
Duets & trios **D05-D08**

Adaptations et révisions:
Jean-François Delcamp

2 & 3 guitars

John Johnson (1540-1594) Duo : The flat pavan
Thomas Robinson (1560-1610) Duo : A plaine song
Thomas Robinson (1560-1610) Duo : A toy
Anonyme (1600) Duo : Le Rossignol
Antonio Vivaldi (1678-1741) Duo : Adagio du Concerto RV 532
Antonio Vivaldi (1678-1741) Trio : Adagio du Concerto RV 532
Johann Sebastian Bach (1685-1750) Duo : Invention n°1 BWV 772 en do majeur
Johann Sebastian Bach (1685-1750) Duo : Invention n°4 BWV 775 en ré mineur
Johann Sebastian Bach (1685-1750) Duo : Invention n°8 BWV 779 en fa majeur
Georg Friedrich Händel (1685-1759) Trio : Sarabande de la suite XI
Ludwig Van Beethoven (1770-1827) Duo: Sonatine WoO 43a
Ferdinando Carulli (1770-1841) Duo Opus 34 n°2
Anonyme (1860) Duo : Pajarillo verde

Préface

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Prefacio

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Jean-François DELCAMP

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Jean-François DELCAMP

John JOHNSON (1540?-1594)

THE FLAT PAVAN

Duo

Adaptation pour guitare de Jean-François Delcamp

Moderato

The musical score is written for two guitar parts, GI and GII, in 8/8 time. The key signature is one sharp (F#). The tempo is marked 'Moderato'. The score is divided into five systems, each containing two staves. The first system shows the beginning of the piece with a treble clef and a key signature of one sharp. The second system starts at measure 4. The third system starts at measure 6. The fourth system starts at measure 8. The fifth system starts at measure 10. The score includes various musical notations such as notes, rests, and accidentals.

The image displays a musical score for a piece titled "The Flat Pavan" by John Johnson. The score is written for two staves, labeled I and II. Both staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The score is organized into six systems, each beginning with a measure number: 12, 14, 16, 19, 21, and 23. The notation includes various musical symbols such as notes, rests, and bar lines. The first system (measures 12-13) shows a complex rhythmic pattern in staff I and a more rhythmic accompaniment in staff II. The second system (measures 14-15) continues the melodic development in staff I and the accompaniment in staff II. The third system (measures 16-18) features a more active melodic line in staff I and a steady accompaniment in staff II. The fourth system (measures 19-20) shows a rapid melodic run in staff I and a rhythmic accompaniment in staff II. The fifth system (measures 21-22) continues the rapid melodic run in staff I and the rhythmic accompaniment in staff II. The sixth system (measures 23-24) concludes the piece with a final melodic phrase in staff I and a final accompaniment in staff II.

John JOHNSON (1540?-1594)

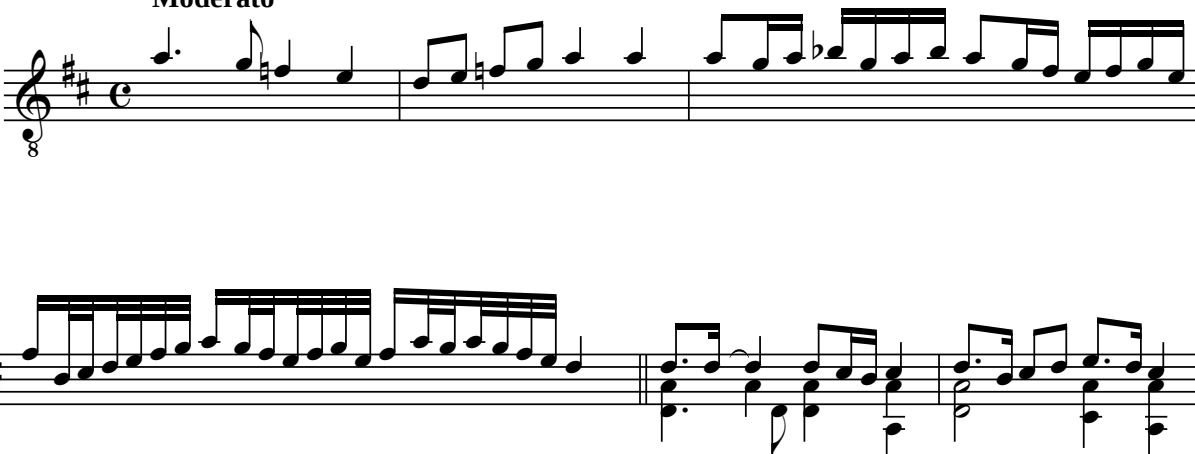
THE FLAT PAVAN

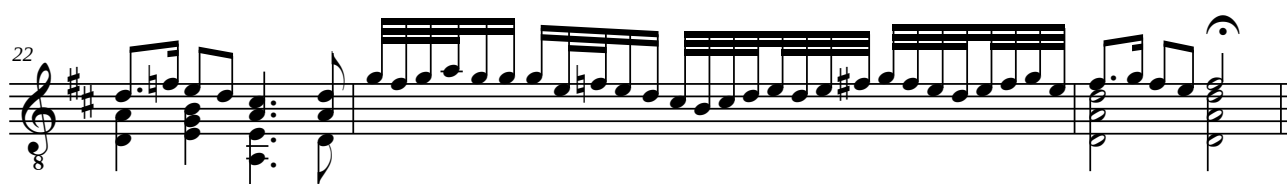
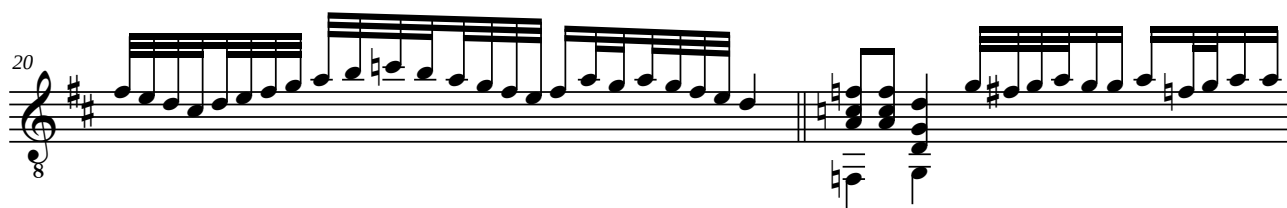
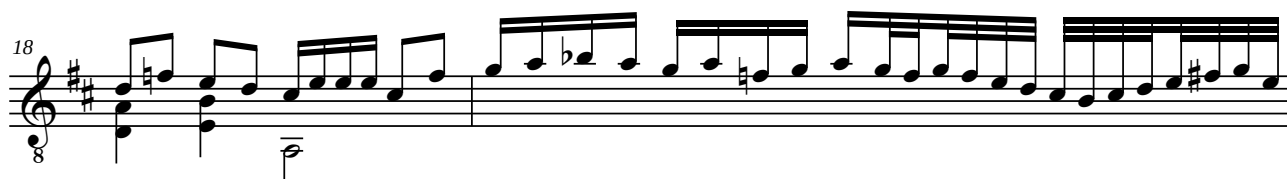
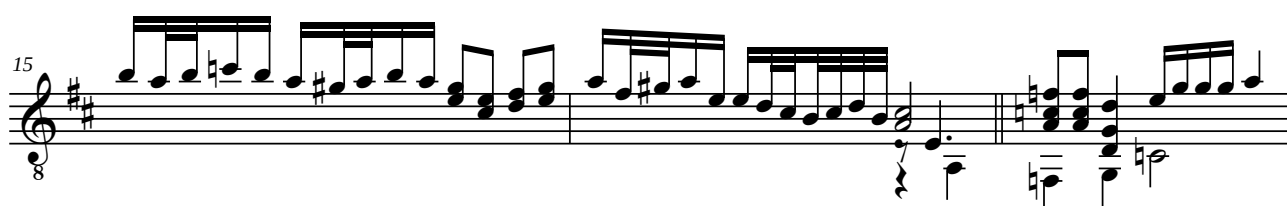
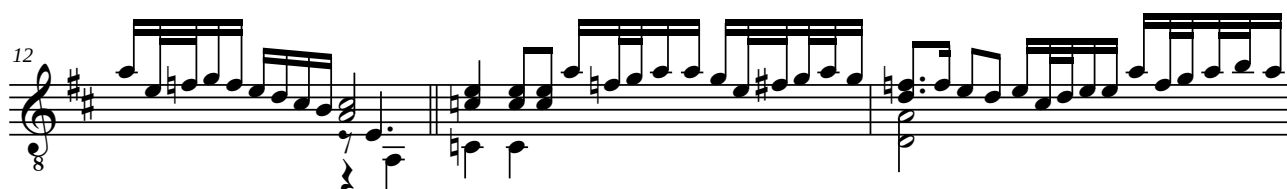
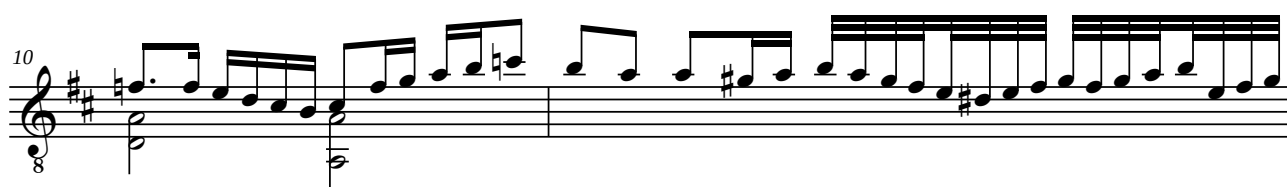
Duo

Adaptation pour guitare de Jean-François Delcamp

Moderato

GI





John JOHNSON (1540?-1594)

THE FLAT PAVAN

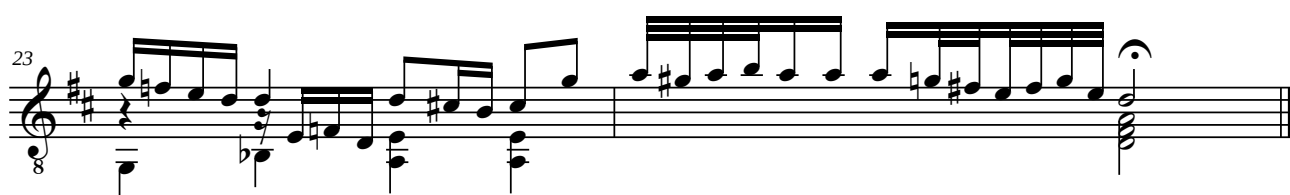
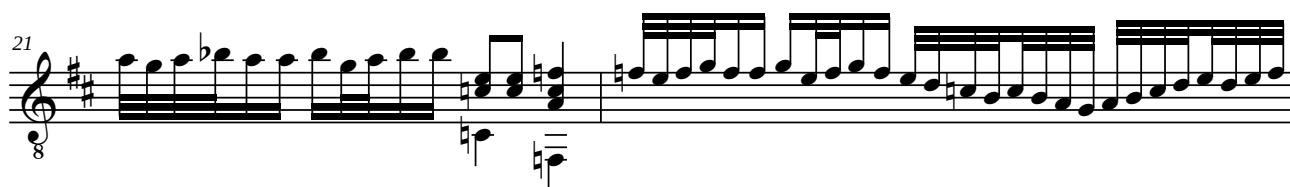
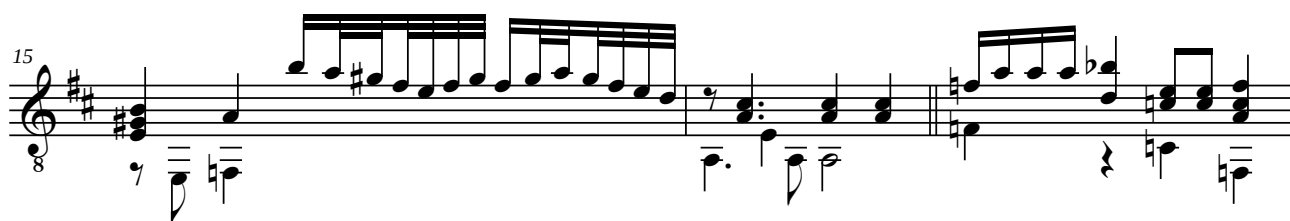
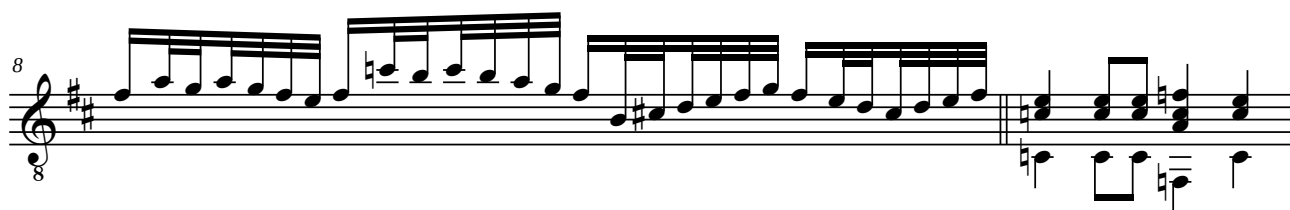
Duo

