

Caprice, « Partita en la mineur »

Johann Anton Logy (1650-1721)

Par Estelle Bertrand

Am C Am Dm G/B

Am Dm G/D E Am/C

E Am Am

G F A Dm

13

G C Am Dm G

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

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

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

16

C Am F

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

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

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

19

Dm E Am

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

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

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

22

Dm G7 C Am E7 Am

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

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

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

25

E7 E Am

T 0 1 4 1 4 2 1 2 1 2 1 2 1 2 1 2 1 2

A 0 2 4 1 4 2 1 2 1 2 1 2 1 2 1 2 1 2

B 0 2 4 1 4 2 1 2 1 2 1 2 1 2 1 2 1 2

Étude n° 1, op. 38

Napoléon Coste (1805-1883)

Par Estelle Bertrand

BV

5

10

15

BV

BIII

BI

Chords: Am, E/G#, Gm, F, Am/E, Dm, E, Dm/A, Am, E/G#, Gm, F, Am/E, Dm, E, Am, A, Dm, G, C, F, E7/B, E7, Am, Gm, Dm/A, A7, Dm, F, Dm, D#dim, E, E, B7/F#, B7, E, E/G#, Bm7/A, Bm7/F#

20

BVII BII

E/G# E B7/D# B7 E C#m F#m/A B7 E F/E

T 5 9 7 10 9 5 2 4 0 1
A 6 4 6 9 9 6 2 2 1 2
B 6 7 6 7 7 4 0 2 0 0

25

1/2BII 1/2BV

E F/E E B7/E E7 Am/E E7 E7 E7 E7

T 0 1 0 2 4 5 7 10 7 9 0 3 0 1 0 3 0 1
A 1 2 1 2 4 5 7 10 7 9 0 3 0 1 2 3 0 1
B 0 0 0 0 0 0 0 0 0 0 0 0 0 2 0 2 0 2

30

BV

Am Am E/G# Gm F Am/E Dm E Dm/A Am

T 0 0 0 0 0 1 0 1 0 0 2
A 5 7 5 6 4 5 3 2 3 2 2 0 1 3 1 5
B 0 0 6 5 3 2 2 0 2 1 2 1 3 5

35

E/G# Gm F Am/E Dm E Am Am E E7/D

T 0 0 0 1 0 1 1 0 0 0 0
A 4 3 2 3 2 2 1 2 1 2 1 0 1
B 4 3 1 0 0 2 3 0 2 1 0 1

40

Am/C E/B Am E/G# E7 Am Am Am

T 1 3 1 0 0 5 5 5
A 2 1 2 0 4 5 5 5
B 3 2 0 4 0 0 0 0

Glocken Polka

Joseph Küffner (1776-1856)

Intro

The musical score is presented in four systems, each with a piano (piano) staff and a guitar (gitarre) staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The guitar staff includes fret numbers and chord diagrams for the strings T (treble), A (middle), and B (bass).

- System 1 (Measures 1-4):** Labeled "Intro". The piano staff contains a melodic line with eighth and sixteenth notes. The guitar staff features chords E, E, Am/E, and Am/E.
- System 2 (Measures 5-8):** Continues the melodic line. The guitar staff features chords E, E, A/E, and rit. E7.
- System 3 (Measures 9-13):** Labeled "A" with a repeat sign. The piano staff has a rhythmic pattern of eighth notes. The guitar staff features chords A, A, E7, and A.
- System 4 (Measures 14-17):** Continues the rhythmic pattern. The guitar staff features chords A, A, E7, and A.

B

18

T
A
B

23

T
A
B

A

27

T
A
B

32

al Coda

T
A
B

TRIO

36

T
A
B

INTERMÉDIAIRE

41

D D A/E E A

45

1/2BII

F#A# Bm E

49

1/2BV

A A7/G D G D7/A

53

Coda

D A A A

84

dim. p pp rit.

