. It begins with a circled number 6 and the text "=RE/D". The tempo is marked "Andantino" with a quarter note equal to approximately 80 beats per minute. The score is divided into five systems, each starting with a measure number (8, 5, 10, 15, 20). The first system starts with a dynamic marking of *mp*. The second system starts with measure 5 and ends with *mf*. The third system starts with measure 10 and ends with *mp*. The fourth system starts with measure 15 and includes chord diagrams for C III and C I. The fifth system starts with measure 20 and ends with *mp*. The score includes various musical notations such as chords, fingerings (1-4), slurs, and dynamic markings.

25

*mf*

29

*mf*

*vide*

32

*mp*

36

*f*

*mf*

40

*mp*

44

*f* *cédez* *p*

à Brest, le 8 mars 2024

# Jean-François DELCAMP (1956)

## IMPROMPTU n°2, opus 30

à Monsieur Charles MÉLICE

Jusqu'à la mesure 32 : jouez la mélodie entre rosace et la touche avec du vibrato. Jouez l'accompagnement entre la rosace et le chevalet.

Pour guitare **Andante** (♩ = c. 76)

CV

mf p f mf f

CV

rall. a tempo

laissez vibrer mp rall. mf f

CV CIII CII CI

ponticello più lento

mp rall. f

a tempo a tempo

rall. mf vibrato cédez

a tempo

15 *a tempo* *rall.* *mf* *f* *a tempo* **CIV**

18 *sempre f* *mp* *f* *f* *pp* *sul tasto*

21 *a tempo* *p* *mp* *ponticello*

23 *sul tasto* *p* *mp* *ponticello*

24 *ponticello* *mp* *molto più lento* *sul tasto* *con espressione* *mf* *vibrato* **CII**

26

28 *rall.* *ar19* *ar12*

Andante (♩ = c. 76)

29 CIII

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

31 CVIII

*f* *p* *rall.*

Moderato (♩ = c. 56)

33

*mf* *mf*

36 CIV CVI a tempo CV

*allarg.* *f* *marcato*

38 CIII CI CI CI CI

*mf* *allarg.*

41 a tempo

*f*

44 a tempo CI

*rall.* *mp* *mf* *rall.*

47 *a tempo*

*f* *rall.*

50 *a tempo*

*mp* *cédez* *mp cantando*

53

*mf accel.*

56 *più lento*

*rall. pp f mf accel.*

59 *rall.*

*mp*

**Moderato** (♩. = c. 52)

61 *mf* *p. ponticello*

*rall.*

63 *a tempo loco*

*mf* *allarg.*

Moderato (♩. = c. 56)

65 *mp* *rall.*

68 *f* *rall.*

71 *mp* *cantando* *rall.* *f* *poco rall.*

74 *mp* *f* *rall.* *mp*

77 *f* *accel.* *mp*

80 *f rit.* *mf* *mp*

84 *mf* *rall.* *ff* *rasg.*

# Jean-François DELCAMP (1956)

## SONATE IDA PRESTI, opus 31

Sonate n° 2,

à Monsieur Enno VOORHORST

Pour guitare

### I

**Allegro** (♩ = 120) (♩. = 80)

8 *mp*

5 *mf* *rall.* *mp*

9 *mf* *allarg.* *f*

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

13 *mp* *f*

Un phare en mer, son faisceau balaye la mer.

18 *mp*  $\text{C}\text{II}$

24 *rall.*

30 *a tempo*  $\text{C}\text{II}$  *f* *mf* *mp*

34 *f* *mf*

38 *a tempo* *rall.* *p* *p i m a*

41 *f* *mf* *p i m a*

43 *f* *mf*

45

47

49

54

59

65

67

69 *p i*

71

74

78

82 *rall.* *arm. 8va*

87 *p*

92

96 *a tempo*

*mp* *p i m a* *p i m a*

98 *mf*

100 *p i*

102 *mf* *rall.* *a tempo*

104

106  $\text{CII}$

108 *rall.*  $\text{CII}$   $\text{\#}$  *laisser vibrer*

## II

Adagio  $\text{♩} = 50$

Passacaille en sept mesures  
sul tasto

111 *mf*

116

121

125

129

133

The score consists of six systems of musical notation for guitar, each starting with a measure number (111, 116, 121, 125, 129, 133). The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The piece is marked 'Adagio' with a tempo of 50 quarter notes per minute. The first system begins with a dynamic marking of *mf*. The notation includes various guitar-specific techniques such as triplets, slurs, and fingering numbers (1-4). Chord diagrams are indicated by letters CII, CVII, and CIII above the notes. The piece is titled 'Passacaille en sept mesures sul tasto'.

