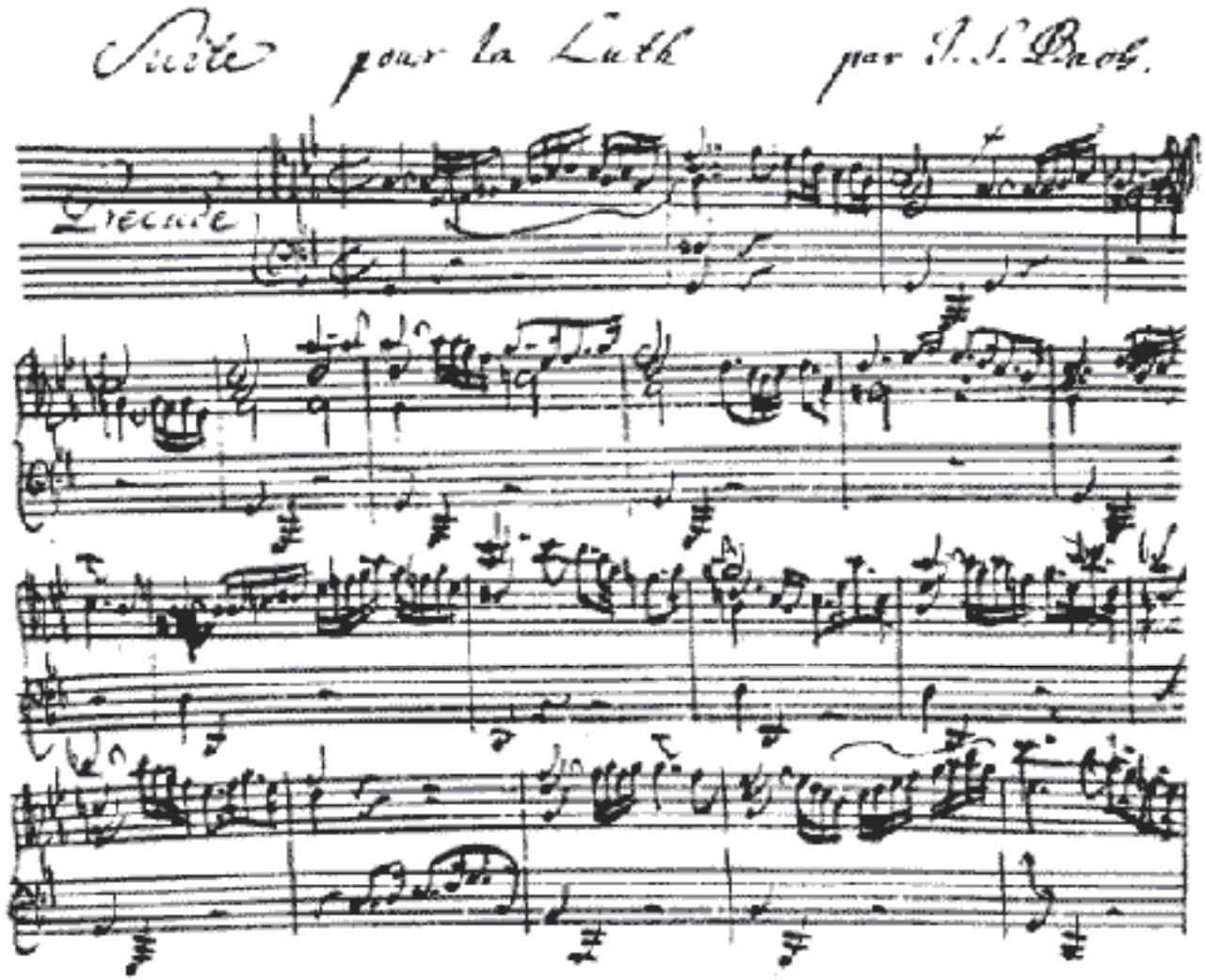
Johann Sebastien BACH

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

Adaptation pour guitare de Jean-François Delcamp



Jean François DELCAMP
29200 BREST - FRANCE

www.delcamp.net

Préface

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Brest, 15 XII 2005

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Prefácio

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Brest, 15 XII 2005

Prefacio

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Jean-François DELCAMP
Brest, 15 XII 2005

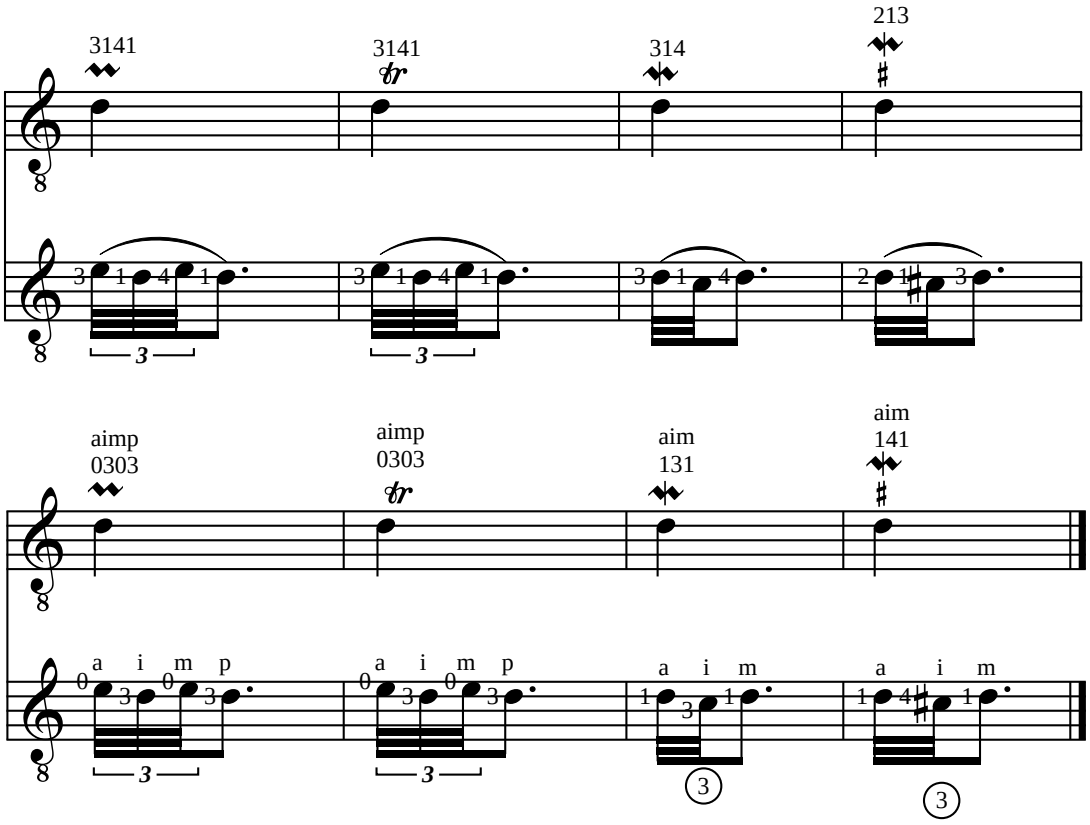
Chers amis,
je mets à votre disposition une nouvelle version, avec les doigtés, de l'intégrale des œuvres de J. S. Bach pour luth solo adaptée à la guitare par mes soins.

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.
J'emploie un minimum de barrés parce qu'ils demandent beaucoup d'efforts musculaires, mais quand c'est pratique je n'hésite pas à proposer des barrés du quatrième doigt.
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 débuter par la sarabande BWV 995 et de continuer par la bourrée BWV 996.

Cordialement,
Jean-François Delcamp
Brest, le 3 avril 2006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Symboles / Simboli / Symbols / Símbolos

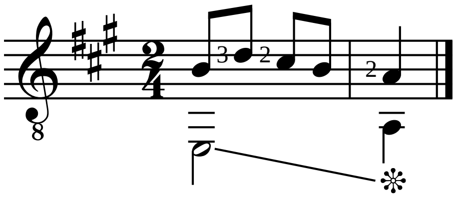
1 2 3 4 - Doigts de la main gauche.
- Dita della mano sinistra.
- Fingers of the left hand.
- Dedos de la mano izquierda.

p i ma - Pouce, index, majeur et annulaire.
- Pollice, indice, medio e anulare.
- Thumb, index, middle-finger, and ring-finger.
- Pulgar, indice, medio y anular.

CII CV CIX - Frette où le premier doigt fait un barré.
CII CV CIX - Tasto che il primo dito preme per fare un barré.
CII CV CIX - Fret where the first finger makes a barré.
CII CV CIX - traste donde debe extenderse el dedo primero para formar una cejilla.

CVII ―――――――― - La ligne horizontale indique la durée du barré.
- La linea orizzontale indica la durata del barré.
- The horizontal line indicates the duration of the barré.
- La linea horizontal muestra la duracion de la cejilla.

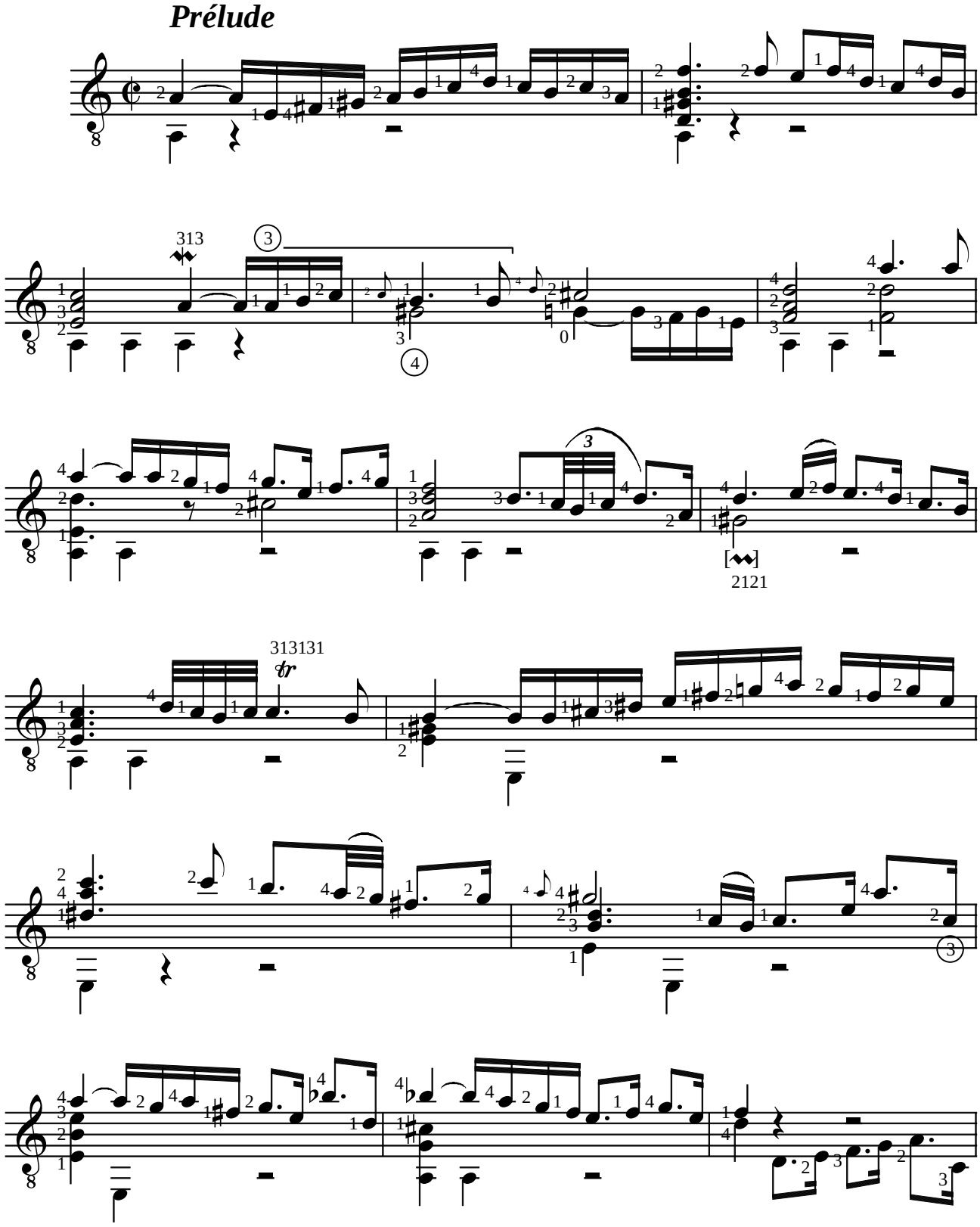
⑥ ⑤ ④ - Les cordes .
- Le corde.
- The strings.
- Las cuerdas.

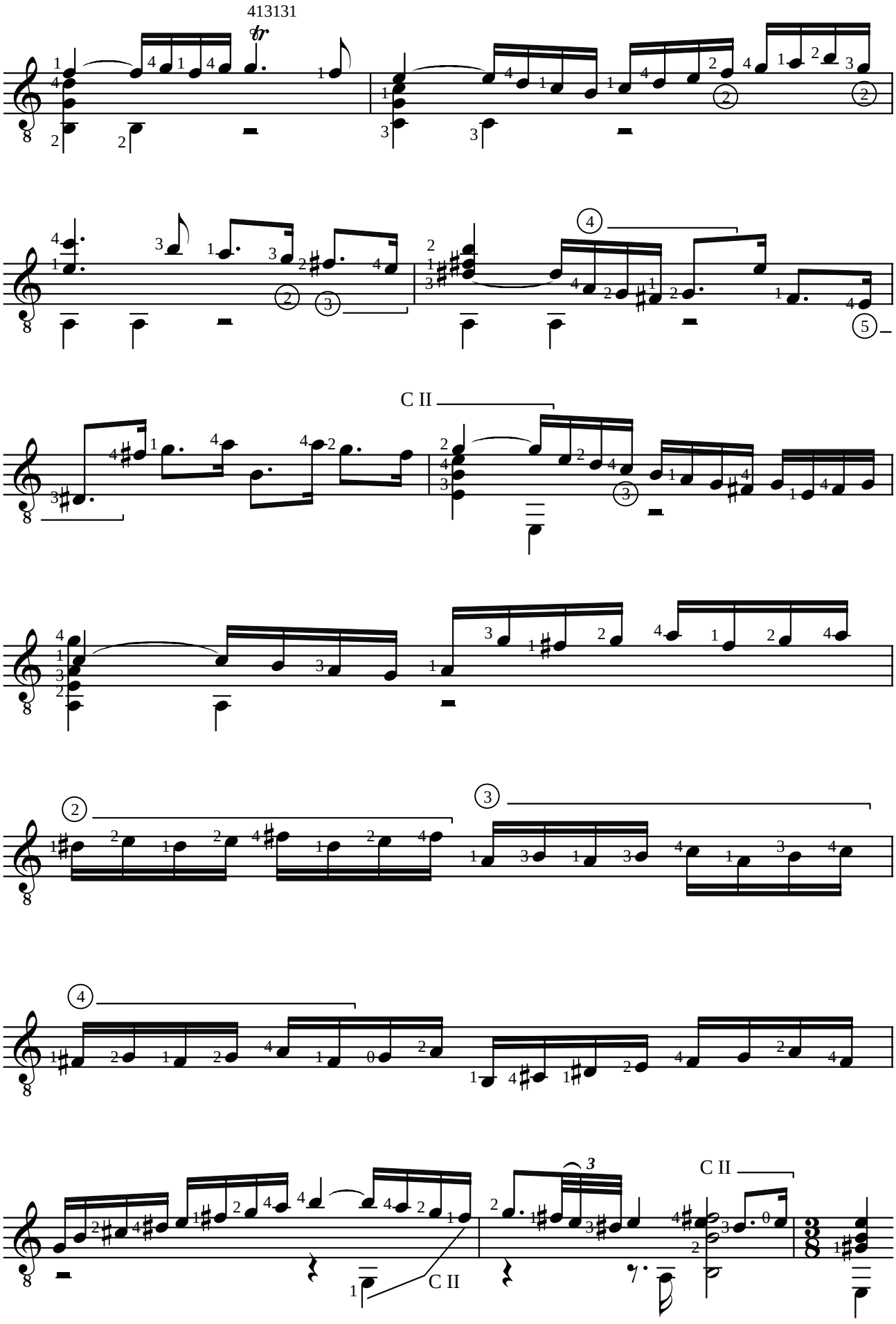


❊ - Stopper la résonance de la note précédente.
- Fermare la risonanza della nota precedente.
- Damp the preceding note.
- Detener la resonancia de la nota precedente.

Johann Sebastien BACH (1685-1750)
SUITE BWV 995 EN LA MINEUR

Adaptation pour guitare de Jean-François Delcamp

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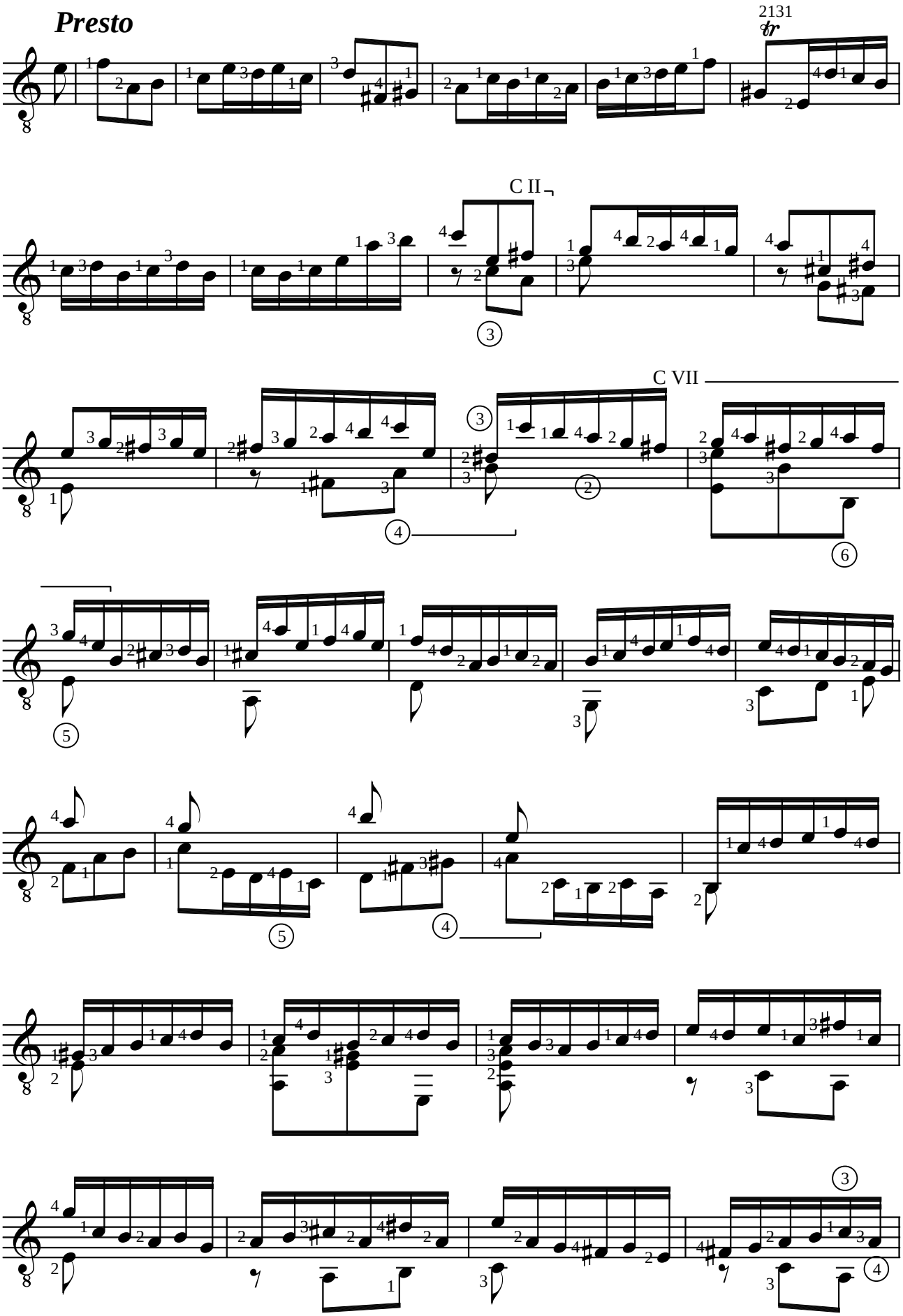
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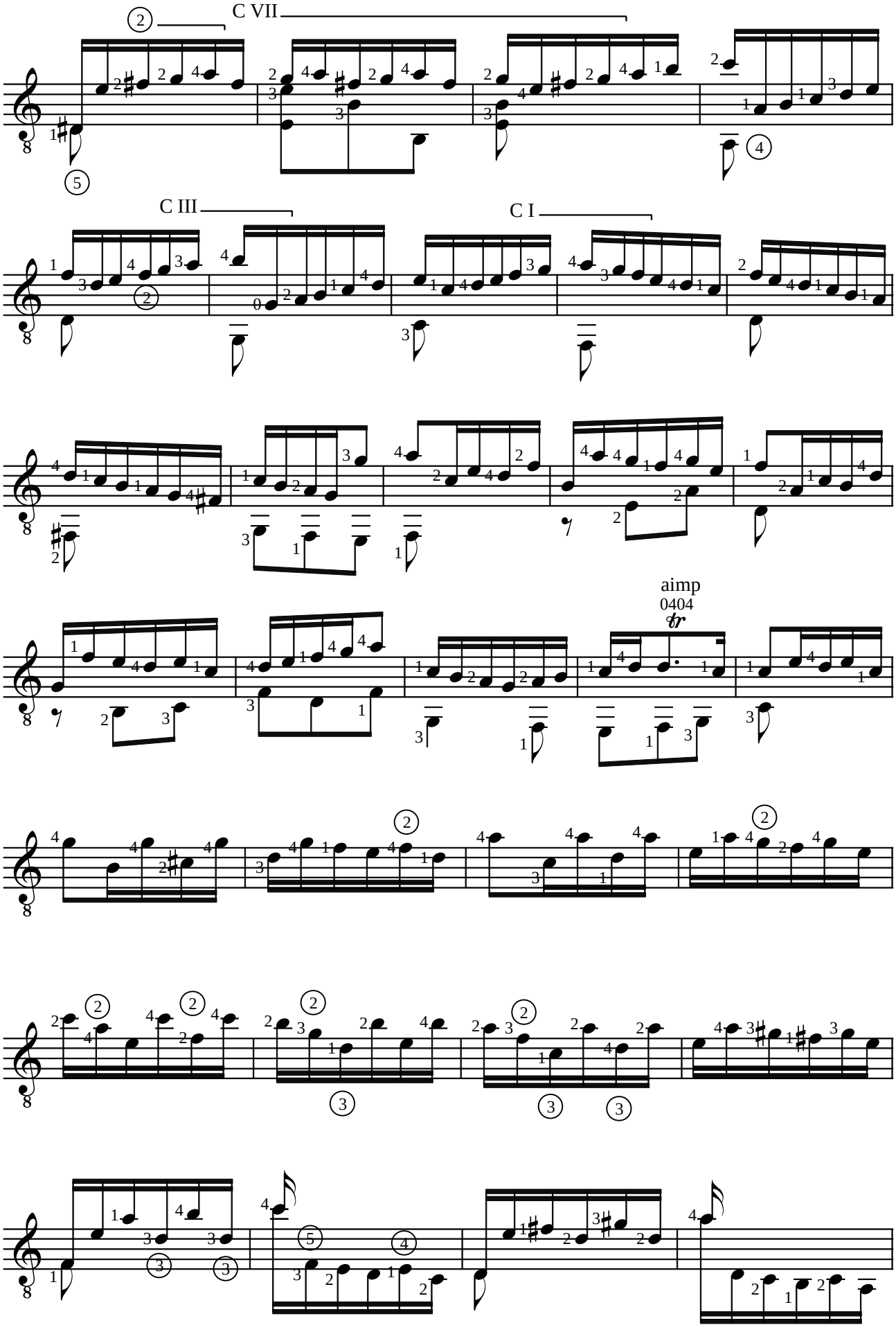
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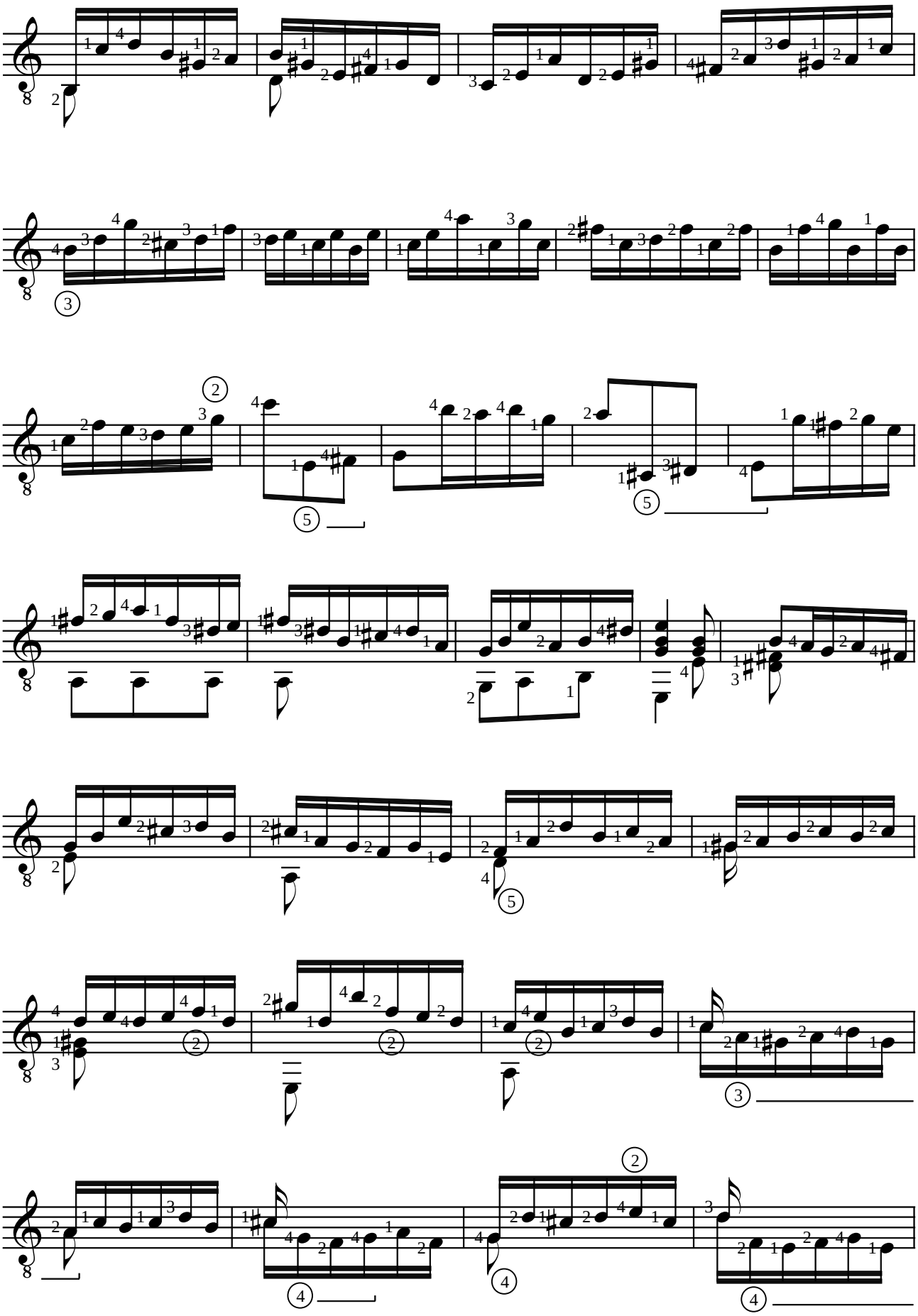

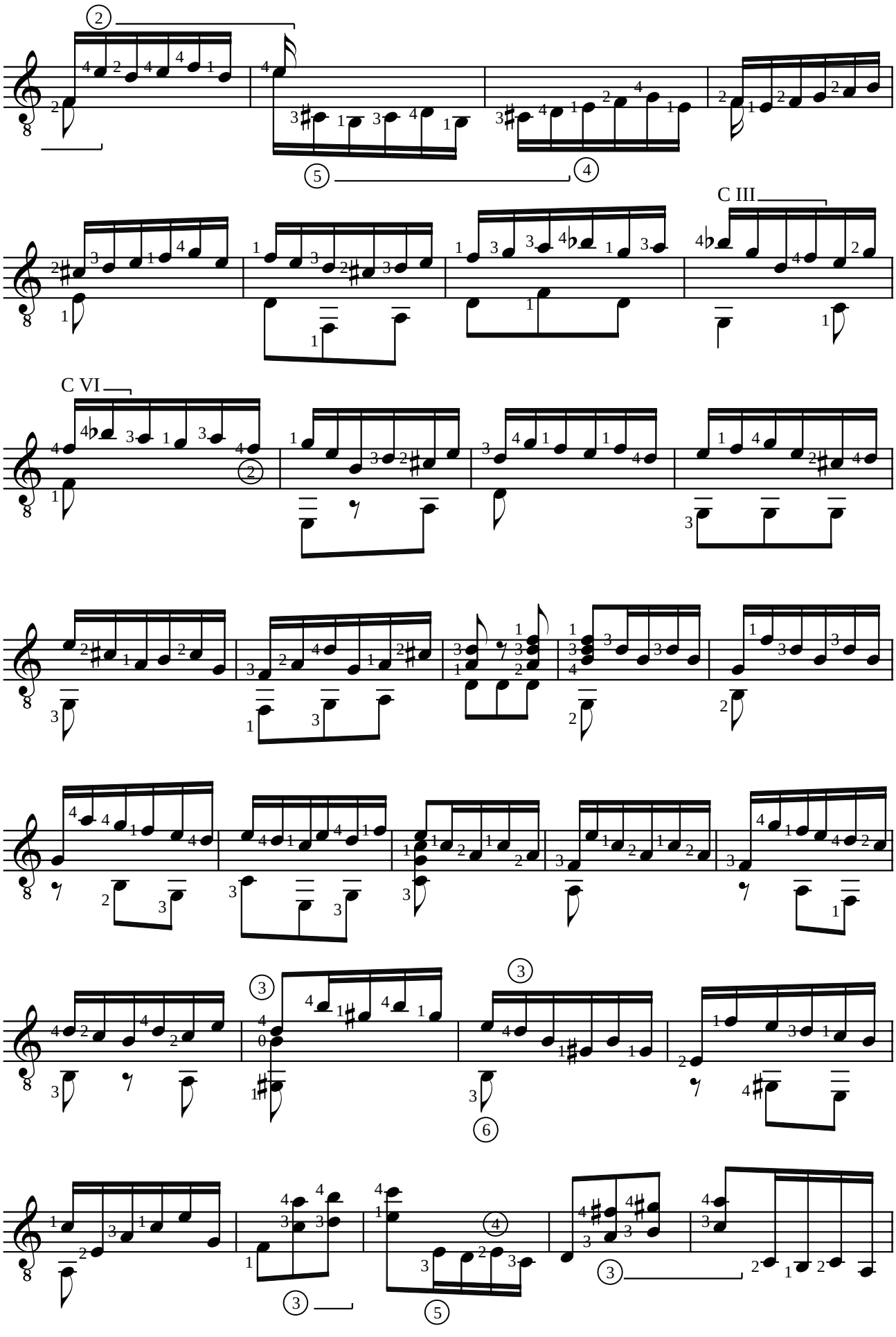
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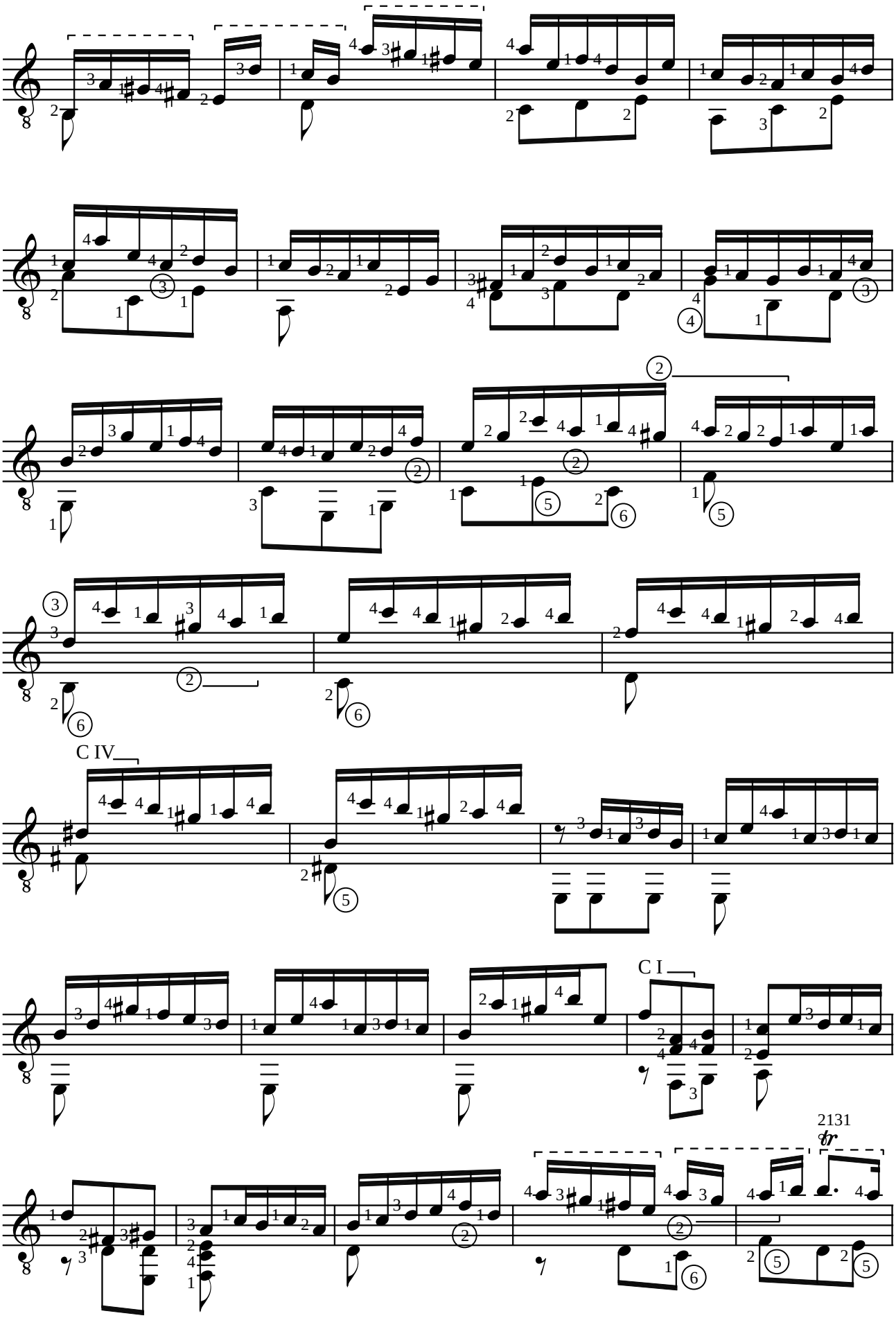
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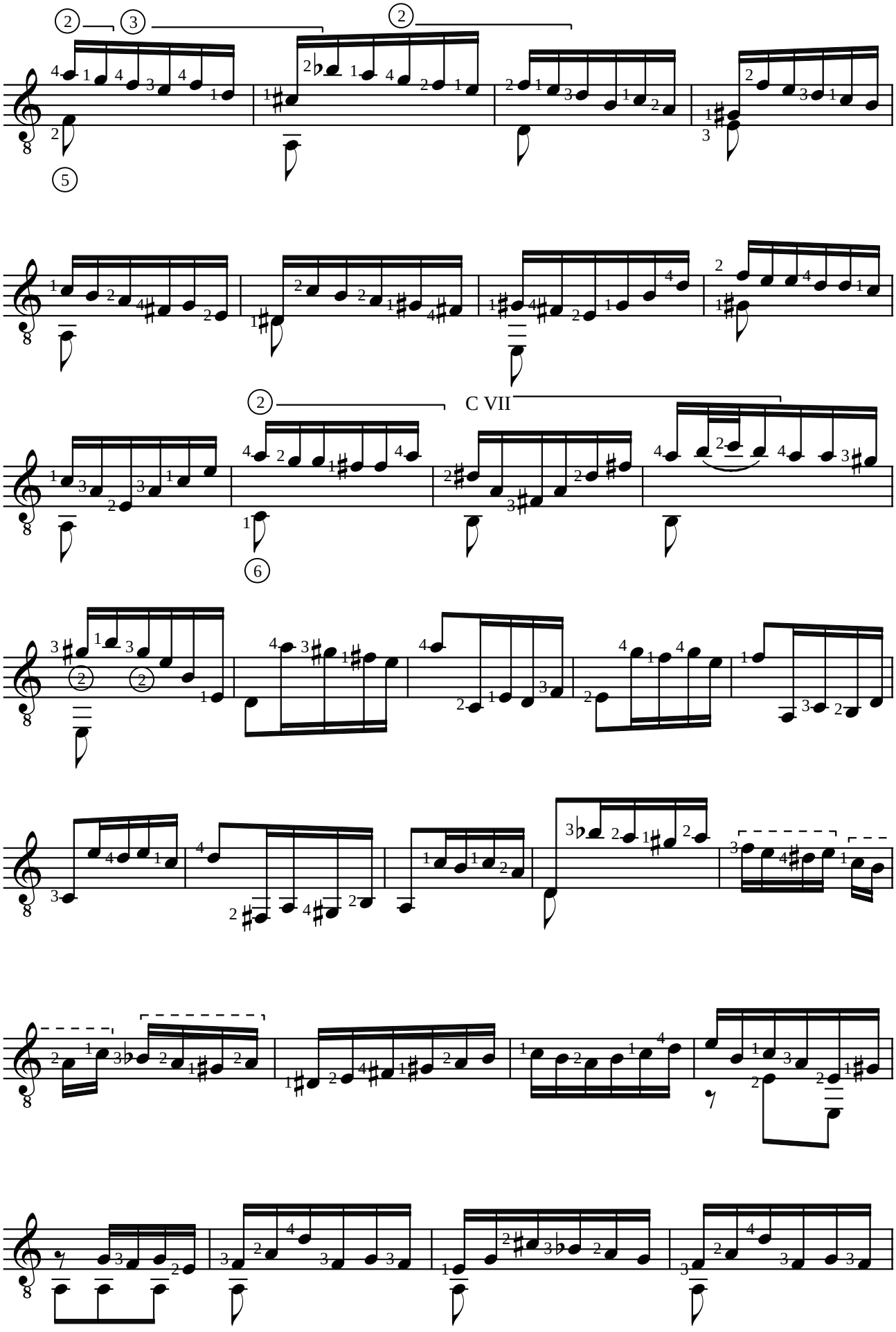
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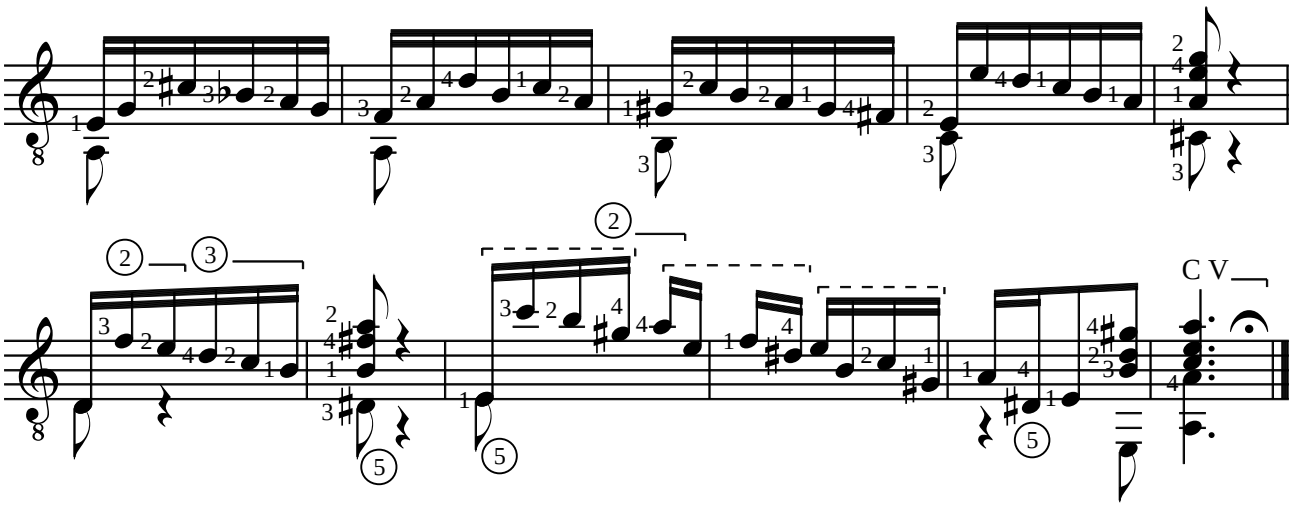
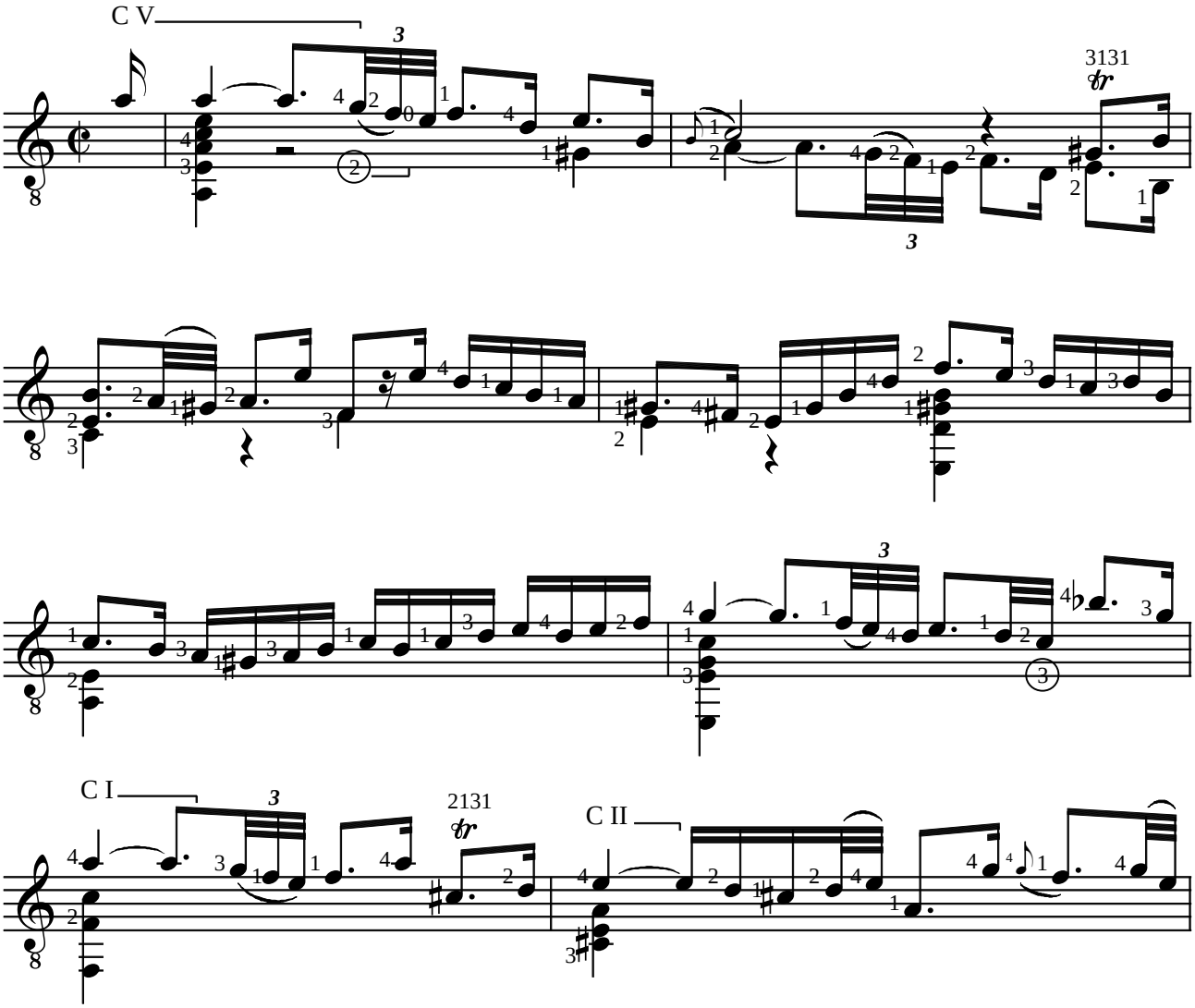
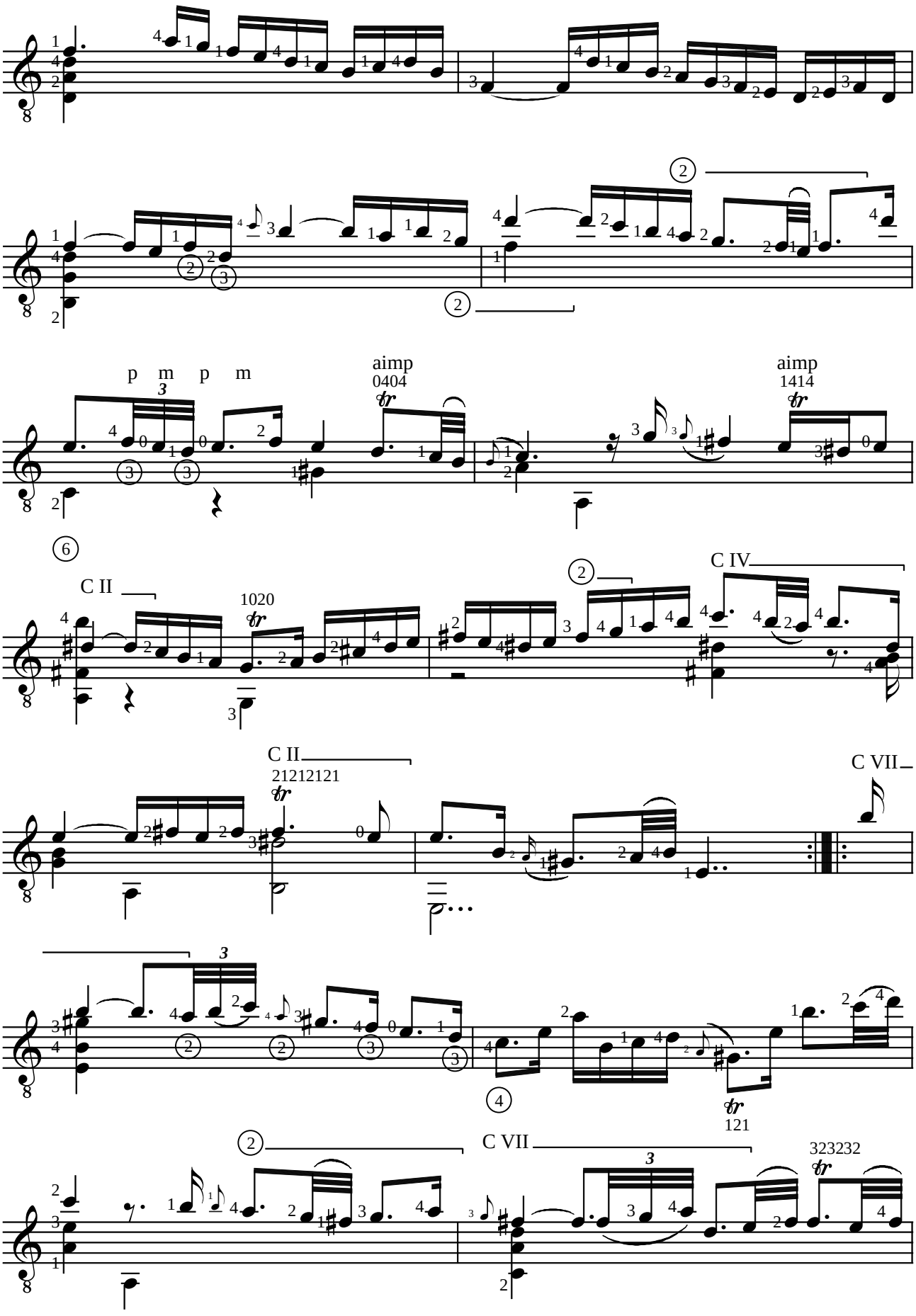