Bolero

Julián Arcas (1832-1882)

Am Dm Am E Am Dm Am E

Am Dm F E Am Dm F E

Am Am/C Am E Am Dm Am Dm

Am/E *arm.* E Am Dm Am E Am Am/C

INTERMÉDIAIRE

Musical notation system 1 (measures 17-20). Includes treble and bass clefs, chords (Am, G, C, F, B7), and guitar tablature. Fingerings are indicated by numbers 1-4.

Musical notation system 2 (measures 21-24). Includes treble and bass clefs, chords (E, Am, Dm), and guitar tablature. Fingerings are indicated by numbers 1-4.

Musical notation system 3 (measures 25-28). Includes treble and bass clefs, chords (Am/E, E, Am, Dm, Am, E, Am, Am/C), and guitar tablature. Includes an *arm.* marking.

Musical notation system 4 (measures 29-31). Includes treble and bass clefs, chords (Am, G, C, G7, C, F#sus2, E, Dm, E, B7), and guitar tablature. Includes a **BII** section marker.

Musical notation system 5 (measures 32-34). Includes treble and bass clefs, chords (E9, Am, E), and guitar tablature.

35

Am Dm Am/E *arm.* E Am Dm

39

Am E Am Am/C Am G

BIII ①

43

C F E E

BI

47

Am Dm Am/E *arm.* E Am Dm

51

F E Am Dm F E Am Am

1/2BV

L'art du trémolo

Petit guide pratique

Par Valérie Duchâteau – www.valerieduchateau.com

C'est à partir du texte musical de la « Romance anonyme » (popularisée par Narciso Yepes) que nous vous proposons une étude sur le trémolo. En amont, vous trouverez une série d'exercices afin d'appréhender au mieux cette technique. Et rappelez-vous que la vitesse s'acquiert en travaillant d'abord dans la lenteur.

1 – EXERCICE DE TRÉMOLO SUR NOTES RÉPÉTÉES ET SUR UNE MÊME CORDE

Répétez cet exercice lentement plusieurs fois, en tenant compte de l'équilibre sonore des quatre doubles-croches sur chacun des temps. Puis accélérez progressivement.

Répétez cet exercice sur les 2^e, 3^e, 4^e, 5^e et 6^e cordes, d'abord lentement puis en accélérant progressivement le tempo.

N. B. : Lorsque vous entendez comme « un galop de cheval », arrêtez-vous et reprenez les exercices dans la lenteur. Vous êtes sur la bonne voie tant que les sons sont réguliers et équilibrés.

0 1 #2 3

p a m i
p i m a

T 2
A 4
B 4

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

5 #4 #3 #2

T 4
A 4
B 4

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

2 – EXERCICES DE TRÉMOLO SUR CORDES À VIDE

L'entraînement au trémolo s'effectue sur quatre croches au rythme et au son particulièrement réguliers.

Le doigté de main droite traditionnel est *p-a-m-i* (pouce, annulaire, majeur, index) ; *p* pour la première note de basse, les trois autres notes jouées avec les doigts *a-m-i* étant les mêmes. Les trois sons à l'unisson forment généralement la mélodie.

L'entraînement commence dans la lenteur, avec enchaînement régulier des quatre sons, enclavés de façon régulière également pour chacun des temps suivants.

Le doigté *p-i-m-a* est une variante qui contrarie le doigté initial. Il est intéressant de le développer également.

Essayez de jouer l'exercice des basses vers l'aigu.

a m i
i m a

T 4
A 4
B 4

0 0

0 0

3

a m i i m a

p p

T
A
B

5

a m i i m a

p p

T 3
A 4
B

7

a m i i m a

p p

T 2
A 4
B

9

a m i i m a

p p

T
A
B

11

a m i i m a

p p

T
A
B

Romance

Anonyme

System 1 (Measures 1-4):
 Treble clef: 3/4 time signature.
 Bass clef: 4/4 time signature.
 Guitar staff: T, A, B strings.
 Chords: Em (measures 1-4).
 Fingering: 4 (measure 1), 2 (measures 2-3), 1 (measure 4).

