

**Jean-François DELCAMP**



## Réels et imaginaires, opus 10

1 – Le caméléon en retard 2 – La girafe a  
reçu du courrier 3 – Danse des ptérodactyles  
4 – Picking du concombre de mer 5 –  
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L'albatros rêve dans le ciel 8 – Valse des  
mésanges 9 – Dans les ramures.

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# 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

*rf* *mf*

arrivé tout juste à l'heure !  
ouf !

le caméleon y est presque

31

*p*

# Jean-François DELCAMP (1956)

## LA GIRAFE A REÇU DU COURRIER

N°2 de "Réels et imaginaires" opus 10

à Monsieur Charles MÉLICE

*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*

16

19

CV

22

CIII

25

*la girafe galope pour se dégourdir les pattes*

28

32

*la girafe a une douce pensée*

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**

*jouer près de la touche*

*jouer près du chevalet*

*jouer près du chevalet*

*un deuxième ptérodactyle approche*

11

*les ptérodactyles entament une danse aérienne*

13

*f*

*harm. V*

15

17

*harm. XII*

19

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

21

*harm. V*

# Jean-François DELCAMP (1956) PICKING DU CONCOMBRE DE MER

N°4 de "Réels et imaginaires" opus 10

à Monsieur Ismael González HARO

The first line of musical notation is in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. It begins with a treble clef and a '3' below it. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. A repeat sign follows. The first ending consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The second ending consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. Below the staff, there are two bar lines with a '3' and a '1' respectively, indicating fingerings for the notes.

The second line of musical notation continues in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. It begins with a treble clef and a '3' below it. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The second ending consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. Below the staff, there are two bar lines with a '3' and a '1' respectively, indicating fingerings for the notes. The third ending consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The fourth ending consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. Below the staff, there are two bar lines with a '3' and a '1' respectively, indicating fingerings for the notes. The fifth ending consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The sixth ending consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. Below the staff, there are two bar lines with a '3' and a '1' respectively, indicating fingerings for the notes. The seventh ending consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The eighth ending consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. Below the staff, there are two bar lines with a '3' and a '1' respectively, indicating fingerings for the notes. The ninth ending consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The tenth ending consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. Below the staff, there are two bar lines with a '3' and a '1' respectively, indicating fingerings for the notes.

5

7

9

11

13

# 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

C I

C II

27

31

35

39

43

46

49

CII

ar7

ar12

ar12 ar7 ar12

ar19

ar12

ar7

ar12

ar19

ar12 ar7 ar12

# 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 in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The score is divided into three systems of staves. The first system contains measures 1 through 4, with fingering numbers 1-4 and circled numbers 3 and 5. A bracket labeled 'CIV' spans measures 3 and 4. The second system contains measures 5 through 8, with fingering numbers 1-4 and circled numbers 3 and 5. Brackets labeled 'CI' and 'CIII' are placed above measures 6 and 7 respectively. The third system contains measures 9 through 12, with fingering numbers 1-4 and circled numbers 3, 4, and 5. Measure 12 includes a sharp sign (#) on the final note.

13 **CI** **CVII**

17 **CVII**

21

25 *rall.*

29 *a tempo* **CI**

33 **CVI**

# Jean-François DELCAMP (1956) L'ALBATROS RÊVE DANS LE CIEL

N°7 de "Réels et imaginaires" opus 10

à Monsieur Geoff BARKER

The musical score is written for guitar in 2/4 time. It consists of four systems of music, each with a treble clef and a key signature of one sharp (F#). The first system starts at measure 8 and includes arpeggiated chords labeled 'ar9', 'ar7', 'ar9', 'ar12', and 'ar7'. A circled '2' is placed above the final measure of the system. The second system starts at measure 7 and includes an 'ar7' chord. The third system starts at measure 13 and includes a circled '4' above the first measure. The fourth system starts at measure 19 and includes a circled '4' above the first measure. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 below the notes. A 'c.v.' (crescendo) marking is present above the first measure of the second system.

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 italoophone

②  $\bullet = 184$

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

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

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

18 C II *a tempo* *rall.*

23 C II *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



11

*bien alterner les doigts 2 et 3 pour le trille prolongé*

13

15

16

18

CII

20

