D01

guitare classique
chitarra classica
classical guitar
guitarra clásica

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Jean-François DELCAMP

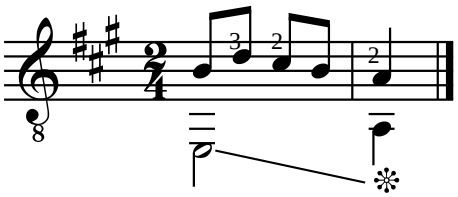
Symboles / Simboli / Symbols / Símbolos

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

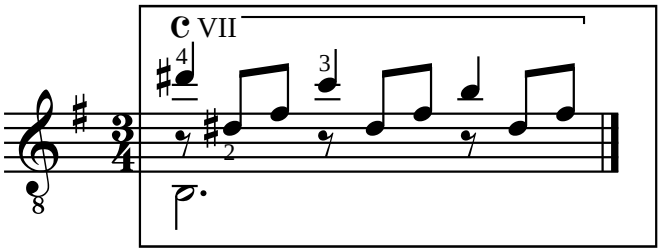
p i ma - Pouce, index, majeur et annulaire.
- Pollice, indice, medio e anulare.
- Thumb, index, middle-finger, and ring-finger.
- Pulgar, indice, medio y anular.

⑥ ⑤ ④ - Les cordes .
③ ② ① - Le corde.
- The strings.
- Las cuerdas.

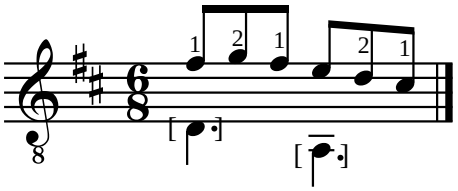
cII **c**V **c**IX - Frette où le premier doigt fait un barré.
cII **c**V **c**IX - Tasto che il primo dito preme per fare un barré.
cII **c**V **c**IX - Fret where the first finger makes a barré.
cII **c**V **c**IX - Traste donde debe extenderse el dedo primero para formar una cejilla.



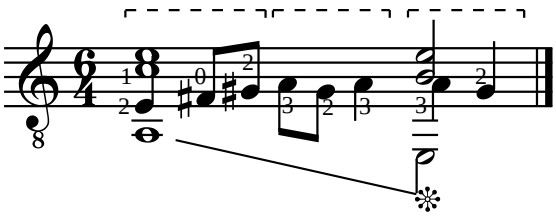
- Stopper la résonance de la note précédente.
- Fermare la risonanza della nota precedente.
- Damp the preceding note.
- Detener la resonancia de la nota precedente.



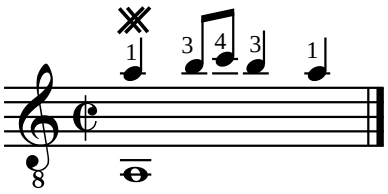
- Les passages difficiles sont encadrés.
- I passaggi difficili sono incorniciati.
- Difficult passages are highlighted in a box.
- Los pasajes más dificiles están enmarcados.



- Les crochets signalent les ajouts de l'éditeur.
- Le parentesi quadre segnalano le aggiunte del trascrittore.
- Square brackets show editorial additions.
- Los parentesis cuadrados muestran añadidos de la editorial.



- Les pointillés précisent une hémiole.
- La linea punteggiata evidenzia un'emiolia.
- The dotted lines define a hemiola.
- Las líneas de puntos definen una hemiola.



※ - vibrato (Gaspar Sanz)

L'emploi du temps d'un débutant : Pour progresser il faut que vous ayez un peu de temps pendant 6 jours de la semaine, voici le minimum nécessaire : 3 jours où vous pouvez consacrer 10 minutes à répéter de 6 à 12 fois chaque passage difficile. Je vous signalerai ces passages difficiles en les surlignant en jaune. Et 3 jours où vous pouvez consacrer 30 minutes à l'étude de la guitare, dont - 10 minutes à travailler les passages difficiles (les passages difficiles sont encadrés), - 15 minutes à répéter plusieurs fois de suite (3 à 6 fois) les membres de phrases (indiqués par des accolades) - et enfin 5 minutes à jouer le ou les morceaux en entier.
Notez bien qu'il faut jouer 6 jours par semaine. Si vous regroupez tout ce temps sur une journée, c'est à dire 2 heures en un seul jour, vous ne progresserez pas et en plus vous risquez de vous faire mal en sollicitant trop longtemps certains muscles. Fractionnez votre travail et jouez un peu tous les jours.
Faites l'essentiel de votre travail sur ce que vous avez du mal à jouer : les passages difficiles, les membres de phrase difficiles. Ne jouez les morceaux en entier qu'une ou deux fois par semaine. Pour bien nous comprendre, voici un exemple d'emploi du temps où alternent les séances de 10 et 30 minutes : lundi 30 minutes, mardi 10 minutes, mercredi 30 minutes, jeudi 10 minutes, vendredi 30 minutes, samedi 10 minutes.

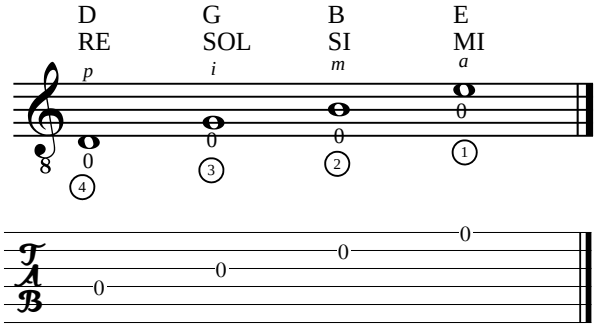
I tempi di studio di un allievo del primo anno: Per progredire è necessario avere un po' di tempo per 6 giorni a settimana, ecco il minimo necessario per questi livelli: 3 giorni dove potete dedicare 10 minuti per ripetere da 6 a 12 volte ogni passaggio difficile. Vi segnalo i passaggi difficili evidenziandoli in giallo. E 3 giorni dove potete dedicare 30 minuti allo studio della chitarra, di cui - 10 minuti per lavorare sui passaggi difficili (i passaggi difficili sono incorniciati), - 15 minuti per ripetere più volte di seguito (da 3 a 6 volte) le parti di frasi (indicate tra parentesi) - e infine 5 minuti per suonare i brani per intero.
Notate bene che occorre suonare 6 giorni alla settimana. Se impiegate tutto questo tempo in una sola giornata, vale a dire 2 ore in un solo giorno, non progredirete e rischiate di procurarvi dei danni insistendo per un tempo troppo prolungato su certi muscoli. Frazionate il vostro tempo di studio e suonate un poco tutti i giorni .
Sfruttate al massimo il vostro tempo per affrontare i passaggi difficili, le frasi difficili. Suonate i brani in modo completo solo una o due volte alla settimana. Per farvi comprendere meglio ecco un esempio d'orario di studio con sessioni alternate di studio di 10 e 30 minuti: Lunedì 30 minuti, Martedì 10 minuti, Mercoledì 30 minuti, Giovedì 10 minuti, Venerdì 30 minuti, Sabato 10 minuti.

Timetable for the beginner: In order to progress, you need a little time each day for 6 days of the week. Here is the minimum necessary when you are a beginner: 3 days when you can devote 10 minutes to repeating each difficult passage from 6 to 12 times. I'll indicate these difficult passages to you by highlighting them in yellow. And 3 days when you can devote 30 minutes to studying the guitar, made up of - 10 minutes practising the difficult passages (difficult passages are highlighted in a box), - 15 minutes repeating the individual phrases (indicated by phrase marks) several times in succession (3 to 6 times) - and finally 5 minutes playing the piece or pieces in full.
Note that you must play for 6 days of the week. If you combine all this time into one day, that is to say, 2 hours in a single day, you will not make progress and furthermore you will risk injuring yourself by making demands on certain muscles for too long. Divide up your practice and play a little each day.
Spend most of your practice time on the parts you have trouble playing: difficult passages, difficult phrases. Only play pieces the whole way through once or twice a week. So we understand one another properly, here is an example of a timetable where sessions alternate between 10 and 30 minutes: Monday 30 minutes, Tuesday 10 minutes, Wednesday 30 minutes, Thursday 10 minutes, Friday 30 minutes, Saturday 10 minutes.

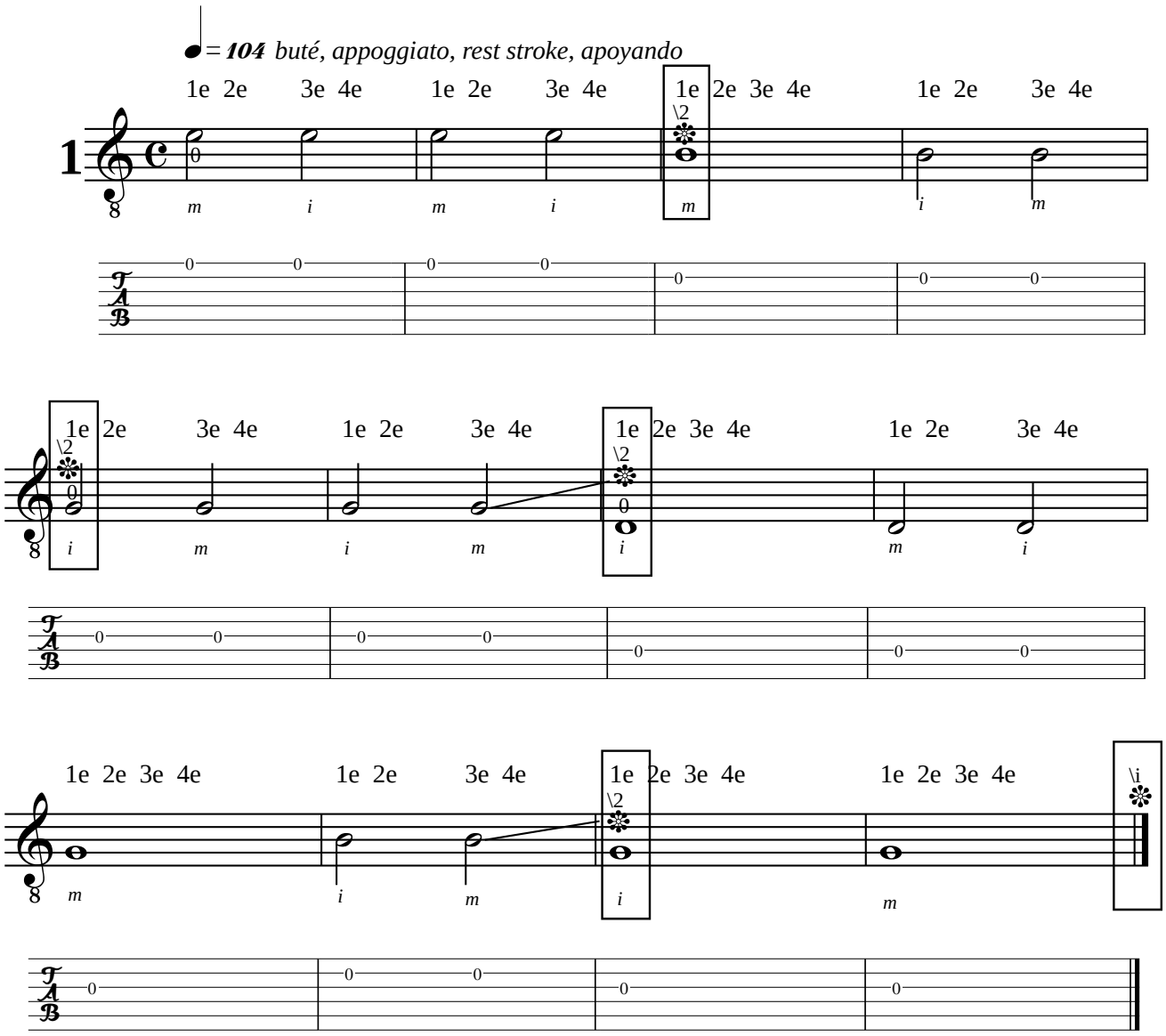
Organización del tiempo para principiantes : Para poder progresar hay que tocar un poco cada día y por lo menos 6 días a la semana. Podéis organizar el tiempo de estudio siguiendo por lo menos dos tipos de programas: Un programa de estudio de 10 minutos. Durante este tiempo habrá que ensayar 6 a doce veces seguidas los compases, especialmente los más difíciles. Os indicaré estos compases difíciles subrayándolos en amarillo. Un segundo programa de estudios de 30 minutos organizado de la siguiente manera: - 10 minutos para estudiar los compases difíciles (los pasajes más dificiles están enmarcados), - 15 minutos para ensayar varias veces seguidas (de 3 a 6 veces) partes de algunas falsetas (que marcaré entre corchetes), - y, para acabar, 5 minutos para tocar la o las piezas enteras.
Es importante tocar los 6 días de la semana. Si en lugar de repartir el trabajo os ponéis a tocar un único día a la semana, o sea 2 horas seguidas el mismo día, no vais a mejorar, además lo más probable es que os hagáis daño por utilizar algunos músculos del cuerpo durante tanto tiempo seguido. Es importante fraccionar el tiempo de trabajo y estudiar un poco cada día.
Intentad centrar vuestros esfuerzos en las partes que os resulten más complejas : compases o falsetas (frases) más difíciles. Solo debéis tocar las piezas enteras un par de veces por semana. Para no dejar lugar a duda, os doy un ejemplo de organización de vuestra semana para estudiar la guitarra (alternando sesiones de 10 y 30 minutos) :
lunes 30 minutos, martes 10 minutos, miércoles 30 minutos, jueves 10 minutos, viernes 30 minutos, sábado 10 minutos.

Jean-François DELCAMP (1956)
CORDES A VIDE - OPEN STRING

Pour guitare



Prenez appui sur la corde 6 avec votre pouce droit tout au long de la pièce.



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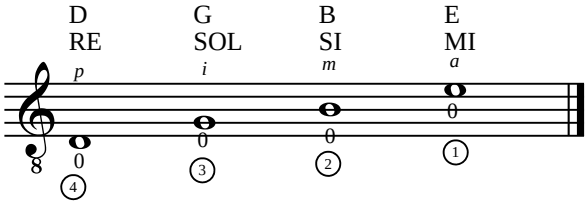
CORDES A VIDE - OPEN STRING

Pour guitare



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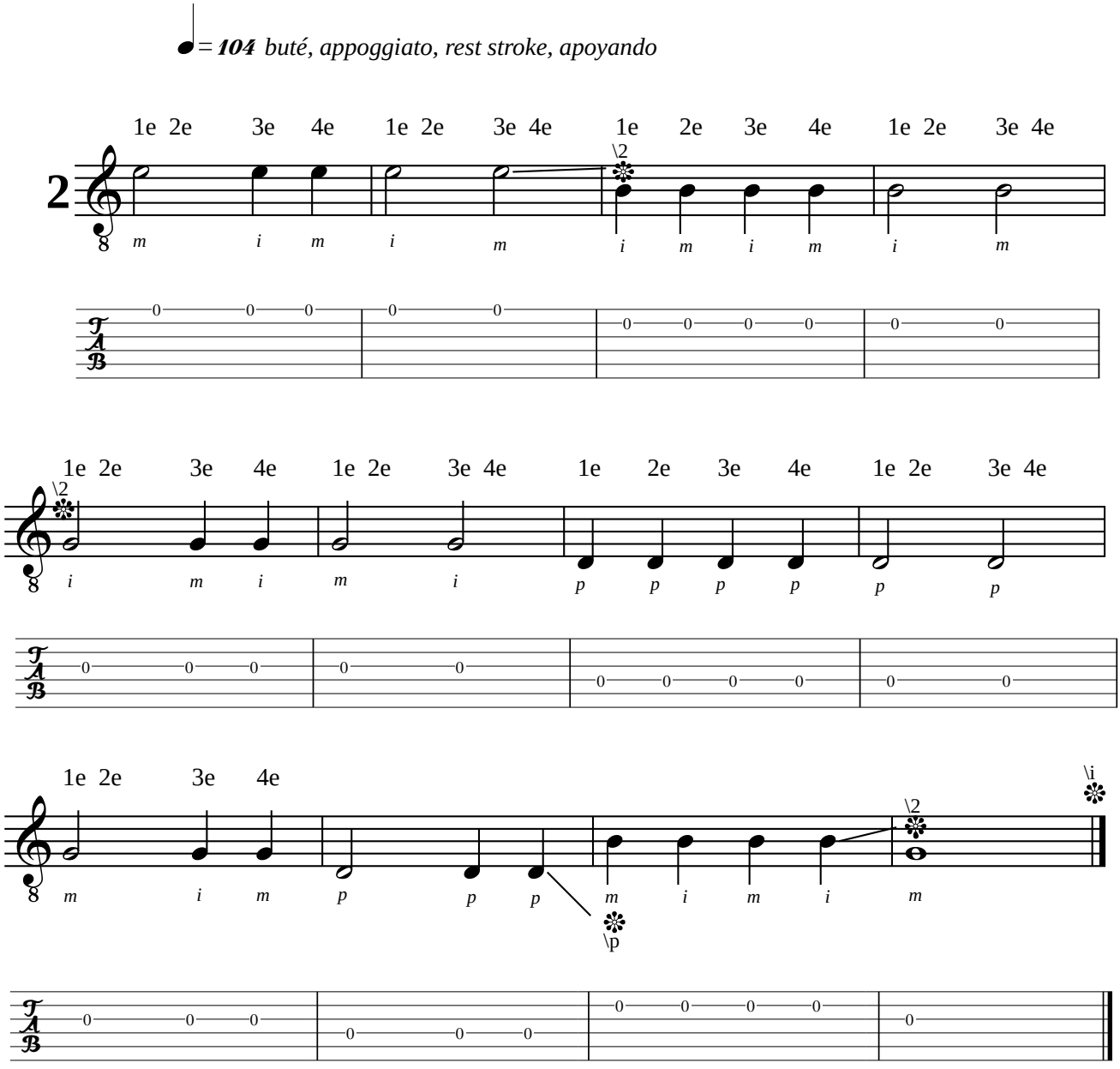

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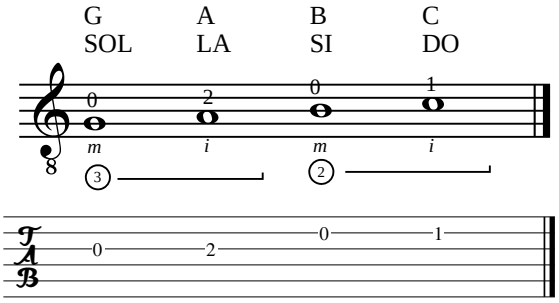
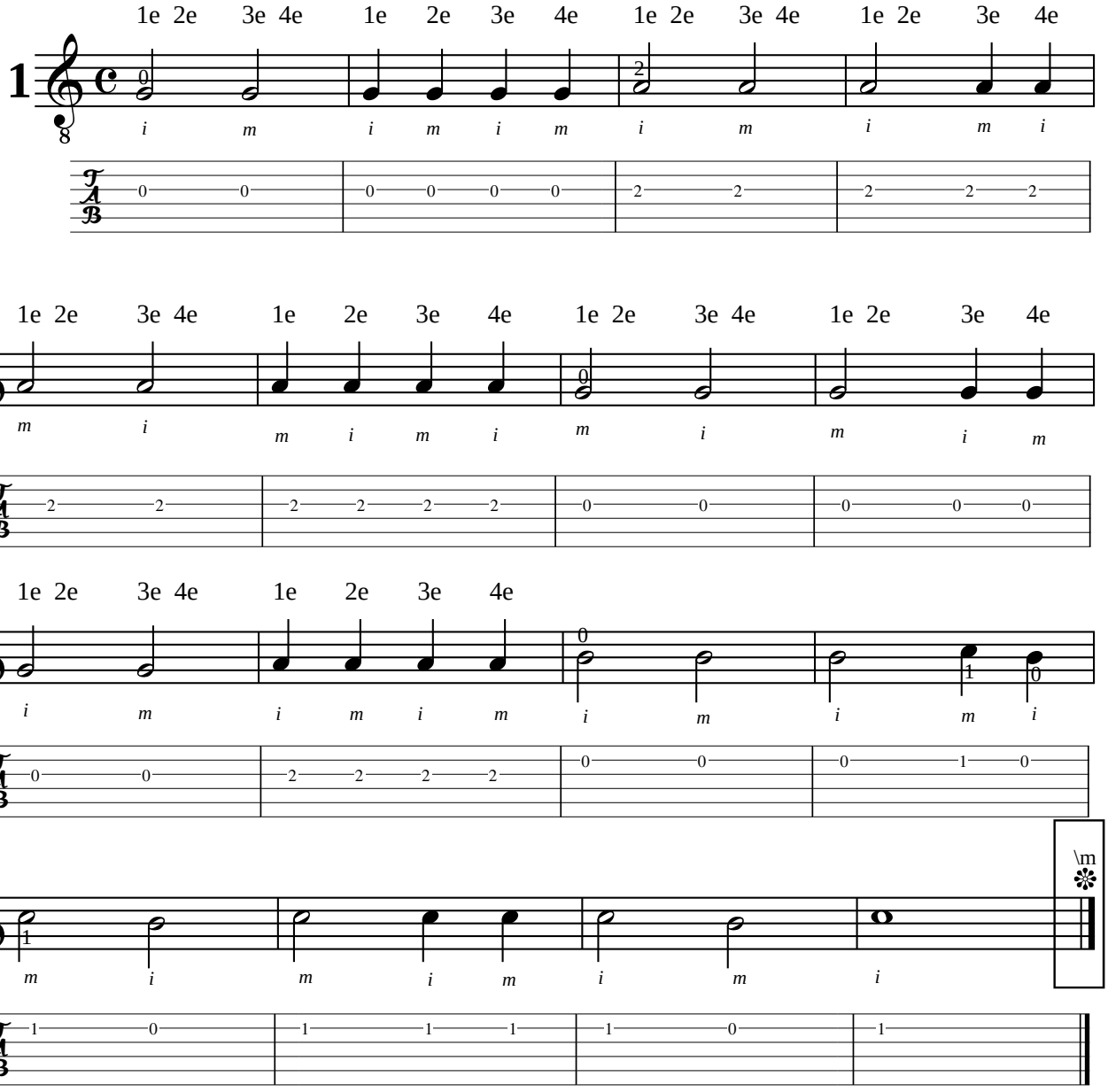
SOL LA SI DO - G A B C

Pour guitare



♩=120 *buté, appoggiato, rest stroke, apoyando*



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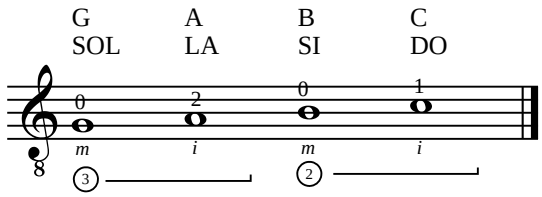
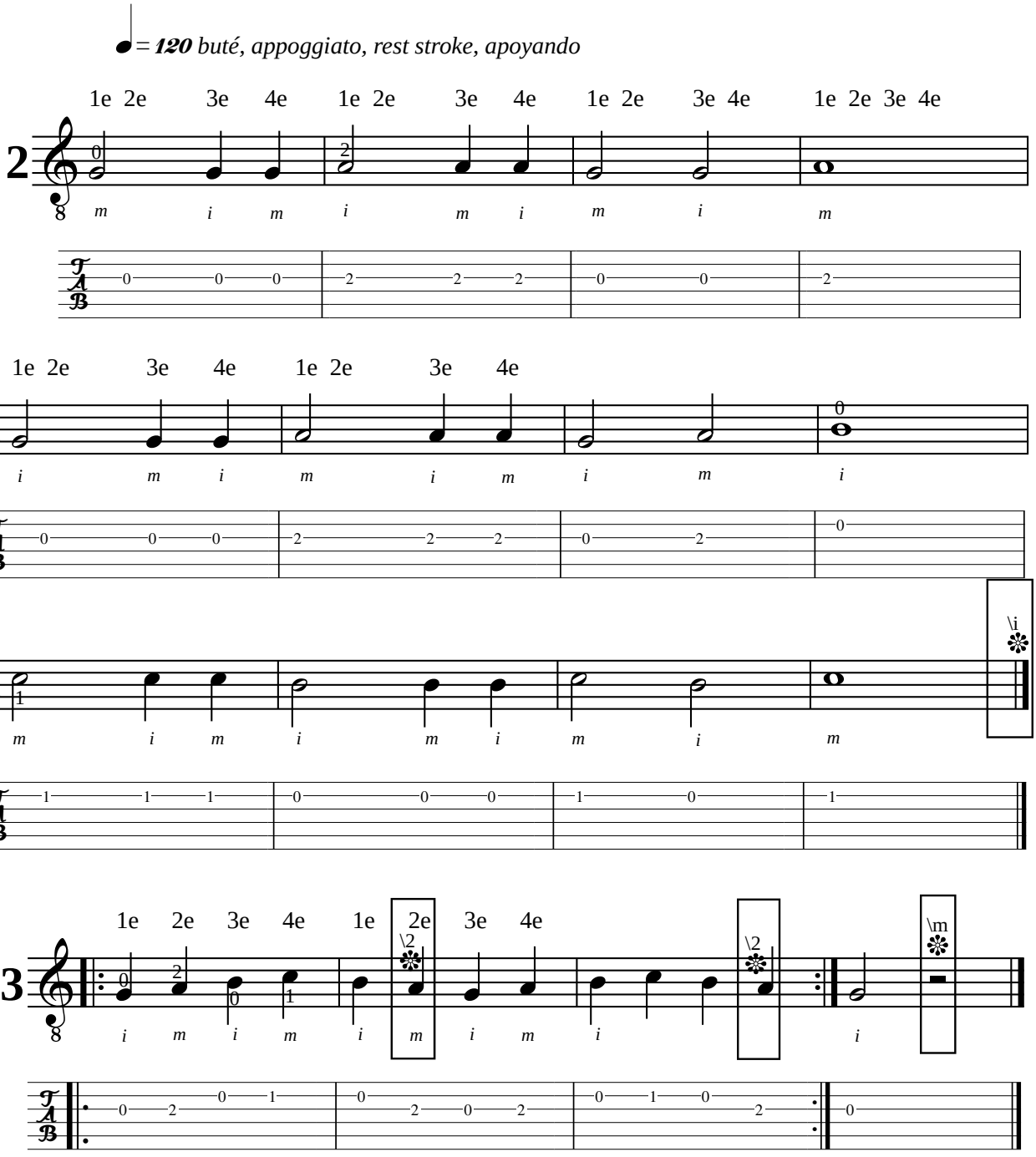
SOL LA SI DO - G A B C

Pour guitare





ANONYME
A LA CLAIRE FONTAINE

France

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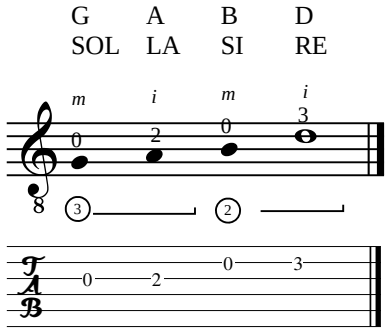

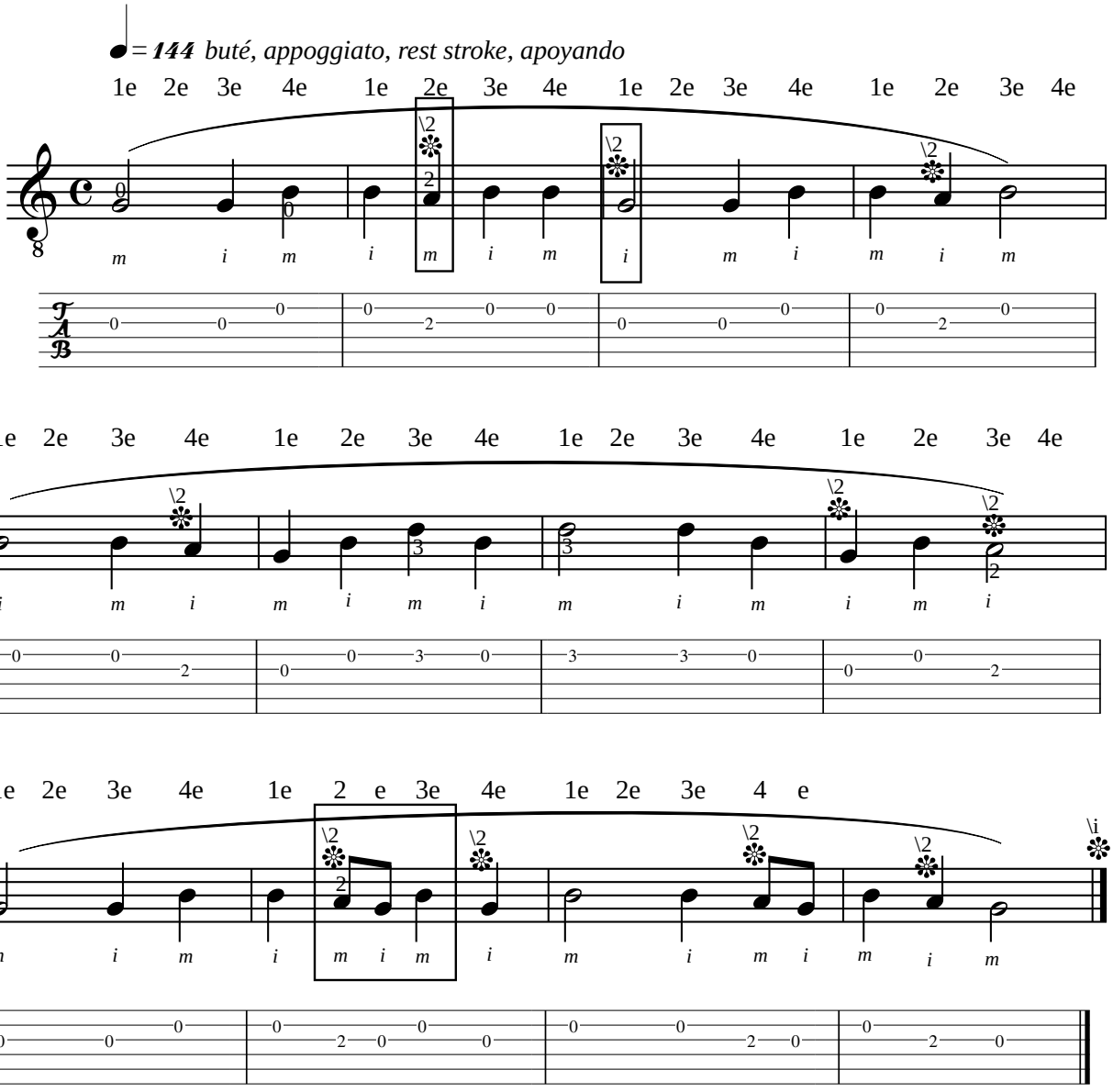

ANONYME
OLD MAC DONALD

United States of America

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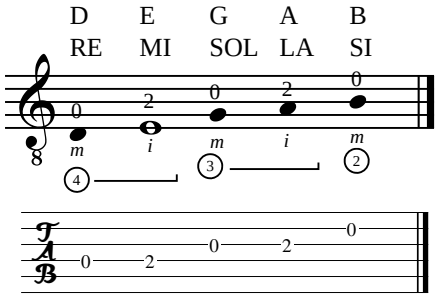

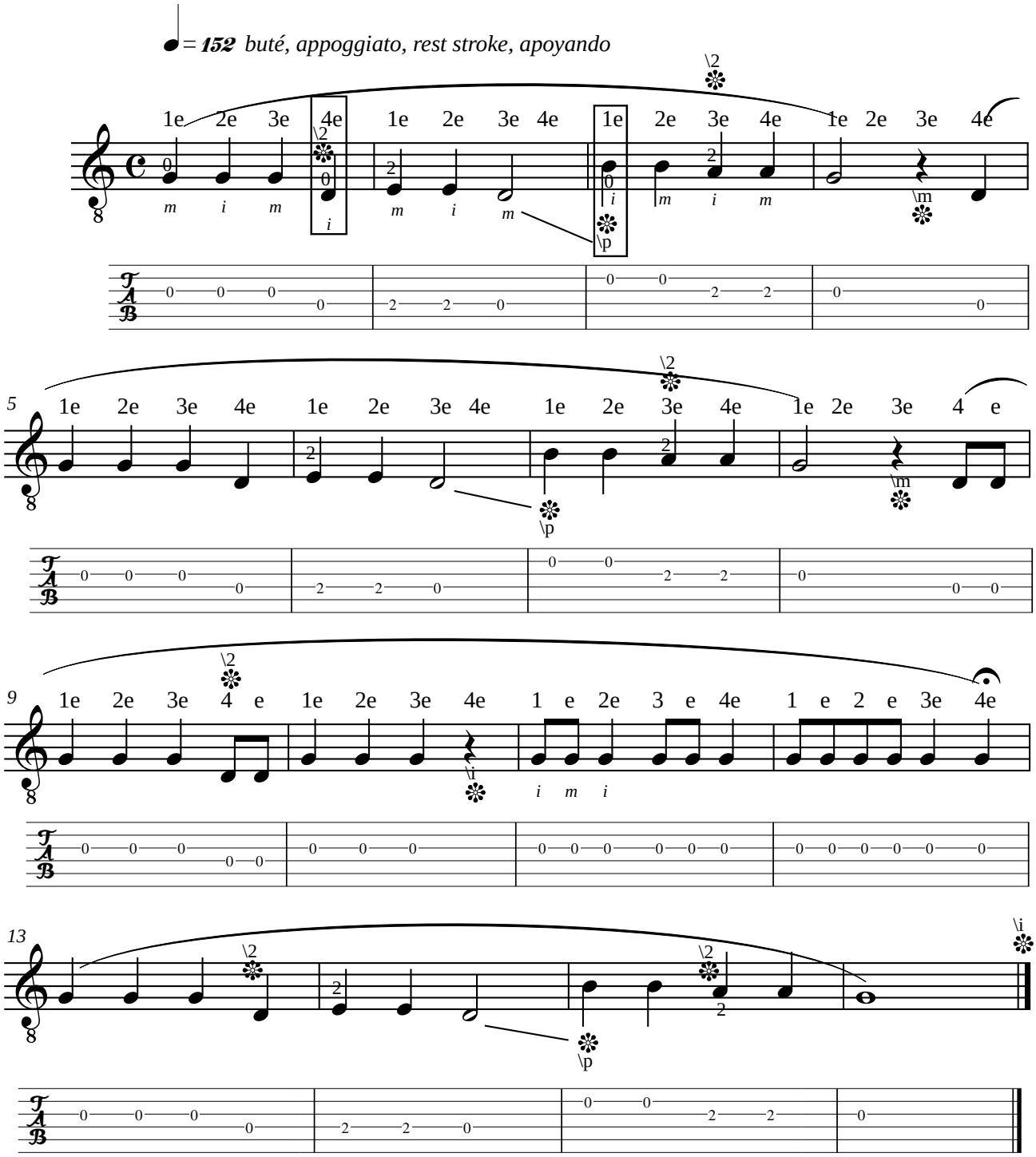

ANONYME
AU CLAIR DE LA LUNE

France

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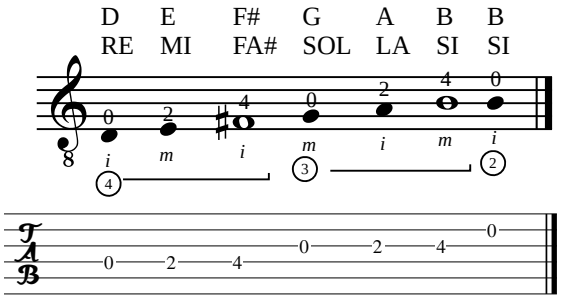