System 2 (Measures 5-8):
 Treble clef: 3/4 time signature.
 Bass clef: 4/4 time signature.
 Guitar staff: T, A, B strings.
 Chords: Em (measures 5-6), Am (measures 7-8).
 Fingering: 4 (measures 5-6), 3 (measure 7), 1 (measure 8).
 Marking: 1/2BV above measure 7.

System 3 (Measures 9-12):
 Treble clef: 3/4 time signature.
 Bass clef: 4/4 time signature.
 Guitar staff: T, A, B strings.
 Chords: B (measures 9-10), Em (measures 11-12).
 Fingering: 1 (measure 9), 3 (measures 9-10), 4 (measures 11-12).
 Marking: BVII above measure 9.

System 4 (Measures 13-16):
 Treble clef: 3/4 time signature.
 Bass clef: 4/4 time signature.
 Guitar staff: T, A, B strings.
 Chords: B7 (measures 13-14), Em (measures 15-16).
 Fingering: 1 (measures 13-14), 2 (measures 15-16).
 Marking: B7 above measure 13, Em above measure 15.

17 BII

20 BVII

23 BIX

26 1/2BV

29 BII

Valse posthume, op. 69, n° 2

Transcription de Valérie Duchâteau

Frédéric Chopin (1810-1849)

6 = Ré

5

11

17 2.

Am E7/G# Am B7/A Dm/F Dm6 Am E E7 Am Dm Am/E Am E Dm7/C G Dm7/C

22

E7sus4 Dm7/C Dm/F E7 E7

T 2 3 3 0 0 1 0 4 2 1 0 4 1 0 3
 A 2 0 0 0 3 3 2 0 1 0 0 2 1 0 3
 B 2 0 0 0 3 3 2 0 2 0 0 3 2 1 0 3

27

F G Dm7/C E7sus4 Dm7/C

T 1 0 0 1 0 3 2 0 3 1 0 2 3 0 0 3 1 0 0 1
 A 0 2 0 2 0 0 2 2 2 0 0 0 3 2 0 0 0 1
 B 0 2 5 0 2 3 2 2 2 0 0 3 3 2 3 2

32

Dm/F E E

T 0 0 12 10 8 7 6 5 4 3 2 1 0 0 1 2 3 2 1 0 0 3 1
 A 0
 B 3 0

37

Am Am B7/A Dm/F Dm6

T 3 2 1 4 0 5 8 8 8 7 5 4 6 0 0
 A 2 0 4 0 5 8 8 7 7 0 0 0 0 0
 B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

42

Am E E7 Am Am

T 5 6 0 1 2 1 2 1 0 0 3 1 2 0 12 7 8 4 5 0
 A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 9 0
 B 0

47

Fine

Chords: Dm, Am/E, Am, A, G#7

53

1/2BIX — BVII — 1/2BV

Chords: A, G#7, A, E7, A, E7

59

I.

1/2BV

Chords: A, G#7, A, G#7, A

64

2.

1/2BV

Chords: E7, B7, E7, Am, G7aug

69

D.C. al Fine

Chords: Am, G7aug, Am, Bsus2/F#, E, E

Marche turque, « Sonate n° 11 », K. 331

Transcription de Valérie Duchâteau

Wolfgang Amadeus Mozart (1756-1791)

The musical score is presented in four systems, each containing a treble clef staff and a guitar staff. The guitar staff includes fret numbers and chord diagrams. The piece is in 3/4 time and D major. The first system (measures 1-5) features a rhythmic pattern of eighth and sixteenth notes. The second system (measures 6-11) includes a repeat sign and a double bar line. The third system (measures 12-17) continues the rhythmic pattern. The fourth system (measures 18-23) concludes the piece with a final cadence. Chords are labeled as Am, Em, B7, C, G, E, B7/A, Am/E, Dm, and Am/C.

