

Thierry TISSERAND

# COMME DES CHANSONS...

*JUST SONGS...*

14 PIÈCES POUR GUITARE

14 PIECES FOR GUITAR



Editions *Henry Lemoine*



**Thierry TISSERAND**

**Comme des chansons...  
Just Songs...**

**Volume 1**

**PRÉFACE**

Pour n'avoir jamais rencontré Thierry Tisserand, je n'en n'imagine pas moins qu'il doit être musicien aussi poète que gourmand, le choix des titres de ses pièces ainsi que la profusion de styles qu'il aborde sont bien là pour en attester au fil des pages.

Et, conjugués à une approche technique et pédagogique à la fois simple et agréable, ces ingrédients, à n'en pas douter, iront au cœur des apprentis-guitaristes et de leurs professeurs.

Roland DYENS

**FOREWORD**

*Though I have never met Thierry Tisserand, I cannot help but imagine that he must be a musician as equally avid as he is poetic, given his choice of titles and the breadth of styles he tackles, and as demonstrated on every page.*

*In addition, when associated with a technical and pedagogical approach both straightforward and pleasant, these elements will no doubt go straight to the hearts of apprentice guitarists and their teachers.*

Roland DYENS

Ce recueil s'adresse au jeune guitariste (3<sup>e</sup> à 4<sup>e</sup> année).

Il réunit des pièces de facture "classique" : Suite, Barcarolle, etc., et d'autres aux couleurs du Jazz, du Blues, du Mambo...

Toutes différentes, ces pièces visent à faire progresser l'élève dans les techniques propres à la guitare : mélodie accompagnée, arpèges, démanchés, positions fixes et doigts-pivots, travail du pouce, etc., tout en le mettant en contact avec des styles variés.

*This album is intended for young guitarists (3rd or 4th year students).*

*It assembles pieces with "classical" construction: Suite, Barcarole, etc., and others with shades of Jazz, Blues, Mambo...*

*Each being different, these pieces aim to help students progress in techniques specific to the guitar: melodic accompaniment, arpeggios, slides, fixed positions and finger-pivots, work with the thumb, etc., while at the same time bringing them into contact with various styles.*