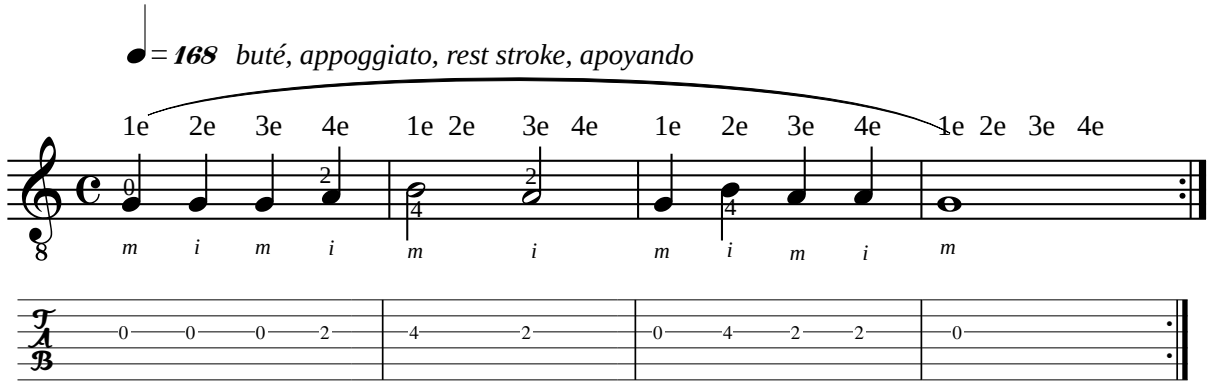

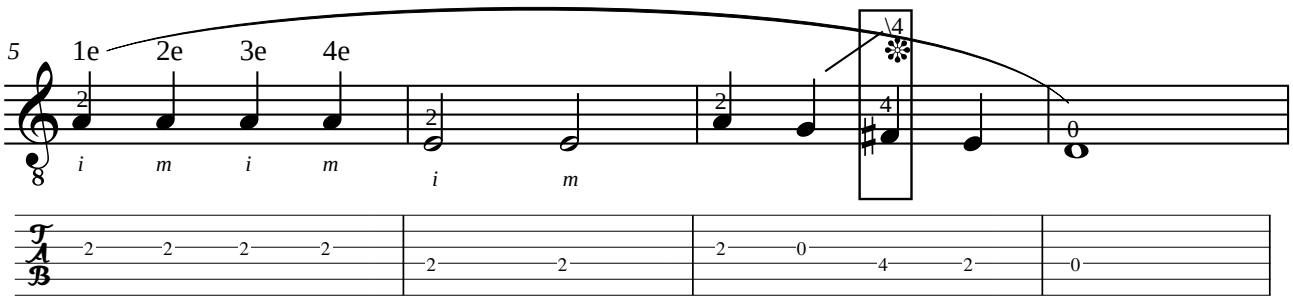

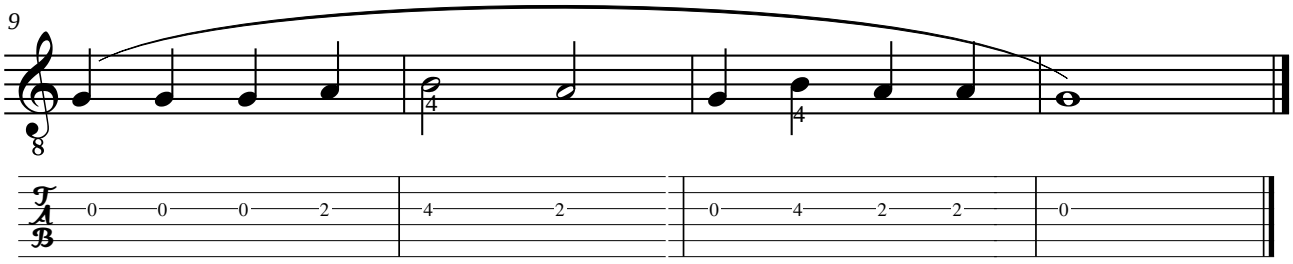

ANONYME
IL EST MINUIT
Canon

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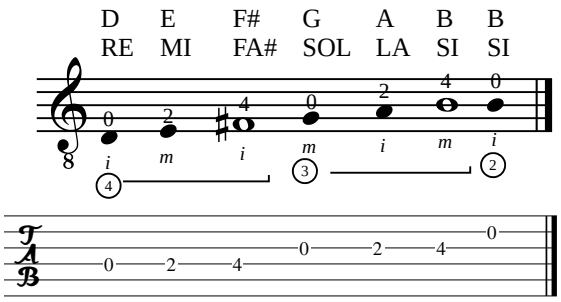
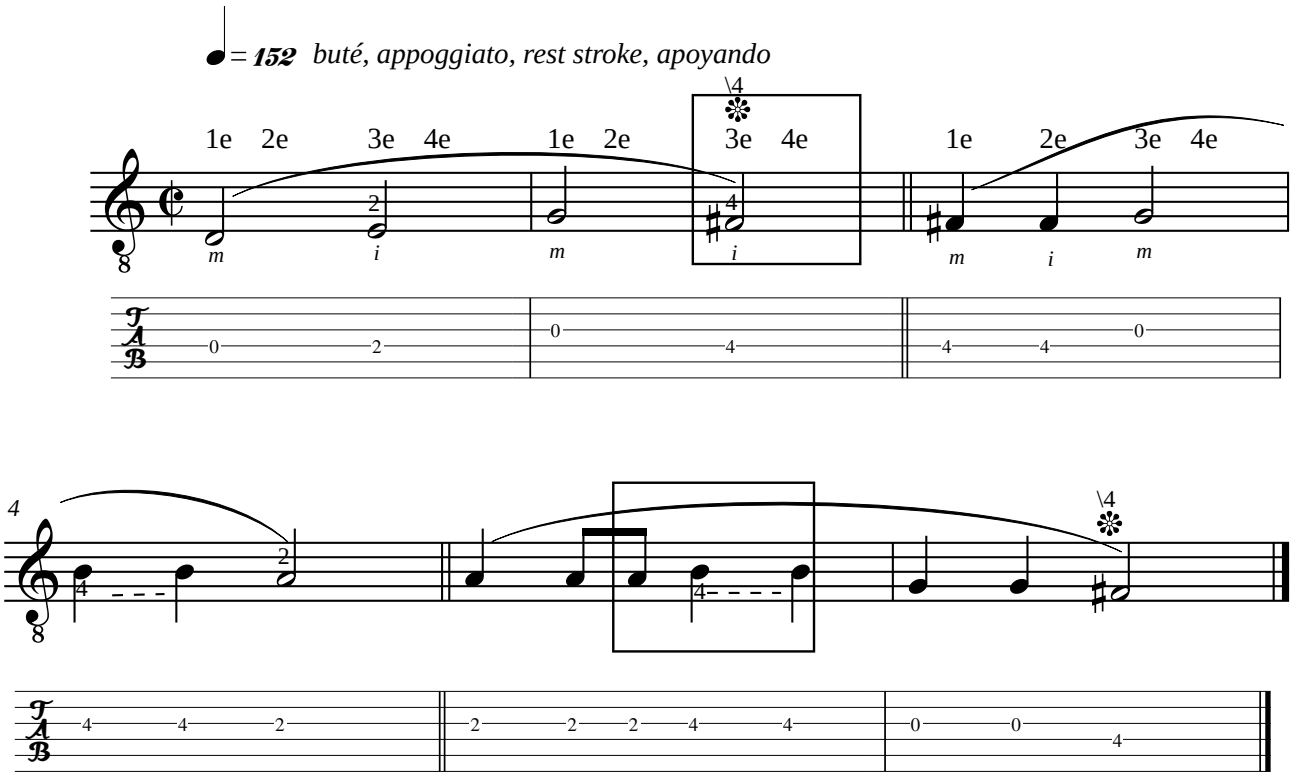


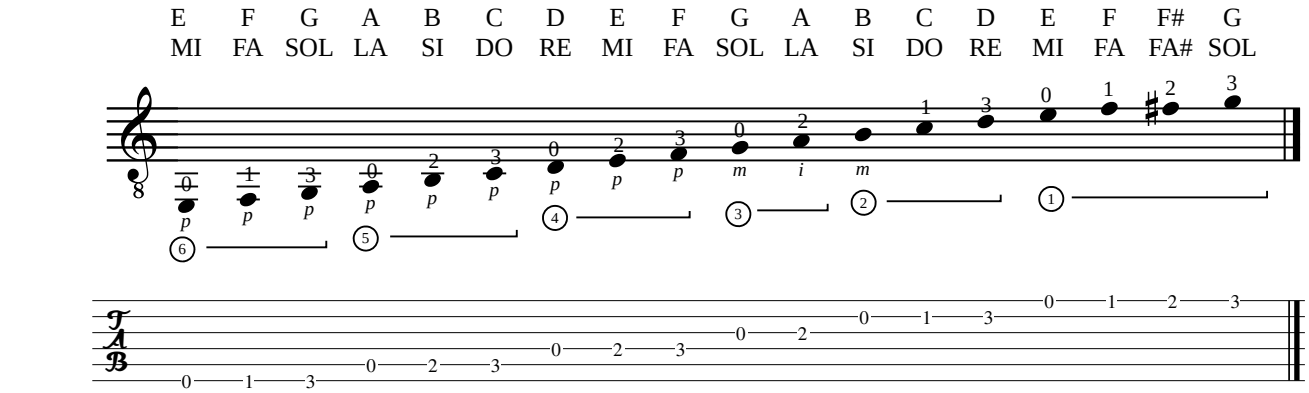


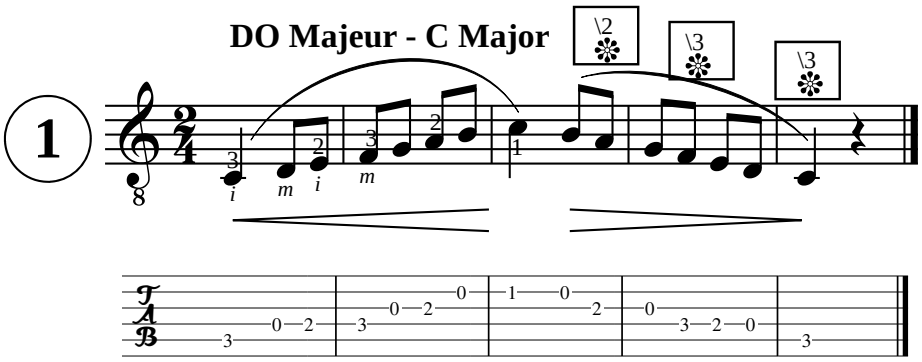
Jean-François DELCAMP (1956)

GAMMES - SCALE - SCALES - ESCALAS

NIVEAU 1 - LIVELLO 1 - LEVEL 1 - NIVEL 1

Pour guitare





Jean-François DELCAMP (1956)
TERMINER - FERMARE - DAMP - APAGAR
NIVEAU 1 - LIVELLO 1 - LEVEL 1 - NIVEL 1

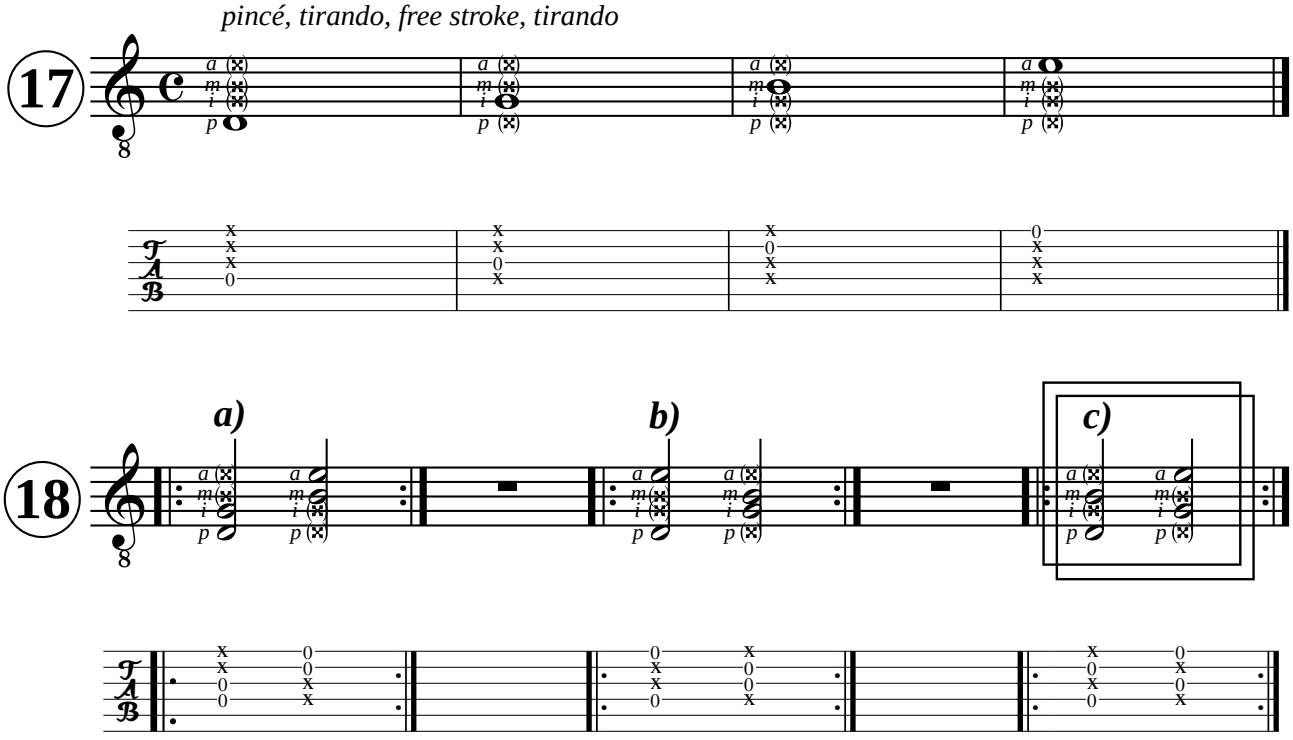
Pour guitare

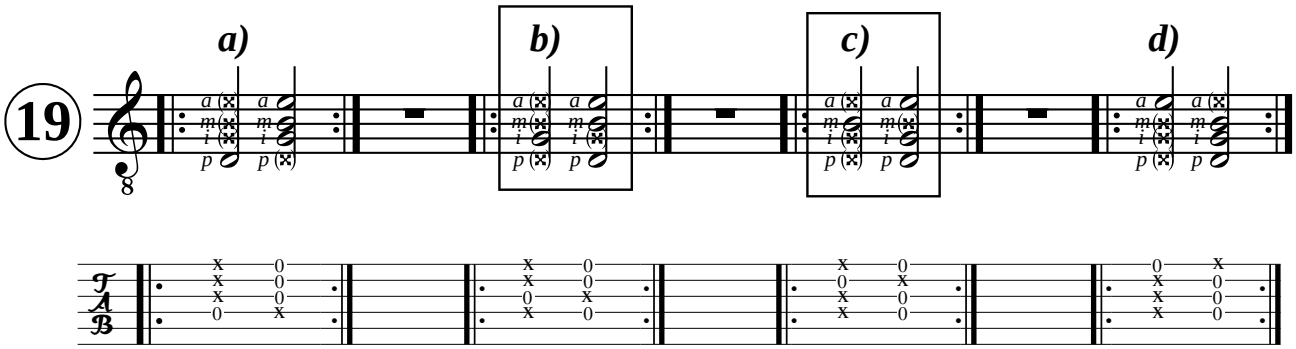
Dans les exercices suivants, vous aller travailler l'enchainement des notes, c'est à dire que vous allez terminer une ou des notes au moment exact où vous commencez la ou les notes suivantes. Les exercices 17 à 20 sont pour les doigts de la main droite. Le signe (x) indique que le doigt de la main droite est posé sur la corde. L'exercice 21 est pour la main gauche : penchez le doigt gauche pour bloquer la corde voisine en même temps que vous commencez la nouvelle note.

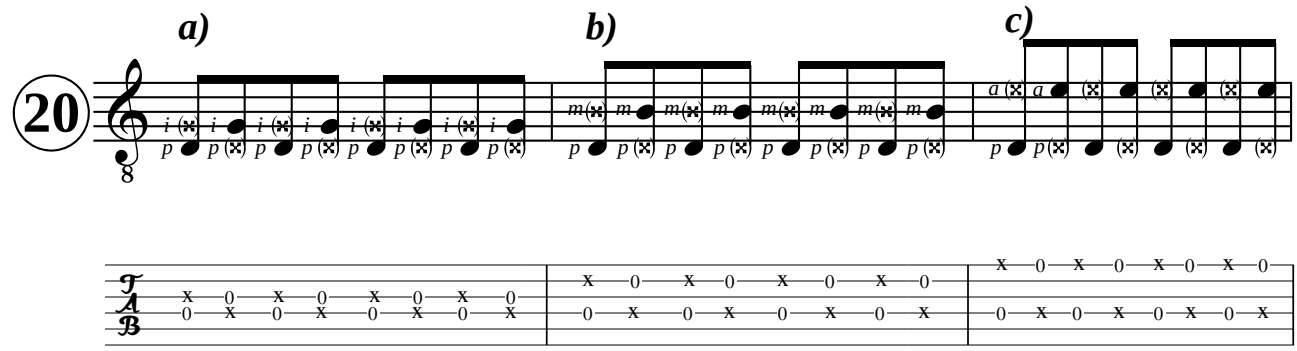
Negli esercizi seguenti andrete a lavorare sulla successione delle note, cioe' dovrete terminare una o piu' note nel momento esatto in cui iniziate la o le note seguenti. Gli esercizi da 17 a 20 sono per le dita della mano dx. Il segno (x) indica che il dito della mano dx e' posato sulla corda. L'esercizio 21 e' per la mano sinistra: inclinate il dito sinistro per bloccare la corda vicina nello stesso momento in cui iniziate la nuova nota.

In the following exercises, you will work on getting a smooth join between notes, that is to say that you will end one or more notes at the exact moment that you start the following note (or notes). Exercises 17 to 20 are for the fingers of the right hand. The sign (x) indicates that the right hand finger is placed on the string. Exercise 21 is for the left hand: lean the left hand finger to damp the adjacent string at the same time as you start the new note.

En estos ejercicios, vais a ejercitar el encadenamiento de las notas, o sea vais a acabar una o varias notas en el momento exacto en el que empezáis a tocar la o las notas siguientes. Los ejercicios 17 a 20 están hechos para los dedos de la mano derecha. La señal (x) indica que el dedo de la mano derecha se apoya sobre la cuerda. El objetivo del ejercicio 21 es ejercitar la mano izquierda: a la vez que se esta posicionando el dedo de la mano izquierda para preparar la nota, inclinar el dedo de la mano izquierda que va a presionar la cuerda hacia abajo. El objetivo de esta posición es apagar la vibración de la cuerda que hemos tocado justo antes.




19
a)
b)
c)
d)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a)
b)
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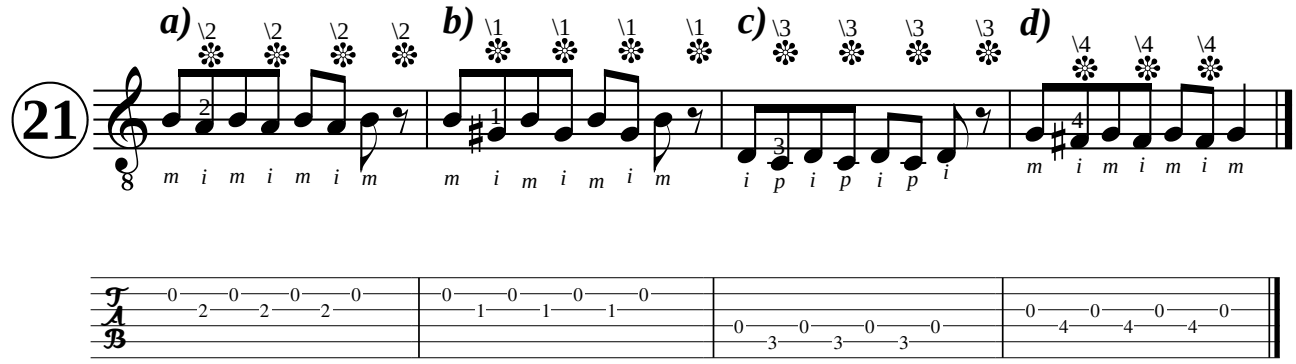
21
a)
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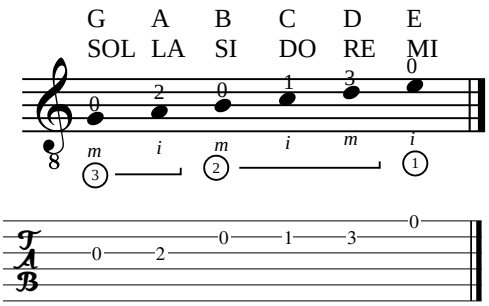
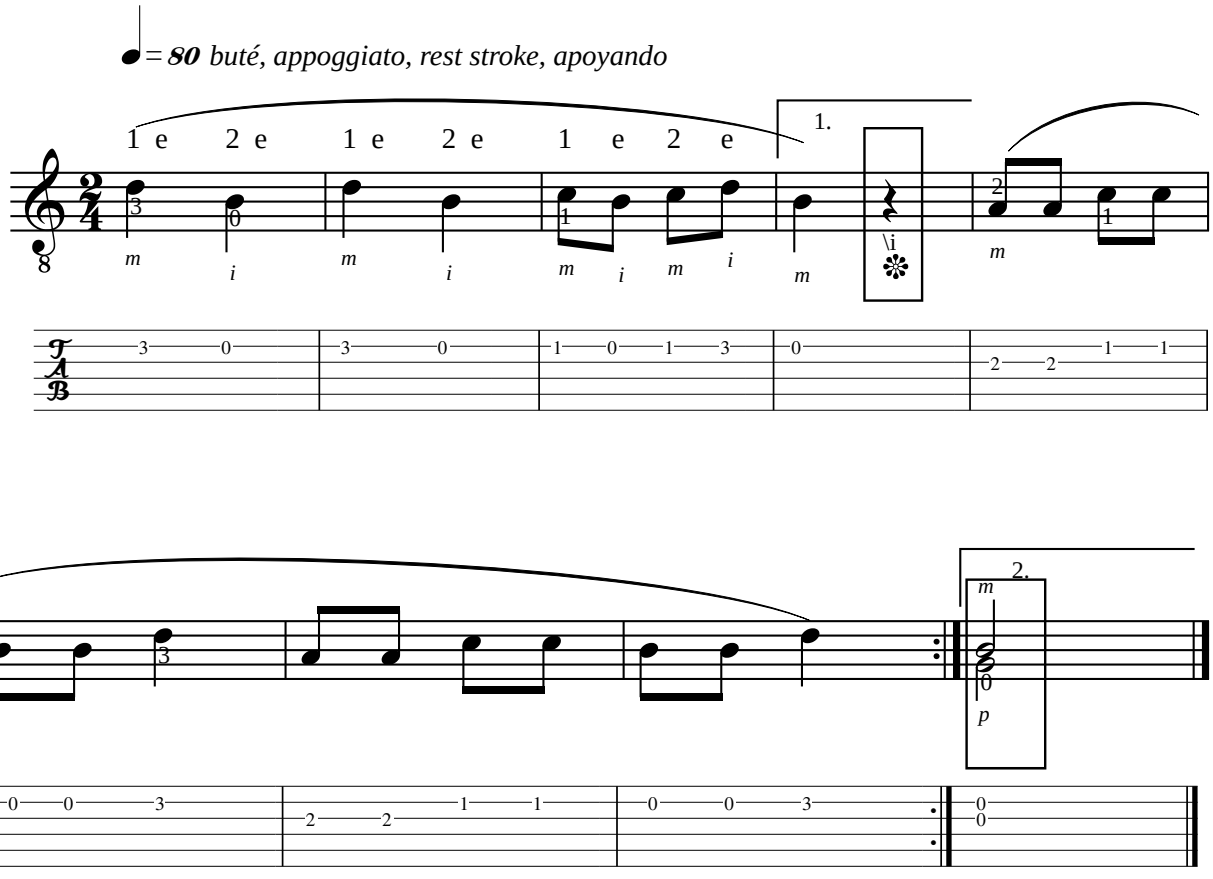
ANONYME
DOUCEMENT, DOUCEMENT

Deutschland

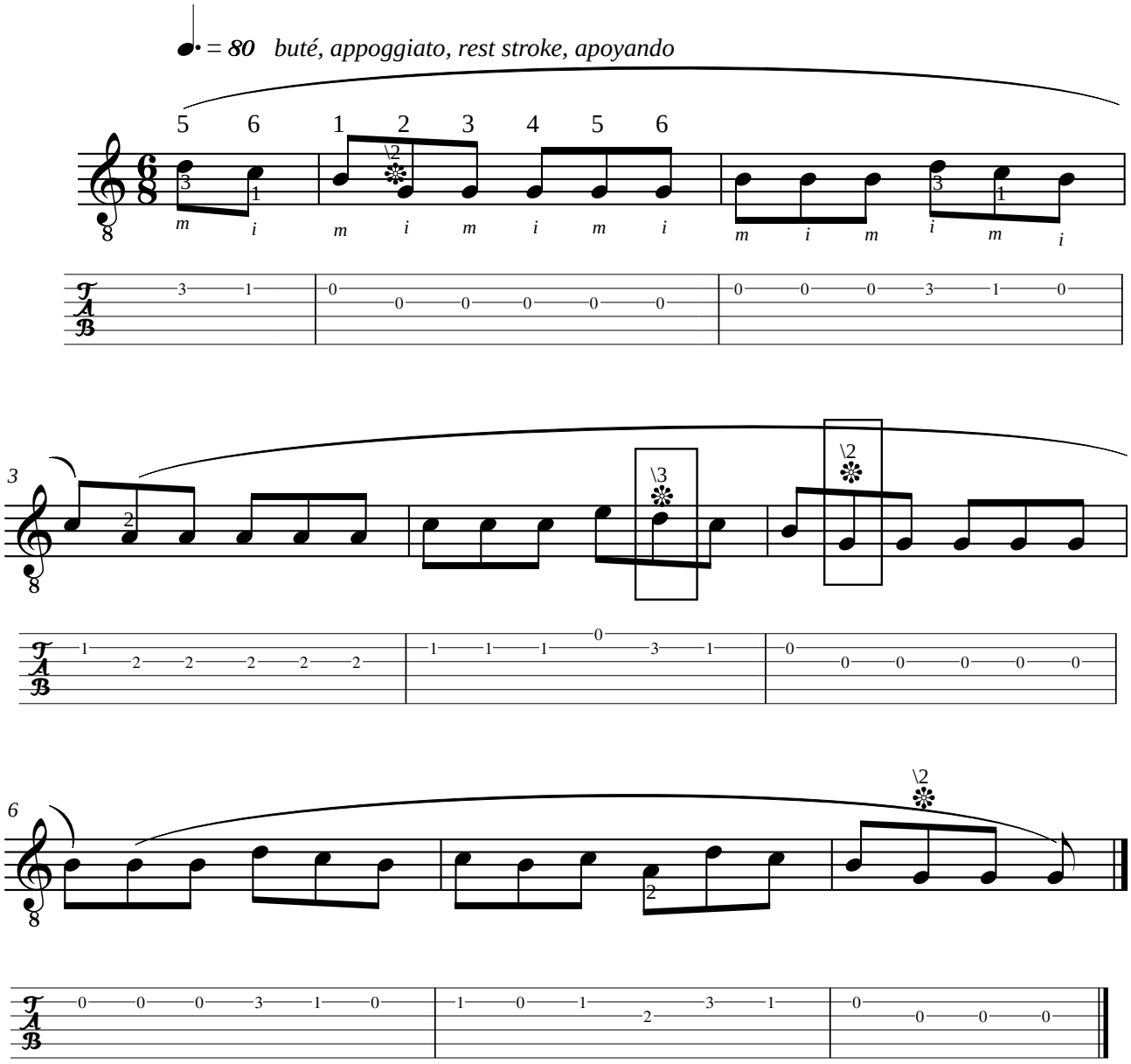
Adaptation pour guitare de Jean-François Delcamp





ANONYME
JIG
Irland

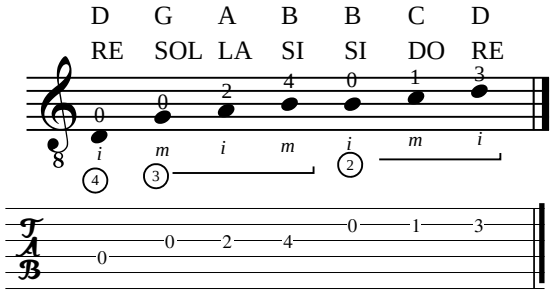
Adaptation pour guitare de Jean-François Delcamp