24 *gr* $\frac{1}{2}$ BV $\frac{1}{2}$ BV $\frac{1}{2}$ BII

Am/E E Am

T 1 0 2 5 7 5 7 7 5 4 2 4 5 7
A 0 2 2 2 4 6 2 4 6 4 2 1 3 4 5 7
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

30

T 4 0 5 7 9 5 7 9 7 5 4 2 7 4 0 5 9 10 8 12
A 1 2 2 4 6 2 4 6 4 2 1 4 1 2 6 9 10 8 12
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

36

T 10-12-10-9 10-9 9 10-11 10 8-10 11 11-10-11 9-10-9-10-12 9 8 9 8 9-10 9 12 10-12-10-9 10-9 11
A 11 11 10-11 10 8-10 11 11-10-11 9-10-9-10-12 9 8 9 8 9-10 9 12 10-12-10-9 10-9 11
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

41

T 0 2 4 0 2 4 5 2 4 5 2 4 1 2 4 1 2 0 2 1 0 0 2 3 0 2 4 5
A 0
B 0

46

T 5 4 2 0 0 3 2 0 2 0 2 3 0 2 4 5 6 7 0 3 2 0 2 0 2 3 0 2 4 5 5 4 2 0 0 3 2 0
A 0
B 0

79

BIII

84

89

96

BV

102

1. 2. 1/2 BIX

108 $\frac{1}{2}$ BX $\frac{1}{2}$ BIX $\frac{1}{2}$ BIX

T 10 9 12 9 10 9 12 9 10 9 10 9 10 9 7 12 10 9
A 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

113 $\frac{1}{2}$ BX $\frac{1}{2}$ BIX

T 9 10 9 10 9 12 9 10 9 10 9 6 7 6 7 6 7 6 7 10 9 10 9
A 10 9
B 0

119 $\frac{1}{2}$ BX $\frac{1}{2}$ BIX

T 10 9 9 10 9 10 9 12 9 10 9 10 10 10 10 10 9 9 9 12
A 9 9 11 9 9 9 9 9 9 9 9 0 11 11 9 9 9 9 9
B 0 11 0 11 0 11 0 0 0 0 0 0 0 0 0 0 0 0 0 0

125 $\frac{1}{2}$ BIX $\frac{1}{2}$ BIX

T 10 9 10 9 10 9 12 9 10 9 10 9 10 9 6 7 6 7 6 7
A 9
B 0

131 $\frac{1}{2}$ BX $\frac{1}{2}$ BV

T 10 9 10 12 10 9 10 9 10 9 10 9 10 5 5
A 11 9 9 9 11 9 11 9 11 9 11 9 11 7 7
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Alman

Robert Johnson [v. 1583-v. 1634]

Transcription de Jean-Marie Raymond

The image displays a guitar transcription of the piece "Alman" by Robert Johnson. It is organized into four systems, each consisting of a treble clef staff with a melodic line and a bass clef staff with chord diagrams and tablature. The music is in 4/4 time and features a key signature of one sharp (F#). The first system (measures 1-4) includes chords Am, G, C, C, G, Am, and C. The second system (measures 5-8) includes Em, C, Dm, Em, F, E, Am, and Am, G. The third system (measures 9-12) includes C, C, G, Am, E, Em, C, Dm, G, and C. The fourth system (measures 13-16) includes F, E, Am, E, Am, G, C, and F, G. The tablature provides fret numbers for each string (T, A, B) and includes various techniques such as triplets and bends. A section marker "BIII" is placed above the final measure of the fourth system.