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IMPRIME EN FRANCE

<b>1. Petite Suite folk</b> .....	3
Deux arpèges, de formules différentes, encadrent une mélodie modale. Lors des reprises, varier les sonorités.	<i>Two differently formulated arpeggios provide the framework for a modal melody. Vary the tone colour during repeats.</i>
<b>2. Anatole</b> .....	4
Quelques "notes bleues" parsèment cette pièce qui permettra de travailler la formule p,i,m,a. Une fois appris tel quel, rendre cet "Anatole" plus Jazz en le jouant avec des croches inégales.	<i>Several "blue notes" are scattered through the piece, so the p, i, m, a formula can be practised. Once learned as written, play uneven quavers to make this "Anatole" jazzier.</i>
<b>3. La Panthère bleue</b> .....	5
..., comme d'autres sont roses, une pièce qui swingue, à jouer avec humour.	<i>..., Since others are pink, this swinging piece, should be played humorously.</i>
<b>4. Le Limonaire</b> .....	6
Une mélodie jouée au pouce accompagnée par un arpège très guitaristique, mais au fait, qu'est ce qu'un limonaire ?	<i>A melody played with the thumb accompanied by a typical guitar arpeggio, but what in fact is a limonaire?</i>
<b>5. Matin d'hiver</b> .....	7
À jouer calmement, bien nuancer, être attentif à l'arpège de la partie centrale.	<i>To be played calmly and expressively, being attentive to the arpeggio in the middle section.</i>
<b>6. Blues du lundi</b> .....	8
Pour apprendre à jouer des sixtes, remarquer la similitude de certains doigtés.	<i>This teaches you how to play in sixties style, notice the similarity between certain fingerings.</i>
<b>7. Samara</b> .....	9
À jouer avec mélancolie. Dans la partie centrale, veiller à jouer en retrait les croches d'accompagnement jouées par i, m.	<i>Play in a melancholy style. During the middle section, be careful to play the quaver accompaniment in the background, using i, m.</i>
<b>8. Simple Mambo</b> .....	10
Une pièce aux parfums d'Amérique Latine, à jouer avec entrain.	<i>A piece with a Latin American flavour that is played with drive.</i>
<b>9. Barcarolle</b> .....	11
Comme son nom l'indique, ça doit balancer... (à l'origine, nom donné aux chansons des gondoliers vénitiens).	<i>As its name indicates, it should rock a bit... (originally, the name for songs sung by Venetian gondoliers).</i>
<b>10. Cabaret</b> .....	12
Cette pièce réunit plusieurs techniques rencontrées dans les morceaux précédents (positions d'accords, différents arpèges), et doit swinguer tranquillement.	<i>This piece assembles several techniques encountered in the preceding pieces (chord positions, various arpeggios), and should swing gently.</i>
<b>11. Chôro del gato</b> .....	13
Cette pièce permet de s'initier à un autre balancement, plus brésilien...	<i>This piece serves as an introduction to another type of more Brazilian swing...</i>
<b>12. Jazz de cœur</b> .....	14
Jouer les croches vraiment inégales, respecter les accents ; il faut que ça swingue.	<i>Play the quavers really unevenly, respecting the accents; it needs to swing.</i>
<b>13. Mandarine</b> .....	15
Dans cette petite Bossa-nova, veillez à différencier la mélodie de l'accompagnement. Bien placer le pouce de M.G. pour jouer les octaves.	<i>In this little Bossa nova, be sure to differentiate the melody from the accompaniment. Position the left thumb with care when playing octaves.</i>
<b>14. Rumba-Houba</b> .....	16
La mélodie, entièrement jouée au pouce, est accompagnée par un arpège développé sur le rythme 1-2-3 – 1-2-3 – 1-2. Jouer cette pièce avec énergie.	<i>The melody, played entirely with the thumb, is accompanied by an arpeggio developed on the 1-2-3 – 1-2-3 – 1-2 rhythm. Play this piece energetically.</i>

# 1. Petite Suite folk

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1<sup>re</sup> partie  
1<sup>st</sup> part

2<sup>e</sup> partie  
2<sup>nd</sup> part

3<sup>e</sup> partie  
3<sup>rd</sup> part


# 2. Anatole

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♩ = 120

**a Tempo**

Ce morceau peut aussi se jouer avec :  This piece can also be played with:

# 3. La Panthère bleue

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Tempo: ♩ = 100 - 110

# 4. Le Limonaire

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Musical notation for measures 1-4. The piece is in G major (one sharp) and 2/4 time. The melody consists of eighth-note patterns. Fingerings are indicated by numbers 1, 2, and 3. Dynamics include *p* (piano) and *mf* (mezzo-forte). The word "i m i" is written above the notes in measures 1 and 2.

Musical notation for measures 5-8. The melody continues with eighth-note patterns. Fingerings include 1, 2, 3, and 4. A circled 3 indicates a triplet in measure 5. The dynamic is *f* (forte).

Musical notation for measures 9-12. The melody continues with eighth-note patterns. Fingerings include 1, 2, 3, and 4. A circled 3 indicates a triplet in measure 9. The word "i m i" is written above the notes in measures 9 and 10. A circled 4 indicates a fourth in measure 11. The dynamic is *f*. The word "rit." (ritardando) is written above the notes in measure 12.

Musical notation for measures 13-16. The piece returns to the original tempo, marked "a Tempo". The melody continues with eighth-note patterns. Fingerings include 1, 2, 3, and 4. The dynamic is *mf*.

Musical notation for measures 17-19. The melody continues with eighth-note patterns. Fingerings include 1, 2, and 3.