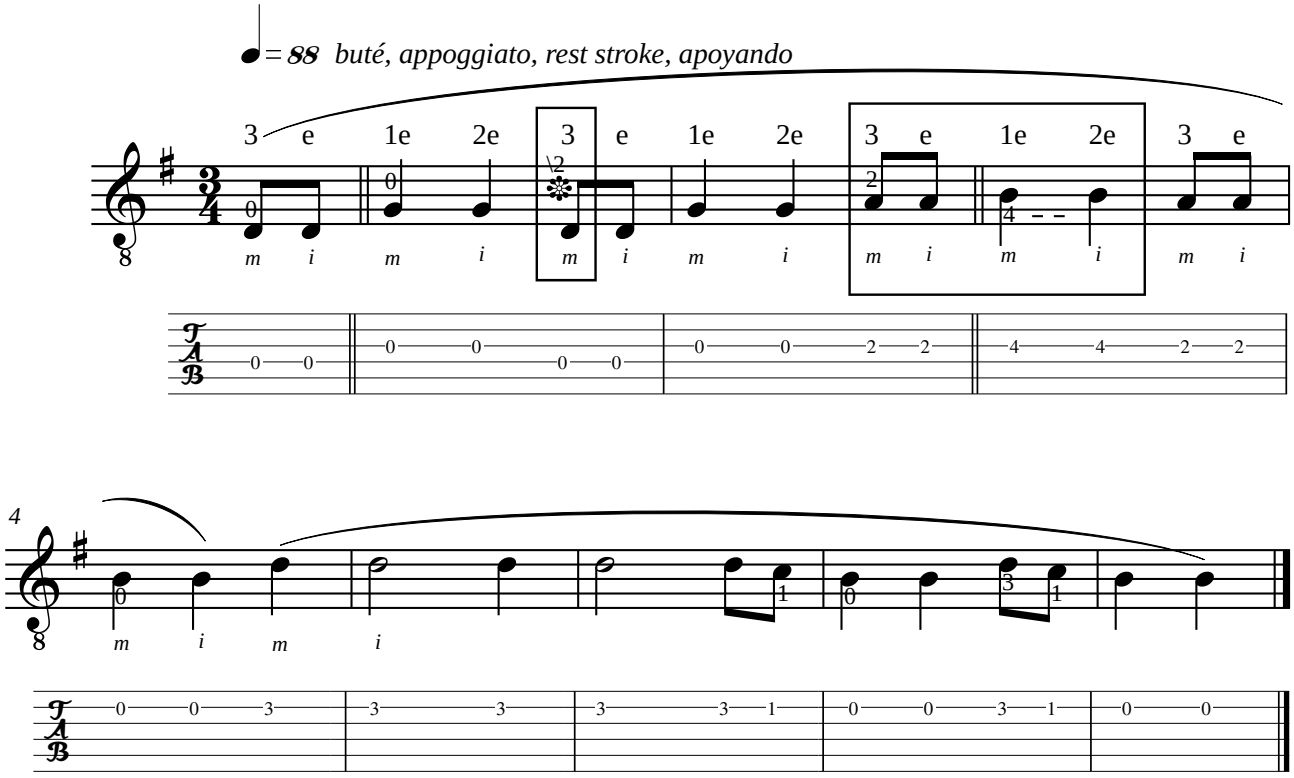


ANONYME
LONDON'S BURNING

canon

Adaptation pour guitare de Jean-François Delcamp

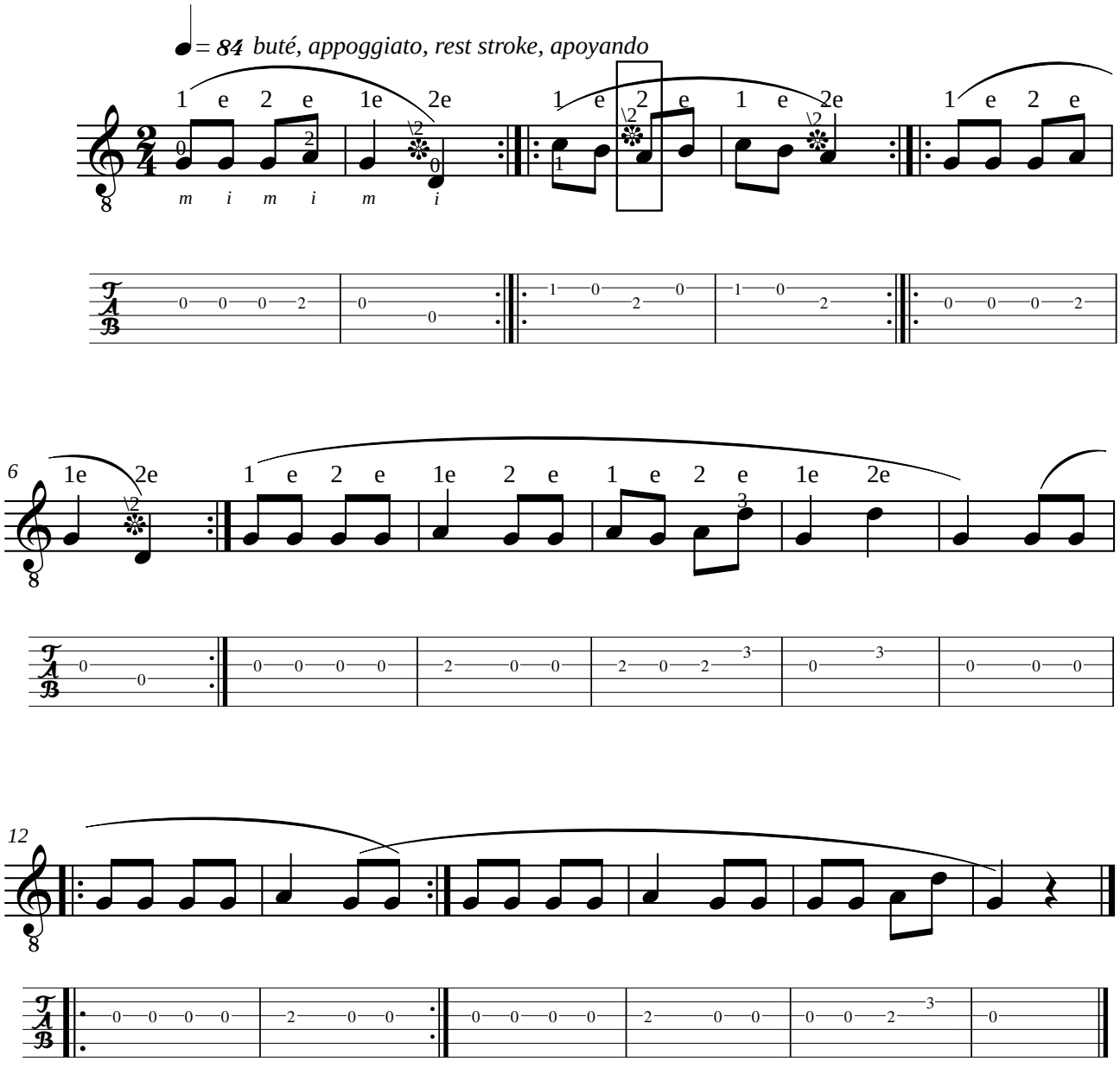




ANONYME
UNE SOURIS VERTE

France

Adaptation pour guitare de Jean-François Delcamp



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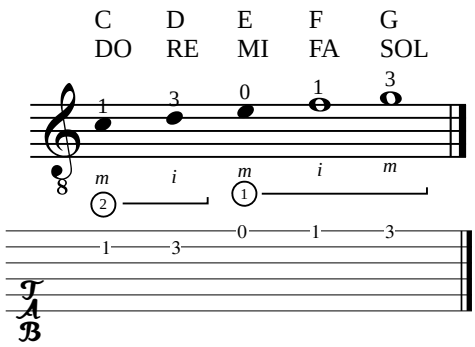
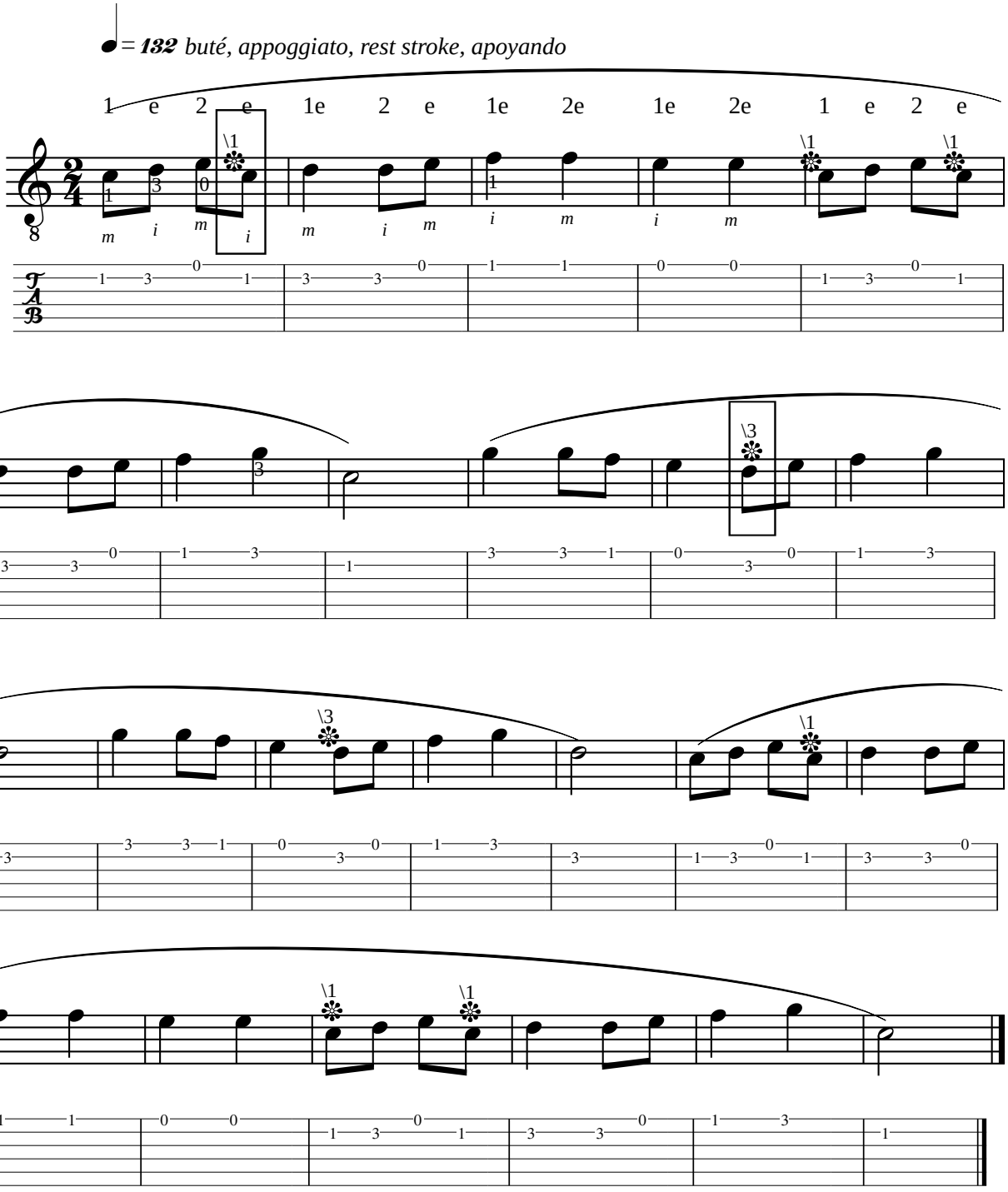
J'AI DU BON TABAC

France

Adaptation pour guitare de Jean-François Delcamp

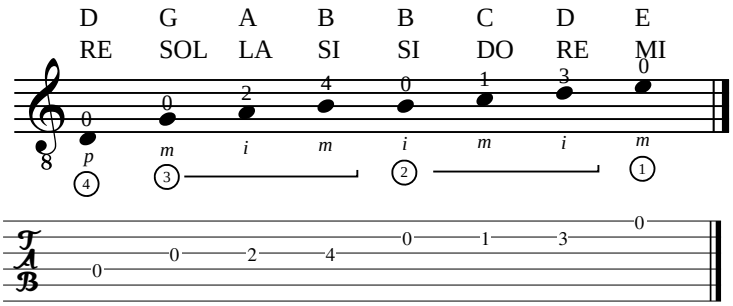


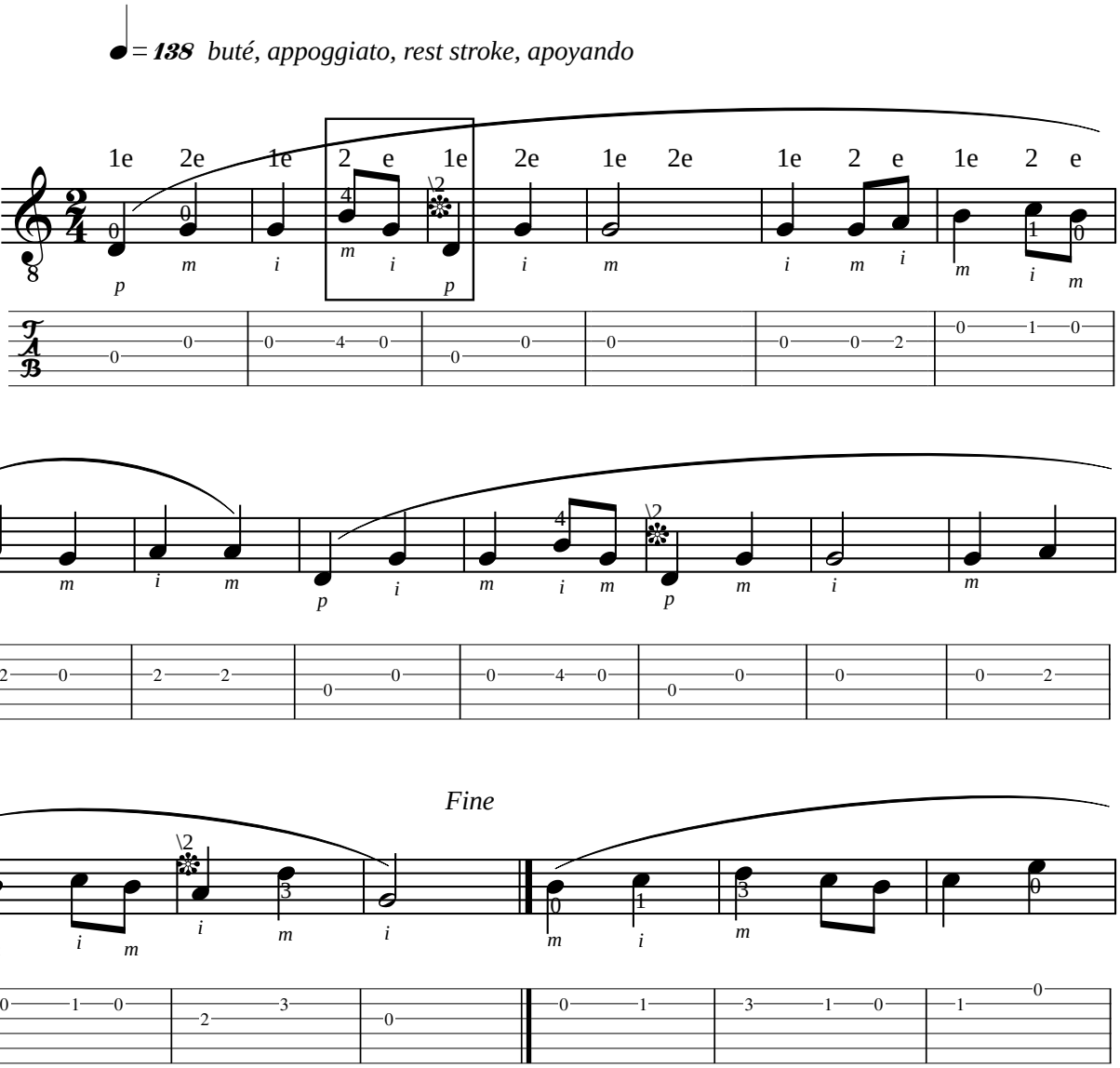


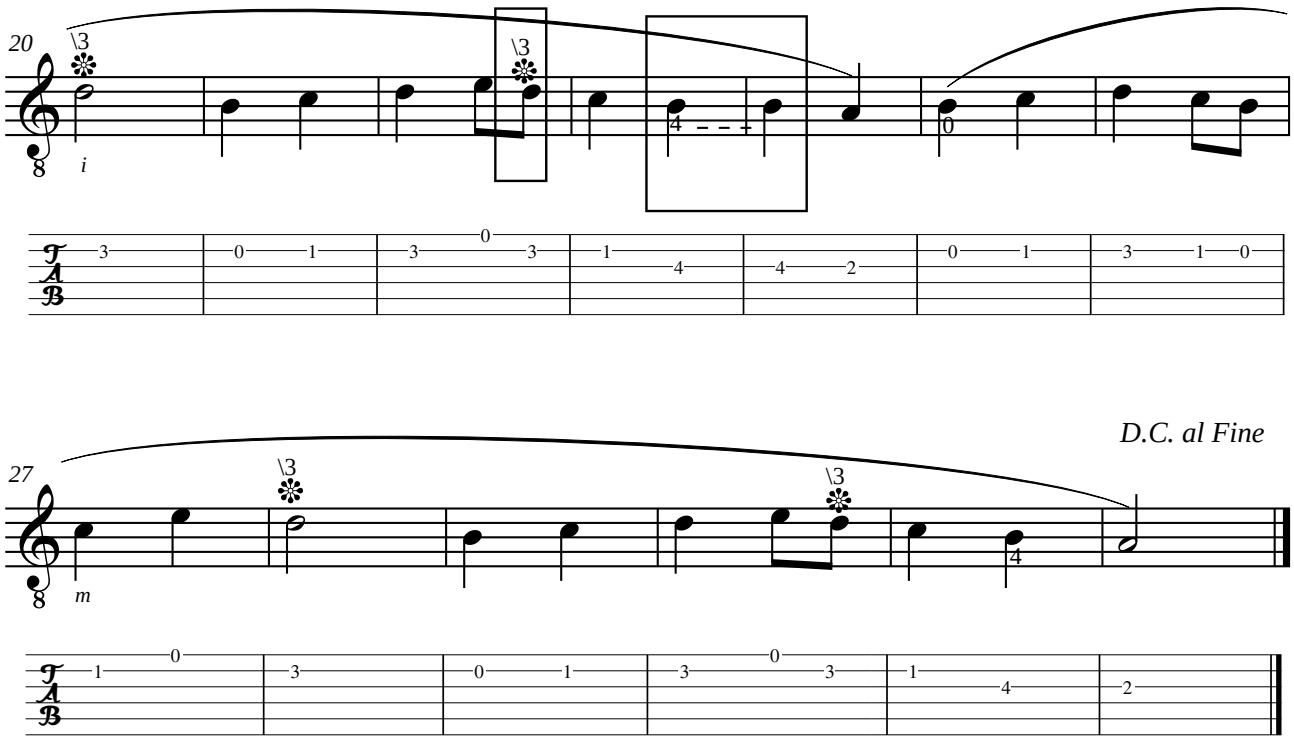
ANONYME
LA TÊTE BIZARDE

France

Adaptation pour guitare de Jean-François Delcamp






20
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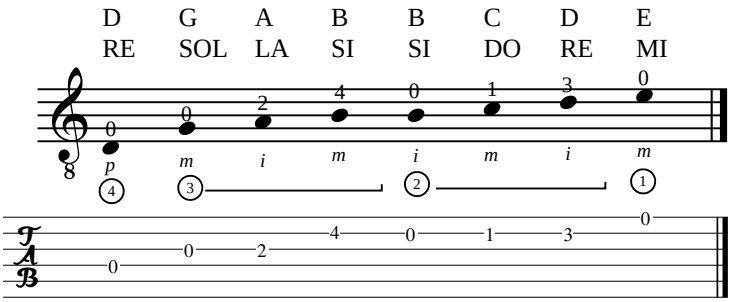
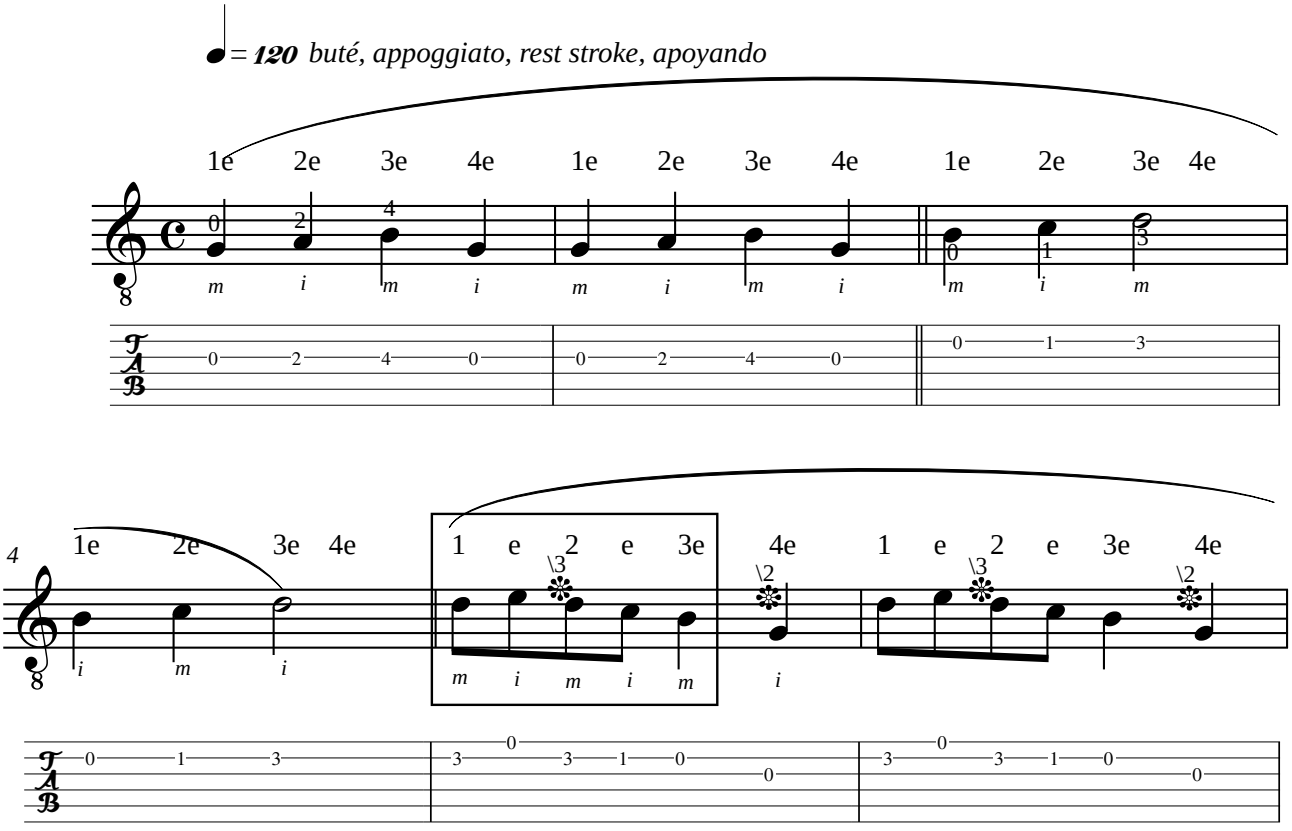
m

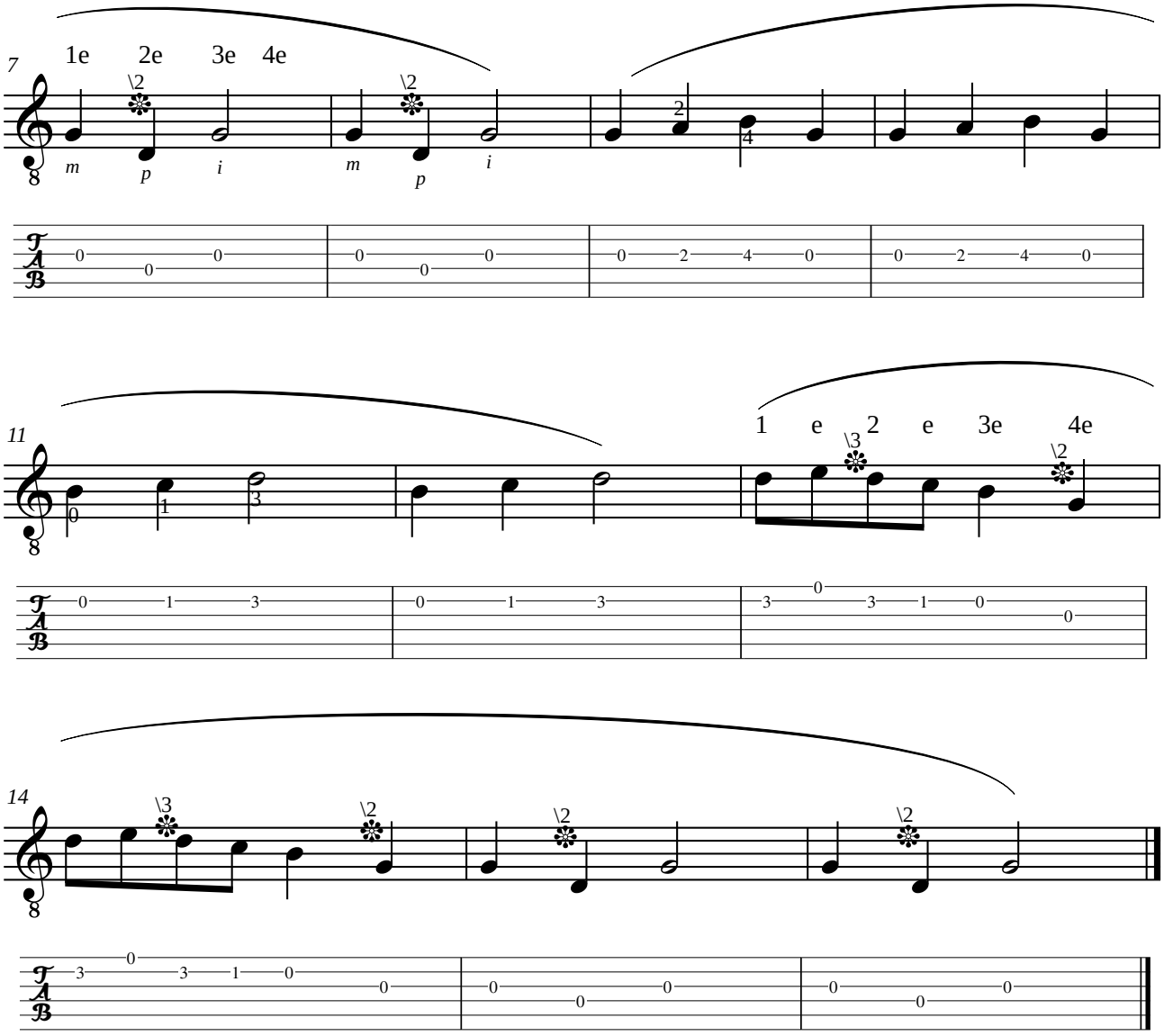
ANONYME FRERE JACQUES

canon

Adaptation pour guitare de Jean-François Delcamp





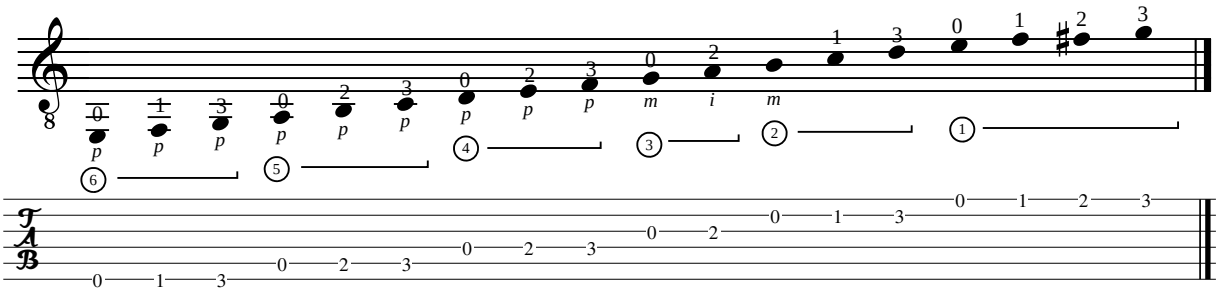

7
1e 2e 3e 4e
m p i m p i
11
1 e 2 e 3e 4e
14

Jean-François DELCAMP (1956)

GAMMES - SCALE - SCALES - ESCALAS

NIVEAU 1 - LIVELLO 1 - LEVEL 1 - NIVEL 1

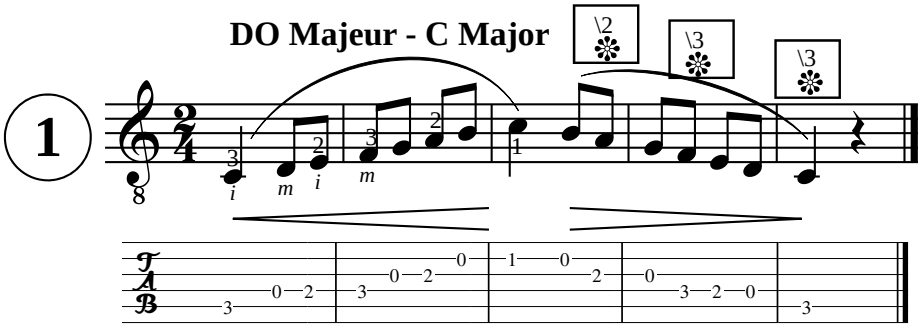
E MI F FA G SOL A LA B SI C DO D RE E MI F FA G SOL A LA B SI C DO D RE E MI F FA F# SOL G



DO Majeur - C Major

SOL Majeur - G Major

1



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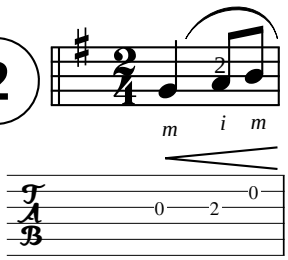
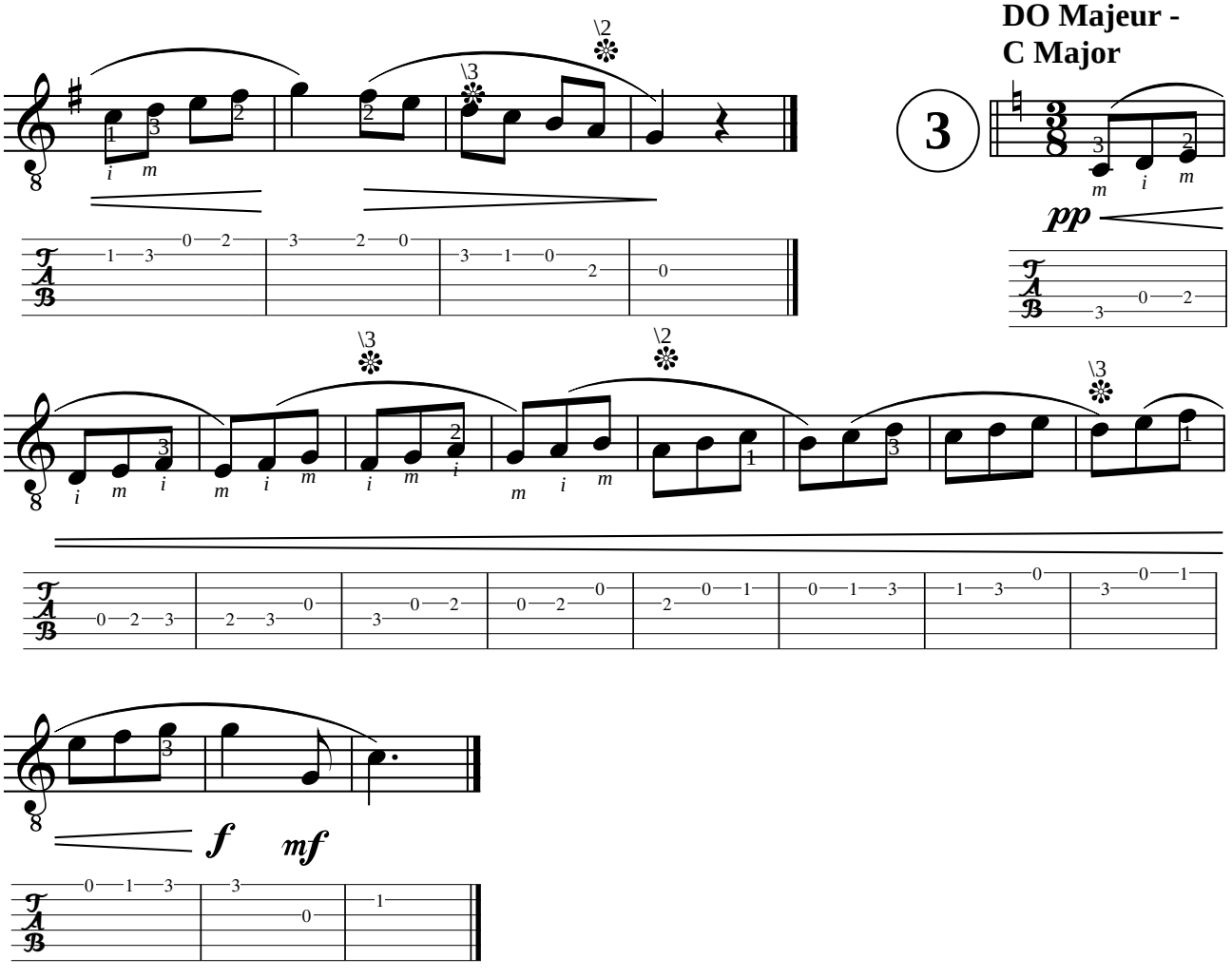


DO Majeur - C Major

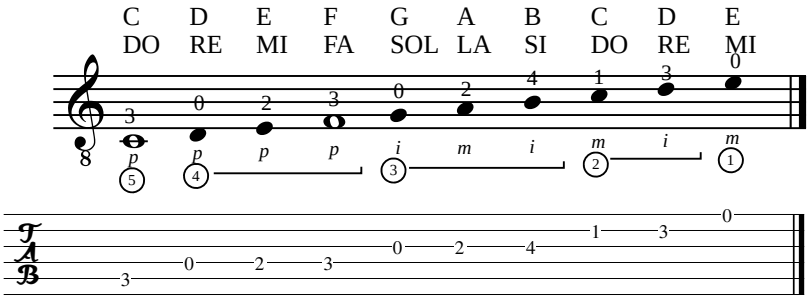
3

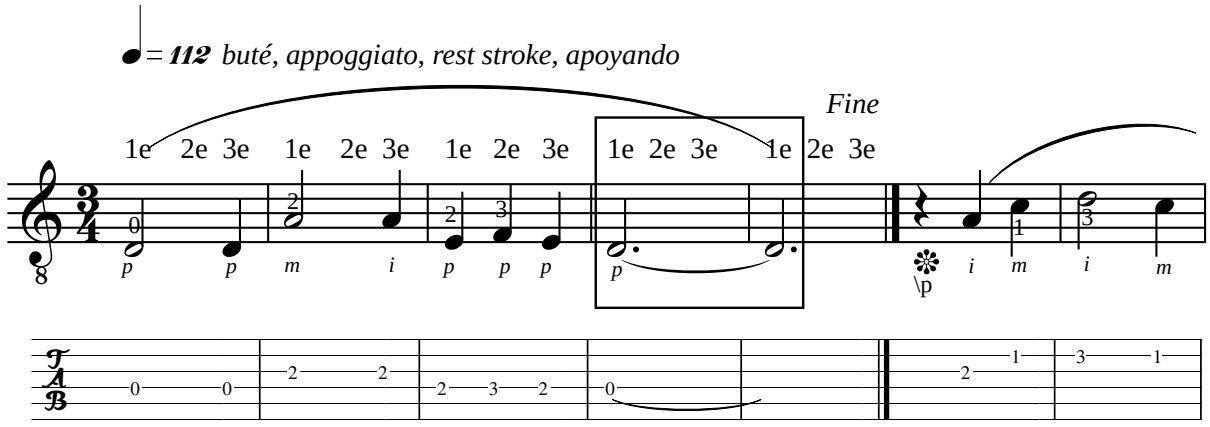


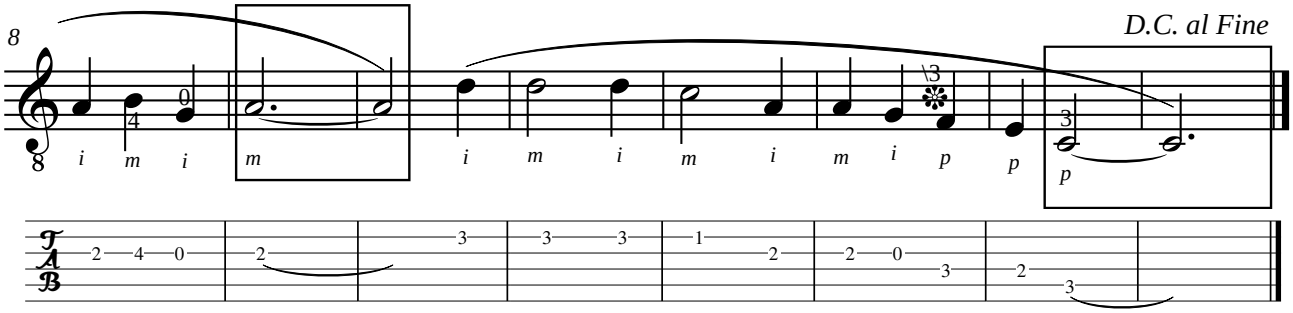
ANONYME
SCARBOROUGH FAIR

England

Adaptation pour guitare de Jean-François Delcamp



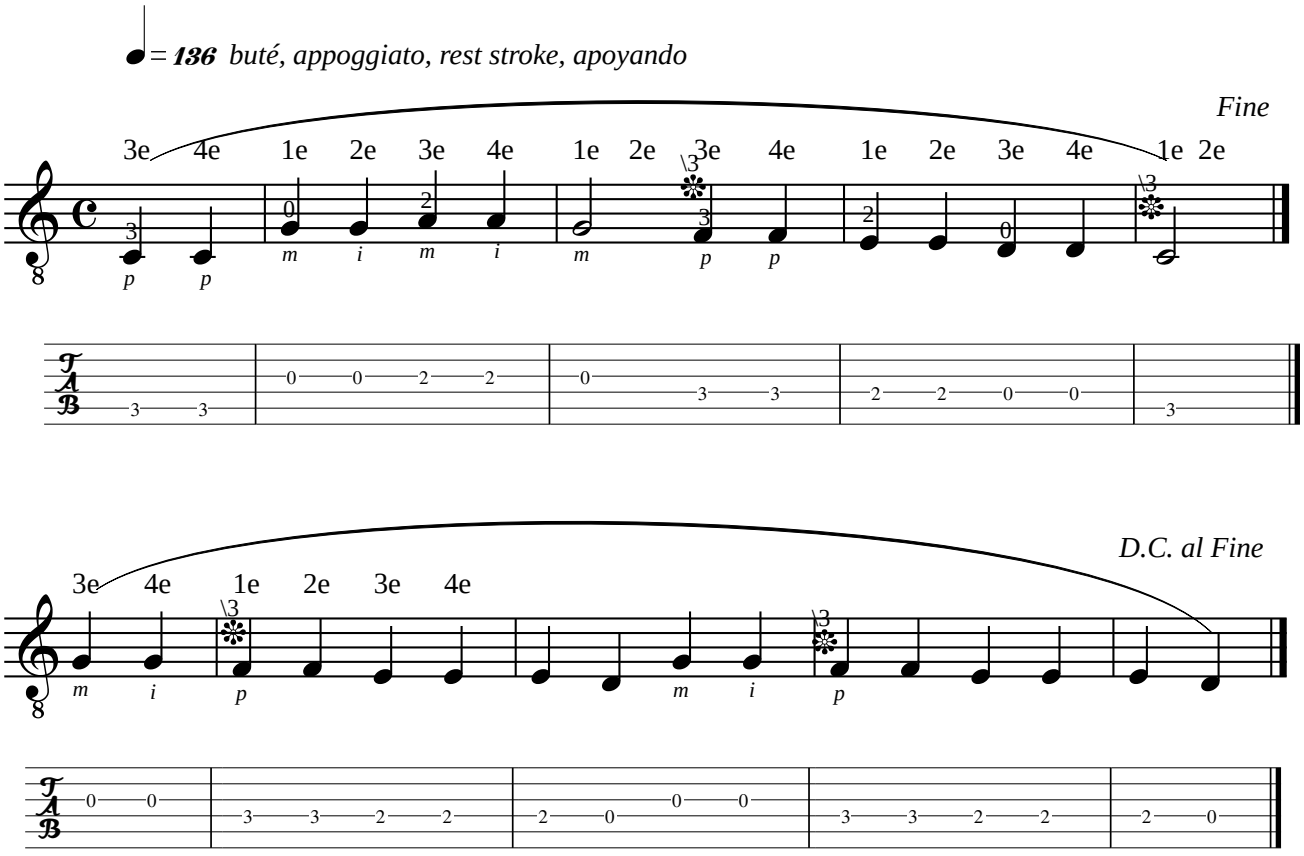




ANONYME
AH VOUS DIRAI-JE MAMAN

France

Adaptation pour guitare de Jean-François Delcamp



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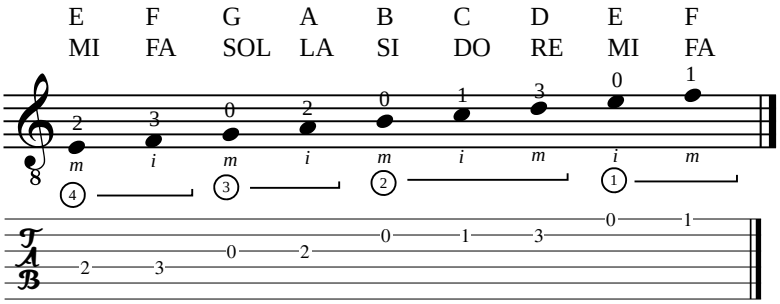
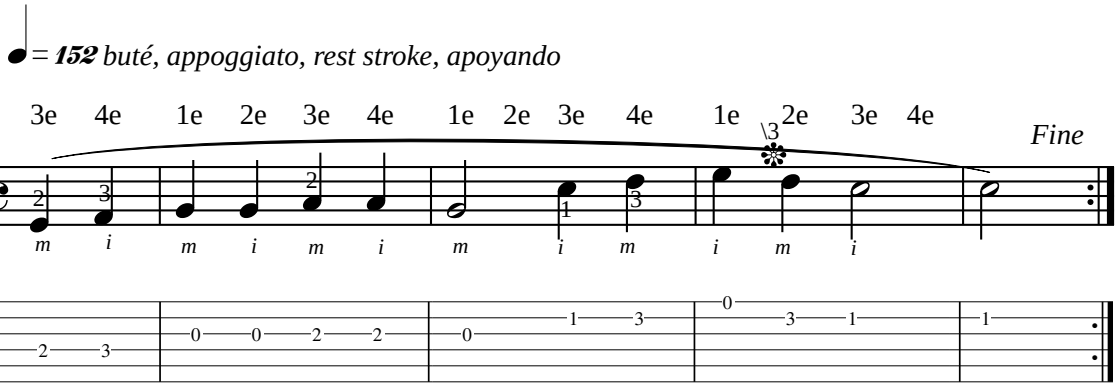
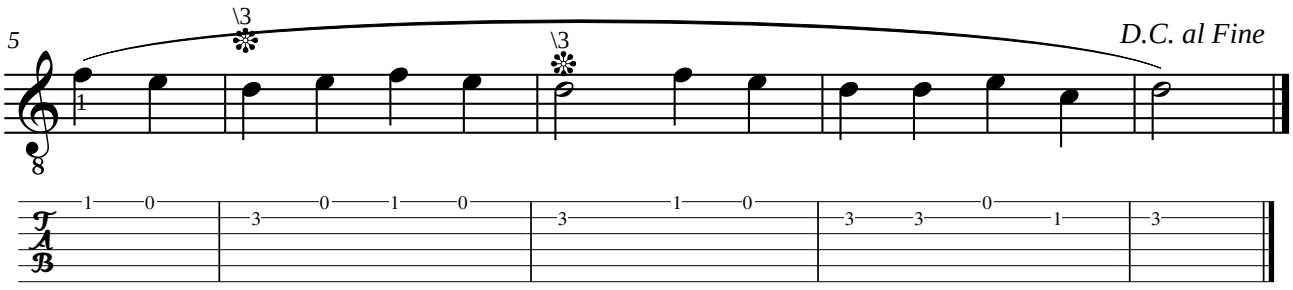
LA BONNE AVENTURE