Adaptation pour guitare de Jean-François Delcamp

GII

5

7



Thomas ROBINSON (ca.1560-1610)

A PLAINE SONG

de "The Schoole of Musicke" London, 1603

Adaptation pour guitare de Jean-François Delcamp

③ =FA#

The musical score is arranged in four systems, each with two staves. The first system is labeled GI and GII, the second I and II, the third I and II, and the fourth I and II. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as notes, rests, and fingerings. A circled 3 with an equals sign and FA# is placed above the first staff of the first system. The score is adapted for guitar by Jean-François Delcamp.

I 13 8

II 13 8

I 16 8

II 16 8

I 19 8

II 19 8

I 22 8

II 22 8

I 25 8

II 25 8

I 28 8

II 28 8

Thomas ROBINSON (ca.1560-1610)

A PLAINE SONG

de "The Schoole of Musicke" London, 1603

Adaptation pour guitare de Jean-François Delcamp

③ = FA#

GI

5

10

14

19

23

27

Thomas ROBINSON (ca.1560-1610)

A PLAINE SONG

de "The Schoole of Musicke" London, 1603

Adaptation pour guitare de Jean-François Delcamp

③ =FA#

GII

6

10

14

18

22

25

29

Thomas ROBINSON (ca.1560-1610)

A TOY

de "The Schoole of Musicke" London, 1603

Adaptation pour guitares de Jean-François Delcamp

GI

GII

I

II

11 8 I II

15 8 I II

19 8 I II

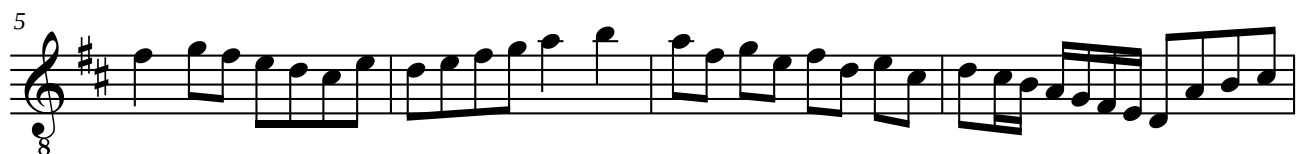
23 8 I II

27 8 I II

30 8 I II

A TOY

Adaptation pour guitare de Jean-François Delcamp



The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of two sharps (F# and C#). The melody begins on a whole note G4, followed by a half note A4, and then a quarter note B4. The accompaniment starts with a whole note G3, followed by a half note A3, and then a quarter note B3. The system concludes with a whole note G3.

13



16

8

The musical score for 'The Rose Tree' is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The first measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second measure contains a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The third measure contains a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The fourth measure contains a quarter note E6, a quarter note F#6, a quarter note G6, and a quarter note A6. The fifth measure contains a quarter note B6, a quarter note C7, a quarter note D7, and a quarter note E7. The sixth measure contains a quarter note F#7, a quarter note G7, a quarter note A7, and a quarter note B7. The seventh measure contains a quarter note C8, a quarter note D8, a quarter note E8, and a quarter note F#8. The eighth measure contains a quarter note G8, a quarter note A8, a quarter note B8, and a quarter note C9. The ninth measure contains a quarter note D9, a quarter note E9, a quarter note F#9, and a quarter note G9. The tenth measure contains a quarter note A9, a quarter note B9, a quarter note C10, and a quarter note D10. The eleventh measure contains a quarter note E10, a quarter note F#10, a quarter note G10, and a quarter note A10. The twelfth measure contains a quarter note B10, a quarter note C11, a quarter note D11, and a quarter note E11. The thirteenth measure contains a quarter note F#11, a quarter note G11, a quarter note A11, and a quarter note B11. The fourteenth measure contains a quarter note C12, a quarter note D12, a quarter note E12, and a quarter note F#12. The fifteenth measure contains a quarter note G12, a quarter note A12, a quarter note B12, and a quarter note C13. The sixteenth measure contains a quarter note D13, a quarter note E13, a quarter note F#13, and a quarter note G13. The seventeenth measure contains a quarter note A13, a quarter note B13, a quarter note C14, and a quarter note D14. The eighteenth measure contains a quarter note E14, a quarter note F#14, a quarter note G14, and a quarter note A14. The nineteenth measure contains a quarter note B14, a quarter note C15, a quarter note D15, and a quarter note E15. The twentieth measure contains a quarter note F#15, a quarter note G15, a quarter note A15, and a quarter note B15. The twenty-first measure contains a quarter note C16, a quarter note D16, a quarter note E16, and a quarter note F#16. The twenty-second measure contains a quarter note G16, a quarter note A16, a quarter note B16, and a quarter note C17. The twenty-third measure contains a quarter note D17, a quarter note E17, a quarter note F#17, and a quarter note G17. The twenty-fourth measure contains a quarter note A17, a quarter note B17, a quarter note C18, and a quarter note D18. The twenty-fifth measure contains a quarter note E18, a quarter note F#18, a quarter note G18, and a quarter note A18. The twenty-sixth measure contains a quarter note B18, a quarter note C19, a quarter note D19, and a quarter note E19. The twenty-seventh measure contains a quarter note F#19, a quarter note G19, a quarter note A19, and a quarter note B19. The twenty-eighth measure contains a quarter note C20, a quarter note D20, a quarter note E20, and a quarter note F#20. The twenty-ninth measure contains a quarter note G20, a quarter note A20, a quarter note B20, and a quarter note C21. The thirtieth measure contains a quarter note D21, a quarter note E21, a quarter note F#21, and a quarter note G21. The thirty-first measure contains a quarter note A21, a quarter note B21, a quarter note C22, and a quarter note D22. The thirty-second measure contains a quarter note E22, a quarter note F#22, a quarter note G22, and a quarter note A22. The thirty-third measure contains a quarter note B22, a quarter note C23, a quarter note D23, and a quarter note E23. The thirty-fourth measure contains a quarter note F#23, a quarter note G23, a quarter note A23, and a quarter note B23. The thirty-fifth measure contains a quarter note C24, a quarter note D24, a quarter note E24, and a quarter note F#24. The thirty-sixth measure contains a quarter note G24, a quarter note A24, a quarter note B24, and a quarter note C25. The thirty-seventh measure contains a quarter note D25, a quarter note E25, a quarter note F#25, and a quarter note G25. The thirty-eighth measure contains a quarter note A25, a quarter note B25, a quarter note C26, and a quarter note D26. The thirty-ninth measure contains a quarter note E26, a quarter note F#26, a quarter note G26, and a quarter note A26. The fortieth measure contains a quarter note B26, a quarter note C27, a quarter note D27, and a quarter note E27. The forty-first measure contains a quarter note F#27, a quarter note G27, a quarter note A27, and a quarter note B27. The forty-second measure contains a quarter note C28, a quarter note D28, a quarter note E28, and a quarter note F#28. The forty-third measure contains a quarter note G28, a quarter note A28, a quarter note B28, and a quarter note C29. The forty-fourth measure contains a quarter note D29, a quarter note E29, a quarter note F#29, and a quarter note G29. The forty-fifth measure contains a quarter note A29, a quarter note B29, a quarter note C30, and a quarter note D30. The forty-sixth measure contains a quarter note E30, a quarter note F#30, a quarter note G30, and a quarter note A30. The forty-seventh measure contains a quarter note B30, a quarter note C31, a quarter note D31, and a quarter note E31. The forty-eighth measure contains a quarter note F#31, a quarter note G31, a quarter note A31, and a quarter note B31. The forty-ninth measure contains a quarter note C32, a quarter note D32, a quarter note E32, and a quarter note F#32. The fiftieth measure contains a quarter note G32, a quarter note A32, a quarter note B32, and a quarter note C33. The fifty-first measure contains a quarter note D33, a quarter note E33, a quarter note F#33, and a quarter note G33. The fifty-second measure contains a quarter note A33, a quarter note B33, a quarter note C34, and a quarter note D34. The fifty-third measure contains a quarter note E34, a quarter note F#34, a quarter note G34, and a quarter note A34. The fifty-fourth measure contains a quarter note B34, a quarter note C35, a quarter note D35, and a quarter note E35. The fifty-fifth measure contains a quarter note F#35, a quarter note G35, a quarter note A35, and a quarter note B35. The fifty-sixth measure contains a quarter note C36, a quarter note D36, a quarter note E36, and a quarter note F#36. The fifty-seventh measure contains a quarter note G36, a quarter note A36, a quarter note B36, and a quarter note C37. The fifty-eighth measure contains a quarter note D37, a quarter note E37, a quarter note F#37, and a quarter note G37. The fifty-ninth measure contains a quarter note A37, a quarter note B37, a quarter note C38, and a quarter note D38. The sixtieth measure contains a quarter note E38, a quarter note F#38, a quarter note G38, and a quarter note A38. The sixty-first measure contains a quarter note B38, a quarter note C39, a quarter note D39, and a quarter note E39. The sixty-second measure contains a quarter note F#39, a quarter note G39, a quarter note A39, and a quarter note B39. The sixty-third measure contains a quarter note C40, a quarter note D40, a quarter note E40, and a quarter note F#40. The sixty-fourth measure contains a quarter note G40, a quarter note A40, a quarter note B40, and a quarter note C41. The sixty-fifth measure contains a quarter note D41, a quarter note E41, a quarter note F#41, and a quarter note G41. The sixty-sixth measure contains a quarter note A41, a quarter note B41, a quarter note C42, and a quarter note D42. The sixty-seventh measure contains a quarter note E42, a quarter note F#42, a quarter note G42, and a quarter note A42. The sixty-eighth measure contains a quarter note B42, a quarter note C43, a quarter note D43, and a quarter note E43. The sixty-ninth measure contains a quarter note F#43, a quarter note G43, a quarter note A43, and a quarter note B43. The seventieth measure contains a quarter note C44, a quarter note D44, a quarter note E44, and a quarter note F#44. The seventy-first measure contains a quarter note G44, a quarter note A44, a quarter note B44, and a quarter note C45. The seventy-second measure contains a quarter note D45, a quarter note E45, a quarter note F#45, and a quarter note G45. The seventy-third measure contains a quarter note A45, a quarter note B45, a quarter note C46, and a quarter note D46. The seventy-fourth measure contains a quarter note E46, a quarter note F#46, a quarter note G46, and a quarter note A46. The seventy-fifth measure contains a quarter note B46, a quarter note C47, a quarter note D47, and a quarter note E47. The seventy-sixth measure contains a quarter note F#47, a quarter note G47, a quarter note A47, and a quarter note B47. The seventy-seventh measure contains a quarter note C48, a quarter note D48, a quarter note E48, and a quarter note F#48. The seventy-eighth measure contains a quarter note G48, a quarter note A48, a quarter note B48, and a quarter note C49. The seventy-ninth measure contains a quarter note D49, a quarter note E49, a quarter note F#49, and a quarter note G49. The eightieth measure contains a quarter note A49, a quarter note B49, a quarter note C50, and a quarter note D50. The eighty-first measure contains a quarter note E50, a quarter note F#50, a quarter note G50, and a quarter note A50. The eighty-second measure contains a quarter note B50, a quarter note C51, a quarter note D51, and a quarter note E51. The eighty-third measure contains a quarter note F#51, a quarter note G51, a quarter note A51, and a quarter note B51. The eighty-fourth measure contains a quarter note C52, a quarter note D52, a quarter note E52, and a quarter note F#52. The eighty-fifth measure contains a quarter note G52, a quarter note A52, a quarter note B52, and a quarter note C53. The eighty-sixth measure contains a quarter note D53, a quarter note E53, a quarter note F#53, and a quarter note G53. The eighty-seventh measure contains a quarter note A53, a quarter note B53, a quarter note C54, and a quarter note D54. The eighty-eighth measure contains a quarter note E54, a quarter note F#54, a quarter note G54, and a quarter note A54. The eighty-ninth measure contains a quarter note B54, a quarter note C55, a quarter note D55, and a quarter note E55. The ninetieth measure contains a quarter note F#55, a quarter note G55, a quarter note A55, and a quarter note B55. The hundredth measure contains a quarter note C56, a quarter note D56, a quarter note E56, and a quarter note F#56. The hundred-first measure contains a quarter note G56, a quarter note A56, a quarter note B56, and a quarter note C57. The hundred-second measure contains a quarter note D57, a quarter note E57, a quarter note F#57, and a quarter note G57. The hundred-third measure contains a quarter note A57, a quarter note B57, a quarter note C58, and a quarter note D58. The hundred-fourth measure contains a quarter note E58, a quarter note F#58, a quarter note G58, and a quarter note A58. The hundred-fifth measure contains a quarter note B58, a quarter note C59, a quarter note D59, and a quarter note E59. The hundred-sixth measure contains a quarter note F#59, a quarter note G59, a quarter note A59, and a quarter note B59. The hundred-seventh measure contains a quarter note C60, a quarter note D60, a quarter note E60, and a quarter note F#60. The hundred-eighth measure contains a quarter note G60, a quarter note A60, a quarter note B60, and a quarter note C61. The hundred-ninth measure contains a quarter note D61, a quarter note E61, a quarter note F#61, and a quarter note G61. The hundred-tieth measure contains a quarter note A61, a quarter note B61, a quarter note C62, and a quarter note D62. The hundred-first measure contains a quarter note E62, a quarter note F#62, a quarter note G62, and a quarter note A62. The hundred-second measure contains a quarter note B62, a quarter note C63, a quarter note D63, and a quarter note E63. The hundred-third measure contains a quarter note F#63, a quarter note G63, a quarter note A63, and a quarter note B63. The hundred-fourth measure contains a quarter note C64, a quarter note D64, a quarter note E64, and a quarter note F#64. The hundred-fifth measure contains a quarter note G64, a quarter note A64, a quarter note B64, and a quarter note C65. The hundred-sixth measure contains a quarter note D65, a quarter note E65, a quarter note F#65, and a quarter note G65. The hundred-seventh measure contains a quarter note A65, a quarter note B65, a quarter note C66, and a quarter note D66. The hundred-eighth measure contains a quarter note E66, a quarter note F#66, a quarter note G66, and a quarter note A66. The hundred-ninth measure contains a quarter note B66, a quarter note C67, a quarter note D67, and a quarter note E67. The hundred-tieth measure contains a quarter note F#67, a quarter note G67, a quarter note A67, and a quarter note B67. The hundred-first measure contains a quarter note C68, a quarter note D68, a quarter note E68, and a quarter note F#68. The hundred-second measure contains a quarter note G68, a quarter note A68, a quarter note B68, and a quarter note C69. The hundred-third measure contains a quarter note D69, a quarter note E69, a quarter note F#69, and a quarter note G69. The hundred-fourth measure contains a quarter note A69, a quarter note B69, a quarter note C70, and a quarter note D70