Musical notation for measures 20-21. The piece slows down, marked "rall." (ritardando). The melody continues with eighth-note patterns. Fingerings include 1, 2, and 3. A circled 3 indicates a triplet in measure 20. The dynamic is *pp* (pianissimo). The word "i m i" is written above the notes in measure 20. The word "m" is written above the notes in measure 21.

Ce morceau peut aussi se jouer comme suit :  
This piece can also be played as follows:

Alternative musical notation for the piece, shown in G major and 6/8 time. The melody consists of eighth-note patterns. Fingerings are indicated by numbers 1, 2, and 3. Dynamics include *p* (piano) and *pp* (pianissimo). The word "i m i" is written above the notes in measures 1 and 2. The word "etc." is written at the end of the notation.

# 5. *Matin d'hiver*

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♩ = 54

5

a Tempo

9

13

a Tempo

17

21



## 6. Blues du lundi

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$\bullet = \overset{3}{\text{tr}} \bullet \bullet \bullet$   
 = 90 - 100

*a*  
*i*

*p*

4

6

8

10

*i* *m* *a*  
*p* *gliss.* *p* *m* *a*

12

14 **rall.** *m* *m* *m*

~ : tirer la corde vers le bas.  
 pull the string downward.

# 7. Samara

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♩ = 100 Calme et nostalgique  
Calm and nostalgic

The first staff of music is in treble clef, key of D major (two sharps), and 4/4 time. It begins with a 3/4 rest followed by a quarter note. The melody consists of eighth and quarter notes, with slurs and accents. Fingerings are indicated as 'i m i' and 'a i m i'. Dynamics include piano (*p*) and accents (*a*). There are triplets in the bass line.

The second staff continues the melody from measure 5. It features slurs and accents over eighth notes. Fingerings 'i m i' and 'a' are shown. The bass line includes a triplet and a 1-3 fingering.

The third staff starts at measure 9. It continues with eighth notes and slurs. Dynamics include piano (*p*) and a ritardando (*rit.*) marking.

The fourth staff starts at measure 13. It includes markings for 'a Tempo', 'rall.' (ritardando), and 'rit.' (ritardando). The melody features slurs and accents. Dynamics include piano (*p*) and piano-piano (*pp*). There are triplets and a 2-3 fingering in the bass line.

The fifth staff starts at measure 17. It is marked 'a Tempo'. The melody consists of eighth notes with slurs and accents. The bass line includes a triplet and a 1-3 fingering.

The sixth staff starts at measure 21. It is marked 'rall.' (ritardando). The melody features slurs and accents. Dynamics include piano-piano (*pp*). The staff ends with a fermata over a chord.

# 8. Simple Mambo

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♩ = 120 - 128

reprise au choix  
repeat as desired

sans ralentir  
avoid slowing down

**f**

# 9. Barcarolle

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♩ = 66

*mf* 3 *p*.

5

*f* *p*.

9

*p*.

*cresc.*

*rit.*

13

*p* 3 *p*.

*cresc.*

17

*p*.

*metal.*

21

*nat.*


*rall.*

*pp*

# 10. Cabaret

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 = 110 - 120

jouer métal. à la reprise  
 play the repeat metallicly

nat.  
 norm.



# 11. Chôro del gato

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$\text{♩} = 70$

reprise au choix  
repeat as desired

poco rit. ----- a Tempo

sans ralentir  
avoid slowing down

Pour transformer ce Chôro en Calypso...

To transform this choro into calypso...

$\text{♩} = 70$

etc...

# 12. Jazz de coeur

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♩ = 108

4

7

10

13

17

*al Coda* ⊕

*D.C. al Coda*

*gliss.*

# 13. Mandarine

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♩ = 120 - 130



*pp*

# 14. Rumba-Houba

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$\bullet = 64 - 70$  

5  *al Coda* 

8

12

15 *D.S. al Coda*

 *Coda*

18

21