France

Adaptation pour guitare de Jean-François Delcamp

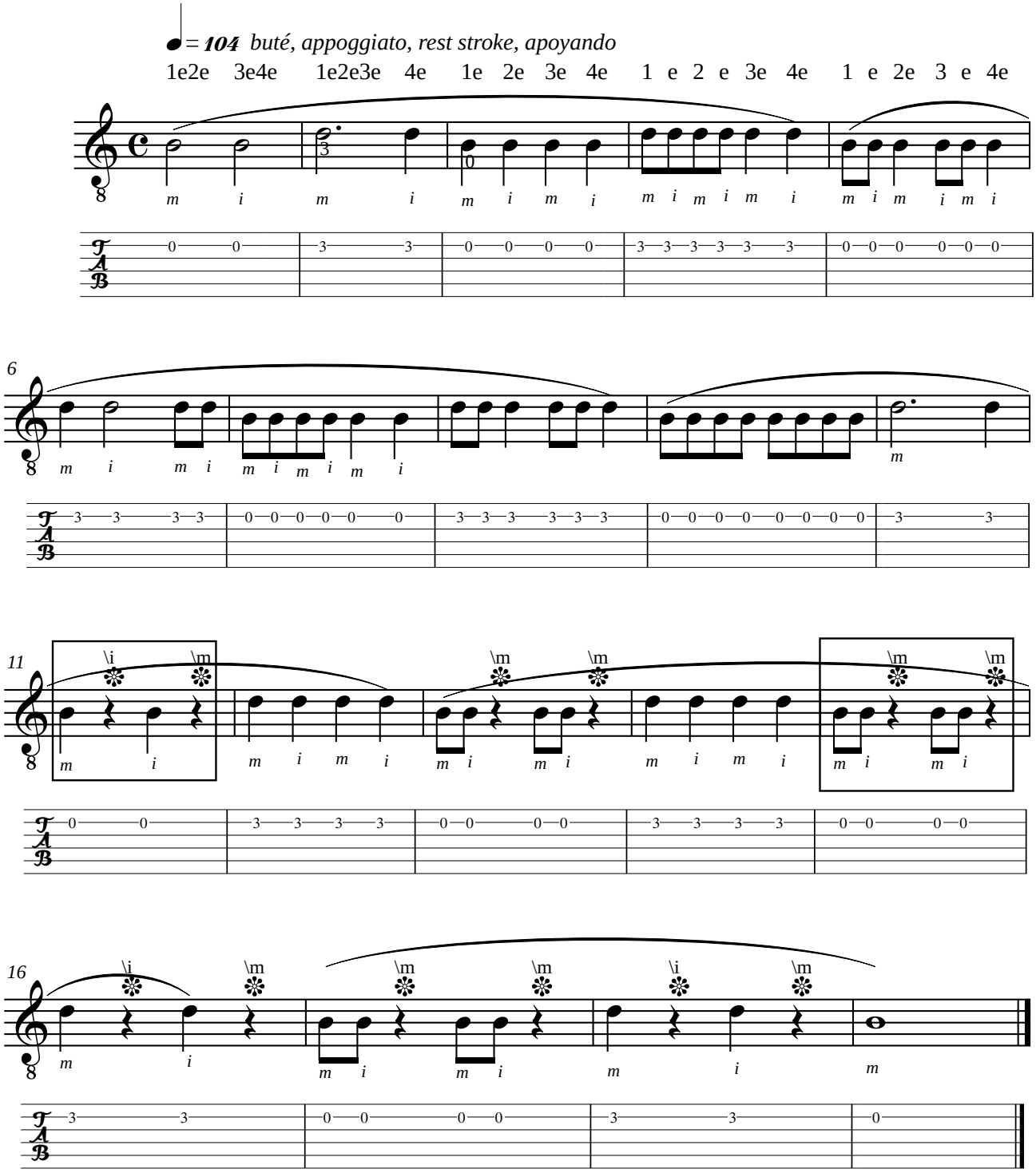






Jean-François DELCAMP (1956)
SI SI RE

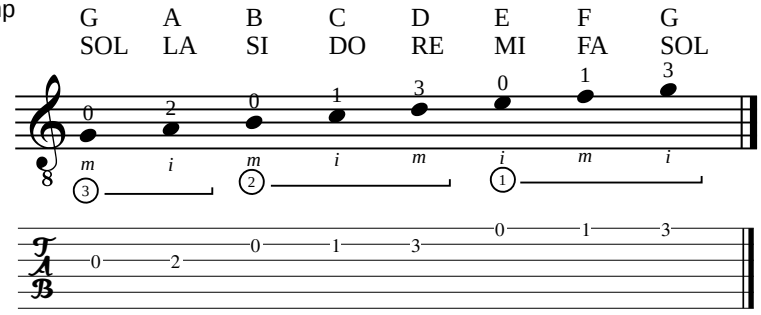
Pour guitare

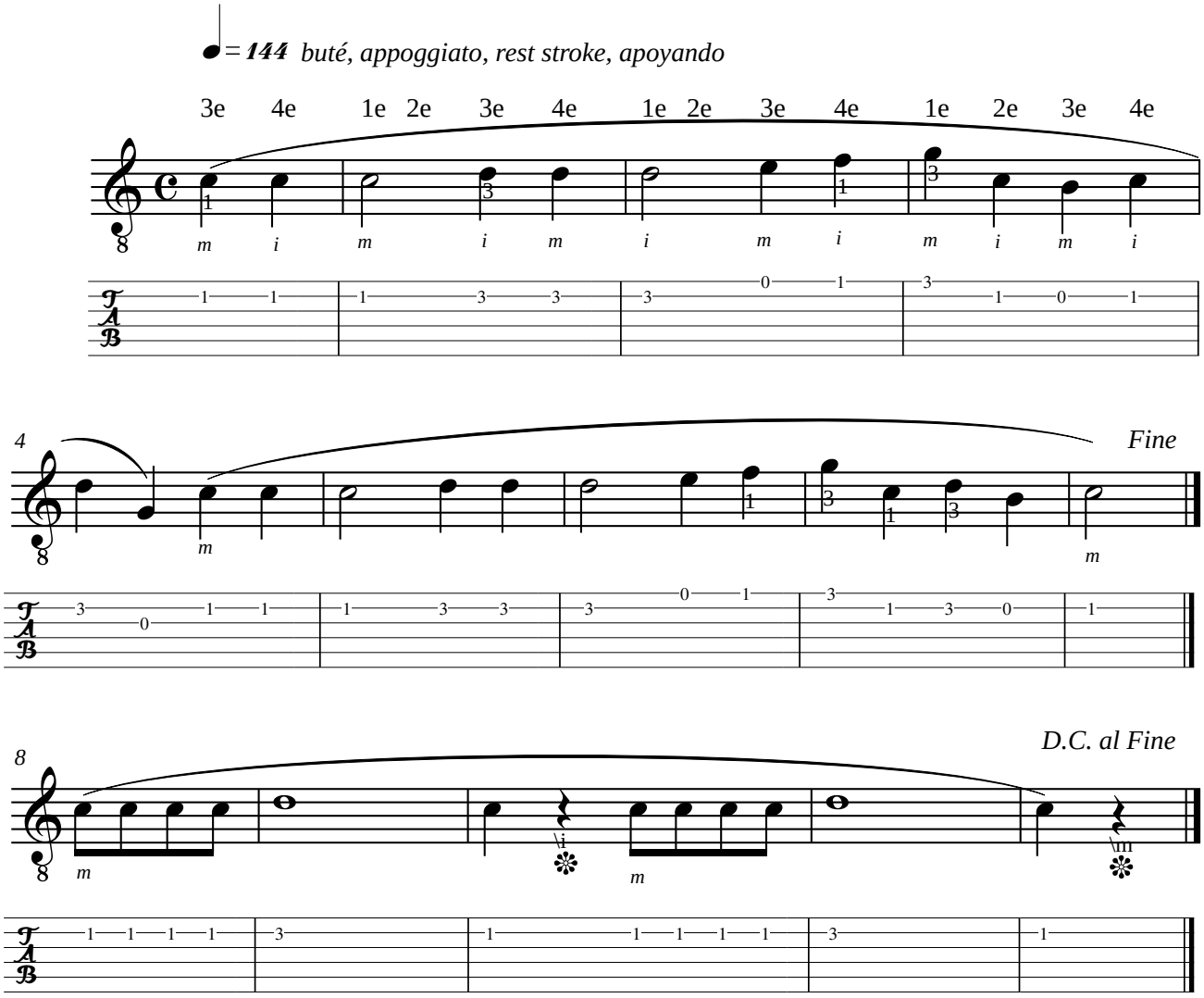


ANONYME
SUR LE PONT D'AVIGNON

France

Adaptation pour guitare de Jean-François Delcamp

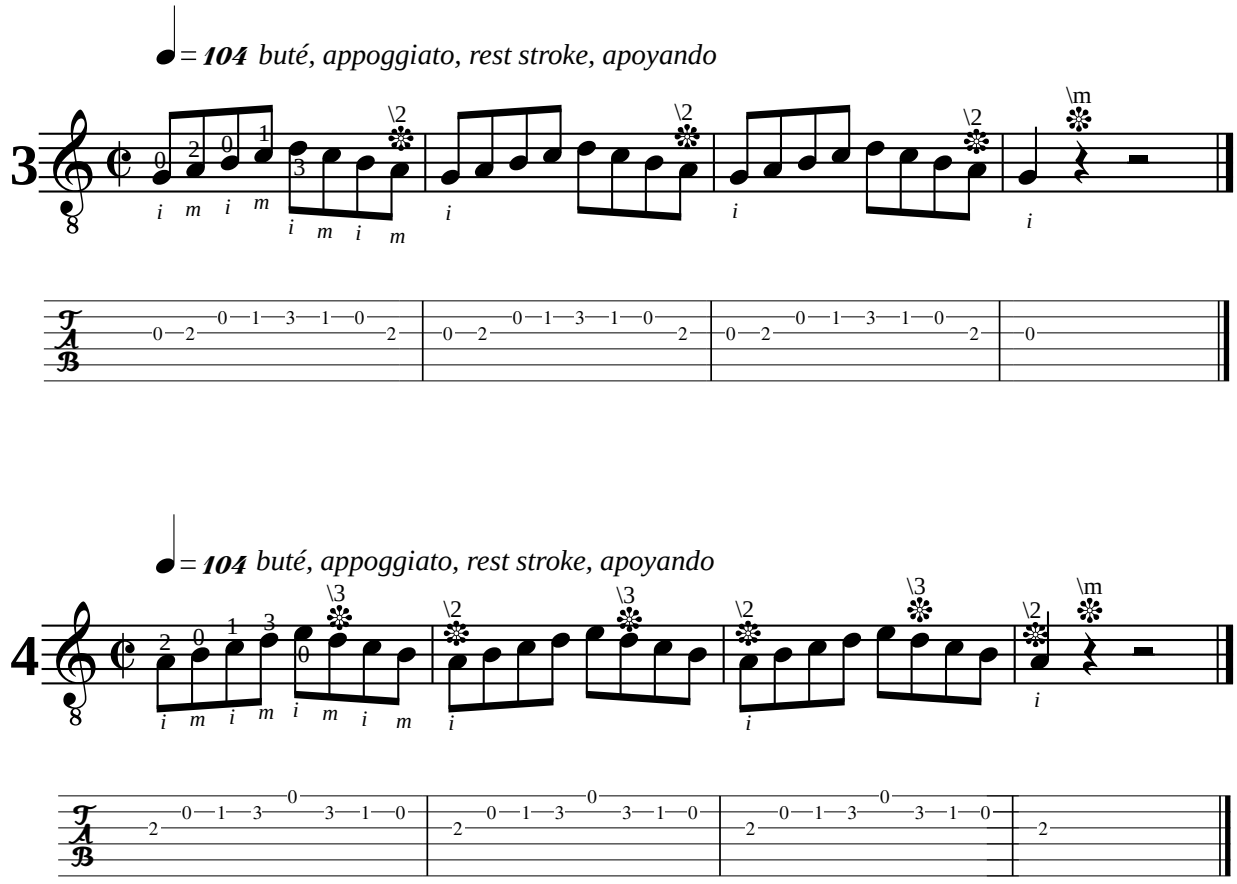




Johann Kaspar MERTZ (1806-1856)
Übungen im Wechsel – Anschlag. auf zwei Saiten

Schule für die Guitare

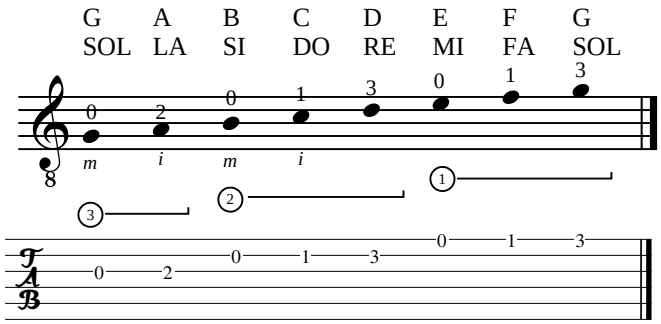
Pour guitare

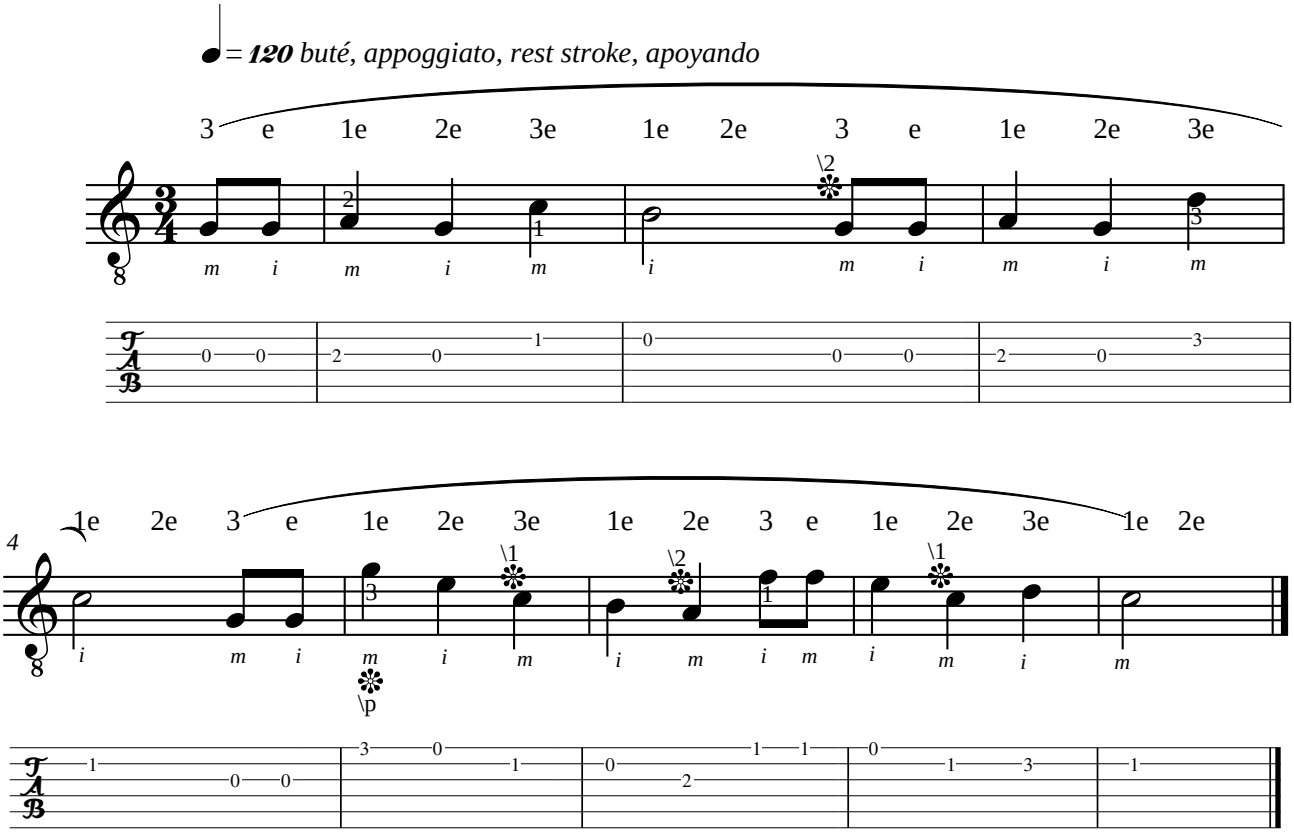


Patty & Mildred J. HILL
GOOD-MORNING TO ALL

England (1893)

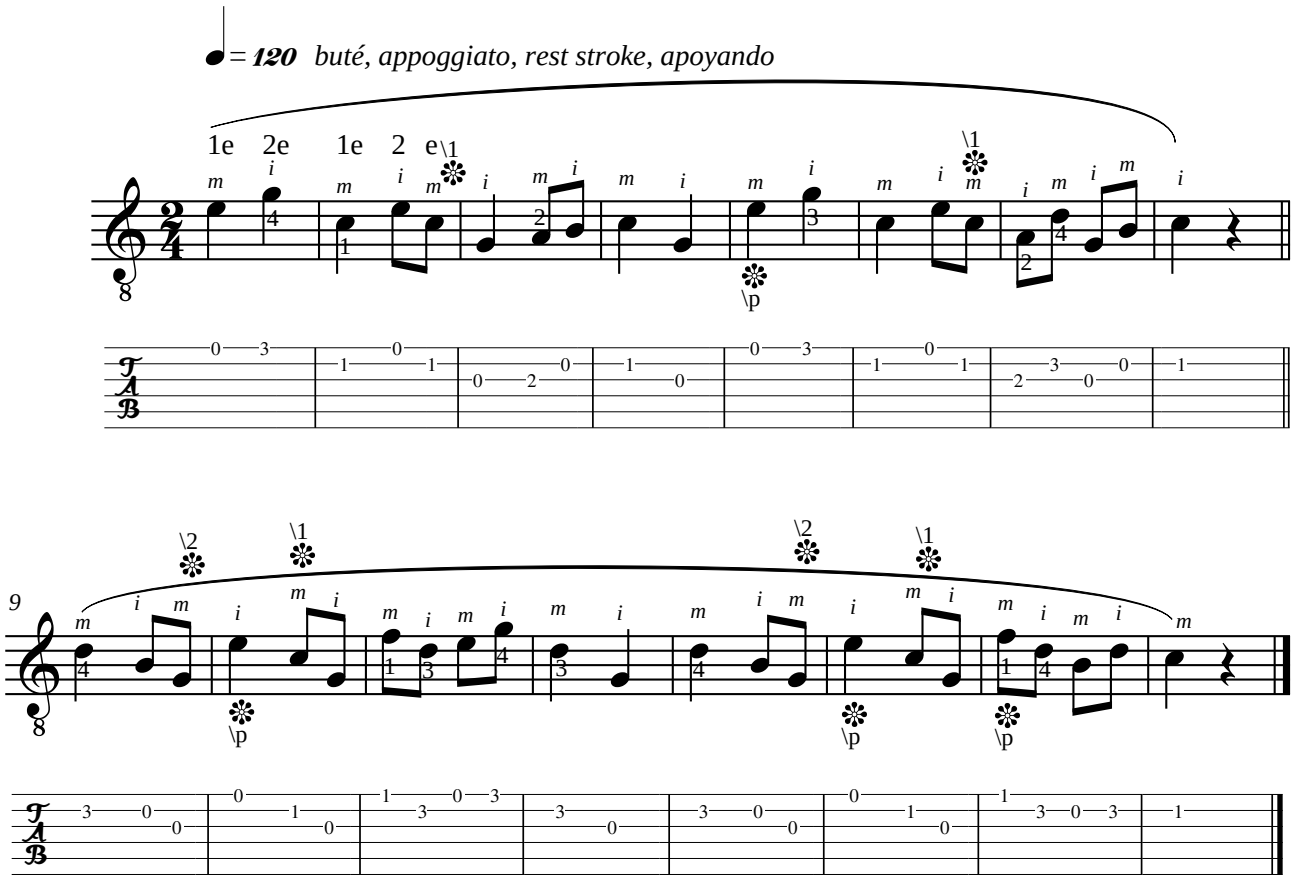
Adaptation pour guitare de Jean-François Delcamp





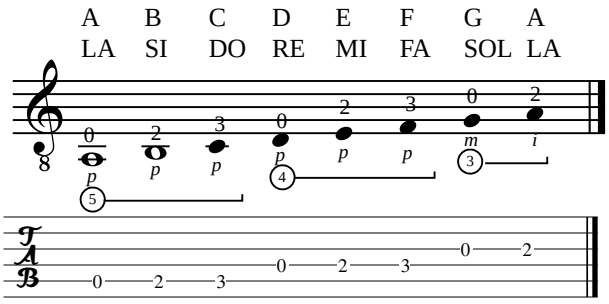
Dionisio AGUADO (1784-1849)
LECCION 5a
de "Nuevo Método para Guitarra" (Madrid, Campo 1843)

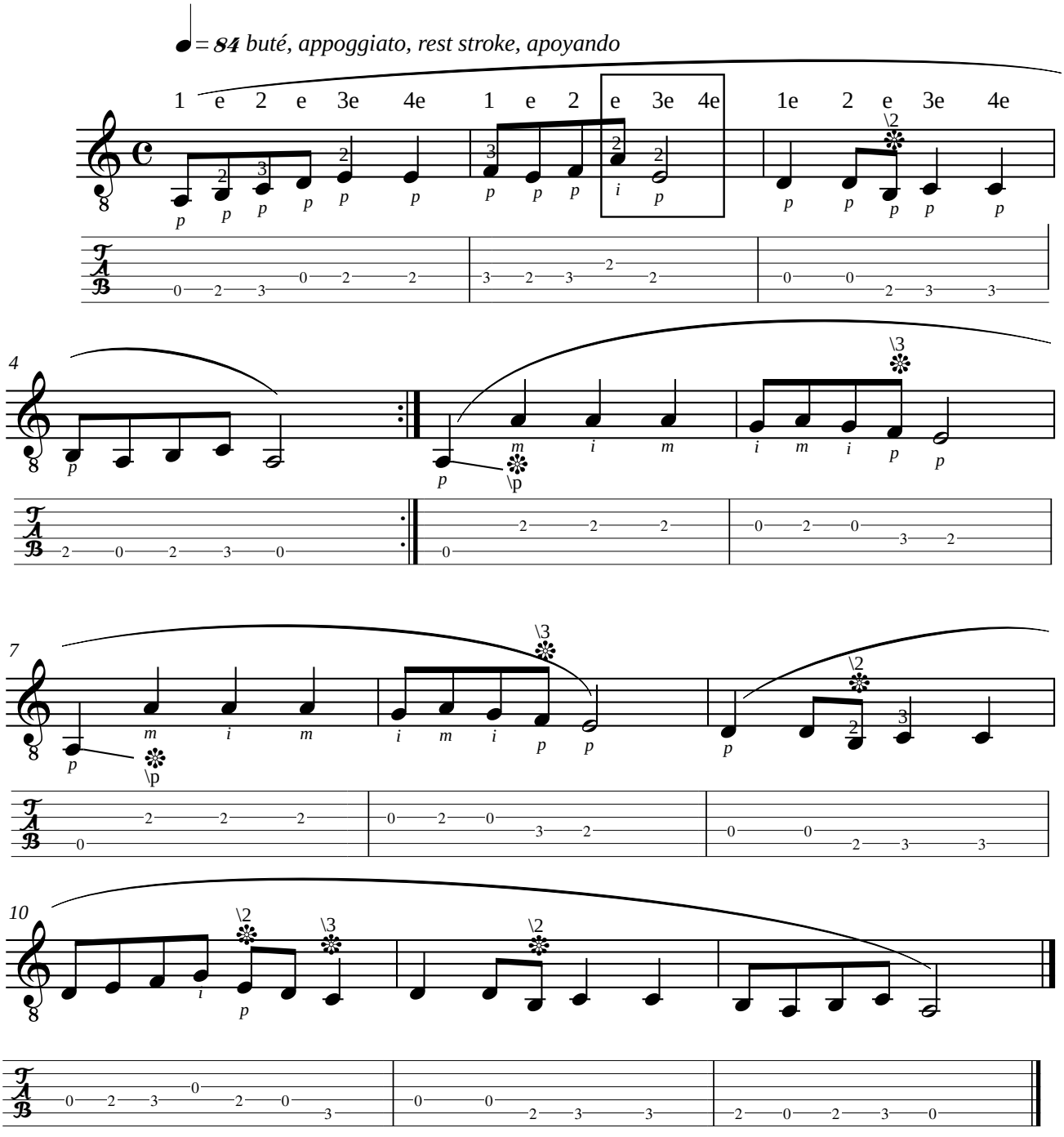
Révision de Jean-François Delcamp



ANONYME
LO, NOUS MARCHONS SUR UN ETROIT CHEMIN
Israel

Adaptation pour guitare de Jean-François Delcamp



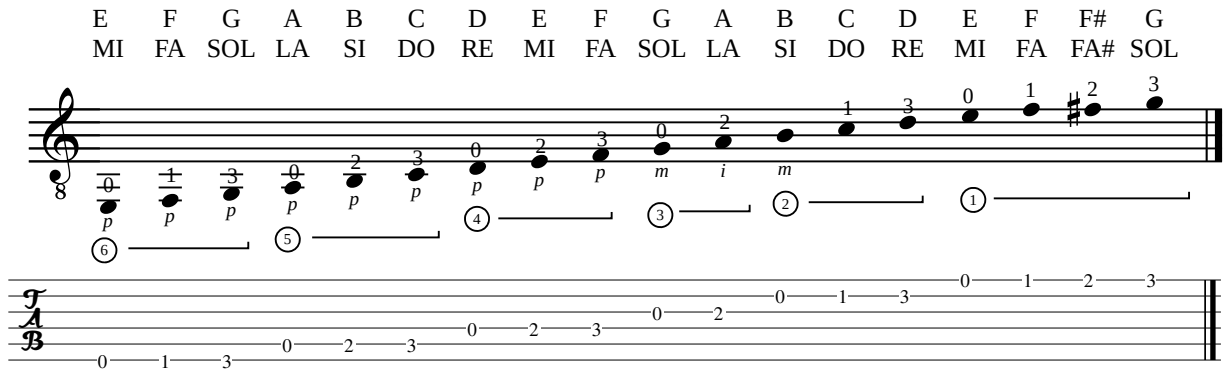


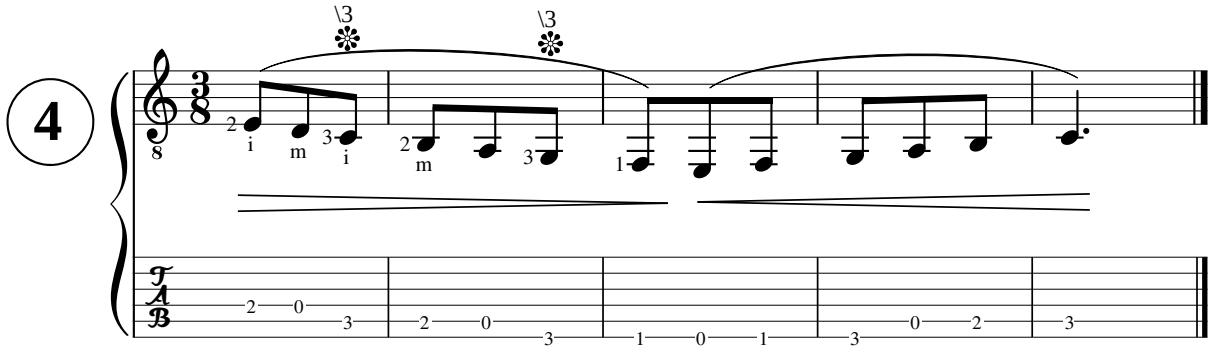
Jean-François DELCAMP (1956)

