

Johann Sebastian BACH

THE COMPLETE WORKS FOR LUTE SOLO

Suite BWV 995, Suite BWV 996, Partita BWV 997, Prelude, Fugue et Allegro BWV 998, Prelude BWV 999, Fugue BWV 1000, Partita BWV 1006a

TABs

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Jean-François DELCAMP

04/09/2024

Wilhelm Friedemann Bach

Clavier-Büchlein (Cöthen, 1720)



3141 3141 314 213

3141
tr

3141
tr

314
tr

213
#

aimp
0303

aimp
0303

aim
131

aim
141

a i m p a i m p a i m a i m

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

3 3 3 3

3 3 3 3

Dear friends,

I place at your disposal a new version of the Complete Works of J. S. Bach for Solo Lute which I have adapted for the guitar... with fingerings.

I do not believe that one can choose fingerings which are appropriate for everyone, so I will explain here what my criteria were for the choice of the fingerings in this edition.

Extensions (stretches) are often employed to allow for very legato phrasing, but they have the disadvantage of being difficult for those who have small hands. For this reason I preferred to suggest playing them in the positions where the stretches are smaller.

I systematically avoid fingerings which cause string noise when you lift fingers from wound strings.

I do not hesitate to use position shifts for one or some notes, if that makes it possible to avoid an uncomfortable position or one that is too different from those used in the same vicinity.

My feeling is that trills and mordents must be played very close together, so as not to weigh down the phrase which they embellish, also I often suggest two-string trills using a right hand fingering such as a-i-m-p or those that allow for alternating the fingers of the left hand, for example 2131. These fingerings allow for great speed.

I have two guitars, and depending which one I play, I modify my fingerings to obtain the sound balance I want; a particular fingering is only one compromise between an ideal and what one can realistically achieve. Your ideal fingering should, quite simply, be the one that is most appropriate for you, after you have tested several of them.

Bach's works are of a very high technical level, so for those among you who do not know where to start, I recommend that you begin with the Saraband BWV 995 and to continue with the Bourrée BWV 996.

Cordially,

Jean-François Delcamp

Brest, 3 april 2006

Queridos amigos:

Pongo a vuestra disposición una nueva versión, digitada, de la integral de las obras de J. S. Bach para laúd solo adaptadas a la guitarra por mí.

No creo que se puedan hacer digitaciones que convengan a todos, por eso os indico a continuación cuál ha sido mi proceso en cuanto a la elección de las digitaciones de esta edición.

Las extensiones son a menudo empleadas para permitir un fraseo muy ligado; tienen el inconveniente de ser difíciles para los que tienen manos pequeñas. Por esa razón he preferido proponeros en su caso el uso de las posiciones donde los trastes son más pequeños.

Evito sistemáticamente las digitaciones que producen ruidos cuando se levantan los dedos de las cuerdas graves.

No dudo en utilizar cambios de posición para una o varias notas, con el fin de evitar posiciones incómodas o cambios bruscos en la inclinación de la mano izquierda.

A mi entender, los trinos y mordentes deben ser muy ajustados, para no entorpecer las frases que adornan. Asimismo he propuesto a menudo trinos en dos cuerdas con una digitación de mano derecha como a-i-m-p, o bien ligados alternando los dedos de la mano izquierda, por ejemplo 2-1-3-1. Estas digitaciones permiten una gran velocidad.

Yo tengo dos guitarras, y según la que toco, modifico mis digitaciones para obtener el equilibrio sonoro que deseo; una digitación no es más que el compromiso entre un ideal y lo que se puede realmente hacer. Vuestra digitación ideal será simplemente la que os convenga mejor después de haber probado varias.

Las obras de Bach son de un nivel técnico muy elevado. Para los que no sepáis por donde empezar, os recomiendo hacerlo por la Sarabande BWV 995 y continuar con la Bourrée BWV 996.

Cordialmente,

Jean-François Delcamp

Brest, le 3 avril 2006

Chers amis,

je mets à votre disposition une nouvelle version, avec les doigtés, de l'intégrale des œuvres de J. S. Bach pour luth solo adaptée à la guitare par mes soins.

Je ne crois pas qu'on puisse faire des doigtés qui conviennent à tout le monde, aussi je vous indique ici quelle a été ma démarche quand au choix des doigtés de cette édition.

Les extensions sont souvent employées pour permettre un phrasé très legato, elles ont l'inconvénient d'être difficiles pour ceux qui ont de petites mains. Pour cette raison j'ai préféré vous proposer à la place un jeu dans les positions où les cases sont plus petites.

J'évite systématiquement les doigtés qui causent des bruits quand on enlève les doigts des cordes graves.

Je n'hésite pas à déplacer la main de plusieurs positions pour une ou quelques notes, si cela permet d'éviter une position inconfortable ou trop différente de celles utilisées à proximité.

À mon sens, les trilles et mordants doivent être très resserrés, pour ne pas alourdir la phrase qu'ils embellissent, aussi je propose souvent des trilles sur deux cordes avec un doigté de main droite comme a-i-m-p ou bien des liaisons en alternant les doigts de la main gauche, par exemple 2131. Ces doigtés permettent une grande vitesse.

J'ai deux guitares, et selon celle que je joue, je modifie mes doigtés pour obtenir l'équilibre sonore que je souhaite ; un doigté n'est qu'un compromis entre un idéal et ce qu'on peut réellement faire. Votre doigté idéal sera tout simplement celui qui vous conviendra le mieux après en avoir testé plusieurs.

Les œuvres de Bach sont d'un niveau technique très élevé, pour ceux d'entre vous qui ne savent pas par où commencer, je vous recommande de débiter par la sarabande BWV 995 et de continuer par la bourrée BWV 996.

Cordialement,

Jean-François Delcamp

Brest, le 3 avril 2006

Cari amici,

metto a vostra disposizione una nuova versione, con diteggiatura, dell'integrale delle opere di J.S.Bach, per liuto solo, adattato da me alla chitarra.

Non credo che ci possano essere delle diteggiature che vadano bene per tutti, per cui vi indico quale è stato il procedimento che mi ha portato alla scelta di questa edizione.

Le estensioni si impiegano spesso per consentire frasi molto legate, benchè abbiano l'inconveniente di essere difficoltose per coloro che hanno mani piccole. Per questo motivo ho preferito proporre l'esecuzione in una posizione in cui la larghezza dei tasti è minore.

Evito sistematicamente quelle diteggiature che producono rumore quando si sollevano le dita dalle corde più basse, e non esito a produrre spostamenti della mano, da una posizione all'altra, per una o più note, se questo consente di evitare una posizione scomoda o troppo diversa da quella assunta poc'anzi.

Secondo me i trilli e i mordenti devono essere alquanto ristretti per non appesantire la frase che abbelliscono, allo stesso modo, propongo spesso trilli eseguiti su due corde, con una diteggiatura della mano destra del tipo a-i-m-p, oppure diteggiature che alternano le dita della mano sinistra, ad esempio, 2131. Sono diteggiature che consentono una maggiore velocità.

Io ho due chitarre, e a secondo di quella che suono, modifico le diteggiature allo scopo di ottenere l'equilibrio sonoro che desidero; una diteggiatura altro non è che un compromesso tra un ideale, e tra ciò che realmente si è in condizione di fare. La vostra diteggiatura ideale, sarà semplicemente quella che troverete migliore dopo averne provate molte.

Le opere di Bach sono di un livello tecnico molto elevato, per coloro che non sanno da dove iniziare, consiglieri la sarabanda BWV 995, e poi di proseguire con la bourrée BWV 996.

Cordialmente,

Jean Francois Delcamp

Brest, le 3 avril 2006

Johann Sebastian BACH (1685-1750)

SUITE BWV 995

Adaptation pour guitare de Jean-François Delcamp

Prélude

First system of musical notation for the Prelude. The top staff is a treble clef with notes and fingerings. The bottom staff shows guitar fret numbers: 2, 0, 2, 4, 1, 2, 0, 1, 3, 1, 0, 5, 7, 6, 6, 0, 1, 3, 1, 3, 0, 1, 2, 2, 2, 0, 1.

Second system of musical notation for the Prelude. The top staff is a treble clef with notes and fingerings. The bottom staff shows guitar fret numbers: 1, 0, 0, 3, 2, 0, 3, 0, 2, 3, 5, 3, 5, 5, 3, 1, 3, 2, 0, 1, 3, 1, 3, 3, 1, 0, 1, 3, 2, 0, 0.

Third system of musical notation for the Prelude. The top staff is a treble clef with notes and fingerings. The bottom staff shows guitar fret numbers: 3, 1, 0, 1, 0, 3, 1, 0, 1, 3, 1, 0, 1, 1, 0, 0, 0, 2, 4, 0, 2, 3, 5, 3, 2, 3, 0, 0.

Fourth system of musical notation for the Prelude. The top staff is a treble clef with notes and fingerings. The bottom staff shows guitar fret numbers: 8, 10, 8, 8, 7, 5, 3, 2, 3, 5, 4, 3, 1, 0, 1, 0, 5, 5, 3, 5, 2, 3, 0, 6, 7, 0, 0, 0.