20

Em Am Dm Dm7 E G Am E Am

T 1-0 3-1 0 3-2 3-1 0 2 1-0 1-3 0 3-0 1-3 0 0 0 2

A 0 2 0 3-2 2-0 2 2 2 2 2 1 2 2 0 2

B 2 0 3 2-0 2 0 0 0 2 0

25

E Am G C F G Em Am Dm Dm7

T 0 3-1 1-0 3-0 3-1-0 1-5 3-1-0 3 3 1-0 3-1 0 2-3 1-0 2

A 1 2 2 3-0 1-0 1-0 2 3 4 2 0 3-1 2 0 3-2 3 1-0 2

B 2 2 3 2-0 3 2 0 2 0 2 0 0 2 0 2

30

E G Am E Am Am

T 0-1-3 0 3-0 1-3 0 2-0 1 2 2 0 2 0 2 0 2 0 2 0

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

B 2 2 0 3 2 0 2 0 0 0 2 0 2 0 2 0 2 0

1. 2.

Canción o tocata

Santiago de Murcia (1673-1739)

Transcription de Jean-Marie Raymond

m i *m i a m i m a* *tr*

12

C B \flat F $\text{sus}4$ F D D7 G $\text{sus}4$ C F G C/E

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

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

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

15

1.

2.

F G C F G C

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

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

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

Valse pour Camille

Mathias Duplessy (1972)

Le thème principal de cette valse doit consoler, être paisible et profond. N'oubliez pas de bien dégager la mélodie, et n'hésitez pas à jouer avec les changements de tempo et la dynamique.

6 = Ré BV BII BV

rubato accel.

⑥ ⑤ ⑥ ③

17

25

④ ④ ⑤ ⑤

accel.

33

ff

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

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

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

40

T 0 0 0 0 0 5 2 0 0 0

A 4 0 4 0 4 4 4 0 4 4 4 0 4 0 4

B 2 4 4 4 0 4 2 4 4 2 4 4 4 4

44

BVII

T 0 0 0 0 5 7 8 7 9 10

A 4 0 4 0 4 2 4 2 4 7 10 7 9 10

B 2 4 4 4 0 4 2 4 4 7 10 7 9 10

48

BVII

T 14 12 0 0 7 8 7 9 10

A 10 9 7 10 9 0 11 0 12 12 12 7 8 7 9 10

B 7 7 11 11 11 0 12 12 12 7 7 7 7 7 10

52

T 10 12 10 7 10 9 8 14 12

A 10 9 7 10 9 0 9 8 0 8 9 0 14 12

B 7 7 10 9 0 9 8 0 10 9 0 10 9 0 14 12

PARTITION INÉDITE

BII

56

7
7
7
7
7
7

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

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

9 4 4 0 3 4 0 1 2 0 4 4 4

62

Come prima

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

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

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

70

10 9 12 10 8 7 6 5 4 0 0 3 0 1 2 2 2 0

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

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

78

10 9 12 10 8 7 6 5 4 0 0 3 0 2

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

9 11 0 3 2 0 0 0 0 0 0 0 0 0

83

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

0 2 4 4 4 2 2 0 2 0 0 0 0 0 0 0 0

0 0 4 4 4 0 0 0 0 0 4 0 2 0 0 0 0

Yoyo

Thème populaire haïtien

Par Amos Coulanges

Yoyo est un thème populaire, très célèbre dans la capitale haïtienne, Port-au-Prince, dont le rythme s'apparente à une sorte de meringué. Du point de vue formel, la pièce fait entendre le thème, puis un refrain bâti sur une marche harmonique. L'introduction, ajoutée par Amos Coulanges, reprend le rythme de danse et fait office de ritournelle en encadrant les différentes parties.

The musical score is written for piano and guitar in 4/4 time, with a key signature of one sharp (F#). It is divided into four systems of music.