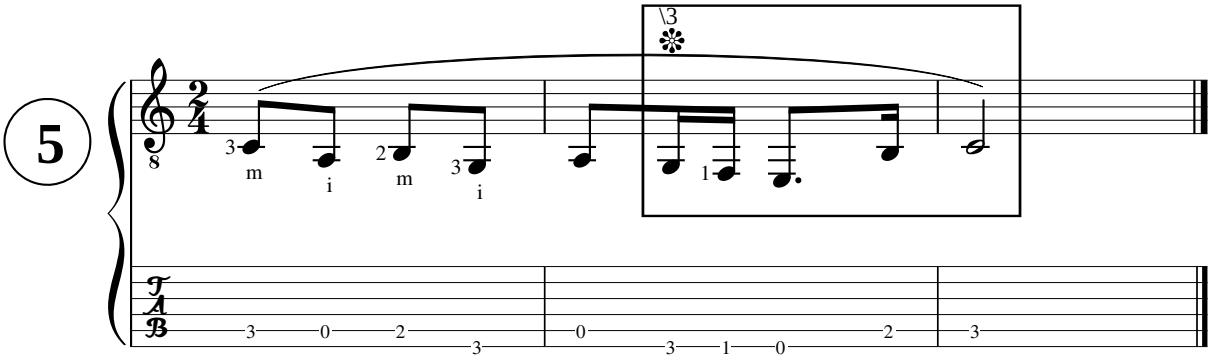
GAMMES - SCALE - SCALES - ESCALAS

NIVEAU 1 - LIVELLO 1 - LEVEL 1 - NIVEL 1

Pour guitare



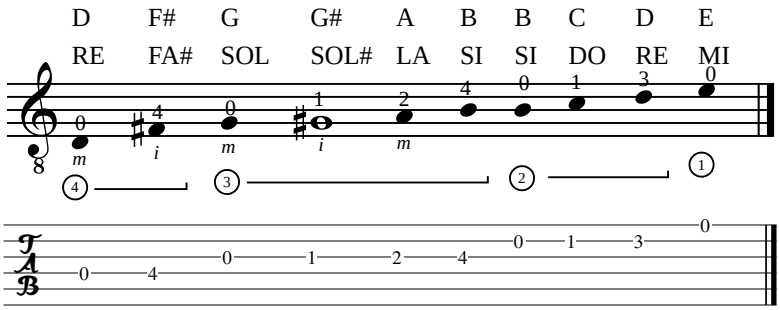


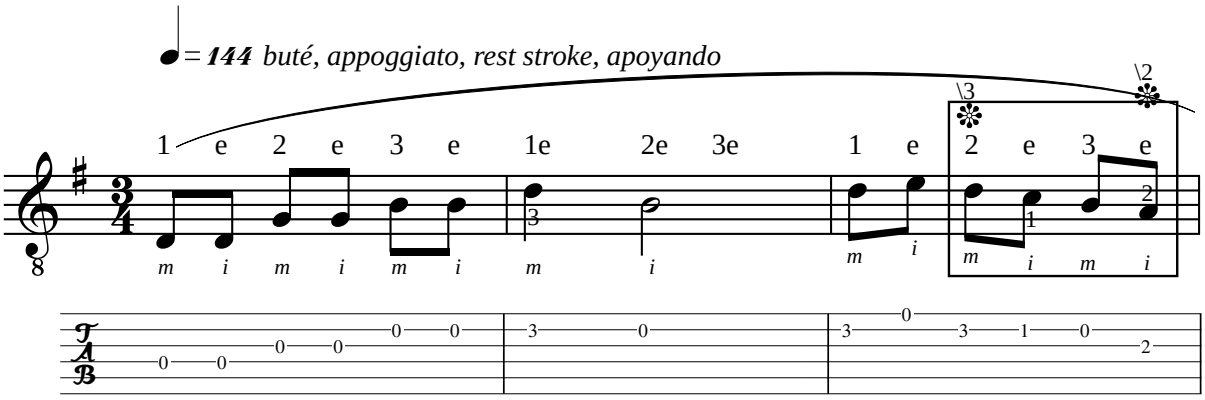


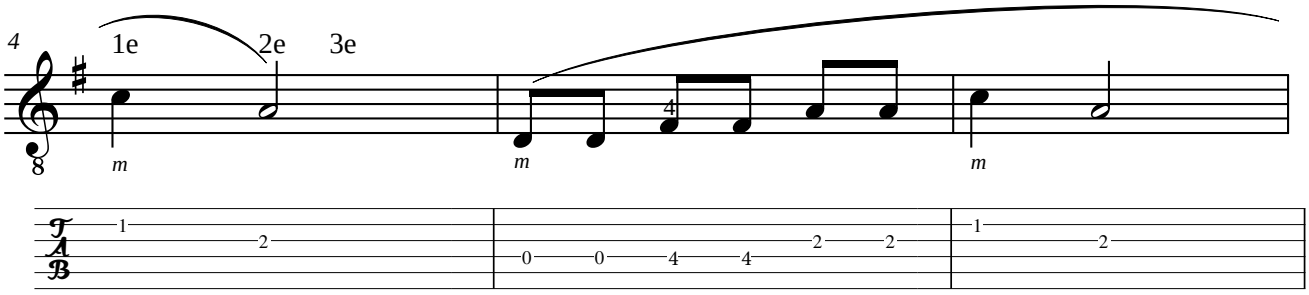
ANONYME
LA CUCARACHA

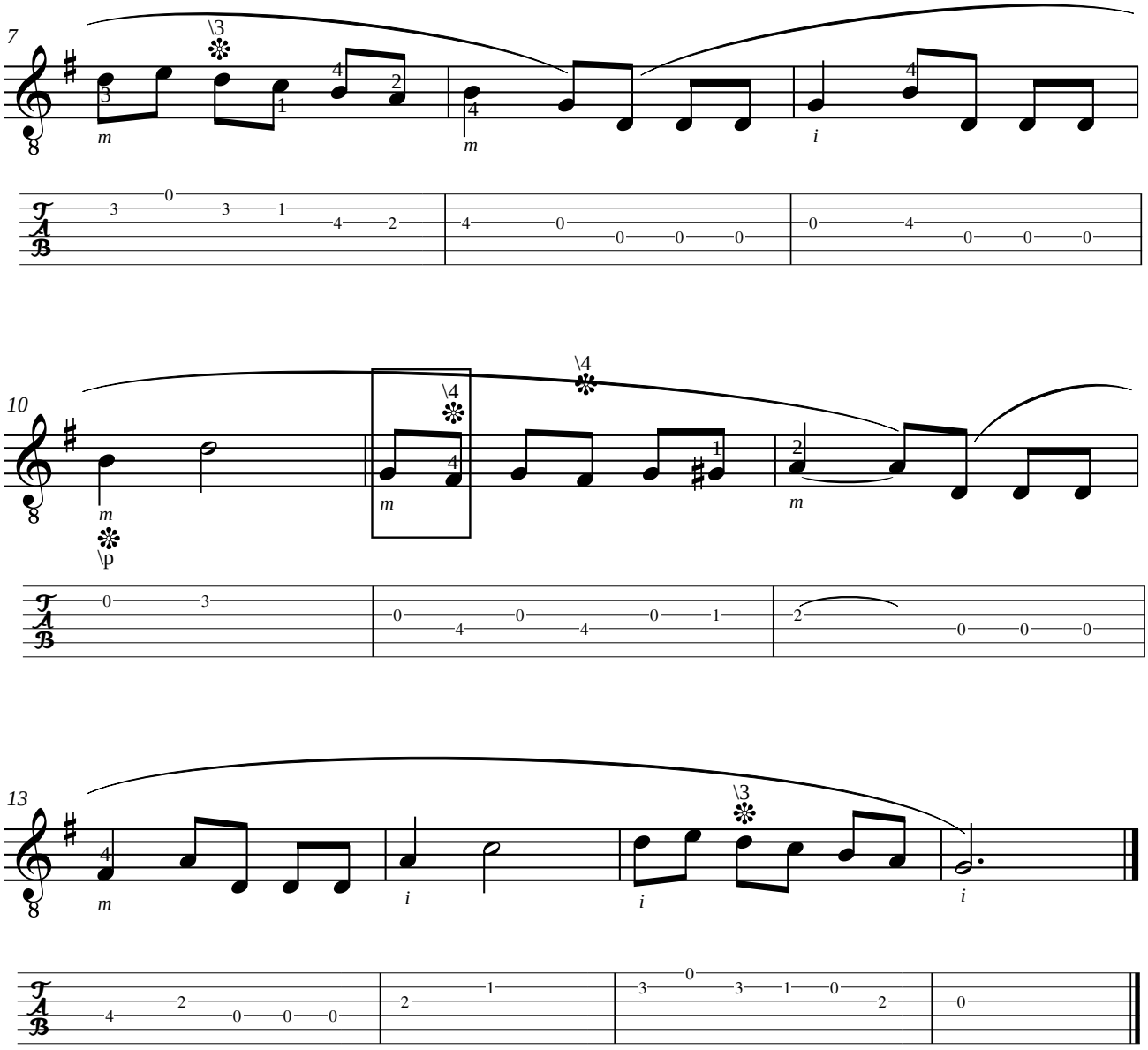
Mexique

Adaptation pour guitare de Jean-François Delcamp



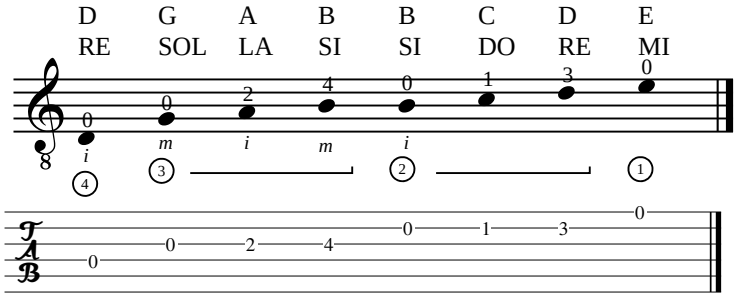


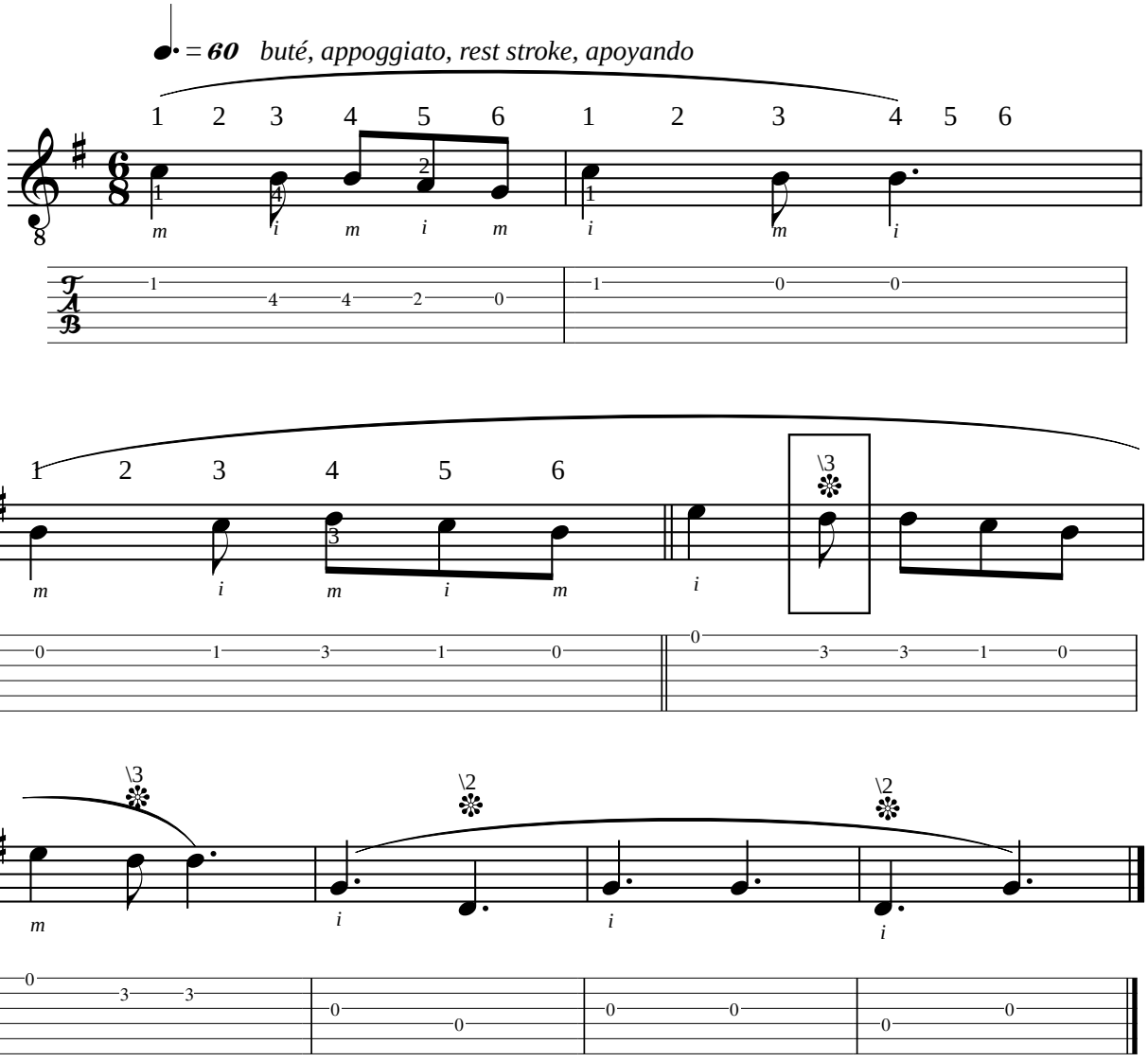



7
10
13

ANONYME
C'EST LA CLOCHE DU VIEUX MANOIR
canon

Adaptation pour guitare de Jean-François Delcamp

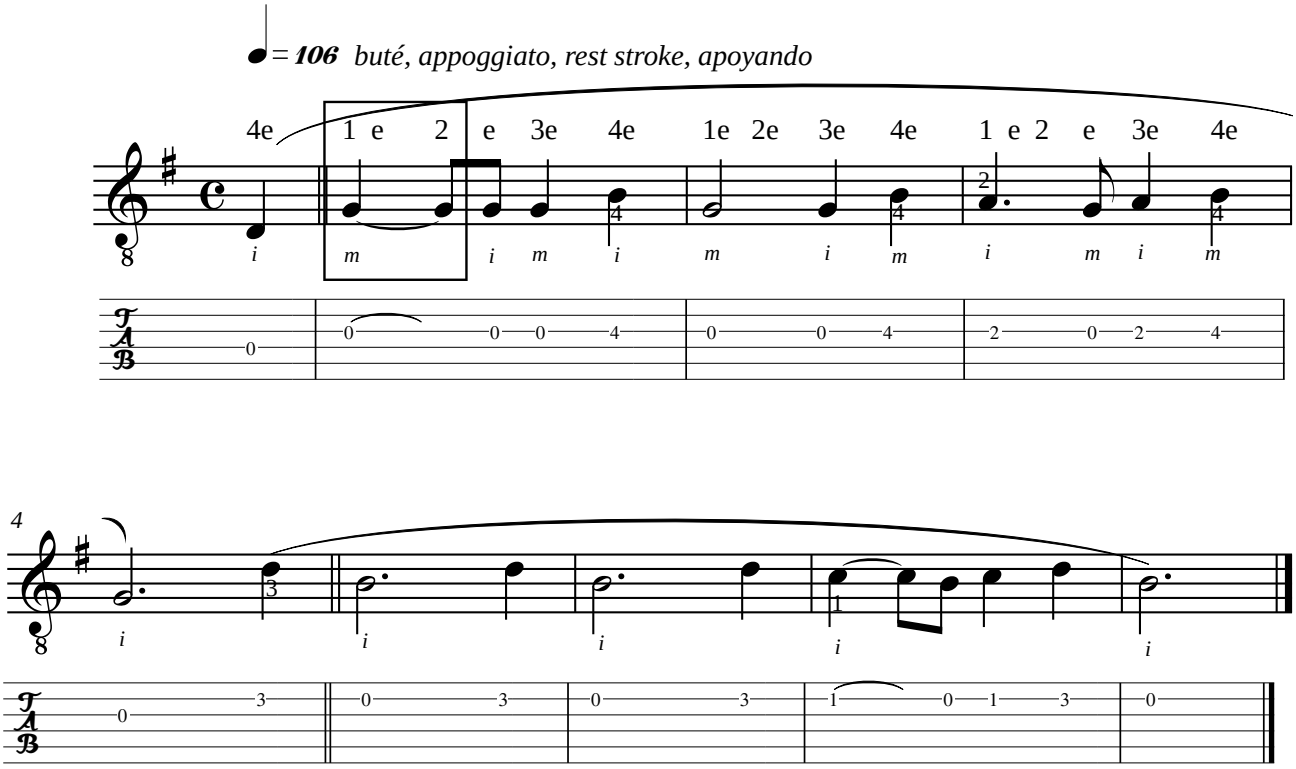




ANONYME
LE COUCOU

canon

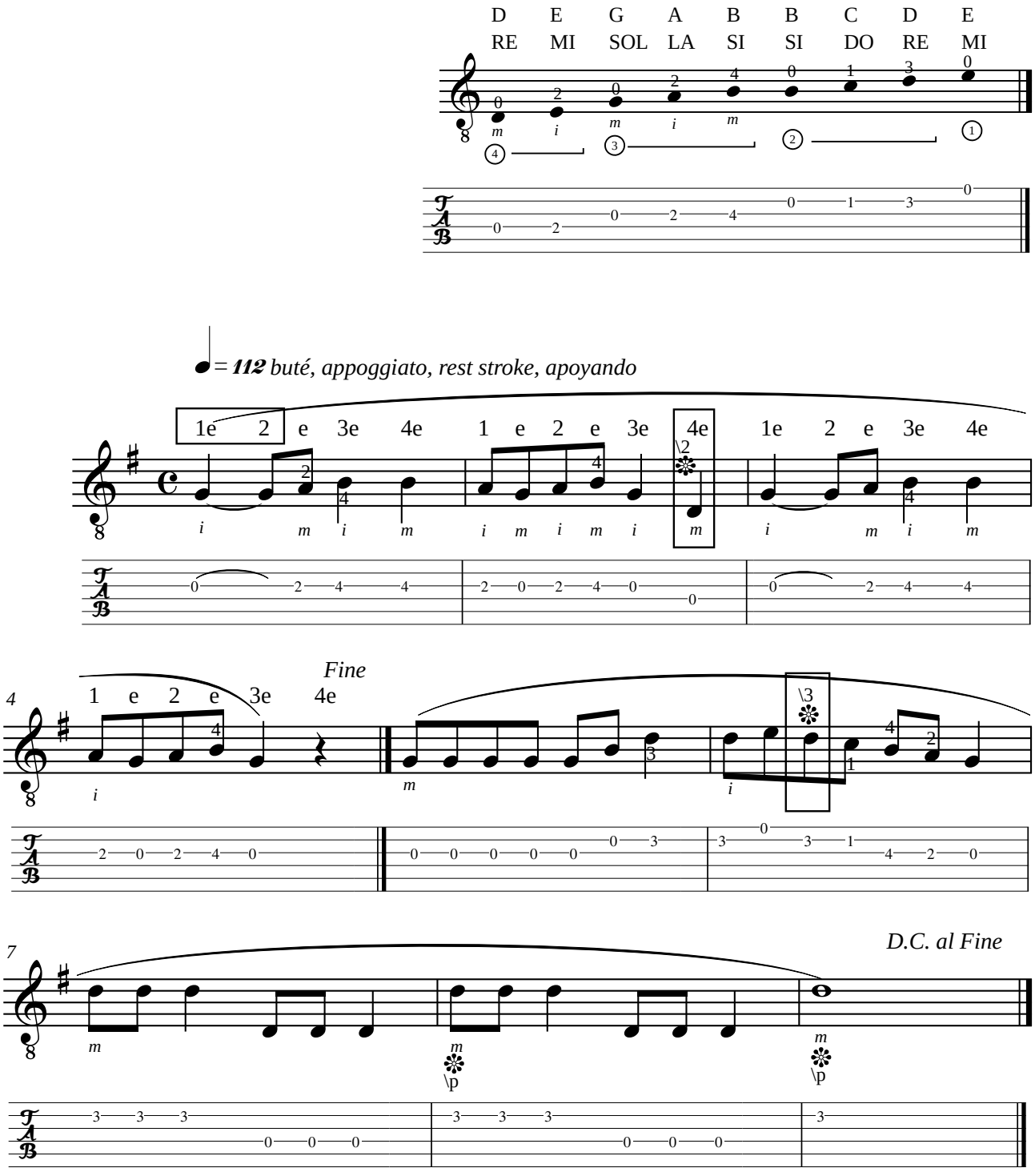
Adaptation pour guitare de Jean-François Delcamp



ANONYME
ALOUETTE, GENTILLE ALOUETTE

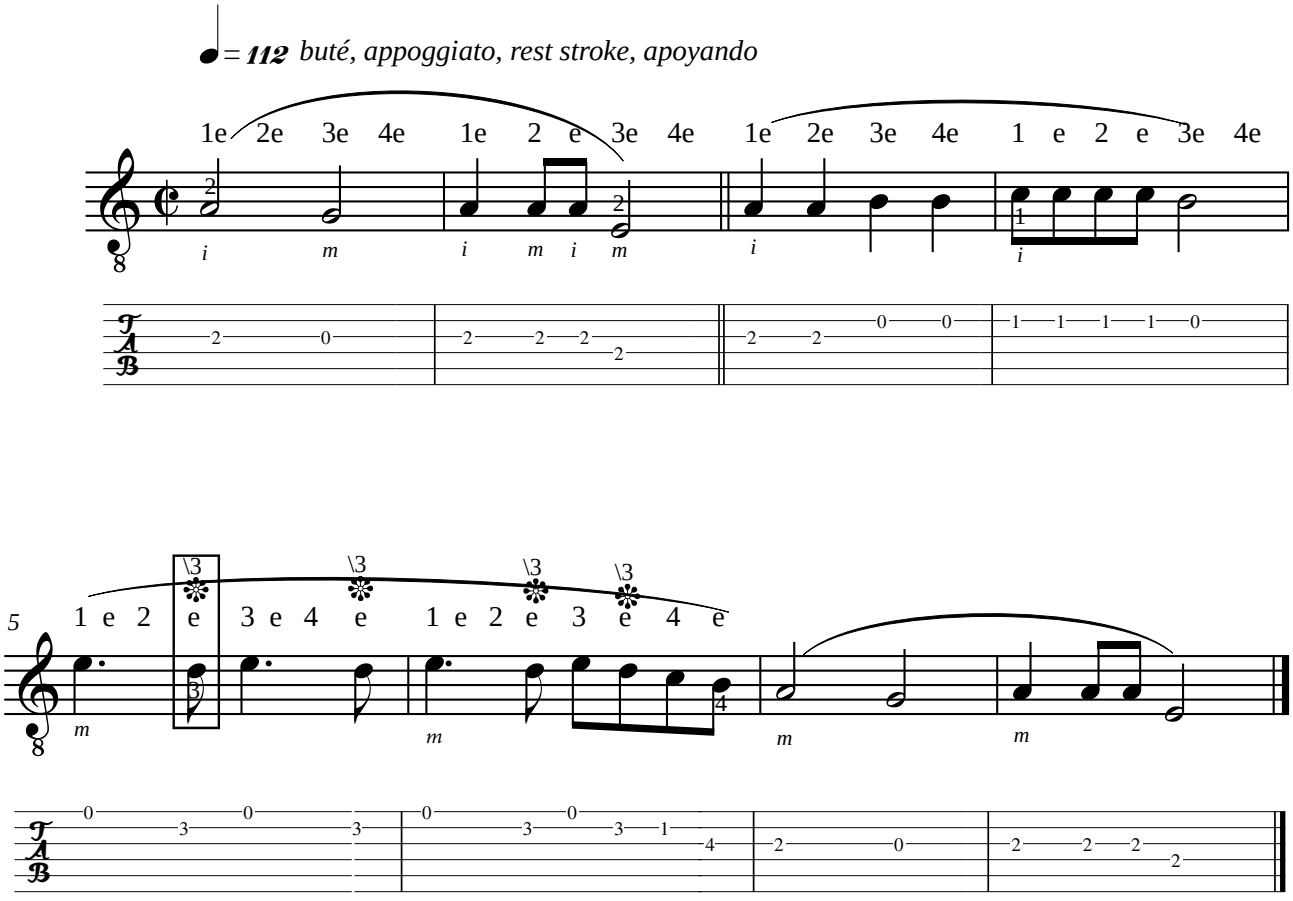
France

Adaptation pour guitare de Jean-François Delcamp



ANONYME
VENT FRAIS, VENT DU MATIN
Canon

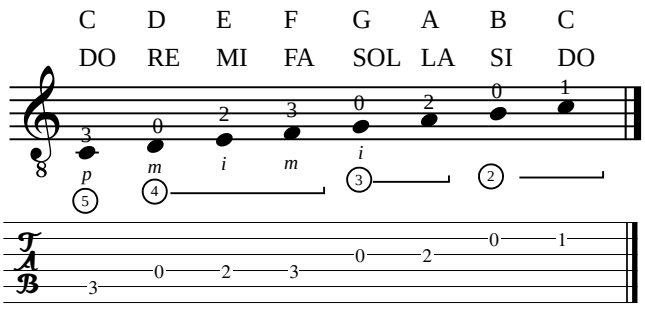
Adaptation pour guitare de Jean-François Delcamp