CV

413131

C II

C II

Très Viste

C II

CI

2131 fr

C II

C VII

8 7 3 2 1 3 2 1 0 2 0 2 2 3 2 4 2 0 2 0 3 0 1 2 3 1 3 1 3 3

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

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

8 2 5 1 3 4 4 2 2 4 2 2 4 2 2 4 1 2 2 4 1 3 1 3 0 4 3

5 7 8 10 7 8 10 7 8 10 7 8 7 8 10 7 8 0 1 3 0 1 3 0 6 3 5

6 7 9 8 9 9 7 7 0 7 0 0 0

7

8 4 0 2 1 4 1 4 3 0 1 3 4 0 4 1 0 3 4 1 0 2 4 1 1 0 2 3

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

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

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

8 4 2 4 2 4 4 4 1 4 4 1 2 1 4 3 1 1 4 4 1 4 1 0 2 2 2 2

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

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

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

8 1 3 3 1 1 3 1 3 0 0 1 3 0 3 2 3 3 3 1 0 1 3 5 5 5 5 5 3 1 3 0

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

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

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

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

7 0 5 5 2 | 5

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

0 0 5 3 5 7 3

3 2 3 5 2 | 3 5 3 5 6 3 | 5

5 3 2 3 5 2 | 3 4 2 4 5 2 | 4 5 2 3 5 2

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

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

1 0 0 3 3

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

3 0 0 3 3 3 3

3 2 4 2 1# 3 1 3 4 3 4 1 3 4 3 4 4 1 4 4 1 4 4 1 4 1

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

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

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

0 1 1 1 0 1 1 3 1 0 3 1 3 1 0 3 1 0 0 7 4 7 4 0 3 0 0 1

3 0 3 0 3 0 1 2 0 4 7

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

1 0 3 1 0 1 2 1 0 5 7 8 2 4 5 2 0 1 1 2 0 3 1 0 3 1 0 3 0

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

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

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

2 0 3 0 2 0 3 2 3 2 3

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

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

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

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

CIV

4 8 7 4 5 7 0 8 7 4 5 7 0 5 4 6 5 7
 4 6 0 0 0 0 0

CI

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

2131 *tr*

10 9 7 10 9 10 7 7 10 10 8 10 9 10 7 6 5 8 6 5 6 5 3 0 1 2
 0 8 8 0 7 8 10 6 0 0 0

1 0 3 1 0 1 4 2 4 0 2 1 0 2 1 4 1 4 2 1 0 3 6 5 5 3 3 1
 1 2 0 1 1 4 0 2 1 4 2 1 0 6

C VII

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

1 2 2 1 0 10 8 8 7 7 10 8 7 10 7 8 7 10 8 7 10 10 9 9 7 9 0 0

0 2 2 8 7 9 7 8 7 0 2

4 3# 1# 4 4 2 1 3 2 4 1 2 4 2 1 4 2 1# 4 3# 1

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

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

2 1 2 4 3 2 1# 2 3 2 1 3 2 1 4 2 1 1# 2 1# 2 4# 1# 2

6 5 4 5 6 5 4 5 5 4 2 5 3 2 1 2 1 2 4 1 2 0

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

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

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

0 2 2 0

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

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

0 0

Musical score for the first system. It features a treble clef and a key signature of one sharp (F#). The piece is in 4/4 time. The notation includes a melodic line with eighth notes and chords, and a bass line with a mix of quarter and eighth notes. Fingering numbers are provided throughout. A circled '2' and a circled '3' are placed below the bass line in the second and third measures respectively. A 'CV' (Cembalo) marking is located above the final measure.

Allemande

Musical score for the *Allemande*. It features a treble clef and a key signature of one sharp. The notation includes a melodic line with eighth notes and chords, and a bass line with a mix of quarter and eighth notes. Fingering numbers are provided throughout. A 'CV' marking is located above the first measure. A '3131' marking with an *tr* (trill) symbol is placed above the seventh measure.

Musical score for the second system. It features a treble clef and a key signature of one sharp. The notation includes a melodic line with eighth notes and chords, and a bass line with a mix of quarter and eighth notes. Fingering numbers are provided throughout.

Musical score for the third system. It features a treble clef and a key signature of one sharp. The notation includes a melodic line with eighth notes and chords, and a bass line with a mix of quarter and eighth notes. Fingering numbers are provided throughout. A circled '3' is placed below the bass line in the second measure. A 'CI' marking is placed above the fourth measure, and a '2131' marking with an *tr* symbol is placed above the fifth measure. A 'CII' marking is placed above the eighth measure.

1 3 2 8

1 5 3 1 0 3 1 0 1 3 0 3 1 0 2 0 3 2 0 2 3 0 1 0 6 7 8 7 5 7 8

3 2 0 2 3 0 2

1 3 2 8

10 8 7 10 8 6 5 6 10 0 0 0 6 5 3 1 0 0 1 3 3 2 0 4 0

6 10 7 6 3 1 0 0 2 0

8

1 3 2 8

7 4 5 0 2 0 2 0 2 4 0 2 0 4 0 7 8 4 4 7 5 7 0 2 0 2 2 0

4 4 0 4 7 0 2

3

1 3 2 8

0 4 2 1 2 4 2 7 9 10 7 8 10 9 10 9 7

0 7 9 7

1 3 2 8

0 5 0 1 3 2 1 0 7 8 10 8 7 7 10 8 7 8 10 8 7 7 8 10 0 2 2 0 2

5 2 1 9 7 8 7 7 7

8

First system of musical notation, featuring a treble clef, a key signature of one flat, and a 4/8 time signature. The melody includes triplets and slurs. The bass line consists of a simple accompaniment with fingerings 1, 2, and 3.

Second system of musical notation, including trills (tr) and specific fingering patterns like 2131 and 101010. The bass line has more complex fingerings including 6, 5, 3, 6, 3, 0, 1, 2, 3, 1, 3, 0, 0, 2, 3.

Third system of musical notation, marked with a C VII chord. The melody continues with slurs and triplets. The bass line includes fingerings such as 3, 3, 1, 0, 1, 5, 3, 2, 0, 3, 3, 1, 0, 3, 0, 1, 0, 3, 1, 0, 1, 3, 0, 7, 8, 7, 10, 7, 8, 9, 7, 0, 0, 1, 3.

Fourth system of musical notation, featuring a treble clef and a key signature of one flat. The melody includes slurs and triplets. The bass line has fingerings like 0, 8, 7, 5, 7, 4, 5, 4, 5, 6, 5, 3, 1, 4, 2, 1, 2, 4, 1, 3, 4.

Fifth system of musical notation, marked with a C V chord. The melody includes slurs and triplets. The bass line has fingerings such as 4, 5, 4, 2, 0, 5, 0, 8, 7, 8, 10, 7, 4, 5, 5, 5, 3, 1, 4, 5, 5, 7, 7, 0.

Courante

First system of musical notation for the Courante. The treble clef staff shows a melody starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line consists of a whole note G3, a whole rest, and a quarter note G3. Fingerings are indicated by numbers 1-4.

Second system of musical notation. The treble clef staff continues the melody with eighth notes and quarter notes. The bass line features a whole note G3, a whole rest, and a quarter note G3. Fingerings are indicated by numbers 1-4.

Third system of musical notation. The treble clef staff includes a **C II** marking above a measure. The bass line continues with fingerings and includes a circled 5. Fingerings are indicated by numbers 1-4.

Fourth system of musical notation. The treble clef staff includes **C II** and **C IV** markings above measures. The bass line includes a circled 6 and a trill (tr) marking. Fingerings are indicated by numbers 1-4.

Fifth system of musical notation. The treble clef staff includes **C VII** and **C II** markings above measures. The bass line includes a circled 5 and a trill (tr) marking. Fingerings are indicated by numbers 1-4.