137

CII C VII

141

CI CII C VII C VI anticiper les doigts C V

### III

**Allegrissimo** (♩. = c. 102)

146

*mf* *rall.* *a tempo*

150

CI VI *mp* *f*

154

C V C IV C III C II *p* *<mf*

159  $\text{C I}$  IX

164 *mp* *ponticello*

169 *mf* *mp* *mf* *p* *mp* *p*

175  $\text{C I}$  *mp* *mf* *f* *laisser vibrer* *mp*

180 *pp* *p* *mp* *a tempo* *rall.*

186  $\text{C VII}$  1. *a tempo*  
un chœur de pingouins entonne un hymne nocturne

190 *mp* *mf*

194 *f* *p* *mf*

199 *p*

2. Allegretto (♩. = 68) *alors qu'une barque trouve refuge dans une anse.*

204 *mf*

208 *mp* *p*

212 *mf* *accel.*

Allegrissimo (♩. = c. 102) **CI**

216 *mp* *mf* *f*

**CI**

221 *mf*

226 *ponticello*

231 *ponticello*

236

240

244

249

253

Brest, mai 1993 - avril 2024



# Jean-François DELCAMP (1956)

## INTERLUDE, opus 32

à Monsieur Olaf NIEPOLT

Pour guitare

**Andante** (♩ = c. 72-76)

*sul tasto* *sulla bocca*

*mp* *laisser vibrer les basses* *f* *mp*

**CII** *ponticello* **CII**

4 8 11

15 *f* *mf* *CIII* *CII*

19 *f* *mf* *CII* *mp* *mf*

22 *f* *mf* *p* *CV* *CIII* *CV* *CVII*

25 *mf* *dolce* *mf* *ar7* *ar12* *ar12*

29 *CII* *CI*

32 *CII* *CI* *ar19* *cediendo molto*

à Brest, le 17 avril 2024

# Jean-François DELCAMP (1956)

## NOCTURNE, opus 32

Pour guitare

⑥ = RE/D

**I Andante** (♩ = c. 76)

**CIII**

*mp* *laisser vibrer* *laisser vibrer* *mf* *simile*

**CVII**

*mf* *p* *tambora* *pouce pulpé*

**δva**

*mf* *mp* *f* *pouce pulpé*

**C1**

*f* *mf* *percussions* *a m i p m*

19 **CVII** **CV**

24 **CIII** **CV** **CVIII**

30 **Adagietto** (♩ = c. 69) *rall.* *a tempo*

37 **CIV**

43 **CV** **CIV** **CV**

50 **II Andantino** (♩ = c. 80) *mf* *cresc. poco a poco*

54

*decresc. poco a poco*

58

*f*  
*mf*

62

*mf*

66

*mf* *cresc. poco a poco*

70

*decresc. poco a poco*

74

*mf* C I C II

78

*mf*

84

*cresc. poco a poco* *decresc. poco a poco*

*mf*

88

*mf*

Andante (♩ = c. 76)

91

*mf* *mp* *mf*

96

*mf* *p* *mp* *mf*

*tambora* *pouce pulpé* *pouce pulpé*

101

*mp* *mf*

*sul tasto dolce* *ar7* *ar12*

III Adagio (♩ = c. 63)  
con espressione e rubato

108

*mf*

111

115

118

*el canto con harmonicos octavados*

122

**IV Final**  
**Adagio** (♩ = c. 56)

126

*mf* *f*

128

*p* *cediendo* *p*

*a tempo* CV *a tempo* CIV

130

*f* *cediendo* *pp*

132

*mp* *p a m i*

*a tempo*

134

135

8

136

♩ II

*mf*

*a m i p*

8

138

♩ II

*rall.*

8

140

*a tempo*

*mp*

♩ VII

8

144

♩ II

*cediendo*

8

146

*a tempo*

8

Vivace (♩ = c. 160)

147

*pp* *p*

149

*mf*

151

*mf*

154

*mf*

Adagio (♩ = c. 56)

156

*mf* *rall.* *laisser vibrer* *rall.*

Adagio (♩ = c. 63)

158

*mf* *allarg.* *f*

Moderato (♩ = c. 92)

162

*mf*

166

*p*... *mf* *f*

169

*mp*

171

*p* *a tempo* *rall.*

Adagietto (♩ = c. 69)

174

*mp* *sul tasto* *dolce* *mp*

178

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

à Bastia, le 9 mai 2024

pouce pulpé

# Jean-François DELCAMP (1956)

## PRÉAMBULE, op. 33a

Coffre à jouets, op. 33

à Madame Alana PRIBILSKI

**Allegretto** (♩ = c. 108)

7 *f* *mf* *mp*

4 *sul tasto* *a tempo loco* *sul tasto* *a tempo*  
*rall.* *f* *mp* *rall.* *f*