21



23

8

26

8

30



Thomas ROBINSON (ca.1560-1610)

A TOY

de "The Schoole of Musicke" London, 1603

Adaptation pour guitare de Jean-François Delcamp

GII

4

8



ANONYME (ca. 1600)

LE ROSSIGNOL

duo

Adaptation pour guitares de Jean-François Delcamp

• = 72

Guitare 1

Guitare 2

G 1

G 2

G 1

G 2

G 1

G 2

The image shows a musical score for guitar, consisting of two staves labeled G1 and G2. The key signature is one sharp (F#). The score is divided into two measures by a vertical bar line. The first measure contains complex rhythmic patterns with many beamed notes and rests. The second measure continues the patterns, including some longer notes and rests. Fingerings are indicated by numbers 1-4 in circles. There are also some circled numbers (3, 2, 3, 2) above the first measure. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests.

The image displays a musical score for guitar, consisting of two systems of music for G1 and G2. The score is written in G major (one sharp) and 4/4 time. The first system covers measures 14 to 17, and the second system covers measures 18 to 21. The music is written on treble and bass staves, with various musical notations including notes, rests, and fingerings. The score is divided into two systems, each with a G1 and G2 part. The first system (measures 14-17) shows a complex rhythmic pattern with many sixteenth notes and some triplets. The second system (measures 18-21) continues the pattern with more triplets and sixteenth notes. The score is written in a clear, professional style with standard musical notation.

The image shows a musical score for guitar, consisting of two staves labeled G1 and G2. The key signature is one sharp (F#), and the time signature is 16 measures. The score includes various musical notations such as notes, rests, and fingerings. The first staff (G1) starts with a treble clef and a key signature of one sharp. The second staff (G2) starts with a bass clef and a key signature of one sharp. The score is divided into two systems, each containing 16 measures. The first system includes measures 1 through 8, and the second system includes measures 9 through 16. The notation includes notes, rests, and fingerings, with some measures containing multiple notes or chords. The score is written in a standard musical notation style, with a key signature of one sharp and a 16-measure system.

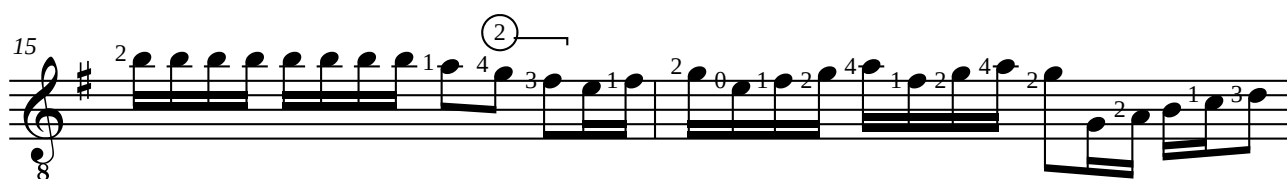
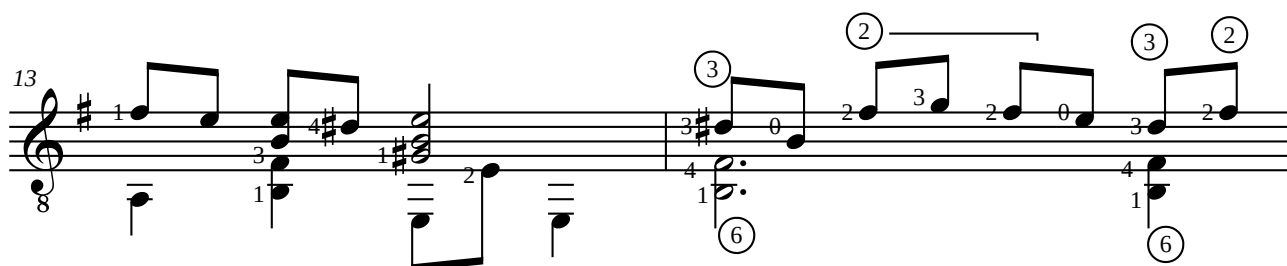
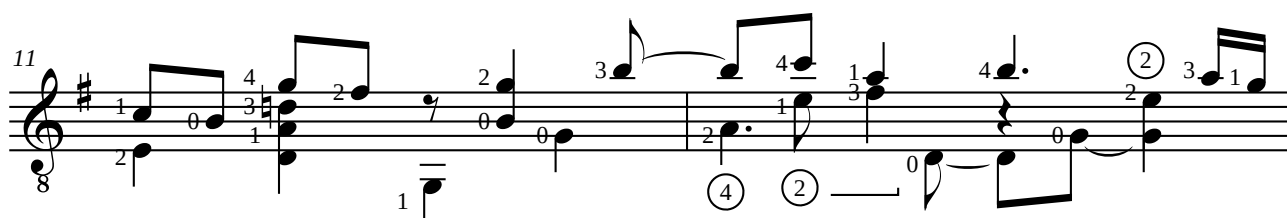
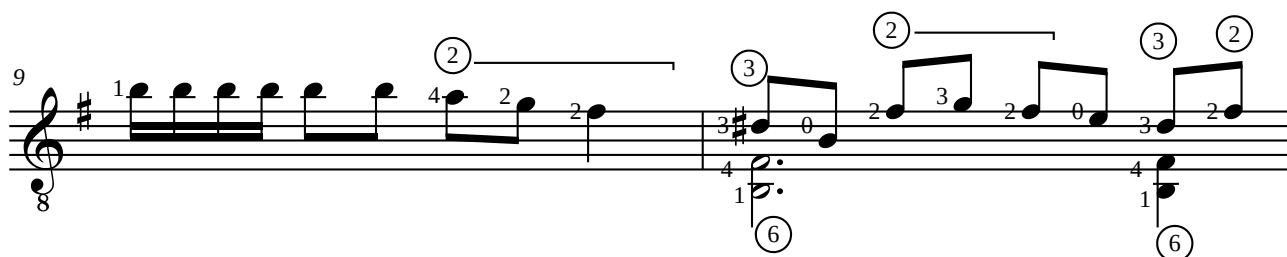
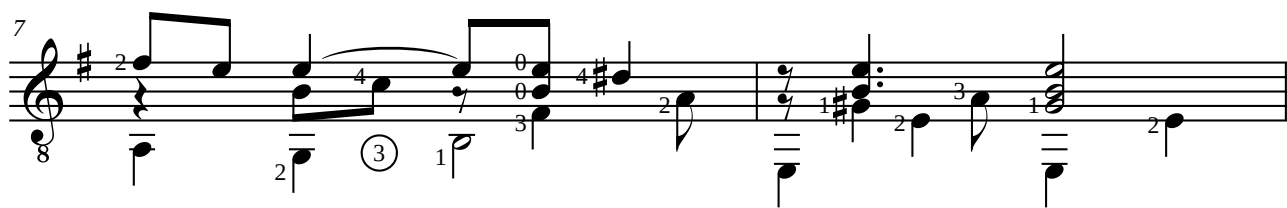
[illegible]

ANONYME (ca. 1600)
LE ROSSIGNOL
duo

Adaptation pour guitare de Jean-François Delcamp

Guitare 1

Musical score for "The Rose Tree" in G major, 2/4 time. The score consists of three staves. The first staff is the treble clef melody, the second is the treble clef accompaniment, and the third is the bass clef accompaniment. The tempo is marked as quarter note = 72. The key signature has one sharp (F#). The melody starts with a treble clef, a key signature of one sharp, and a common time signature. The accompaniment starts with a treble clef and a key signature of one sharp. The bass line starts with a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and fingerings.