4 1 2 3 4 5 6 7 8

2 1 2 3 4 5 6 7 8

3 2 1 2 3 4 5 6 7 8

CV 2131 tr

7 5 8 7 5 4 5 7 5 6 5 3 5 0 1 3 1 0 3

6 7 5 7 4 5 0 1 3 4 1 0 3

7 7 4 5 0 1 3 4 1 0 3

4 3 2 1 2 3 4 5 6 7 8

2 1 2 3 4 5 6 7 8

3 2 1 2 3 4 5 6 7 8

2131 tr

3 1 0 2 2 3 2 3 0 1 3 5 6 5 2 0 3 0 1 3 5 6 5 2 0

2 2 0 2 2 3 2 3 0 1 3 5 6 5 2 0 3 0 1 3 5 6 5 2 0

0 0 0 5 6 3 2 0 3 0 1 3 5 6 5 2 0 0

4 3 2 1 2 3 4 5 6 7 8

2 1 2 3 4 5 6 7 8

3 2 1 2 3 4 5 6 7 8

4141 tr

3 1 0 3 1 3 5 2 3 3 0 1 1 0 3 1 8 10 3 6

2 2 0 3 1 3 5 2 3 3 0 1 3 0 1 6 7 8 5 5 6

0 0 0 5 5 0 2 3 2 3 0 1 6 7 8 5 5 6

2 1 2 3 4 5 6 7 8

2 1 2 3 4 5 6 7 8

3 2 1 2 3 4 5 6 7 8

CV 212132 tr

6 5 6 8 10 7 7 5 7 8 8 5 0 0 1 3 1 0 3 1 0 2 0 2 2 0 2

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

8 8 7 0 7 3 0 2 3 3 2 0

4 3 2 1 2 3 4 5 6 7 8

2 1 2 3 4 5 6 7 8

3 2 1 2 3 4 5 6 7 8

2020 tr

3 2 5 4 5 8 6 5 7 0 0 3 1 2 0 0 2 2 5

2 3 0 7 6 7 0 2 0 2 2 2 0 2 0 3 0 2 5 2 0

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

Sarabande

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

1 4 0 0 0

7 8 6 5 3 | 1 0 0 1 0 4 | 3 5 4 5 | 3 5 6 7

7 3 1 3 3 | 6 0

6 8 6 7 5 | 8 6 6 7 0 | 2 3 1 3 2 | 0 5 3 5 4 | 5 6 4 0 | 1 2

0 0 3 2 2 3 1

4 5 4 5 4 | 8 5 4 5 8 | 7 6 6 7 6 | 3 1 1 2 2 | 4 3 5

0 4 6 6 0 2 0 2 0 2 5

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

2 2 | 3 | 3 3 2 | 0 0 2

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

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

3 3 3 | 2 4 | 0

5 4 7 4 5 | 5 0 2 | 5 4 8 5 6 3 | 7 3 5 1 5 1 3 0

6 | 2 4 7 | 0 3 5 1 3

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

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

7 | 2 2 2 0 1 | 0 3

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

2 0 | 2 0 | 6 3 0 4 2 1 | 0 0

0 3 0 2 1 | 0 0

Fine

Gavotte II en Rondeau

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

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

4 5 3 0 0 3 8 7 8 10 8 7 | 8 7 9 8 7 5 8 7 5 4 5 7
 3 2 7 6 | 7 0 7 7

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

6 7 0 0 5 3 5 6 5 3 | 5 3 5 4 5 3 5 4 2 1 2 4
 7 7 10 3 2 | 3 0 2 0

C II

2 2 3 2 2 5 0 10 7 9 10 8 6 5 6 8 6 5 3
 0 2 3 5 3 2 7 8 0 5 4

2 3 0 0 2 3 2 3 5 3 2 3 5 3 2 3 5 3 6 3 5 3 2
 0 3 1 2 3

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

C III

3 5 6 5 6 3 4 5 7 5 7 4 5 3 6 5 3 5 6 5 7 5 0
 0 0 3 5 0 6 7 6 7

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

D.C. al Gavotte I

Gigue

Musical notation for the first system of the Gigue, featuring a treble clef, 3/8 time signature, and a C II capo marking. The notation includes a melodic line with slurs and a bass line with fingerings. Below the staff is a guitar chord diagram with fret numbers: 0, 1-3-1-0, 1-3-0, 2-3-5-3-2, 3-2-0, 1-2, 0-1-2, 1-0, 2.

Musical notation for the second system of the Gigue, including a treble clef, 3/8 time signature, and a C II capo marking. The notation includes a melodic line with slurs and a bass line with fingerings. Below the staff is a guitar chord diagram with fret numbers: 0, 3-1-0, 1-0, 1-0-3-1, 3-1-0, 3-6-5-3, 5-5, 6-7, 0, 0, 0, 2, 3, 3, 5, 0, 7.

Musical notation for the third system of the Gigue, including a treble clef, 3/8 time signature, and a C II capo marking. The notation includes a melodic line with slurs and a bass line with fingerings. Below the staff is a guitar chord diagram with fret numbers: 8, 6-5-3, 5-3-1-0, 1, 0-3-1, 0, 6-3, 7-7, 8, 2, 3, 0, 3-2-0, 3, 0, 3-1, 0.

Musical notation for the fourth system of the Gigue, featuring a treble clef, 3/8 time signature, and a C II capo marking. The notation includes a melodic line with slurs and a bass line with fingerings. Below the staff is a guitar chord diagram with fret numbers: 0, 3, 0, 1, 0, 1, 3, 0, 3, 2, 3, 7, 3, 3, 2, 0, 3, 4, 5, 2, 4, 7, 0.

Musical notation for the fifth system of the Gigue, featuring a treble clef, 3/8 time signature, and a C II capo marking. The notation includes a melodic line with slurs and a bass line with fingerings. Below the staff is a guitar chord diagram with fret numbers: 0, 3, 2, 0, 5, 4, 0, 4, 2, 0, 7, 5, 3, 2, 3, 7, 0, 0, 0, 0, 5, 5, 4, 2, 4, 4, 0, 2, 0, 7, 9, 6, 5, 7, 0.

8

5 7 8 7 5 4 0 0 2 4 0 0 2 4 3 5 2 0 3 6 3 5

0 7 3 0 2 2 0 2 5 0 2 2 4 0

C II

8

1 0 3 2 3 1 1 0 3 6 5 6 3 0 3 1 0 1 0 3 3 2 3 1 0 1 2 5

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

4343 C VII

8

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

2 5 3 0 3 0 4 0 0 7 8 0 7 7 8 7

2121

8

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

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

8

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

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

Johann Sebastian BACH (1685-1750)

SUITE BWV 996

Adaptation pour guitare de Jean-François Delcamp

Praeludio

Passaggio

C VII

8

8

8

aimp 0404

C II C IV C V C II

212 C II 2131 C IV 2131

C II aimp 0303 C II 1020 1020 1020

aimp 0101 aimp 020 C II C IV

Presto

2

3 4

6 4

5

3 4 5 4 3

C VII

8

3 3 2 | 0 0 | 2 3-2 3 0 | 2 7 5 7 3 | 5 3 3 | 0 0 0

0 0 | 1 10 8 | 2 4-2 4 0 | 2 0 0 2 | 3 0 0 | 3 1 1

2 2 0 2 | 3 8 7 8 0 | 0 | 0 4 0 2 | 4 2 0 2 | 5 2 0 2 | 3 3 2 3 0

C II

2131

C III

C II

8

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

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

0 2 4 | 0 0 | 4 0 2 | 2 2 5 2 | 4 4 2 4 0 | 5 5 2 4 0

3

C II

8

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

2 2 2 | 5 4 5 2 | 4 2 0 | 2 2 | 2 2 | 2

0 | 0 | 4 4 2 4 0 | 4 4 2 4 0 | 4 0 2 | 4 4 2 4 0

C IV

C II

C II

8

1 6 8 5 6 | 4 7 4 7 4 | 0 0 2 3 0 | 2 5 2 5 2 | 3 3 5 3 | 0 3 3 0

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

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

3 | 2 | 3 3

C IV

C II

8

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

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

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

3 2 0 | 0 2 | 0

Allemande

aim
020

② C VII ②

1020
tr

3 1 3

C II

C II
2121

2131

C II

C IV

3131

Courante

211

aimpa
02020212

aimpam
010101

C II
2121
aim 020
0202 aimp

aim 0404
aim 030
3131
C IV
C II

aim 0303
3131

aim 0404
1020
3131

C II
1010
4244
C III

1020

C VII

C VIII

C VII

C II

4243

C II

Sarabande

1030

1030

C II

212

aimp 0303

1020

202

mam 202

aim 020

② 4243 ② ②

8 7 0 0 0 7 8 5 7 8 7 8 10 10 7 10

7 5 10 0 0 7 8 7 10 0 0 7 10

7 8 0 7 8 9

C VI 4141 1020 aimp 0101

6 7 5 3 2 0 0 2 0 4 0 2 3

7 9 7 5 3 2 5 3 2 0 0 4 0 2 3

6 4 2 4 3

7 0 4

C II 2121 C VII aimp 0303

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

4 0 2 4 3 0 0 7 8 7 5 3 2 0

5 2 4 2 7 6 4 0 9 11 11 7 8 8

2 7 7 8

aimp 0202 mim 020 3232 323 aimp 0303

0 8 7 5 3 2 3 7 10 8 10 7

0 0 0 0 0 2 0 0 10 8 10 7

8 9 7 8 9 1 2 2 0 8 7 9

9 10

C II 3131 C II 4343

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

0 2 2 0 2 2 2 1 2 1

0 2 3 2 4 2 2 1 2 2 1

3 2 2 2 0

Bourrée

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

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

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

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

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

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

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

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

2 3 2 0 4 | 0 2 4 1 2 0 | 2 4 6 0 0 | 2 0 2 4 2 | 2 . .

