

Jean-François DELCAMP



BASTIA - LE VIEUX PORT

NOCTURNE, op. 32

INTERLUDE, op. 32

27/06/2024
www.delcamp.net

Jean-François DELCAMP (1956)

INTERLUDE, opus 32

à Monsieur Olaf NIEPOLT

Pour guitare

Andante (♩ = c. 72-76)

sul tasto *sulla bocca*

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

4 *mf* **CII** *ponticello* **CII**

8 *f* *mf*

11 *f* *mf* *p* *p* *ar12* *ar12* **4**

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

19 *f* *mf* *mp* **CII** (3) (6)

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

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

29 **CII** **CI**

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

à Brest, le 17 avril 2024

Jean-François DELCAMP (1956)

NOCTURNE, opus 32

Pour guitare

⑥ = RE/D

I Andante (♩ = c. 76)

The musical score is written for guitar in 2/4 time. It begins with a circled 6 indicating the key signature of RE/D. The tempo is marked 'I Andante' with a quarter note equal to approximately 76 beats per minute. The score is divided into four systems:

- System 1 (Measures 1-4):** Features a melodic line with fingerings (1, 3, 4, 2, 3, 1) and dynamics *mp* and *mf*. The instruction 'laisser vibrer' is written under the first two measures. A bracket labeled 'CIII' spans measures 3 and 4.
- System 2 (Measures 5-8):** Continues the melodic line with dynamics *mp* and *mf*. A bracket labeled 'CVII' spans measures 7 and 8. The instruction 'tambora pouce pulpe' is written under the final measure.
- System 3 (Measures 9-14):** Includes chords and melodic fragments. Dynamics range from *mf* to *f*. The instruction 'pouce pulpe' is written under measures 9-10. A bracket labeled 'CIVa' spans measures 11 and 12.
- System 4 (Measures 15-18):** Features a melodic line with dynamics *f* and *mf*. A bracket labeled 'CI' spans measures 16 and 17. The instruction 'percussions' is written under measure 18, with the rhythmic pattern 'a m i p m' written below it.

19 **CVII** **CV**

24 **CIII** **CVI** **CVIII**

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

vibrato *mf*

37 **CIV**

ar19 ar19

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

mp *sul tasto dolce* *rall.*

50 **II Andantino** (♩ = c. 80)

mf *cresc. poco a poco*

54

decresc. poco a poco

58

mf

62

mf

66

mf *cresc. poco a poco*

70

decresc. poco a poco

74

mf

C I C II

78 *mf*

84 *cresc. poco a poco* *decresc. poco a poco* *mf*

88 *mf*

Andante (♩ = c. 76)

91 *mf* *mp* *mf*

96 *mf* *p* *mp* *mf* *8va* *8va*

tambora *pouce pulpé* *pouce pulpé*

101 *mp* *sul tasto dolce* *mf* *ar7* *ar12*

2. cv *CV* *CV* *CV* *CV*

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

108 *mf*

111

115

118 *el canto con harmonicos octavados*

122

IV Final
Adagio (♩ = c. 56)

126

mf *f*

128

a tempo *p* *cediendo* *p*

CV CV

130

f *cediendo* *pp*

132

a tempo *mp* *p a m i*

134

p

135

136

♯II

mf

a m i p

138

♯II

rall.

140

a tempo

mp

♯VII

144

♯II

cediendo

146

a tempo

Vivace (♩ = c. 160)

147

p

149

mf

151

mf

154

CV

Adagio (♩ = c. 56)

156

rall.
laisser vibrer
rall.

Adagio (♩ = c. 63)

158

mf
allarg.
f

Moderato (♩ = c. 92)

162

mf

166

mf *f*

169

mp

171

a tempo *rall.*

Adagietto (♩ = c. 69)

174

mp *dolce*

178

rall. *p*

pouce pulpé

à Bastia, le 9 mai 2024