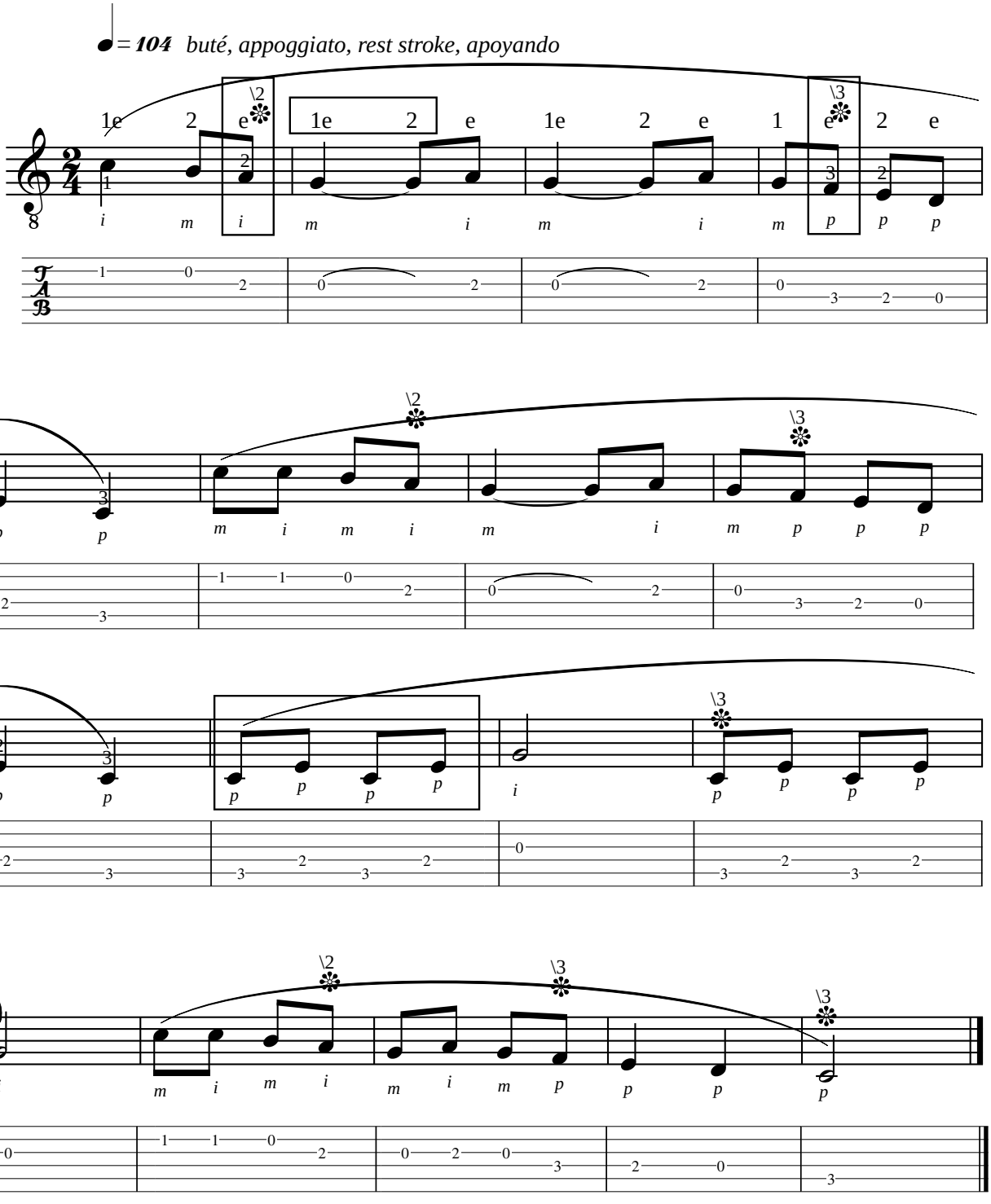


ANONYME
LUNDI MATIN

France

Adaptation pour guitare de
Jean-François Delcamp

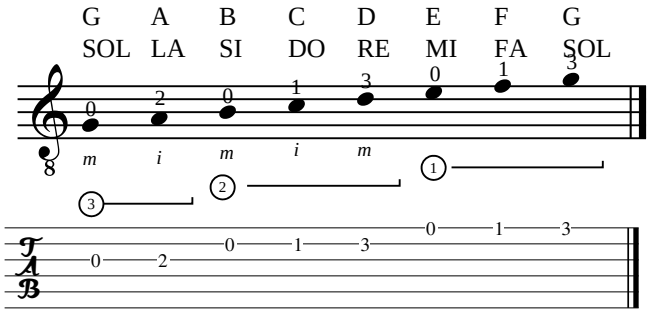


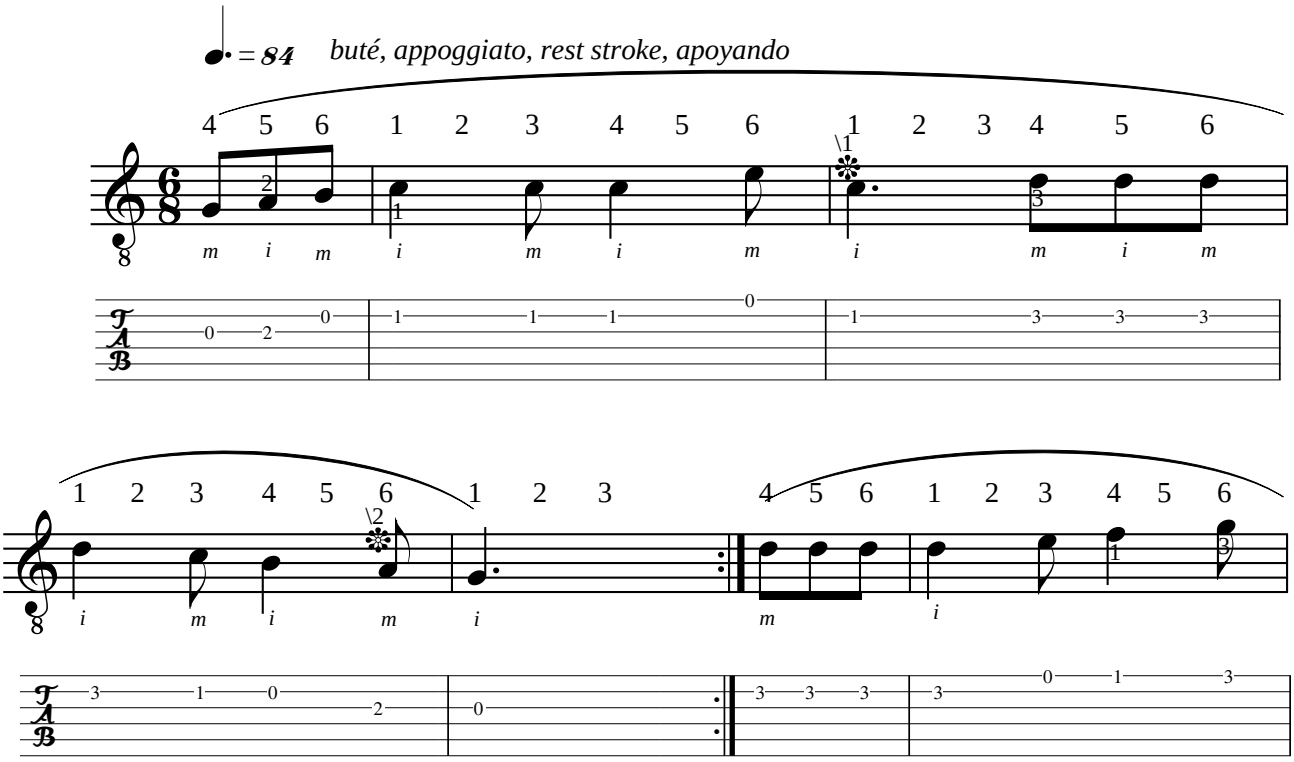


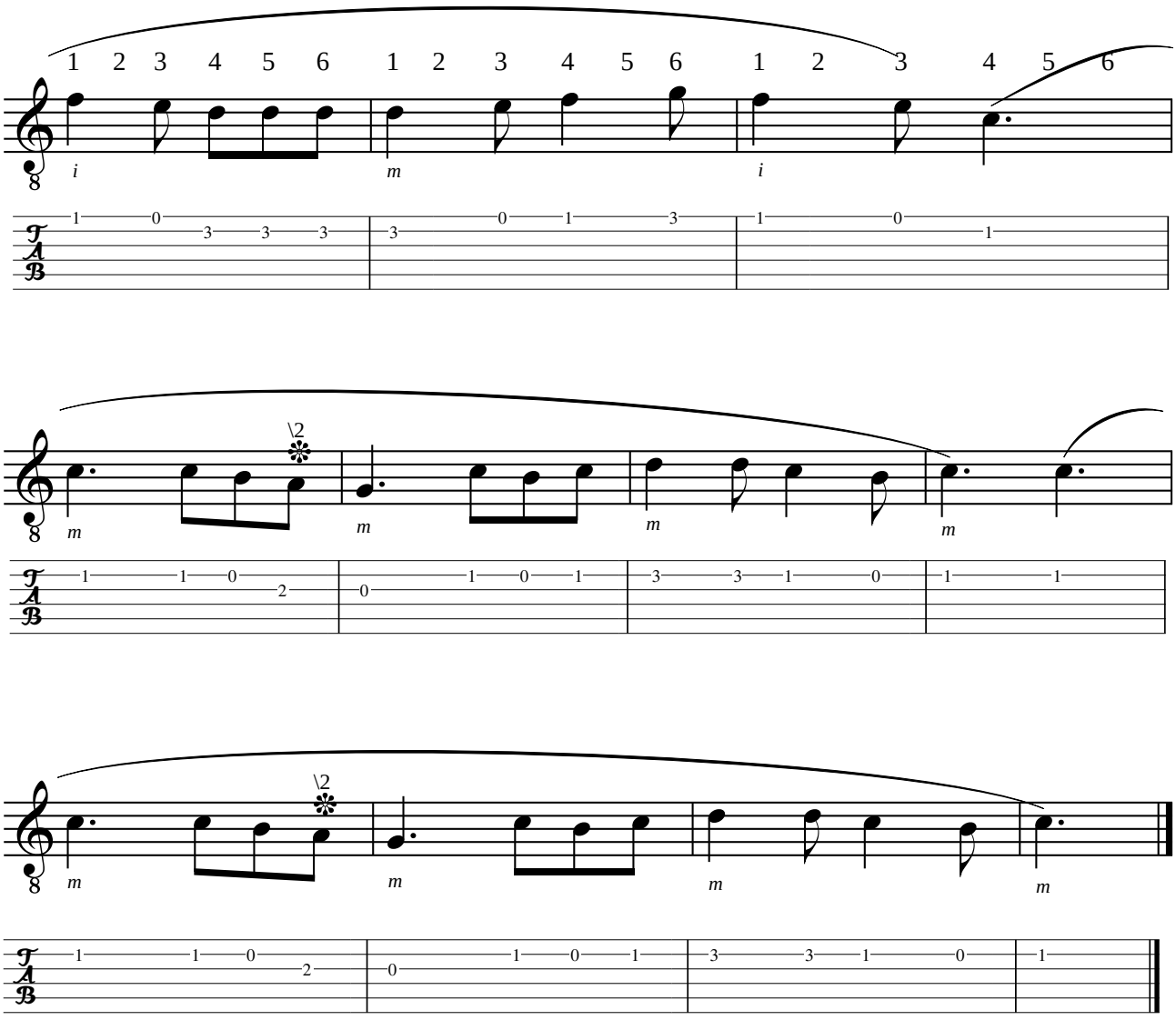
ANONYME CADET ROUSSELLE

France

Adaptation pour guitare de
Jean-François Delcamp

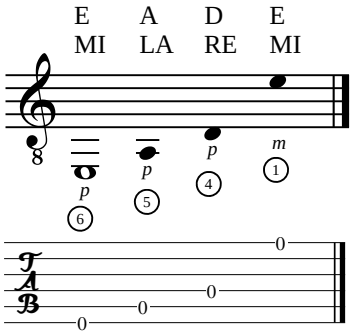


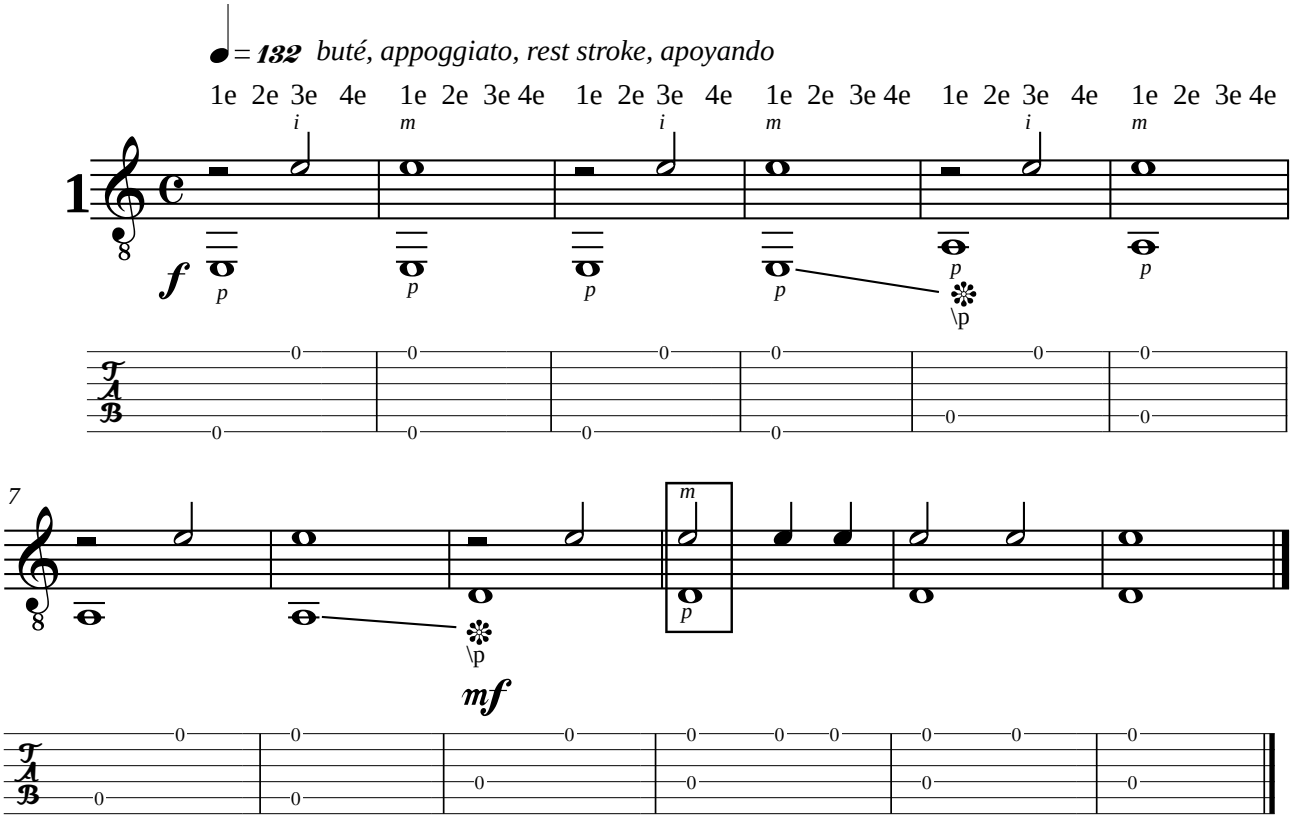


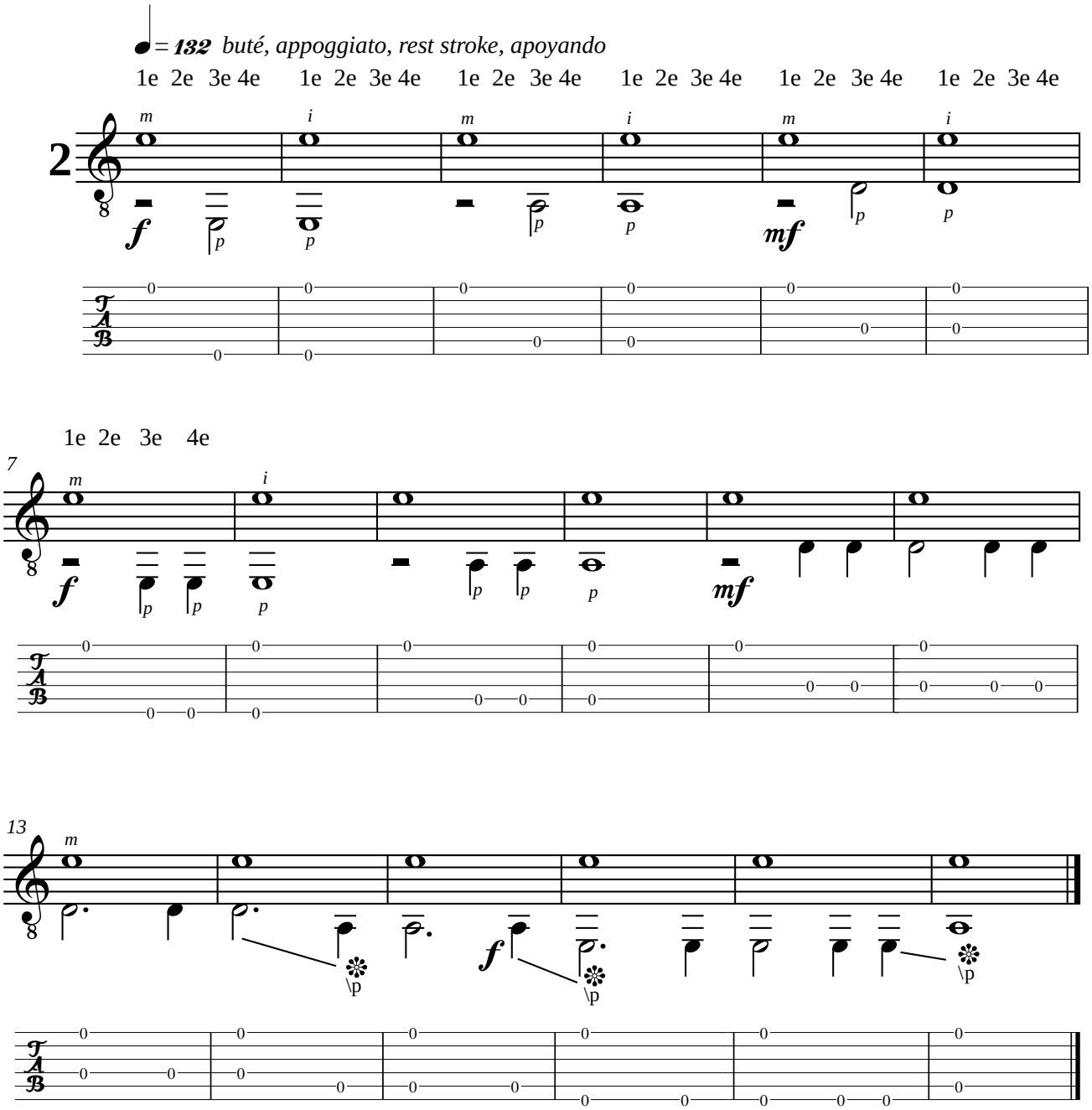

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6
i m i
\2
m m m m
\2
m m m m

Jean-François DELCAMP (1956)
POLYPHONIE - POLYPHONY

Pour guitare






♩= 132 buté, appoggiato, rest stroke, apoyando
1e 2e 3e 4e 1e 2e 3e 4e 1e 2e 3e 4e 1e 2e 3e 4e 1e 2e 3e 4e 1e 2e 3e 4e
2
m i m i m i
f p p p p mf p p
T A B
1e 2e 3e 4e
7
m i
f p p p p p mf
T A B
13
m
f
\p \p \p
T A B

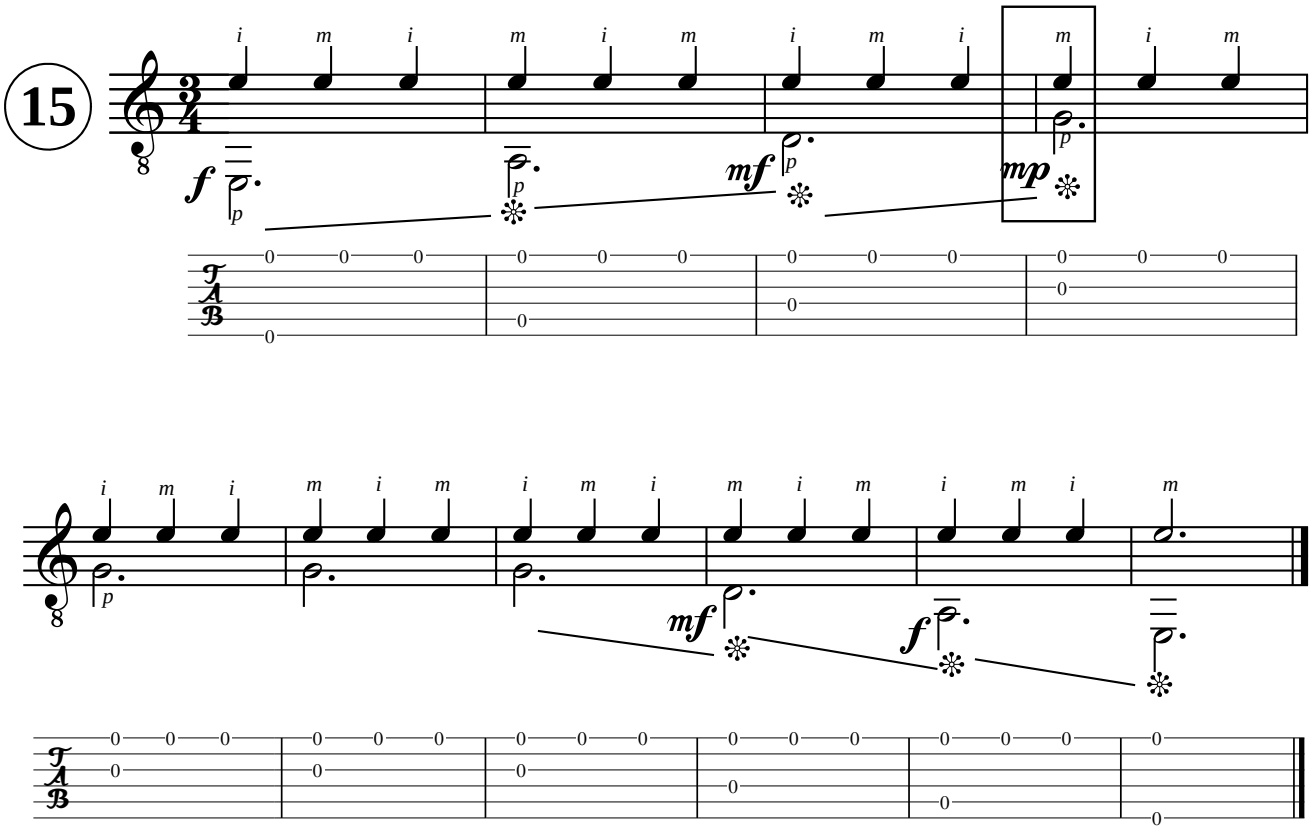
Jean-François DELCAMP (1956)

BUTÉ - APOYANDO - REST STROKE - APOYANDO

NIVEAU 1 - LIVELLO 1 - LEVEL 1 - NIVEL 1

Pour guitare

buté, appoggiato, rest stroke, apoyando

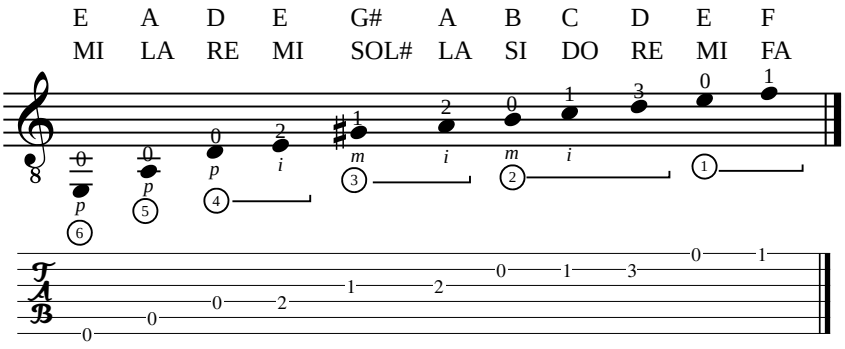


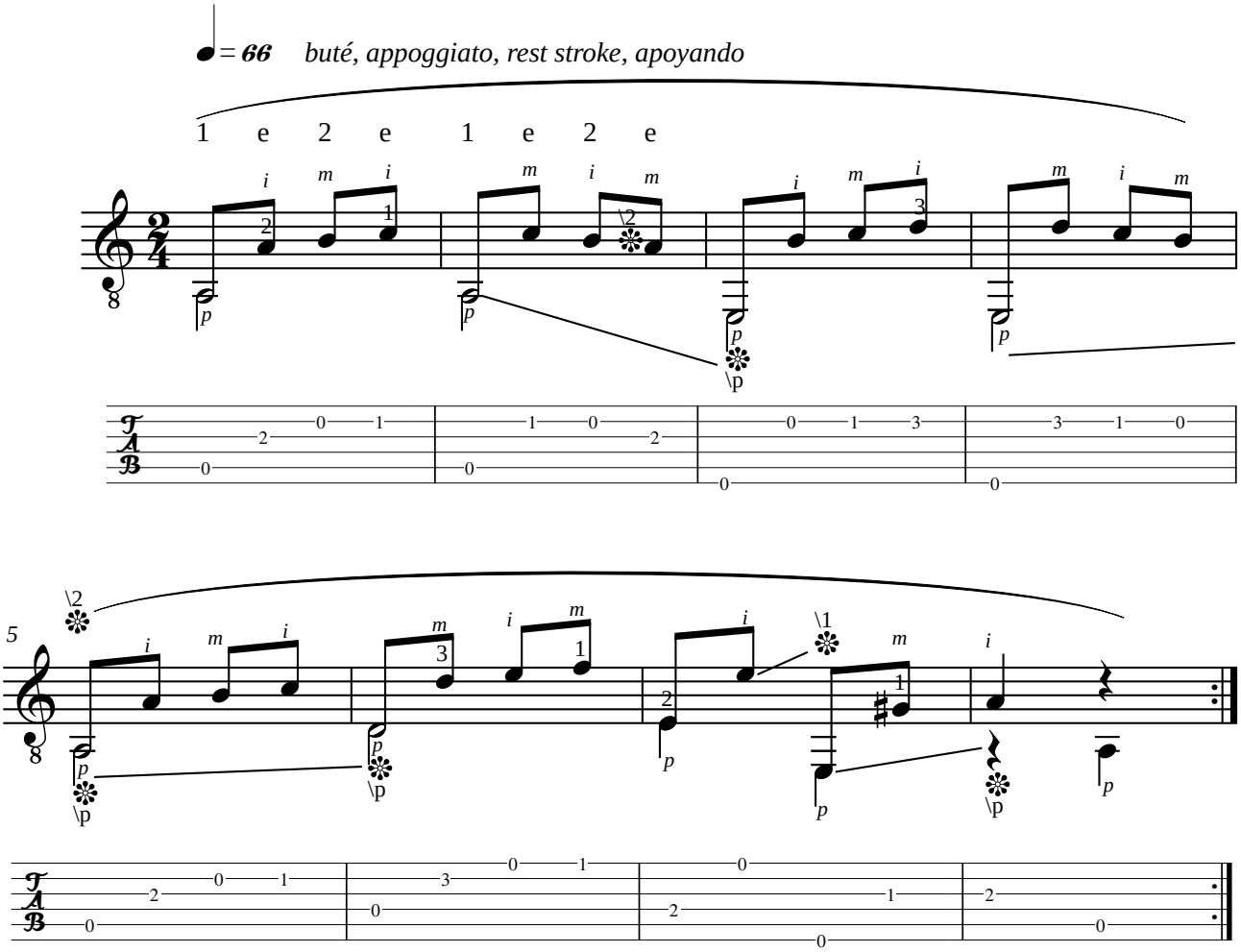
Antonio CANO-CURRIELLA (1811-1897)

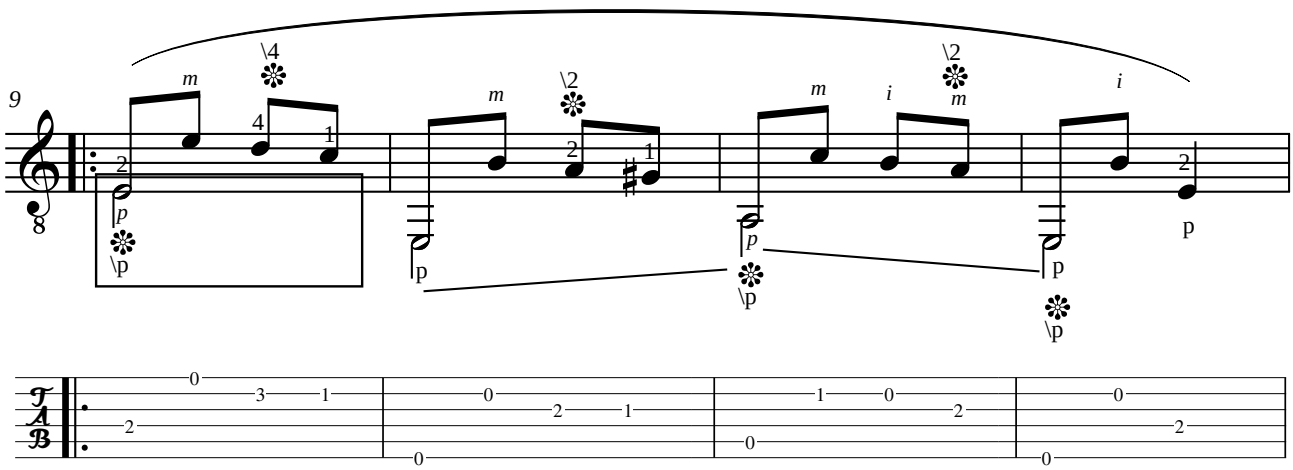
LECCION 1

de "Metodo completo de guitarra" Madrid

Révision de
Jean-François Delcamp



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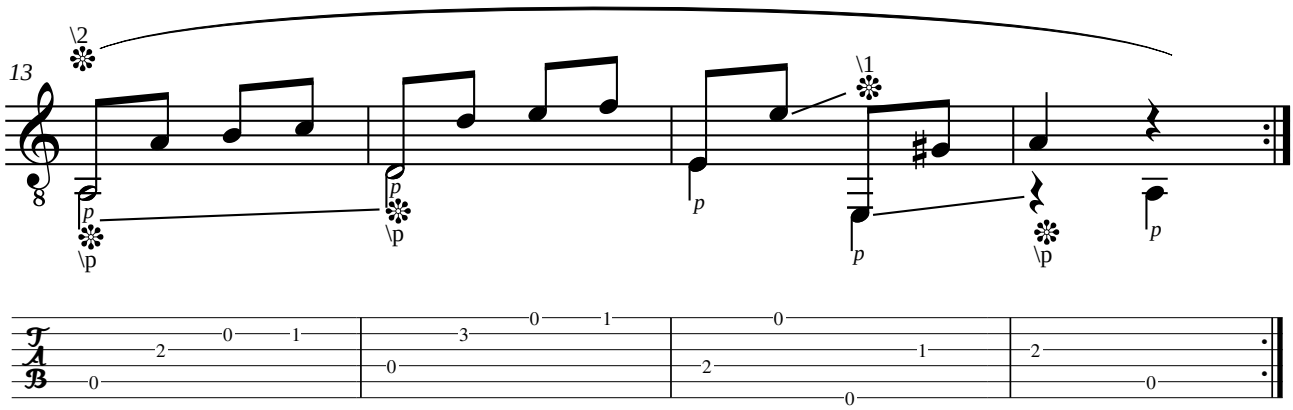
2
0


13
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\1
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\p
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0
1
3
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1
0
0
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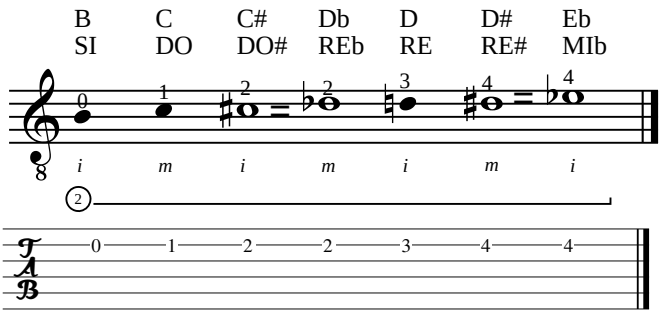
0

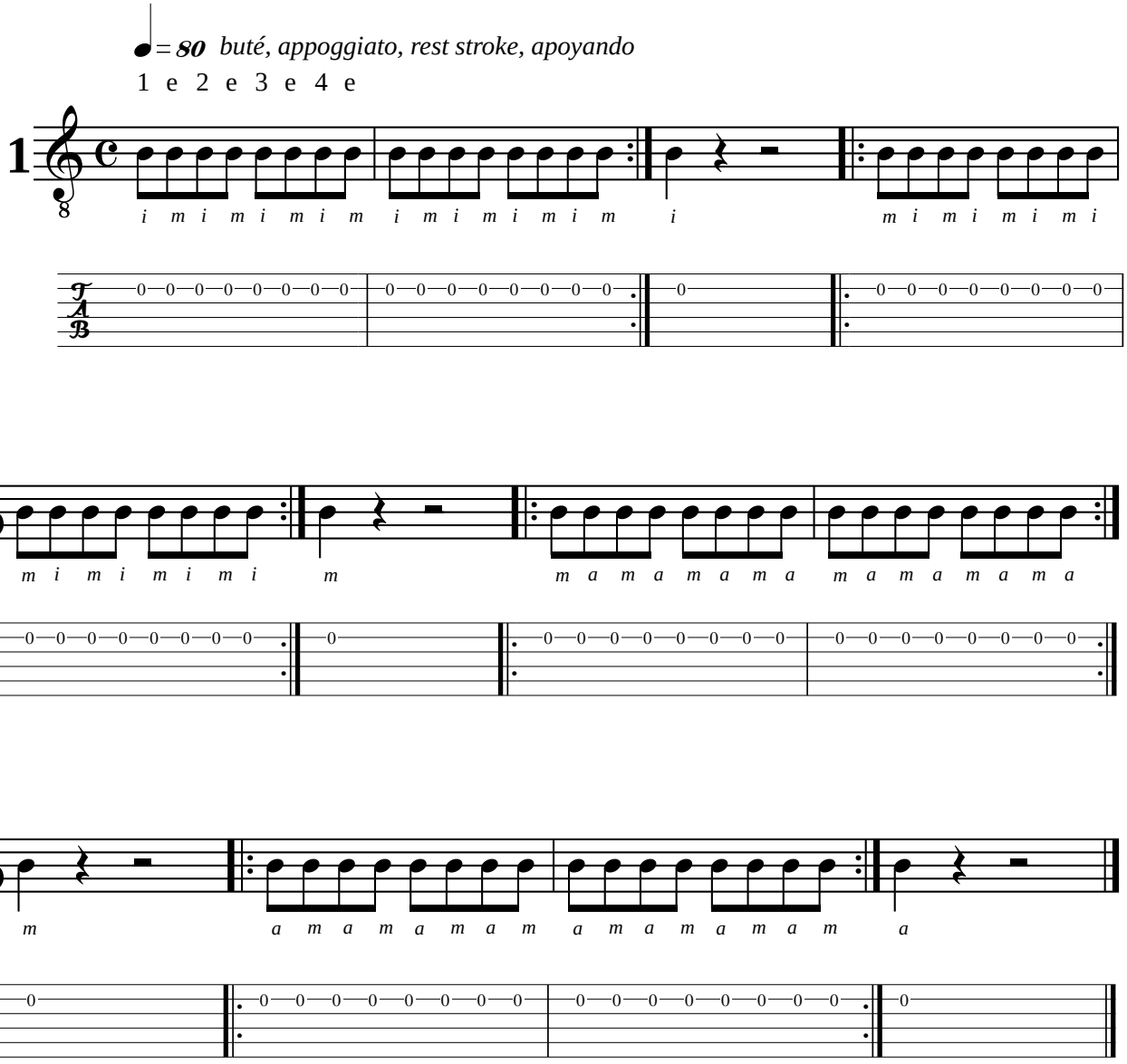
PASCUAL ROCH (1860-1921)

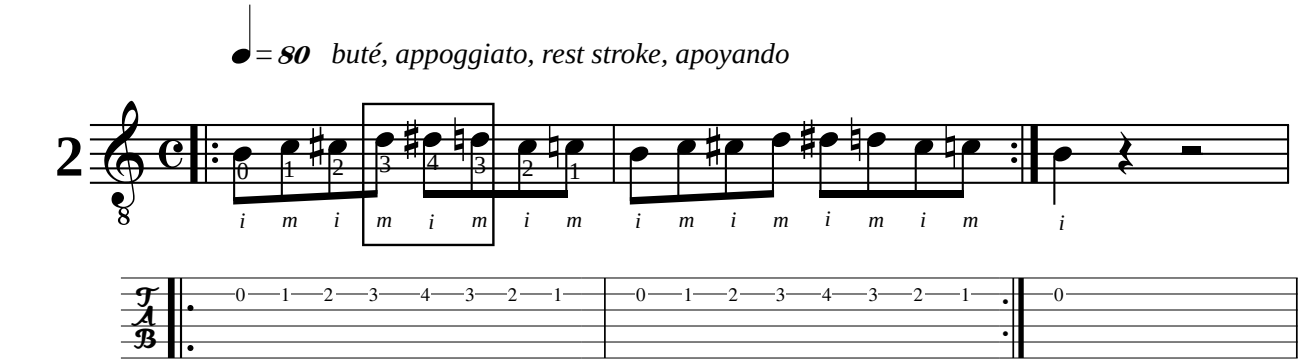
EXERCICES DE SIMPLE ALTERNATION

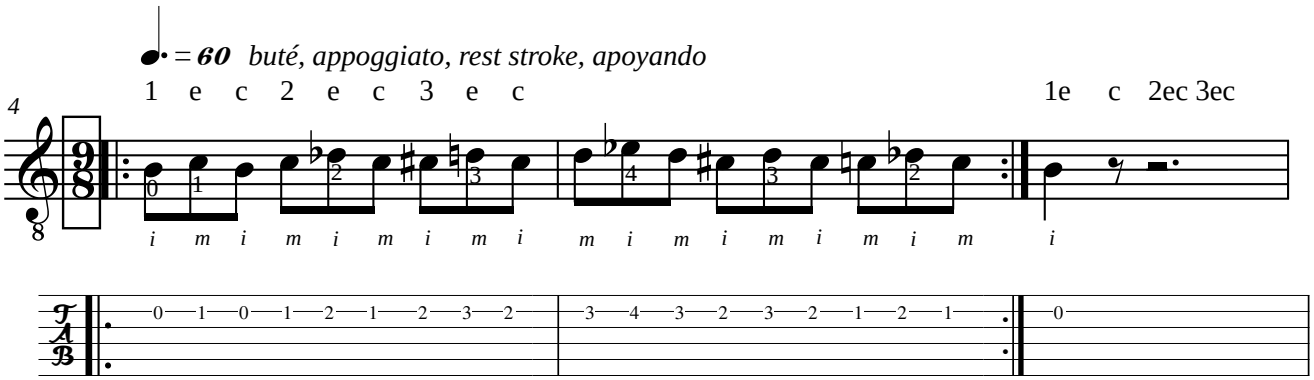
A modern method for the guitar

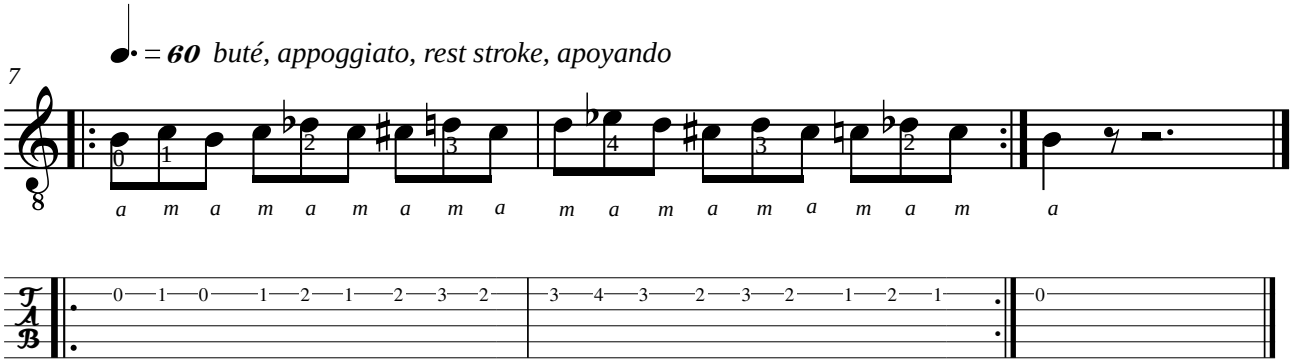
Révision de Jean-François Delcamp






♩ = 80 buté, appoggiato, rest stroke, apoyando
2
i m i m i m i m i m i m i m i m i m i
T A B
0 1 2 3 4 3 2 1 0 1 2 3 4 3 2 1 0

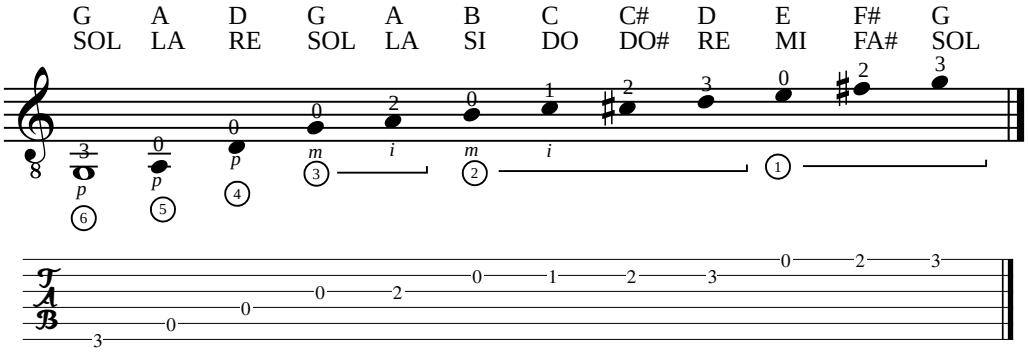

♩. = 60 buté, appoggiato, rest stroke, apoyando
1 e c 2 e c 3 e c 1e c 2ec 3ec
4
i m i m i m i m i m i m i m i m i m i
T A B
0 1 0 1 2 1 2 3 2 3 4 3 2 3 2 1 2 1 0

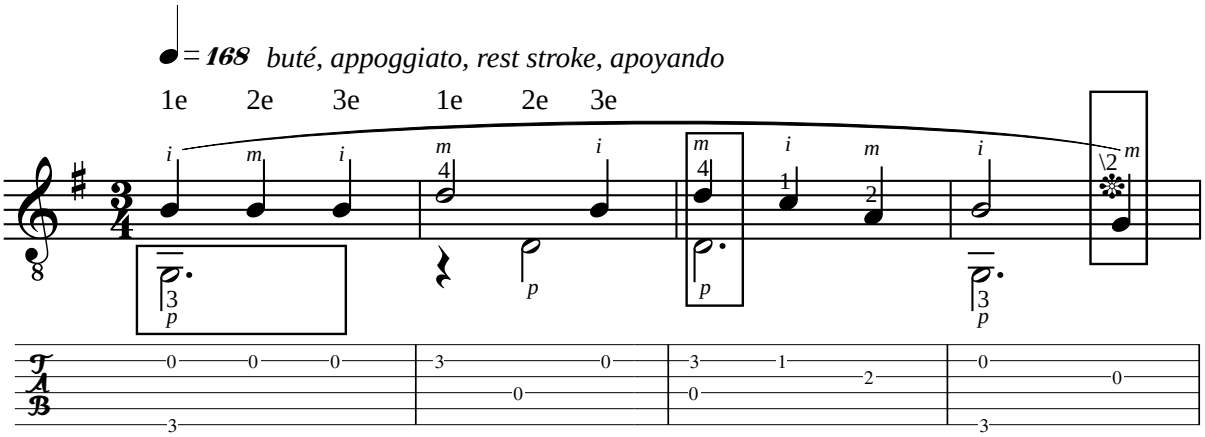

♩. = 60 buté, appoggiato, rest stroke, apoyando
7
a m a m a m a m a m a m a m a m a m a
T A B
0 1 0 1 2 1 2 3 2 3 4 3 2 3 2 1 2 1 0

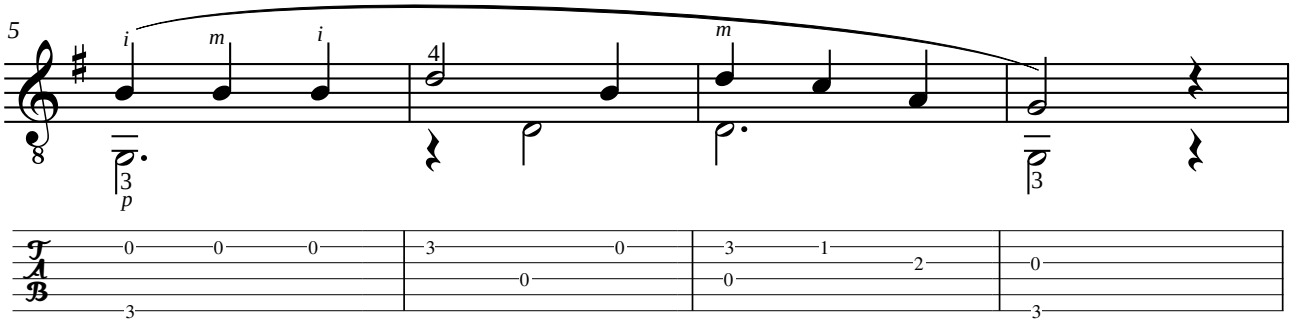
ANONYME
DONNE-MOI LA FLEUR

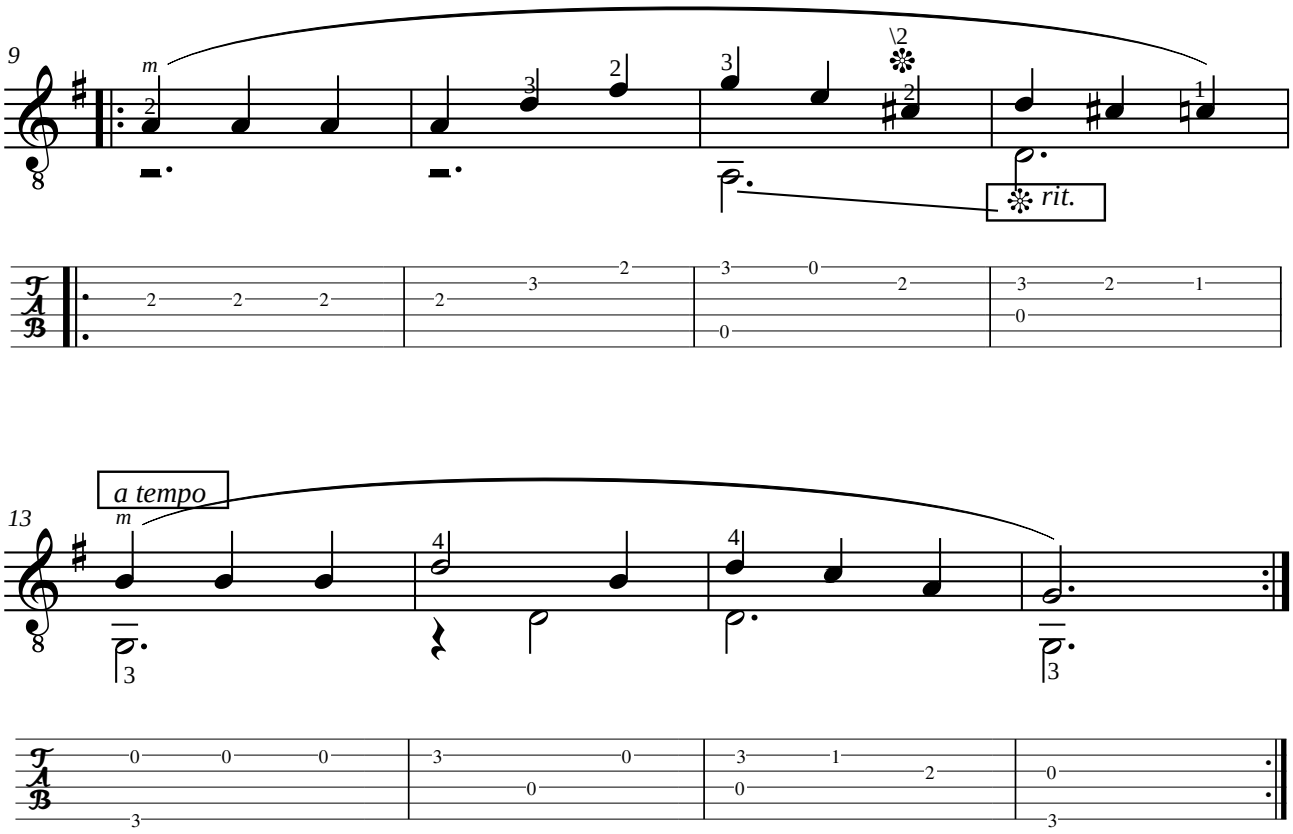
en sol majeur

Révision de
Jean-François Delcamp







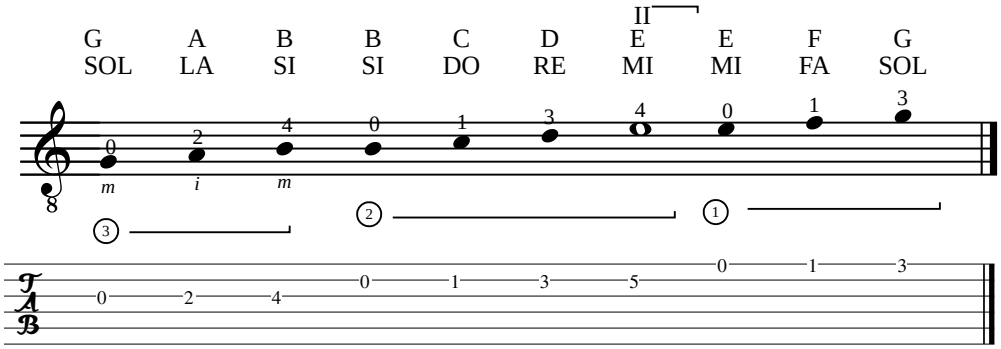

9
m
rit.
13
a tempo
m

Jean-François DELCAMP (1956)