ANONYME (ca. 1600)

LE ROSSIGNOL

duo

Adaptation pour guitare de Jean-François Delcamp

Guitare 2

• = 72

3

5

Antonio VIVALDI (1678-1741)

CONCERTO RV 532

II / ADAGIO

Original pour deux madolines et orchestre

Adaptation pour guitare de Jean-François Delcamp

The musical score is written for two guitars, labeled GI and GII. It is in the key of D major (one sharp) and common time (C). The score is divided into four systems, each with two staves. The first system (measures 1-4) features a melodic line in GI with triplets and a supporting line in GII. The second system (measures 5-8) continues the melodic development with more triplets. The third system (measures 9-12) introduces dynamic markings: *f* (forte) and *p* (piano) for both guitars, and *mf* (mezzo-forte) for the right hand. The fourth system (measures 13-16) includes a trill (*tr*) in the first measure and a repeat sign. The score concludes with a final cadence in the fourth measure of the system.

I 18

II 18

I 22

II 22

I 26

II 26

I 30

II 30

I 34

II 34

Antonio VIVALDI (1678-1741)

CONCERTO RV 532

II / ADAGIO

Original pour deux madolines et orchestre

Adaptation pour guitare de Jean-François Delcamp

The musical score is arranged in three systems, each containing staves for two mandolins and one guitar. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes numerous triplets, indicated by a '3' over the notes. Dynamic markings such as *f* (forte), *p* (piano), and *mf* (mezzo-forte) are used throughout. Fingerings are indicated by numbers 1-5 above the notes. The score is for the second movement, Adagio.

System 1: GI, GII, GIII. GI and GII play triplets of eighth notes. GIII plays a steady eighth-note accompaniment.

System 2: I, II, III. Mandolins I and II play complex triplet patterns. Mandolin III plays a steady eighth-note accompaniment.

System 3: I, II, III. Mandolins I and II play complex triplet patterns with dynamic markings. Mandolin III plays a steady eighth-note accompaniment.

13 *f* *tr*

I

II

III

18

I

II

III

22

I

II

III

26 *tr*

I

II

III

30

I

8

3

3

tr

f

3

3

3

II

8

tr

3

3

tr

f

3

3

3

III

8

f

34

I

8

p

3

3

3

f

tr

II

8

p

3

3

3

f

tr

III

8

p

f

en do majeur

Adaptation pour guitare de Jean-François Delcamp

[illegible]

7

8

9

8

11

8

13

8

15

17

19

♩ VIII —

21

Johann Sebastian BACH (1685-1750)

INVENTION BWV 772

en do majeur

Adaptation pour guitare de Jean-François Delcamp

Guitare I

Allegro

010

102

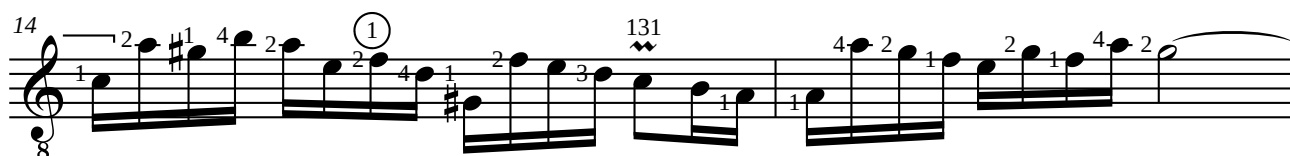
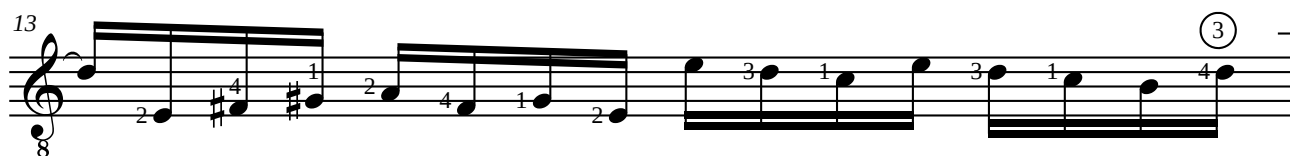
3

4

6

8

121



Johann Sebastian BACH (1685-1750)

INVENTION BWV 772

en do majeur

Adaptation pour guitare de Jean-François Delcamp

Guitare II

⑥ = RE

Allegro



11

8 2 1 4 2 4 1 4 2 1 2 1 4

[illegible]

15

2 1 2 1 3 1 2 4 1 2

Example 17

20

8

Johann Sebastian BACH (1685-1750)

INVENTION BWV 775

en ré mineur

Adaptation pour guitare de Jean-François Delcamp

The image shows a musical score for guitar, specifically for the piece 'INVENTION BWV 775' by Johann Sebastian Bach, adapted by Jean-François Delcamp. The score is written for two staves, labeled I and II, both using treble clefs. The key signature is one flat (B-flat), and the time signature is 3/8. The score includes fingerings (1, 2, 3, 4) and a capo position of 8. The first staff (I) begins with a treble clef, a key signature of one flat, and a 3/8 time signature. It contains a series of eighth notes and a triplet of eighth notes. The second staff (II) also begins with a treble clef, a key signature of one flat, and a 3/8 time signature. It contains a series of eighth notes and a triplet of eighth notes. The score is divided into measures by vertical bar lines.

5

9

13

17

21

8

21

8

3

2

2

25

8

25

8

1

3

2

2

4

4

2

29

8

29

8

1020

tr

33

8

33

8

37 1020
tr

41

45 2131
tr

49

Johann Sebastian BACH (1685-1750)

INVENTION BWV 775

en ré mineur

Adaptation pour guitare de Jean-François Delcamp

Guitare I

8

5

9

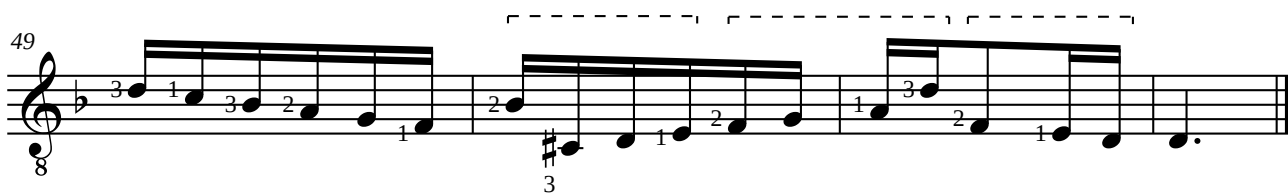
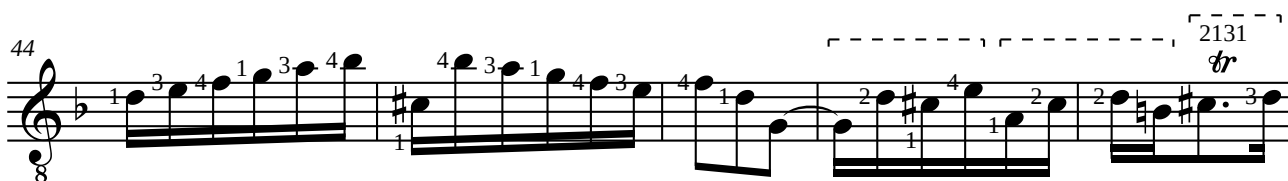
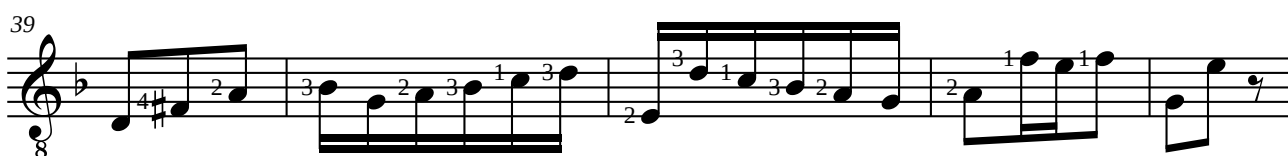
14

22

8

1020 tr

2131 tr



Johann Sebastian BACH (1685-1750)

INVENTION BWV 775

en ré mineur

Adaptation pour guitare de Jean-François Delcamp

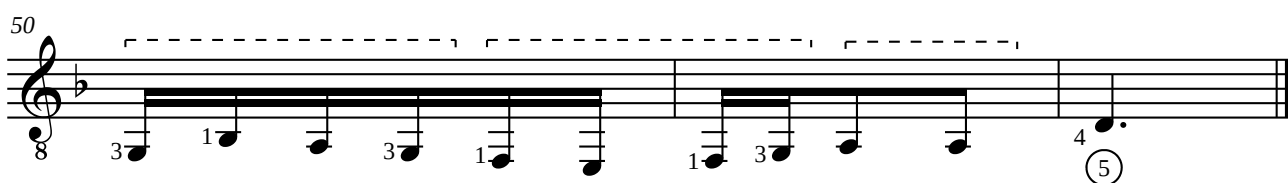
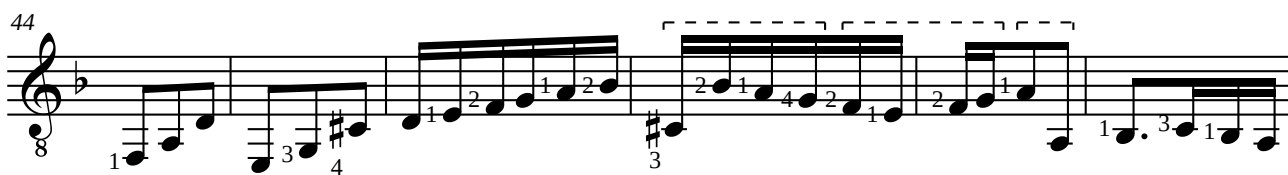
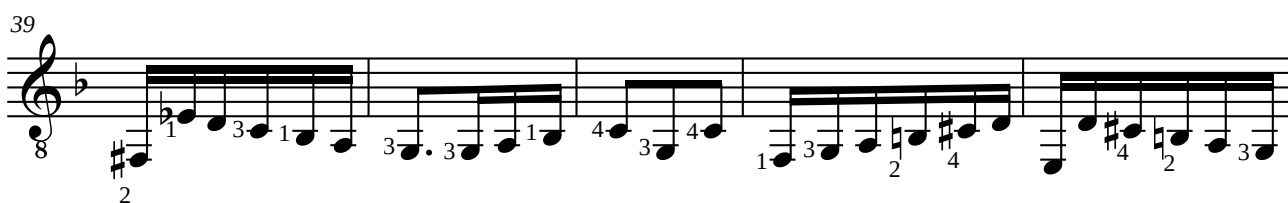
Guitare II

8

6

12

16



Johann Sebastian BACH (1685-1750)

INVENTION BWV 779

en fa majeur

Adaptation pour guitare de Jean-François Delcamp

The image displays a musical score for a guitar adaptation of Johann Sebastian Bach's Invention BWV 779 in F major. The score is written for two staves, labeled I and II, and is organized into three systems. Each system consists of two staves, with the first staff of each system labeled with a measure number (1, 4, and 7 respectively). The key signature is one flat (Bb), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and bar lines, indicating the sequence of notes and rests for each measure. The first system (measures 1-3) shows the initial melodic and harmonic development. The second system (measures 4-6) features a more complex rhythmic pattern with sixteenth notes. The third system (measures 7-9) continues the melodic and harmonic progression, ending with a final cadence.