10 *mf* *f* *mf* *f* *mf*

15 *mf* *f* *f*

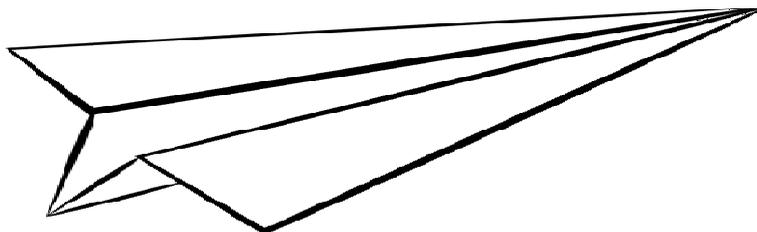
20 *mf* *f* *perdiendo*

# Jean-François DELCAMP (1956)

## AVION EN PAPIER, op. 33b

Coffre à jouets, op. 33

à Monsieur Serge DUBLANCHE



**Adagio** ♩ = 63

la mélodie *mf*

♩ II

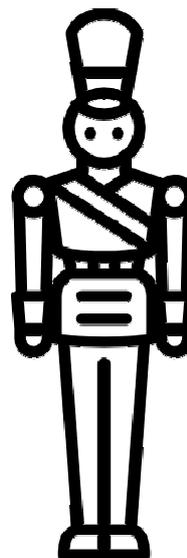
Musical notation for the first system, measures 1-6. The melody is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The bass line is in bass clef. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. Dynamics include *mf* for the melody and *p* for the bass. There are fingerings (1, 2, 3) and a *♩ II* marking above the melody.Musical notation for the second system, measures 7-12. The melody continues with quarter notes D4, E4, F4, G4, A4, B4, C5, D5. The bass line has chords: G2-F2, G2-F2-E2, G2-F2-E2-D2, G2-F2-E2-D2-C2, G2-F2-E2-D2-C2-B1, G2-F2-E2-D2-C2-B1-A1. Dynamics include *p* and *f*. There are fingerings (1, 2, 3, 4) and a *animando* marking above the melody.Musical notation for the third system, measures 13-19. The melody has quarter notes D4, E4, F4, G4, A4, B4, C5, D5. The bass line has chords: G2-F2, G2-F2-E2, G2-F2-E2-D2, G2-F2-E2-D2-C2, G2-F2-E2-D2-C2-B1, G2-F2-E2-D2-C2-B1-A1. Dynamics include *mp* and *a tempo*. There are fingerings (1, 2, 3, 4) and a *rall.* marking above the melody.Musical notation for the fourth system, measures 20-26. The melody is identical to the first system. The bass line is identical to the first system. Dynamics include *mf* for the melody and *p* for the bass. There are fingerings (1, 2, 3) and a *♩ II* marking above the melody.Musical notation for the fifth system, measures 27-32. The melody continues with quarter notes D4, E4, F4, G4, A4, B4, C5, D5. The bass line has chords: G2-F2, G2-F2-E2, G2-F2-E2-D2, G2-F2-E2-D2-C2, G2-F2-E2-D2-C2-B1, G2-F2-E2-D2-C2-B1-A1. Dynamics include *pp* and *animando rall.* There are fingerings (1, 2, 3, 4) and a *♩ II* marking above the melody.

# Jean-François DELCAMP (1956)

## SOLDAT DE PLOMB, op. 33c

Coffre à jouets, op. 33

à Monsieur Davide CIAMPI



Andantino ♩ = 80

*ponticello* -----

Andantino ♩ = 80

*ponticello* -----

# Jean-François DELCAMP (1956)

## OURS EN PELUCHE, op. 33d

Coffre à jouets, op. 33

à Monsieur Bernard CORNELOUP



Adagio ♩ = 40

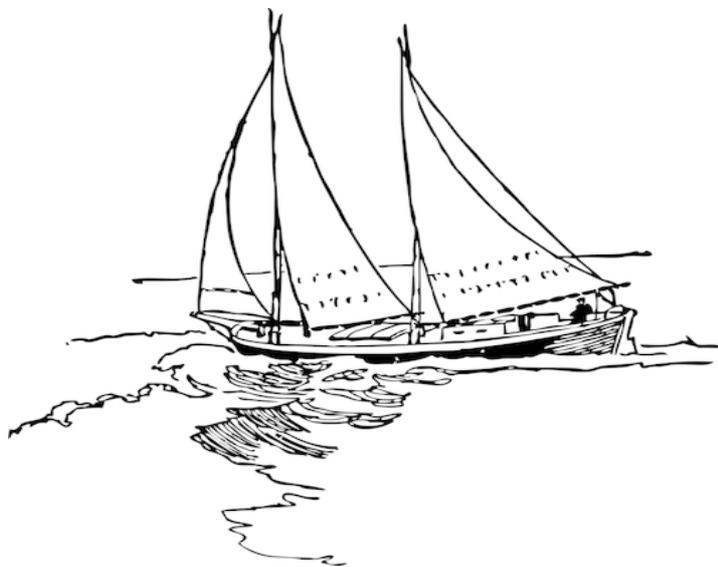
Musical score for guitar, featuring a single melodic line in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The score is divided into systems with measure numbers 1, 4, 7, 9, and 12. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). Performance instructions include *ponticello*, *rall.* (rallentando), *a tempo*, *sul tasto*, and *laisser vibrer*. Fingerings are indicated by numbers 1-4. A circled '2' indicates a second ending. A bracketed section from measure 12 to the end is labeled 'à Brest, mai 2024'.

# Jean-François DELCAMP (1956)

## UN VOILIER, op. 33e

Coffre à jouets, op. 33

à Monsieur Ken KIM



**Allegro** ♩ = 120

Musical score for UN VOILIER, op. 33e, in G major (two sharps) and 3/4 time. The score is written for a single melodic line on a treble clef staff with a sub-octave 8. The tempo is Allegro, 120 beats per minute.