Giga

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

2 4 0 7 7 8 7 0 3 1 0 1 3 1 0 0 1 0 2 0

1 2 4 7 4 0 0 2 4 2 0 2 0 2 0 2 0 2 0

2 4 6 7 4

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

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

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

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

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

0 3 8 7 5 8 7 8 7 0 3 1 0 0 2 2 2 3 0 5 0
 3 0 7 0 7 4 3 2 3 0 2 2 3 3 0 5 0

0 0 2 0 1 0 2 0 2 0 4 0 3 2 0 3 2 0
 3 3 0 2 3 2 1 2 2 4 6 2 4 0 0

3 2 3 4 3 2 3 4 4 0 4 4 0 0 0 2 3 2 3 0
 4 3 4 4 0 2 4 4 9 9 4 2 4 2 3 0

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

② ② C VII C VII ②

0 8 7 7 0 10 8 0 8 7 7 0 10 3 3 1 1 0 0

6 7 9 0 7 8 7 7 10 2 0 3 3 3

C IV ② C II ②

4 8 5 7 7 7 8 7 8 0 5 0 2 5 2 3 3 0 3 0 1 6 10

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

C VII C V C IV

8 7 8 0 0 3 8 5 6 8 0 4 0 0 2 4 0 2

7 11 9 11 3 0 7 4 6 7 4 0 4

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

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

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

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

0 0 0 0 0 0 0 0 0

Johann Sebastian BACH (1685-1750)

SUITE BWV 997

Adaptation pour guitare de Jean-François Delcamp

Praelude

The image displays the guitar score for the Praelude of Suite BWV 997 by Johann Sebastian Bach. The score is written in 4/4 time and consists of four systems of music. Each system includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with guitar-specific fingering and fretting numbers. The first system starts with a circled '3' above the first measure. The second system has a circled '4' above the first measure and a circled '1' above the last measure. The third system has a circled '4' above the first measure and a circled '3' above the second measure. The fourth system has circled numbers '4', '3', '2', and '5' above various measures. The bass staff contains numbers 0-7 representing fret positions and 1-5 representing fingerings.

③

5 0 2 4 0 2 1 0 2 0 0 4 0 0 1 3 0 4 2 0 2 0 1 3
 5 4 1 1 2 2 2 2 1 3 1 3
 6 4 1 2 2 2 1 2

C II⁷
2131

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

⑥

1 3 2 0 2 0 4 3 2 0 3 1 4 3 1 2 0 3 2 0 4 0 3 2 0 3
 3 2 0 2 2 1 8 7 5 3 5 7 0 3 2 0 4 3 2 0 3
 0 3 2 3 2 1 7 0 3 0 2 3 2 5 4

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

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

0 4 2 1 2 4 0 2 0 1 0 2 0 2 1 0 2 0 1 0 2 0 1 3 6 5 3 5 3 5 4

0 3 3 0 1 2 4

5 4 2 1 2 4 5 3 5 6 5 3 5 3 6 5 3 2 3 5 6 3 6 5 3 5 3 1 0

0 3 3 0 2 4 5 3 5 6 5 3 5 3 6 5 3 2 3 5 6 3 6 5 3 5 3 1 0

2 4

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

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

3 1 0

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

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

3 3 1 0 3 1 0

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

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

0 0 4 4 0

1020

2/4

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

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

3 1 3 2 3 5 6 5 6 | 5 5 2 4 5 4 5

5 5 4 5 0 3 6 3 2 3 3

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

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

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

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

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

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

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

0 0 4 5 | 5 5 5 5

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

3 3 3 2 3 | 3 3 3 3

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

1 3 2 0 4 0 4 4

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

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

C VII
2131

5 5 10 7 8 7 10 7 6 9 6 8 | 6 3 2 5 3 5 3 2 1 3 2 0

0 8 0 7 8 7 7 | 0 3 2 3 2 0 0

Fuga §

C II

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

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

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

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

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

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

3 0 2 3

C II

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

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

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

1 2 0 3

C VII

1 0 1 3 0 | 3 1 3 0 1 | 3 1 0 3 0 7 8 | 12 10 8 0

0 2 3 0 2 | 3 0 3 2 0 3 | 3 2 3 0 7 9 | 0 11

0 2 3 0 2 | 3 2 3 0 7 9 | 0 8 9 0

C II 2/6 C III C II

7 8 7 5 8 7 | 3 0 5 2 4 2 4 | 3 5 6 3 5 6 | 2 3 0

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

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

7 0 2 4 3 2 | 5 0 1

C III

0 2 1 3 | 0 1 4 2 0 | 2 3 5 4 5 | 0 7 0 8 7 5 3 | 6 5

3 0 2 2 0 | 2 0 4 2 5 | 5 3 2 3 5 2 | 6 9 6 7 0 3 0

3 0 2 2 0 | 2 0 4 2 5 | 5 3 2 3 5 2 | 6 9 6 7 0 3 0

C V

1 5 3 1 | 8 7 5 | 7 5 4 | 5 3 1 3 0

0 3 0 4 2 4 2 0 | 9 7 5 | 0 7 5 4 2 0 | 5 0 5

3 2 3 | 7 8 7 | 0 2 0 | 3 4 0 2

2020

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

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

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

C III

0 2 4 5 | 1 7 8 | 1 2 | 3 6 5 4

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

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

202020 C II Fine

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

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

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

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

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

3 2 0 0 3 2 0 3 0 2 1 4 2 0 5 4 3 5 4 2 5 4 3 7 5 8 7 5 3 1 0 4 0

3 3 0 1 3 4 0 2 3 4 0 2 3 2 4 6 7 4

7 10 8 7 0 8 7 10 8 11

0 8 0 8 0 8 6 9 6 9 6 9 7 6 7 6 7 6 8 7 8 7 8 7

8 11 9 8 9 0 7 9 8 9 4 2 0 4 2 4 5 4 2 1 2 3 4 2 6 4 6

9 7 6 7 9 7 7 0 2 3 2 4 0 4 0 6 2 6

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

0 9 7 6 7 4 2 0 3 3 0 2 0 2 0 3 2 0 5 3 1

CI—

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

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

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

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

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

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

CI—

0 5 0 2 0 3 1 1 0 0 3 1 0 3 0 3 8 7 5 4 5 8

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

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

3 5 3 5 3 6 7 5 3 1 3 7 1 3 1 0 1 0 5 3 1 0 5 0 1 0 0 3 6 0

3 2 0 3 2 0 2 0 3 1 0 1 2 3 0 3 0 3 0 2 0 7 6 4 6

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

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

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

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

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

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

3 3 3 2 2 2

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

0 2 0 4 5 5 4 2 3 2 2 4 4 4 5 7 5 0

0 3 2 7 6

0 5 7 4 0 5 0 3 2 0 4 3 0 3 0 0 2 0 2 0

8 7 8 0 5 0 2 0 4 3 3 3 0 2 0 2 0 2 0

7 2 2 0 4 2 0 2 2 0 0 0

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

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

0 0 3 2 0 3

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

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

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

Musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a melodic line with various ornaments and a bass line with fingerings. A "C II" marking is present above the final measure of the system.

Musical notation for the second system, continuing the piece. It features similar notation to the first system, with a "C I" marking above the second measure and a "C II" marking above the first measure. The bass line includes a circled "6" in the final measure.

Musical notation for the third system, featuring a "C IV" marking above the first measure. The notation includes a melodic line with ornaments and a bass line with fingerings. The bass line includes a circled "6" in the second measure.

Musical notation for the fourth system, continuing the piece. The notation includes a melodic line with ornaments and a bass line with fingerings. The bass line includes a circled "3" in the final measure.

Musical notation for the fifth and final system of the piece. It features similar notation to the previous systems, with a "D.S. al Fine" marking above the final measure. The bass line includes a circled "3" in the second measure.

Sarabande

CV C III

5 7 8 7 5 4 5 | 3 6 5 3 7 5 4 6 5 3
5 7 5 4 5 | 4 3 2 0 4 0 | 4 0 0

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

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

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

3 5 5 2 2 | 2 2 0 0 3 0 | 3 2 0 2 3 0 2 4 5 4 2 5 | 4 2 0 2 4 5 3 5 6 5 3 6
4 0 3 4 | 5 0

I II *aimpam*
040404

C III C III CV C II

C II

C II_{4/6}

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

Gigue

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

0 1 3 1 0 2 2 0 0 0 1 0 0 0 1 0 0 0 10 9 10 7 8 5 8 0

5 4 7 7 8 4 4 5 0 0 6 2 2 3 5 5 7 2 2 3 4 0 4 2 2 4 6 0 2 3 4 0 2 3 4 0 2 0 2

8

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

4 5 0 0 1 4 4 5 0 0 6 7 7 8 0 0 5 7 8 7 4 0 2 3 5 3 2

0 3 2 0 3 6 7 9 7 2

C II 2/3/1/1 tr

8

0 4 2 2 7 5 4 7 6 5 7 3 3 3 5 6

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

C II

8

5 2 3 0 1 3 1 0 3 1 0 1 3 1 1 0 1 1 1 0 6 6 5 1

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

3 3 3 3

8

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

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

3 2 3 2 3 2 2 3

424

8

3 1 0 1 3 5 7 5 4 5 7 8 3 2 5 4 3 5 1 0 6 1 0 3 5 6

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

3 2 3 2 3 2 3 2 2 3 2 3

3 2

1020 *tr* $\textcircled{3}$ C II

C II

aimp 1414 *tr* C II

Double

The first system of music for 'Double' consists of a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. The melody is written in eighth notes, featuring various rhythmic patterns and accidentals. Below the staff are two bass clef staves for guitar, with fret numbers (0-4) and fingerings (1-4) indicated for each note.