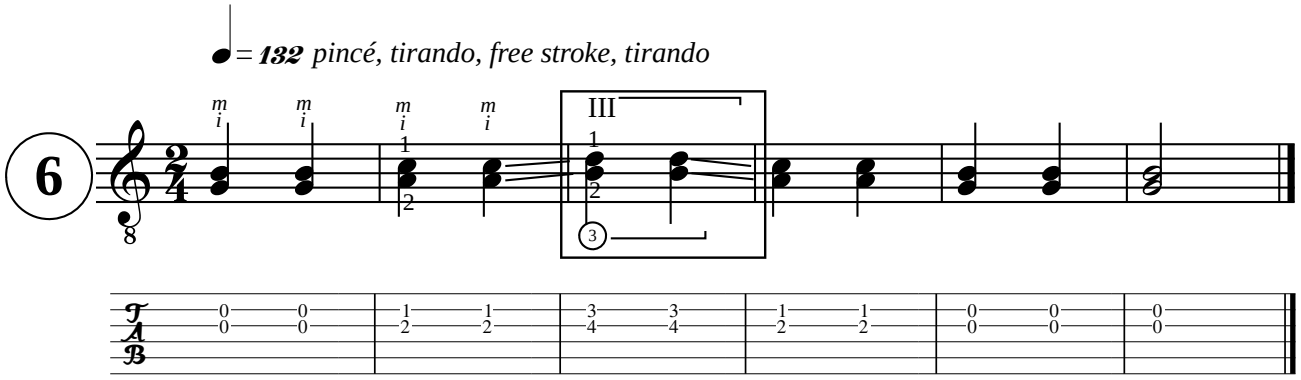
GAMMES - SCALE - SCALES - ESCALAS

NIVEAU 1 - LIVELLO 1 - LEVEL 1 - NIVEL 1

Pour guitare



Gammes en tierces - Scales in third



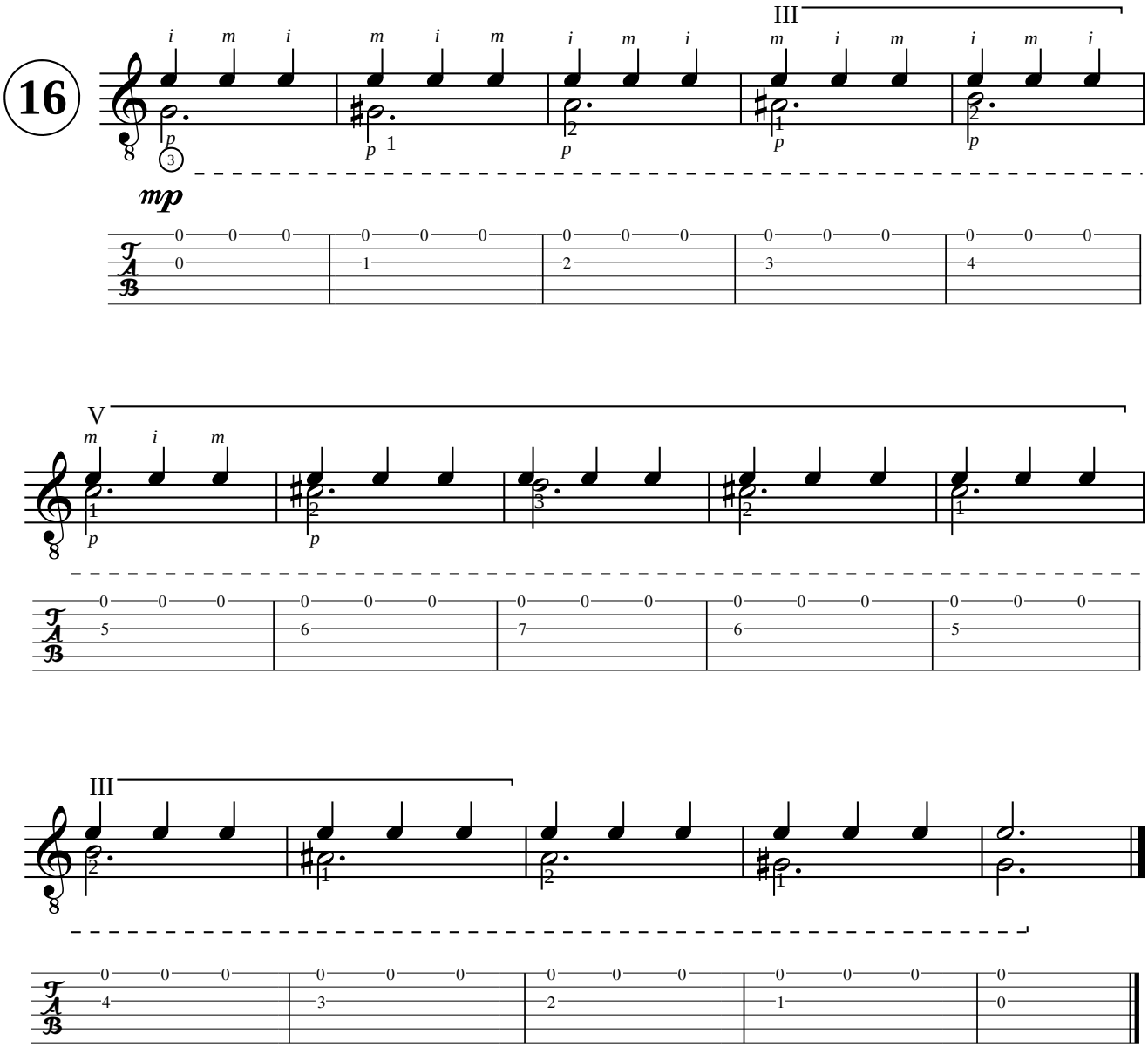
Jean-François DELCAMP (1956)

BUTÉ - APOYANDO - REST STROKE - APOYANDO

NIVEAU 1 - LIVELLO 1 - LEVEL 1 - NIVEL 1

Pour guitare

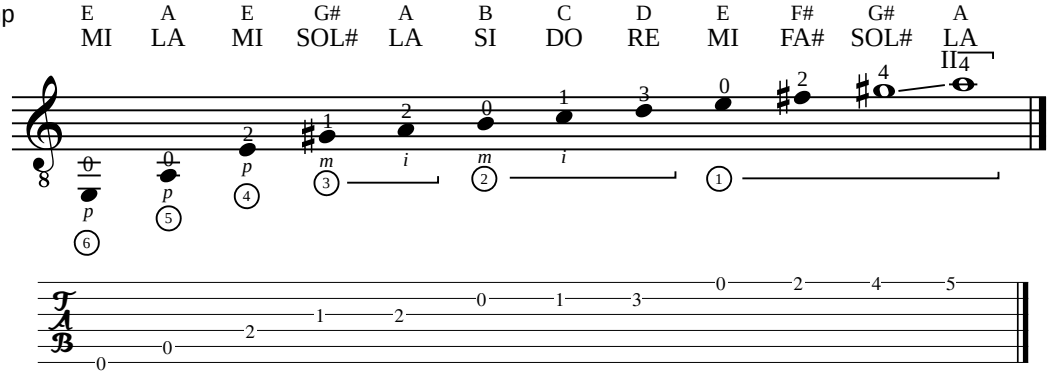
buté, appoggiato, rest stroke, apoyando

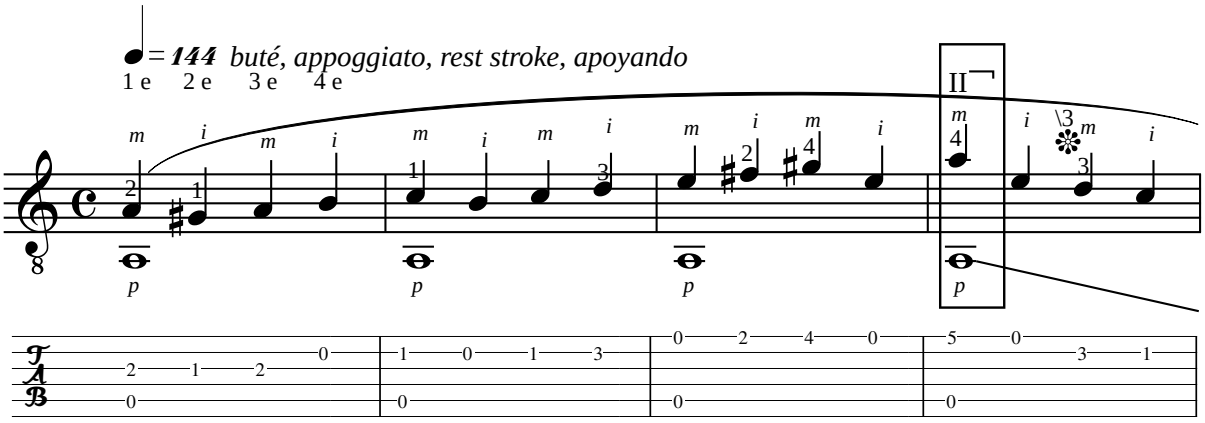


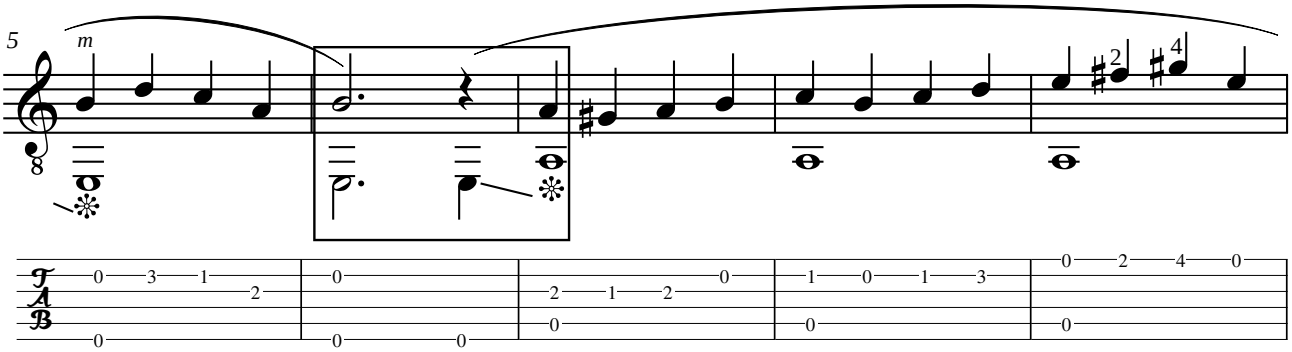
ANONYME
RICERCAR

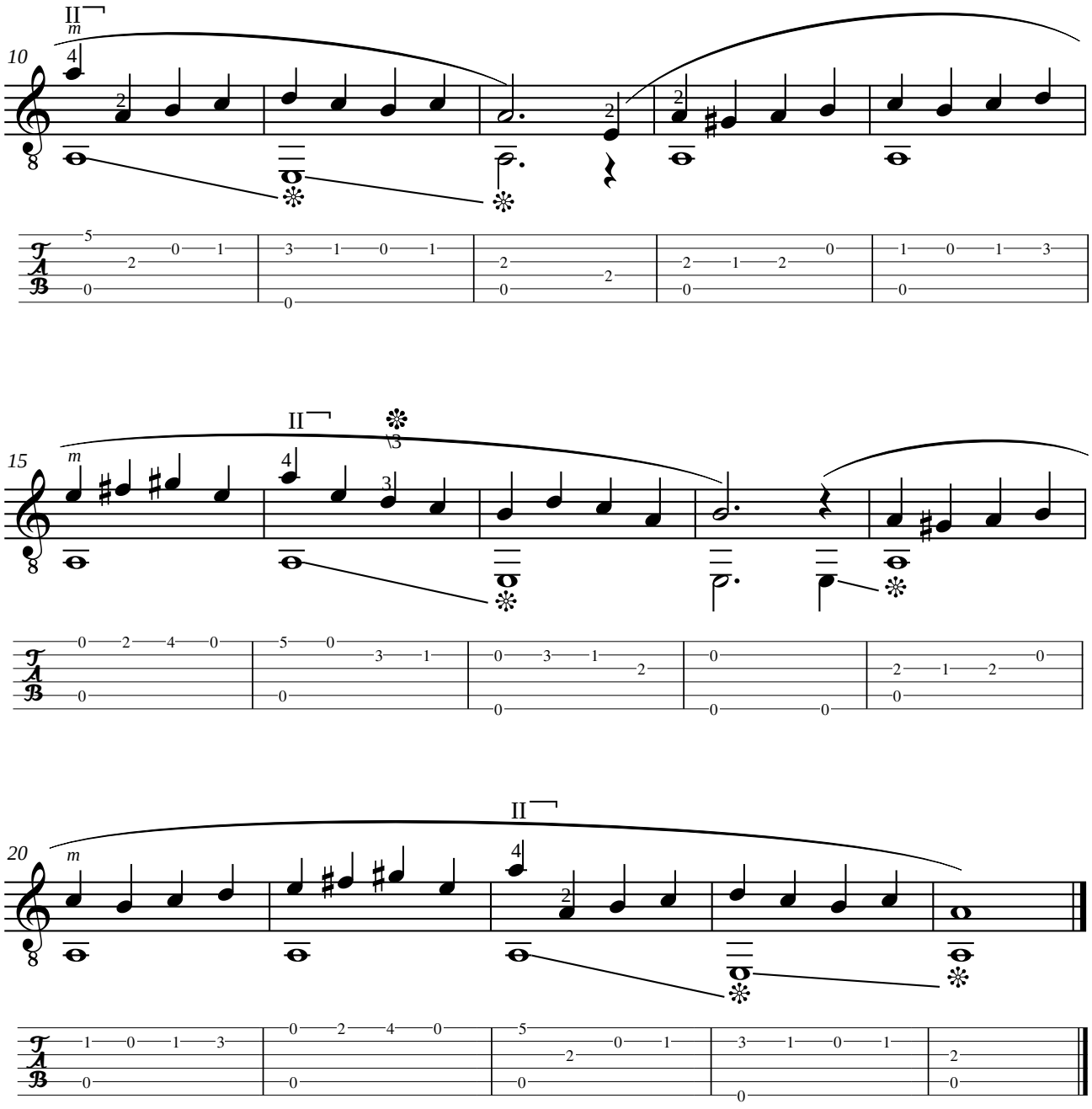
en la mineur

Révision de
Jean-François Delcamp







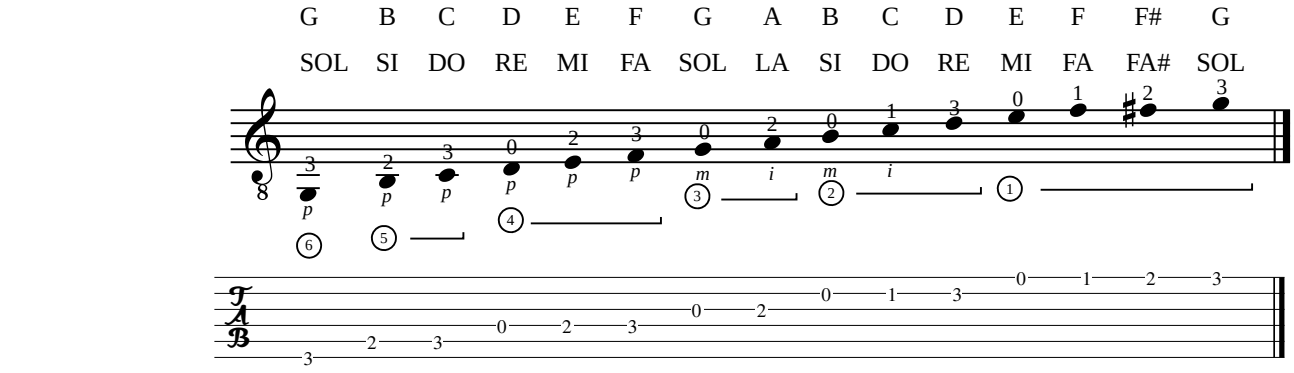

10
15
20

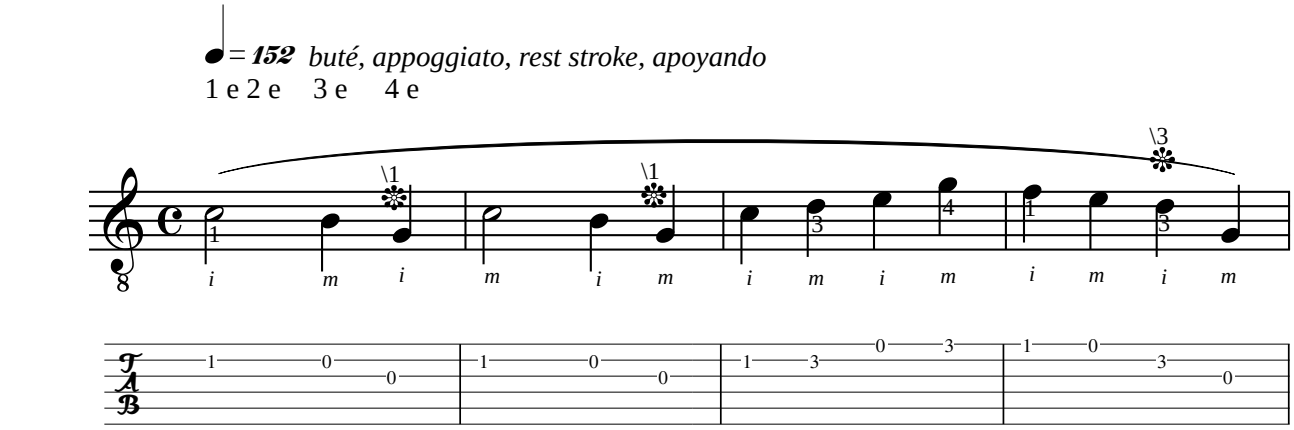
Fernando SOR (1778-1839)

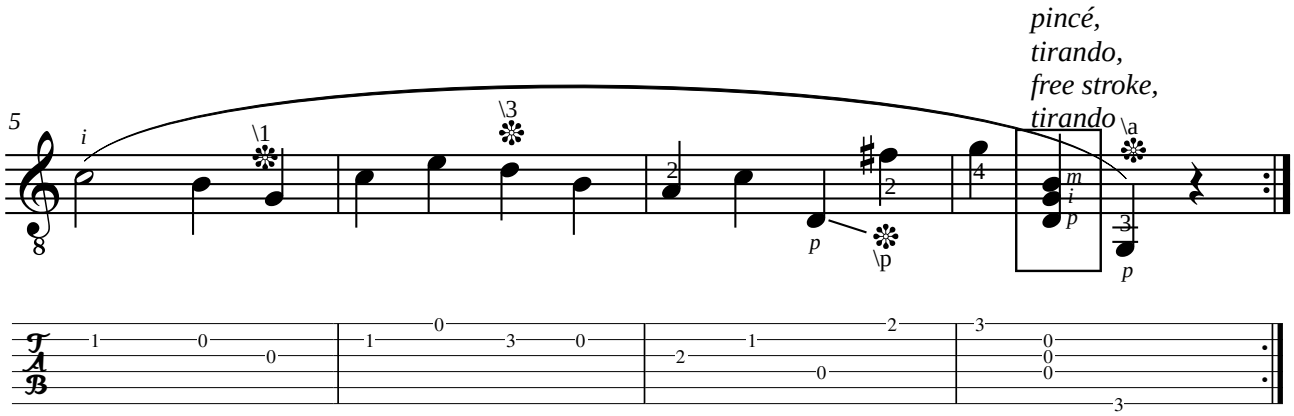
LEÇON I opus 60

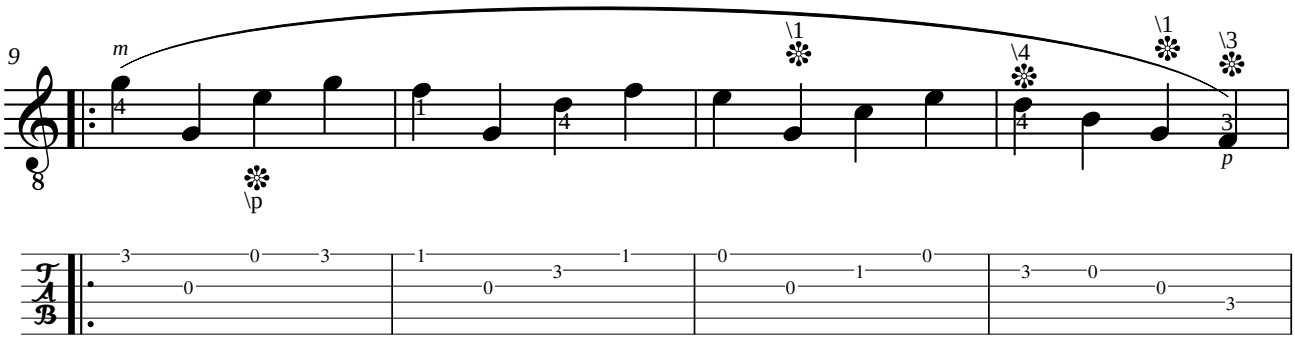
en do majeur, de "Introduction à l'étude de la guitare en 25 leçons progressives"

Révision de Jean-François Delcamp








9
m
\p
\1
\4
\1
\3
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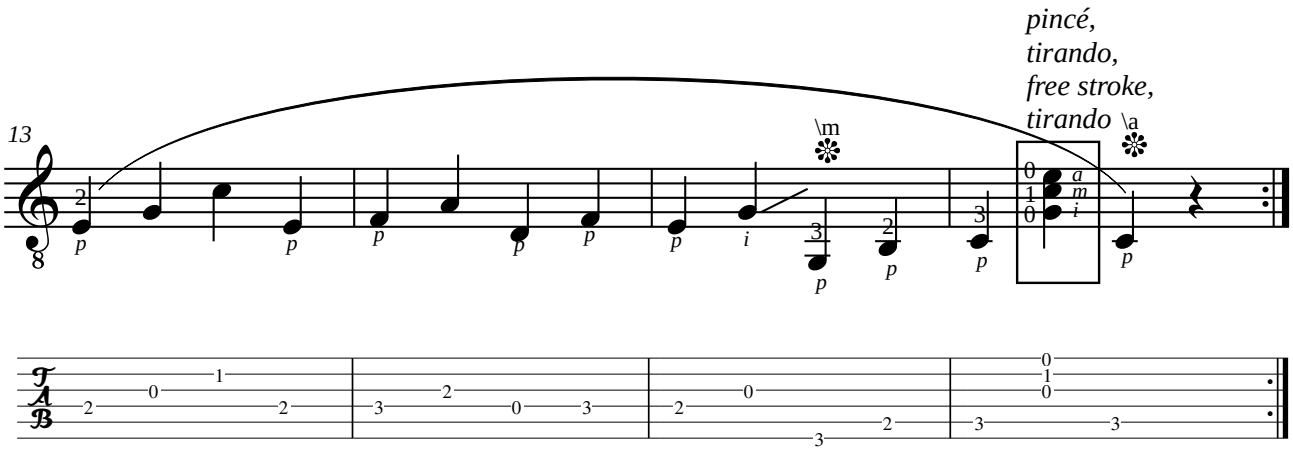
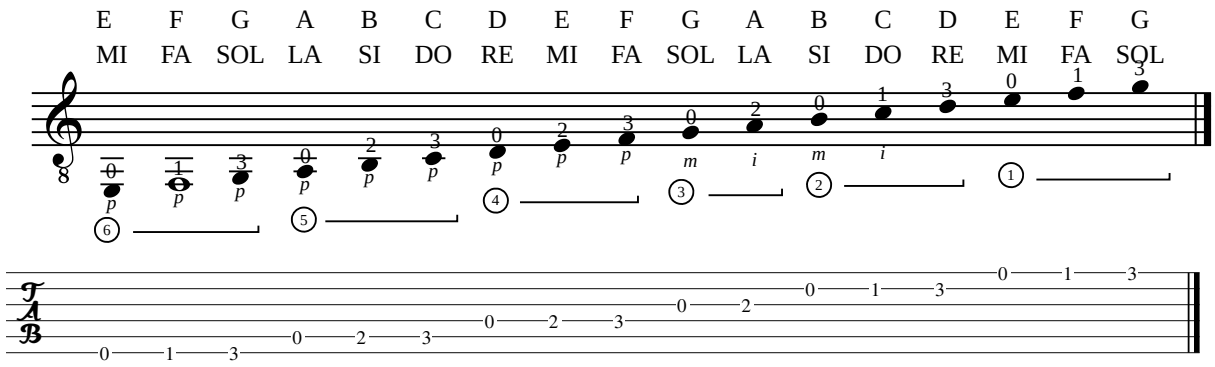
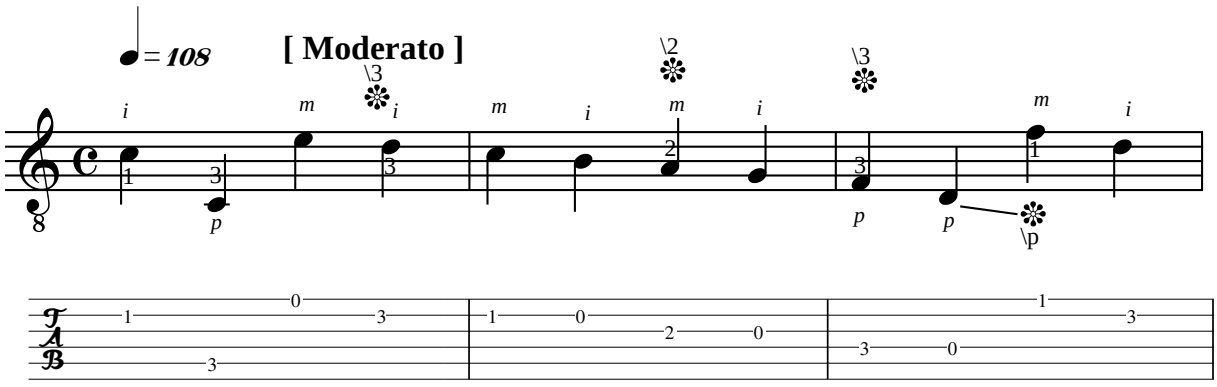
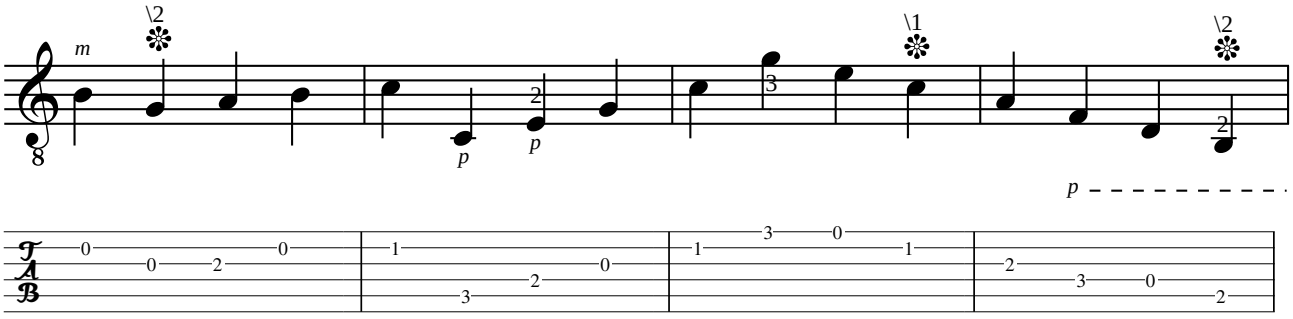

13
pincé,
tirando,
free stroke,
tirando
\m
\a
p
i
a
m
i

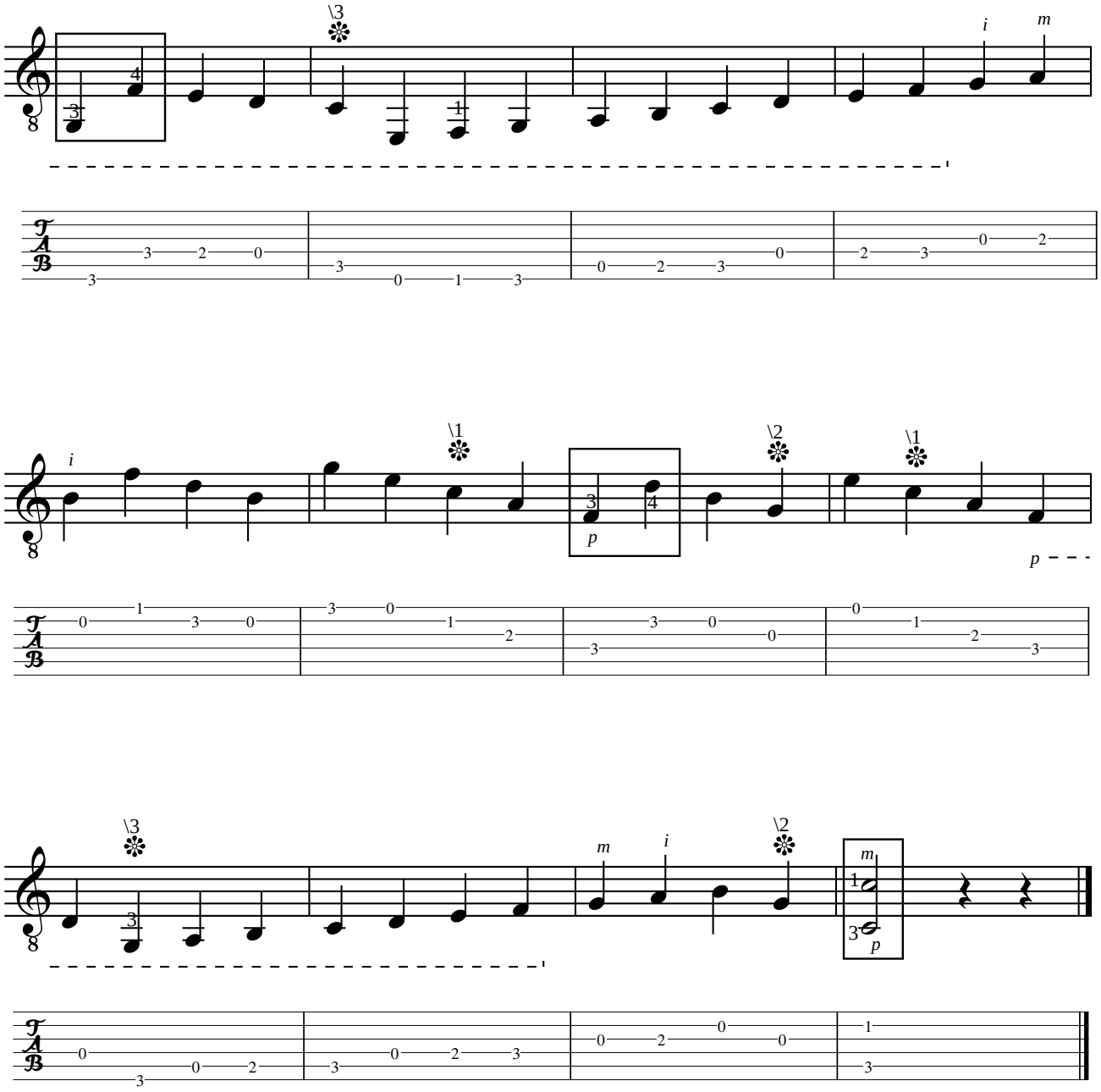
Matteo CARCASSI (1792-1853)
EXERCICE opus 59
en do majeur