The score consists of four staves of music:

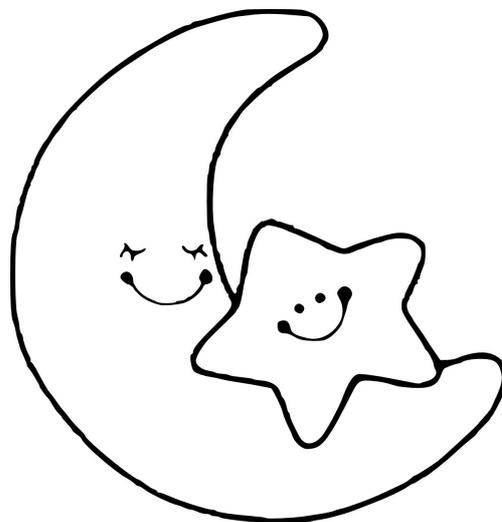
- Staff 1 (Measures 1-3):** Starts with a quarter rest, followed by a dotted quarter note (marked with a '4' above it), and then eighth notes. Dynamics include *mp* and *f*.
- Staff 2 (Measures 4-6):** Continues the eighth-note pattern. Includes a triplet of eighth notes and a first ending bracket. Dynamics include *f* and *allargando*.
- Staff 3 (Measures 7-10):** Features a first ending bracket and a *meno mosso* marking. Dynamics include *mf*.
- Staff 4 (Measures 11-14):** Includes a second ending bracket and a *rall.* marking. Dynamics include *mf*, *rf*, and *p*.

# Jean-François DELCAMP (1956)

## LUNE ET ÉTOILE, op. 33f

Coffre à jouets, op. 33

à Monsieur Ken KIM



Andante ♩ = 72

Musical score for guitar, consisting of four staves of music in G major (one sharp) and 2/4 time. The score includes various musical notations such as notes, rests, and ornaments (ar12, ar9, ar7). Fingerings are indicated by circled numbers 1-5. Dynamics include *mf*, *mp*, and *f*. Performance markings include *rall.* and accents (>). The piece concludes with a final chord on the last staff.

# Jean-François DELCAMP (1956)

## UN KAYAK, op. 33g

Coffre à jouets, op. 33

à Madame Virginie COMITI



Andantino ♩ = 80

Musical score for UN KAYAK, op. 33g, in G major and 3/4 time. The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked Andantino with a quarter note equal to 80 beats per minute. The score consists of five systems of music, each with a starting measure number (1, 3, 7, 11, 15) and an 8-measure rest at the beginning of each system. The first system (measures 1-4) includes a repeat sign and a fermata over the final note. The second system (measures 5-8) features a circled '2' above the staff and a fermata over the final note. The third system (measures 9-12) includes a circled '2' above the staff and a dynamic marking of *f*. The fourth system (measures 13-16) includes first and second endings, with a circled '2' above the staff and a fermata over the final note. The fifth system (measures 17-20) includes a circled '2' above the staff and a fermata over the final note.

# Jean-François DELCAMP (1956)

## ON RANGE TOUT, op. 33h

Coffre à jouets, op. 33

à Monsieur Pino SORCE



**Andante** ( $\text{♩} = \text{c. } 76$ )

Musical score for guitar in G major, 2/4 time, Andante tempo. The score consists of five systems of music, each with a treble clef and a key signature of two sharps (F# and C#). The first system (measures 1-5) features a melody of quarter notes and eighth notes with a bass line of whole notes. The second system (measures 6-10) continues the melody with some eighth-note patterns and a bass line with a 7th fret. The third system (measures 11-15) includes a first ending bracket over measures 11-12 and a bass line with a 2nd fret. The fourth system (measures 16-20) features a melody with a slur and a bass line with a 1st fret. The fifth system (measures 21-25) includes a second ending bracket over measures 21-22 and a bass line with a 4th fret. The piece concludes with a final chord on the 4th fret.

# Jean-François DELCAMP (1956)

## DANSE DE LA RUE MALEYSSIE, opus 34

à la mémoire de Monsieur Berthie COMPOSTEL,  
mon regretté professeur de guitare

Moderato (M.M. ♩ = c. 84)

3

5

7

CII

CII

9 **CII** **CVI**

11 **CIV**

13 **CV** 1. **CV**

15 **CII** *p*

17 **CII**

19 **CII**

21

23

26

28

30

31

à Brest et Bastia, mai-juin 2024



# Jean-François DELCAMP (1956)

## COQUILLAGE, opus 35

Tablatures

Pour guitare

Adagio ( $\text{♩} = \text{c. } 60$ )

The first system of musical notation consists of a treble clef staff and a guitar tablature staff. The treble staff is in G major (one sharp) and 4/4 time. It features a melodic line with slurs and accents, and dynamic markings of *mf*, *f*, and *mf*. The tablature staff shows fret numbers (0, 2, 3) and fingerings (1, 2, 3) for the strings.

The second system of musical notation continues the piece. It includes a treble clef staff and a guitar tablature staff. The treble staff has a melodic line with slurs and accents, and dynamic markings of *f* and *mf*. The tablature staff shows fret numbers (0, 2, 3) and fingerings (1, 2, 3).

The third system of musical notation concludes the piece. It includes a treble clef staff and a guitar tablature staff. The treble staff has a melodic line with slurs and accents, and dynamic markings of *f*, *mf*, and *rall.*. The tablature staff shows fret numbers (0, 2, 3, 4, 5) and fingerings (1, 2, 3, 4, 5).