10

13

16

19

22

22

8vb

This system contains measures 22, 23, and 24. The right hand (treble clef) features a melodic line with eighth-note patterns and some accidentals (sharps and naturals). The left hand (treble clef) provides a rhythmic accompaniment with eighth-note chords and single notes. A '8vb' marking is present below the left hand staff in measure 24.

25

25

8vb

This system contains measures 25, 26, and 27. The right hand continues the melodic development with eighth-note runs. The left hand maintains the accompaniment pattern. A '8vb' marking is present below the left hand staff in measure 25.

28

28

This system contains measures 28, 29, and 30. The right hand has more complex eighth-note passages. The left hand continues with the accompaniment. The system ends with a repeat sign in measure 30.

31

31

This system contains measures 31, 32, and 33. The right hand concludes the piece with a final cadence. The left hand continues the accompaniment. The system ends with a repeat sign in measure 33.

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Johann Sebastian BACH (1685-1750)

INVENTION BWV 779

en fa majeur

Adaptation pour guitare de Jean-François Delcamp

Guitare I





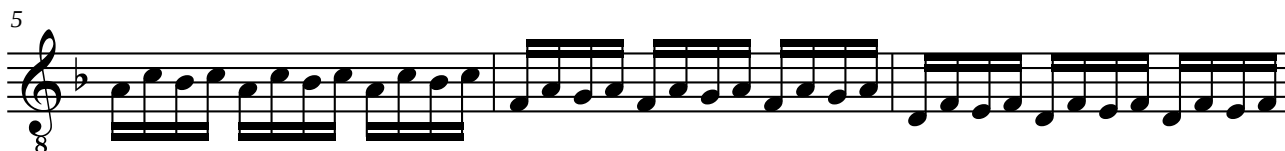
Johann Sebastian BACH (1685-1750)

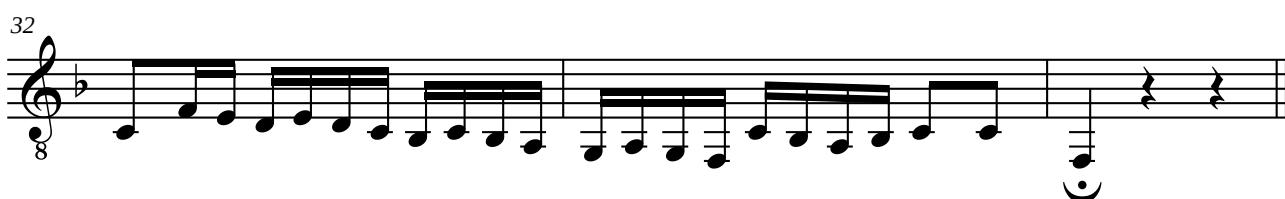
INVENTION BWV 779

en fa majeur

Adaptation pour guitare de Jean-François Delcamp

Guitare II





Georg Friedrich HÄNDEL (1685-1759)

SARABANDE VARIEE

de la Suite XI

Adaptation pour 3 guitares de Jean-François Delcamp

The musical score is written for three guitars (GI, GII, GIII) in 3/4 time. The key signature has one flat (B-flat). The score is divided into three systems. The first system (measures 1-8) features three guitar parts. GI has a circled '2' above the first measure. GII has a circled '6' above the first measure, with a note below it indicating '(6)=RE'. GIII has a circled 'V' above the first measure. The second system (measures 9-14) continues the piece, including a 'hémiole' section. The third system (measures 15-20) includes a 'Var. 1' section with a 'Fine' marking and a circled '2'.

I 22 8

II 22 8

III 22 8

I 29 8

II 29 8

III 29 8

hémiolo

Var. 2

Var. 2

Var. 2

I 36 8

II 36 8

III 36 8

I 43 8

II 43 8

III 43 8

hémiolo

hémiolo

hémiolo

D.C. al Fine

D.C. al Fine

D.C. al Fine

VIII

Georg Friedrich HÄNDEL (1685-1759)

SARABANDE VARIEE

Guitare I

Adaptation pour guitare de Jean-François Delcamp

The musical score is written for guitar in a single system with a treble clef and a key signature of one flat (B-flat major). The time signature is 3/4. The score is divided into measures, with measure numbers 6, 12, 18, 24, 30, 35, and 42 indicated at the start of their respective lines. The notation includes various fingerings (1-4), slurs, and accents. Two variations are marked: 'Var. 1' at measure 12 and 'Var. 2' at measure 30. The score concludes with a 'D.C. al Fine' instruction at measure 42. The adaptation is credited to Jean-François Delcamp.

Georg Friedrich HÄNDEL (1685-1759)

SARABANDE VARIEE

Guitare II

Adaptation pour guitare de Jean-François Delcamp

The musical score is written for guitar in 3/4 time, key of D minor. It consists of 44 measures. The score is divided into sections: measures 1-11, 12-17, 18-23, 24-29, 30-36, 37-43, and 44. It includes a 'Fine' section and a 'D.C. al Fine' section. The score is adapted for guitar by Jean-François Delcamp.

Measures 1-11: The first section of the piece, starting with a treble clef and a key signature of one flat. It includes various chords and fingerings, with a 'C I' marking above measure 10.

Measures 12-17: The second section, continuing the melodic and harmonic development. It includes a 'C V' marking above measure 15.

Measures 18-23: The third section, featuring a 'hémiole' marking above measure 20. It includes a 'C II' marking above measure 21.

Measures 24-29: The fourth section, continuing the piece. It includes a 'C I' marking above measure 28.

Measures 30-36: The fifth section, featuring a 'hémiole' marking above measure 31. It includes a 'C II' marking above measure 32.

Measures 37-43: The sixth section, continuing the piece. It includes a 'C I' marking above measure 40.

Measure 44: The final measure of the piece, marked 'D.C. al Fine'.

Georg Friedrich HÄNDEL (1685-1759)

SARABANDE VARIEE

Guitare III

Adaptation pour guitare de Jean-François Delcamp

⑥ =RE 8

6

12

18

24

30

36

41

45

⑥ VIII ⑥

hémiole

hémiole

hémiole

Fine

Var. 1

Var. 2

D.C. al Fine

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Ludwig van BEETHOVEN (1770-1827)

SONATINE WoO 43a

Original pour madoline et clavecin en Do mineur, Prague 1796

Adaptation pour guitare de Jean-François Delcamp et Jean Aragon

Adagio

The musical score is written for guitar, with two staves per system. The first system is labeled GI and GII. The second system is labeled I and II. The third system is labeled I and II. The score includes various musical notations such as notes, rests, and fingerings. The tempo is marked Adagio. The key signature is one flat (D minor). The time signature is 8/8. The score is divided into three systems, each with two staves. The first system is labeled GI and GII. The second system is labeled I and II. The third system is labeled I and II. The score includes various musical notations such as notes, rests, and fingerings.

17

I

II

24

I

II

29

I

II

34

I

II

39

I

II

44

I

II

D.C. al Coda

D.C. al Coda

Fernando CARULLI (1770-1841)

DUO opus 34 n°2

en sol majeur

Révision pour guitare de Jean-François Delcamp

Largo

Guitare I

Largo

Guitare II

I

II

f

f

pp

pp

mf

mf

The musical score is written for two staves, I and II, in a key of one sharp (F#) and a common time signature (C). The score is divided into five systems, each containing two staves. The first system starts at measure 10. The second system starts at measure 13. The third system starts at measure 16. The fourth system starts at measure 19. The fifth system starts at measure 21. The score includes various musical notations such as notes, rests, dynamics (p, ff), and fingerings (1, 2, 3, 4). The first system is marked with a 'C II' time signature. The second system is marked with 'C VII' and 'C VI' time signatures. The third system is marked with 'C II' and 'C VII' time signatures. The fourth system is marked with 'C II' and 'C VII' time signatures. The fifth system is marked with 'C II' and 'C VII' time signatures. The score is a duet for two instruments, likely guitar and mandolin, as indicated by the 'DUO' in the title.

The image displays a musical score for a duo, measures 24 through 33. The score is written for two parts, I and II, in G major (one sharp) and 8/8 time. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings. Measures 24-26 show a piano introduction with a *pp* (pianissimo) marking. Measures 27-28 introduce a new section with a *p* (piano) marking and a *♩ VII* time signature change. Measures 29-30 continue this section. Measures 31-33 feature a more complex rhythmic pattern with triplets and a *f* (forte) marking. The score is divided into systems, with measures 24-26, 27-28, 29-30, 31-32, and 33-34. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings. The score is divided into systems, with measures 24-26, 27-28, 29-30, 31-32, and 33-34.

35

I

II

37

I

II

39

I

II

ff

ff

41

I

II

Rondo Poco Allegretto

p

Rondo Poco Allegretto

p

45

I

II

pp

pp

www.delcamp.net

This musical score is for a piano duo, consisting of two staves labeled I and II. The key signature is one sharp (F#), and the time signature is 8/8. The score is divided into five systems, each containing measures 67-70, 71-74, 76-79, 80-83, and 84-87 respectively. The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings like *f* (forte). Fingerings are indicated by numbers 1-4, and articulation is shown with asterisks (*). A trill is marked in measure 74. A section starting at measure 80 is labeled *8va ad libitum*. The piece concludes with a *Fine* marking at the end of the fifth system. The bottom of the page features the composer's name, the work's title, and a page number.

67 8 67 8 71 8 71 8 76 8 76 8 80 8 80 8 84 8 84 8

I 8va *ad libitum* *Fine*

II *Fine*

Fernando CARULLI : DUO opus 34 n°2

www.delcamp.net

www.delcamp.net

I 128 8

II 128 8

I 132 8

II 132 8

I 136 8

II 136 8

♩ V 140 8

II 140 8

I 144 8

II 144 8

Rondo D.C. al Fine

Rondo D.C. al Fine

Fernando CARULLI (1770-1841)

DUO opus 34 n°2

en sol majeur

Révision pour guitare de Jean-François Delcamp

Guitare I

Largo

8 *f*

4 *pp*

7 *mf*

10 **C II**

12 **C VII** **C VI** *p*

14 **C VII** **C VI** **C VII**

16

19

22

25

27

29

32

ff

p

pp

p

p

f

C II

C VII

[illegible][illegible]

48

51

55

58

61

64

67

p

f

p

70

73

8^{va} ad libitum

f

Fine

1.