- System 1:** Features a piano introduction starting with a *p* dynamic. The guitar part uses a simple bass line with fret numbers 0, 2, 4, and 0. The piano part has a rhythmic melody with a triplet of eighth notes.
- System 2:** Continues the piano introduction with a *mf* dynamic. The guitar part includes a sequence of fret numbers: 0, 2, 2, 0, 2, 0, 0, 0, 3, 2, 3, 0, 7, 8, 9, 8, 7, 8, 7, 6, 7, 8. The piano part features a melodic line with fingerings 1, 2, 3, 2, 1, 3, 2, 1, 2, 3, 1, 2, 3.
- System 3:** Labeled with Roman numerals **BV** and **BVII**, this system contains the main theme. It begins with a *mf* dynamic. The guitar part uses fret numbers 5, 5, 5, 7, 7, 10, 8, 7, 0, 0, 0, 0, 2, 2, 2, 0, 0, 0, 2, 1, 1, 0, 0. The piano part has a melodic line with fingerings 1, 2, 3, 4, 2, 3, 4, 1, 0, 3.
- System 4:** Continues the main theme with a *f* dynamic. The guitar part uses fret numbers 7, 8, 9, 8, 8, 7, 8, 7, 6, 7, 8, 5, 5, 5, 7, 7, 10, 8, 7, 0, 0, 0, 0, 12, 12, 12, 10. The piano part features a melodic line with fingerings 4, 2.

PAYSAGE D'AMÉRIQUE LATINE

Musical notation system 1 (measures 13-14). Includes guitar tablature for strings T, A, B and dynamic markings *f*. Chord labels: BV, BVII, BIII.

Musical notation system 2 (measures 15-16). Includes guitar tablature for strings T, A, B and dynamic markings *p*, *f*. Chord labels: BV, BVII.

Musical notation system 3 (measures 17-19). Includes guitar tablature for strings T, A, B and dynamic markings *f*. Chord labels: BV, BVII.

Musical notation system 4 (measures 20-22). Includes guitar tablature for strings T, A, B and dynamic markings *mf*, *p*. Chord labels: 2. BV, BVII.

Musical notation system 5 (measures 23-25). Includes guitar tablature for strings T, A, B and dynamic marking *p*. Chord label: arm. (armatura).

Tientos por rondeña

Cette pièce reprend des mélodies des *letras* traditionnelles des *tientos*. Veillez à bien mettre en valeur la mélodie à la voix supérieure. La partie au pouce, écrite dans le style de Paco de Lucía, demande une certaine vélocité. Travaillez donc ce passage d'abord très lentement, puis accélérez progressivement. J'espère que les harmonies de cette *rondeña* vous charmeront. Je vous donne rendez-vous au prochain numéro pour une *soleá*.

6 = Ré
3 = Fa #

Intro

BII

Falseto 1

I. BII

2.

BIII

BII

Measures 17-20. Treble clef, key signature of two sharps (F# and C#). The bass line shows guitar fret positions for strings T, A, and B.

Measures 21-24. Treble clef, key signature of two sharps (F# and C#). The bass line shows guitar fret positions for strings T, A, and B.

Measures 25-28. Treble clef, key signature of two sharps (F# and C#). Includes a five-measure rest with "m i m i m" above it. The bass line shows guitar fret positions for strings T, A, and B.

Falseto 2

28

IV **II** **I**

Measures 29-32. Treble clef, key signature of two sharps (F# and C#). Includes a five-measure rest with "p" and "etc." below it. The bass line shows guitar fret positions for strings T, A, and B.

BVII **II**

Measures 33-36. Treble clef, key signature of two sharps (F# and C#). The bass line shows guitar fret positions for strings T, A, and B.

FLAMENCO

This page contains a musical score for flamenco guitar, spanning measures 34 to 46. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of five systems, each with a melodic line and a guitar accompaniment line. The guitar accompaniment is detailed with fret numbers (0-7) and includes various techniques such as triplets, quintuplets, and slurs. Measure numbers 34, 37, 40, 44, and 46 are clearly marked at the beginning of their respective systems. Roman numerals II, I, BIV, and BIII are used to denote specific harmonic positions. The score concludes with a double bar line and a key signature change to one sharp (F#).