Brest, septembre 2020

# Jean-François DELCAMP (1956)

## INTERLUDE, opus 35

Tablatures

Pour guitare

**Andantino** (♩. = c. 52)

0 1 2 1 2 1 2 1 2 3 2 2 3

T  
A  
B

0 1 0 0 2 0 0 0 1 0 0 3 2 0 0 2 3

*a tempo*

4 2 4 2 1 1 4 1 2

4 0 3 1 1 0 3 0 1 2 0

2 0 2 1 0 3 0

7 3 2 1 3 4 1 1 2 4

7 0 3 1 0 1 0 0 3 3

3 2 1 0 3 1 0 1 2 0 1 1 0 3 0

3 0 3 0 0 0 0 0

10

10

1	1	0	0				
3	0			2	2	1	1
0	0			0	0	0	0
							3

13

13

	0	0	3				
0	0	0		2	1	0	
3	0			0	0		0
						1	3

16

16

	0			0	1	0	3	0	3			
	2	0	1							1	2	1
3												2
												0

19

*rall.*

19

		0	0									
				2	0	1	0	1	0		1	
1	0	0	2		2							3

# Jean-François DELCAMP (1956)

## EN BARQUE, opus 35

Tablatures

Pour guitare

**Allegretto** (♩ = c. 104)

First system of musical notation for 'En Barque'. It features a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked 'Allegretto' with a quarter note equal to approximately 104 beats per minute. The music begins with a dynamic of *mf* and includes markings for *a*, *m*, *i*, and *p*. A *rall.* marking is present towards the end of the system. Chord diagrams for CII, CII, CIII, and CII are shown above the staff. The guitar tablature below the staff shows fret numbers for strings T, A, and B.

Second system of musical notation, starting at measure 5. It continues with a treble clef, two sharps, and 3/4 time. The tempo is marked 'a tempo'. Dynamics include *mp* and *rall.*. Chord diagrams for CIII, CII, and CII are shown. The guitar tablature shows fret numbers for strings T, A, and B.

Third system of musical notation, starting at measure 9. It continues with a treble clef, two sharps, and 3/4 time. The tempo is marked 'a tempo'. The dynamic is *mf*. A chord diagram for CII is shown. The guitar tablature shows fret numbers for strings T, A, and B.

12

12

3 2 0 3 0 3 2 2 2 2 2 3 0 3 0 3

0 3 2

15

15

2 2 2 2 2 3 7 5 0 1 3 2 2 2 2 2

0 0 0 0 0 0 0 1 2 0 2 2

0 0 2

*rall.* *a tempo* *mp*

18

18

1 1 0 1 0 0 0 3 2 0 2 2 2 2

1 0 0 0 0 0 2 0 0 2 0 2

1 0 0 0 0 0 0 0 0 0 0 0

*rall.* *mf* *a tempo*

22

22

0 0 0 0 3 2 0 3 0 3 2 5 10

0 0 0 0 3 2 0 3 0 3 0 0 7

0 0 0 0 0 2 0 0 0 0 0 0

0 3

*allargando*

Brest, le 3 juillet 2006





# Jean-François DELCAMP (1956)

## PETIT BOOGIE, opus 35

Tablatures

Pour guitare

**Prestissimo** (♩. = c. 132)

First system of musical notation for 'Petit Boogie'. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. A repeat sign follows. The guitar tablature below shows the fretting for the strings: Treble (T) 4 5 2 0, Middle (A) 1, Bass (B) 0 0 4 4. The second measure of the system has a 'pizz.' marking above the staff and a repeat sign. The tablature for this measure is T 0 2 0, A 1, B 2 2 4 4.

Second system of musical notation. It continues from the first system. The treble staff has a '3' above the first measure and a 'pizz.' marking above the second measure. The melody consists of a dotted quarter note G4, followed by a dotted quarter note A4, and a dotted quarter note B4. The tablature for the first measure is T 0 1, A 1, B 0 0 4 4. The tablature for the second measure is T 4 5 2 0, A 1, B 2 2 4 4.

Third system of musical notation. It starts with a '5' above the first measure and a 'CII' marking above the staff. The treble staff has a 'pizz.' marking above the second measure. The melody consists of a dotted quarter note G4, followed by a dotted quarter note A4, and a dotted quarter note B4. The tablature for the first measure is T 3 2, A 2, B 0 0 4 4. The tablature for the second measure is T 0 2 0, A 1, B 2 2 4 4.