78

81

85

91

94

97

8

100

8

103

8

107

8

110

8

114

8

117

8

121

127

130

133

136

141

145

p

f

p

Rondo D.C. al Fine

Fernando CARULLI (1770-1841)

DUO opus 34 n°2

en sol majeur

Révision pour guitare de Jean-François Delcamp

Guitare II

Largo

8

3

2

1

f

3

2

4

1

2

3

pp

6

3

4

1

2

2

1

4

2

2

2

3

mf

9

4

1

2

4

1

2

4

1

3

4

4

3

mf

11

4

2

1

4

2

4

2

1

4

2

1

4

1

3

p

13

2

2

3

2

1

2

3

2

1

2

3

1

2

3

0

p

31

[illegible]

44

8

pp

48

8

1 3 1

2 3 2

0 3 2

p

3

53

8

57

61

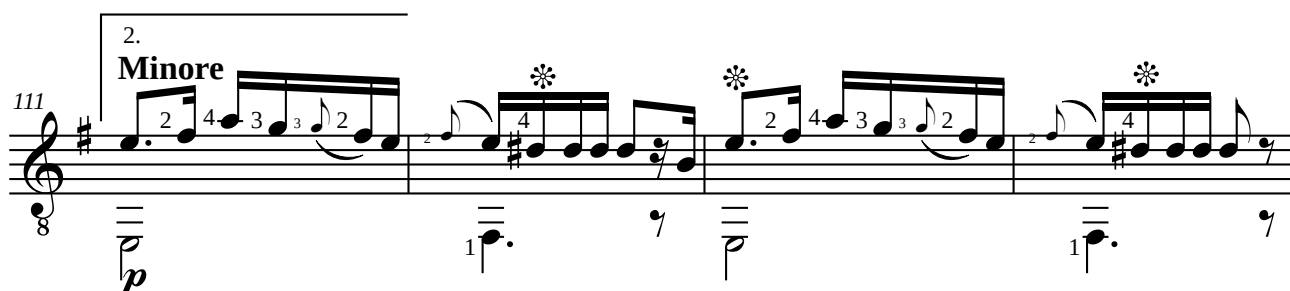
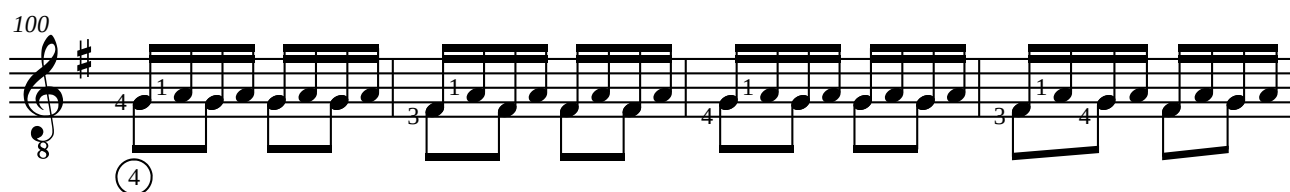
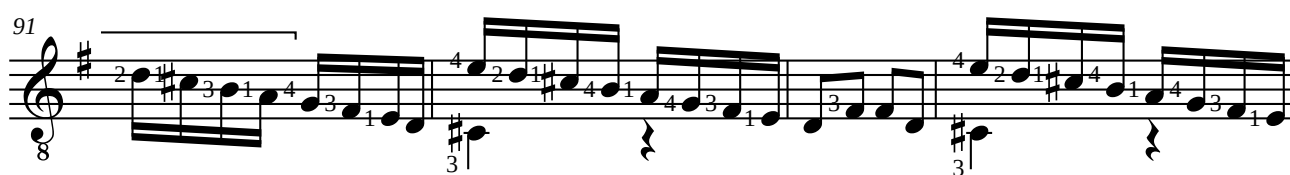
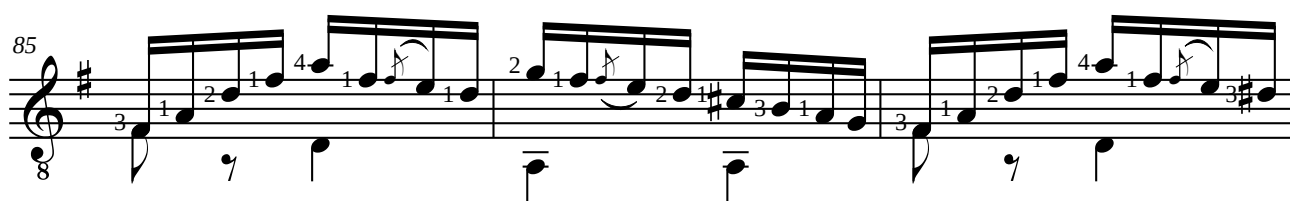
65

69

73

78

82



115

f *p*

119

122

125

129

136

f

Rondo D.C. al Fine

141

p

ANONYME (1900)

PAJARILLO VERDE

Traditionnel vénézuélien

Révision pour deux guitares de Joseph (Niglo), doigtés de Jean-François Delcamp

The musical score is written for two guitars, labeled GI and GII. It is in 6/8 time and features various musical notations including notes, rests, and fingerings. The score is divided into four systems, each with a first ending (1.) and a second ending (2.).

System 1: GI starts with a treble clef and a key signature of one flat. GII starts with a bass clef and a key signature of one flat. Both staves have a '8' below the first measure. The first ending (1.) is marked with a bracket and a '1.' above the staff.

System 2: The first ending (1.) is marked with a bracket and a '1.' above the staff. The second ending (2.) is marked with a bracket and a '2.' above the staff.

System 3: The first ending (1.) is marked with a bracket and a '1.' above the staff. The second ending (2.) is marked with a bracket and a '2.' above the staff.

System 4: The first ending (1.) is marked with a bracket and a '1.' above the staff. The second ending (2.) is marked with a bracket and a '2.' above the staff.

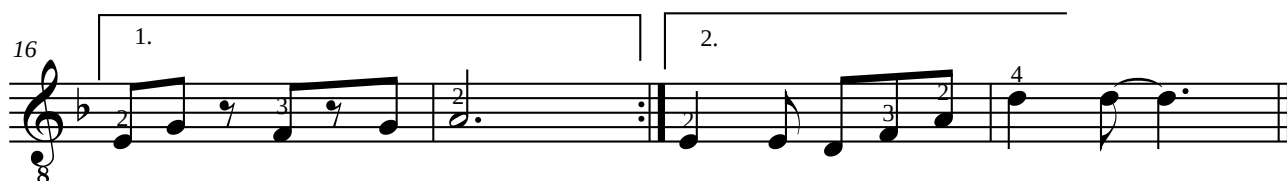
ANONYME (1900)

PAJARILLO VERDE

Traditionnel vénézuélien

Révision pour deux guitares de Joseph (Niglo), doigtés de Jean-François Delcamp

Guitare I



ANONYME (1900)

PAJARILLO VERDE

Traditionnel vénézuélien

Révision pour deux guitares de Joseph (Niglo), doigtés de Jean-François Delcamp

Guitare II

The musical score for Guitare II is written in 6/8 time and consists of five staves of music. The key signature has one flat (B-flat). The score includes various musical notations such as chords, single notes, and rests. Fingerings are indicated by numbers 1 through 4 above the notes. Some measures include a '3' below the staff, possibly indicating a triplet. The score is divided into measures by vertical bar lines, with measure numbers 5, 9, 13, and 16 marked at the beginning of their respective staves. The final measure of the fifth staff ends with a double bar line.

CATALOGUE DELCAMP.NET

Volume D01 - Anonyme : A la claire fontaine – Ah ! Mon beau château – Ah vous dirais-je maman – Alouette, gentille alouette – Au clair de la lune – Cadet Rousselle – C'est la cloche du vieux manoir – Chanson Italienne – Complainte de Mandrin – Danse anglaise – Danse villageoise – Donnes moi la fleur – Doucement, doucement – Fais dodo, colas mon p'tit frère – Frère Jacques – Il est minuit – J'ai du bon tabac – Jig – La bonne aventure – La Cucaracha – La tête bizarre – Le coucou – Lo, nous marchons sur un étroit chemin – London's burning – Lundi matin – Menuet en ré majeur – No le daba el sol – O bella ciao – Old Mac Donald – Quand j'étais chez mon père – Ricercar en la mineur – Savez vous planter des choux ? – Scarborough Fair – Sur le pont d'Avignon – Une souris verte – Vent frais, vent du matin – Volt – Adrian Le Roy : Branles de Poitou n°2 et 4 – Gaspar Sanz : Villano – J. A. P. Schultz : Air – Joseph Küffner : Andantino [duo] – Allegretto [duo] – Andante [duo] – Fernando Sor : Leçons opus 60 n°1, 2 et 3 – Dionisio Aguado : Leccion 5a – Valse – Matteo Carcassi : Exercice opus 59 – Johann Kaspar Mertz : Übungen im Wechsel – Antonio Cano-Curriela : Leccion 1 – Patty & Mildred J. Hill : Good-Morning To All – Pascual Roch : Exercices de simple alternation – Jean-François Delcamp : Accompagnement de blues – Apoyando – Accords – Arpèges – Brefs n°1, 2 et 3 – Coquillage – Cordes à vide – Damp – Gammes de do majeur – Gamme de sol majeur – Gammes en tierces et liaisons – Improvisation – Polyphonie – Rythme – Sol La Si Do – Si Si Re..

Volume D02 - Anonyme : A canoa virou – Atoye – Irish Tune – Dans les jardins de mon père – Dos palomas – Danse d'Avila – Que ne suis-je la fougère – Pavane en La mineur – Un éléphant qui se balançait – Red river valley – Whiskey in the jar – Hans Judenkönig : Christ ist erstanden – Thoinot Arbeau : Pavane – Adrian Le Roy : Branle de Poitou n° 3 – Gaspar Sanz : Batalla – Dance de las hachas – Española – Dance de las hachas – La Tarentela – 2 Villanos – Torneo – Nicolas Derosiers : Chaconne – John Anton Logy : Gigue – Johann-Philipp Krieger : Menuet – Ferdinando Carulli : Andantino – Sautillante – Arpeggi di tre note – Valse variée – Valse en La majeur – Allegretto – Écossaise opus 121 – Escozese n°13 opus 24 – Poco Allegretto – Rondo – Joseph Küffner : Andante n°1 [duo] – Andante n°2 [duo] – Ländler [duo] – Écossaise [duo] – Fernando Sor : Andante n°1 opus 44 – Allegretto n°2 opus 44 – Leçons opus 60 n°4, 5, 8, 9 et 15 – Leçon 1 opus 31 – Juan Bobrowicz : Danse – Joseph Meissonnier : Andante – Mauro Giuliani : Écossaise – Dionisio Aguado : Lecciones 8a, 8b, 9a – Matteo Carcassi : Andante – Sauteuse – Felix Horetzky : Amusement – Stephen Collins Foster : Oh! Susanna – José Ferrer Y Esteve : Ejercicio n°6 – Jean-François Delcamp : Carnet de notes n°2 – Soleares – Malagueña – Petit Boogie – Exercices : Liaisons – Éteinte des résonances – Extensions – Arpèges – Cejilla – Gammes – Gammes en tierces – Improvisation – Clément Pic : Le cow-boy de Charleroi.

Volume D03 - Anonyme : Greensleeves – Gwin ar c'hallaoued – Maro Pontkalleg – Passemeze – Valse en sol – Vidalita – O cravo e a rosa – Carnavalito – Samba lele – Nesta rua – Giorgio Mainerio : Schiarazula Marazula – Guillaume Morlaye : Gaillarde – Adrian Le Roy : Branles de Bourgogne n° 1 – Emmanuel Adriaenssen : Branle anglais – Santino Garsi da Parma : Correnta – Francis Cutting : Packington's Pound – Gaspar Sanz : Abecedario italiano – Canciones – Clarin de los mosqueteros – Clarines y trompetas – Dance de las hachas – Española – Folias – Gallarda – Jacaras – La Buella – La Coquina Francesa – La Garzona – La minima de Portugal – La Miñona de cataluña – Lantururu – Las hachas – Le Esfacheta de Napoles – Paradetas – Pavana – Rujero – Johann Kaspar Fischer : Gavotte – Turlough O'Carolan : Brian Boru's March – Johann Sebastian Bach : Menuets BWV 1007 – Michel Corrette : Aux armes camarades – Ramenez-ci ramenez-là – Joseph Haydn : Menuet – Ferdinando Carulli : Allegretto – Andante – Arpeggi – 2 Valses – Prélude 4 opus 114 – Antonio Nava : Valse – Fernando Sor : Exercice n°1 et 2 opus 35 – Leçons opus 60 n°7, 11, 12, 13 et 14 – Valse 1 opus 51 – Niccolò Paganini : Ghiribizzi 1, 23 – Valtz – Dionisio Aguado : Ejercicios n°4 et 7 Op.6 – Ejercicio n°4 – Leccion n°15 et 19 – Matteo Carcassi : Allegretto – Andantino – Marche – Valse – José Ferrer Y Esteve : Ejercicio n°9 – Jean-François Delcamp : Tango – Malagueña fácil – Avec la gamme pentatonique – Novelette n°1 – Petite étude sur le demi-barré – Exercices : Accords – Arpèges – Cejilla – Éteintes des résonances – Extensions – Gammes – Glissando – Legato, staccato – Liaisons – Mordants et trilles – Improvisation.