The second system continues the melody from the first system. It features similar rhythmic patterns and fingerings, with some notes marked with a 'z' symbol, likely indicating a natural harmonium or a specific playing technique. The guitar accompaniment continues with fret numbers and fingerings.

The third system of music shows the continuation of the piece. The melody and guitar accompaniment maintain the established patterns, with consistent fingerings and fret numbers throughout the system.

The fourth system introduces some changes in the melody, including a triplet of eighth notes marked with a circled '3'. The guitar accompaniment includes higher fret numbers, such as 7, 9, 10, and 11, indicating a shift in the harmonic texture.

The fifth and final system of music concludes the piece. It features a final melodic phrase with a circled '2' above it, and a guitar accompaniment that includes a triplet of eighth notes marked with a circled '3'. The system ends with a final chord and a double bar line.

8

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

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

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

2

C II

3

8

7 5 3 7 5 0 5 3 2 0 4 0 0 1 2 2 4 0 8 7 5

0 7 5 3 7 5 0 5 3 2 0 4 0 0 1 2 2 4 0 8 7 5

2 1 2 2 4 0

2

8

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

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

3 4

3

4

8

6 5 3 1 0 1 0 3 2 3 2 3 2 0 3 2 1

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

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

3

8

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

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

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

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

3 0 0 7 6 8 7 | 0 1 3 0 1 | 0 1 4 1 0 6 3 5

3 2 0 3 0 7 6 8 7 | 8 7 10 0 0 1 3 0 0 0 | 3 0 1 4 1 0 6 3 5

3 2 0 3 0 7 6 8 7 | 8 7 10 9 2 | 3 0 0 5 5 5

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

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

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

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

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

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

1 3 0 1 8 7 10 | 9 10 9 7 9 9 10 8 10 9 7

3 7 8 | 7 8 8 9

3 7 8 | 7 8 8 9

6 3 2 0 2 2 3 1 0 2 1 | 0 2 1 0 3 1 3 3 1 | 4 2 1 4 2 1 2 10 3

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

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

Musical notation system 1 (first system), including a treble clef staff with a key signature of one sharp (F#) and a bass staff with a key signature of one flat (Bb). The notation includes a melodic line with slurs and fingering numbers (1-4), and a bass line with a key signature of one flat (Bb) and fingering numbers (0-5).

Musical notation system 2 (second system), including a treble clef staff with a key signature of one sharp (F#) and a bass staff with a key signature of one flat (Bb). The notation includes a melodic line with slurs and fingering numbers (1-4), and a bass line with a key signature of one flat (Bb) and fingering numbers (0-6).

Musical notation system 3 (third system), including a treble clef staff with a key signature of one sharp (F#) and a bass staff with a key signature of one flat (Bb). The notation includes a melodic line with slurs and fingering numbers (1-4), and a bass line with a key signature of one flat (Bb) and fingering numbers (0-5). The system is labeled "C II" at the end.

Musical notation system 4 (fourth system), including a treble clef staff with a key signature of one sharp (F#) and a bass staff with a key signature of one flat (Bb). The notation includes a melodic line with slurs and fingering numbers (1-4), and a bass line with a key signature of one flat (Bb) and fingering numbers (0-7). The system is labeled "C III" at the end.

Musical notation system 5 (fifth system), including a treble clef staff with a key signature of one sharp (F#) and a bass staff with a key signature of one flat (Bb). The notation includes a melodic line with slurs and fingering numbers (1-4), and a bass line with a key signature of one flat (Bb) and fingering numbers (0-4). The system ends with a double bar line and repeat dots.

Johann Sebastian BACH (1685-1750)

PRELUDE, FUGUE et ALLEGRO BWV 998

Adaptation pour guitare de Jean-François Delcamp

⑥ = RE

10 9 10 10 8 7 3 3 7 5 3 5 3 2 5 3 4 6 5 3

0 0

②

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

0 4 0 4 2

②

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

0 0 0 4 2

C II

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

0 5 4 2

③

First system of musical notation, including a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The system includes a melody line with eighth notes and rests, and a bass line with fingerings (0, 2, 2, 2, 5, 3, 2, 3, 7, 5, 3, 7, 0).

Second system of musical notation, featuring a treble clef, a key signature of two sharps, and a 3/8 time signature. It includes a melody line with circled accents (2, 3, 2) and a 'CV' marking. The bass line has fingerings (3, 3, 2, 3, 8, 7, 8, 7, 6, 7, 7, 5, 7, 8, 7, 8, 7, 6, 0, 0, 1, 0, 1, 0).

Third system of musical notation, featuring a treble clef, a key signature of two sharps, and a 3/8 time signature. It includes a melody line with circled accents (3, 4) and a bass line with fingerings (7, 5, 7, 0, 0, 2, 1, 0, 4, 2, 1, 0, 2, 0, 0, 4, 0, 2, 1, 2, 0, 7).

Fourth system of musical notation, featuring a treble clef, a key signature of two sharps, and a 3/8 time signature. It includes a melody line with circled accents (4, 3) and a bass line with fingerings (6, 7, 6, 7, 0, 2, 3, 2, 1, 2, 2, 3, 0, 2, 1, 2, 2, 5, 3, 7, 5, 3, 2, 5).

Fifth system of musical notation, featuring a treble clef, a key signature of two sharps, and a 3/8 time signature. It includes a melody line with circled accents (3, 3) and a bass line with fingerings (2, 3, 2, 3, 2, 0, 2, 2, 3, 2, 0, 2, 0, 2, 0, 0, 2, 0, 2, 0, 4, 0).

First system of musical notation, including a treble clef staff, a bass clef staff, and a guitar fretboard diagram. The treble staff contains a melodic line with various ornaments and fingerings. The bass staff contains a bass line with similar ornaments. The guitar diagram shows fret numbers for the strings.

Second system of musical notation, including a treble clef staff, a bass clef staff, and a guitar fretboard diagram. The treble staff contains a melodic line with various ornaments and fingerings. The bass staff contains a bass line with similar ornaments. The guitar diagram shows fret numbers for the strings.

Third system of musical notation, including a treble clef staff, a bass clef staff, and a guitar fretboard diagram. The treble staff contains a melodic line with various ornaments and fingerings. The bass staff contains a bass line with similar ornaments. The guitar diagram shows fret numbers for the strings.

⑥ = RE *Fuga*

Fourth system of musical notation, including a treble clef staff, a bass clef staff, and a guitar fretboard diagram. The treble staff contains a melodic line with various ornaments and fingerings. The bass staff contains a bass line with similar ornaments. The guitar diagram shows fret numbers for the strings.

C II

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

2 4 2 0 4 5 4 2 | 0 4 2 4 2 5 | 4 0 4 0 4 2 | 6 4 2 7 2

0 4 4 2 | 0 4 0 0 4 2 | 7 0 9 4

C II

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

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

0 5 4 2 | 4 2 0 2 4 6 7 | 7 0 4 5

C II

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

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

0 0 2 4 | 5 2 5 0 | 2 2 4 6 | 0 5 4 4 0

C II

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

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

2 0 2 4 4 | 5 4 7 7 4 | 2 6 0 5

C II

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

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

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

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

3 3 2 3 0 0 10 10 0 3 3 2 0 0 0 2 3 0 2 3
 5 4 0 5 5 3 11 11 8 5 5 3 0 2 2 3 4
 5 2 4 11 12 11 11 0 2 4 5 2 4 5

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

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

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

5 5 4 5 4 5 5 7 9 7
6 6 7 5 6 5 7
0 0

5 9 5 9 10 9 7 10 8 7 8 7 5 8 7 0
0 9 7 0

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

0 3 0 2 3 2 0 3 5 5 5 7 7
5 2 4 6

5 7 8 7 5 10 7 8 7 10 8 7 9 8 9 7 10 10 8 10 7 10 10 8 10
6 7 6 7 10 0 10 8 7 9 8 7 10 10 8 10 10 8 10
0 7 9 7 0 7 9

7 10 7 8 7 7 7 7 7 5 8 5 7 5 5 0 5 5 5 7 5
0 11 9 8 9 8 7 9 8 7 9 8 6 8 7 5
9

8 7 9 7 6 7 6 7 3 3 2 3 2 3 2 3 0 3 2 0 2 1 4 2 0 3 5 4 2
7 8 4 4 5 2 3 2 0 2 4 2 0 4 4 2
1 2 2 4 4

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

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

2 0 5 7 9 5 7 0 4 7 5 9 7 4 0 | 6 4 7 5 2 3 2 1 4 2 5 4 1 2 0

0 7 4 6 7 | 7 4 1 3

3 2 1 4 2 3 0 2 1 1 2 2 | 0 2 0 2 2 2 6 2 3 2 2 6 6

4 0 2 4 | 0 0 2 4 6

5 8 5 7 5 5 4 5 5 7 5 0 5 | 5 8 7 5 7 5 4 5 4 0 2 4

4 0 2 6 | 7 5 0 4 2

4 | 5 2

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

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

2 5 0 4 4 5 0 0 5 0 4

System 1: Treble clef, key signature of two sharps (F# and C#), 8/8 time signature. The notation includes a melodic line with slurs and circled fingering numbers (3, 4, 5), and a bass line with guitar fret numbers (0-7) and bar lines.