Allemande

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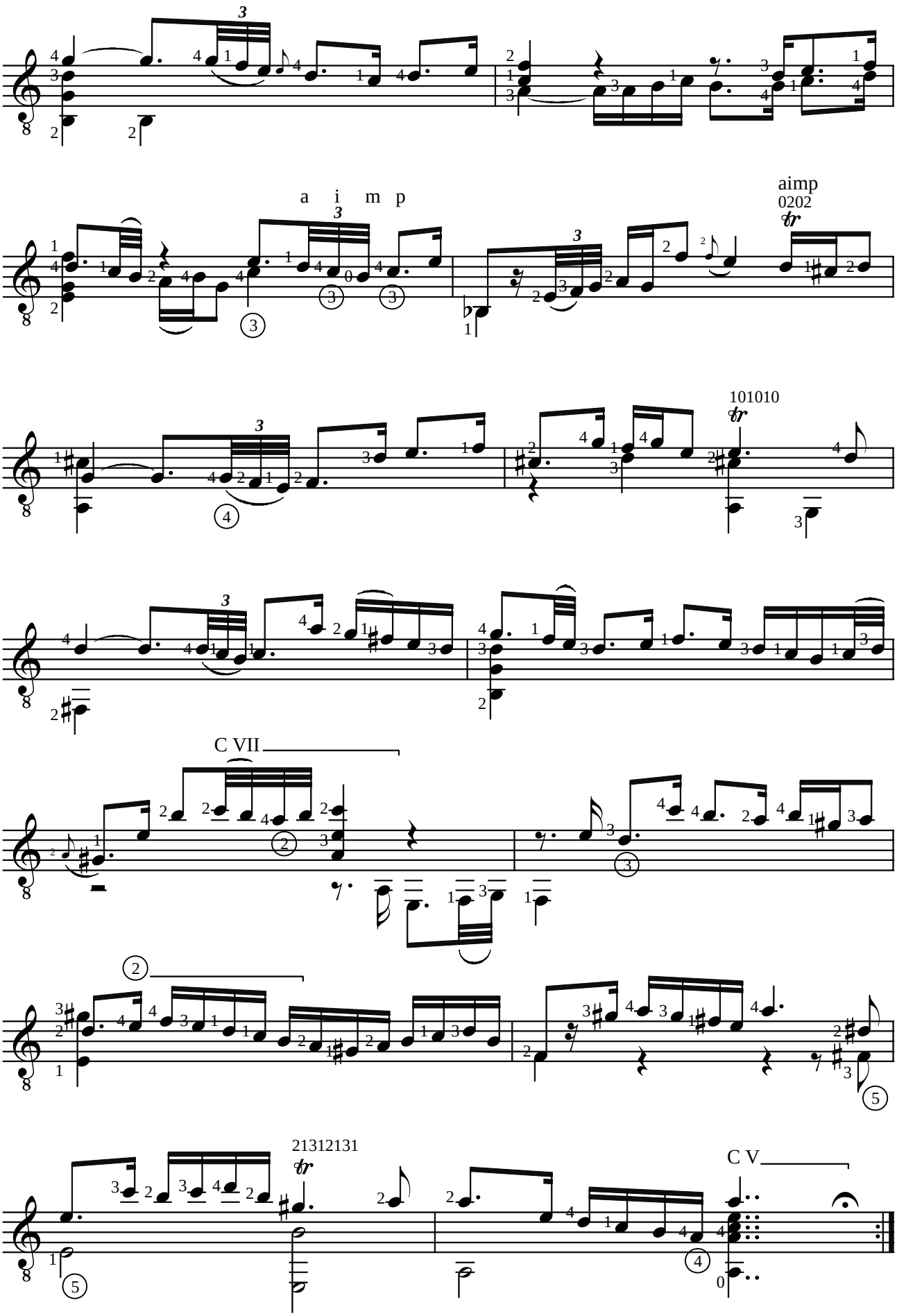
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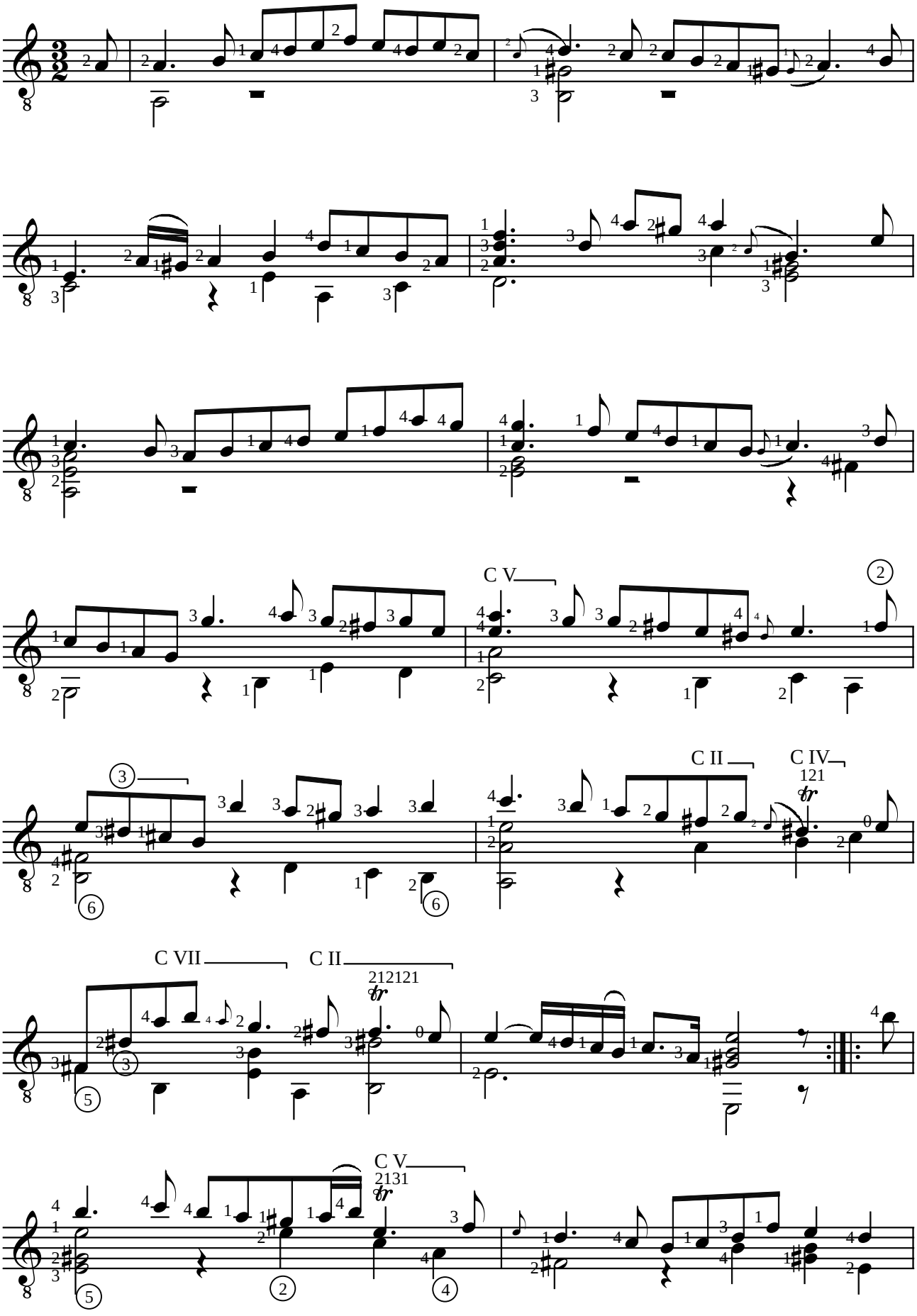

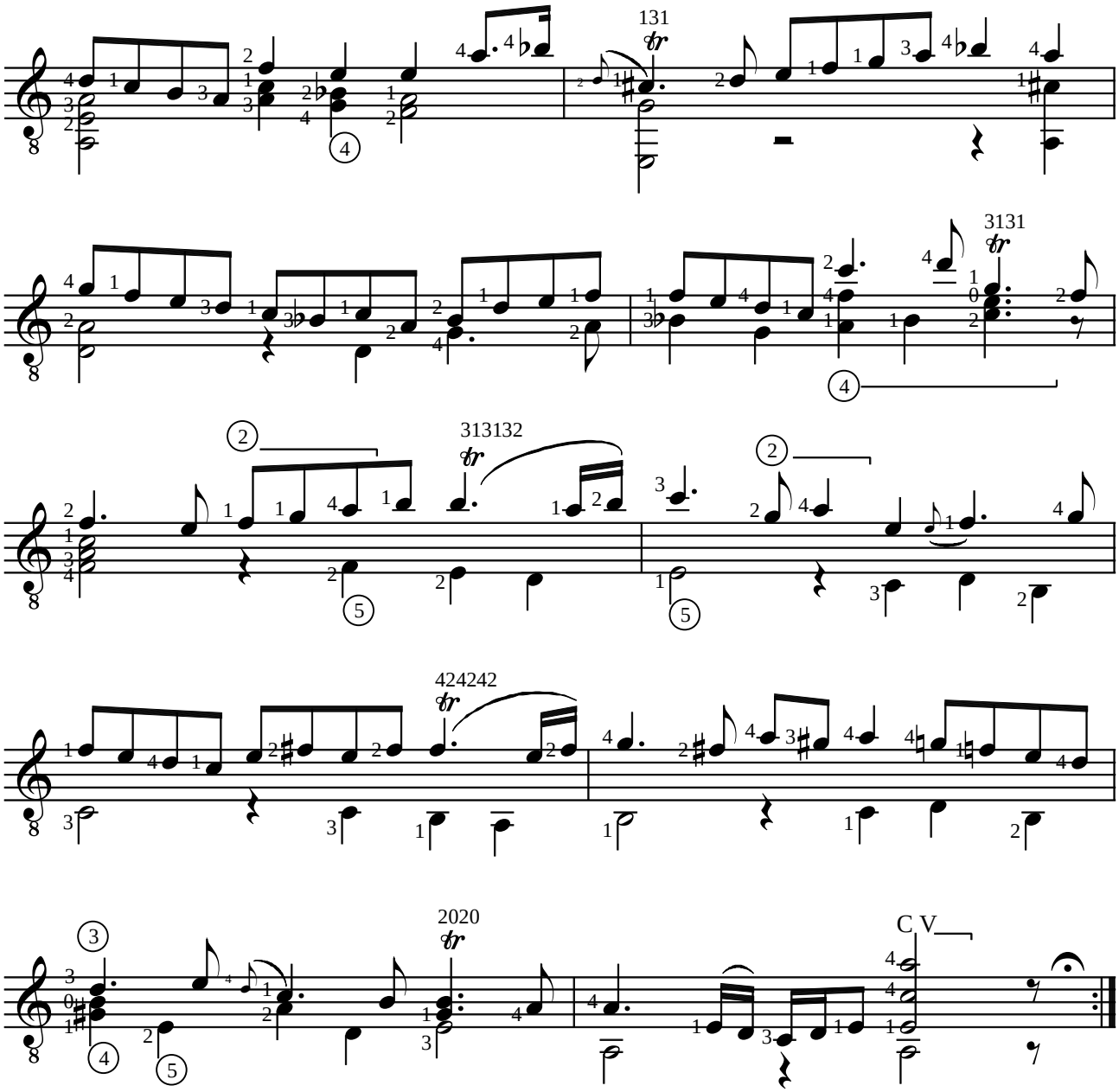

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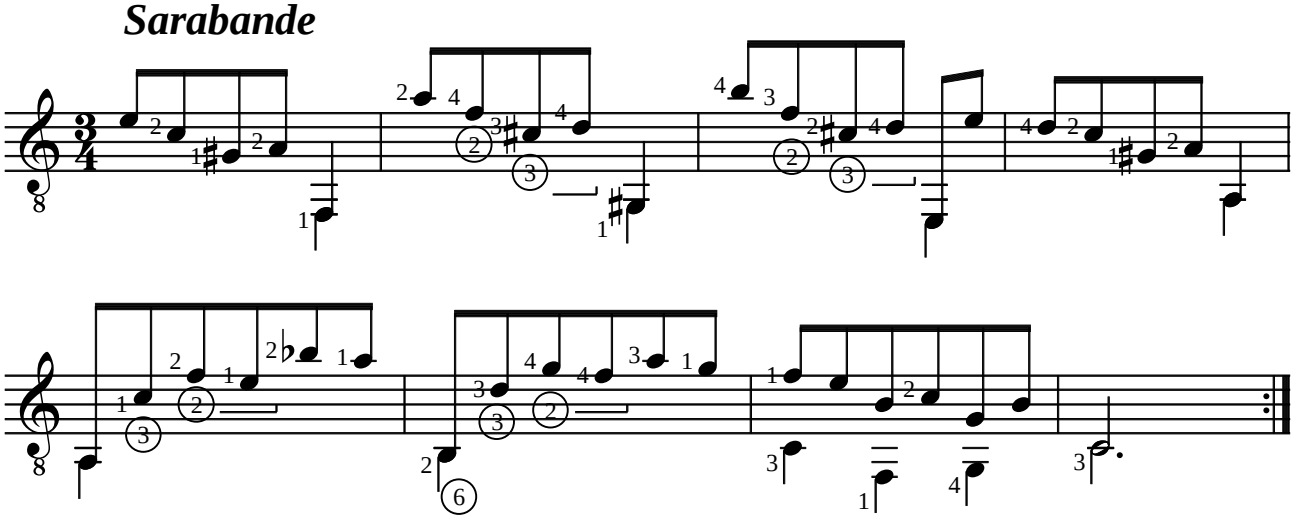

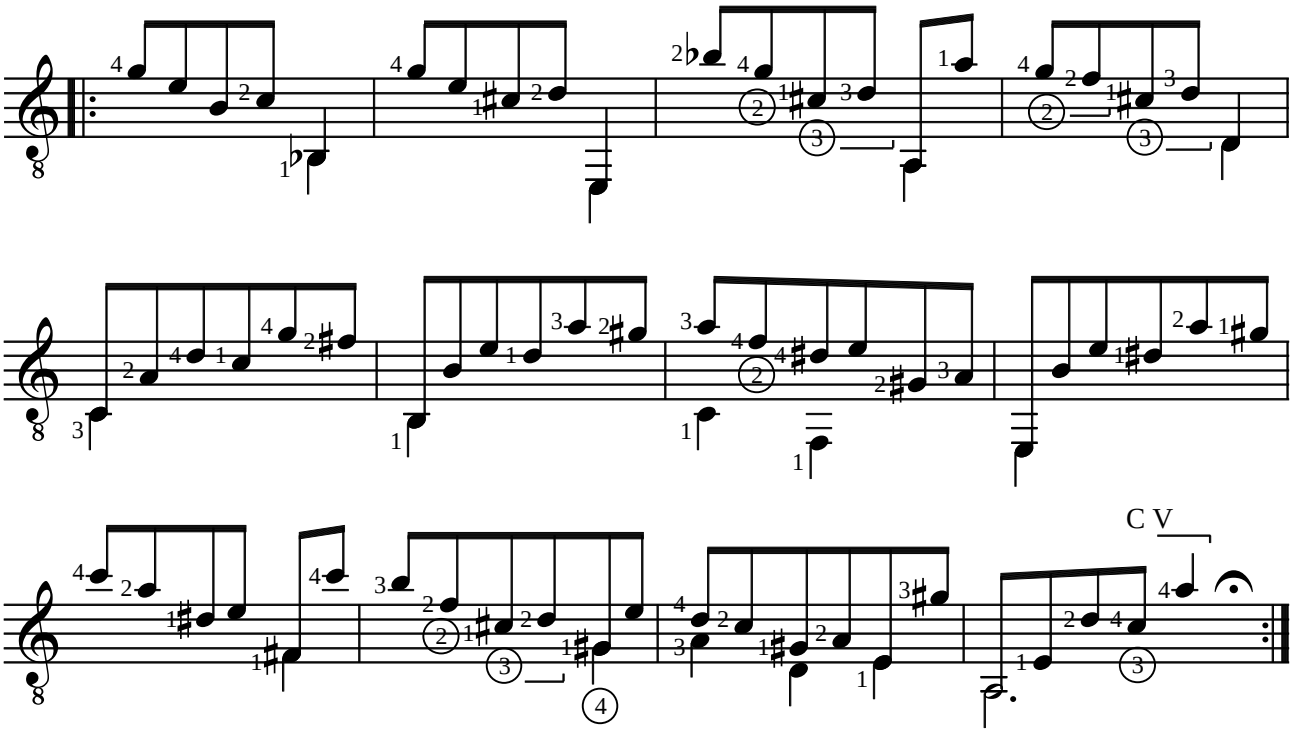

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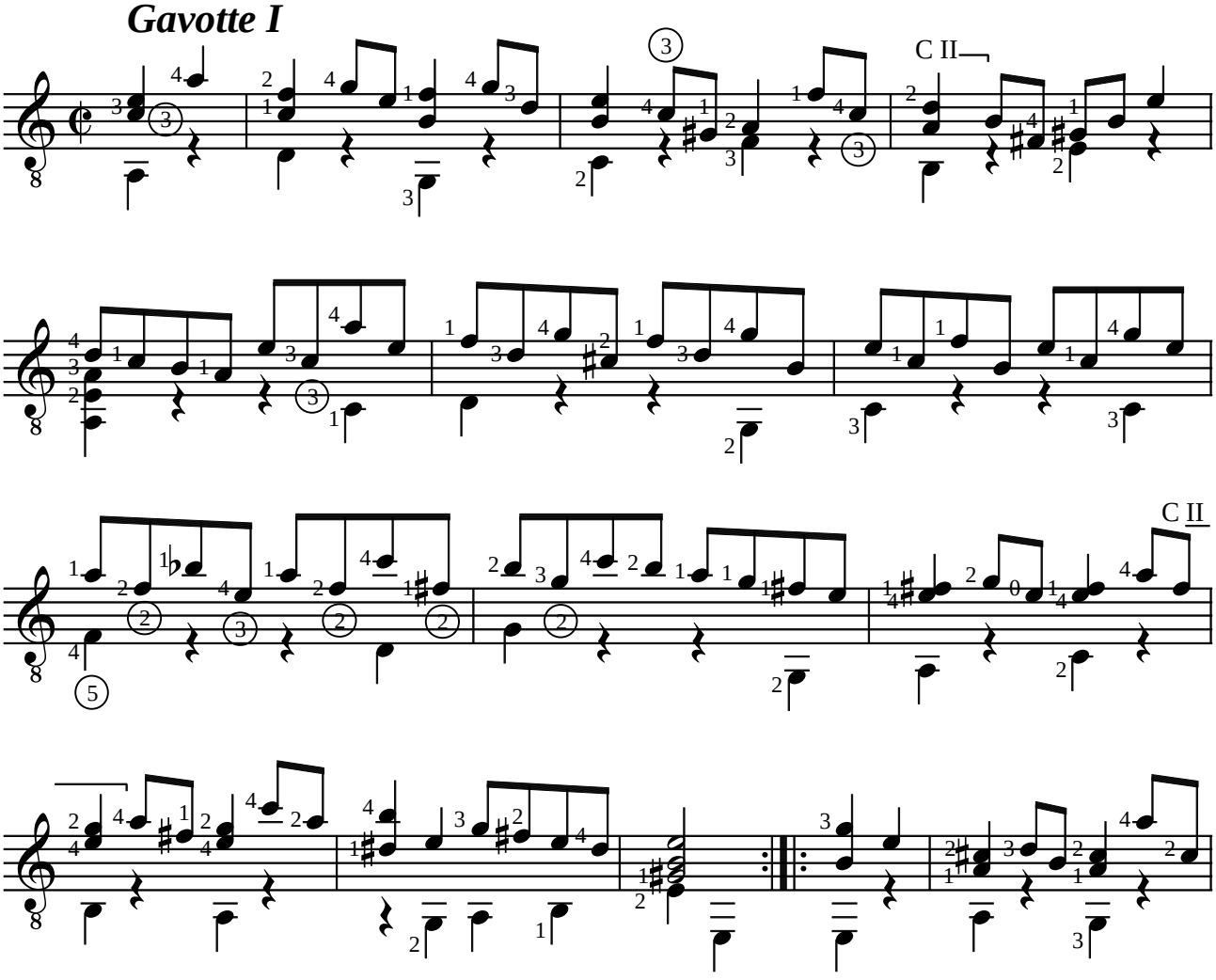

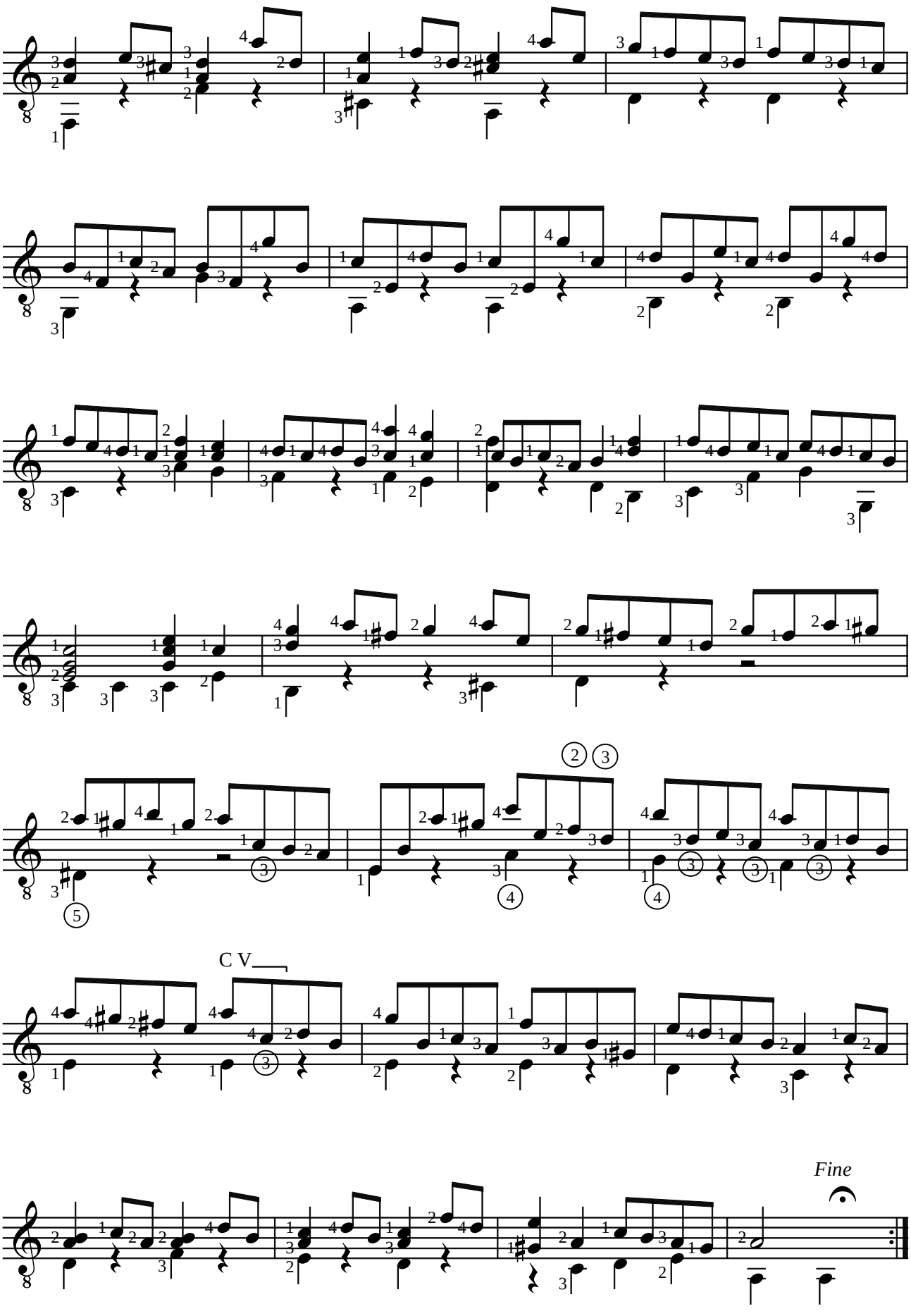
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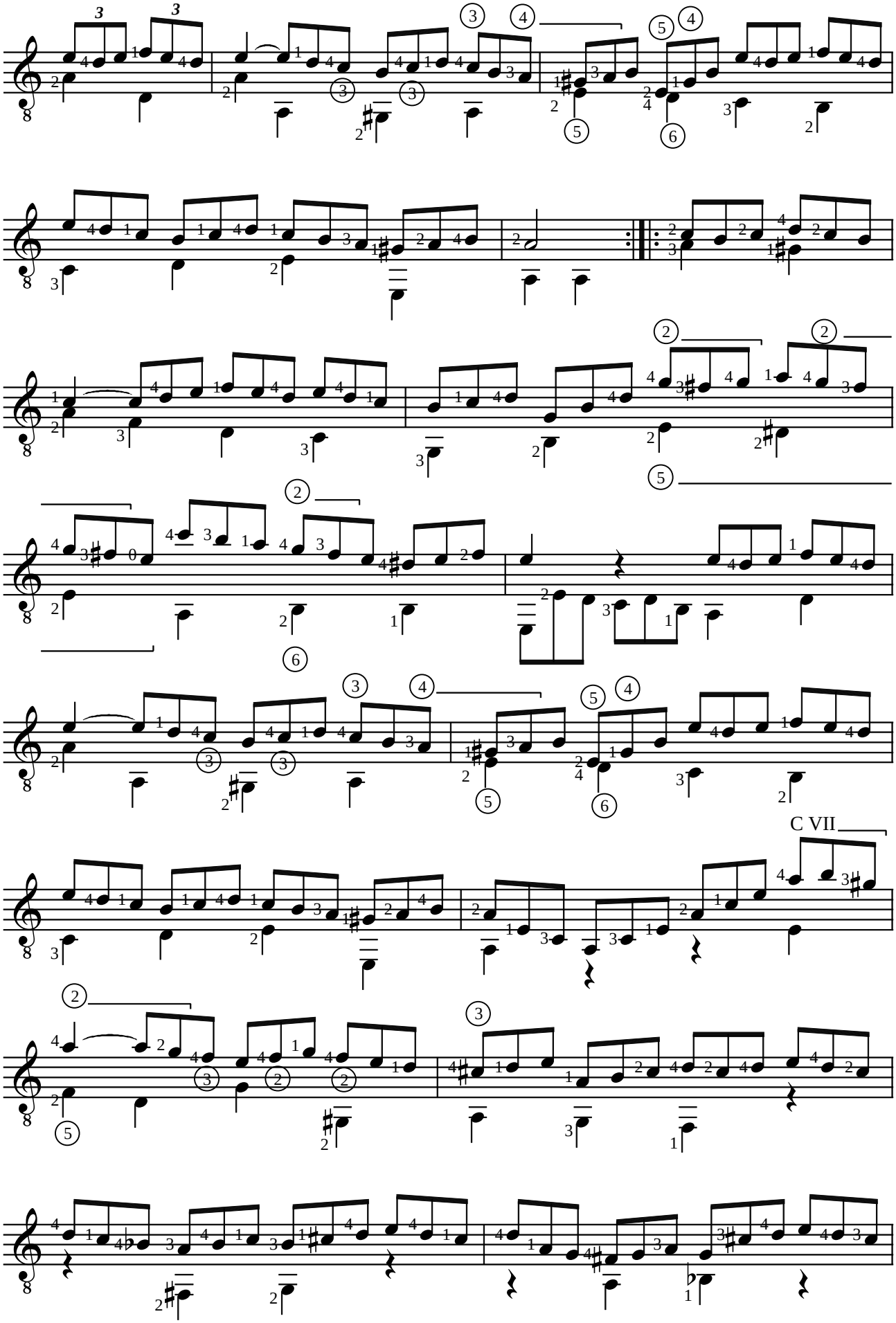

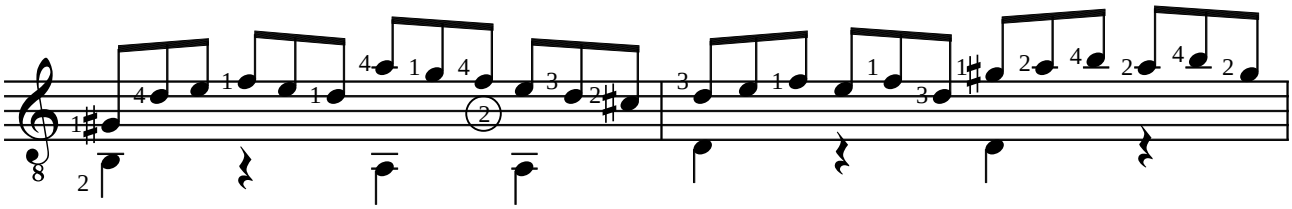

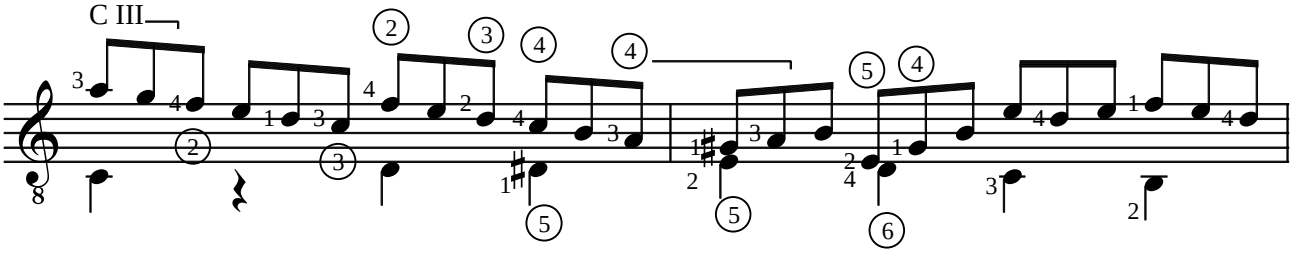

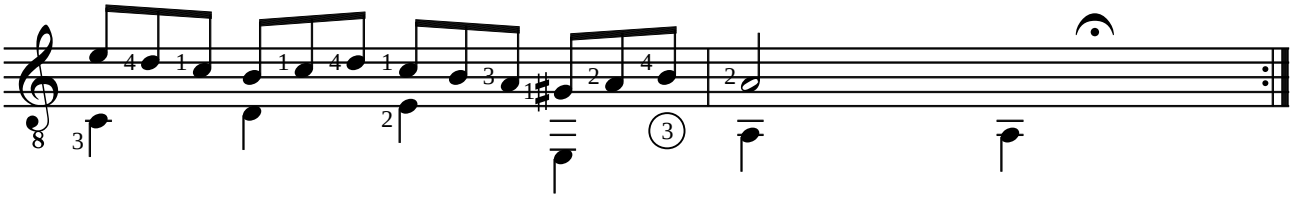

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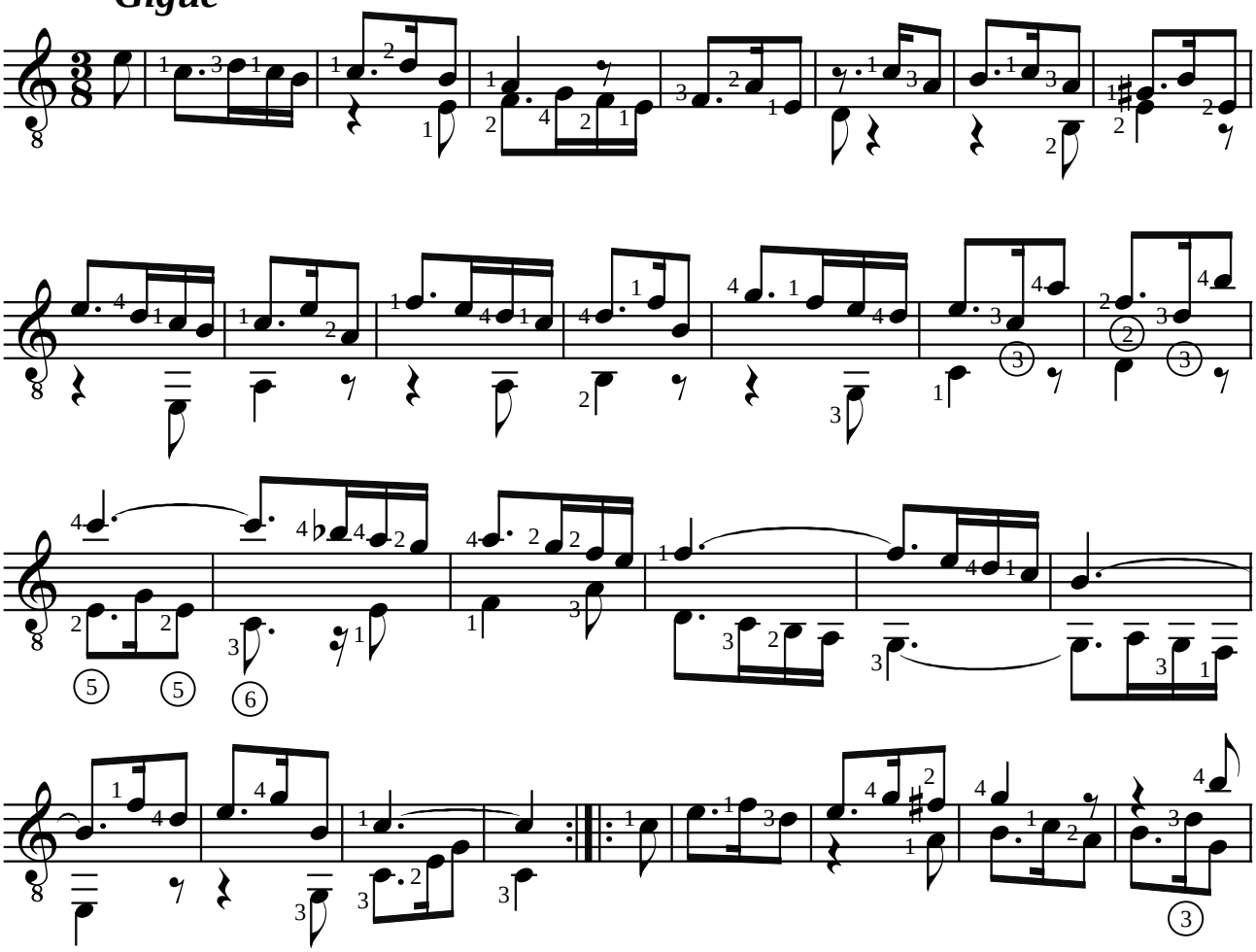

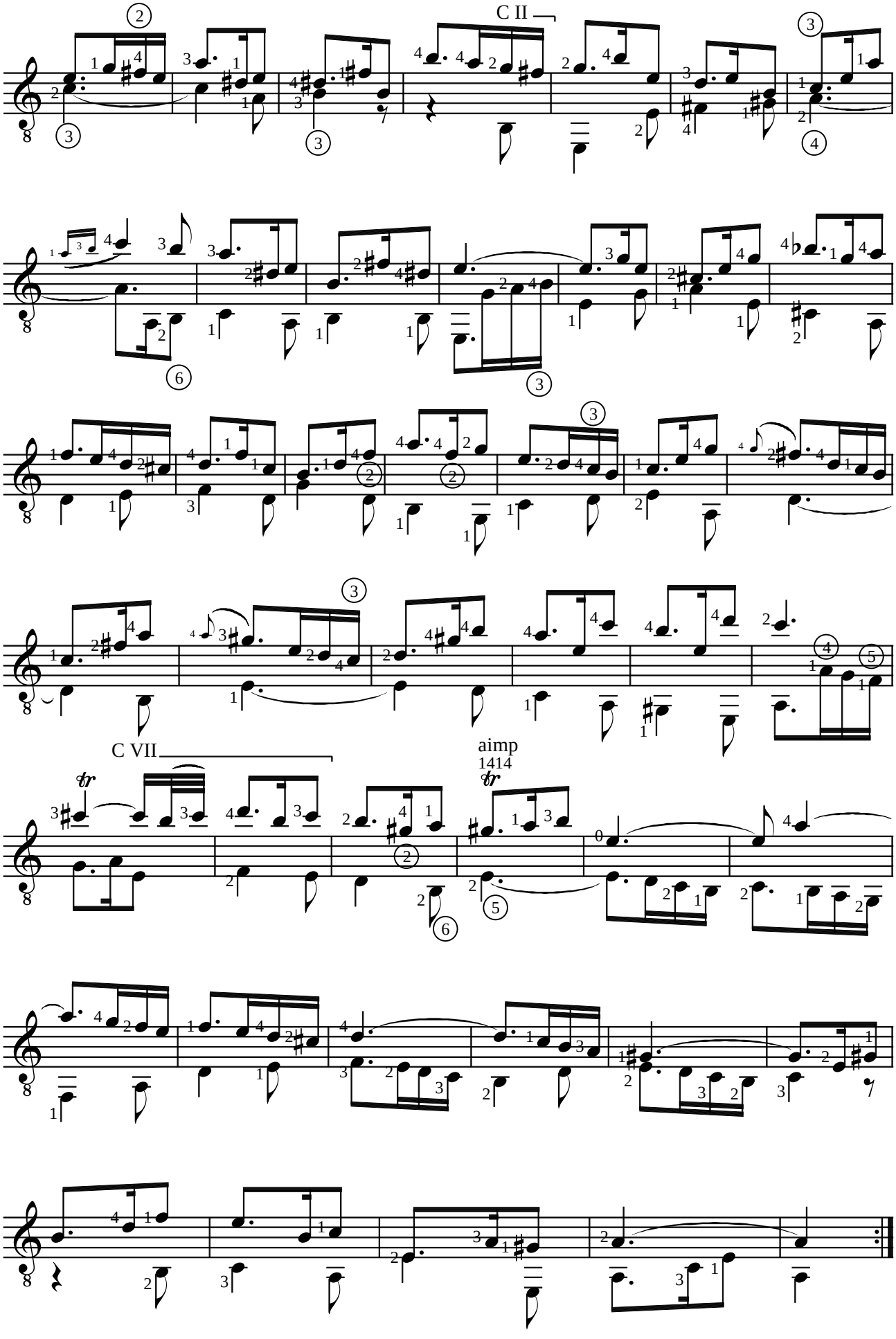
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Johann Sebastien BACH (1685-1750)
SUITE BWV 996 EN MI MINEUR

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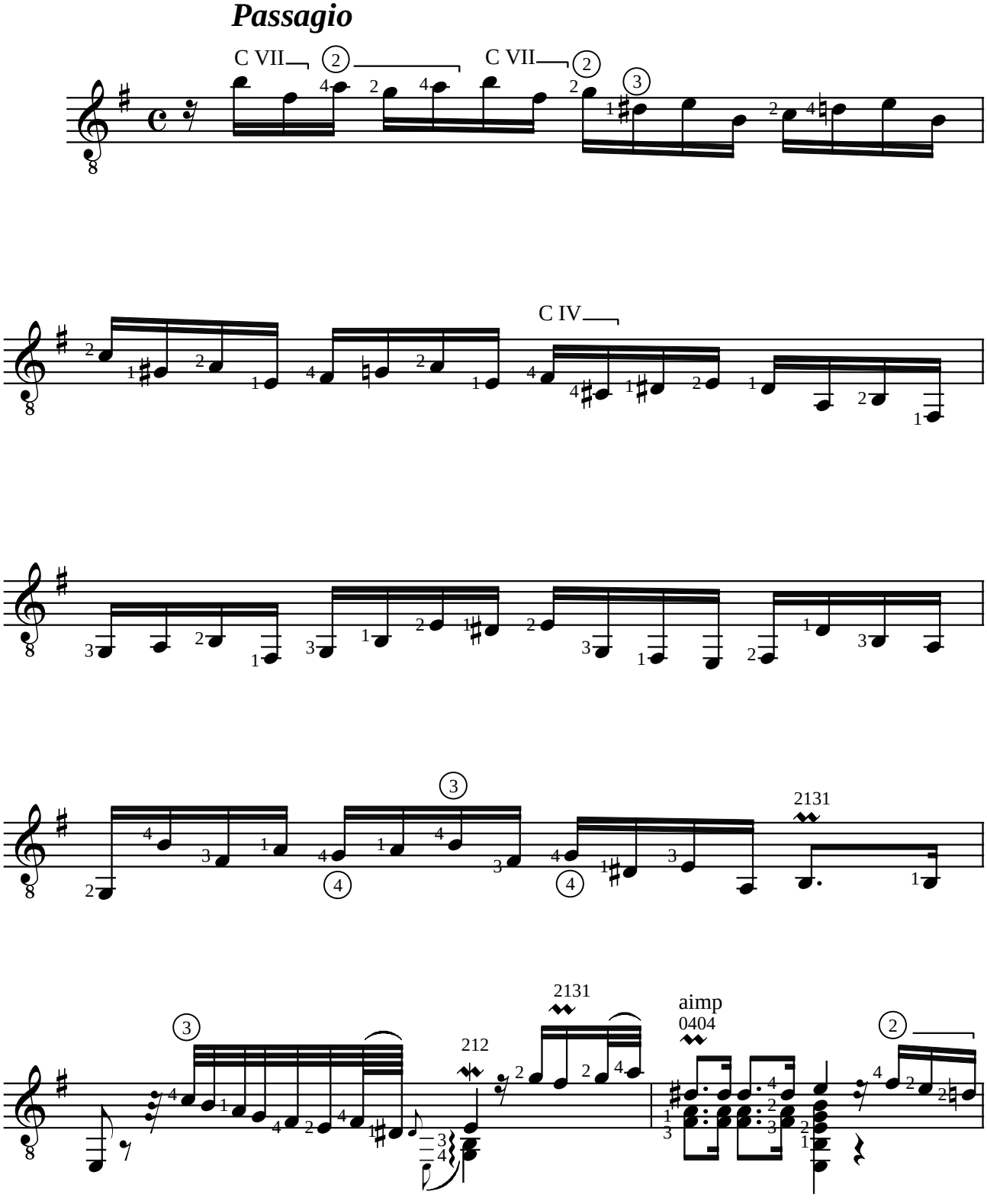