7 *pizz.*

8

7

0 1 0 0 4 4 2 2 4 4 2 2 4 4 2

9

8

9

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 2 1 1 4 2 2 4 4 2 0 0 0 0 0

0 0 4 4 2 0 0 0 0 0 0 0 4 4 2

11 *pizz.*

8

11

0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2

13

8

13

0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

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

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

# Jean-François DELCAMP (1956)

## SOLEARES, opus 35

Tablatures

Pour guitare

**Presto** (♩ = c. 168)

### *Solea*

0 0 0 0 0 0  
T 1 0 0  
A 0 3 3  
B 0 3 3 0

### *Falseta 1*

5 0 2 0 3 0 3  
T 0 0 0  
A 1 0 0  
B 0 2 0 3 0 3 0

9 0 0 0  
T 0 0 0  
A 0 0 0  
B 1 0 3 0 2 3 0 3 2 0 3 2 0 3 1 0

### Falseta 2

13

13

### Falseta 3

17

17

21

21

### Falseta 4

25

25

29

29

*Falseta 5*

33

33

*Falseta 6*

37

37

41

41

*Final*

45

45

5 3 1 0 0 0 0 0

2 0 3 1 0 0

3 0 2 0 1 0

3 0 2 0 0 1

49

49

3 2 0 1 0 3 0 0

1 0 0

0 3 2

0 3 2

53

53

3 0 2 0 0 0 0 0

1 0 0

2 1 0 3

0 0 1 2

57

57

0 0 0

3 2 1

0 0 0 0

0 0 0 0

Brest, juillet 2006

# Jean-François DELCAMP (1956)

## BURKINA FASO, opus 35

Tablatures

Pour guitare

Adagio (♩ = c. 60)

The first system of musical notation consists of a treble clef staff in G major (one sharp) and 2/4 time. The tempo is Adagio, with a quarter note equal to approximately 60 beats per minute. The notation includes a 'pizz. strident' instruction. The melody features a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The tablature below shows the corresponding fret numbers: 0, 2, 0, 3, 0, 3, 0, 0, 3, 4, 0, 3, 0, 3, 0.

The second system of musical notation continues the piece. It features a treble clef staff in G major and 2/4 time. The notation includes a 'dolce' instruction. The melody continues with quarter notes and eighth notes, some with triplets. The tablature below shows the corresponding fret numbers: 2, 3, 0, 0, 3, 0, 2, 3, 0, 0, 0, 3, 0, 2, 0, 0, 3, 0, 0, 0, 3, 0, 3, 2, 0.

7

8

7

2 2 0 0 3 0 0 0 0 0

3 2 2 2 2 2 0 2 2

10

8

10

3 0 0 0 2 0 2 0 0 0 0 0 0 2 0 0 2 2 0 0 2 3 3

12

*pizz. strident* - - - - -

8

12

0 0 2 2 0 3 0 3 0 2 3 0 0 3 0

0 0 2 2 2 3 0 3 0 2 3 0 0 3 0

15

8

15

*dolce*

2 3 0 0 0 3 0 2 0 0 3 2 0 0 0 3 0 2 2 0 0 3 0 3 3

# Jean-François DELCAMP (1956)

## BLUES DE LA CABANE, opus 35

Tablatures

Pour guitare

**Prestissimo** (♩. = c. 120)

The first system of musical notation consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The melody is written in eighth notes with various fingerings indicated by numbers 1-4. Below the staff are three guitar tablature lines labeled T, A, and B. The fret numbers are: T (2, 3, 2, 1, 1, 2, 1, 2, 1, 2), A (3, 4, 2, 2, 0, 2, 4, 1, 2), and B (0, 0, 0, 0, 0, 0, 0, 0, 0, 2, 0, 4, 0, 2, 0).

The second system of musical notation continues the piece. It features a treble clef staff with a key signature of three sharps and a 6/8 time signature. The melody and guitar tablature (T, A, B lines) are shown. The fret numbers for the tablature are: T (2, 2, 1, 3, 1), A (3, 2, 1, 3, 1), and B (0, 0, 0, 0, 0, 0, 0, 0, 2, 0, 4, 0, 2, 0).

The third system of musical notation continues the piece. It features a treble clef staff with a key signature of three sharps and a 6/8 time signature. The melody and guitar tablature (T, A, B lines) are shown. The fret numbers for the tablature are: T (2, 2, 1, 2, 2, 2, 2, 1), A (3, 3, 2, 3, 2), and B (0, 0, 0, 0, 0, 0, 0, 0, 0, 2, 0).

12

12

15

15

18

18

22

22

*rall.*

Brest, septembre 2006

# Jean-François DELCAMP (1956)

## SAMBA DU JARDIN, opus 35

Tablatures

Pour guitare

$\bullet = 50$   
*ad libitum*

T 3 0 1 1 0 3 0 0 1 8 5 0 4  
A 0 2 3 2 0 0 3  
B 3 3 3 0 3 3

**Moderato** ( $\bullet = c. 84$ )

2 0 0 0 0 0 0 0 0 0 0 3 3 1 1 1 1 3 0 3  
0 0 0 0 1 0 0 0 0 0 0 2 2 2 2 3 0 3  
3 3 3 3 3 3 3 3 0 0 0 0

5

5 0 1 1 1 1 3 0 1 3 0 3 3 1 3 1 3 0 0 0 0 0  
2  
1 3 1 2 2 1 3 3 3 3 >>>

\* Glissez l'ongle du pouce de la main droite sur la sixième corde pour imiter le son de la cuica.



# Jean-François DELCAMP (1956)

## VALSE DES LAMINAIRES, opus 35

Tablatures

Pour guitare

**Allegro** (♩ = c. 120)

First system of musical notation for guitar. It consists of a treble clef staff with a 6/8 time signature and a guitar tablature staff below it. The treble staff contains a melodic line with dynamics *mf*, *mp*, *rall.*, and *mf*. The tablature staff shows fingerings and fret numbers for the strings. The system ends with a double bar line and a *a tempo* marking above the staff.