System 2: Continuation of the first system. Includes a circled fingering number (3) and a 'C II' marking above the staff. The bass line continues with fret numbers and bar lines.

System 3: Continuation of the first system. Includes circled fingering numbers (3, 2, 4, 5, 3) and 'C II' markings above the staff. The bass line continues with fret numbers and bar lines.

System 4: Continuation of the first system. Includes circled fingering numbers (1, 2) and a '7' marking below the staff. The bass line continues with fret numbers and bar lines.

System 5: Continuation of the first system. Includes circled fingering numbers (4, 2, 3) and a 'C II' marking above the staff. The bass line continues with fret numbers and bar lines.

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

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

2 2 5 3 5 2 5 2 3 2 3 2 3 0 3 0 2 0 2 3 5 1 5 1 0 3 0 2
 4 0 6 4 3 5 4 2 3 4 2 3 1 3 2 2 0 2 3 5 1 5 1 0 3 0 2
 4 0 6 4 3 5 4 2 3 4 2 3 1 3 2 2 0 2 3 5 1 5 1 0 3 0 2

3 3 3 2 0 2 4 2 4 4 5 5 2 2 3 2 1 2
 2 0 0 4 4 2 4 0 0 4 2 2 0 6 4 2 1 2
 3 3 3 2 0 2 4 2 4 4 5 5 2 2 3 2 1 2

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

Allegro

⑥ = RE

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

0 5 4 2 9 4 7 0 5 2 4 0 2 4

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

5 0 0 5 4 4 2 2 2 4 0 2 2 2 4 5 4 2 4

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

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

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

4 2 0 0 4 2 2 2 4 7 6 6 6 0 4 2 2 2 2 2 1 0

6 6 6

C II

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

4 2 2 | 0 2 2 | 0 | 0 | 6

C II

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

0 0 2 | 0 | 0 2 | 4 | 0 4

C II

4343

tr

CV

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

0 2 2 | 0 | 0 | 4 0 | 2 4 0

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

0 | 2 4 5 | 0 4 0 | 2 4 0 | 5

7 8 7 5 | 8 | 7 7 8 7 | 8 7 | 0 7 8 7 0 | 4 0 2 | 0 5 0 2 0

7 | 0 | 10 | 2 0 5 4 2

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

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

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

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

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

2 5 2 2 2 1 2 4 1 4 2 1 2 1 2 6 7 6 7 7 0 4 2

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

0 2 4 4

0 5 7 5 7 0 7 10 7 10 3 2 3 0 2 4 2 0 2 4 2 4 2 4 2

4 9 0 5 4 2 0 5 4 2 4 4 2 4 2 4 2

Johann Sebastian BACH (1685-1750)

PRAELUDE BWV 999

Adaptation pour guitare de Jean-François Delcamp

8

T
A
B

8va

8

T
A
B

8va

8

T
A
B

8va

CI

8

T
A
B

8va

ossia: 1 4 0 4 0 4 0 4

CV

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

0 2 3 0 3 0 1 3

0 4 6 5 6 4 6 4 4 4 4 3 4 3 3 4 2 4 4 4 3 4 3 3 4 4 2 4 4

0 5 7 0 2 2 0 2

0 5 5 5 5 5 5 5 7 9 7 9 7 9 7 7 7 9 10 8 10 9 10 9 7 9 9

0 7 8 0 8 10 0 7

0 9 9 9 9 9 9 9 8 10 8 10 8 10 8 7 8 8 7 6 7 6 7 6 7 7

0 11 0 8 0 7 6 6 7 6 7 7

0 5 7 7 5 7 5 4 5 5 4 3 3 4 3 4 4 4 3 4 3 4 3 4 2 4 4

0 6 0 3 5 0 5 2

First system of musical notation for the Praelude BWV 999. The treble clef staff contains eighth notes with various fingering numbers (1-4) and slurs. The guitar-style bass staff shows fret numbers for the left hand, including 2, 1, 2, 1, 2, 1, 2, 2, 1, 0, 1, 0, 1, 0, 1, 1, 2, 1, 0, 1, 2, 2, 2, 2, 3, 0.

Second system of musical notation. The treble clef staff features triplets of eighth notes and circled fingering numbers (3, 4, 5, 6). The guitar-style bass staff includes fret numbers such as 0, 7, 7, 7, 7, 8, 5, 0, 6, 7, 6, 6, 7, 6, 6, 0, 6, 7, 6, 6, 8, 5, 6.

Third system of musical notation. The treble clef staff includes triplets and circled fingering numbers (3, 4, 5, 6). The guitar-style bass staff shows fret numbers like 0, 7, 6, 6, 7, 7, 4, 7, 0, 4, 3, 3, 4, 3, 4, 4, 7, 9, 9, 7, 9, 7, 7, 7, 8, 10.

Fourth system of musical notation. The treble clef staff has a 'CV' marking above a triplet and circled fingering numbers (3, 4, 5, 4, 4, 3). The guitar-style bass staff includes fret numbers such as 0, 6, 5, 5, 6, 5, 6, 6, 7, 6, 6, 0, 8, 0, 0, 6, 6, 8, 6, 5, 6, 2, 3, 1, 3, 3, 2, 3, 2, 3, 2, 0, 2.

Fifth system of musical notation, concluding the piece. The treble clef staff shows eighth notes with slurs and a final chord. The guitar-style bass staff includes fret numbers like 0, 1, 3, 3, 1, 3, 1, 3, 1, 0, 1, 0, 1, 3, 3, 1, 3, 1, 3, 1, 0, 1, 0, 2, 2, 2, 2, 3, 0, 4, 5, 6, 0.

Johann Sebastian BACH (1685-1750)

FUGUE BWV 1000

Adaptation pour guitare de Jean-François Delcamp

②

8

T
A
B

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

1

8

C I

1	0	5	5	5	5	3	0	1	1	0	3	0	0	0	0	0	3	1	3	0
2	0	2	0	1	2	5	0	4	6	3	2	3	2	0	0	2	0	2	0	3
2	0	2	0	1	2	5	0	2	6	3	2	3	0	0	0	0	0	3	1	3
3	0	2	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	1	3
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	1	3
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	1	3

2

8

3

4

4

1	6	3	0	0	0	2	2	3	0	1	3	4	1	0	3	5	0	3	1	3	0
2	5	4	0	0	0	2	2	3	0	1	3	4	1	0	3	5	0	3	1	3	0
0	0	0	0	0	0	2	2	3	0	1	3	4	1	0	3	5	0	3	1	3	0
0	0	0	0	0	0	2	2	3	0	1	3	4	1	0	3	5	0	3	1	3	0
0	0	0	0	0	0	2	2	3	0	1	3	4	1	0	3	5	0	3	1	3	0
0	0	0	0	0	0	2	2	3	0	1	3	4	1	0	3	5	0	3	1	3	0

2

8

5

3

C III

7	9	8	7	8	7	0	8	6	5	8	6	0	1	3	0	6	5	3	5	4	3	6	5	3	6	0	3
7	9	8	7	8	7	0	8	6	5	8	6	0	1	3	0	6	5	3	5	4	3	6	5	3	6	0	3
7	9	8	7	8	7	0	8	6	5	8	6	0	1	3	0	6	5	3	5	4	3	6	5	3	6	0	3
7	9	8	7	8	7	0	8	6	5	8	6	0	1	3	0	6	5	3	5	4	3	6	5	3	6	0	3
7	9	8	7	8	7	0	8	6	5	8	6	0	1	3	0	6	5	3	5	4	3	6	5	3	6	0	3
7	9	8	7	8	7	0	8	6	5	8	6	0	1	3	0	6	5	3	5	4	3	6	5	3	6	0	3

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

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

0

4 8 8 8 8 7 5 7 7 | 6 5 6 9 5 8 1 0 3 1

5 5 5 5 3 0 0 | 5 5 6 2 0 0 3 3 2 2 0

2 7 7 7 3 | 7 8 7 0 3 3 2 2 0

3 1 1 2 2 2 3 2 4 1 | 2 12 12 12 12 10 8 10 7 8 13 7 12

0 3 2 0 2 2 2 2 0 | 0 10 10 10 10 12 10 12 9

0

10 10 10 10 8 7 8 5 7 12 5 10 8 8 8 8 7 7 8 7

10 10 9 10 10 9 10 8 8 8 8 6 5 6 7 9 9 7 9 10 9 7

0

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

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

9 9 9 | 9 7 0 7 4 0 7 4

aimp
0404
tr

C II

C III

C II

C IV

C II

C VIII

C IV

C III

C II

C III

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

0 0 0 0 2 0 3 2 | 3 2 2 2 0 0 | 3 0 2 3 0

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

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

3 4 2 0 3 2 | 3 7 7 6 7 7 9

7 3 0 3 3 2 0 2 3 0 0 3 2 3 0 2 5 2 3 4

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

1 0 0 6 7 9 6 7 9 6 7 0 7 9 7 9 7 9 7 7

0 2 6 7 7 6 6 0 6 7 9 7 7 7 9 7 7 7

10 9 10 9 10 10 9 10 9 10 10 9 9 9 9 9 9 9 9

0 0 0 10 9 9 9 9 9 9 9 9 9 9 9 9

C III

C V

2131

1 0 0 8 5 5 3 6 4 5 4 3 6 3 5 4 5 7 8 4 4 5 5 5 5 7 4 5
 0 0 0 3 5 3 2 6 3 5 0 5 6 7 5 0 0 5 5 0 5 7 0
 2 3 2 3 7 3 2 2 3 5 0 0 2 3 2 2 1 7 0