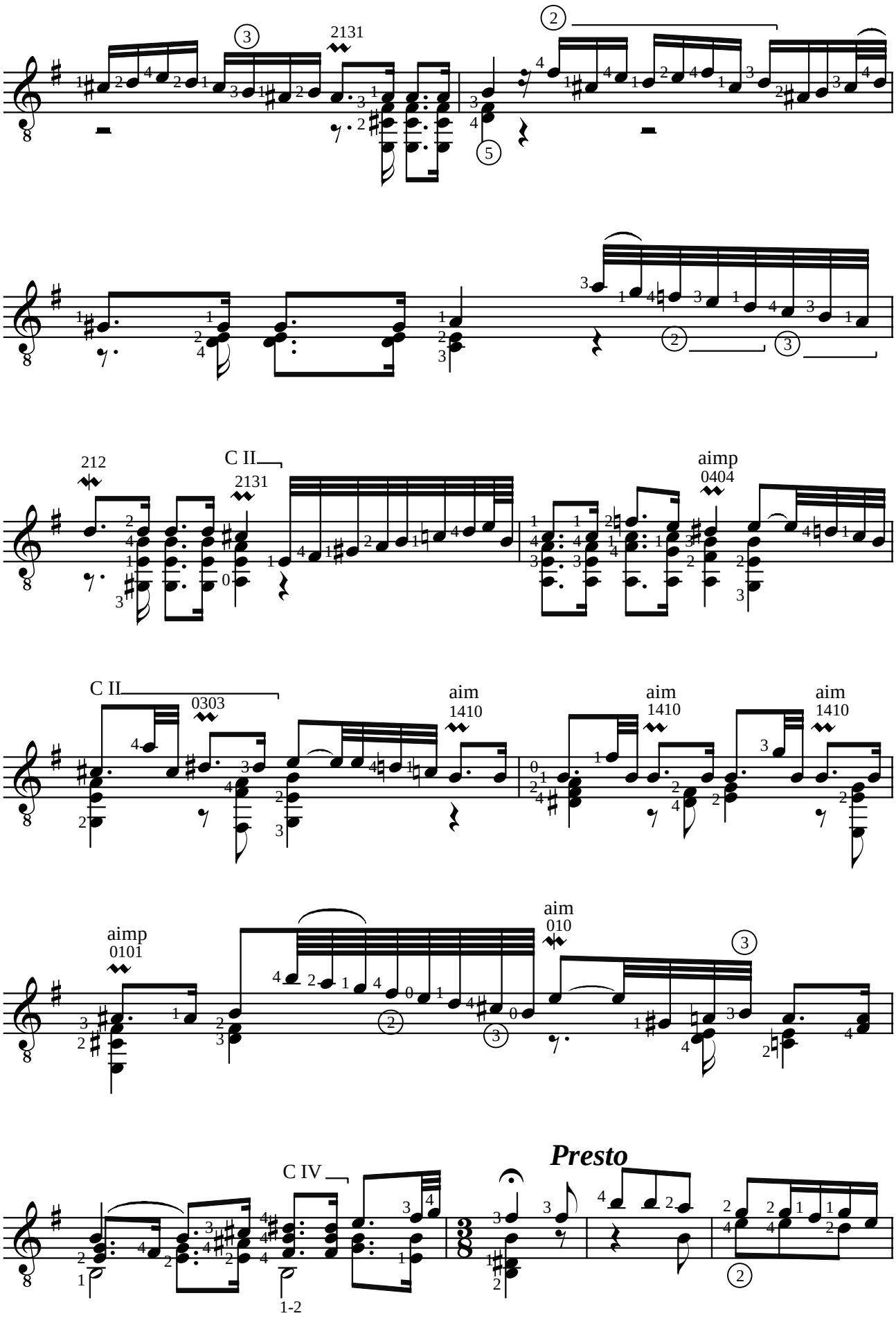
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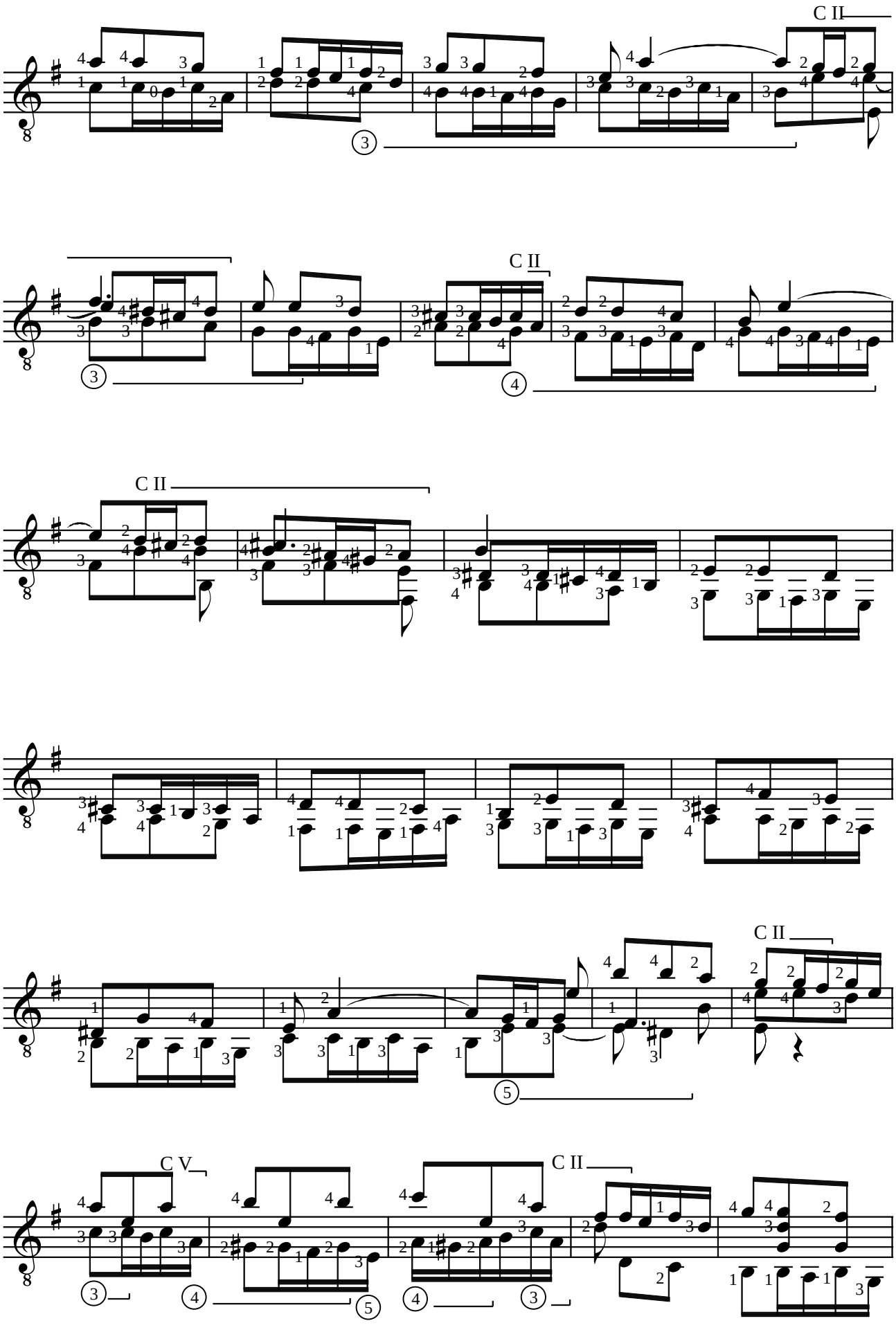
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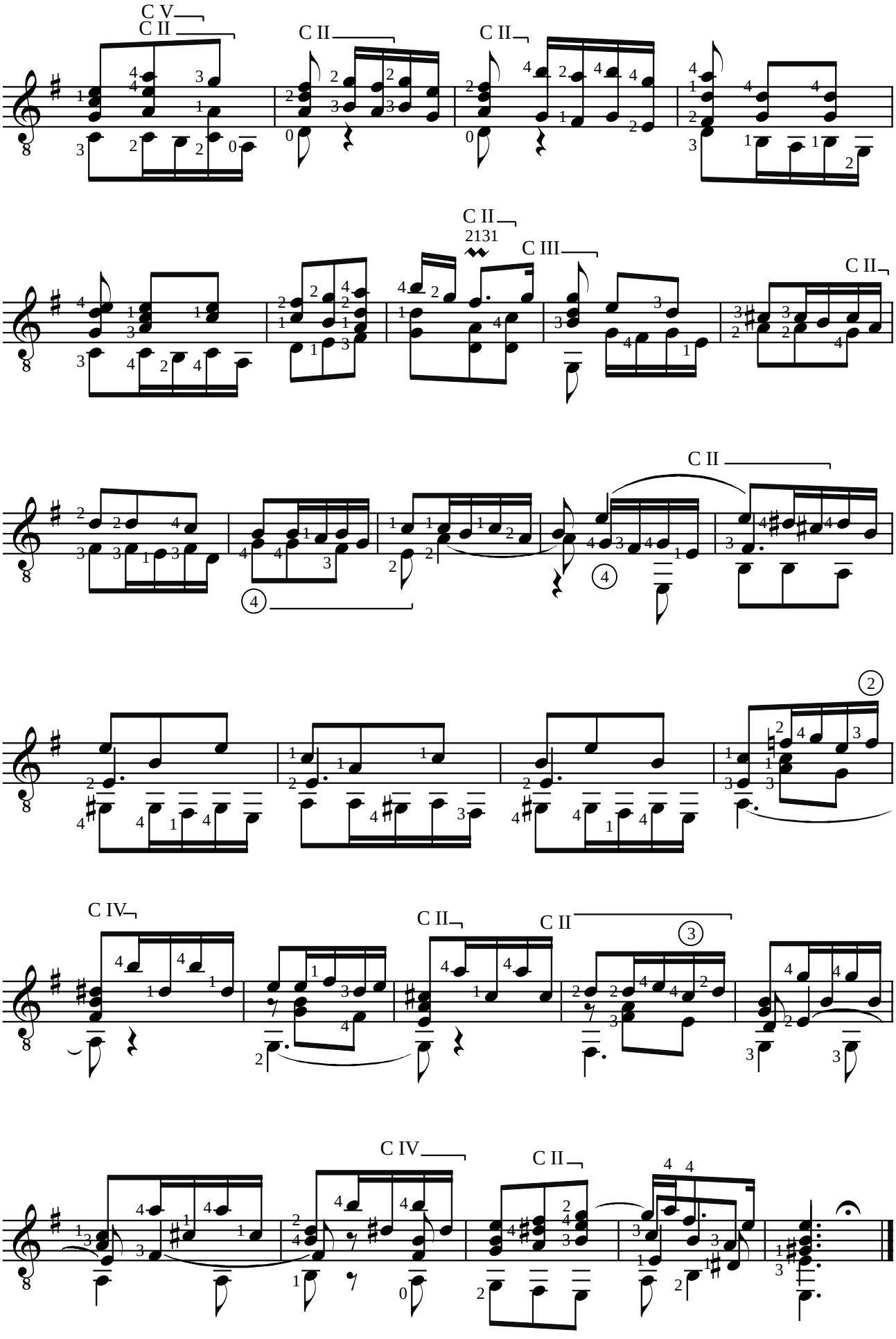
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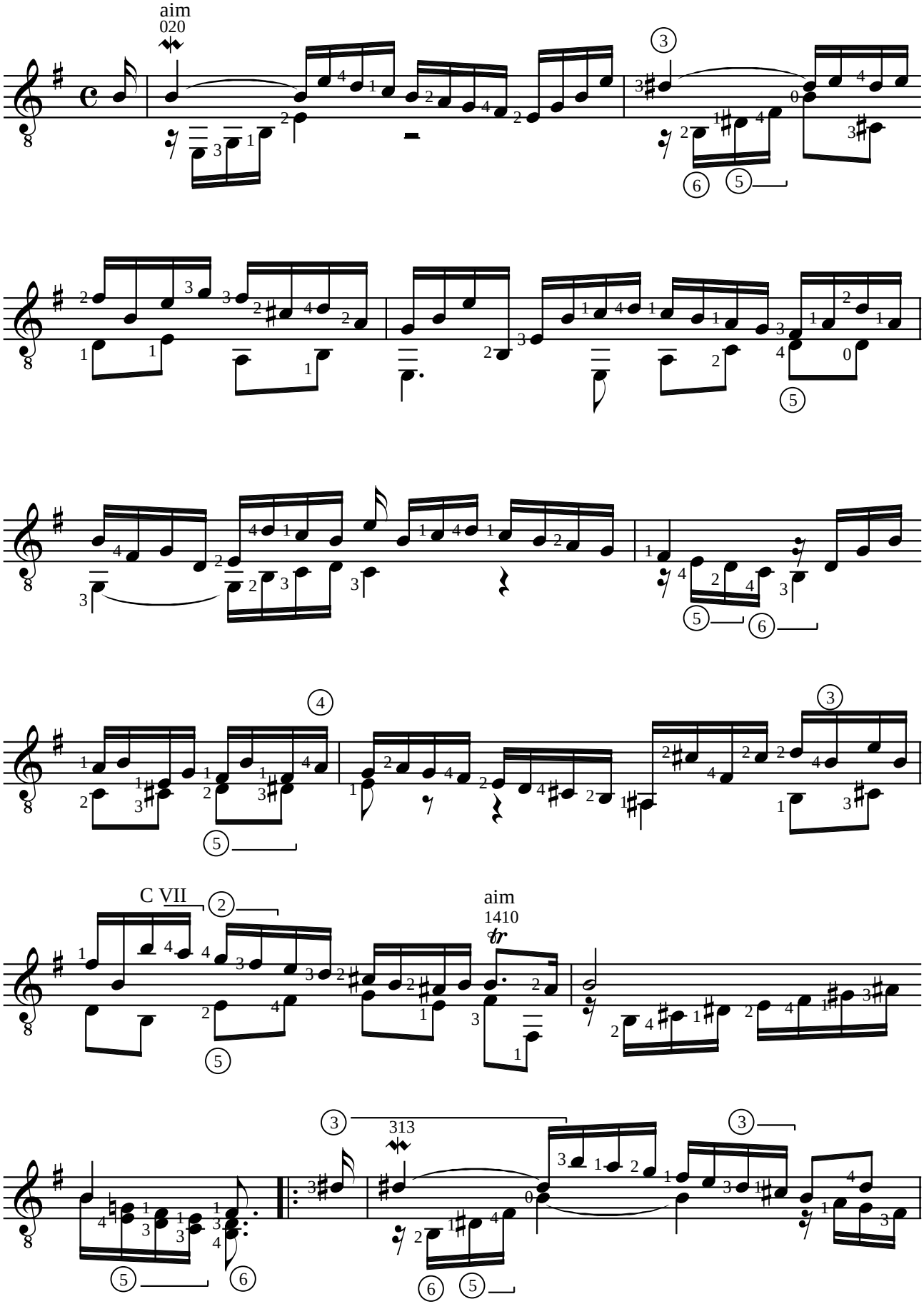
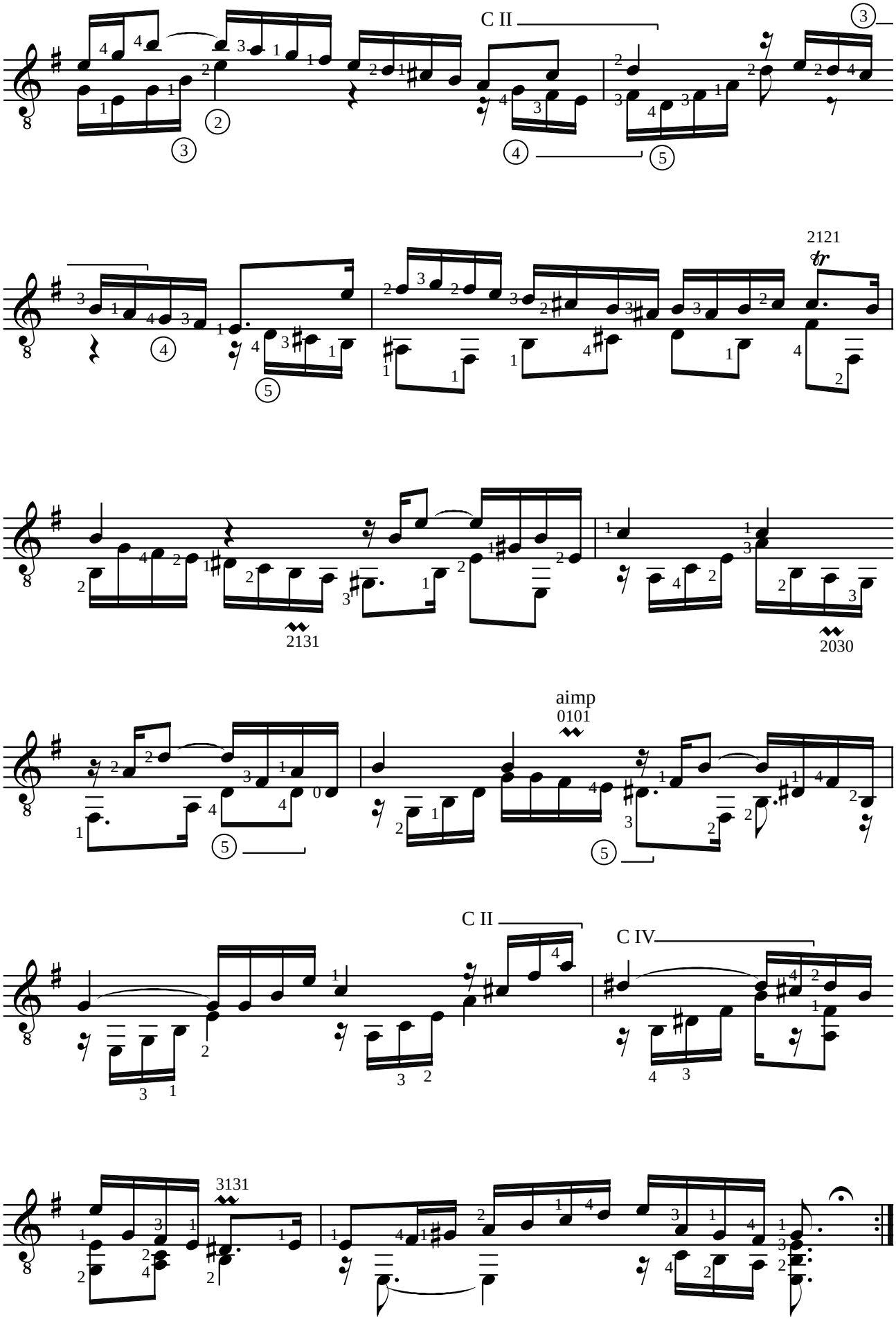
Allemande

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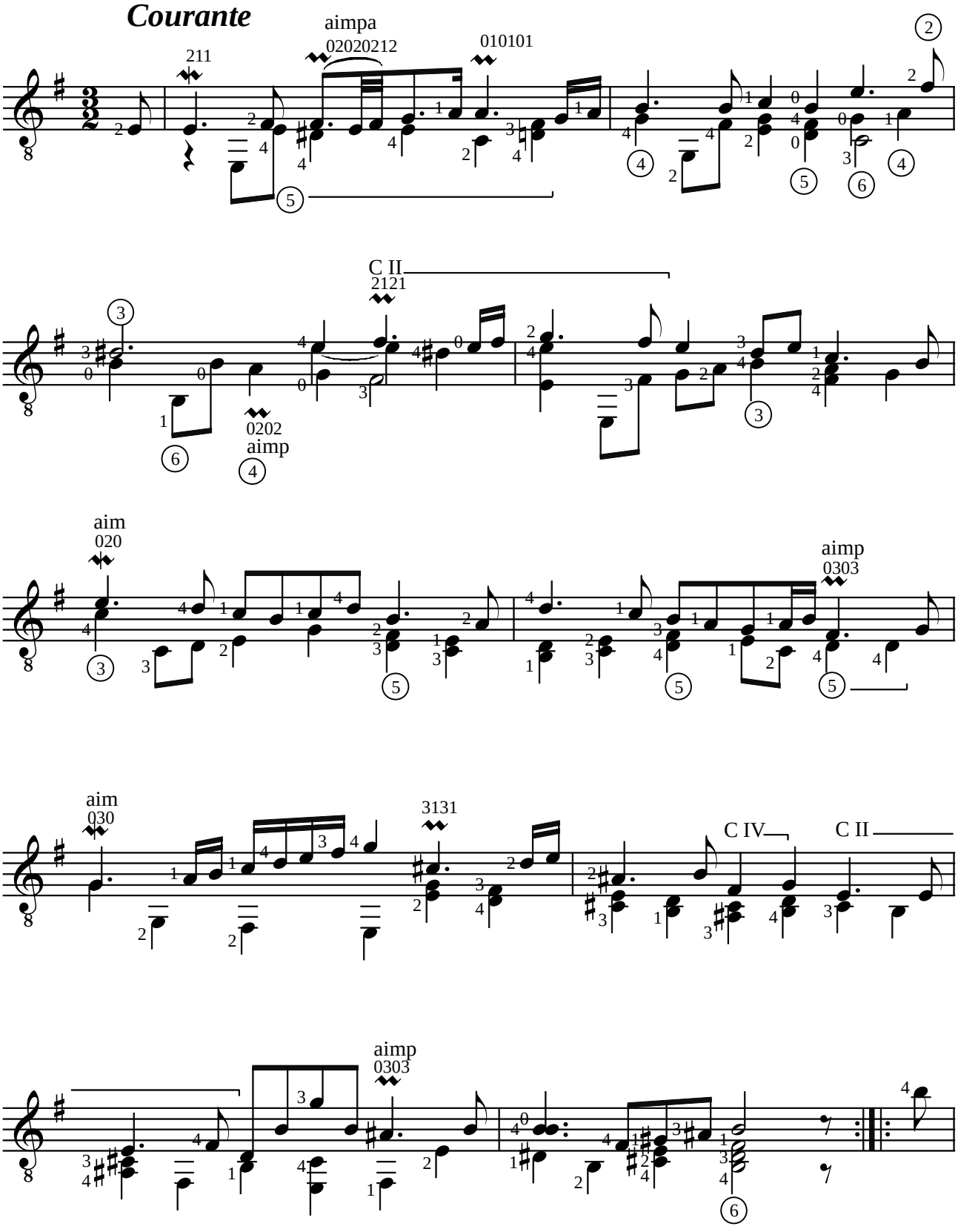
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aimp
aim
020
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aim
030
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C IV
C II
aimp
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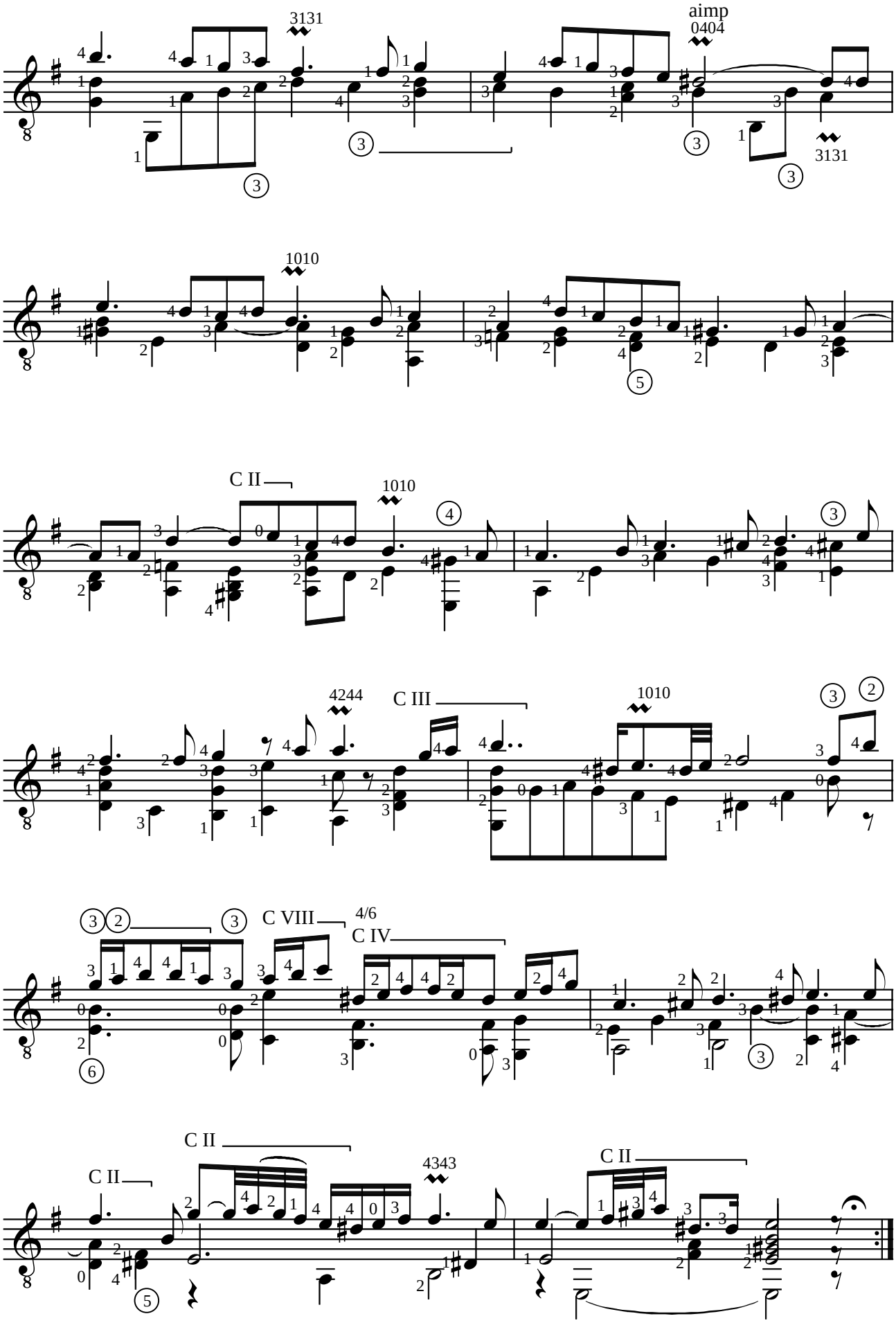
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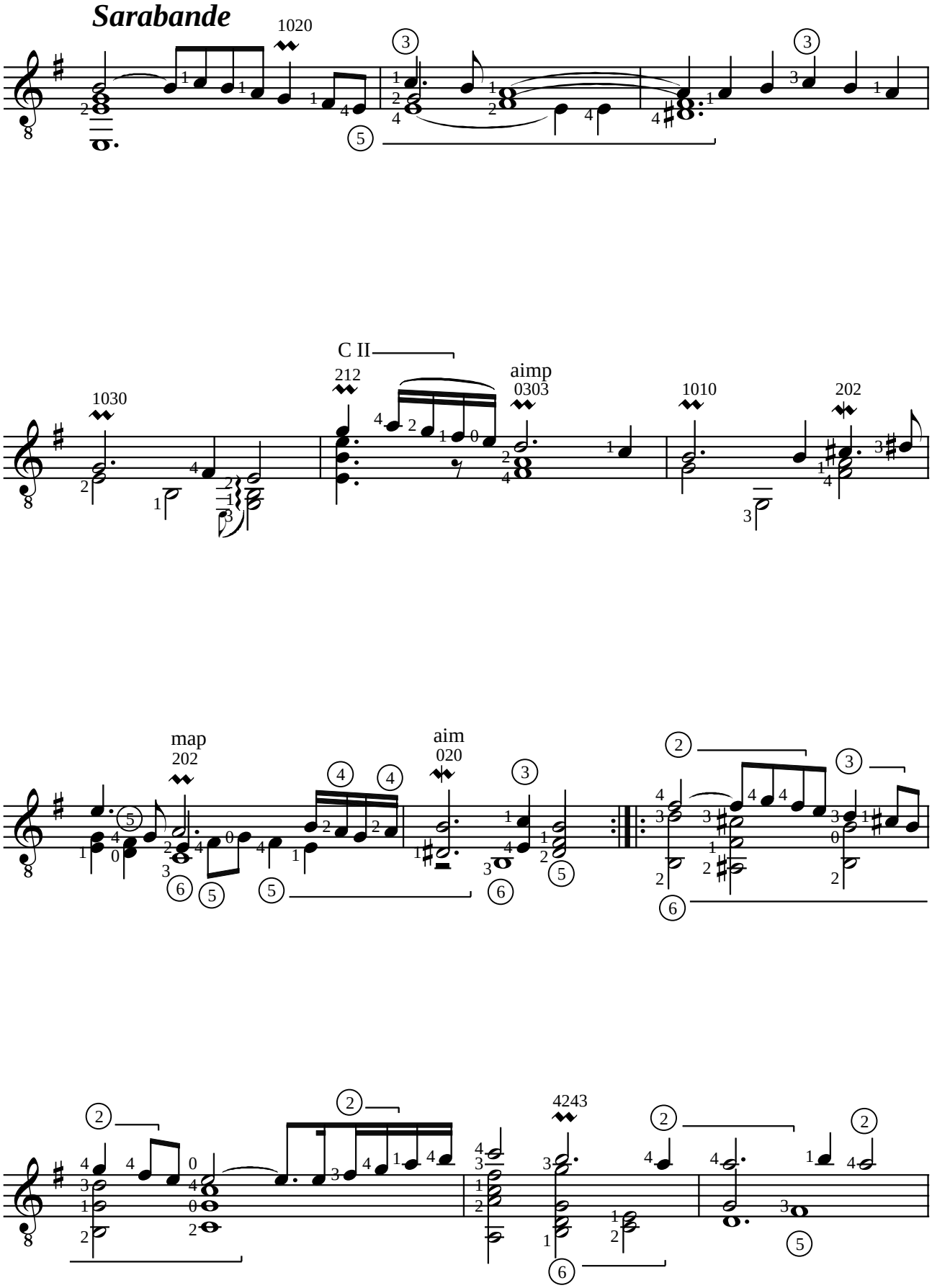
4/6
C IV
C II
C II
4343
C II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C II
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020
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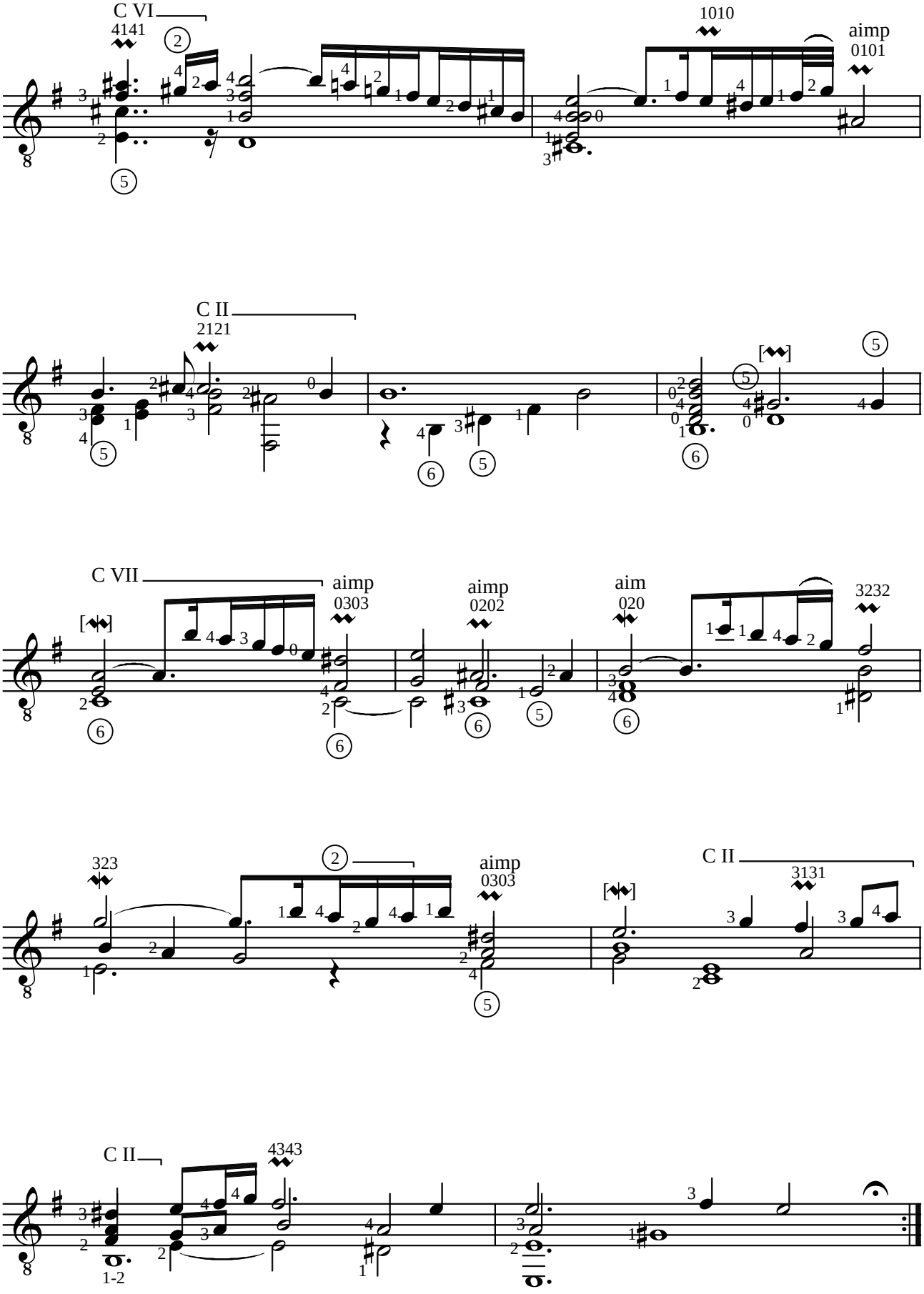
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C VII
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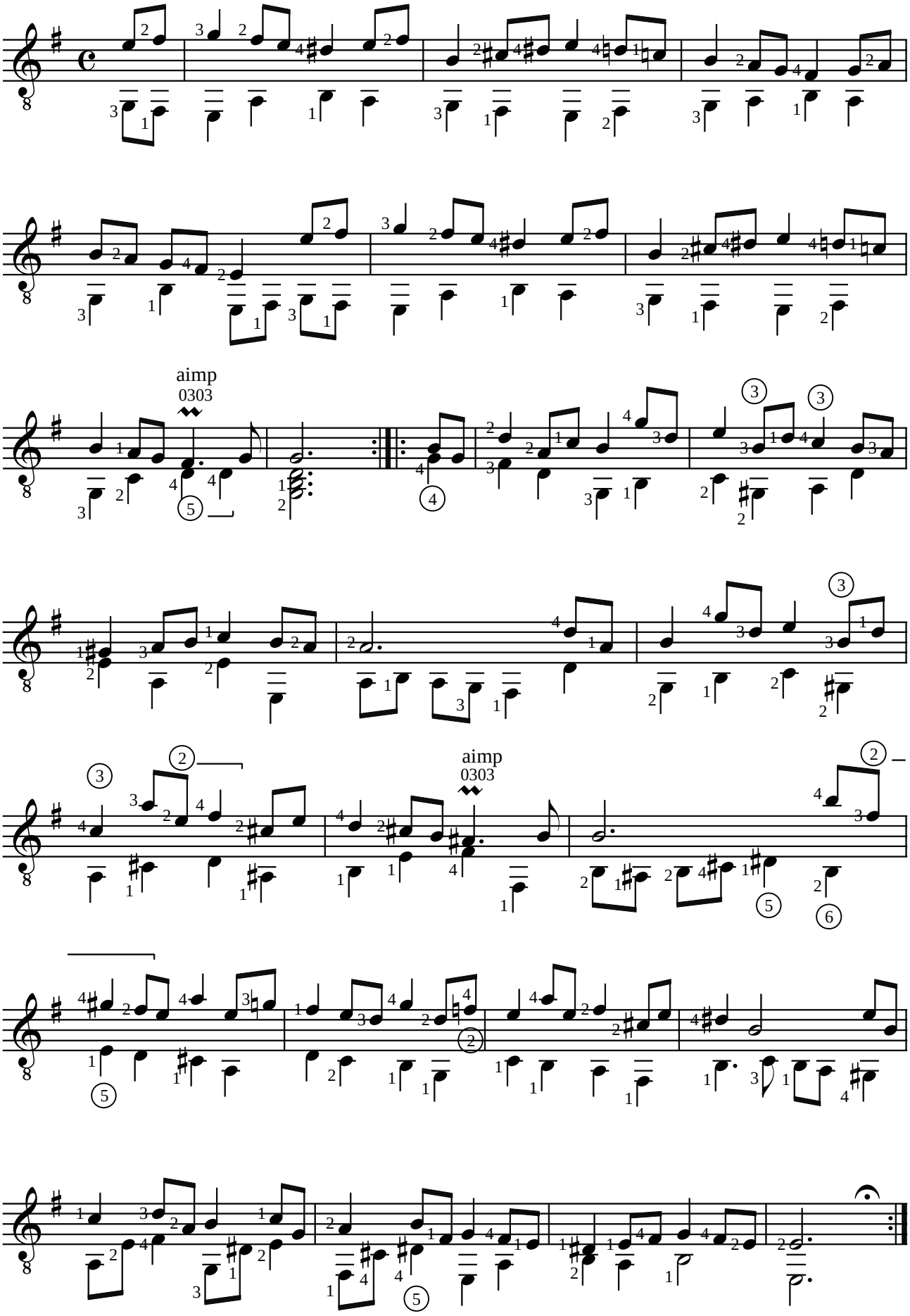
aimp
0303
C II
3131
C II
4343
1-2

Bourrée



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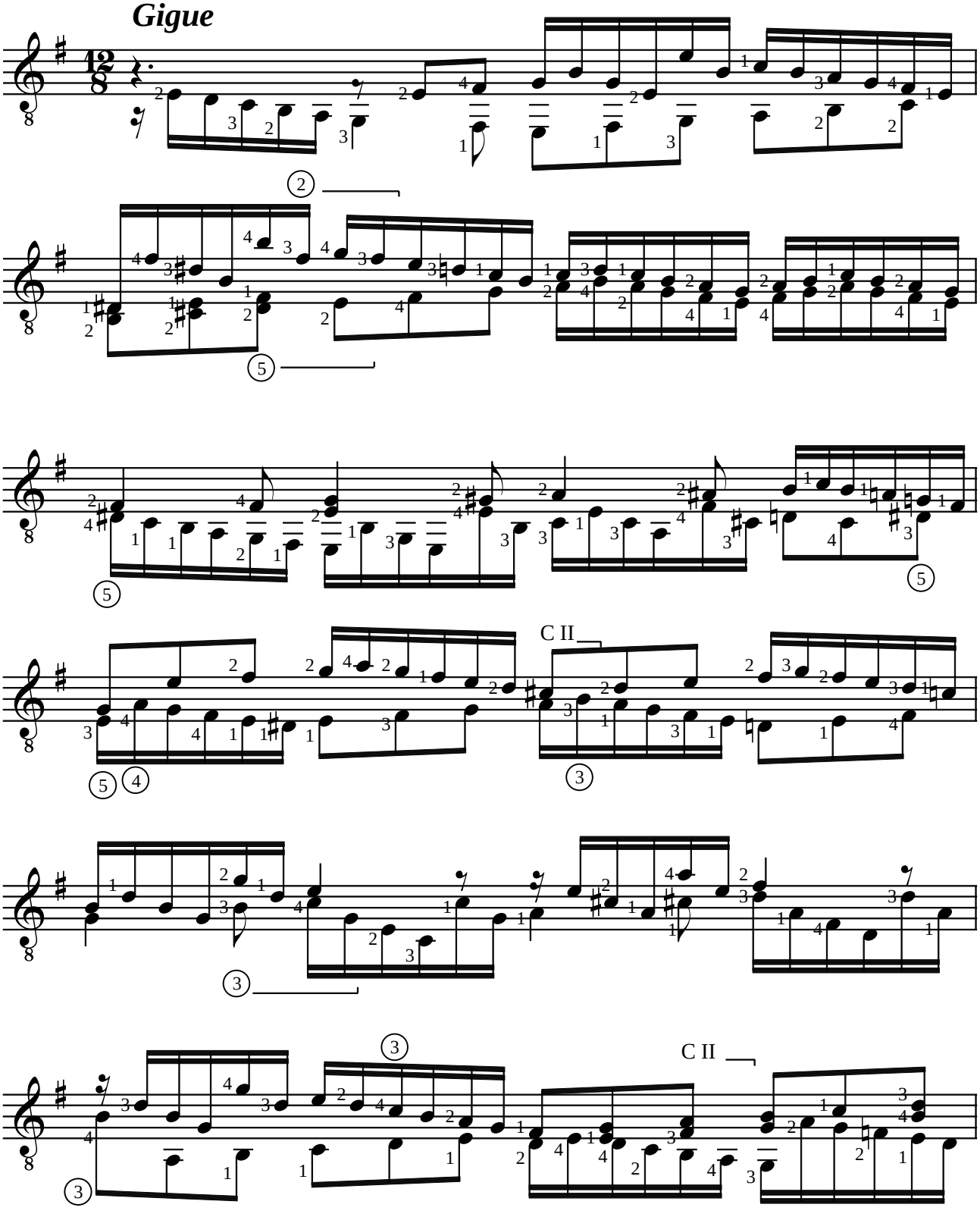