Second system of musical notation for guitar. It continues the melodic line from the first system. The treble staff shows a *pp* dynamic marking. The tablature staff includes a *pp* dynamic marking and a hairpin crescendo leading to it. The system ends with a double bar line.

Third system of musical notation for guitar. It continues the melodic line. The treble staff shows dynamics *mf*, *mp*, *rall.*, *f*, and *mp*. The tablature staff shows complex fingerings and fret numbers. The system ends with a double bar line.

11

11

15

15

19

19

23

23

Brest, novembre 1991

# Jean-François DELCAMP (1956)

## MOMENT MUSICAL, opus 35

Tablatures

Pour guitare

**Allegrissimo** (♩ = c. 162)

⑥ = RE

mf mp

Cl

T  
A  
B

3 0 2 3 0 2 3 0 2 3 2 0 2 3 2 0 2 1 0 2 1

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

0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1 1 1

Cl

mf

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

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

0 0 0 0 0 0 1 1 1 1 1 1 0 0 0 0 0 0

mf

5 5 5 5 5 5 4 5 5 5 5 5 7 9 7 10

7 7 7 7 7 7 6 7 7 7 7 7 8 8 8 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

mp

5 5 5 5 5 5 4 5 5 5 5 5 6 8 6 10

6 6 6 6 6 6 5 6 6 6 6 6 8 8 8 6

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0



43

43

14-14-14-14-14-14 12-12-12-12-12-12 10 9 7 5 13-13-13-13-13-13

15-15-15-15-15-15 14-14-14-14-14-14 12 10 8 7 15-15-15-15-15-15

0 0 0 0 0 0 0 0 0 0 0 0 0 0

48

48

12-12-12-12-12-12 10 8 6 5 5 6 0 5 7 5

13-13-13-13-13-13 11 10 8 6 8 7 8 7 8 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0

53

53

0 7 8 10 8 6 5 4 5 9 7 5 3 4 4

8 7 8 11 6 6 6 6 7 7 5 3 4 4

0 0 0 0 0 0 0 3 3 0 0 0 2 4 4

59

59

3 3 3 3 3 3 5 3 2 0 3 2 3 5 2 3 7

4 4 4 4 4 4 4 4 4 0 2 3 0 2 3 0 6 7

2 4 2 2 2 2 2 2 2 4 2 2 2 4 5 4 5

66 **CII** **CI**

66

5 3 2 | 3 0 2 3 | 0 2 3 | 0 2 3 | 2 0 0 | 2 1 1

2 2 | 4 2 | 4 0 2 3 | 2 0 0 | 2 0 0 | 2 1 1

0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 1 1 1

72

72

0 2 4b 4b 4b 4b | 4b 1 4b 4b | 2 7 | 3 4b 1 3 4b 3 1 4b 4b | 3 1 4b 4b

mf

72

0 2 3 1 3 4 | 3 1 3 | 2 5 6 8 10 11 | 10 8 11

1 1 1 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

1 1 1 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

77

77

3 2 2 | 3 2 4 2 2 | 2 3 2 4 2 2 | 3 2 4 2 2 | 3 2 4 2 2

mf

77

10 14 14 15 15 17 15 14 15 12 14 12

0 0 0 0 0 0 0 0 0 0 0 0

82 **CVII**

82

2 3 2 4 2 2 | 2 3 2 4 2 2 | 2 3 2 4 2 2 | 2 3 2 4 2 2 | 2 3 2 4 2 2 | 2 3 2 4 2 2

mp

82

10 10 15 17 15 14 15 12 14 12 | 10

11 10 15 14 15 13 | 7

0 0 0 0 0 0 0 0 0 0 | 0

Brest, le 2 septembre 2006

# Jean-François DELCAMP (1956)

## MONSIEUR BOURDON BUTINE, opus 35

Tablatures

Pour guitare *Andante Moderato* (♩ = c. 72)

Measures 1-3 of the piece. The music is in G minor (one flat) and 2/4 time. The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. The guitar part is shown with a treble clef and a key signature of one flat. The tablature below the staff shows fingerings for the strings: T (Treble), A (Acoustic), and B (Bass). Measure 1: Treble clef has a whole note chord (G2, Bb2, D3, F3). Bass clef has a whole note chord (G2, Bb2, D3, F3). Measure 2: Treble clef has a whole note chord (G2, Bb2, D3, F3). Bass clef has a whole note chord (G2, Bb2, D3, F3). Measure 3: Treble clef has a whole note chord (G2, Bb2, D3, F3). Bass clef has a whole note chord (G2, Bb2, D3, F3).

Measures 4-6 of the piece. Measure 4: Treble clef has a whole note chord (G2, Bb2, D3, F3). Bass clef has a whole note chord (G2, Bb2, D3, F3). Measure 5: Treble clef has a whole note chord (G2, Bb2, D3, F3). Bass clef has a whole note chord (G2, Bb2, D3, F3). Measure 6: Treble clef has a whole note chord (G2, Bb2, D3, F3). Bass clef has a whole note chord (G2, Bb2, D3, F3).