Volume D04 - Anonyme : Mi favorita – Scarborough fair – Se io m'accorgo ben – Le blues – The sick tune – Don Luys Milán : Pavañes n° I, II, III – Diego Pisador : Pavana – Guillaume Morlaye : Gaillarde – Villanesque – Pietro Paulo Borrono da Milano : Pescatore che va cantando – Adrian Le Roy : Almande – Branles de Bourgogne n° 1 et 5 – John Dowland : Mistris Winters Jumpe – Orlando Sleepeth – Gaspar Sanz : Zarabanda – Villanos – Jan Antonín Losy : Ciacona – Aria – Capriccio – Sarabande – Gigue – Menuet – Ciacona sobre las Folias – Robert de Visée : Menuet – François Campion : Prélude – Johann Sebastian Bach : Menuets BWV 1008 – Giuseppe Antonio Brescianello : Capriccio – Menuet – Johannes Fr. Whilh. Wenkel : Musette – Leonhard Von Call : Adagio – Ferdinando Carulli : Andantino – Rondo – Preludio opus 114 n°7 – Fernando Sor : Exercices opus 35 n°13, 17 et 22 – Valse – Mauro Giuliani : Etude – Valse – Allegro – La Tarentella – Arpeggi opus 1 – Anton Diabelli : Prélude n°6 opus 103 – Niccolò Paganini : Ghiribizzi 17, 24 et 37 – Perigoldino – Dionisio Aguado : Valse – Matteo Carcassi : Valse opus 11 – Valse opus 23 – Minuetto opus 14 – Minuetto opus 21 – Johann Strauss : Lockvögel – Johann Kaspar Mertz : Valse – Napoléon Coste : Barcarolle – Francesco Roggi : Lu primm'ammore – Francisco Tárrega : Preludio pentatonica – Estudio en mi – Preludio sobre los gruppetos – Preludio en la – Estudio ostinato – Andantino – Julio Salvador Sagreras : Maria Luisa – Štěpán Rak : Nostalgický Valčík – Jean-François Delcamp : Carnet de notes n°5 – Novelette n°3 – Venusdi – Stéphanie Foret : Breutonneuse – Ludovic-Alexandre Morin : Petite étude – Giorgio Signorile : Summer souvenir – Jean-François Delcamp : Exercices : Éteinte des résonances – Legato staccato – Liaisons – Mordants et trilles – Arpèges – Gammes – Cejilla – Extensions – Improvisation.

Volume D05 - Luys de Narváez : Cancion del Imperador – Guardame las vacas – Tres diferencias – Hans Neusiedler : Wascha mesa – Alonso Mudarra : Romanesca – Gallarda – Adrian Le Roy : Branle de Bourgogne n° 2 – Giulio Cesare Barbetta : Moresca detta le canarie – Santino Garsi da Parma : Ballo – Anonyme : Vaghe bellezze et bionde, Danza, Gagliarda, Bianca fiore, Passacaglia, Se io m'accorgo ben d'un altro amante, Saltarello – John Dowland : Lady Laiton's almain – Jean Baptiste Besard : Ballet – Robert Johnson : Alman VII – Gaspar Sanz : 2 Canarios – Preludio – Pavañas por la D – François Campion : Prélude – Gigue – Santiago de Murcia : Prélude – Allegro – Johann Sebastian Bach : Menuet Anh. 132 – Prélude BWV 1007 – Giuseppe Antonio Brescianello : Allegro – François de Fossa : Campanella – Fernando Sor : Valse opus 13 – Leçon opus 31 n°21 – Exercice opus 35 n°8 – Leçon opus 60 n°18 – Mauro Giuliani : Arpeggi – Niccolò Paganini : Ghiribizzo 38 – Sonata n°4 – Dionisio Aguado : Ejercicio n°10 et 19 – Matteo Carcassi : Etudes opus 60 n°1, 3, 16 et 18 – Johann Strauss : Idyllen – Johann Kaspar Mertz : Ländler opus 9 n°4 – Ländler opus 12 n°1 – Napoléon Coste : Etudes opus 38 n°1 et 2 – Etude n°13 – Leçon n°24 – Cristóbal Oudrid : El postillon de la rioja – Julián Arcas : Manuelito – La Saltarina – Preludio – Francisco Tárrega : Lágrima – Estudio en forma de Minuetto – Estudio en mi – 4 Estudios – Anonyme : Melodía de Sor – Antonio Jiménez Manjón : Balada – Salvador Resgrasa : ¿Cómo le va del ojo? – Julio Salvador Sagreras : Leccion n°11 – Enrico Aloisi : Estelle – Zequinha de Abreu : Tardes em Lindaia – Amando sobre o Mar – João Teixeira Guimarães : Sons de Carilhões – Agustín Barrios Mangoré : El Sueño de la Muñequita – Estudio del ligado – Américo Jacomino : Arrepentida – Jean-François Delcamp : Berceuse – Préludes n°1 et 2 – Tango – Mordants et trilles – Arpèges – Cejilla – Éteintes – Extensions – Gammes – Harmoniques – Liaisons – Polyphonie – Vélacité – Pierre Tremblay : Contine.

Volume D06 - Francesco Canova da Milano : Fantasias VI et XX – Luys de Narváez : Arde corazon arde – Ya se asienta el rey Ramiro – Don Luys Milán : Pavane VI – Fantaisie XVI – Alonso Mudarra : Fantasias 1 et 13 – Conde claros – Pavane – Grégoire Brayssing : Fantaisie V – Adrian Le Roy : Passemeze – John Dowland : Tarleton's riserrectione – Lady Hunsdon's puffed – Gaspar Sanz : 2 fugues – Gallardas – Folias – François Campion : Fugue – Johann Sebastian Bach : Marche, Menuets, Musette – Bourrée BWV 996 – Sarabande BWV 1002 – Gavottes BWV 1012 – Domenico Scarlatti : Sonates K 32, K 34, K 391 et K 431 – Sylvius Léopold Weiss : Capriccio – Giuseppe Antonio Brescianello : Allegro – Wenzeslaus Thomas Matiegka : Menuetto – Fernando Sor : Cantabile – Leçons opus 31 n°16 et 20 – Mauro Giuliani : Sonatine – Arpeggi opus 1- Dionisio Aguado : Estudios n°14, 15 et 29 – Matteo Carcassi : Études n°7 et 19 – Johann Strauss : Annen, Polka – Napoléon Coste : Etude – Frédéric Chopin : Prélude n°7 – Robert Schumann : Fröhlicher Landmann – Soldatenmarsch – Julián Arcas : El Fagot – Francisco Tárrega : Preludio en mi – Estudio de terceras – Estudio de Damas – Preludios n° 10, 11 et 14 – Endechea – Vals – Estudio en la – Erik Satie : Gnossienne n°1 – Salvador Resgrasa : No se permite – João Teixeira Guimarães (Pernambuco) : Sonho de magia – Agustín Barrios Mangoré : Preludio en mi – Minueto – Américo Jacomino (Canhoto) : Marcha triunfal brasileira – Olhos feiticeiros – Jean-François Delcamp : Jeudo – Valse des mésanges – Exercices : Gammes – Mordants et trilles.

Volume D07 - Luys de Narváez : Baxa de contrapunto – Conde claros – Bálint Bakfark : Non dite mai – Alonso Mudarra : Fantasias 10 et 14 – Adrian Le Roy : Fantaisie 2 – Giulio Cesare Barbetta : Moresca detta il mattacino – John Dowland : Melancholy galliard – Sir John Smith, his almain – Sylvius Léopold Weiss : Prelude de la suite IV – Ludovico Roncalli : Gigue – Jean-Philippe Rameau : Le Lardon – Menuet en rondeau – Les Tricotets – Johann Sebastian Bach : Préludes BWV 846, 998 et 999 – Allemande BWV 996 – Sarabande BWV 997 – Domenico Scarlatti : Sonate K 322 – Georg Friedrich Händel : Fughette – Fernando Sor : Etude opus 6 n°11 – Les folies d'Espagne – Menuetto opus 22- Anton Diabelli : Menuet – Julián Arcas – Bolero – Luigi Legnani : Caprice n°5 – Matteo Carcassi : Etude n°20 – Johann Kaspar Mertz : Capriccio – Félix Mendelssohn-Bartholdy : Romance sans paroles opus 19 – Frédéric Chopin : Valse n°2 opus 34 – Antonio Cano-Curriela : El Delirio – Juan Parga : Guaríja – Edvard Grieg : Melodie – Juan Alais : La Mendozina – Francisco Tárrega : ¡Adelita! – Pavana – Preludio 2 – Maria – Pepita – Oremus – Paquito – Carlos García Tolsa : Maruja – Ernesto Júlio Nazareth : Odeon – Antonio Jiménez Manjón : Tu y yo – La Mariposa – Erik Satie : Gymnopédie n°1 – Enrique Granados : Valse I – Dedicatoria – Miguel Llobet : El Testament d'Amelia – Zequinha de Abreu : Tico-tico – João Teixeira Guimarães (Pernambuco) : Recordando Nazareth – Pó de Mico – Agustín Barrios Mangoré : Villancico de Navidad – London Carapé – Preludio en do menor – Carlos Gardel : Por una cabeza – Jean-François Delcamp : Saturdy – Polka – La boutique du magicien distrait – Mazurka – Or et azur – Tango en mi – 6 variations sur la Partida – Exercices : Mordants et trilles.

Volume D08 - John Dowland : King of Denmark, his galliard – Girolamo Frescobaldi : Aria detta la Frescobalda – Dietrich Buxtehude : Suite BuxWV 236 – Jean-Philippe Rameau : Rigaudons et Double – Johann Sebastian Bach : Gavotte BWV 1006a – Domenico Scarlatti : Sonate K 78 – Georg Friedrich Händel : Sarabande – Sylvius Léopold Weiss : Fantaisie – Ciacona – Louis Claude Daquin : Le coucou – Ludwig Van Beethoven : Bagatelle Für Elise – Mateo Albéniz : Sonate – Fernando Sor : Grand solo opus 14 – Etude opus 29 n°17 – Mauro Giuliani : Variations opus 107 – Matteo Carcassi : Variations sur Au clair de la lune opus 7 – Etude opus 60 n°25 – Franz Schubert : Menuetto opus 78 – Johann Kaspar Mertz : Tarantelle – Napoléon Coste : Etude n°23 – Félix Mendelssohn-Bartholdy : Canzonetta opus 12 – Sebastián de Iradier : La Paloma – Georges Bizet : L'amour est enfant de Bohème – Francisco Tárrega : Recuerdos de la Alhambra – Las dos hermanitas – Gran vals – Capricho Árabe – Tango – Isaac Albéniz : Granada – Asturias – Ernesto Júlio Nazareth : Apanhei-te cavaquinho – Antonio Jiménez Manjón : Cuenta de amor – Lola – Enrique Granados : Oriental – Luigi Mozzani : Feste Lariane – Miguel Llobet : La Filla del Marxant – Cançó de Lladre – João Teixeira Guimarães (Pernambuco) : Interrogando – Agustín Barrios Mangoré : Julia Florida – Valse opus 8, n°4 – Valse opus 8, n°3 – Jean-François Delcamp : Viviane – Sunday – Impromptu n°1 – Exercices : Mordants et trilles.