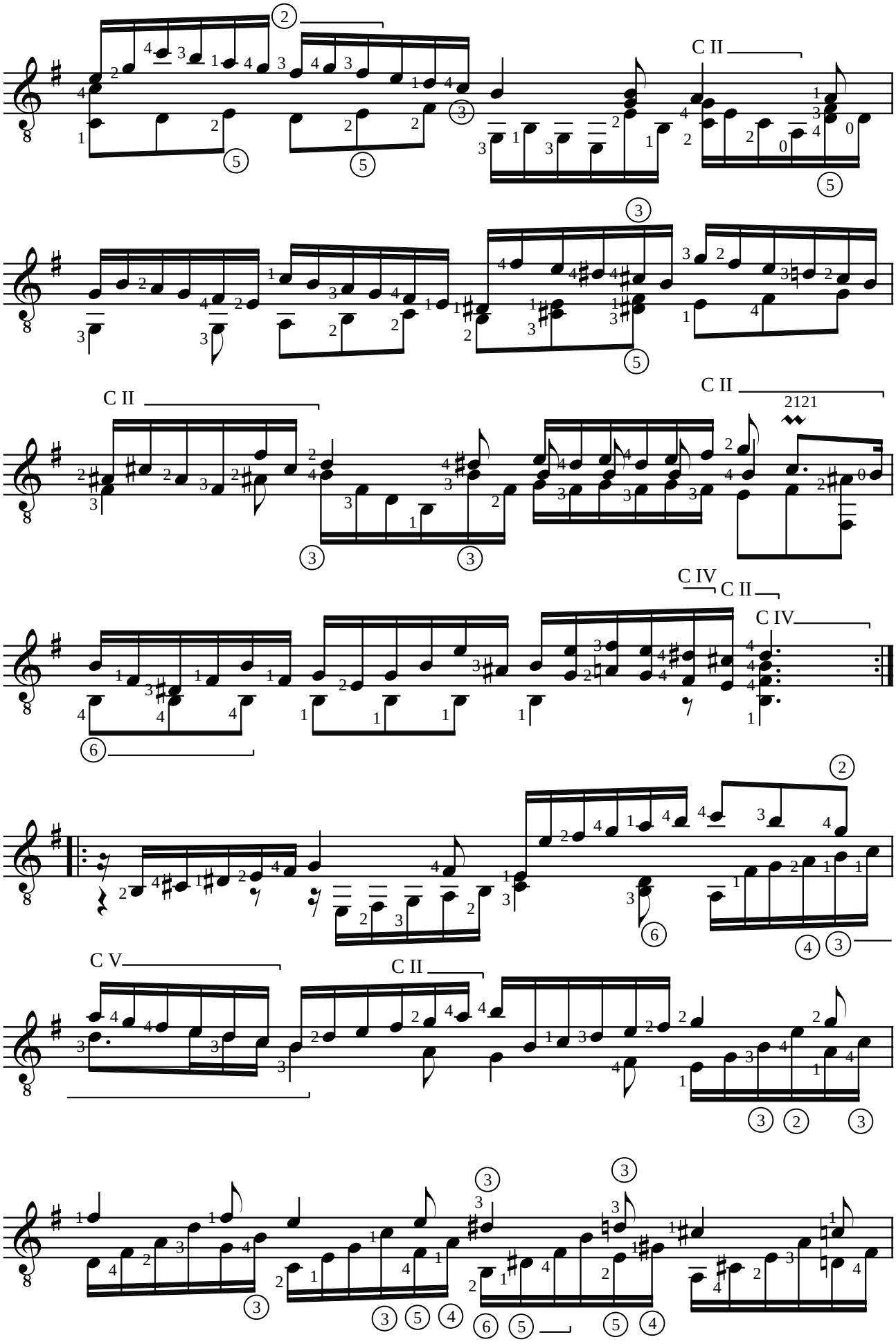
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C II
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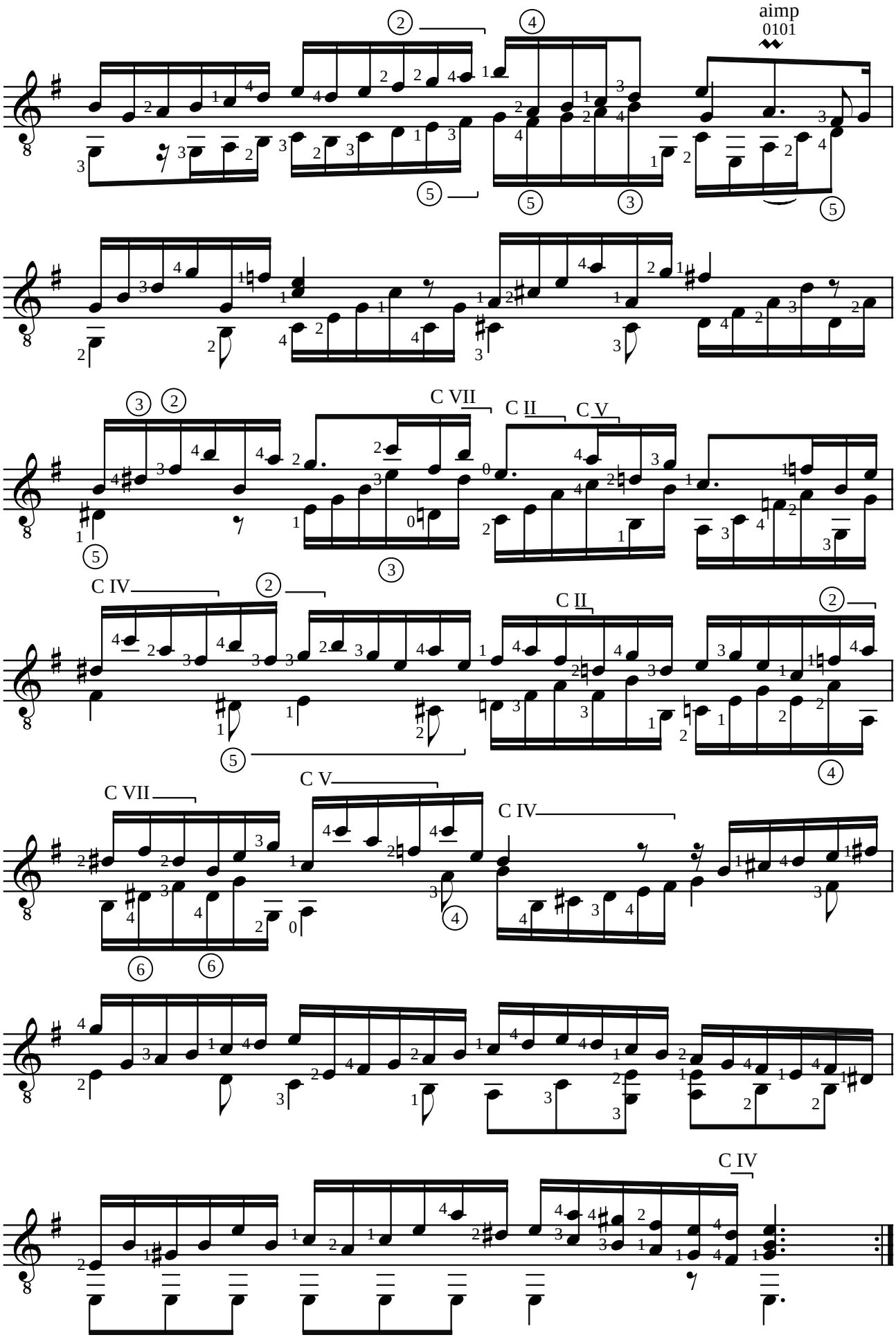
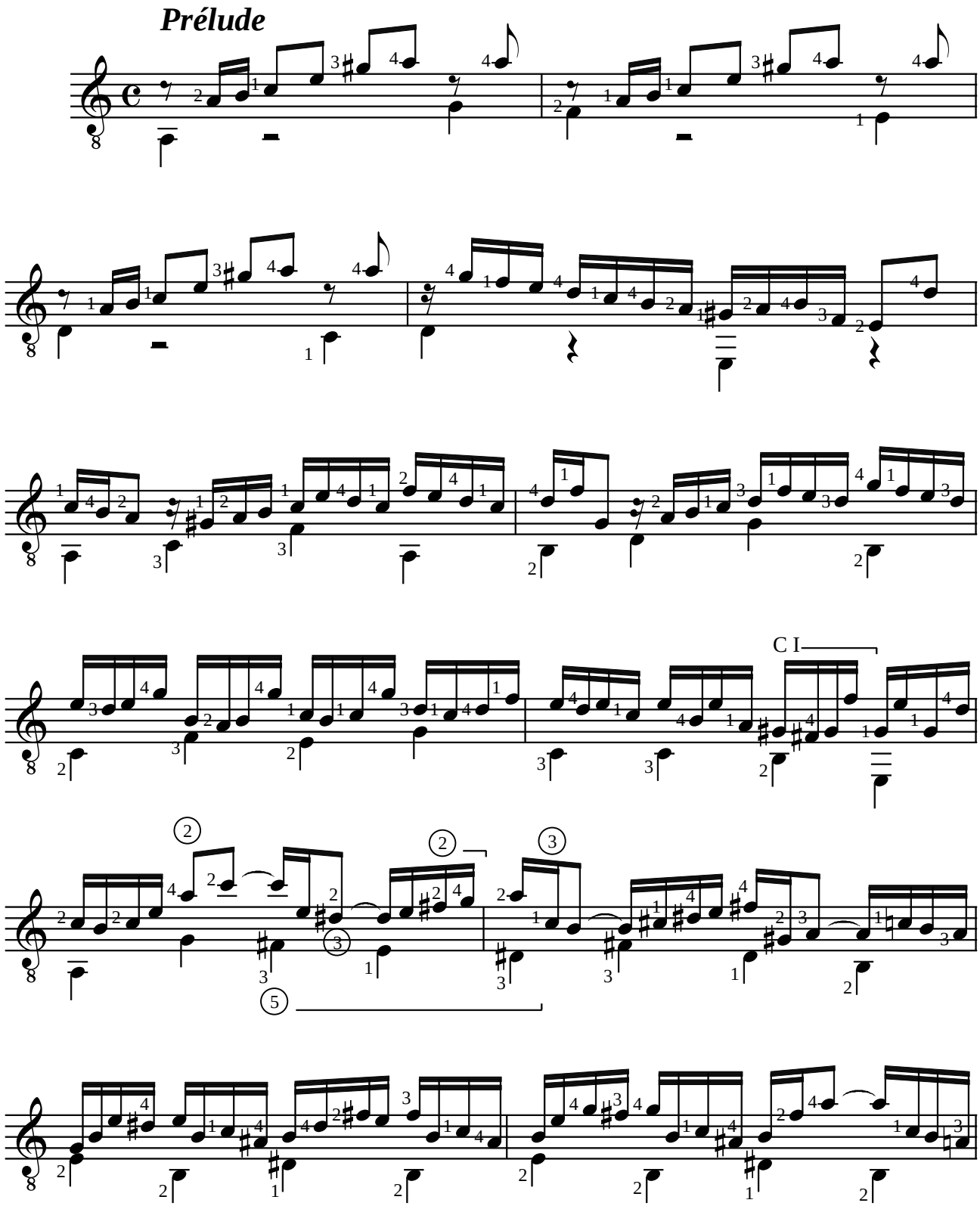
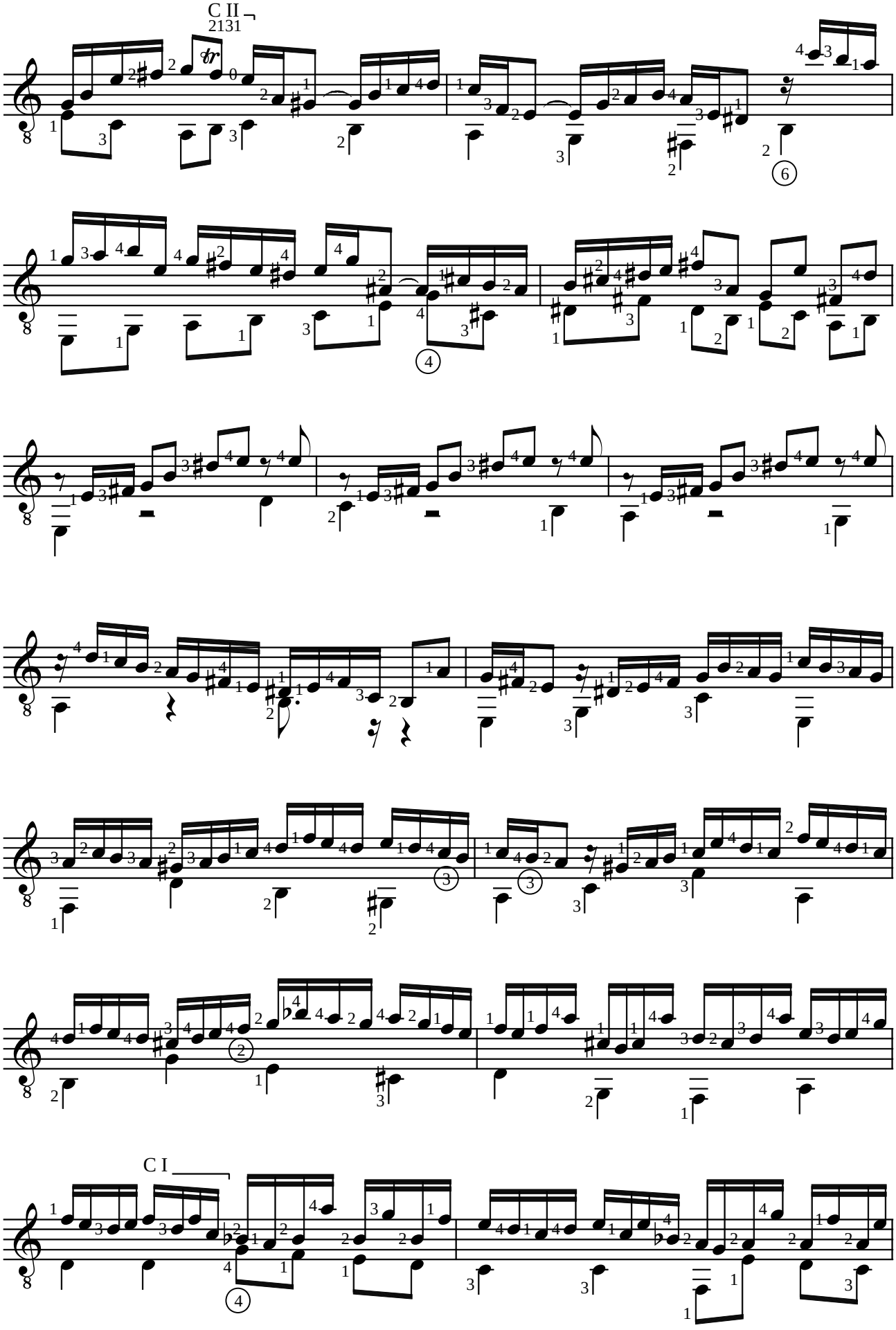
C IV
C II
C IV
C V
C II


aimp
0101
C VII
C II
C V
C IV
C II
C VII
C V
C IV
C IV

Johann Sebastien BACH (1685-1750)
PARTITA BWV 997 EN LA MINEUR

Adaptation pour guitare de Jean-François Delcamp

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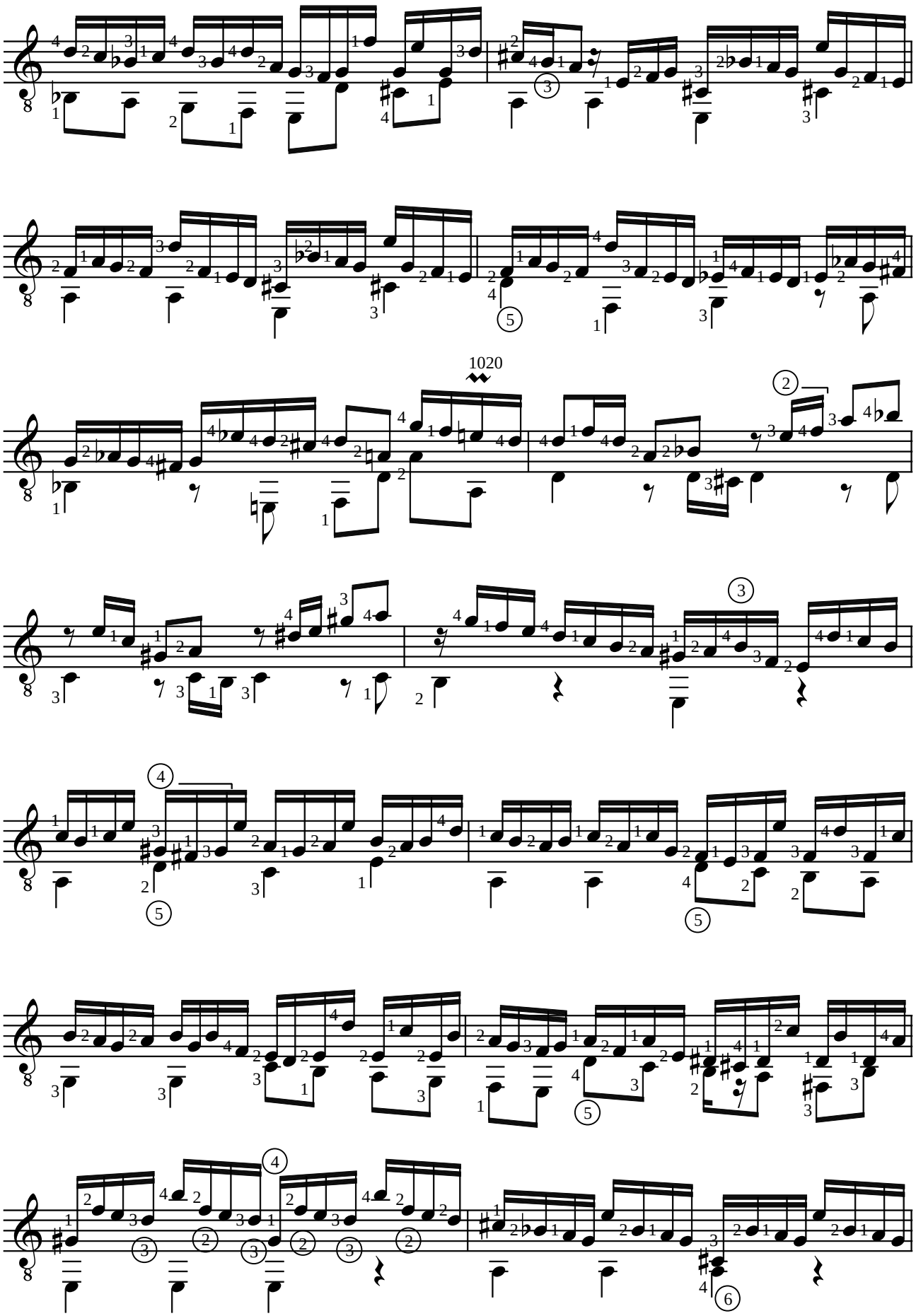
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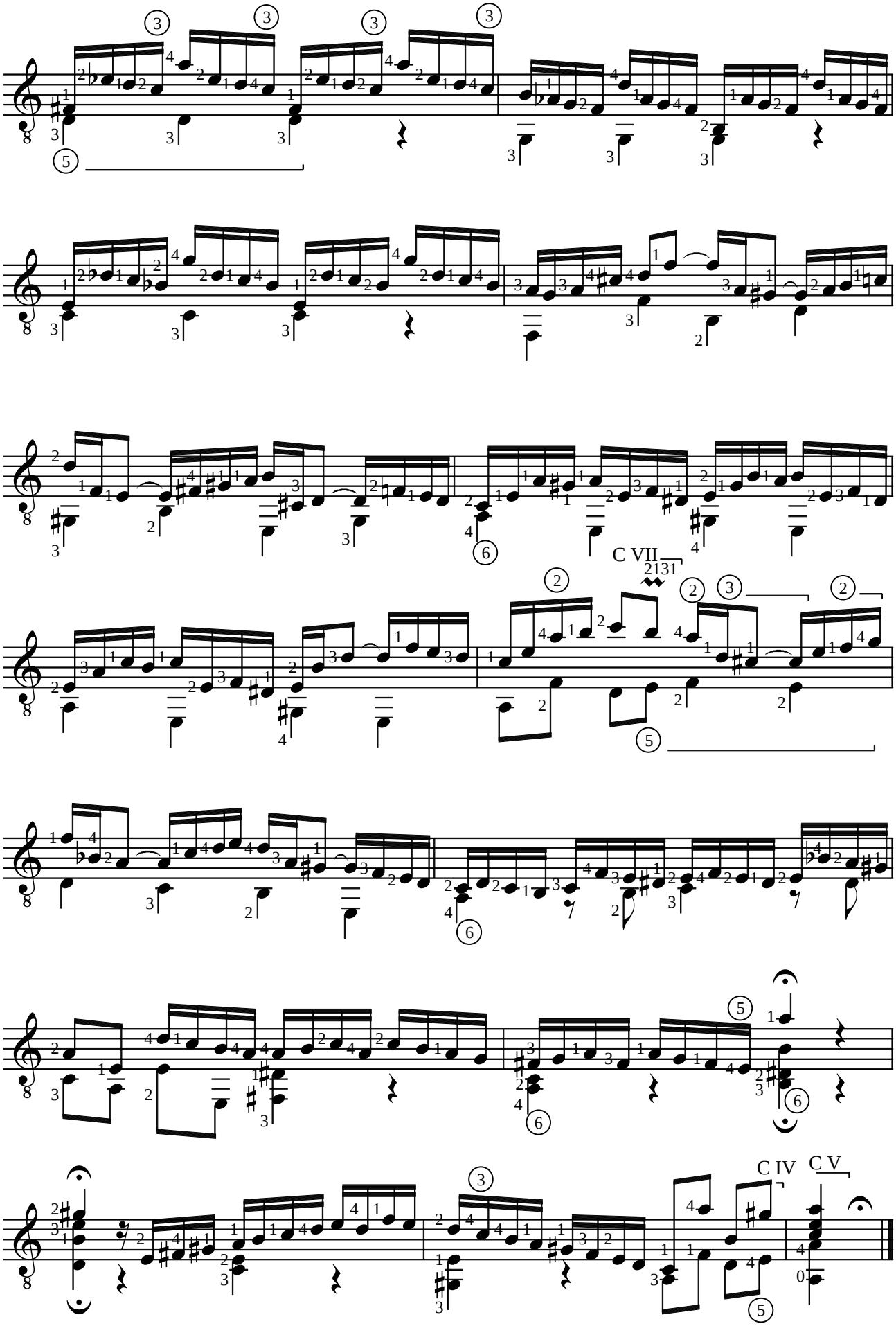
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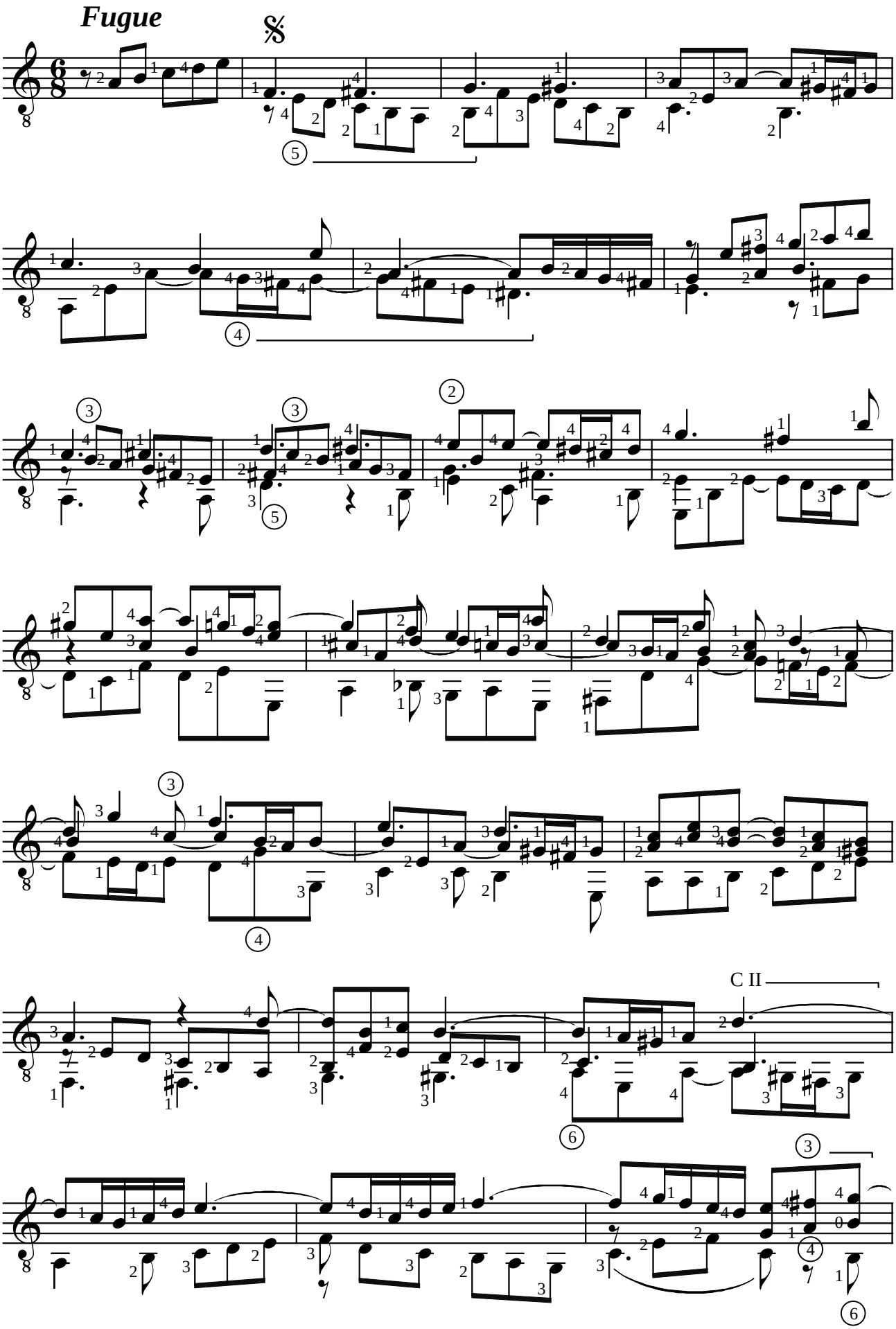
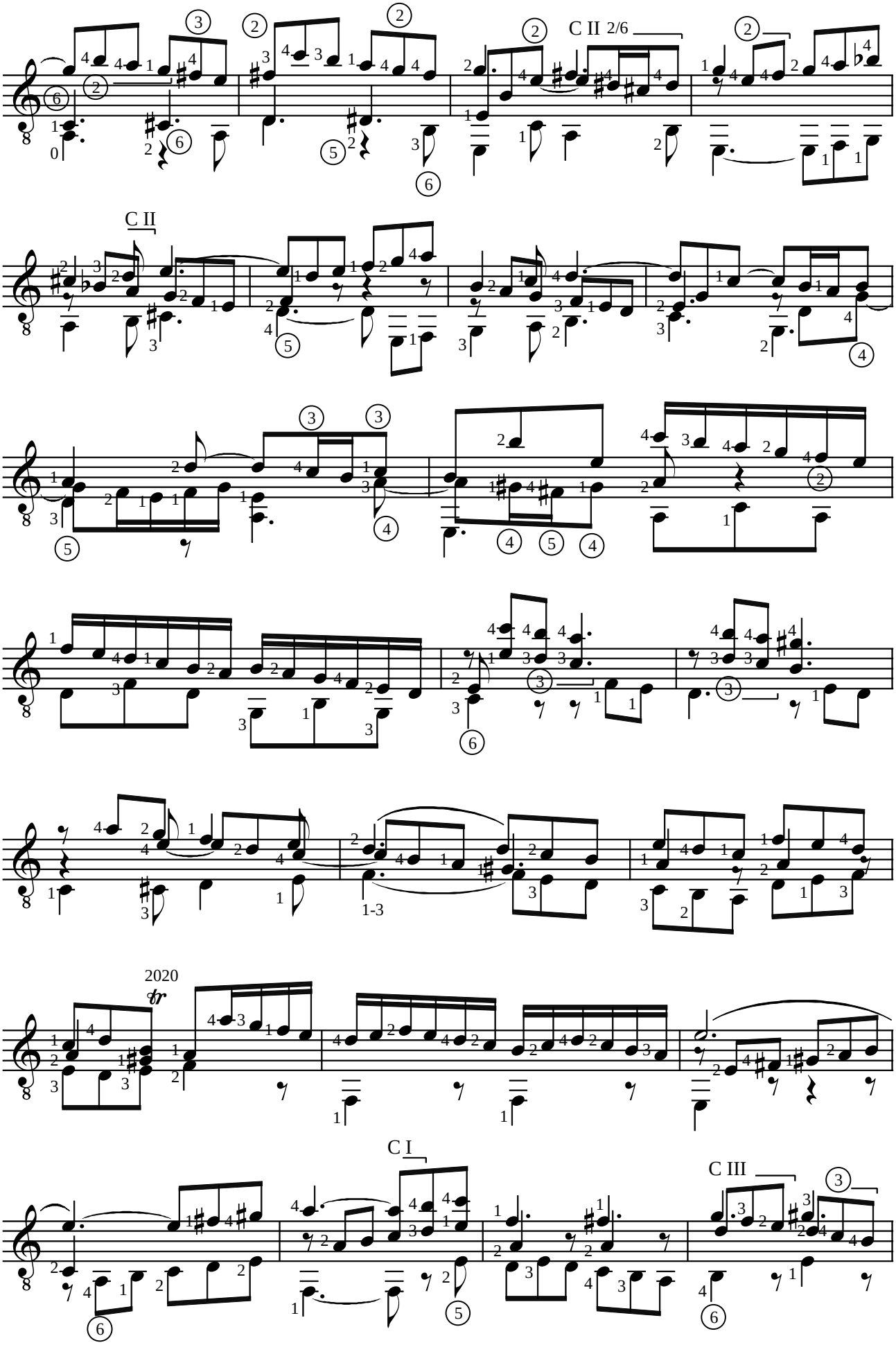
C IV
C V


Fugue
C II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C I
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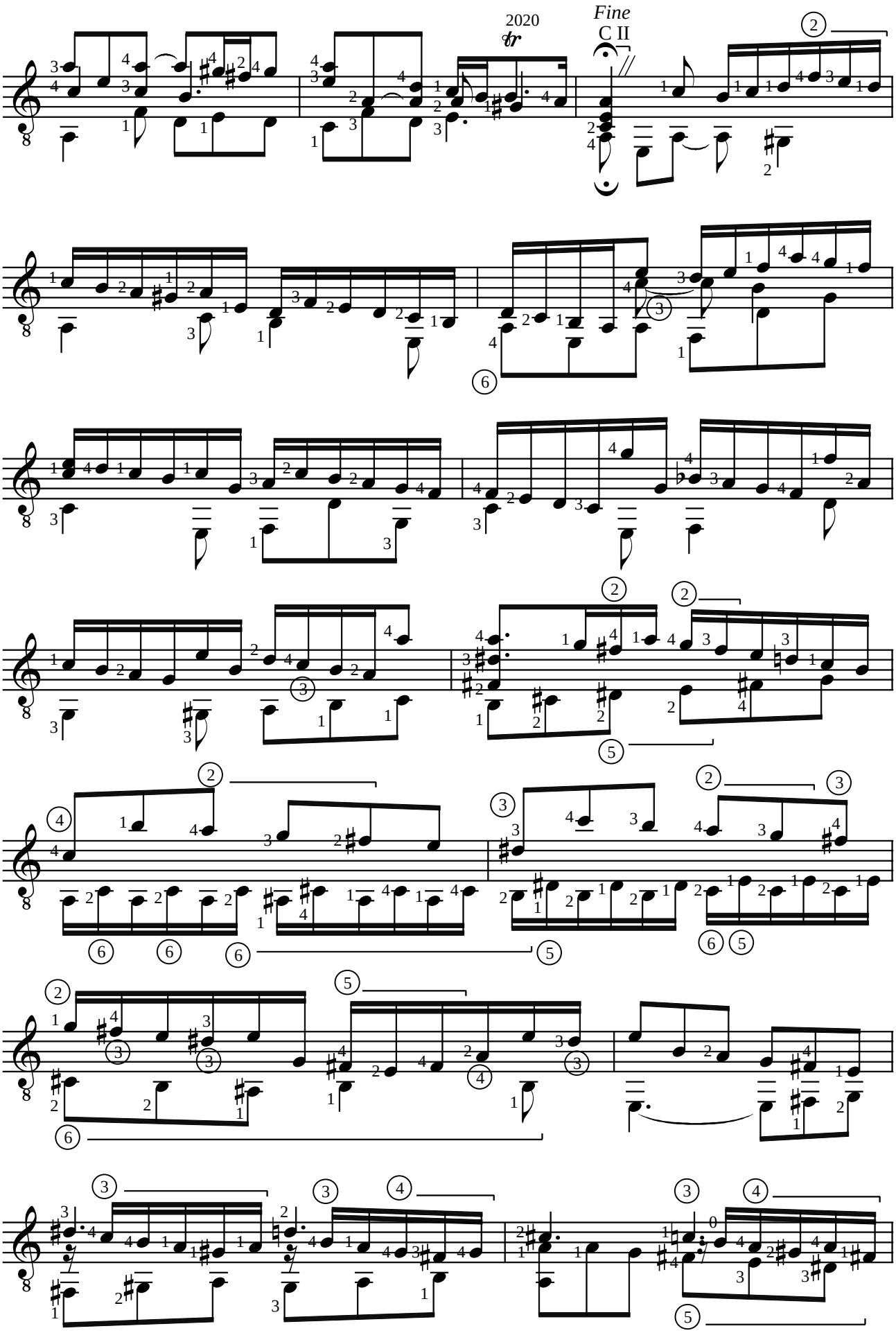
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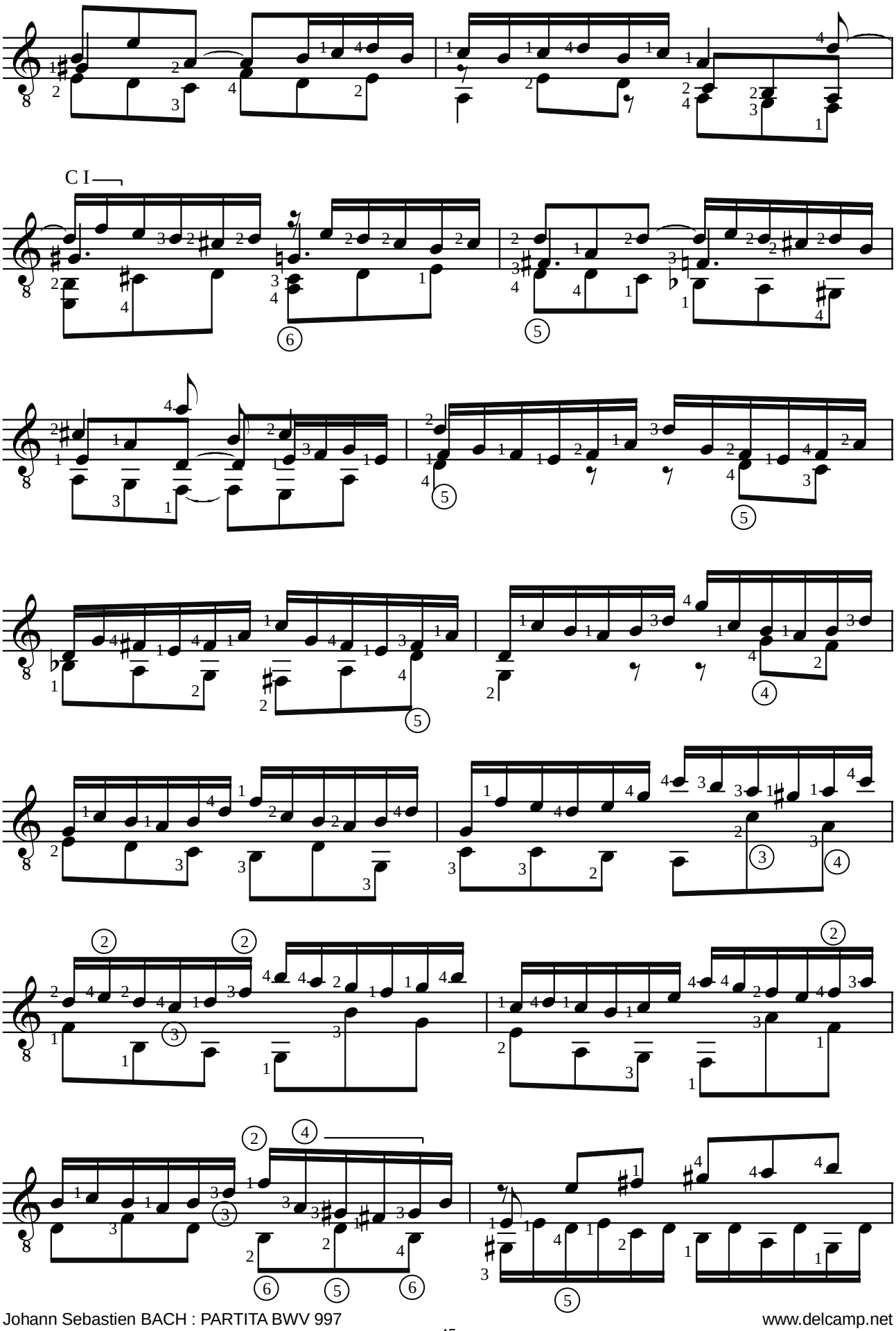
Fine
C II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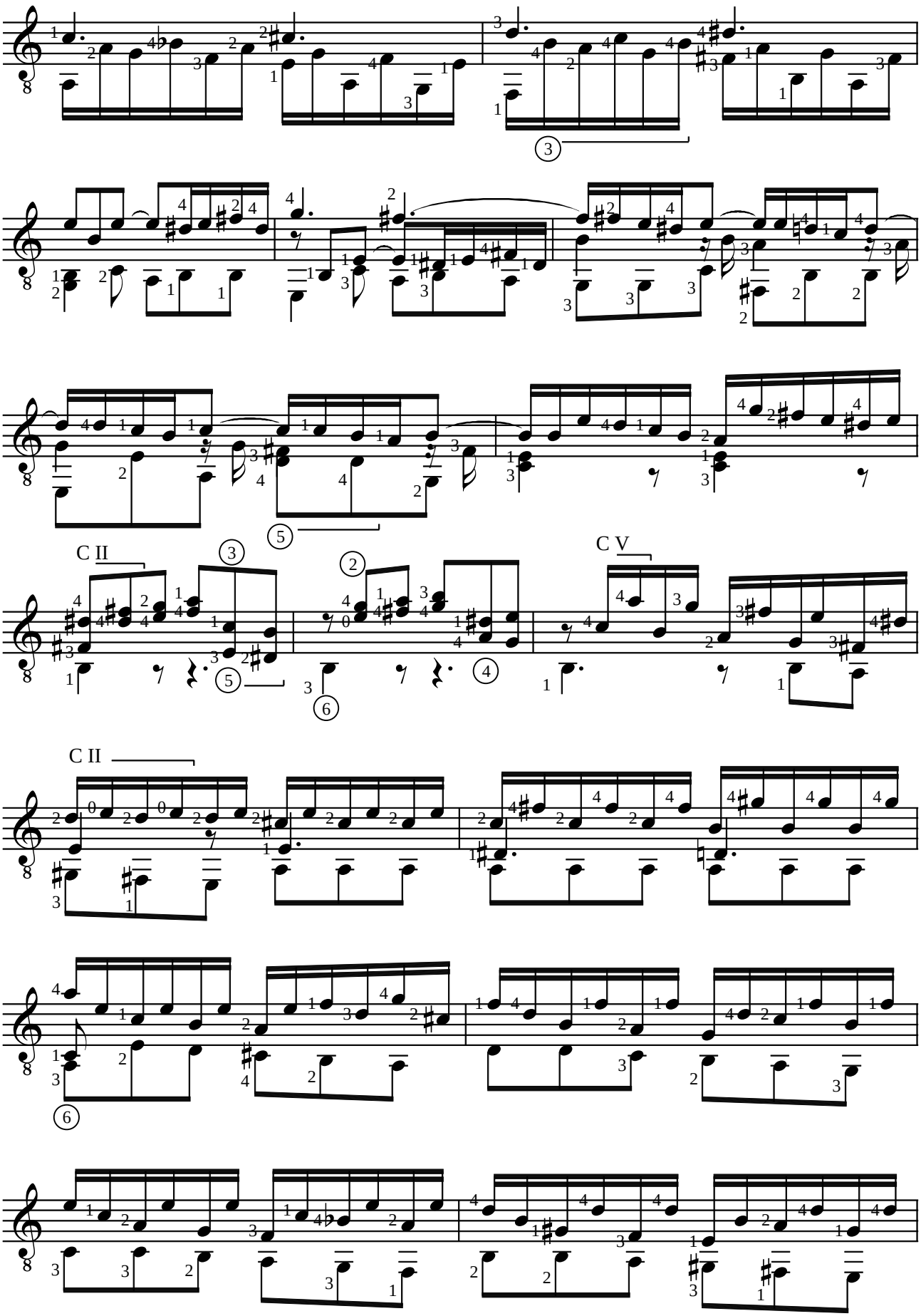
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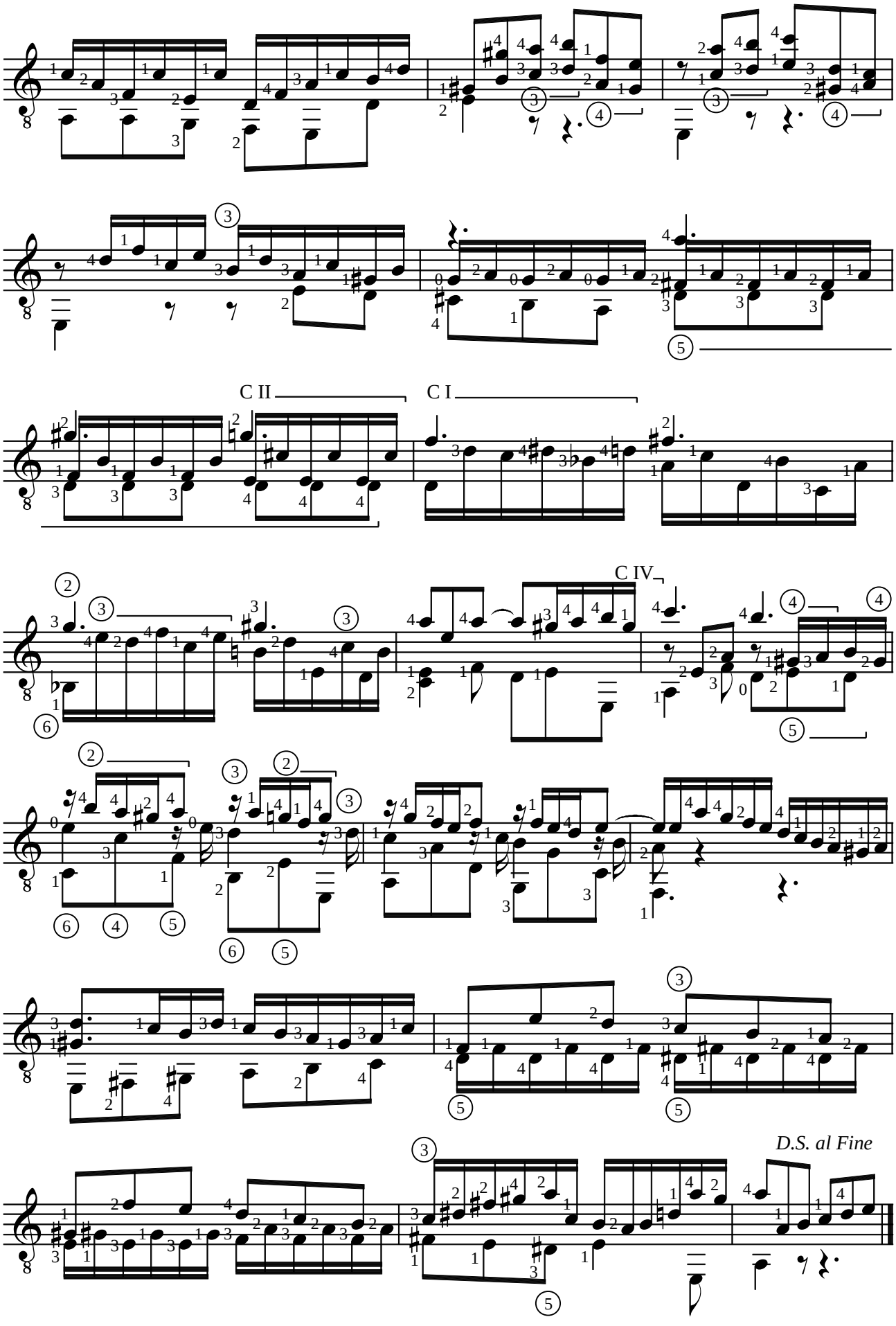
C II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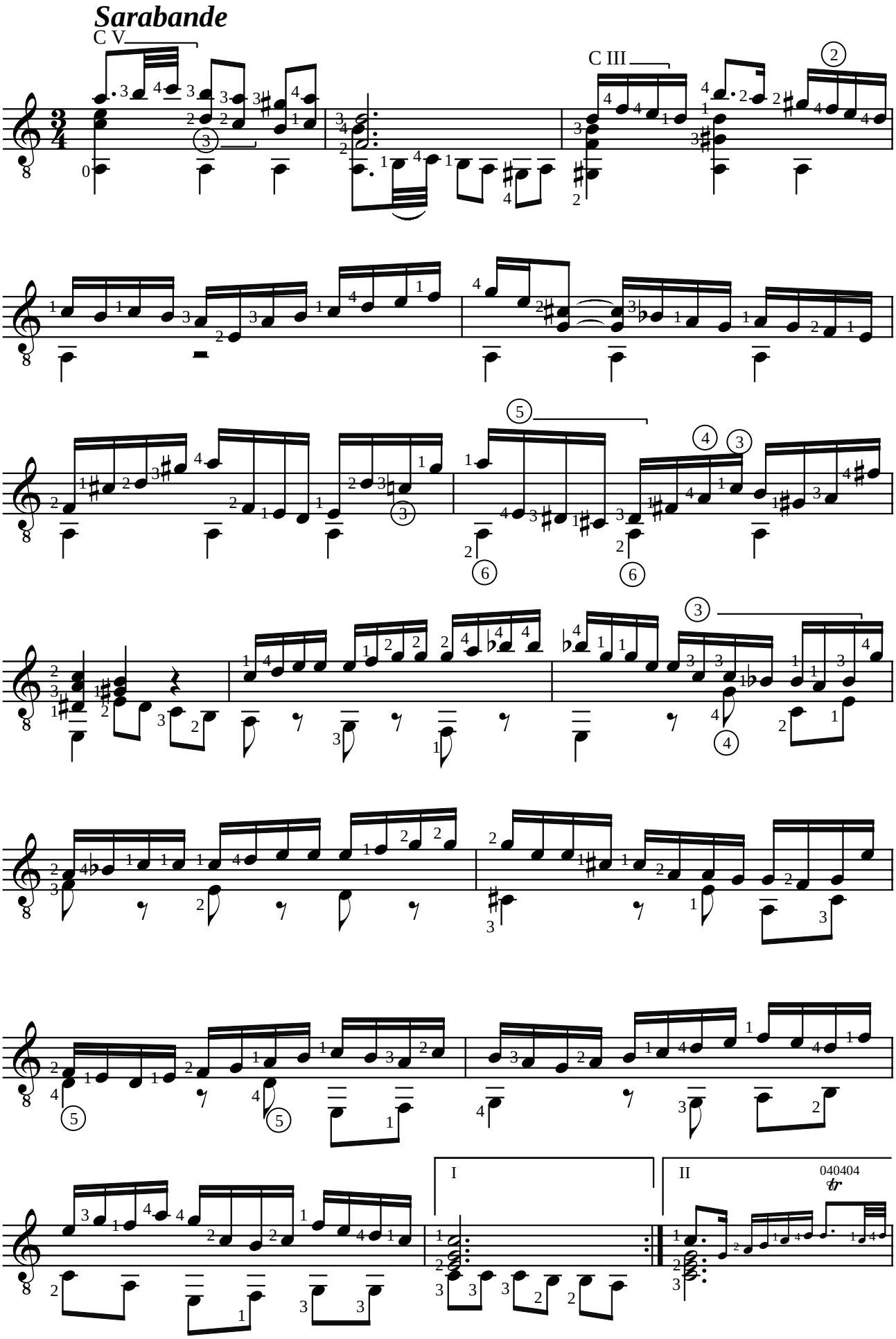
C I
C IV
D.S. al Fine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C V
C III
I
II
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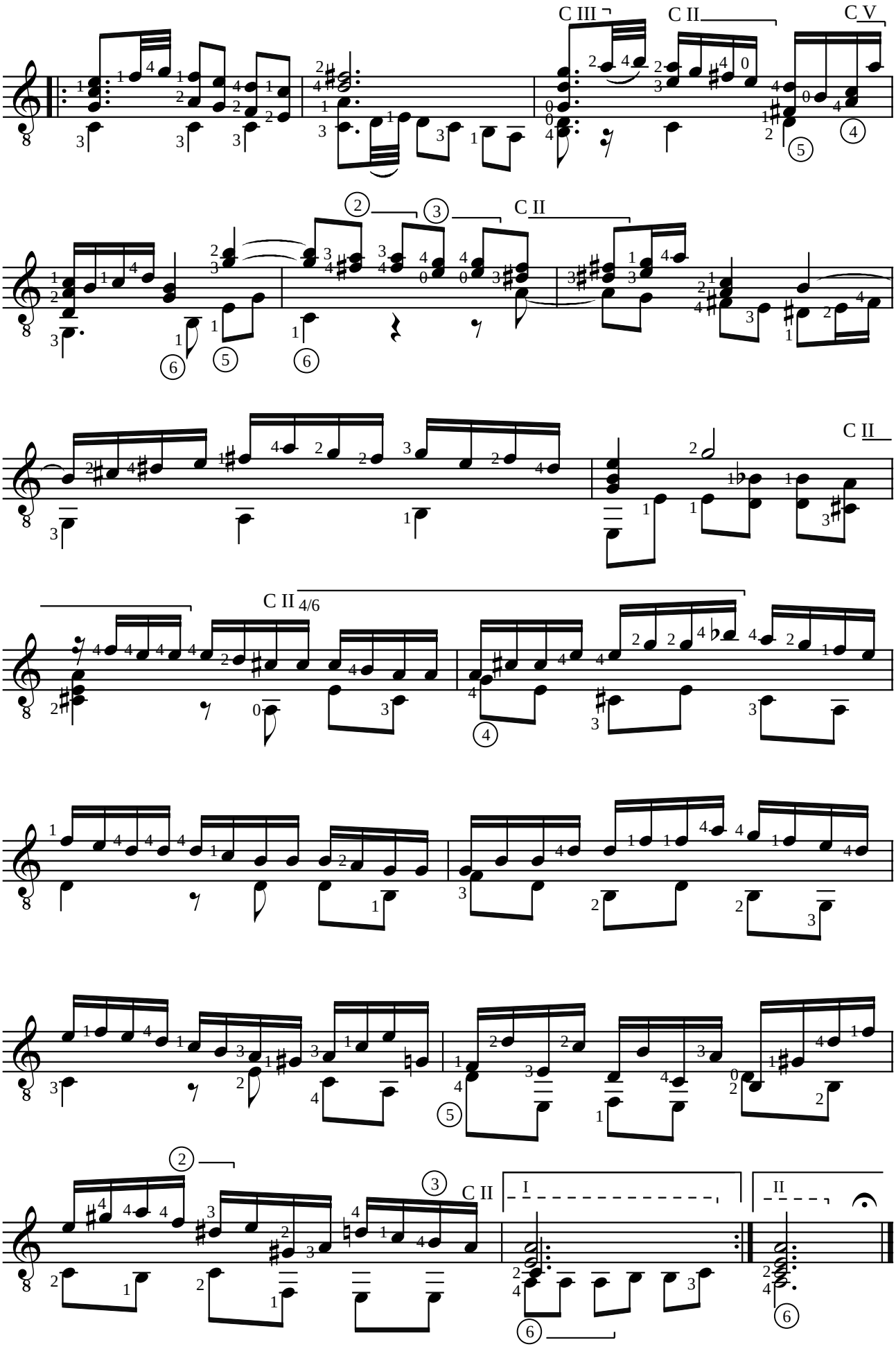
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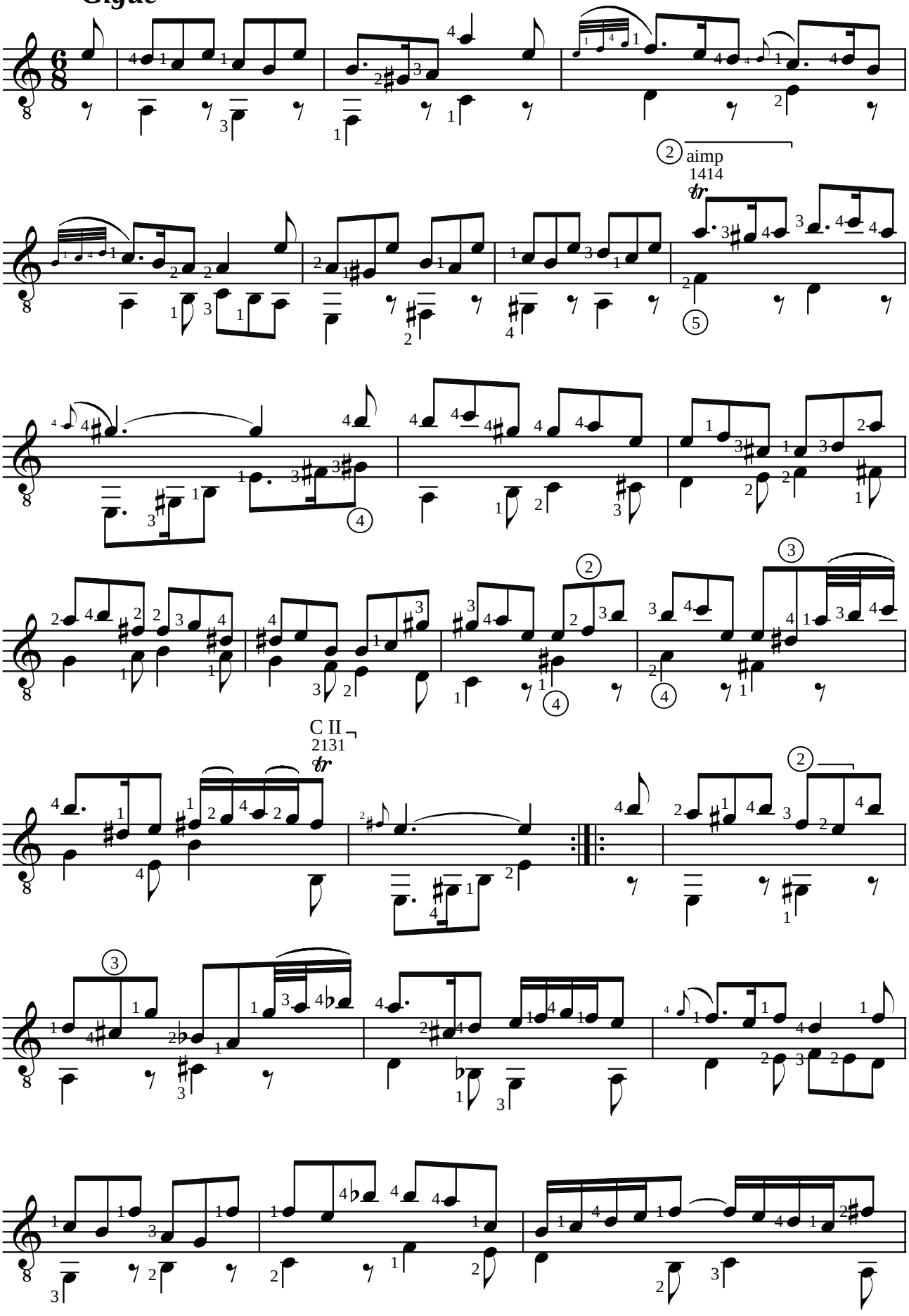
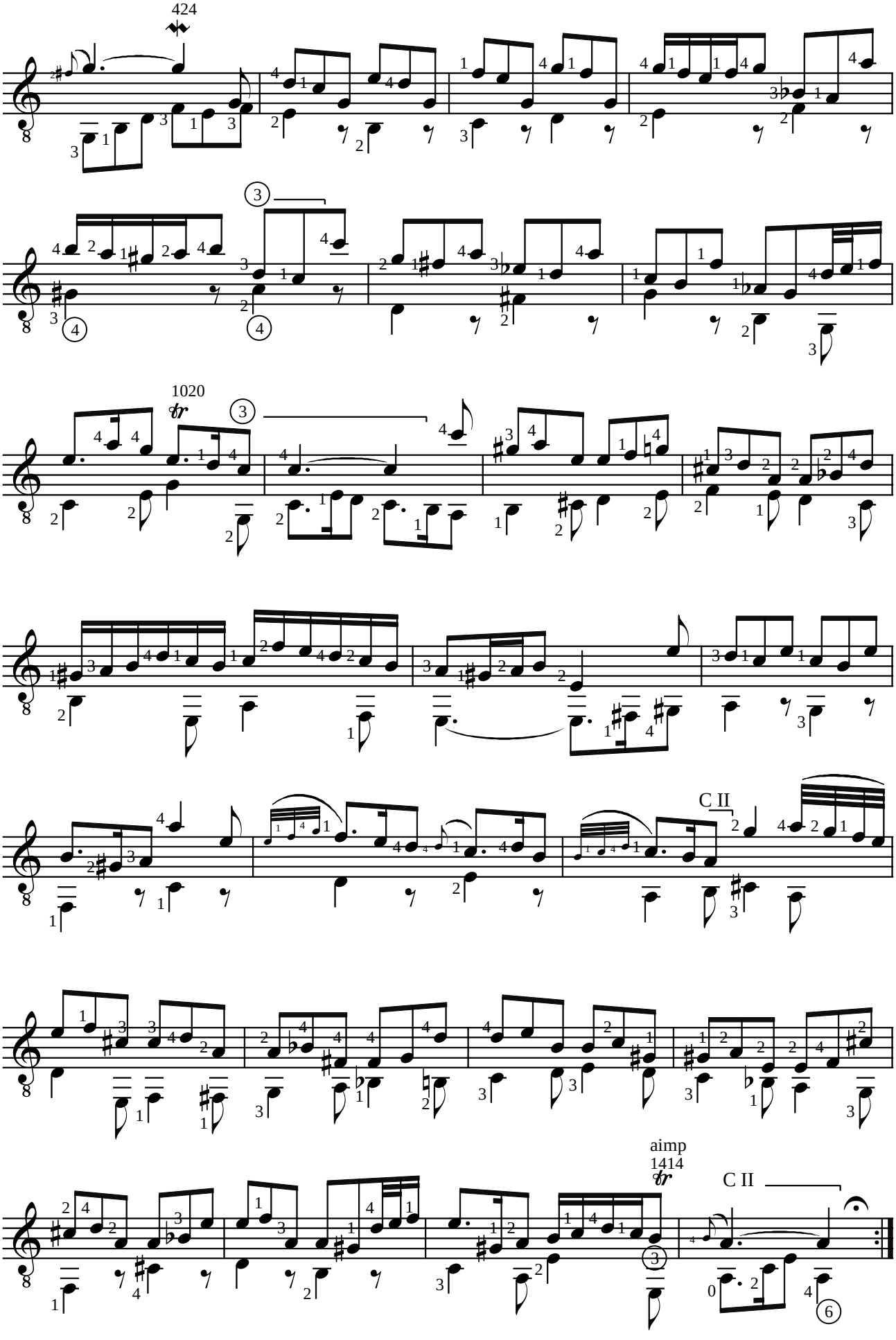
C II
C V
C II
C II
C II 4/6
I
II