34

II

BIV

BIII

37

II

I

40

44

46

Old Rhythm

Comme dans tous les morceaux de picking traditionnel, le pouce de la main droite joue chacune des basses situées sur les temps. Attention cependant car, parfois, celles-là sont absentes [temps 2 et 4 de l'intro]. À la mesure 3, répétez le *mi* aigu avec l'annulaire de la main droite. Mesure 28, utilisez dans l'ordre *m, i, p, i, p*. Apprenez aussi à poser tous les doigts de la main gauche en même temps. Les positions sont simples et habituelles sauf peut-être à la mesure 41 pour l'accord E9, où il faudra veiller à bien bloquer la vibration des cordes, même si on ne joue pas la 5^e corde. Mesure 4, soignez les *rolls* [arpèges avec des cordes à vide pour un effet « harpe »] en commençant lentement avec *p-i-m-a* avant d'accélérer le tempo. Bon picking !

The musical score is divided into four systems, each with a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4.

- System 1 (Measures 1-6):** Labeled "Intro" and "Début thème". The bass staff shows a sequence of chords: D (0-0-0-3-3), D (0-0-0-3-3), and D (0-0-0-3-3). The treble staff shows a melodic line with a pickup note on the first measure.
- System 2 (Measures 7-12):** Chords include C#7, Em9, Em, Em6, A7, and A7/C# (with a hammer-on H). The bass staff shows fingerings for these chords.
- System 3 (Measures 13-18):** Chords include DM6, B7, B9, Em7, and Em. The bass staff shows fingerings for these chords.
- System 4 (Measures 19-24):** Chords include Gm6, C9, F#m7, A#dim, Bm, Em7, and A13 (with a hammer-on H). The bass staff shows fingerings for these chords.

25

D6/F# Fdim13 Em7 A7 A7b13 DM6 C#7sus4

32

C#7 DM6 C7 B7 Em7

38

Gm6 F#m7 B7 E9 A13 D6/A

44

G#7/C# G C9 F#m7 B9 E9

50

A13 D6/A Gm6 D6/A D6 B7 Em Fdim D6 Fdim Em7 A13 D6/A

Blues for Papy

Après une introduction d'une mesure faisant entendre le rythme de *shuffle* (et une anacrouse), ce blues en *mi* s'étale sur deux grilles. Si l'écriture de *Blues for Papy* peut paraître complexe visuellement en raison des voix qui se superposent, son exécution est en fait assez simple. Veillez à bien faire rebondir le rythme « noire-croche », qui est au cœur de la musique afro-américaine. Pour ce qui est de la main droite, pensez à ne pas trop alourdir les basses, qui ressortiront naturellement, en privilégiant la clarté de la ligne supérieure. Mesures 14 et 16, quelques appoggiatures se sont glissées dans la partition.

The musical score for "Blues for Papy" is presented in four systems, each containing a grand staff (treble and bass clef) and guitar tablature. The key signature is E major (one sharp) and the time signature is 12/8. The score includes various chords and fingerings for both hands.

System 1 (Measures 1-3): Treble clef has a whole note chord E. Bass clef has a whole note chord E. Chords E and E7 are indicated above the staff. Tablature shows fret numbers and fingerings for both hands.

System 2 (Measures 4-6): Treble clef has a whole note chord E7. Bass clef has a whole note chord E. Chords E7, E, and A7 are indicated above the staff. Tablature shows fret numbers and fingerings for both hands.

System 3 (Measures 7-9): Treble clef has a whole note chord A. Bass clef has a whole note chord E7. Chords A, E7, and E are indicated above the staff. Tablature shows fret numbers and fingerings for both hands.

System 4 (Measures 10-12): Treble clef has a whole note chord A#dim. Bass clef has a whole note chord B7. Chords A#dim, B7, A#dim, Am, E, E7, A#dim, and Am are indicated above the staff. Tablature shows fret numbers and fingerings for both hands.

13

E B7 E7 E

16

E7 E A7

19

A7 A E7 E

22

A#dim B7 A#dim Am

24

E E7 A#dim Am E E7