

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^e à 4^e 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

1. Petite Suite folk

Thierry Tisserand

1^{re} partie
1st part

Musical notation for the first part of the first section, 3/4 time signature. The melody consists of eighth and quarter notes. Fingerings are indicated by numbers 1, 2, 3 and letters 'i' (index) and 'm' (middle). Dynamics include 'p' (piano) and 'm' (mezzo-forte). The piece ends with a repeat sign.

Musical notation for the second part of the first section, 3/4 time signature. It features a first ending (1.) and a second ending (2.) with a repeat sign. The second ending concludes with a double bar line and a fermata. Fingerings and dynamics are indicated throughout.

2^e partie
2nd part

Musical notation for the first part of the second section, 4/4 time signature. The melody is characterized by wide intervals and slurs. Fingerings and dynamics are indicated throughout.

Musical notation for the second part of the second section, 4/4 time signature. It includes a 'rit.' (ritardando) marking. The piece concludes with a double bar line and a fermata. Fingerings and dynamics are indicated throughout.