Gigue

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aimp
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C II

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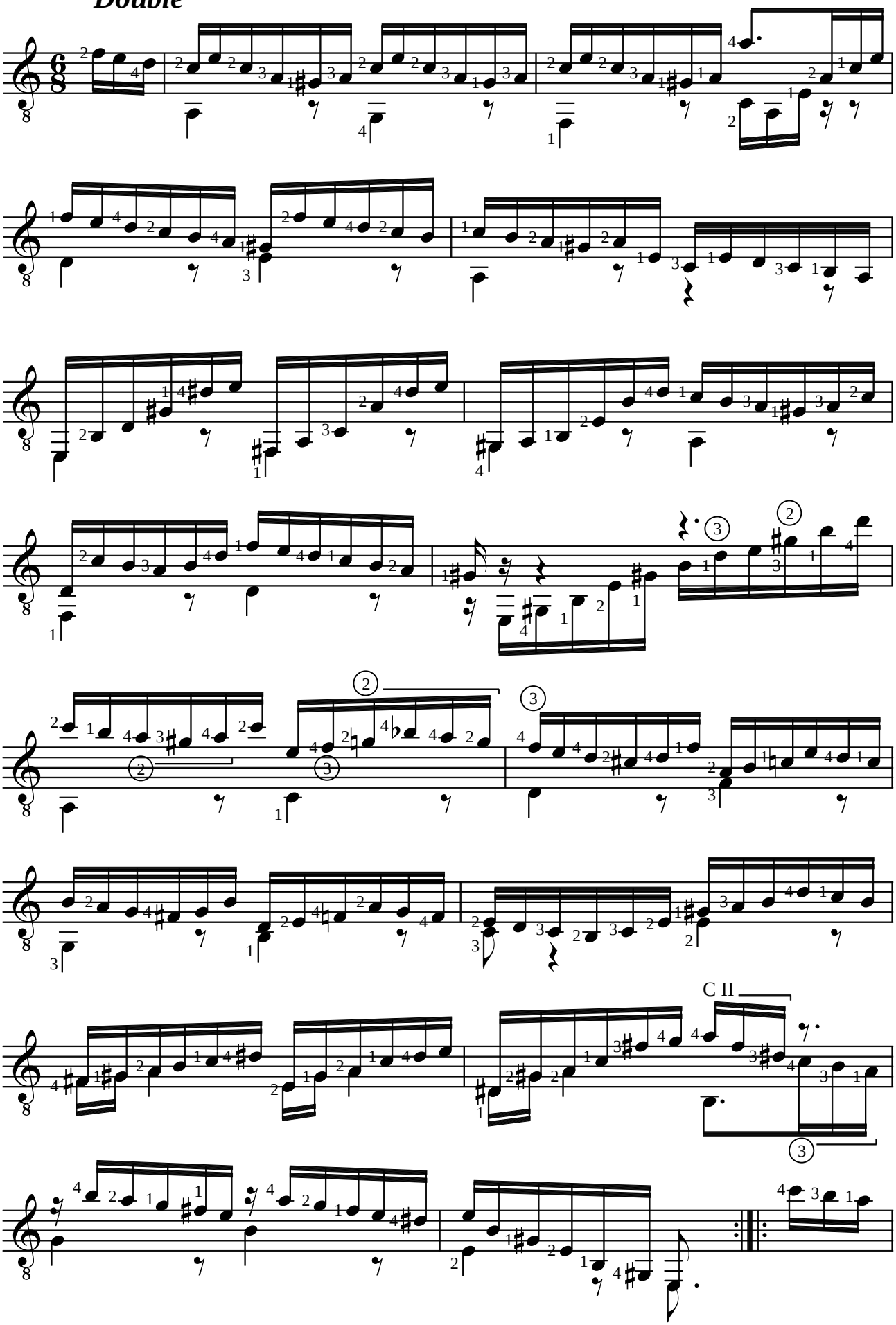
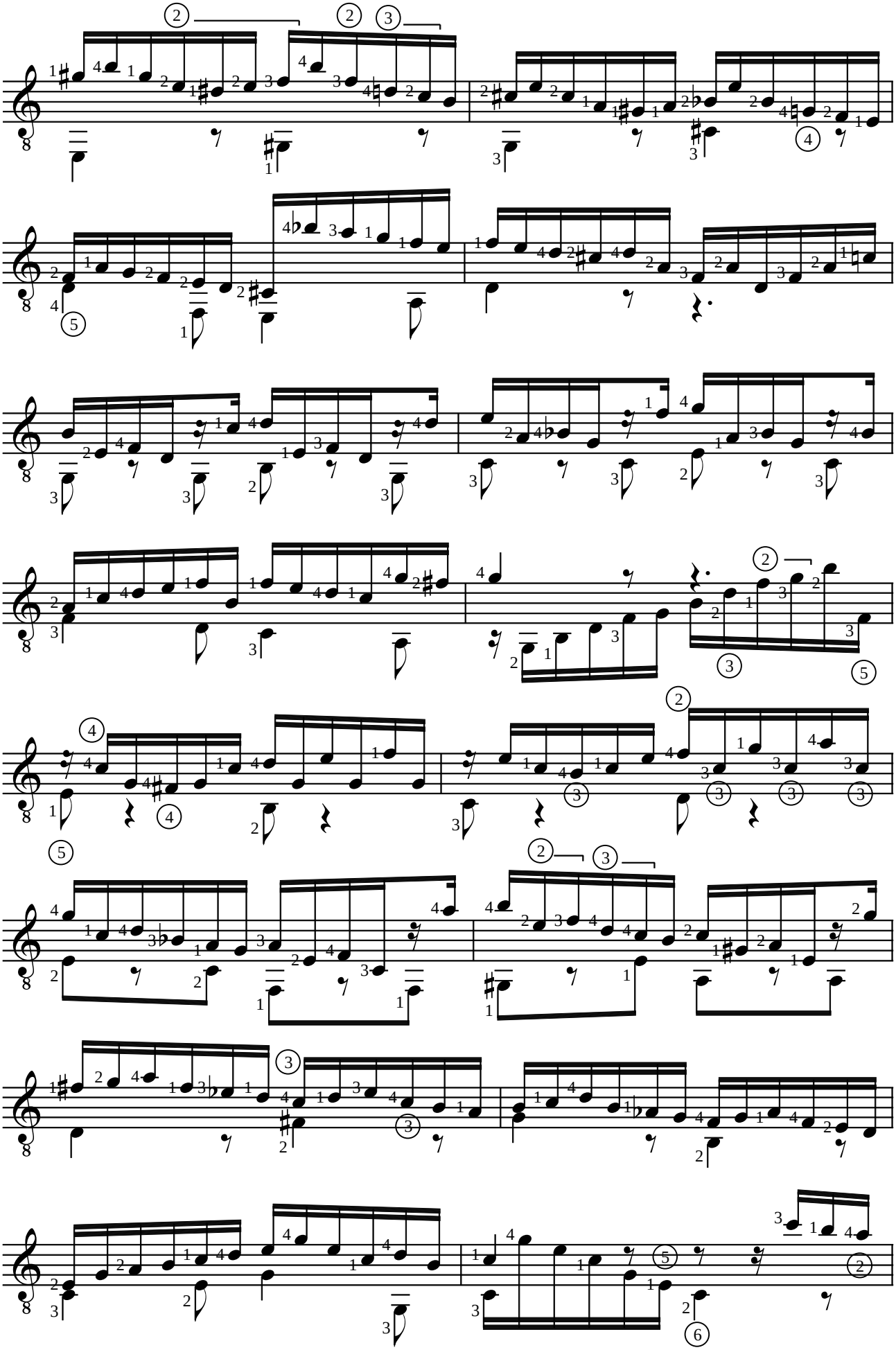
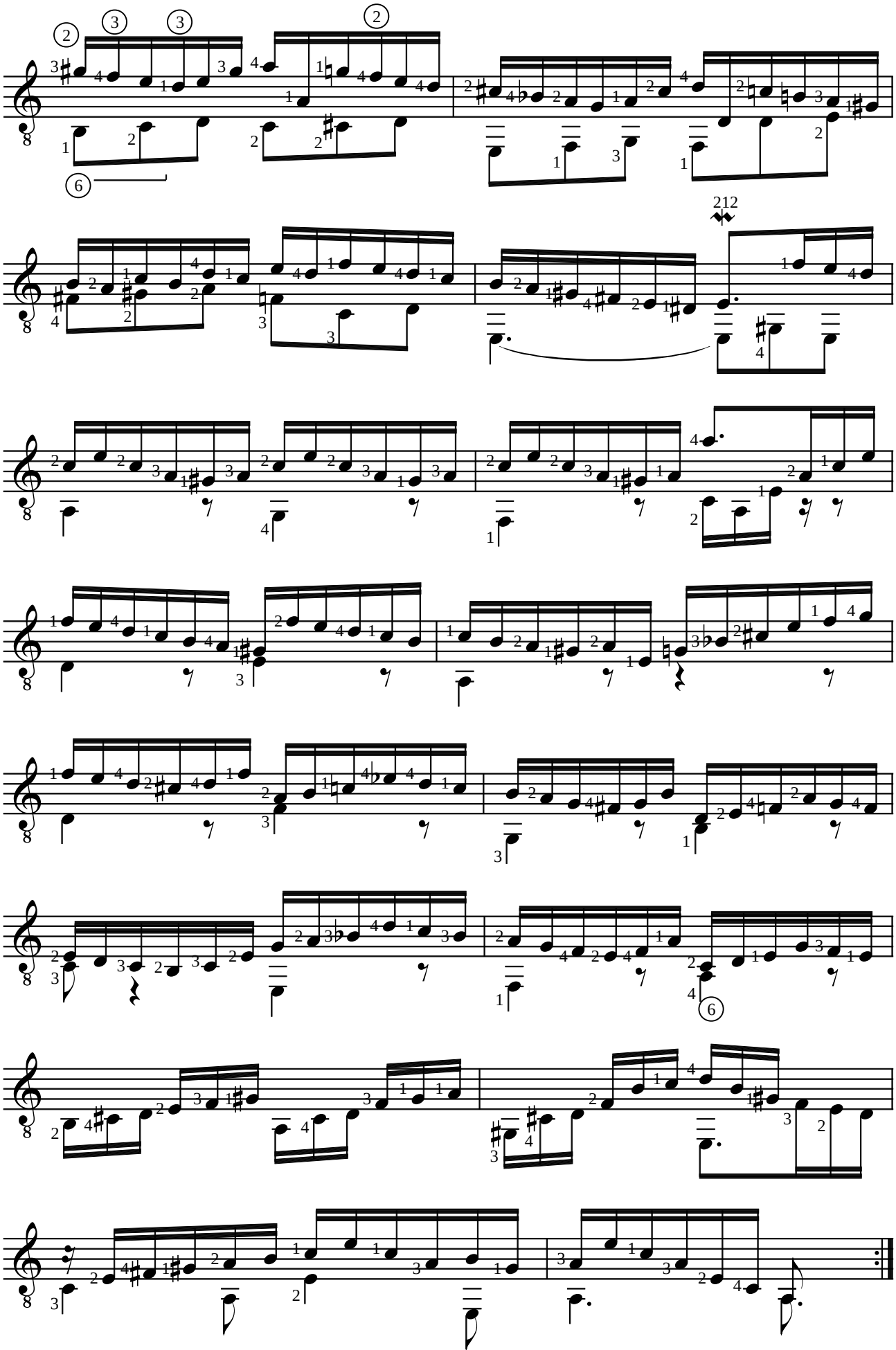




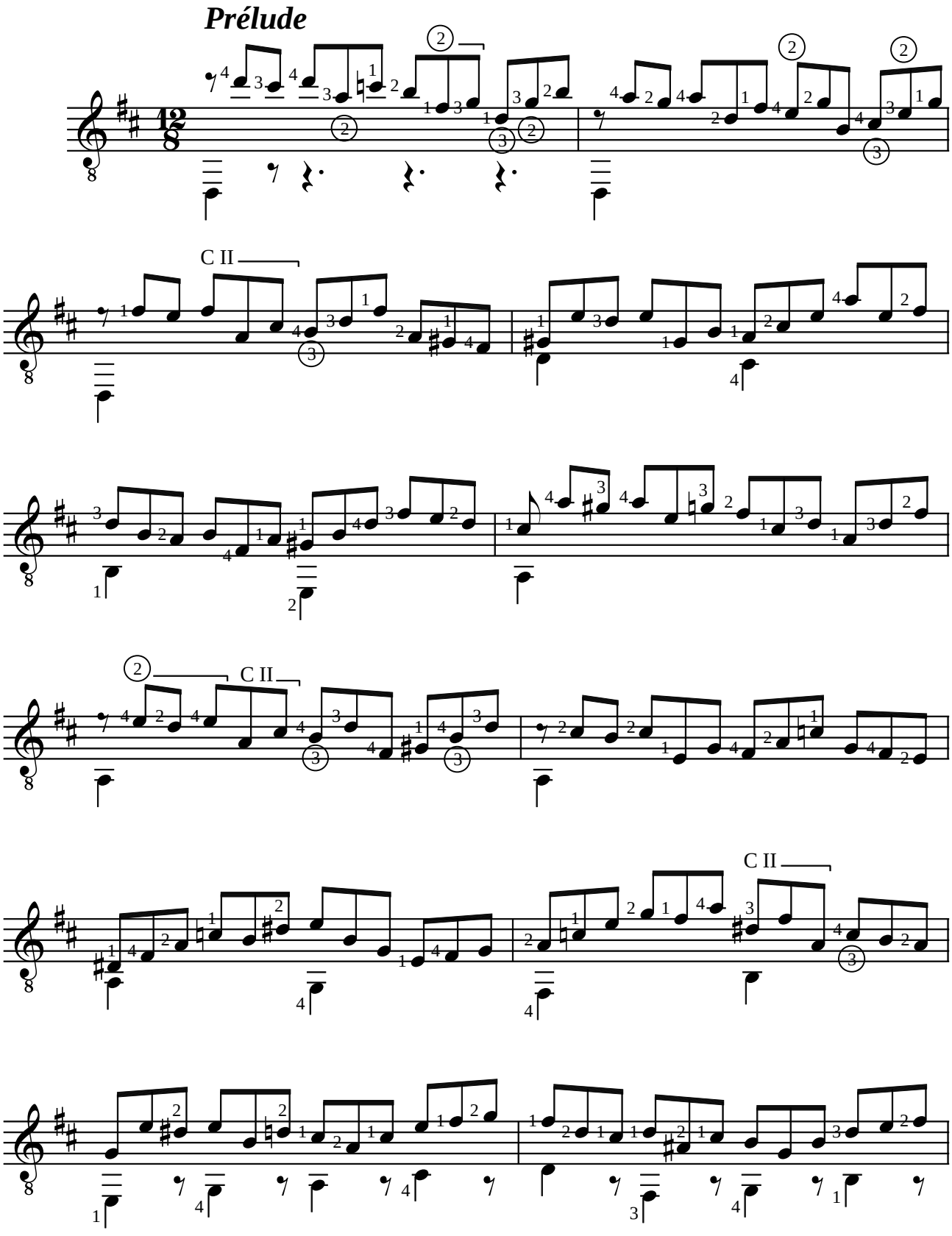


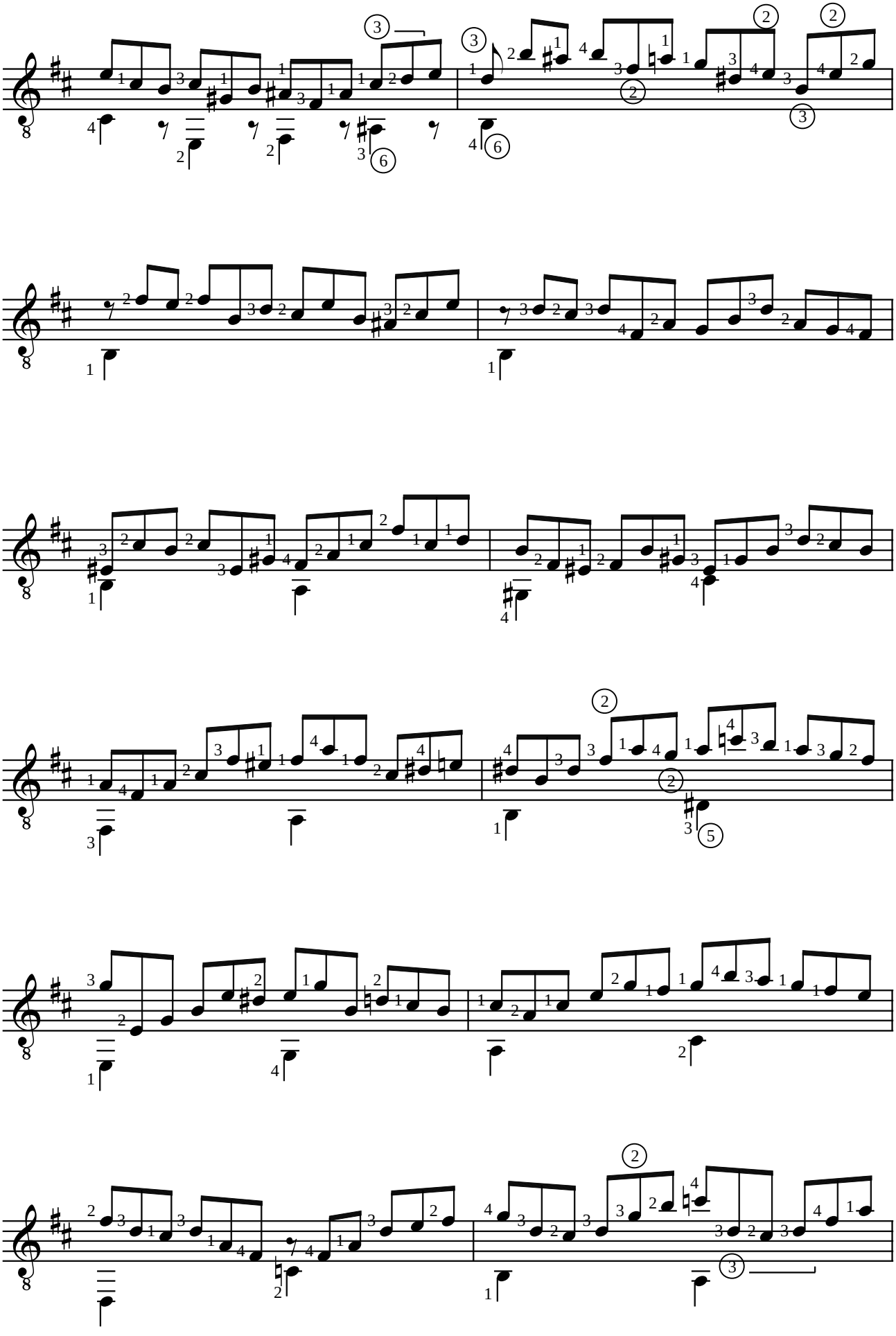
Johann Sebastien BACH (1685-1750)

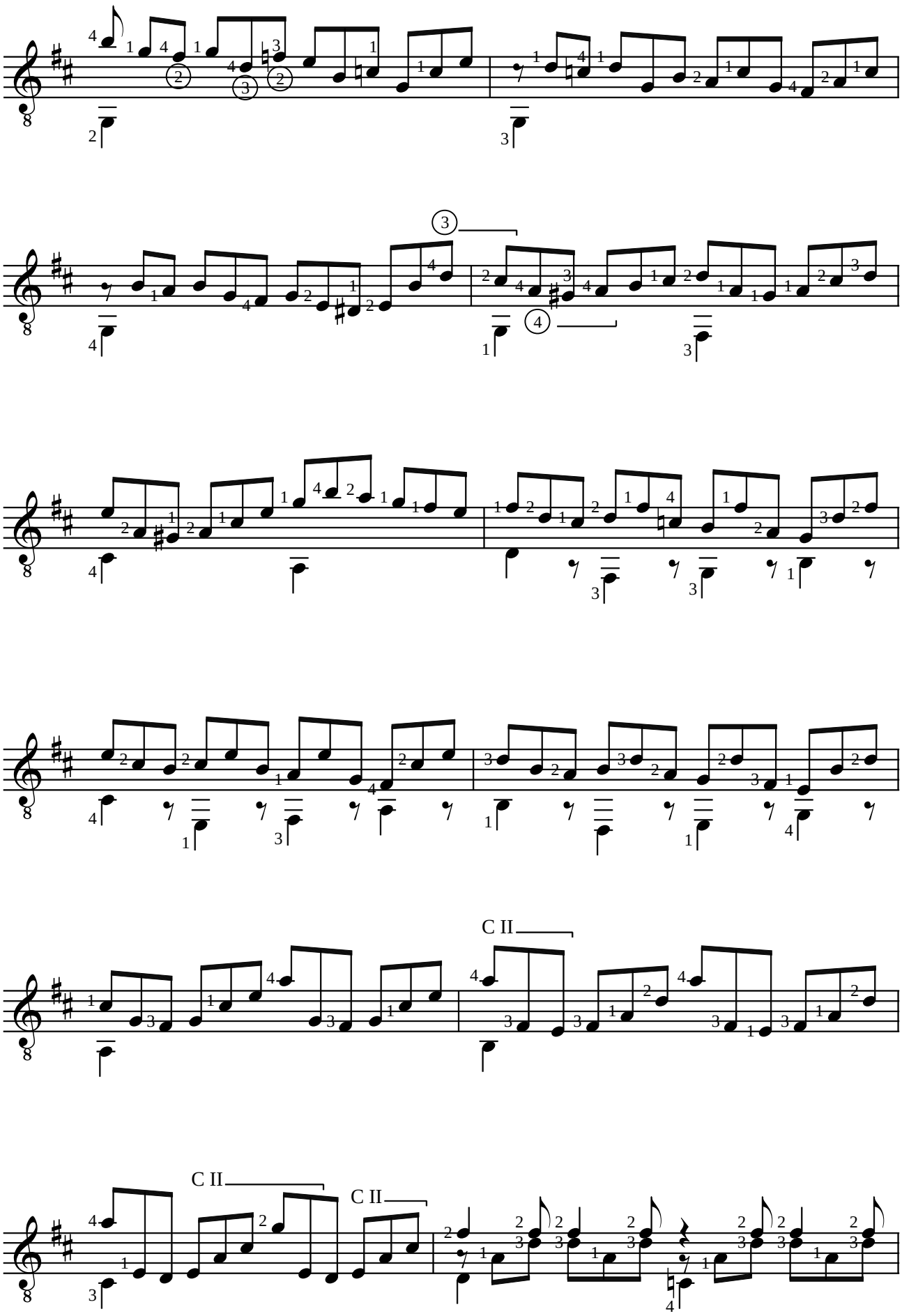
PRELUDE, FUGUE et ALLEGRO BWV 998

EN RE MAJEUR

Adaptation pour guitare de Jean-François Delcamp



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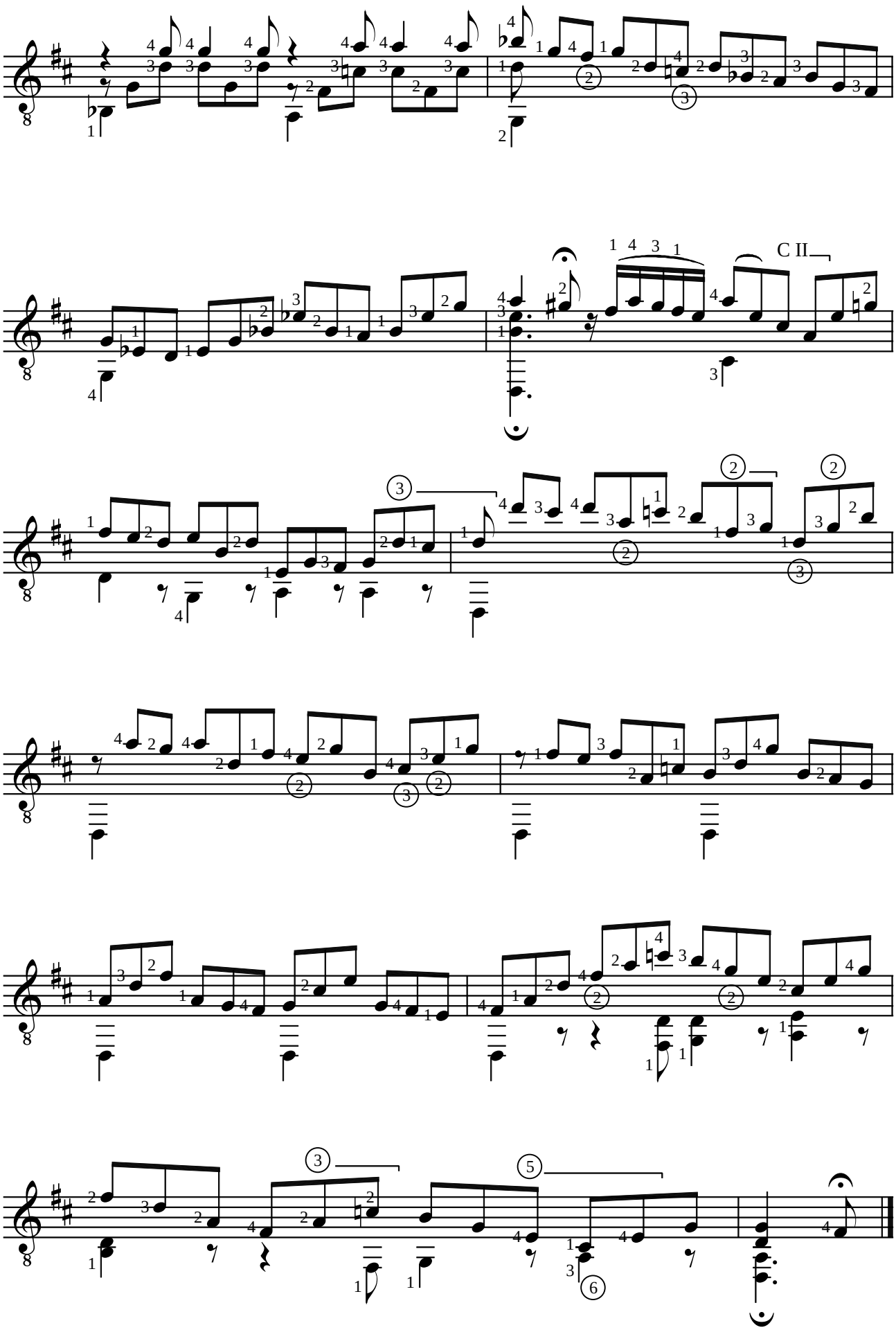
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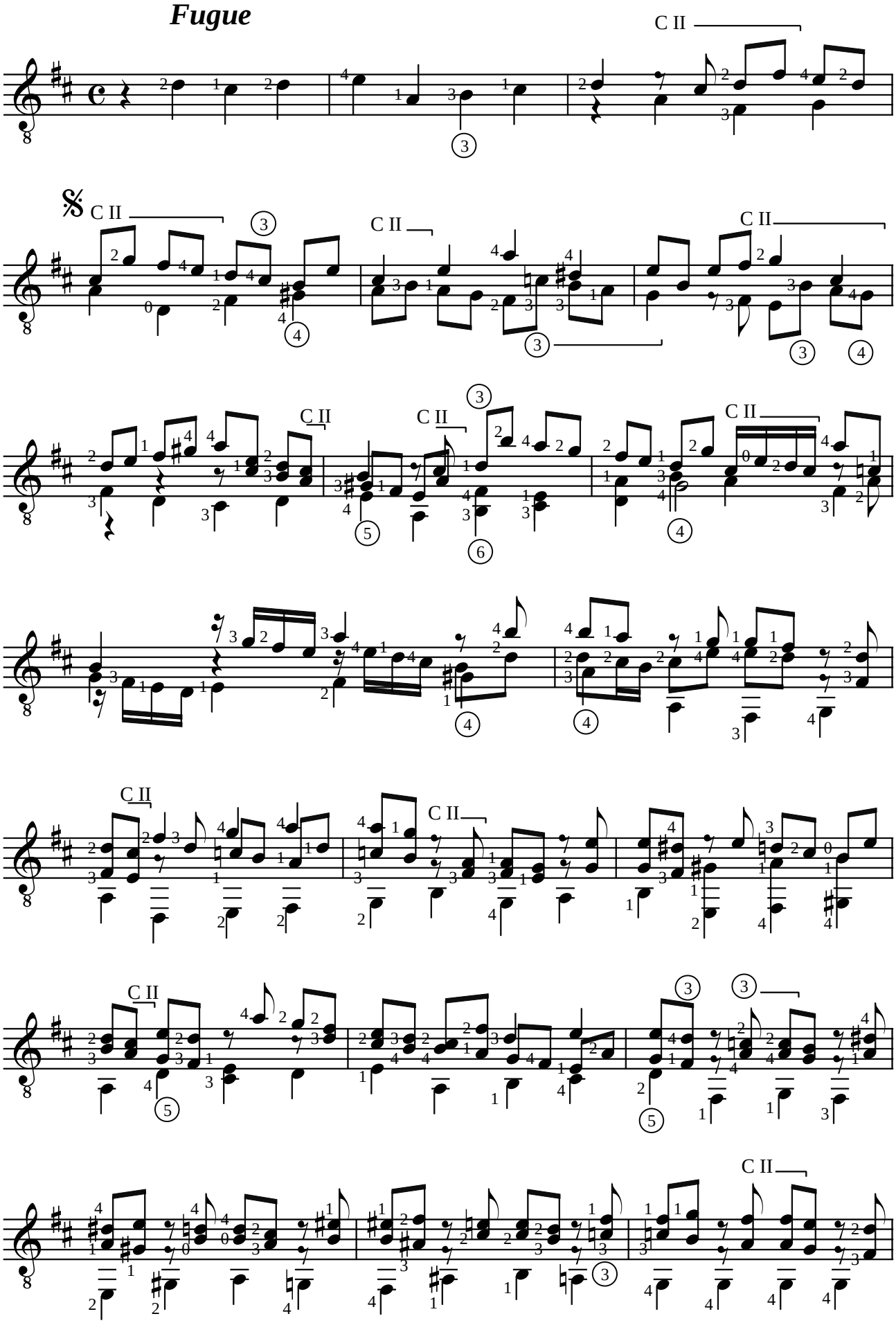
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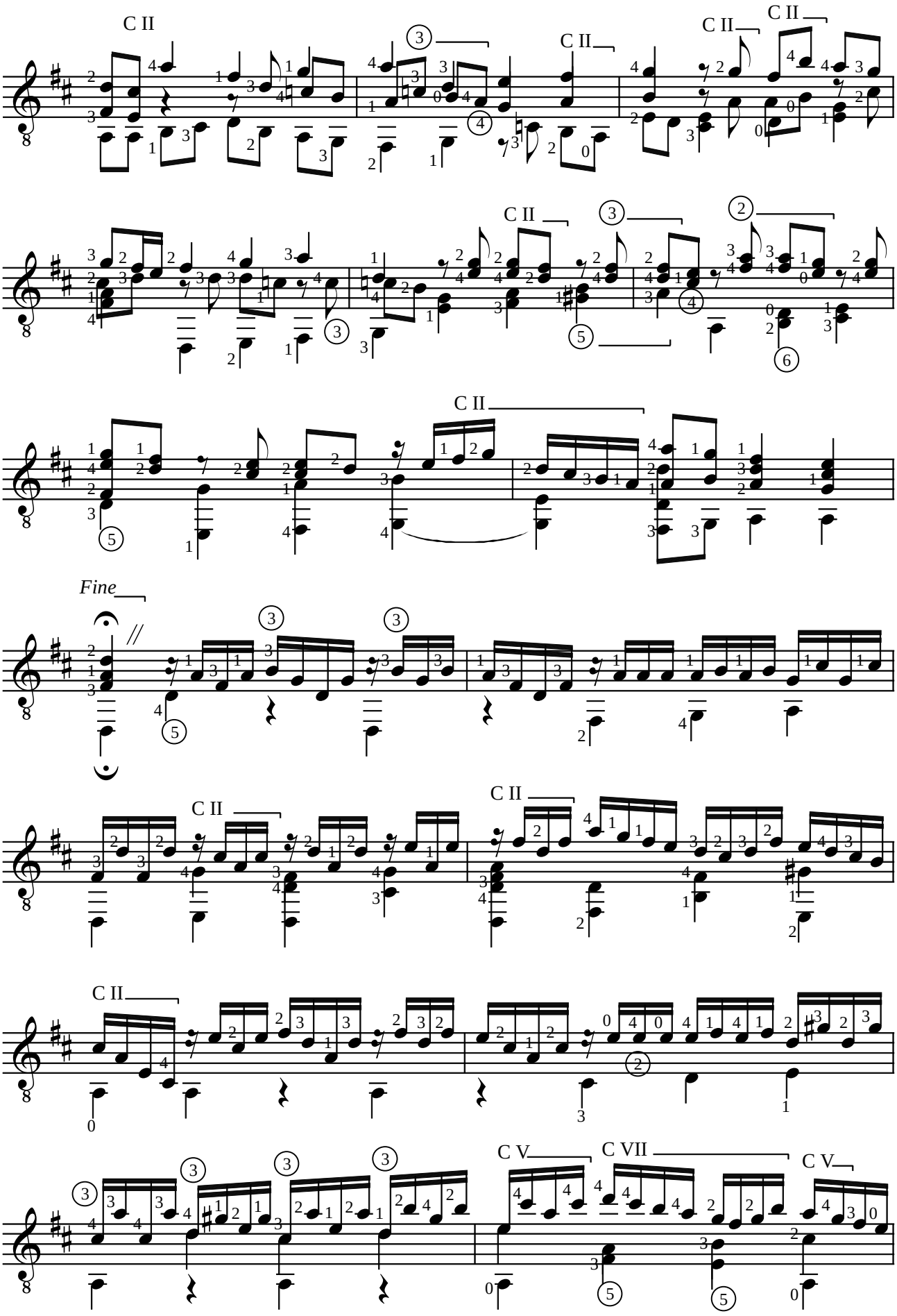
C II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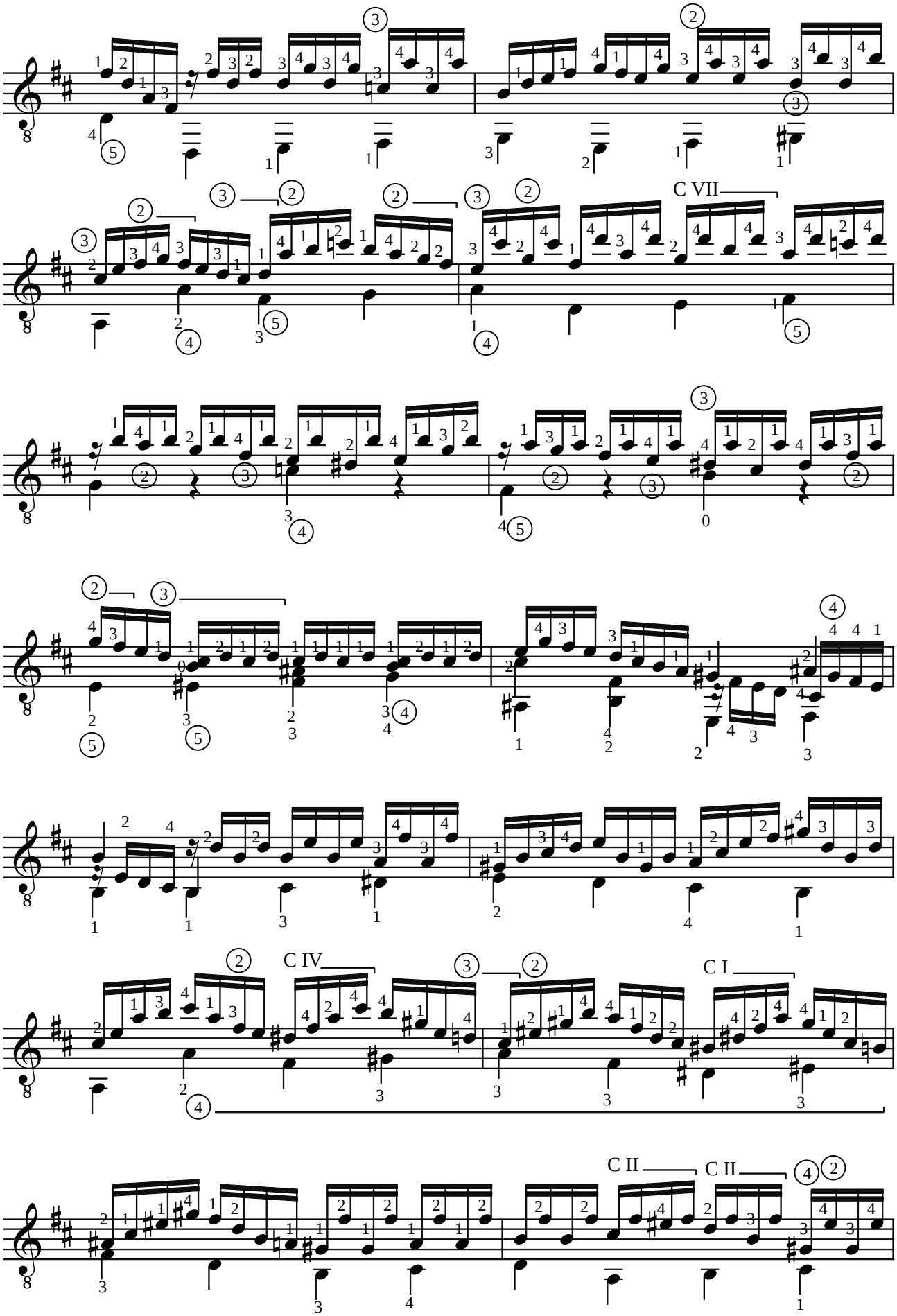
C II
C II
C V
C VII
C V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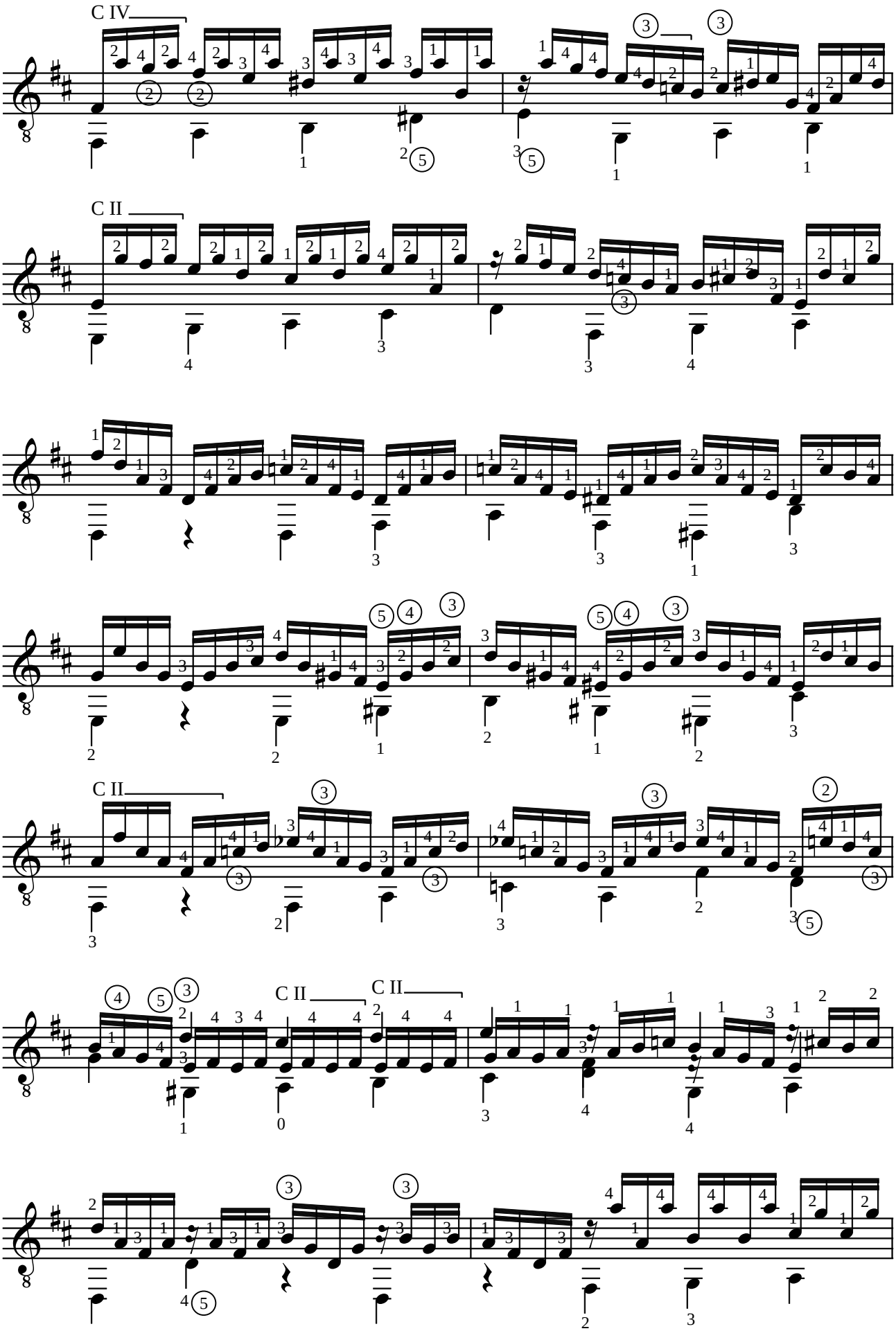
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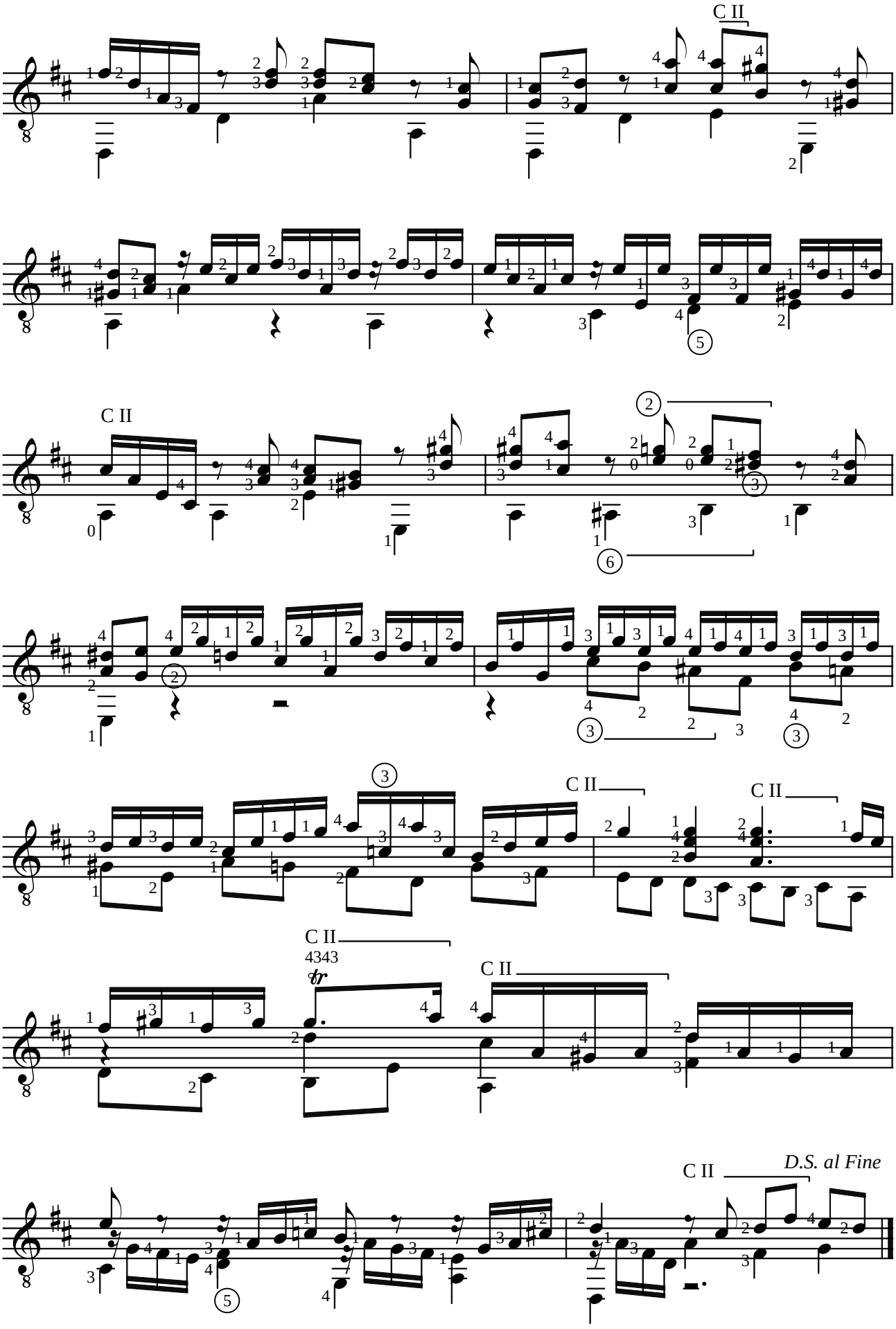
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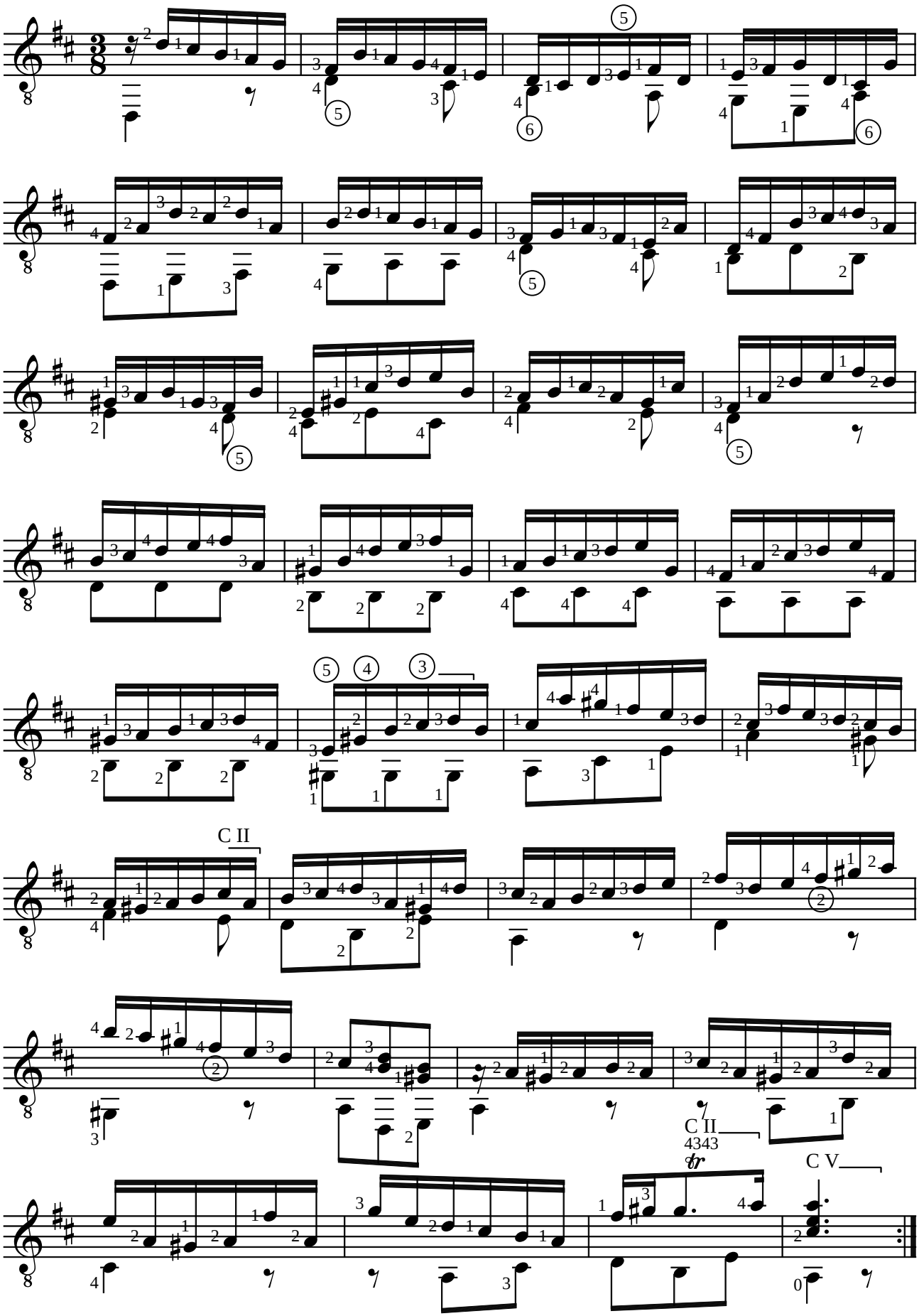
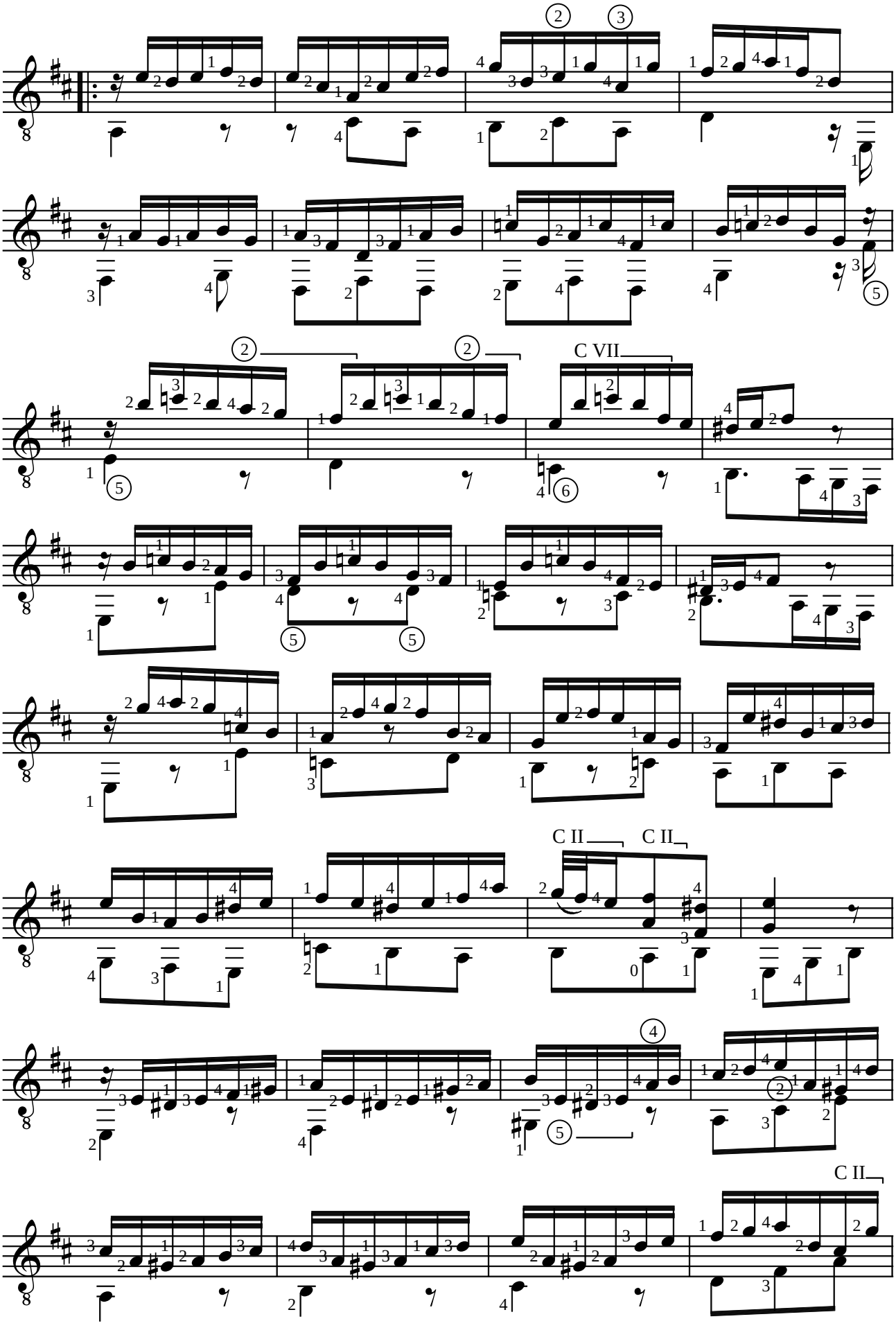
D.S. al Fine