Volume D09 - Clément Janequin : La guerre – John Dowland : A Fantaisie n°VII – Daniell Batcheler : Mounsiers Almaine – Jean-Philippe Rameau : Menuet – Tambourin – Domenico Scarlatti : Sonate K 11 – Johann Sebastian Bach : Choral BWV 147 – Choral BWV 645 – Fugue BWV 1000 – Prélude et Presto BWV 995 – Sylvius Léopold Weiss : Passagaille – Tombeau sur la mort du comte Logy – Fernando Sor : Variations sur Malbroug opus 28 – Mauro Giuliani : Grande ouverture opus 61 – Dionisio Aguado : Fandango opus 16 – José Viñas y Dias : Fantasia Original – Francisco Tárrega : Danza Mora – Alborada – Estudio Brillante – Mazurka en sol – Isaac Albéniz : Prelude opus 165 – Malagueña opus 165 – Capricho Catalan opus 165 – Rumores de la calleta opus 71 – Enrique Granados : Danza Española n°5 opus 37 – Joaquim Malats : Serenata Española – Manuel de Falla – Homenaje – Miguel Llobet : Estudio en mi mayor – El Mestre – El Noi de la Mare – Agustín Barrios Mangoré : Estudio de concierto – La catedral – Las abejas – Manuel María Ponce - Valse - Jean-François Delcamp : Exercices : Mordants et trilles.

Volume D10 - François Couperin : Les Baricades Mistérieuses – Tomaso Giovanni Albinoni : Adagio – Jean-Philippe Rameau : Le rappel des oiseaux. John Dowland : Forlone hope fancy. Domenico Scarlatti : Sonate K. 146 / L. 349. Johann Sebastian Bach : Prélude BWV 996 – Fugue BWV 998 – Prélude BWV 1006a. Padre Antonio Soler : Sonate n° 84. Fernando Sor : Largo opus 7 – Variations sur un thème de Mozart opus 9. Francisco Tárrega : Fantasia Traviata – Fantasia Marina – Isaac Albéniz : Torre Bermeja opus 92 – Cadiz, opus 47 – Mallorca opus 202 – Enrique Granados : Danza Española n°10 – Danza Española n°4 – La Maja de Goya – Claude Debussy : La fille aux cheveux de lin – Miguel Llobet : Scherzo-Vals – Agustín Barrios Mangoré : El ultimo tremolo – Choro da Saudade – Cueca – Frédéric Chopin : Valse n°2 opus 64.

Volume D11 - Jean-Philippe Rameau : Gavotte et ses 6 Doubles – Johann Sebastian Bach : Fugue BWV 997 – Choral Prelude BWV 639 – Prélude BWV 881 – Air BWV 1068 – Domenico Scarlatti : Sonate K 380 en mi majeur – Niccolò Paganini : Grande sonate en la majeur – Johann Kaspar Mertz : Élégie – Giulio Regondi : Introduction et caprice opus 23 – Francisco Tárrega : El Carnaval de Venicia – Isaac Albéniz : Sevilla opus 47 – Tango opus 165 – Zortizco opus 165 – Bajo la palmera opus 232 – Claude Debussy : Golliwogg's cake-walk – Minstrels – Enrique Granados : Danza Española n°6 opus 37 – Valses Poeticos – Miguel Llobet : Respuesta – Agustín Barrios Mangoré : Danza Paraguaya – Maxixe – Variations on a theme of Tárrega.

Volume D12 - Jean-Philippe Rameau : Suite en mi – Les cyclopes – Johann Sebastian Bach : Partita II, en ré mineur BWV 1004 – Prélude BWV 889 – Sicilienne BWV 1031 – Wolfgang Amadeus Mozart : Divertimento IV KV 229 – Niccolò Paganini : Caprice 5 – Caprice 24 – Johann Dubez : Fantaisie sur des motifs hongrois – Albert Roussel : Segovia opus 29 – Isaac Albéniz : Cataluña opus 47 – Aragon opus 47 – Castilla opus 47 – Serenata opus 165 – Enrique Granados : Danza Española n°9 Romantica opus 37 – Miguel Llobet : Variaciones sobre un tema de sor, opus 15 – Antonio José : Sonata.

Julio Salvador Sagreras : Las primeras lecciones de guitarra - Las segundas lecciones de guitarra - Las terceras lecciones de guitarra - Las cuartas lecciones de guitarra - Las quintas lecciones de guitarra - Las sextas lecciones de guitarra - Obras para guitarra.

Don Luys Milán : 6 Pavanas - **Robert de Visée** : Suite en ré - Suite in d. - **Georg Philipp Telemann** : Concerto pour 4 guitares TWV 40:202.

Johann Sebastian Bach : L'oeuvre pour luth : Suite BWV 995, Suite BWV 996, Partita BWV 997, Prelude, Fugue et Allegro BWV 998, Prelude BWV 999, Fugue BWV 1000, Partita BWV 1006a.

Fernando Sor : 20 Études pour guitare. - **Matteo Carcassi**: 25 Études mélodiques progressives opus 60.

Francisco Tárrega : Integral de las obras de concierto - Preludio, sobre un tema de Mendelssohn - Preludio n° 6 - La Cartagenera - Estudio en si menor - Danza Mora - Preludio n° 4 - Lágrima - ¡Adelita! - Pavana - Estudio, sobre un tema de Wagner - Estudio, sobre un tema de Verdi - Estudio de Velocidad - Preludio, en mi mayor - Preludio, pentatonica - Preludio n° 5 - Minuetto - Estudio, en mi menor - Malagueña, Fácil - Preludio n° 2 - Preludio sobre los gruppetos - Isabel, valse de Strauss - Estudio en forma de Minuetto - Estudio en arpégios - Danza Odisca - Recuerdos de la Alhambra - Preludio n° 13 - Preludio n° 7 - Preludio n° 8 - Maria, Gavota - Las dos hermanitas - Estudio Brillante de Alard - ¡Sueño! - Preludio n° 9 - Gran vals - Estudio en terceras - Alborada - Estudio de Damas - El Carnaval de Venicia - Preludio, en la menor - Preludio n° 12, en la menor - Preludio n° 14, sobre Bach - Estudio ostinato, en la mayor - Estudio de escalas - ¡Marieta! - Andantino - Gran jota de concierto - Preludio n° 1 - Preludio n° 10 - Rosita, Polka - La Mariposa - Fantasia Traviata - Endecha - Preludio n° 11 - Pepita - Vals - Capricho Árabe - Preludio, en ré mayor - Oremus - Estudio de Cramer - El Columpio - Fantasia Marina - Preludio n° 3 - Preludio en sol mayor - Estudio sobre "J'ai du bon tabac" - Mazurka, en sol - Tango - Preludio en do mayor - Paquito - Sueño.

Miguel Llobet : Obras para guitarra - Romanza, Estudio capricho, Estudio en mi mayor, Mazurka, Variaciones sobre un tema opus 15 de Sor, Scherzo-Vals, Respuesta, Prelude-Original en mi mayor, Preludio en ré mayor, Preludio in mi mayor, Preludio en la mayor, La Filla d'el Marxant, Plany, Lo Fill del Rei, Cançó de Lladre, El Testament d'Amelia, El Noi de la Mare, Lo Rossinyol, L'Hereu Riera, El Mestre, La nit de Nadal, La Filadora, La Pastoreta.

Enrique Granados : 12 Danzas Españolas opus 37 : Galante, Oriental, Fandango, Villanesca, Andaluza, Rondalla aragonesa, Valenciana, Sardana, Romántica, Melancolica, Arabesca, Bolero.

Isaac Albeniz : Suite española opus 47 : Granada, Cataluña, Sevilla, Cadiz, Asturias, Aragon, Castilla, Cuba.

Duos et trios - John Johnson : The flat pavan - Thomas Robinson : A plaine song - A toy - Anonyme : Le Rossignol - Antonio Vivaldi : Adagio du Concerto RV 532 - Johann Sebastian Bach : Inventions n°1, 4 et 8 - Gavottes de la Suite anglaise n°3 - Georg Friedrich Händel : Sarabande de la suite XI - Ludwig Van Beethoven : Sonatine WoO 43a - Ferdinando Carulli : Duo opus 34 n°2 - Anonyme : Pajarillo verde.

Oeuvres de Jean-François Delcamp

Sept jours, 7 pièces : Mercredi, Jeudo, Venusdi, Saturdy, Sunday, Lunedì, Mardi. - **11 pièces pour les forums** : Tango en la majeur, Tango en la mineur, Tango en mi mineur, Or et azur, Mazurka, Berceuse, Six variations sur la Partida, Prélude 1, Prélude 2, Impromptu 1, Impromptu 2. **12 objets abandonnés** : Vieux réveil, Livre de comptines déchiré, Paquet de cigarettes vide, Pétales de fleurs, Papier recyclé, Scie rouillée, Toupie cassée, Temps mon ami, La voiture tombe en panne, 15 bouteilles le dimanche, Le rêve d'une lampe de chevet, La Balancelle du jardin. - **Sept pièces du printemps 2020** : Prélude du mois de mai, Chanson de Moky et Poupy, Petit rondo, à mes parents Trois poissons de méditerranée, Hommage, Arlequin, Fugue du mois de mai. - **Kayak suite** : Passe, à cailloux, Esquimautage, Surf downwind, Balade en kayak de mer sur les côtes du Léon, Les Écréhous dans la brume, Sauvetage en mer, à Guillaume, - **Pièces déjantées** : L'araignée fait échec et mat, Fantaisie de légumes de printemps, Les pensées secrètes d'un poisson baliste, Les vaches ont de l'élévation, Espresso in LA maggiore. - **Réels et imaginaires** : Le caméléon en retard, La girafe a reçu du courrier, Danse des ptérodactyles, Picking du concombre de mer, Danseurs-visages, Prélude court, L'albatros rêve dans le ciel, Valse des mésanges, Dans les ramures, Wild panda. - **Suite des masques** : Prélude au masque vert, Allemande au masque blanc, Sarabande au masque noir, Menuet au masque jaune, Bourrée I au masque bleu roi, Bourrée II au masque orange, Gigue au masque rouge. - **Neuf novelettes** : à Alana, La boutique du magicien distrait, à Alexandra, en sol majeur, Du sombre au clair, En revenant de la claire fontaine, La plage de la rue des Pétrels à Brest, La chanson du cédrat, Saltarelle du 1er novembre. - **Carnets de notes** : Aimable, Petit hommage à Fernando Sor, A tous les étages, Miniature baroque, En forme de blues, Burkina Faso, Kervouroc'h, Nordeste. **Novembre et décembre 2020** : Milonga d'octobre, Intermède, Château de sable, Danse dédiée à John Montes, In memoriam Daniel Friederich, Les petits pas du canard content, Feunteun, Aod, Valse polyglotte, Esquimautages trigonométriques, Reflets changeants, Valse des souris grises, Au revoir novembre, Deux études vénéneuses, Ciel de décembre, Îles de Glénan, Valse du Guelmeur.