C V

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

C VII

2 3 6 3 0 7 6 9 7 0 9 10 8 7 10 7 10 10 7 10
 0 3 2 2 3 6 3 7 7 6 7 7 10 8 7 10 10 8 7 10 8

10 8 5 4 8 7 7 5 0 5 3 3 1 1 0 0 3 2 3
 7 6 5 0 3 2 2 1 0 4 3 2 3 3 2 0

12

12

C I

21312131

C V

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

Johann Sebastian BACH (1685-1750)

PARTITA BWV 1006a

Adaptation pour guitare de Jean-François Delcamp

Prélude

12-11-12-7-4-7 | 5-7-5-4-5-4-0 | 0-0-0-0-0-0

0 | 6 | 2-4-6-7-6-4 | 0

5-4-2-0-5-4-2-0 | 2-1-4 | 0-0-0-0-0-0 | 5-4-2-0-5-4-2-0-2-1-4

2 | 2-4-6-7-6-4 | 2 | 0

2-4-1-2-0-2-4-0-7-4-5-7 | 4-7-0 | 7-9-10-12 | 9-11-12-9-11 | 12-7-7-7-7-7-7-7-7-10-9-10-9-11

2-4 | 0

12-11-9-7-9-7 | 9-7-7-7-7-7-7-7 | 12-11-9-7-9-7-10-9

9-9-9-9-10-9 | 9-11-9-10-9-11 | 9-9-9-9-10-9 | 0

8

9 0 5 0 4 0 5 0 7 0 4 0 | 5 0 9 0 7 0 9 0 10 0 7 0 | 9 0 0 0 0 0 0 0 |

0

8

0 0 7 0 9 0 10 0 7 0 | 9 0 9 9 0 9 9 0 9 | 9 0 9 8 9 0 9 9 0 9 |

0

8

9 0 9 7 9 0 9 7 9 0 9 7 | 10 0 10 6 10 0 10 6 10 0 10 6 | 10 0 10 0 10 0 10 0 10 |

9 9 9

8

9 0 9 9 0 9 9 0 9 | 9 0 9 9 0 9 9 0 9 | 7 0 7 7 0 7 7 0 7 |

9 9 9

7 7 7

7 7 7

8

7 0 7 7 0 7 7 0 7 | 5 0 5 5 0 5 5 0 5 | 5 0 5 5 0 5 5 0 5 |

6 6 6

6 6 6

4 4 4

C VII

3 0 3 3 3 3 3 3 | 6 5 5 4 5 5 5 6 5 4 5 | 5 4 2 0 2 0 3 2

6 6 9 6 7 | 6 5 4 2 0 2 0 3 2

0 | 0

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

2 4 6 7 6 4 | 2 2 2 2 3 2 | 2 2 2 6 2 2 2 6 2

0 | 0

2 2 2 2 0 2 2 3 2 0 2 | 2 2 2 2 2 2 0 2 2 | 2 2 2 2 0 2 2 3 2 0 2

0 | 6 6 6 5 5 5 5

C II

2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2

0 | 6 6 6 5 5 5 5

3 2 3 3 2 3 3 2 3 | 3 2 3 3 2 3 3 2 3 | 2 2 2 2 2 2 2 2

4 4 4 2 2 2 2 2 2

0 | 2 2 2 2 2 2 2 2

② ③ C VII

9 10 7 9 10 7 9 10 11 7 11 0 10 7 9 10 7 9 10 7 9 6 9 6 8 6 8 6 9 6 8 6 9 6 8

② ③ C IV

6 7 6 7 4 7 6 7 4 7 6 7 9 10 9 10 7 10 9 10 7 10 9 10 7 10 7 4 6 7 4 6 7 5 4 6 3 4

② ③ C II C IV

4 5 7 5 4 2 4 7 6 6 7 7 7 5 7 5 7 6 2 3 0 3 2 0 2 0 2 4 2 4 5 4 4 2 3 0 3 2 0 2 0 2

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

② ③ C I C VIII

3 1 3 3 1 2 1 2 4 0 7 6 7 7 6 7 6 10 11 11 10 9 10 11 9 9 9 9 10 11 9

System 1: Measures 1-3. Treble clef, key signature of three sharps (F#, C#, G#), common time. Bass line with grand staff. Fingerings: 1, 6, 1, 5, 4, 6. Chordal structures: C VI.

System 2: Measures 4-6. Treble clef, key signature of three sharps (F#, C#, G#), common time. Bass line with grand staff. Fingerings: 4, 5, 2, 6, 5, 6. Chordal structures: C IV, C II.

System 3: Measures 7-9. Treble clef, key signature of three sharps (F#, C#, G#), common time. Bass line with grand staff. Fingerings: 4, 1, 1, 2, 2, 1, 1, 2, 4, 2, 4. Chordal structures: C II.

System 4: Measures 10-12. Treble clef, key signature of three sharps (F#, C#, G#), common time. Bass line with grand staff. Fingerings: 1, 1, 4, 1, 1, 3, 4, 3, 2, 1, 4, 3. Chordal structures: C II.

System 5: Measures 13-15. Treble clef, key signature of three sharps (F#, C#, G#), common time. Bass line with grand staff. Fingerings: 1, 4, 1, 3, 4, 1, 4, 1, 1, 4, 2, 4, 2, 4. Chordal structures: C II.

C II

4
2 2 2 2 2 2
0 5 4 2 0 4

2 0 2 0 5 4 5 2 2 5
4 2 4 2 5 4 5 2 4 2

C VII

1 0 2 0 4 2 4 0 0
3 2 0 2 0 6 4 6 7 11 9 7 7 7 9 8 8 11

2
2
7

7 10 9 7 10 7 5 4 7 4 6 0 5 4 7 0 4 0 4 0 0 4 2 0 4 2 4 2 0 4 0 2

9 6 6 2 4 4 2 0 4 0 2
7 6 7 4 2 1

7

0 2 0 2 2 2 1 4 2 2 0 4 2 4 5 4 5 2 4 0 9 12 12 0 12 11 13 0 11

1 2 4 2 1 2 4 2 1 4 2 1 2 4 2 4 0 11
2 4 0 2 2 4 2 0 2 0 11

0

12 12 9 0 0 0 0 6 5 5 0 0 0 0 4 5 0 0 0 0 4 5 5 4 2 4 1

0 0 0 0 6 5 5 6 4 6 2 4 5 5 4 2 4 1
0 0

0

C IV

C VII
aimp
3434
tr 3

0 2 0 4 0 5 7 0 9 0 | 10 7 4 5 4 5 7 tr 0

2 2 2 6 9 | 8 4 6 4 11 7

2 2 6 9 | 9 0 0 7

0 12 11 9 12 12 12 12 | 0 4 2 0 0 0 0 | 0 4 0 12 11 12 12 0

11 0 11 9 11 9 4 2 1 4 2 1 0 4 13 12 12 13 0

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

Loure

21312131
tr

C IV

2131
tr

7 5 4 5 2 5 4 2 0 4 4 2 4 5 5 7 5 4 5

4 2 4 5 6 4 7 5 4 6

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

C II

212
[tr]

C II

f

4 2 4 0 4 [tr] 4 1 1 2 4 2 5

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

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

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

3 4 3 4 1 3 0 3 0 6 6

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

Gavotte en Rondeau

CIV

4 5 7 6 3 6 4 7 7 4 5 7 7 4 5 6 5 5 6 0 4
 6 3 6 4 7 5 8 7 7 4 5 6 6 5 5 6 6 2
 4 4

C II CIV C II

5 4 2 5 2 5 5 7 4 5 7 0 7 7 4 0 2 4 0 0 0 0 4 2 4 2 5 2 4 5 2
 2 2 4 4 7 4 5 7 4 0 2 4 0 0 1 2 2 2 2 5 2 4 5 2
 6 7 2 0

5 4 0 4 2 2 4 4 0 0 0 0 0 0 1 2 2 4 0
 4 4 2 0 2 4 4 6 2 4 1 2 2 4 1 1 2 1 2 2 4 0
 0 0 2 0

0 4 0 4 0 0 0 9 7 7 7 7 7 7 0 6 7
 6 4 2 1 4 2 4 1 0 9 6 8 6 8 6 9 8 6 4 9 6 7
 4 2 0

7 6 7 0 6 7 0 4 2 0 2 4 5 4 0 0 0 0 2 0 0 2 4 5 2 0 11 9 9
 8 6 4 2 0 2 4 5 4 2 4 3 4 2 4 5 2 2 11 9 9
 6 4 2 4

First system of musical notation for the Partita BWV 1006a, first system. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/8 time signature. The melody is written on a single staff with various ornaments and fingerings. Below the staff are two bass staves with guitar-style fretting numbers.