Allegro

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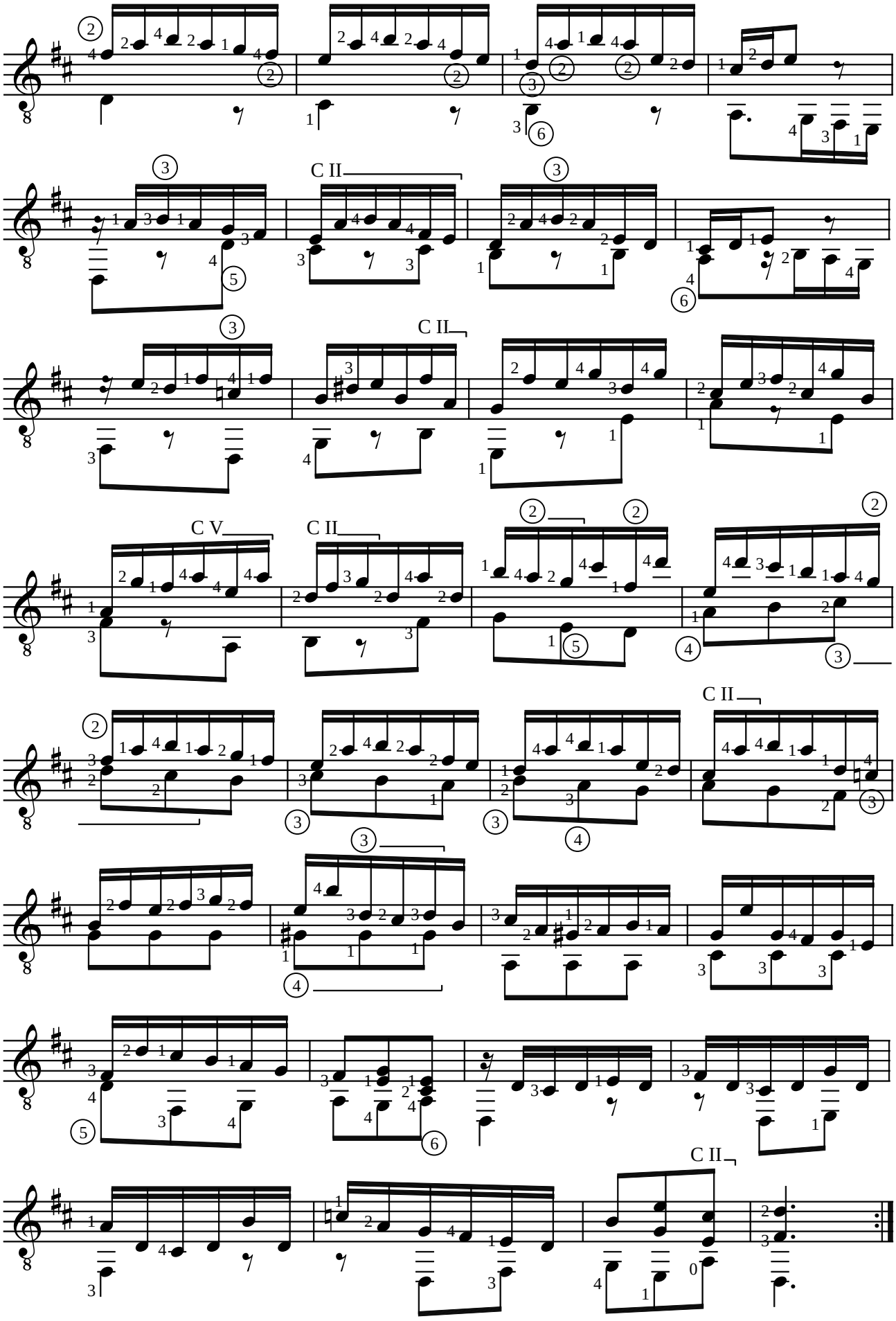
C II
C II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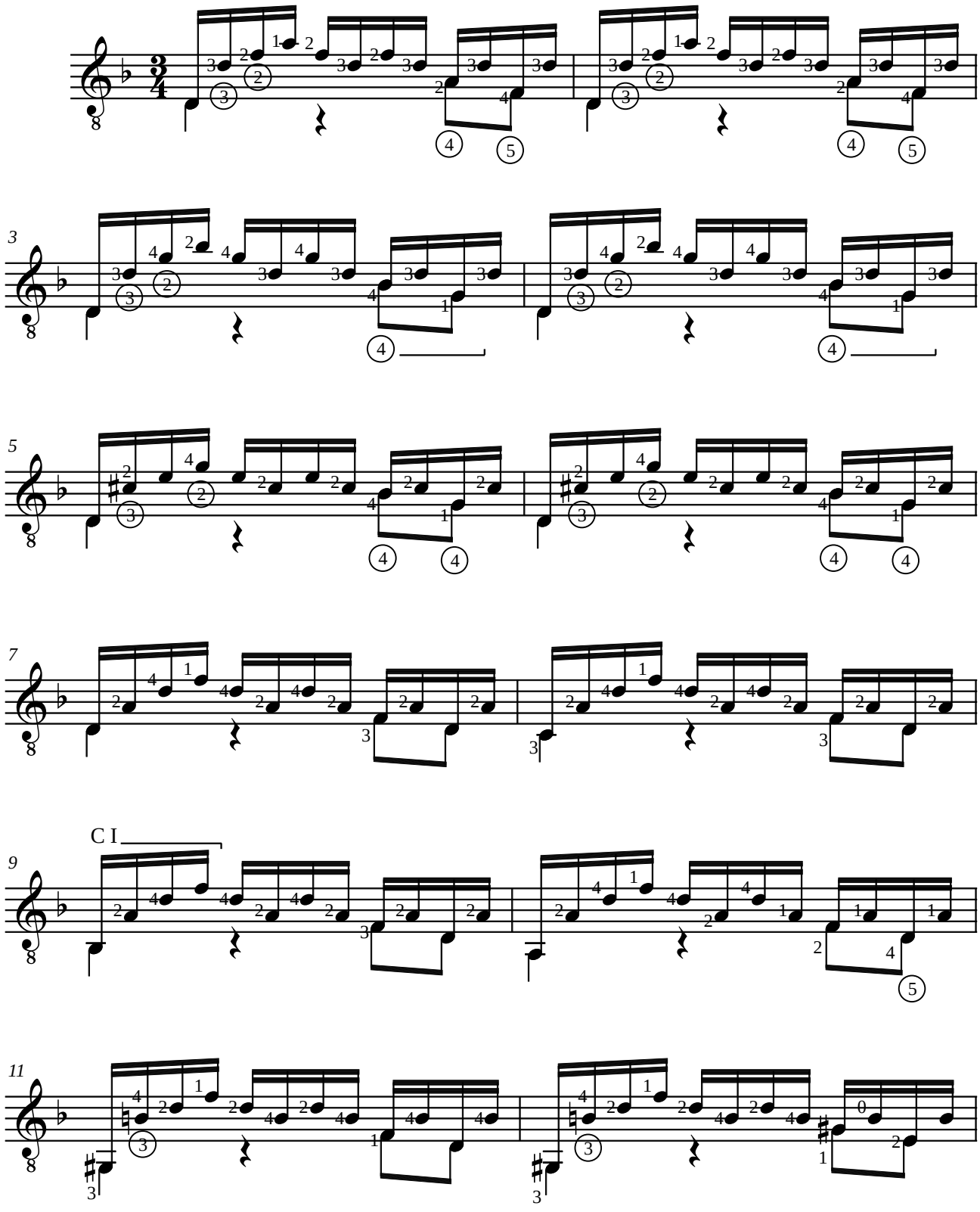
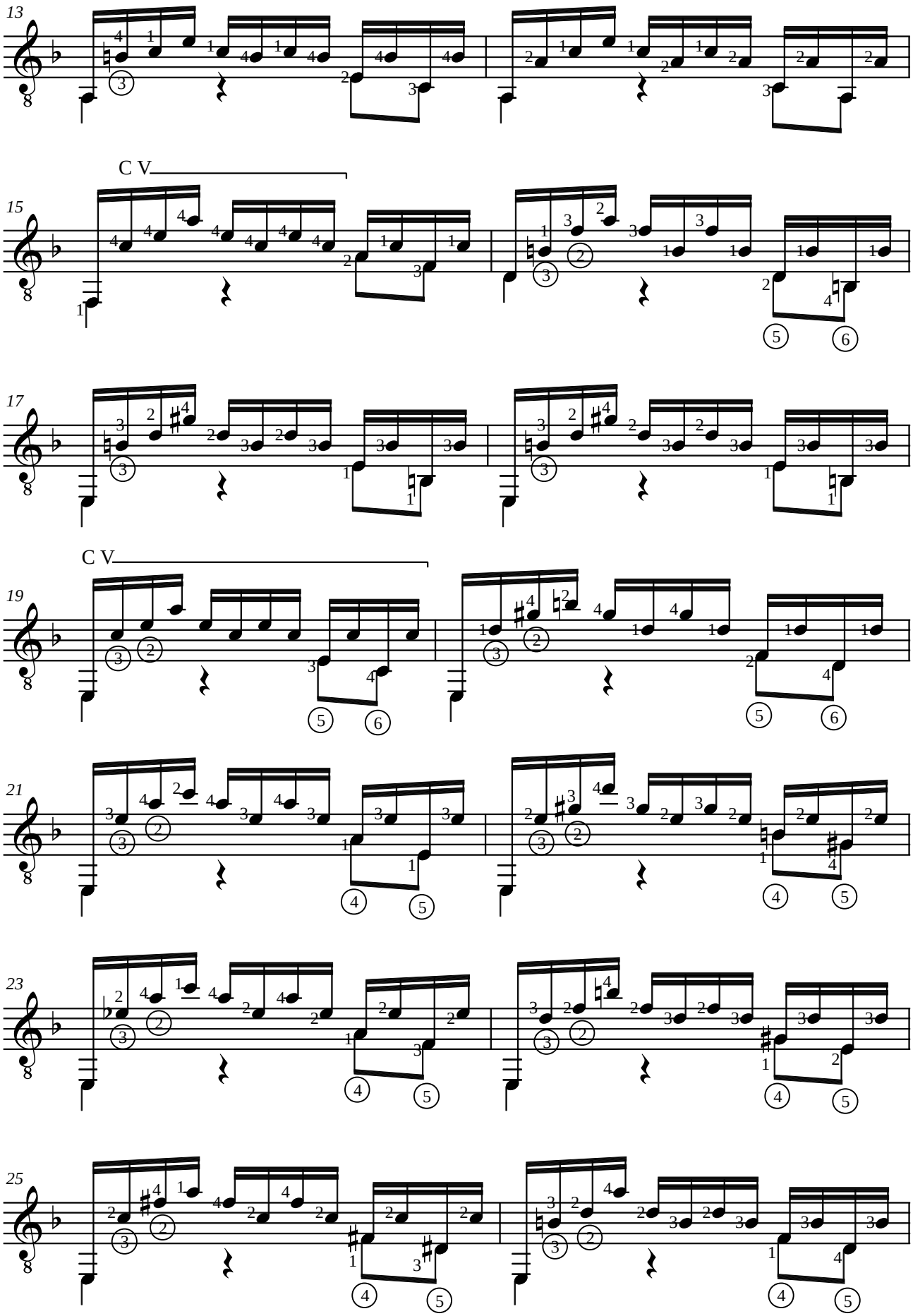
C II

Johann Sebastien BACH (1685-1750)
PRELUDE BWV 999 EN RE MINEUR

Adaptation pour guitare de Jean-François Delcamp

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C V
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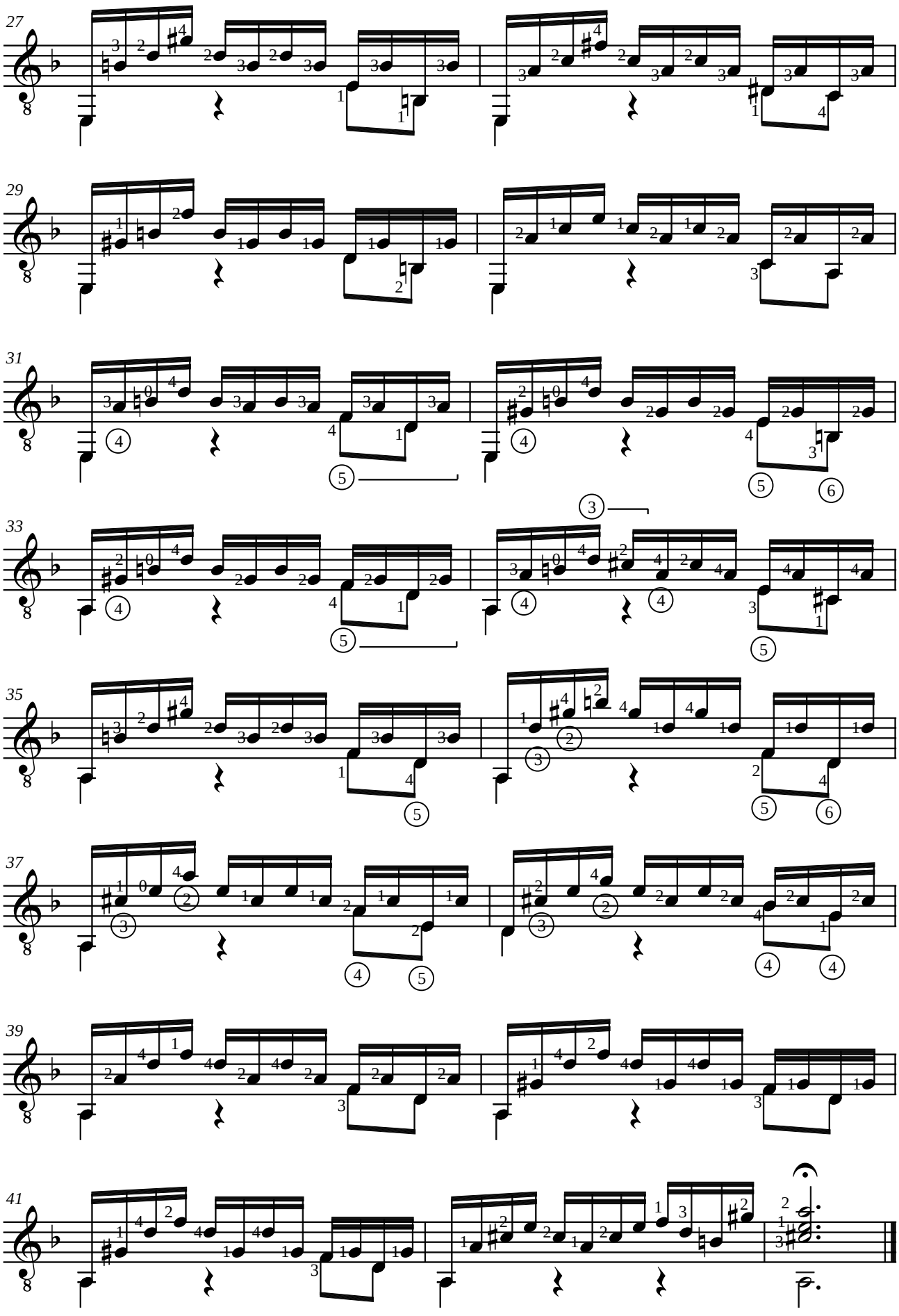
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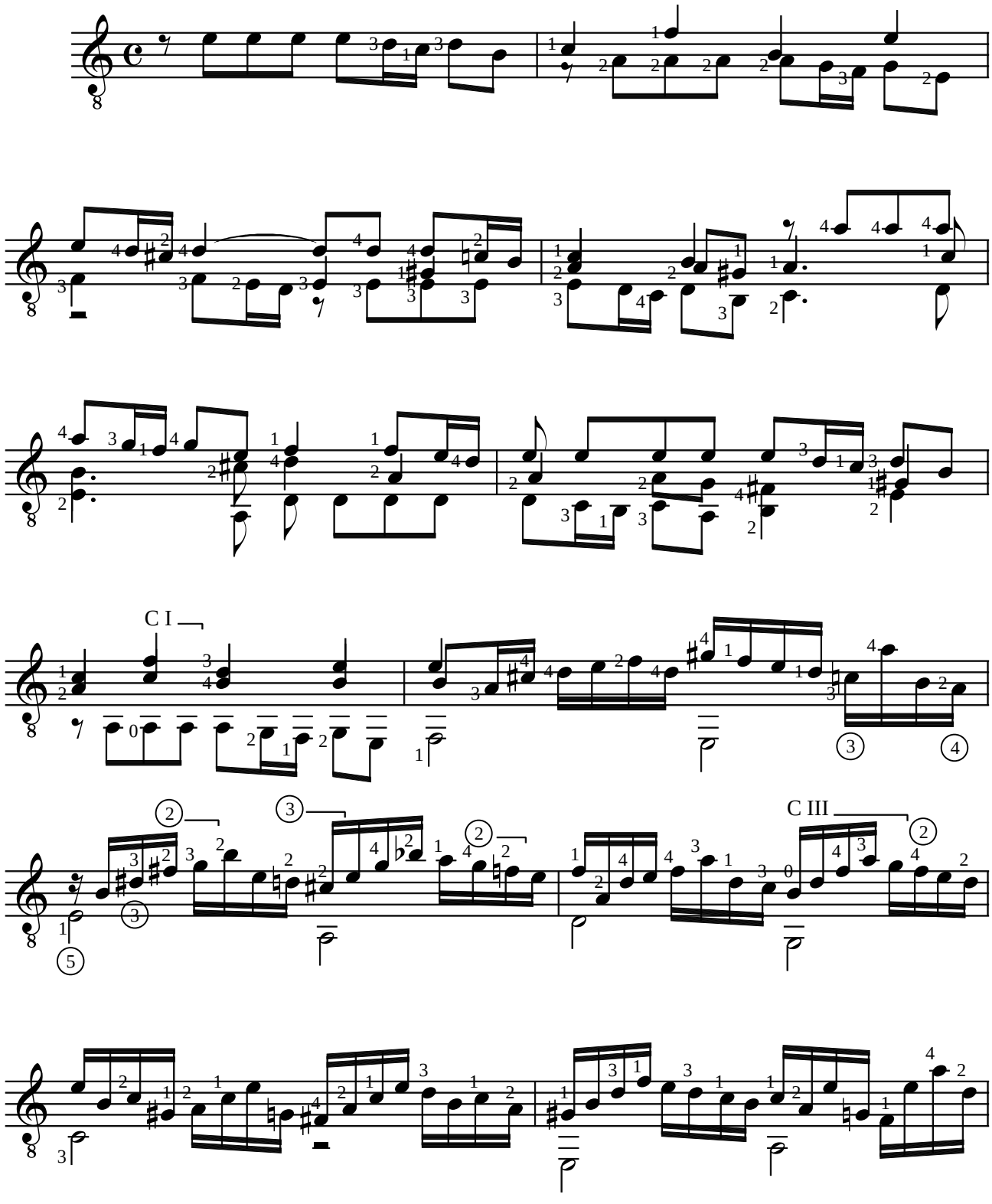
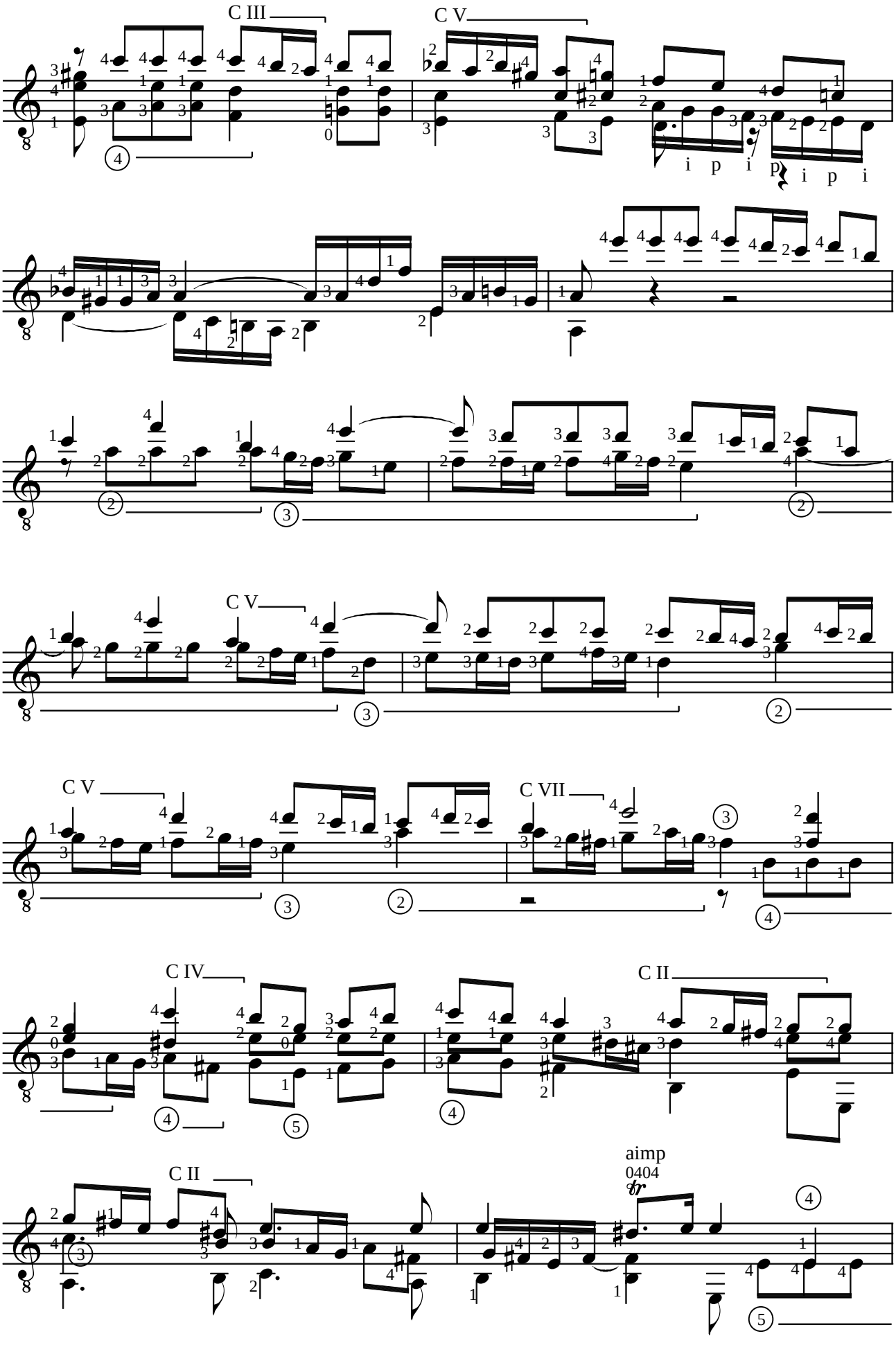
Johann Sebastien BACH (1685-1750)
FUGUE BWV 1000 EN LA MINEUR