Measures 7-9 of the piece. Measure 7: Treble clef has a whole note chord (G2, Bb2, D3, F3). Bass clef has a whole note chord (G2, Bb2, D3, F3). Measure 8: Treble clef has a whole note chord (G2, Bb2, D3, F3). Bass clef has a whole note chord (G2, Bb2, D3, F3). Measure 9: Treble clef has a whole note chord (G2, Bb2, D3, F3). Bass clef has a whole note chord (G2, Bb2, D3, F3).

Measures 10-12 of the piece. Measure 10: Treble clef has a whole note chord (G2, Bb2, D3, F3). Bass clef has a whole note chord (G2, Bb2, D3, F3). Measure 11: Treble clef has a whole note chord (G2, Bb2, D3, F3). Bass clef has a whole note chord (G2, Bb2, D3, F3). Measure 12: Treble clef has a whole note chord (G2, Bb2, D3, F3). Bass clef has a whole note chord (G2, Bb2, D3, F3).

14

14

17

17

20

20

23

23

# Jean-François DELCAMP (1956)

## BALLADE, opus 36

à la mémoire de Monsieur Bert JANSCH

Pour guitare

Moderato (♩. = c. 60)

8

T  
A  
B

7

CII

7

13

13

19

19

0 5 0 0 | 3 5 0 | 1 2 0 1 2 | 0 0 | 5 0 3 | 0 1 0

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

25

*a tempo*

25

0 1 | 0 1 | 0 2 | 7 6 | 8 5 7 8 5 | 7 5 8

0 2 | 2 2 | 0 2 | 7 6 | 7 0 | 0 8

3 3 1 0 5 6 0 0 8

31

31

0 0 0 | 0 0 0 | 1 2 0 1 2 | 0 0 | 3 1 0 | 7 6 5

0 7 6 | 6 5 0 | 0 2 | 2 | 4 3 | 2 1 0 5

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

37

37

8 5 7 8 5 | 7 5 8 | 0 0 0 | 3 5 0 | 2 0 1 | 2 0 1

7 0 | 0 5 5 | 4 5 3 | 0 2 | 2 | 2 0 1

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

43

43

0 2 | 7 6 | 2 0 1 | 2 0 1 | 0 2 | 7 6 5

0 2 | 0 2 | 0 2 | 0 2 | 0 2 | 0 5 6 0 5

1 0 0 3 1 0 0 5 6 0 5

à Brest, le 6 juillet 2024



# Jean-François DELCAMP (1956)

## L'OUBLI, opus 37

Pour guitare

Moderato (♩ = c. 92)

*a tempo*

8 *mp* *f* *mp* *rall.* *mf*

6 *sul tasto* *ponticello*

12 *ff* *p* *mp* *mf* *a tempo*

17 *mf* *mf* *dolce*

22 CII 4

mf *f* *mp* *a tempo* *rall.*

27 CII 4

*mf* *mf* *mp*

32 CII 4

*mf* *rf* *a tempo* *rall.*

38 CI 4

*mp* *mf* *a tempo*

43 CI 4

*mf*

48 CII 4

*mf* *rf* *a tempo*

53

57

*mf* *p subito*

62

*mp* *f* *mp* *rall.* *mf* *a tempo*

68

*sul tasto* *ponticello* *ff* *p*

74

*mp* *mf* *mf* *a tempo*

80

*mp* *CIV*

à Brest, le 29 juillet 2024



# Zapateado

Vivacissimo (♩. = c. 96)

First system of musical notation for 'Zapateado'. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The notation includes a melodic line with eighth and sixteenth notes, and a guitar tablature line with fret numbers (0, 2, 4, 7) and fingerings (1, 2, 3, 4).

Second system of musical notation for 'Zapateado'. It continues the melodic and tablature lines from the first system, featuring similar rhythmic patterns and fret work.

Third system of musical notation for 'Zapateado'. This system includes performance markings: 'tambora' above a series of chords, 'rall.' (ritardando) below a chord, and 'a tempo' above the final measure. The tablature includes higher fret numbers (7, 9, 12, 14, 16) and complex fingerings.

Fourth system of musical notation for 'Zapateado'. It continues the piece with a circled '1' above the first measure. The notation includes a melodic line and a guitar tablature line with fret numbers (0, 2, 4, 6) and fingerings.

Fifth system of musical notation for 'Zapateado'. It concludes the piece with a double bar line. The notation includes a melodic line and a guitar tablature line with fret numbers (0, 2, 4, 7, 11) and fingerings. A Roman numeral 'CVII' is placed above the system.

à Brest, le 29 juillet 2024

# Jean-François DELCAMP (1956)

## HOMMAGE À ROQUE CARBAJO, opus 39

Ronde

Pour guitare

Rythmique (♩. = c. 84)

7

12

17

22

*p*

*mf*

*f*

*mf*

*mf*

*ponticello*

27 *chasquido*

CVII

*f* *mf* *f* *mp*

33 CV

*mf* *dolce*

39 CII

*mf* *mp*

45 *ponticello*

*mf* *mp*

51 CVIII

*f* *mp subito* *f*

57 *percussions*

*mf* *p*

63

*mf* *mp*