Second system of musical notation for the Partita BWV 1006a, second system. It includes a treble clef, a key signature of three sharps, and a 3/8 time signature. The system contains a trill (tr) and is marked with "C II" and "C IV". Fingerings and ornaments are indicated throughout.

Third system of musical notation for the Partita BWV 1006a, third system. It features a treble clef, a key signature of three sharps, and a 3/8 time signature. The system is marked with "C II" and contains various melodic lines with fingerings.

Fourth system of musical notation for the Partita BWV 1006a, fourth system. It features a treble clef, a key signature of three sharps, and a 3/8 time signature. The system is marked with "C II" and contains various melodic lines with fingerings.

Fifth system of musical notation for the Partita BWV 1006a, fifth system. It features a treble clef, a key signature of three sharps, and a 3/8 time signature. The system is marked with "C II" and contains various melodic lines with fingerings.

Menuett I

First system of musical notation for 'Menuett I'. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody features a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a quarter note (B4), a quarter note (A4), and a quarter note (G4). The bass line starts with a whole note chord (F#3, C#4, G#4) and continues with a sequence of notes: 4, 5, 4, 2, 4, 0, 2, 0, 2, 4, 0, 0, 2, 4, 0, 2.

Second system of musical notation. The treble clef staff continues the melody with a triplet of eighth notes (C5, B4, A4) and a quarter note (G4). The bass line includes a circled 4 and a circled 3. The system concludes with a repeat sign and a final cadence. The bass line notes are: 4, 2, 2, 4, 5, 0, 2, 4, 5, 7, 4, 0, 5, 4, 5, 4, 2, 4, 7, 9, 7, 6, 7, 0, 8, 6, 0.

Third system of musical notation. The treble clef staff continues the melody with a triplet of eighth notes (A4, G4, F#4) and a quarter note (E4). The bass line includes circled 4 and 5. The system concludes with a repeat sign and a final cadence. The bass line notes are: 0, 4, 0, 2, 4, 7, 9, 7, 6, 7, 2, 0, 5, 4, 2, 0, 0, 2, 4, 4, 2, 5, 4, 2, 1, 6, 9, 7, 4, 6, 6, 4.

Fourth system of musical notation. The treble clef staff features a triplet of eighth notes (D4, C4, B3) and a quarter note (A3). The bass line includes a circled 4 and a circled 3. The system concludes with a repeat sign and a final cadence. The bass line notes are: 2, 0, 2, 4, 0, 2, 4, 2, 1, 1, 2, 5, 4, 2, 2, 4, 2, 3, 3, 4, 6, 7, 0, 2, 4, 6, 7.

Fifth system of musical notation. The treble clef staff continues the melody with a triplet of eighth notes (G4, F#4, E4) and a quarter note (D4). The bass line includes circled 5 and 4. The system concludes with a repeat sign and a final cadence. The bass line notes are: 4, 6, 7, 4, 6, 4, 6, 7, 4, 6, 2, 4, 1, 2, 4, 1, 2, 2, 4, 2, 6, 4, 6, 4, 6, 5, 7, 5, 6, 0, 0.

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

2

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

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

0

Fine

Menuett II

0 | 0 | 0 | 2 | 0

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

7 | 6 | 7 | 2 | 7

0 4

4 0 0 4 4 | 2 2 4 5 2 7 | 5 4 5 4 2 0 | 0 | 0

2 1 4 | 1 2 6 | 2 2 | 6 7 6 4 | 4 6 6 7 | 1 2 2 1 1 4

2 | 6 4 | 7 7 | 7 4 | 7 7 | 4

0

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

3 4 4 | 2 4 | 6 4 | 6 | 6 8 3 | 5 4 2 | 4 4 3 | 3 0

2 | 6 4 | 6 | 7 4 | 4 | 2 1 4 3 | 2 | 2

CIV (3) CI CII (3)

4 5 4 0 0 2 4 5 7 4 2 1 2 1 2 4 5 2 7 4 5 7

1 2 0 1 2 0 4 2 2 4 3 6 7

(3) CIV CII CIV (2)

4 7 9 5 7 4 6 2 2 7 4 4 5 7 5 4 7 4 5 7 3 0 3

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

CII CII CIV (3)

0 5 2 4 0 4 2 5 4 2 0 4 5 4 7 5 7 5 7 0 2 4 0

2 4 2 4 2 4 5 4 6 7 5 8 8 0 2 2 4 0 0 0

6 4 2 2 4 1 7 4 6 7 8 0 4 0 2 6 6

D.C. al Menuet I

Bourrée

(3) (2)

4 2 2 4 6 4 5 6 4 5 7 5 4 5 4 1 2 4 2 2 4 1

2 2 2 4 6 4 5 6 4 5 7 5 4 5 4 1 2 4 2 2 4 1

CII

4 0 2 4 0 2 4 5 7 5 4 5 0 4 5 7 9 7 7 0 2 4 5 5

2 1 4 1 2 4 0 2 4 5 7 5 4 5 0 4 5 7 9 7 8 0 2 4 5

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

C II

C IV

C II C IV

C II

8

2 2 2 5 2 4 2 2 4 5 7 5 4 7 0 2 4 5 7 6 5 2 2 4 5 2

2 2 4 2 6 7 4 0 2

C IV

8

5 4 2 4 0 0 2 2 4 6 4 5 7 4 7 5 7 4 0 2 0 7 5 4 2 4 0 0 0

2 0 4 0 0 6 6 4 6 2 1 2 6 2 6 7

Gigue

8

7 4 5 4 2 4 2 4 0 2 2 2 1 2 2

0 4 4 2 4 2 0

8

2 4 1 2 4 1 2 1 2 2 4 2 1 4 1 2 4 1 4 2 4 1 2

2 4 1 2 4 2 0

Musical notation system 1: Treble clef, key signature of three sharps (F#, C#, G#), 8/8 time signature. The system includes a treble staff with a melodic line and a bass staff with a bass line. Fingerings are indicated by numbers 1-4. A circled '3' is above the first measure, and a circled '2' is above the second measure. The bass staff has a circled '4' below the first measure and a circled 'p' below the second measure. Below the bass staff are two sets of guitar strings with fret numbers: 0 1 2 1 4 7 6 5 5 2 2 and 0 1 2 1 4 7 6 5 5 2 2.

Musical notation system 2: Treble clef, key signature of three sharps, 8/8 time signature. The system includes a treble staff with a melodic line and a bass staff with a bass line. Fingerings are indicated by numbers 1-4. A circled 'f' is below the first measure. The treble staff has two 'C II' markings above the first and second measures. Below the bass staff are two sets of guitar strings with fret numbers: 4 2 5 2 4 5 4 2 4 5 and 0 4 2 5 4 2 0 2 4 0.

Musical notation system 3: Treble clef, key signature of three sharps, 8/8 time signature. The system includes a treble staff with a melodic line and a bass staff with a bass line. Fingerings are indicated by numbers 1-4. A circled 'C II' is above the first measure. Below the bass staff are two sets of guitar strings with fret numbers: 1 0 4 2 5 4 2 4 0 2 and 2 2 2 4 2 1 1 2 4 0.

Musical notation system 4: Treble clef, key signature of three sharps, 8/8 time signature. The system includes a treble staff with a melodic line and a bass staff with a bass line. Fingerings are indicated by numbers 1-4. A circled 'C IV' is above the first measure. Below the bass staff are two sets of guitar strings with fret numbers: 4 2 5 4 7 6 4 2 5 4 and 5 4 5 5 6 4 6 6.

Musical notation system 5: Treble clef, key signature of three sharps, 8/8 time signature. The system includes a treble staff with a melodic line and a bass staff with a bass line. Fingerings are indicated by numbers 1-4. A circled '5' is below the first measure, and a circled '6' is below the second measure. Below the bass staff are two sets of guitar strings with fret numbers: 5 4 2 4 3 5 4 2 4 0 and 2 4 7 6 4 4 6 7.

8

C IV C VII ② C IV

4 5 7 7 3 2 3 7 3 4 1 2 0 3 2 4 1 2 4 7 5 4 7 10 9 7 9 2 4

0 4 3 4 1 2 3 4 7 0 3 4

8

C IV C II ③

5 7 7 5 7 3 4 4 4 3 4 4 5 4 5 2 2 2 2 2 0 2 4 5 7 6 7 6 4 6

4 6 2 4 4 2 2 0 0 7

8

C II C II C II

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

0 2 0 4 2 4 6 4 2 6 4 2 4 4 2 4 2

8

C IV

4 4 2 5 4 2 7 5 4 4 2 4 0 2 4 0 2 4 5 4 5 5 4 4 2 4 2 4 9 7 6 7 9 7

4 2 6 7 4 4 2 1 4 2 4 7 7

8

C IV

8 7 5 5 5 4 7 5 4 2 4 0 0 0 6 4 6 4 2 2 5 4 2 0

7 6 4 4 6 4 4 4 2 2 6 4

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