Adaptation pour guitare de Jean-François Delcamp

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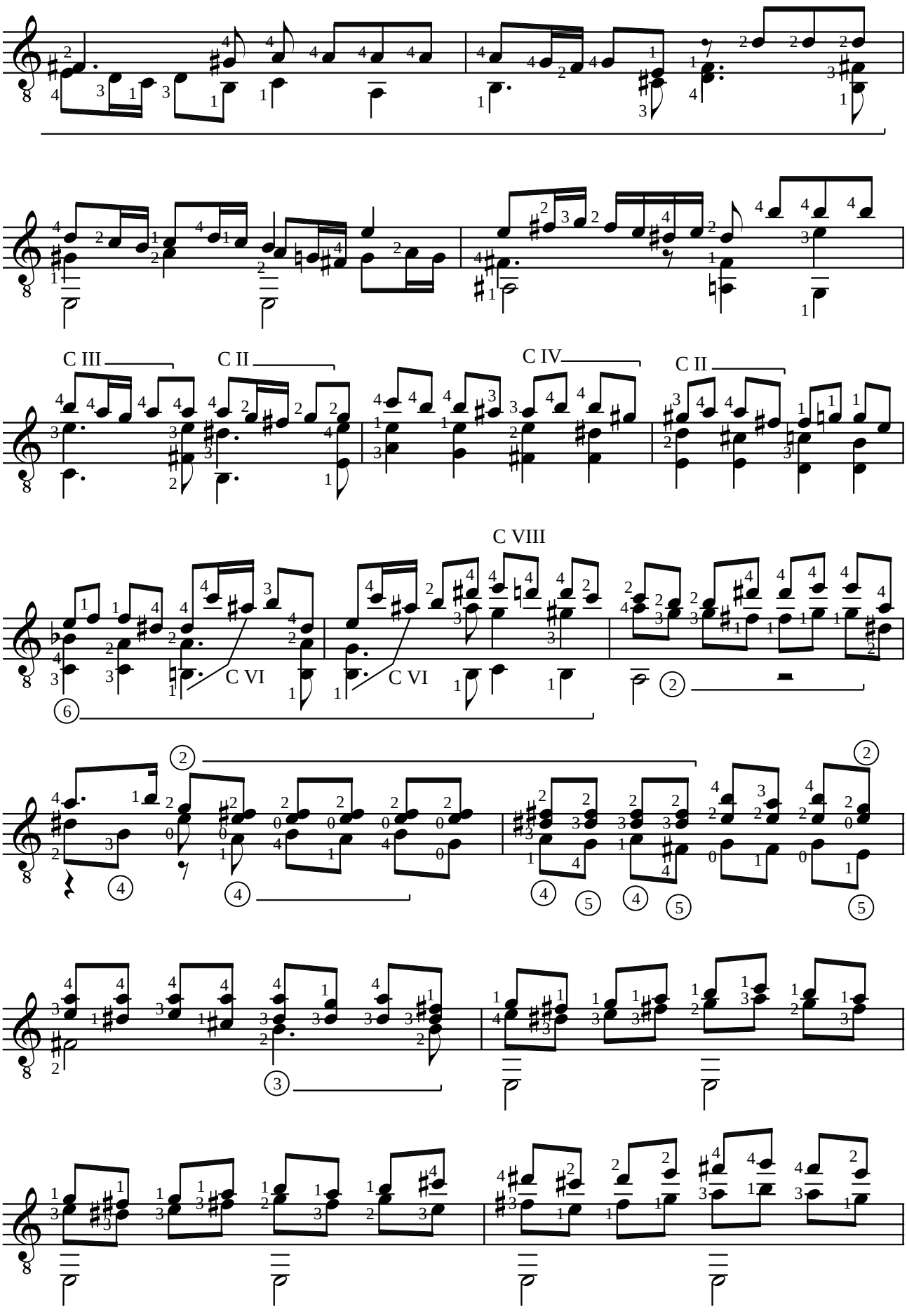
C V
i p i p i p i
C V
C V
C VII
C IV
C II
C II
aimp
0404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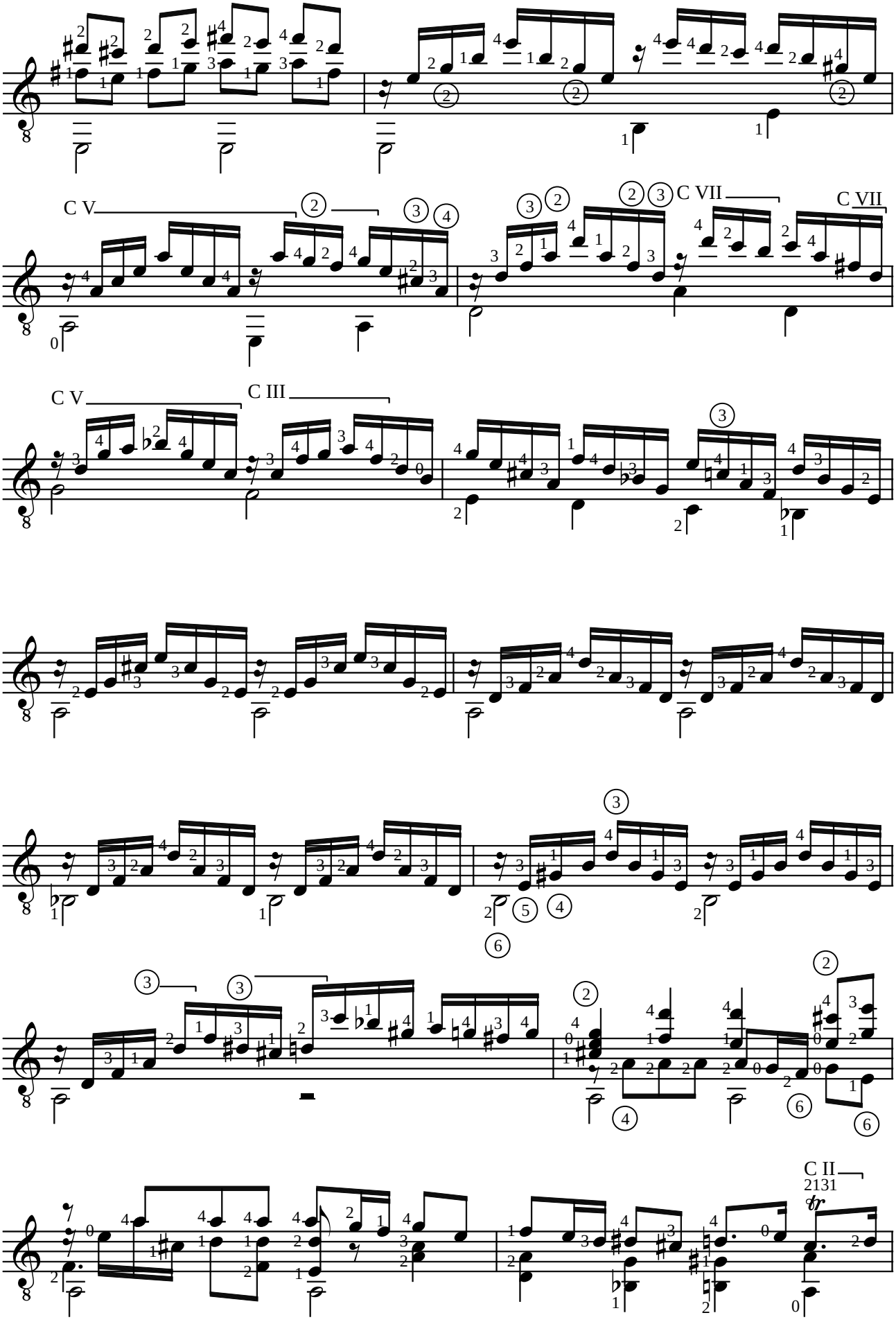
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C V
C III
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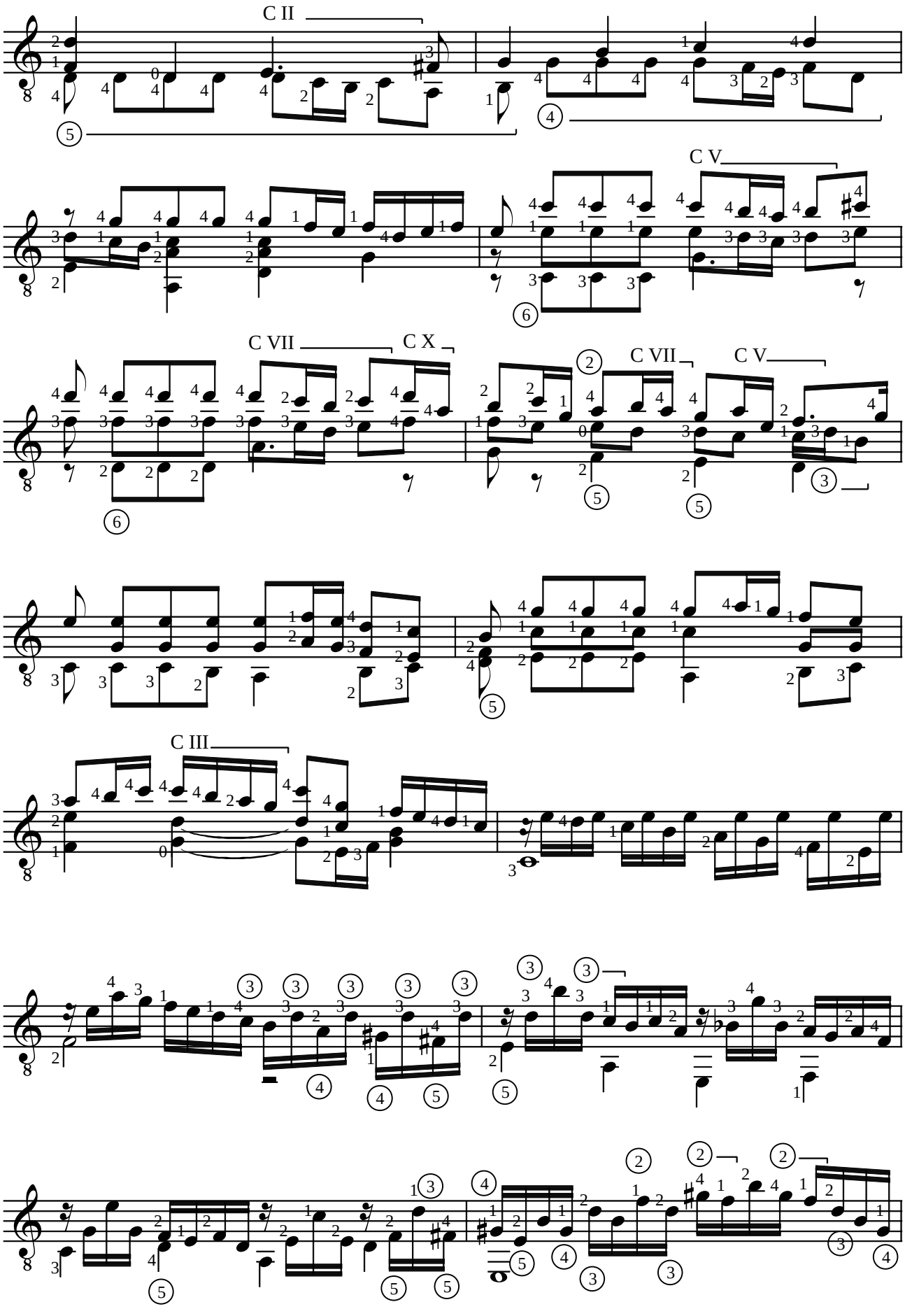
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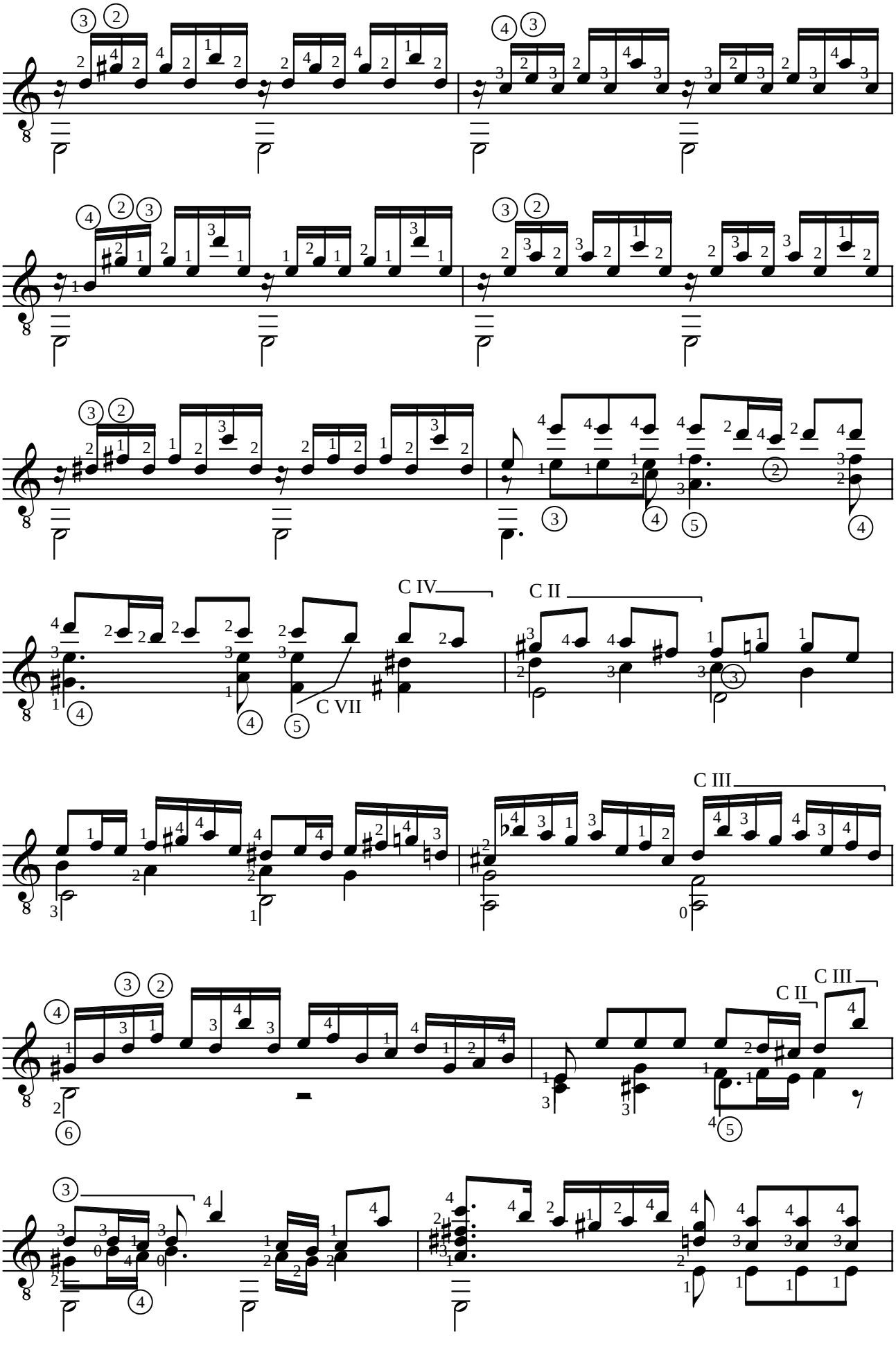
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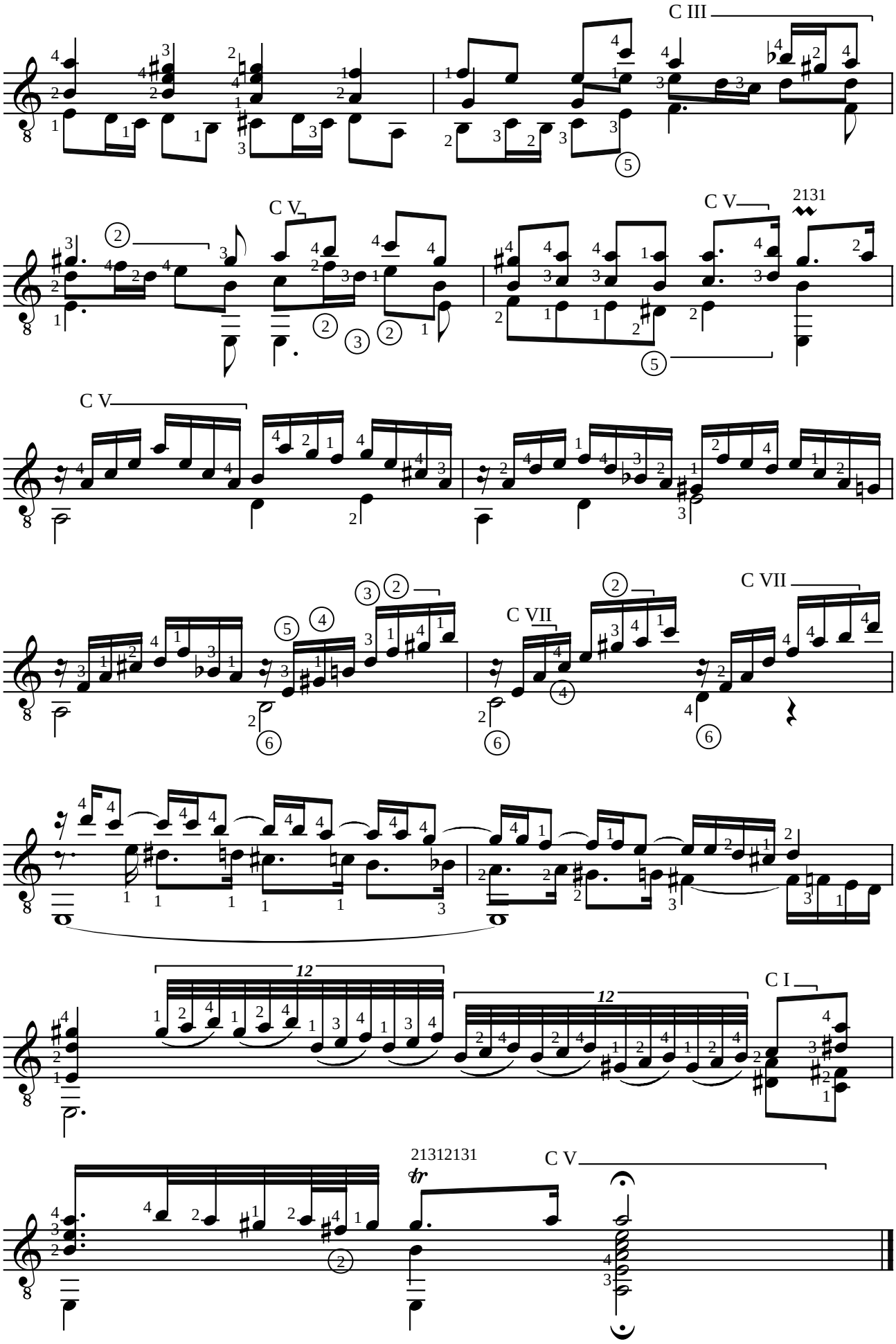
C III
C V
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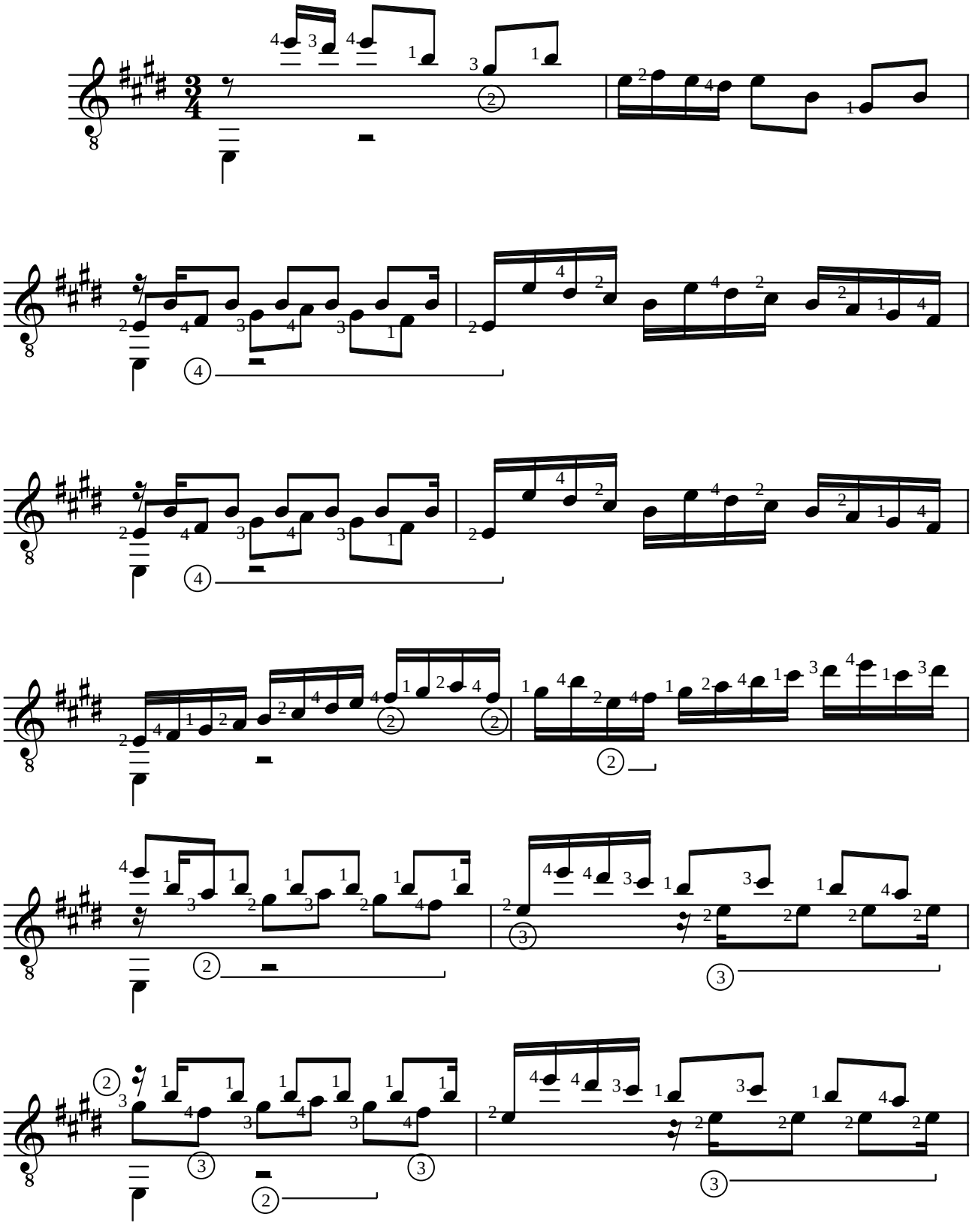
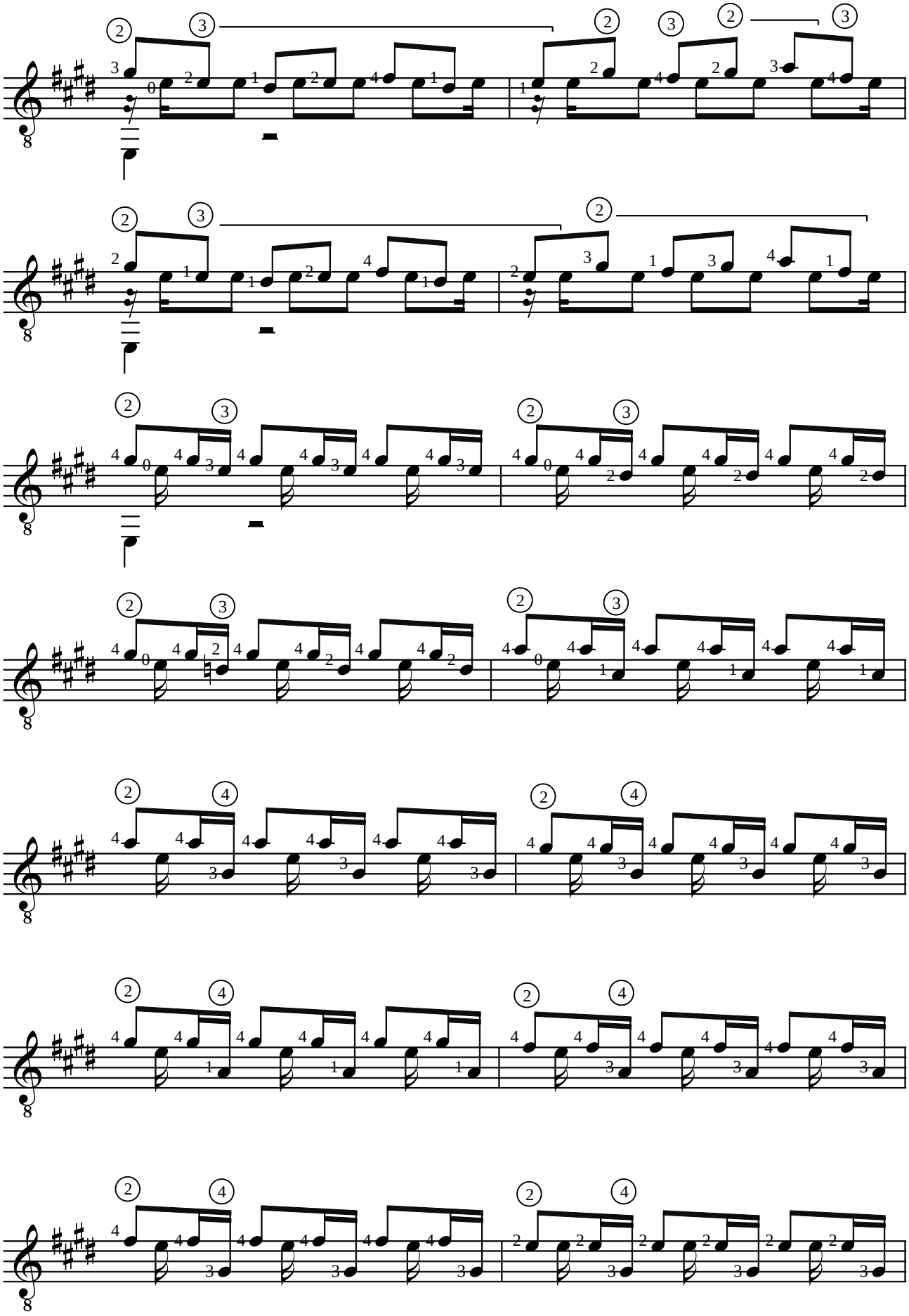
2131
C V
C VII
C VII
12
12
C I
21312131
C V

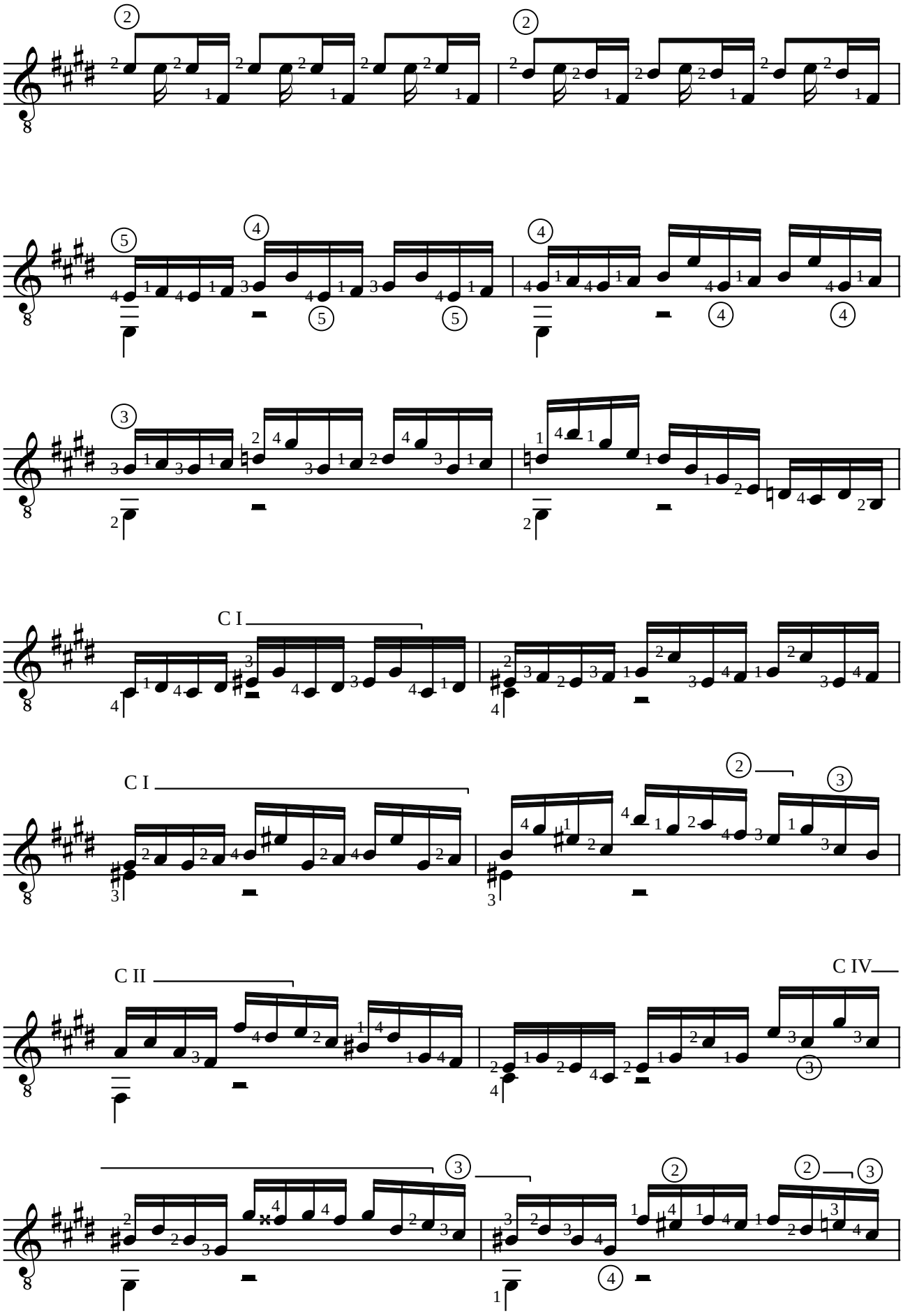
Johann Sebastien BACH (1685-1750)
PARTITA BWV 1006a EN MI MAJEUR

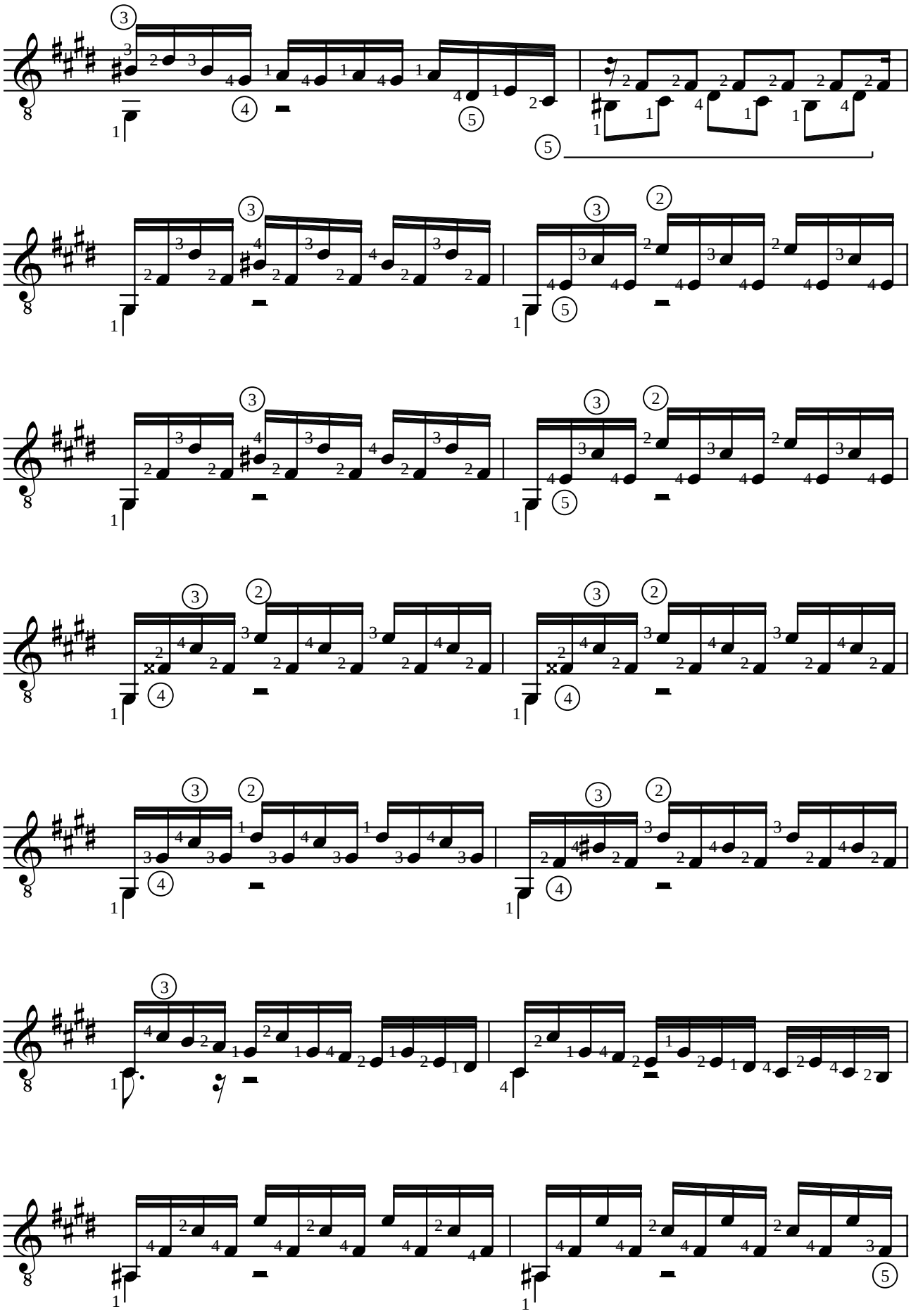
Adaptation pour guitare de Jean-François Delcamp

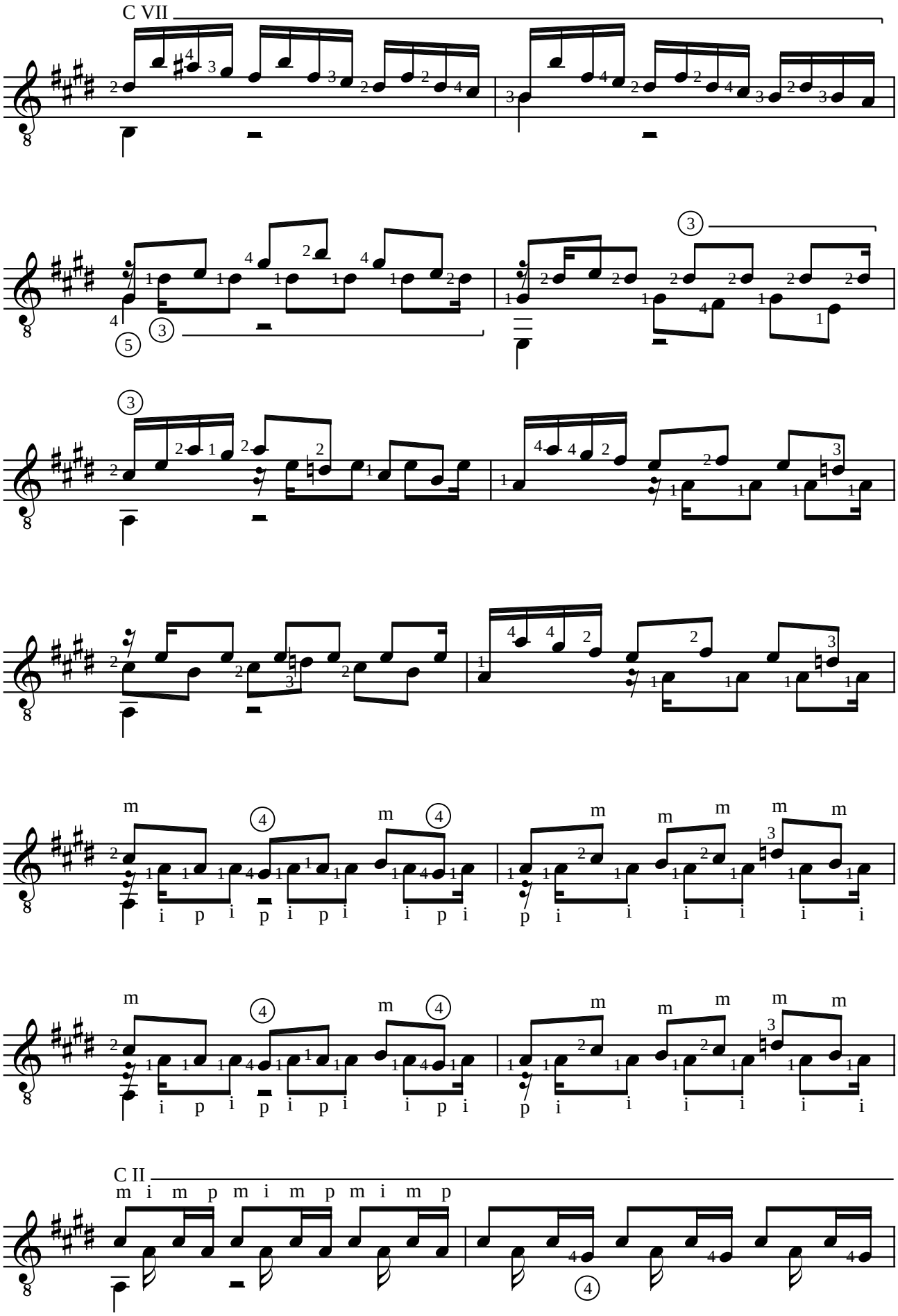
Prélude






C I
C I
C II
C IV

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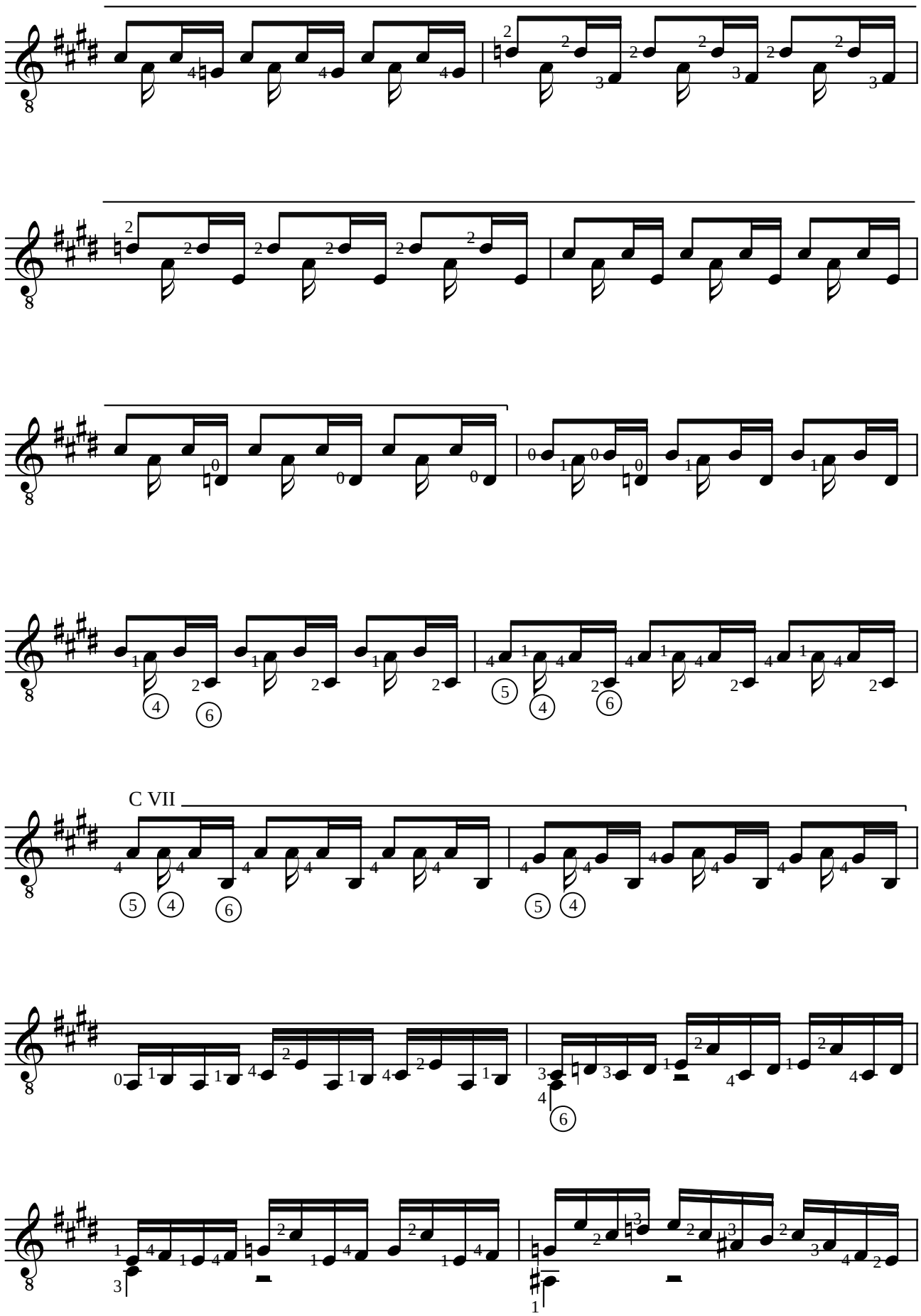
C II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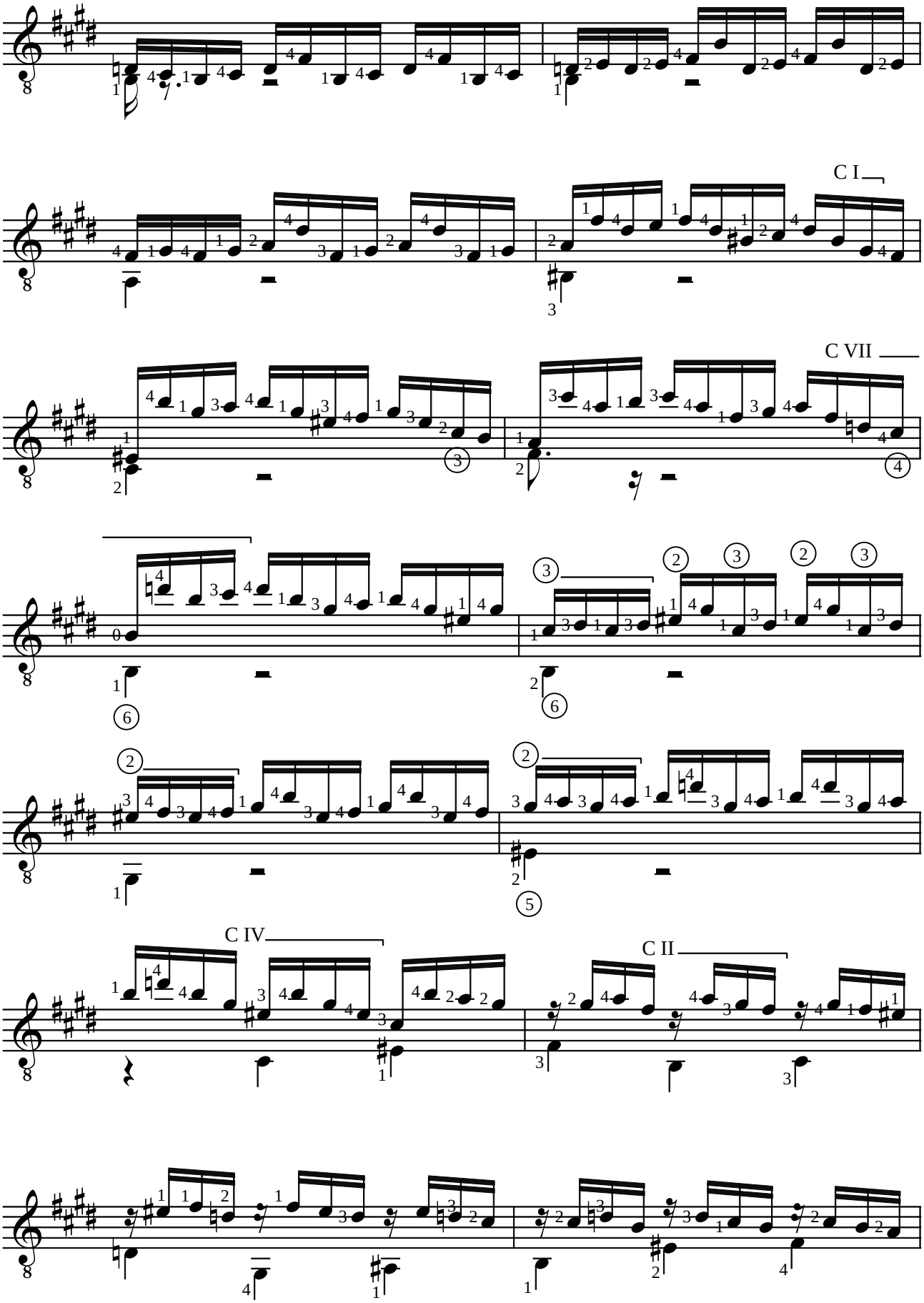
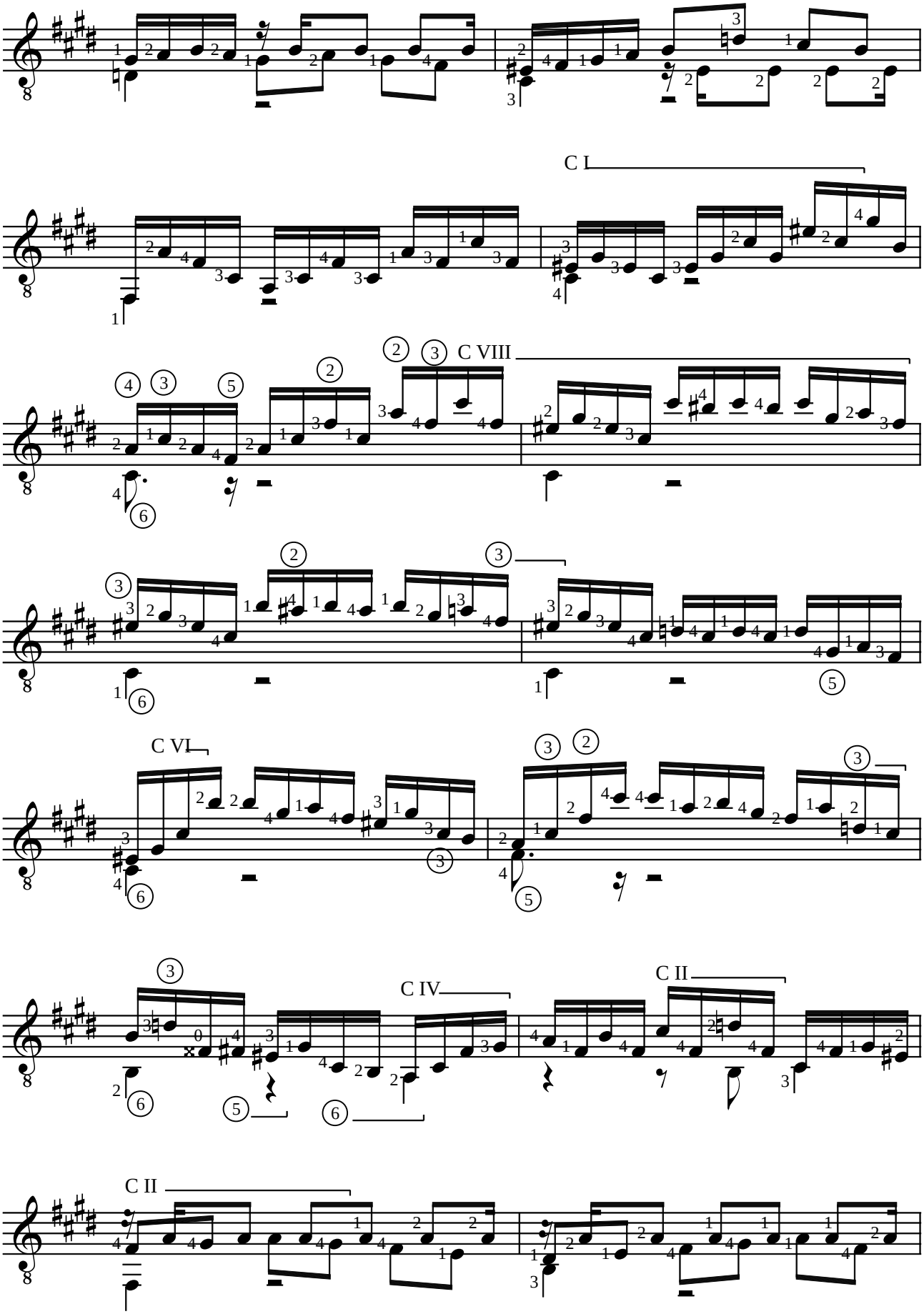
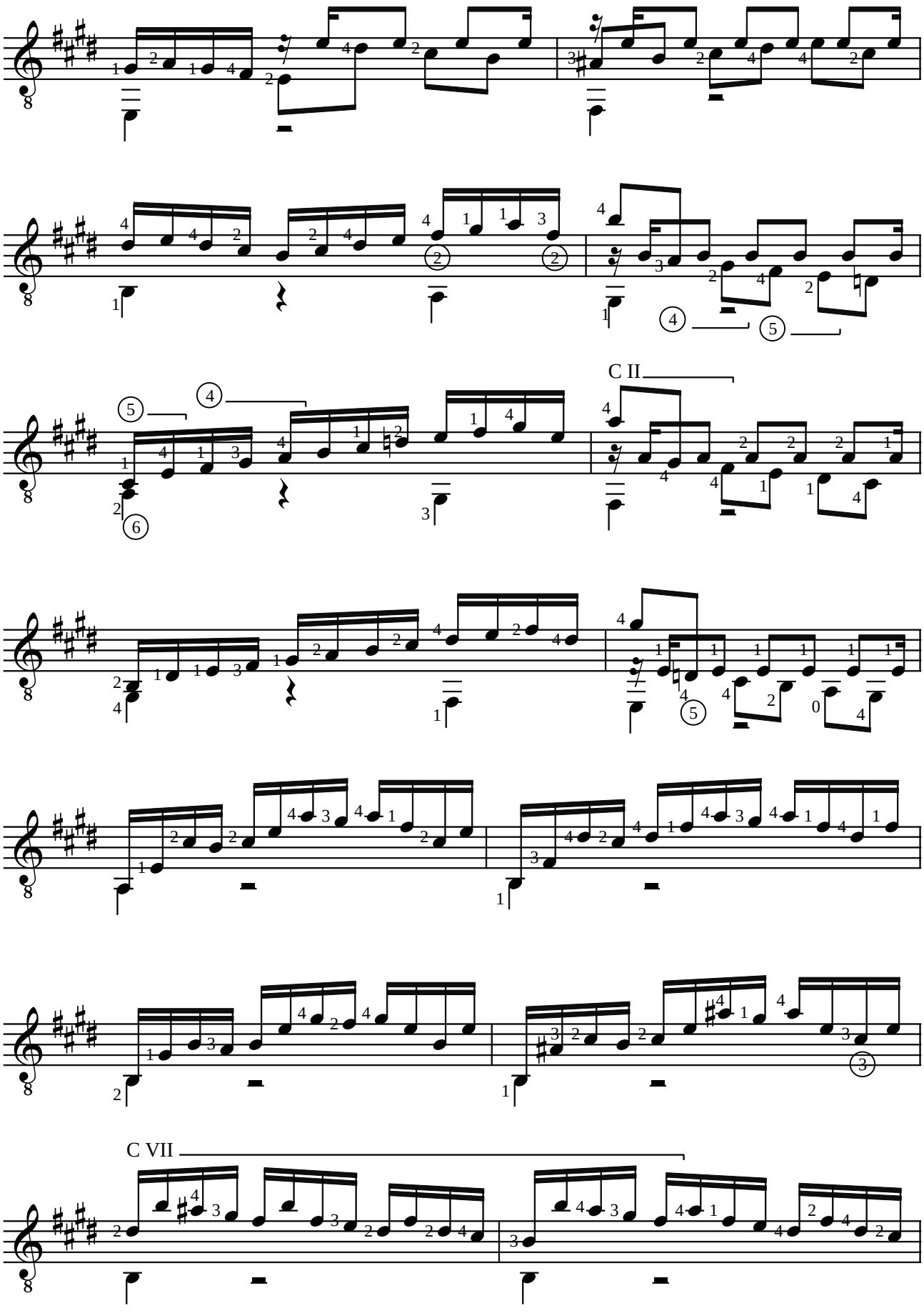

C I
C VII
C IV
C II


C I
C VIII
C VI
C IV
C II
C II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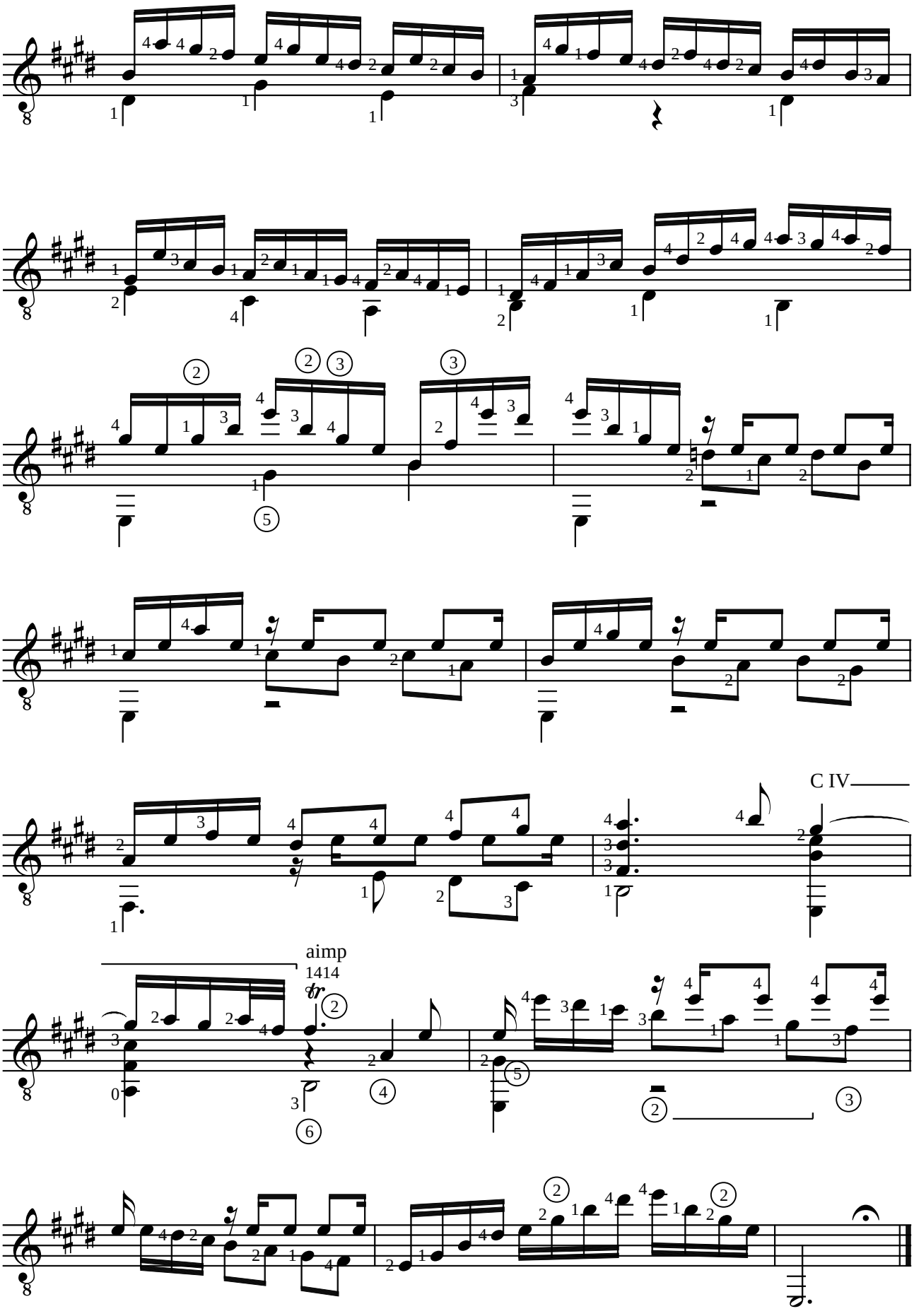
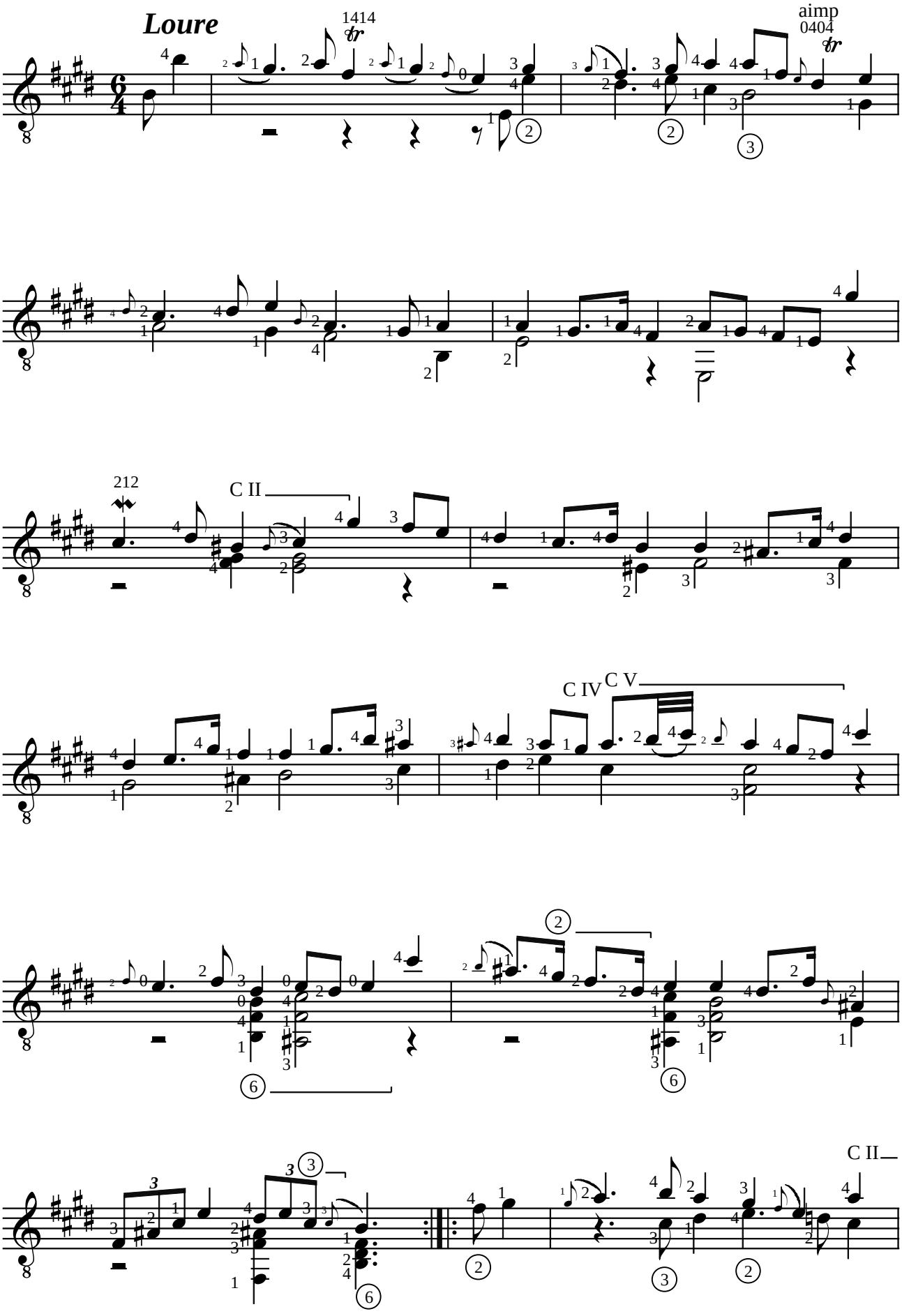
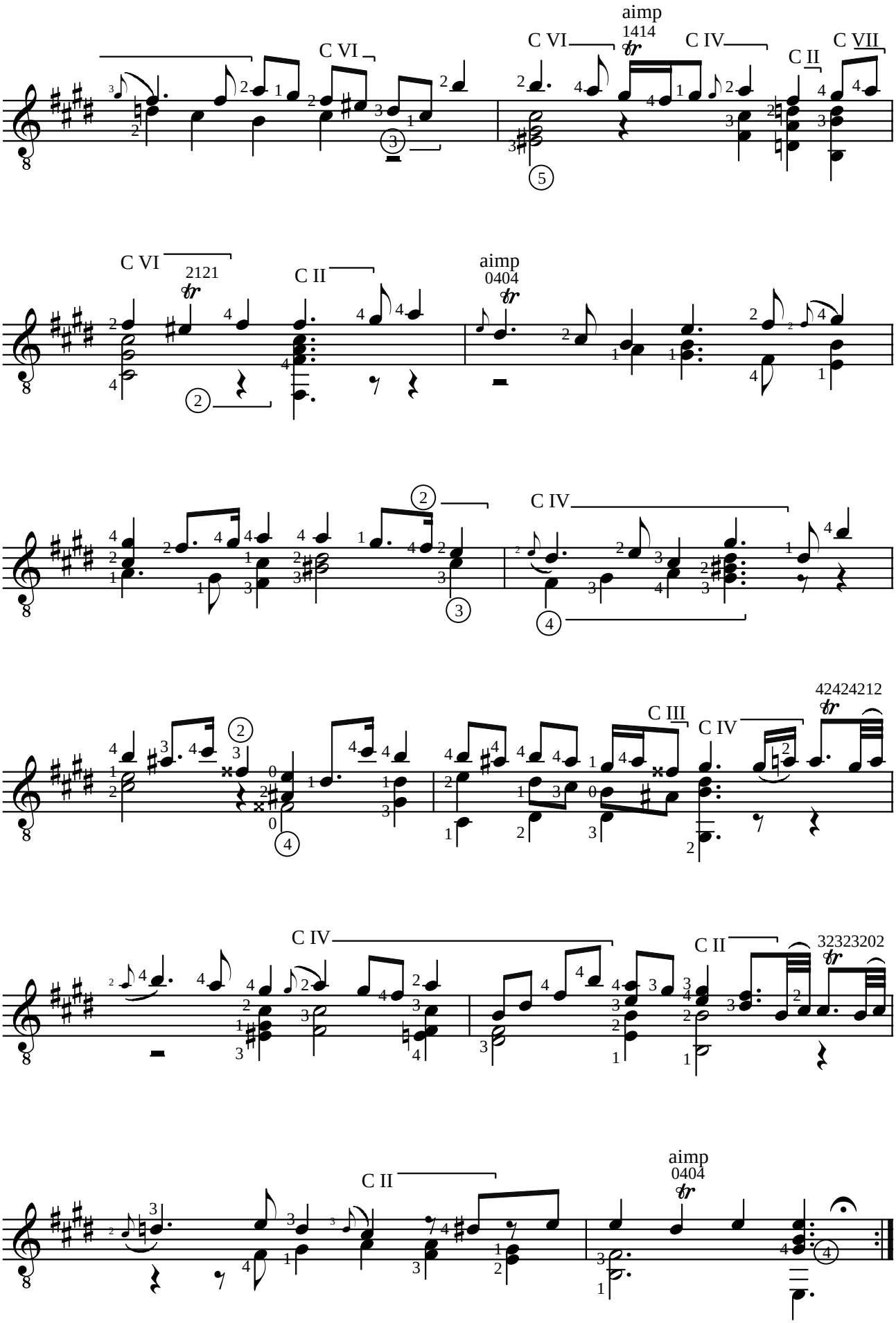
C VII


C IV
aimp
1414


Loure
1414
aimp
0404
212
C II
C IV
C V
C II


C VI
C VI
aimp
1414
C IV
C II
C VII
C VI
2121
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aimp
0404
C IV
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C IV
C IV
C II
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C II
aimp
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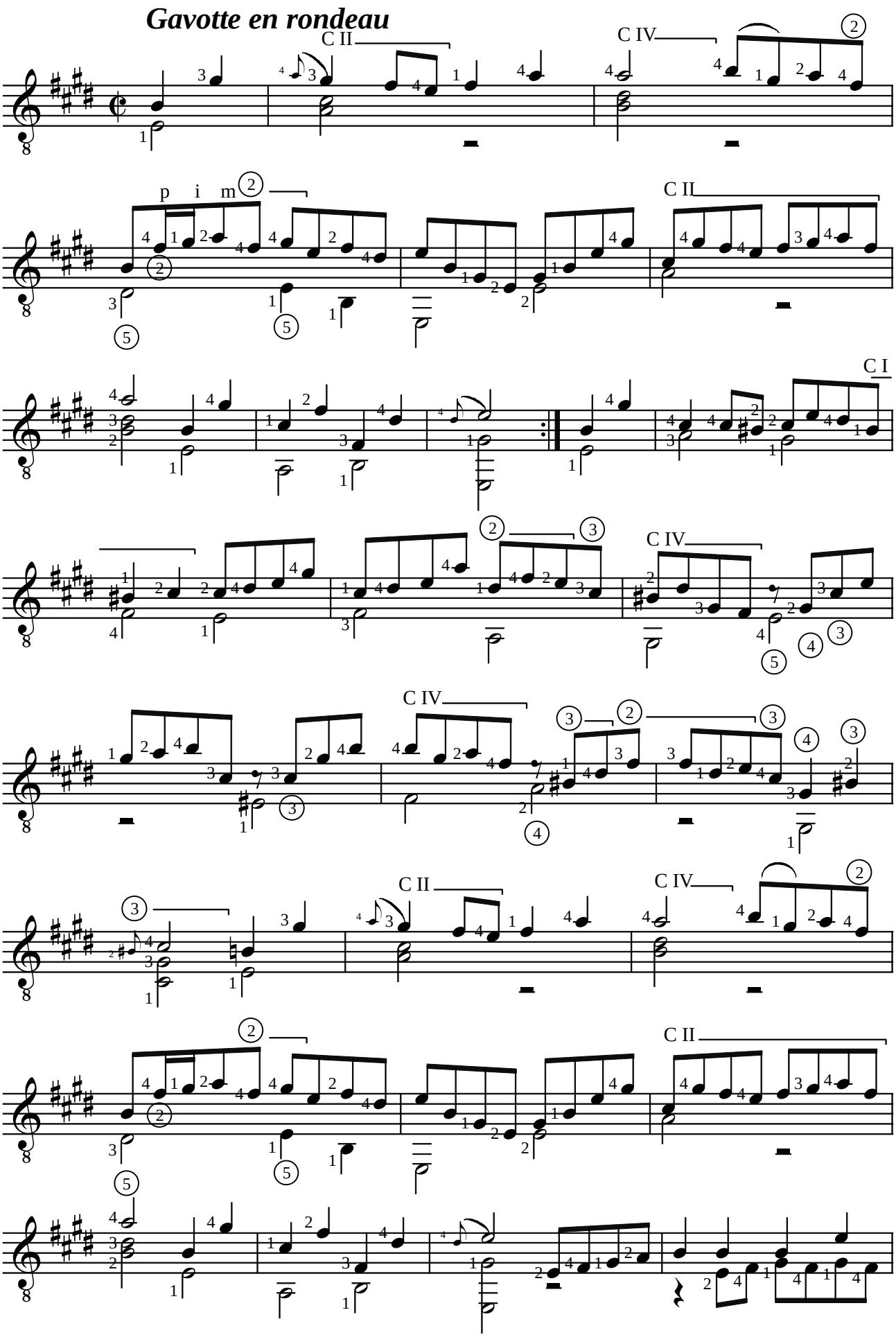
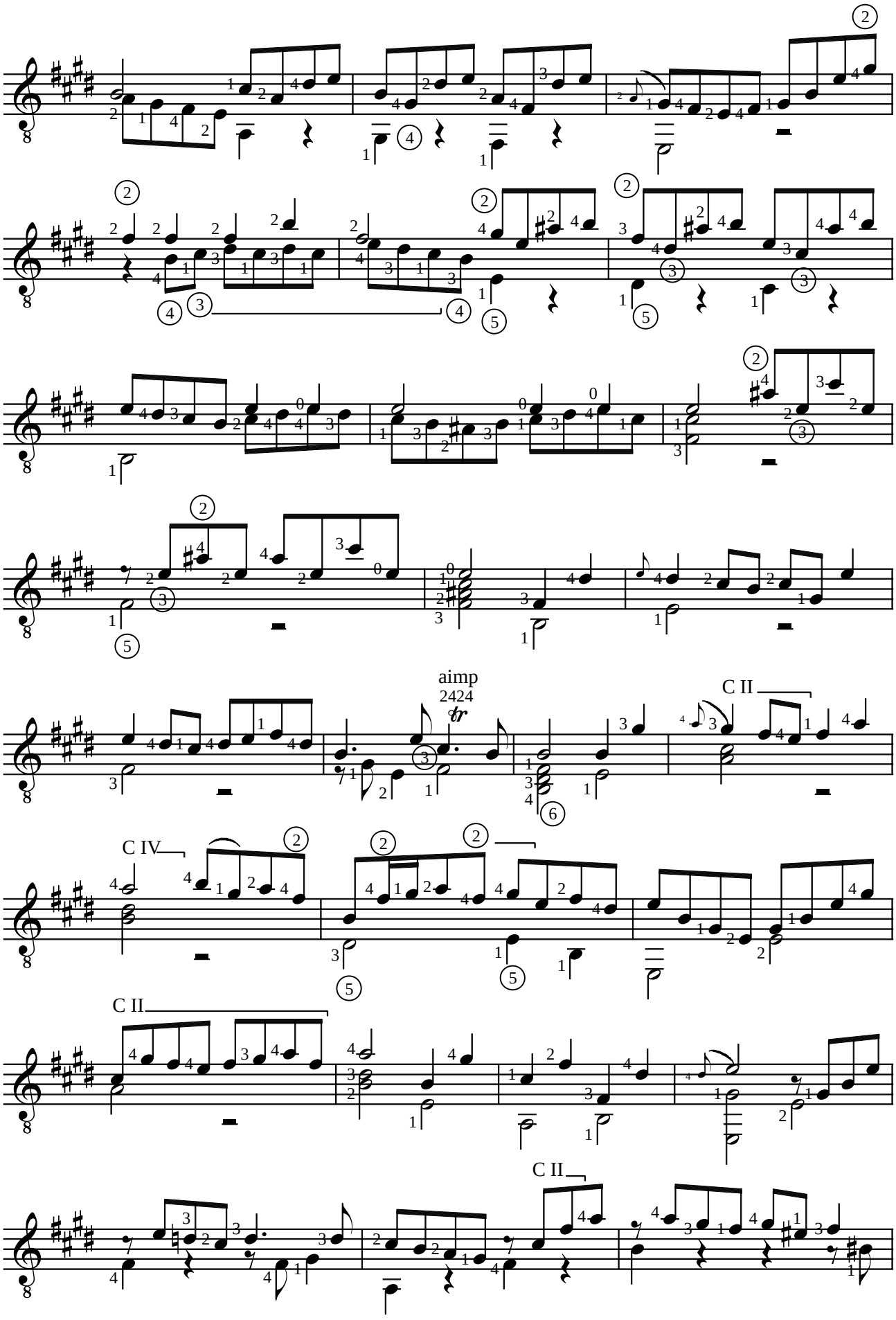

Gavotte en rondeau
C II
C IV
p i m
C II
C I
C IV
C IV
C II
C IV
C II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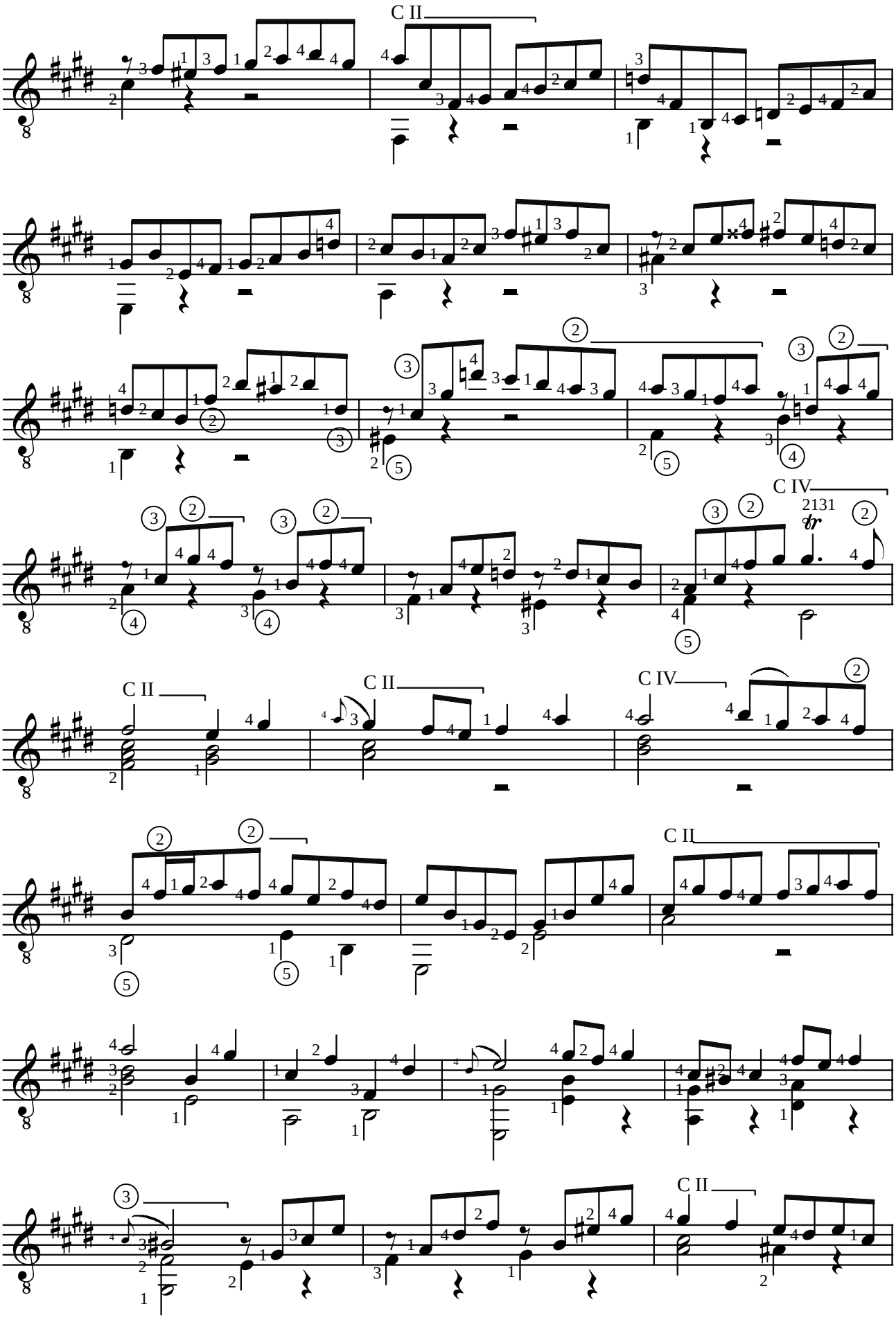
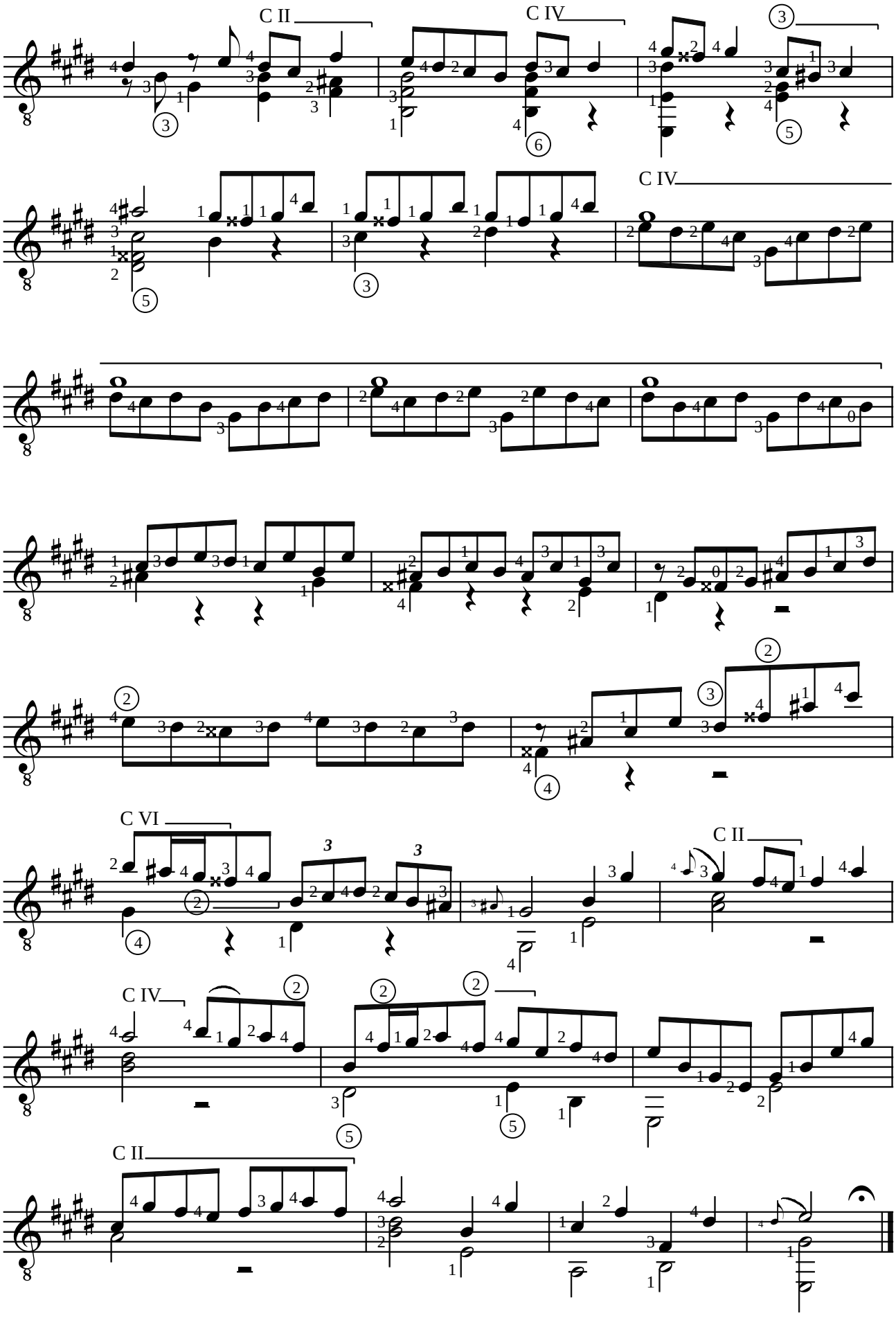
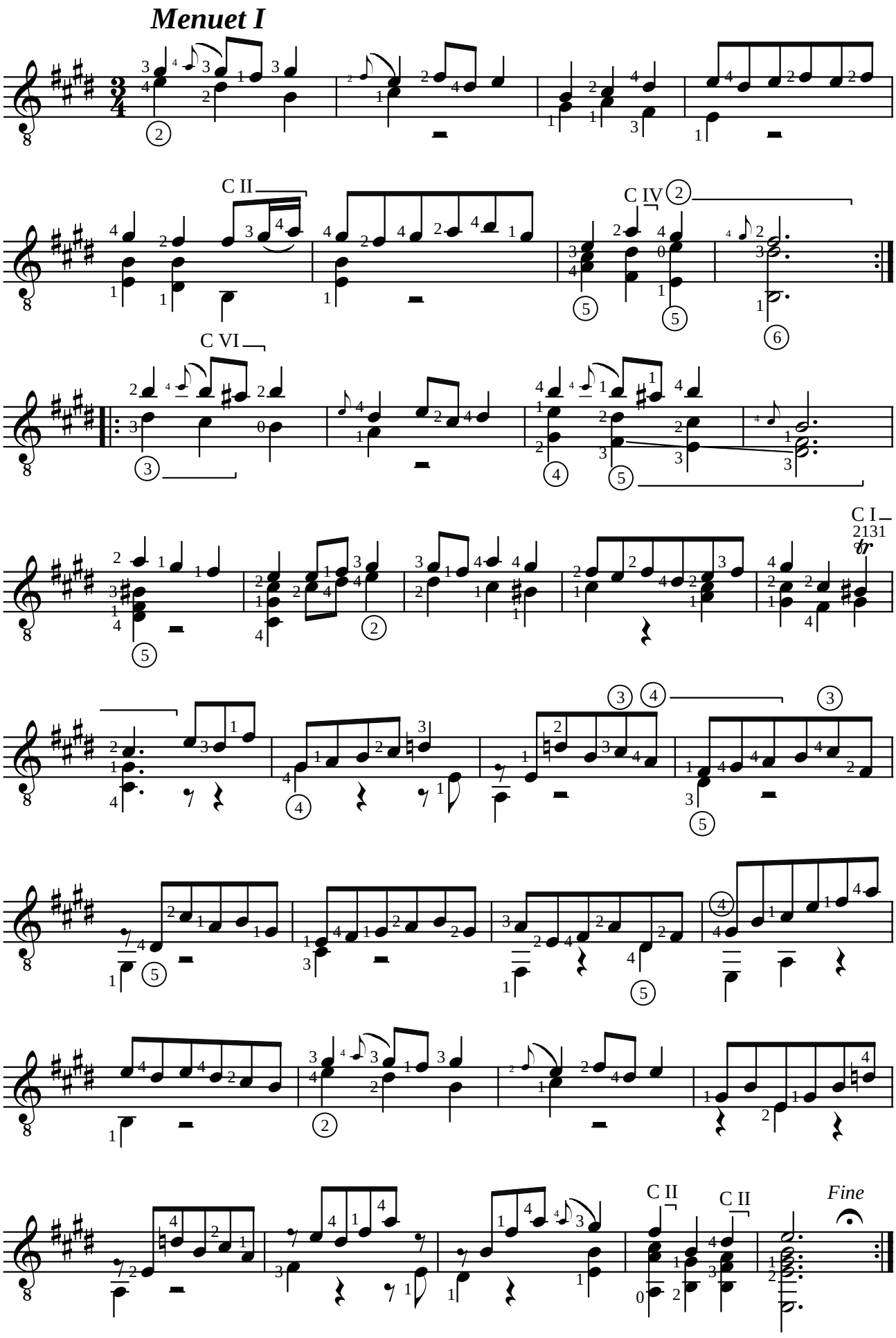
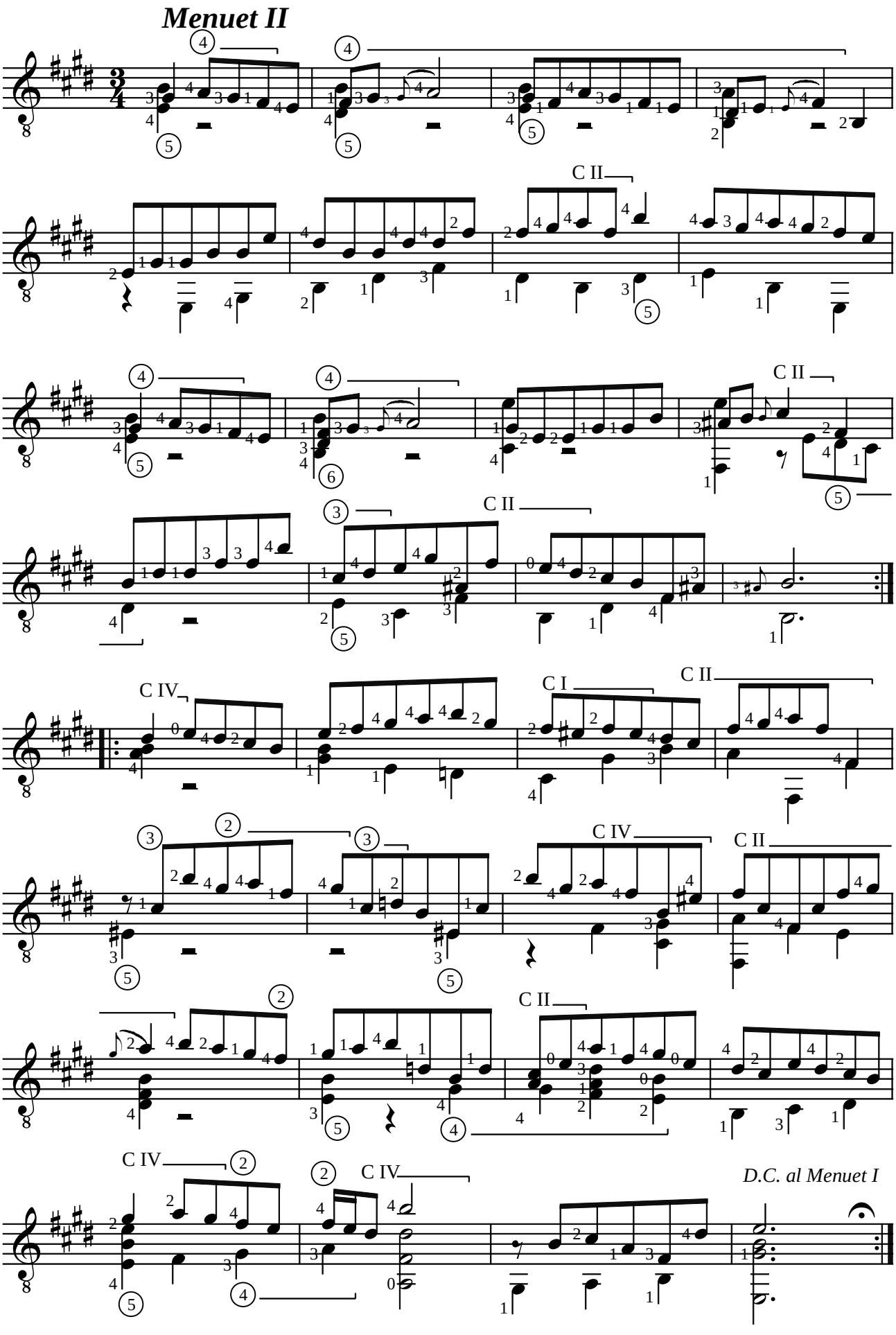
2424
C II
C IV
C II
C II

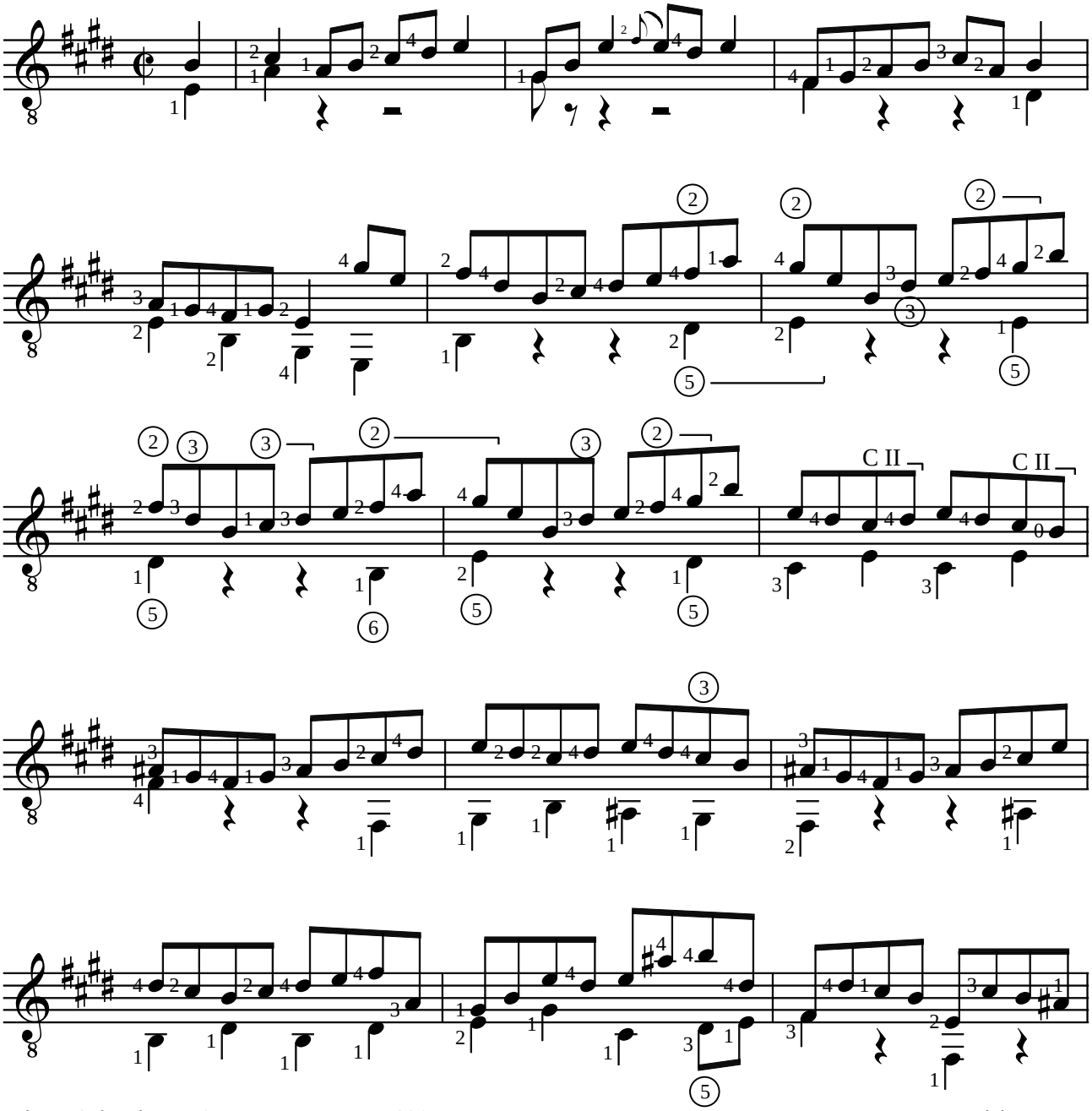

C II
C II
C IV
2131
C II
C II
C IV
C II
C II

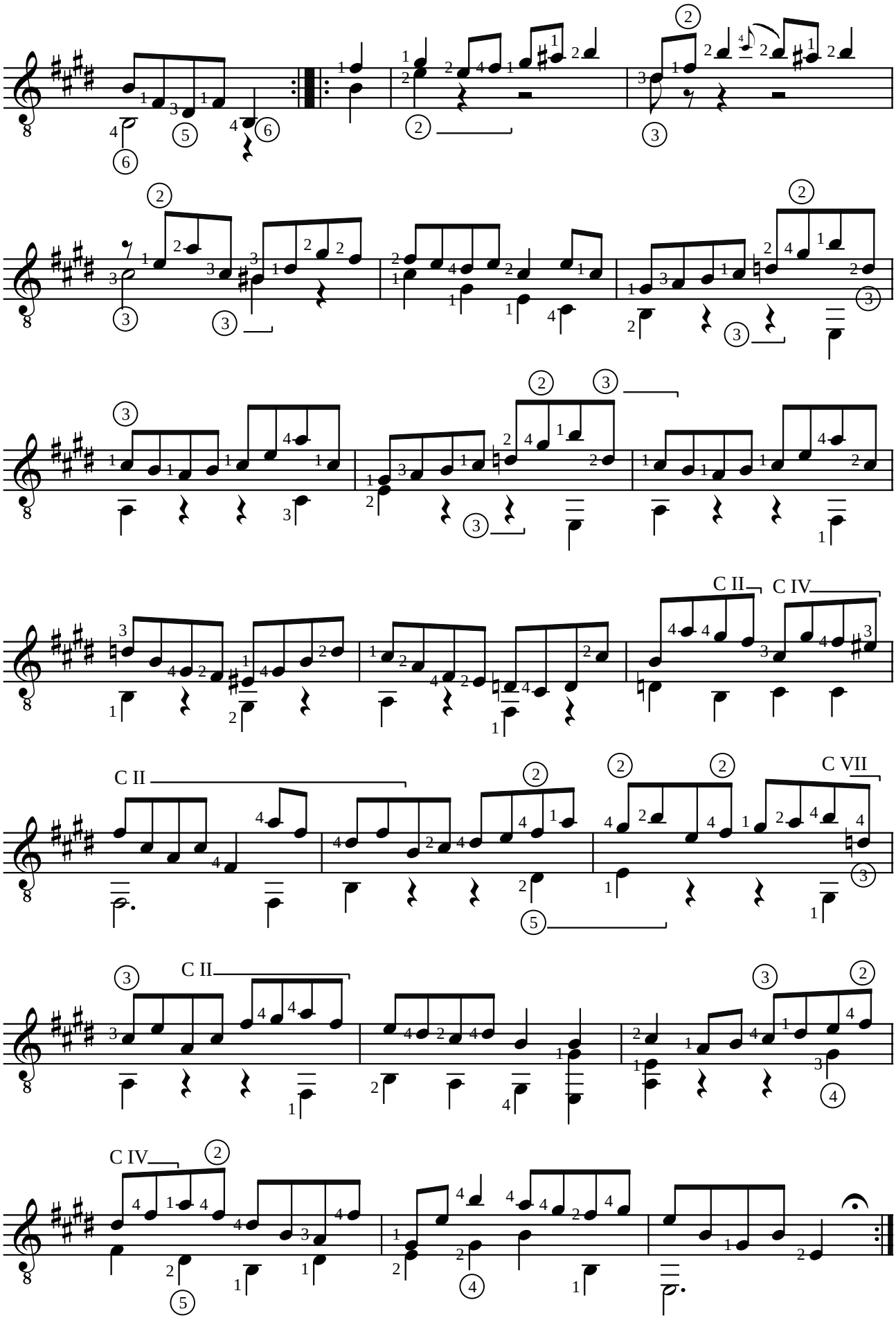

C II
C IV
C IV
C IV
C VI
C II
C IV
C II


Menuet I
C II
C IV
C VI
C I
2131
C II
C II
Fine

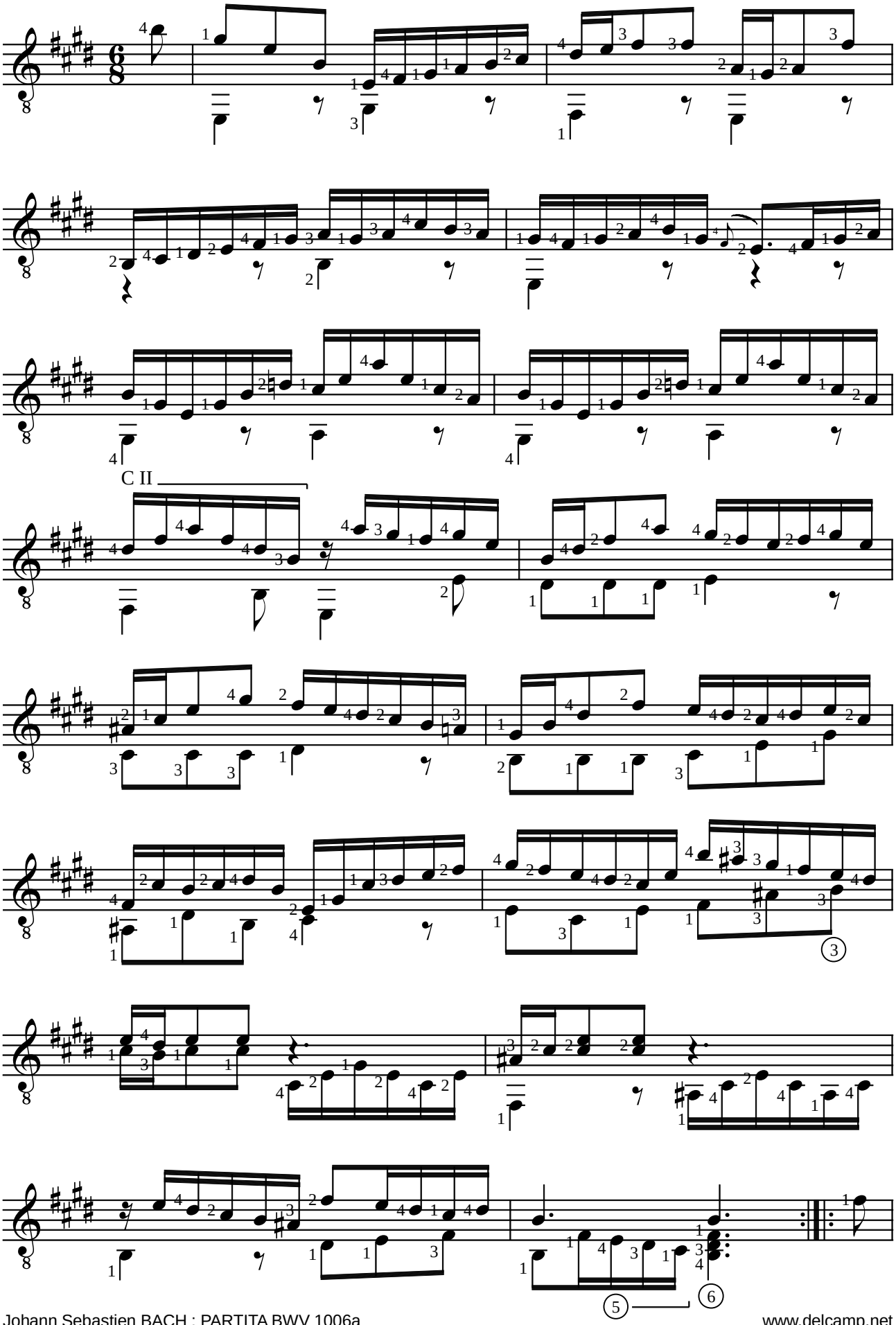

Menuet II
C II
C II
C II
C IV
C I
C II
C IV
C II
C IV
C IV
D.C. al Menuet I

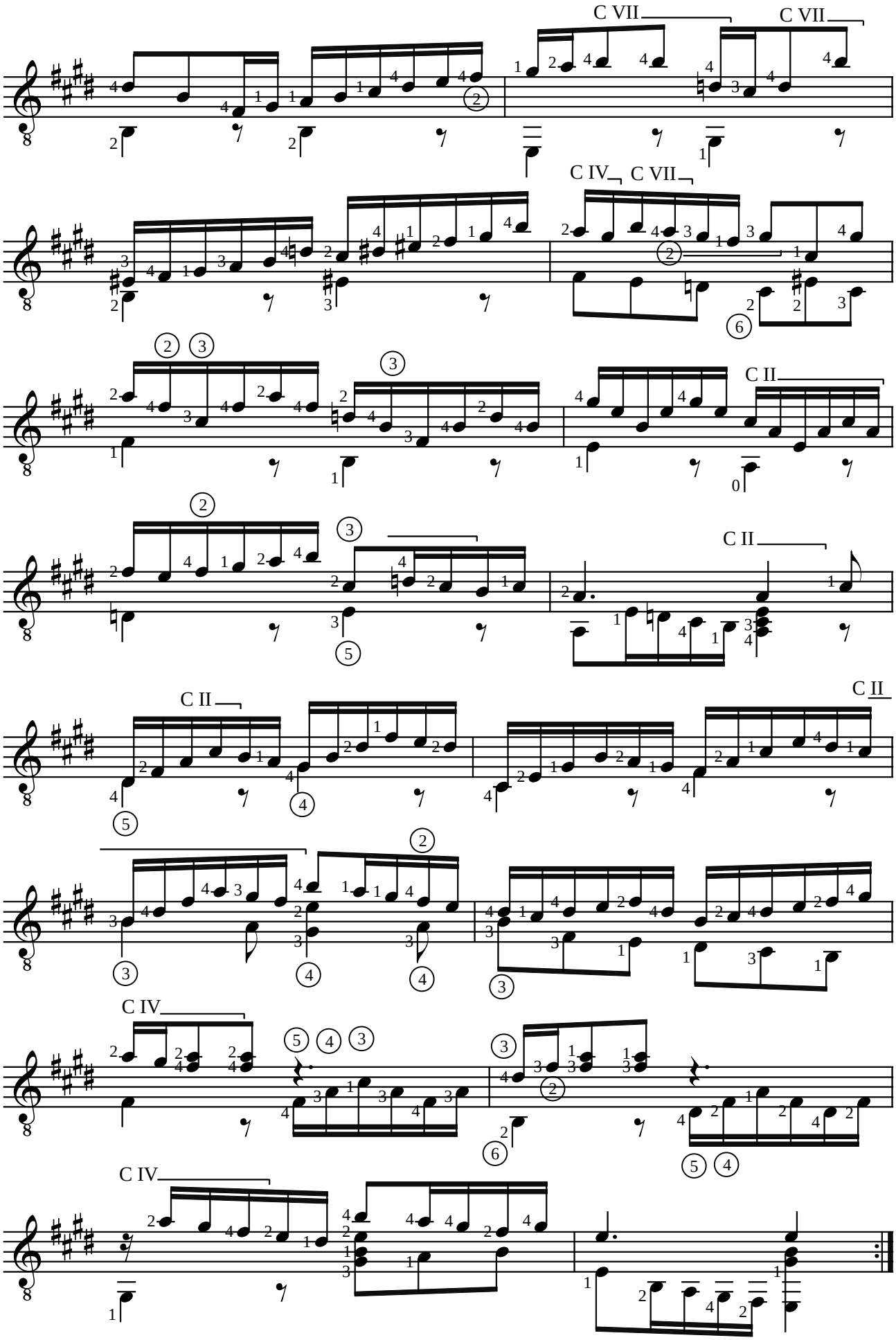
Bourrée




C II
C IV
C II
C VII
C II
C IV

Gigue




C VII
C VII
C IV
C VII
C II
C II
C II
C II
C IV
C IV