Révision pour guitare de Jean-François Delcamp





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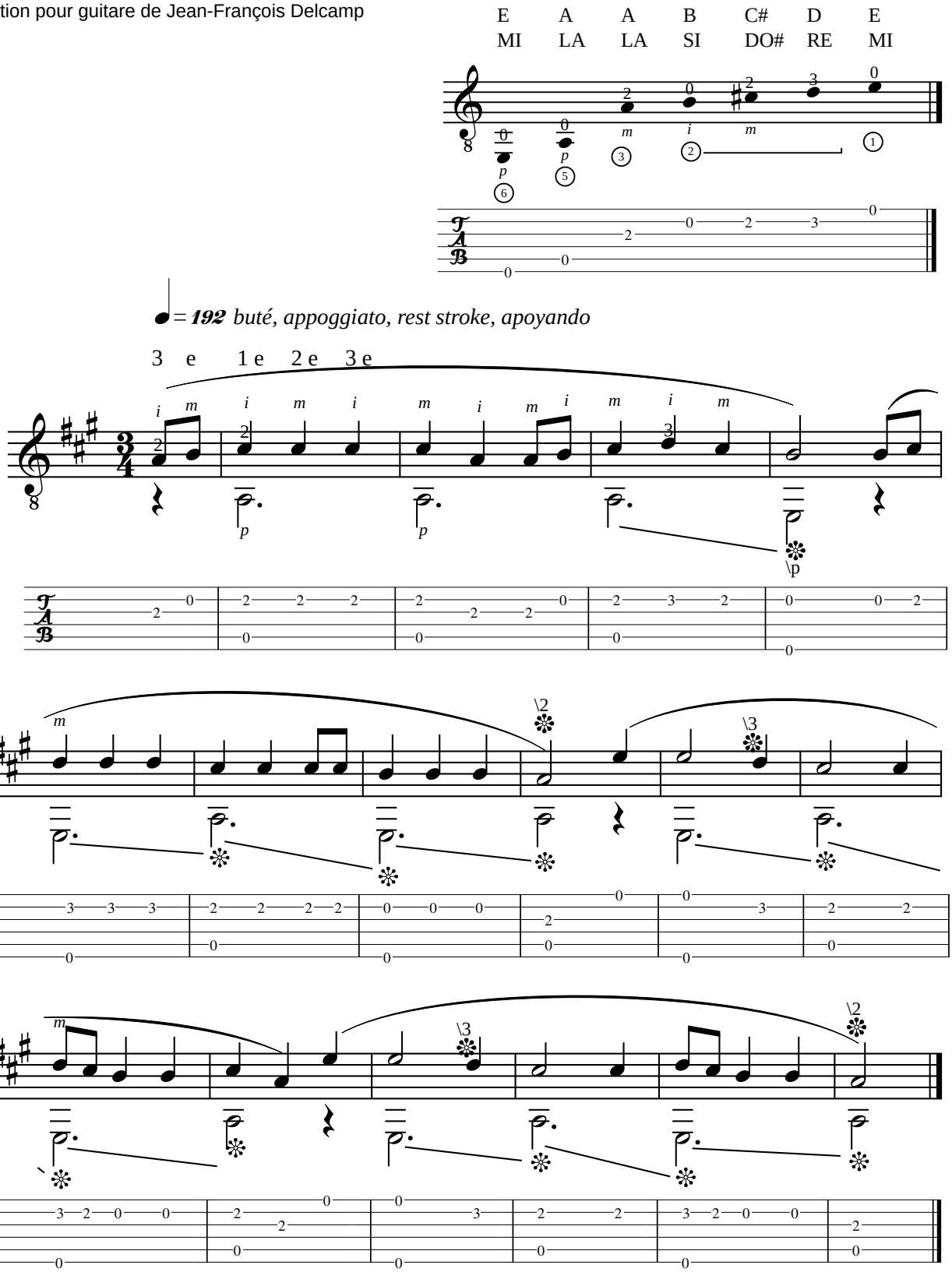
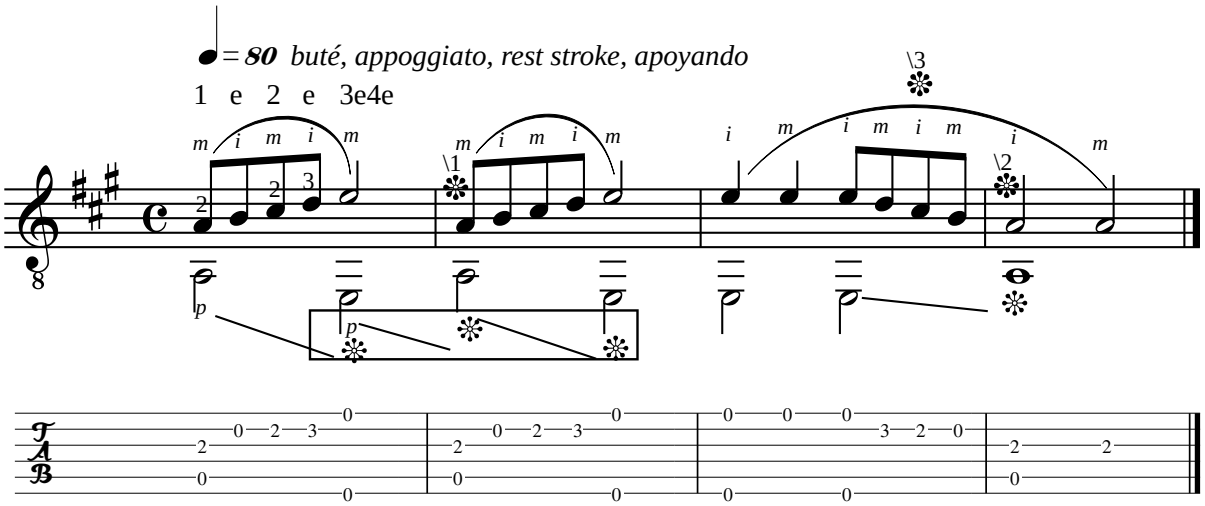
ANONYME
QUAND J'ÉTAIS CHEZ MON PÈRE
en la majeur

Adaptation pour guitare de Jean-François Delcamp



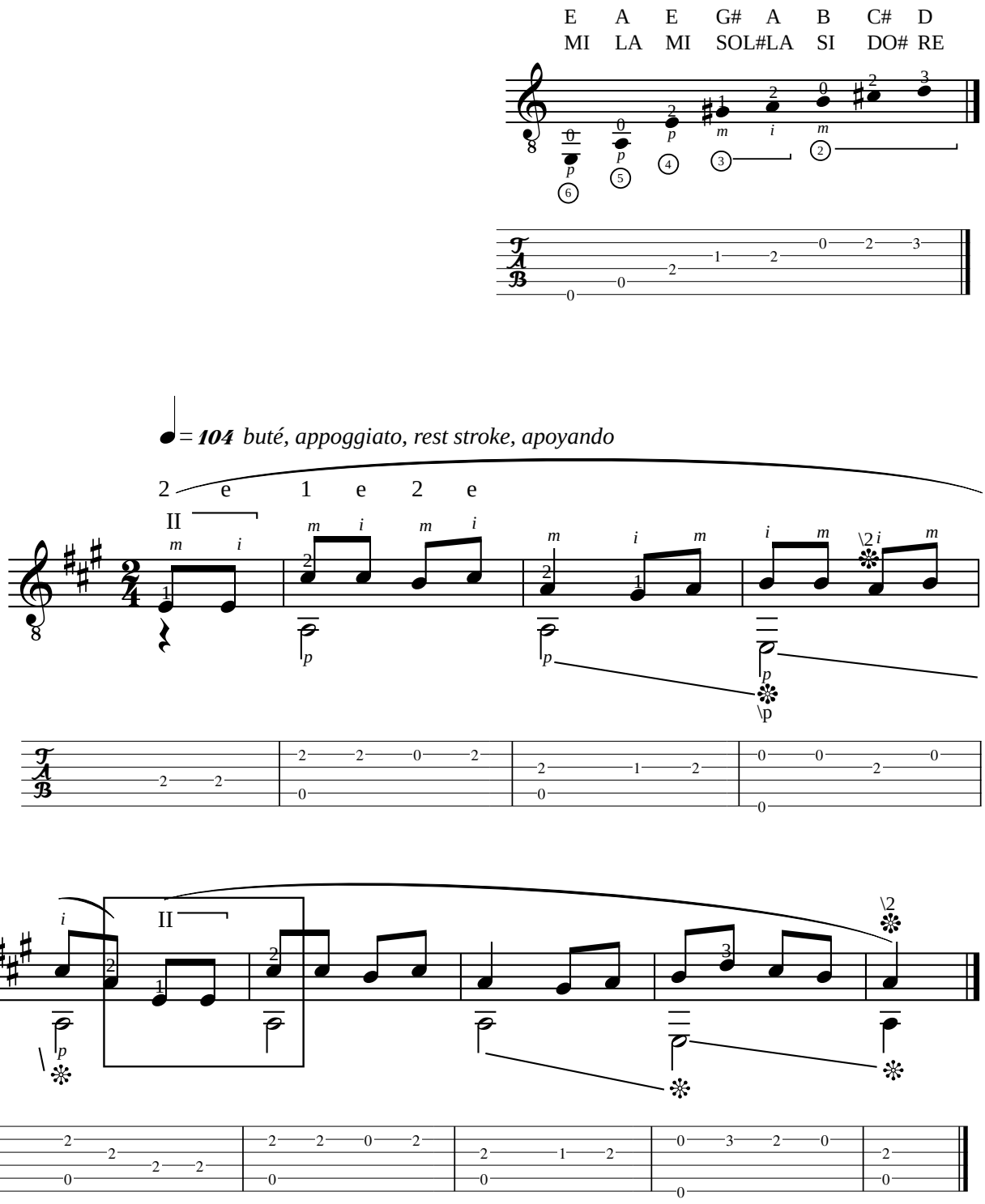
Jean-François DELCAMP (1956)
BREF n°2

Pour guitare



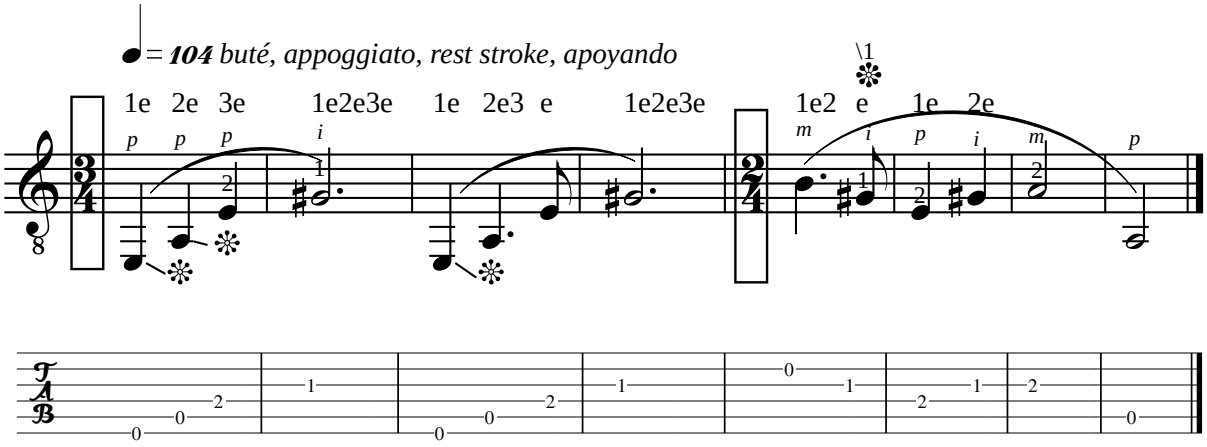
ANONYME
SAVEZ-VOUS PLANTER DES CHOUX ?
France

Adaptation pour guitare de Jean-François Delcamp



Jean-François DELCAMP (1956)
BREF n°1

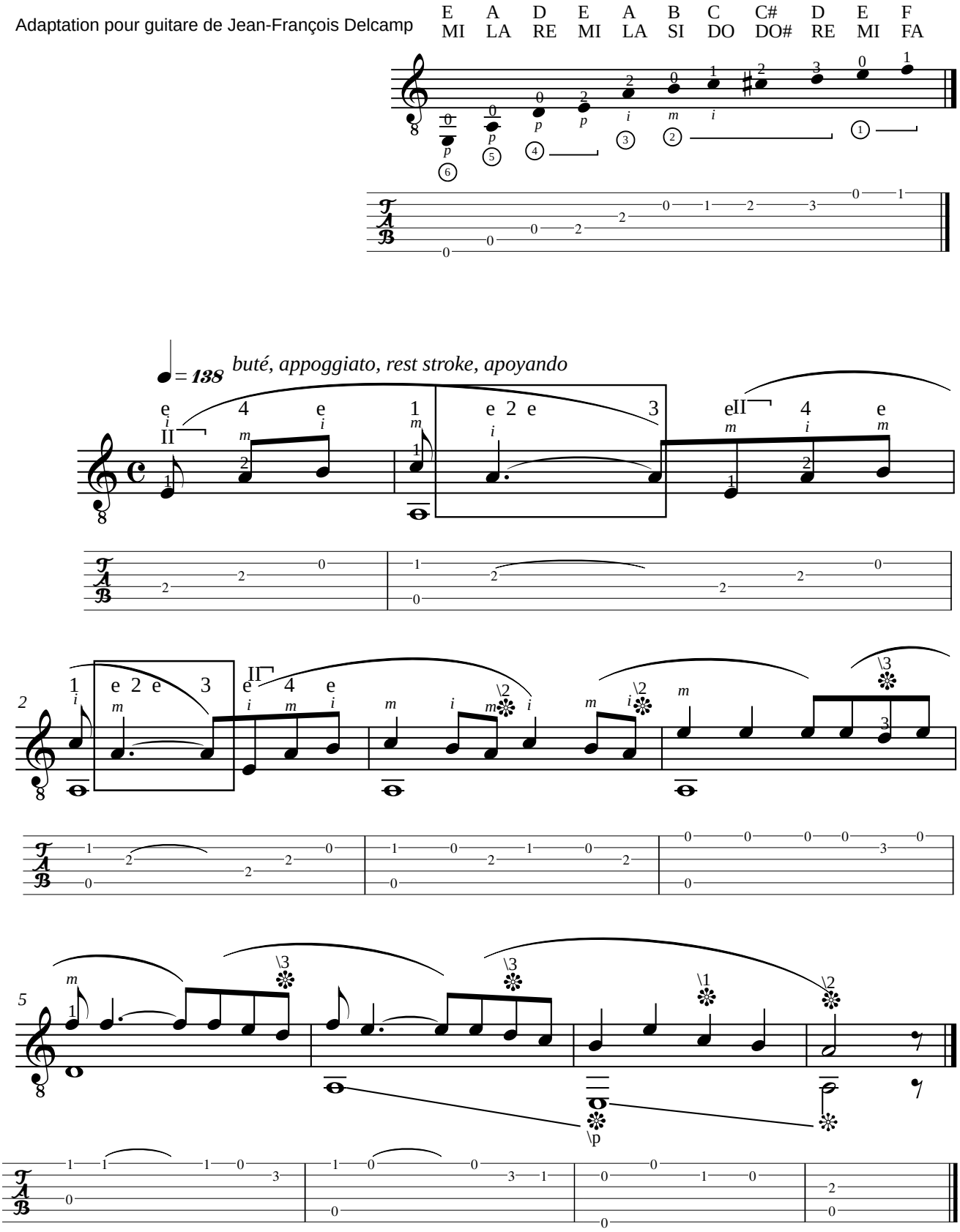
Pour guitare



ANONYME
O BELLA CIAO

Italia

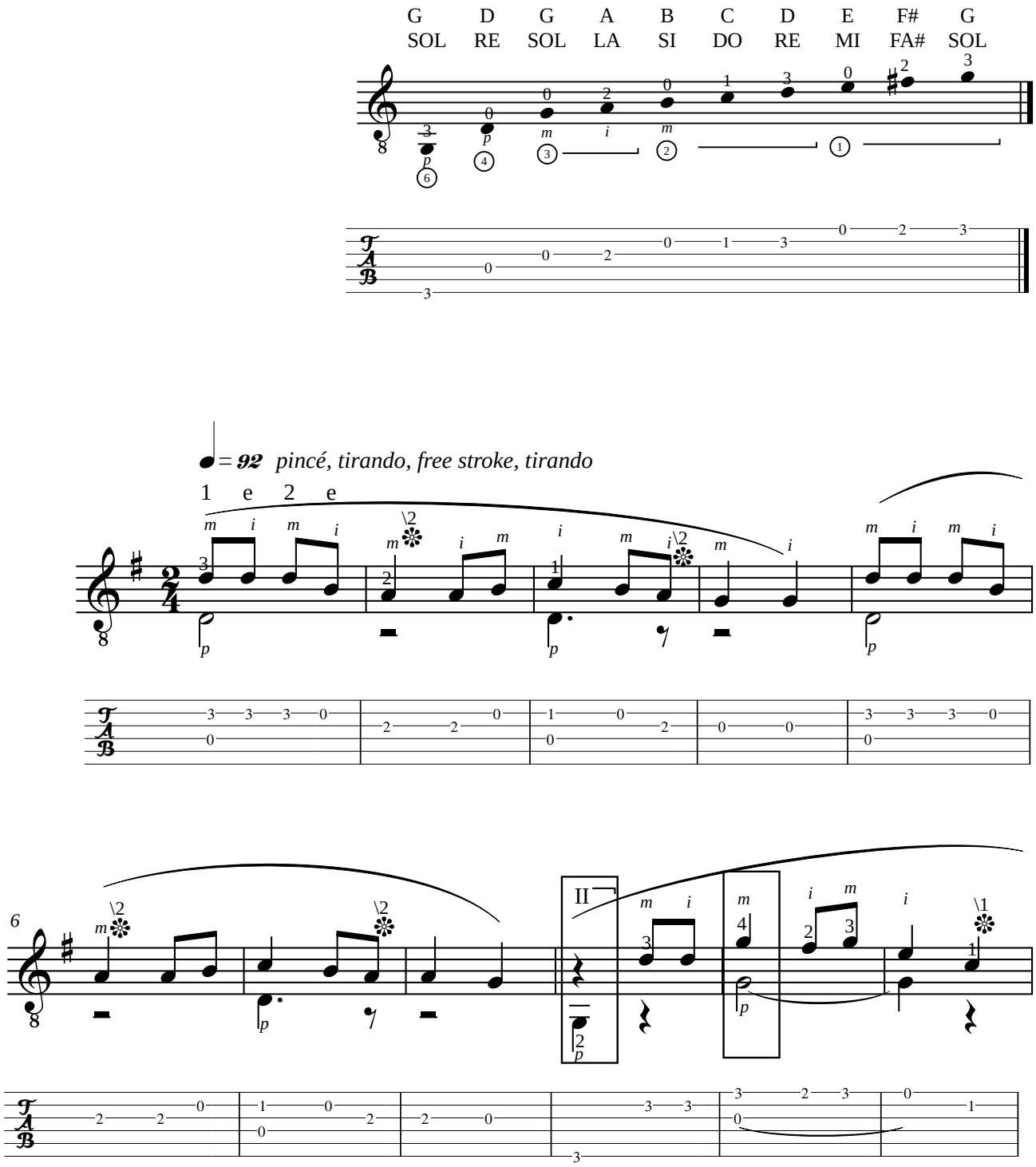
Adaptation pour guitare de Jean-François Delcamp

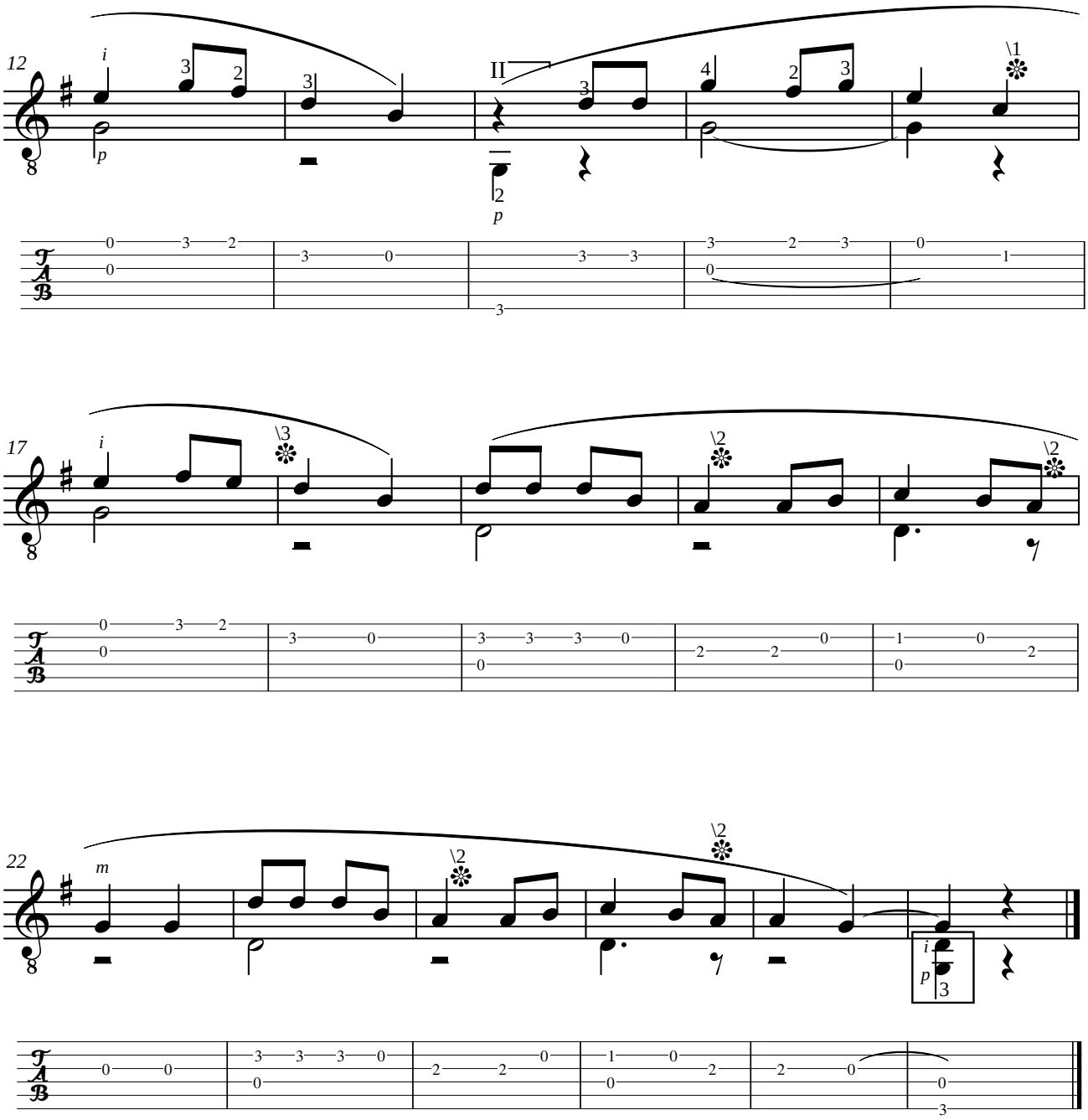


ANONYME
NO LE DABA EL SOL

España

Révision de Jean-François Delcamp




12
i
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17
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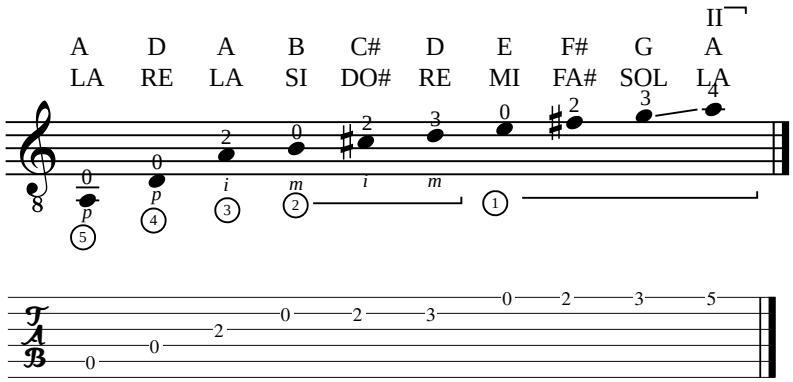
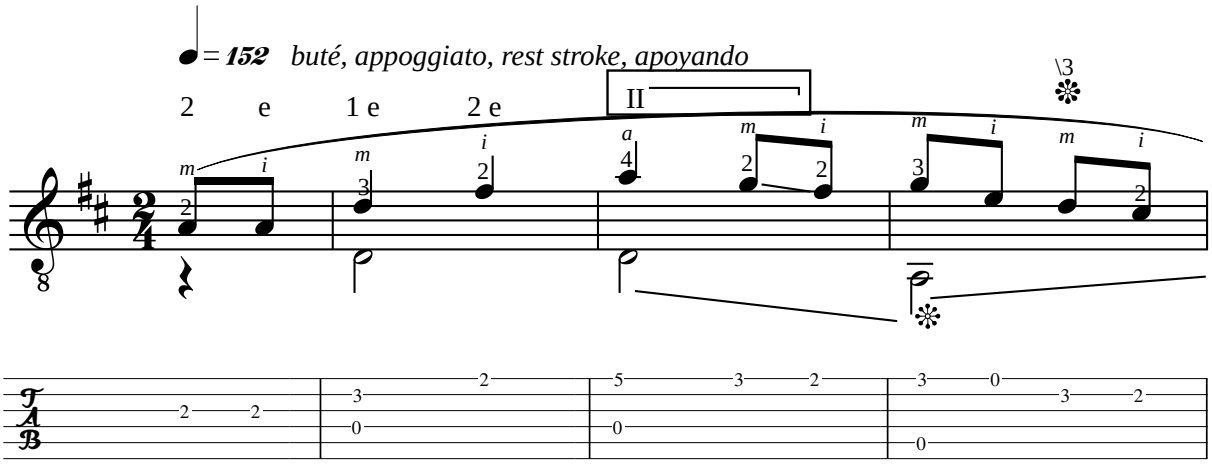
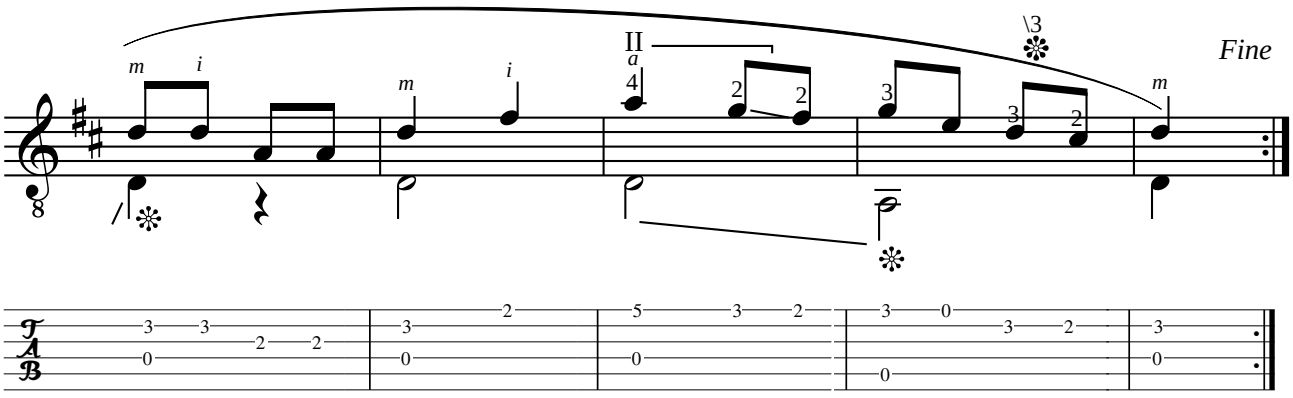
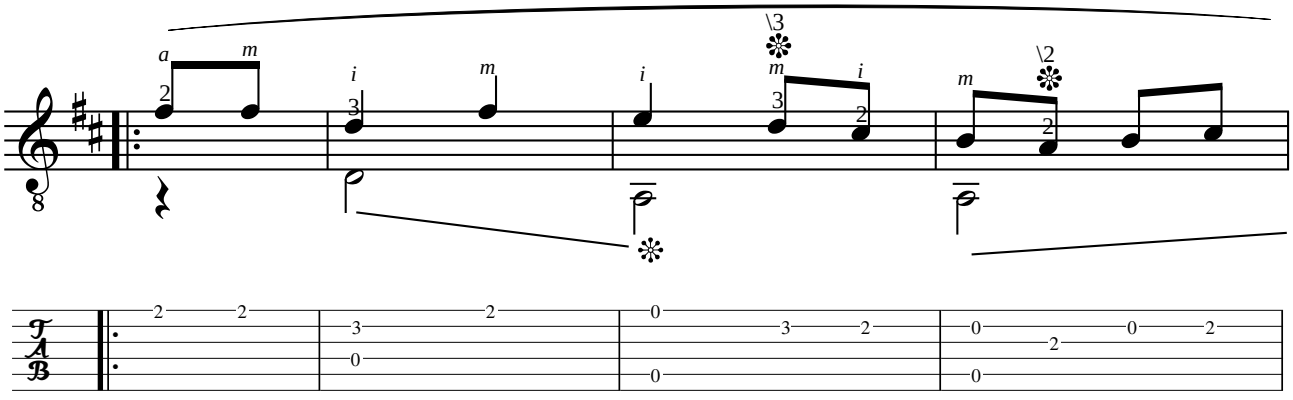
ANONYME (ca. 1750)
AH ! MON BEAU CHATEAU !
en ré majeur

Adaptation pour guitare de Jean-François Delcamp





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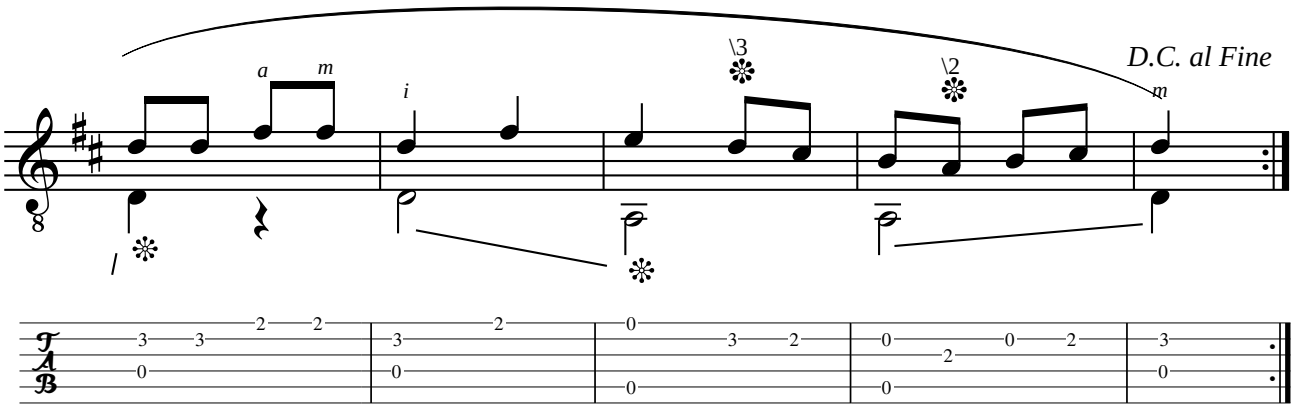
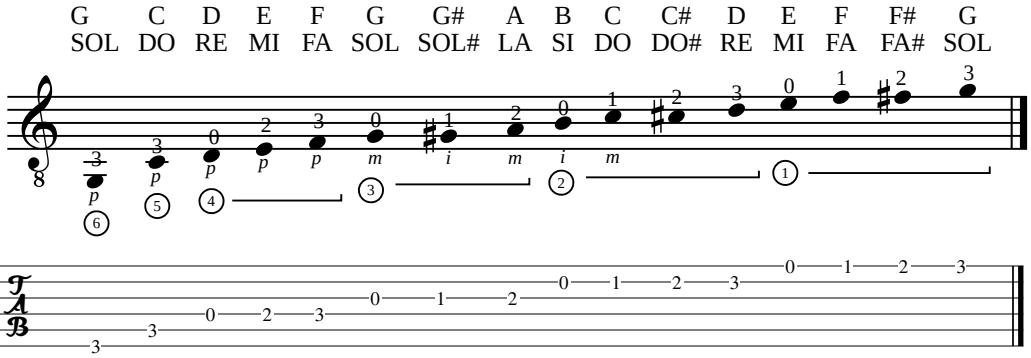

a m i \3 \2 m
D.C. al Fine

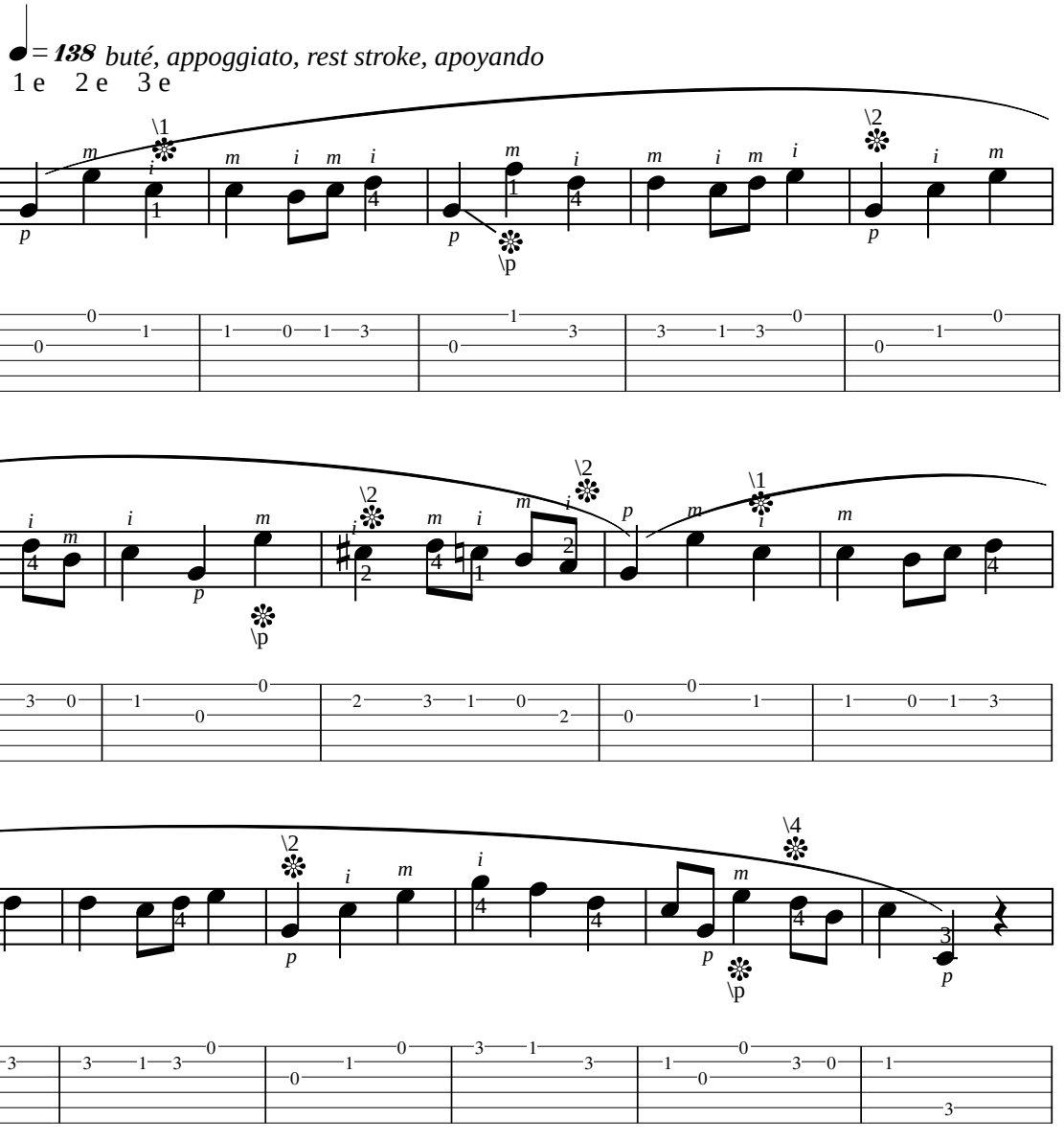
Fernando SOR (1778-1839)

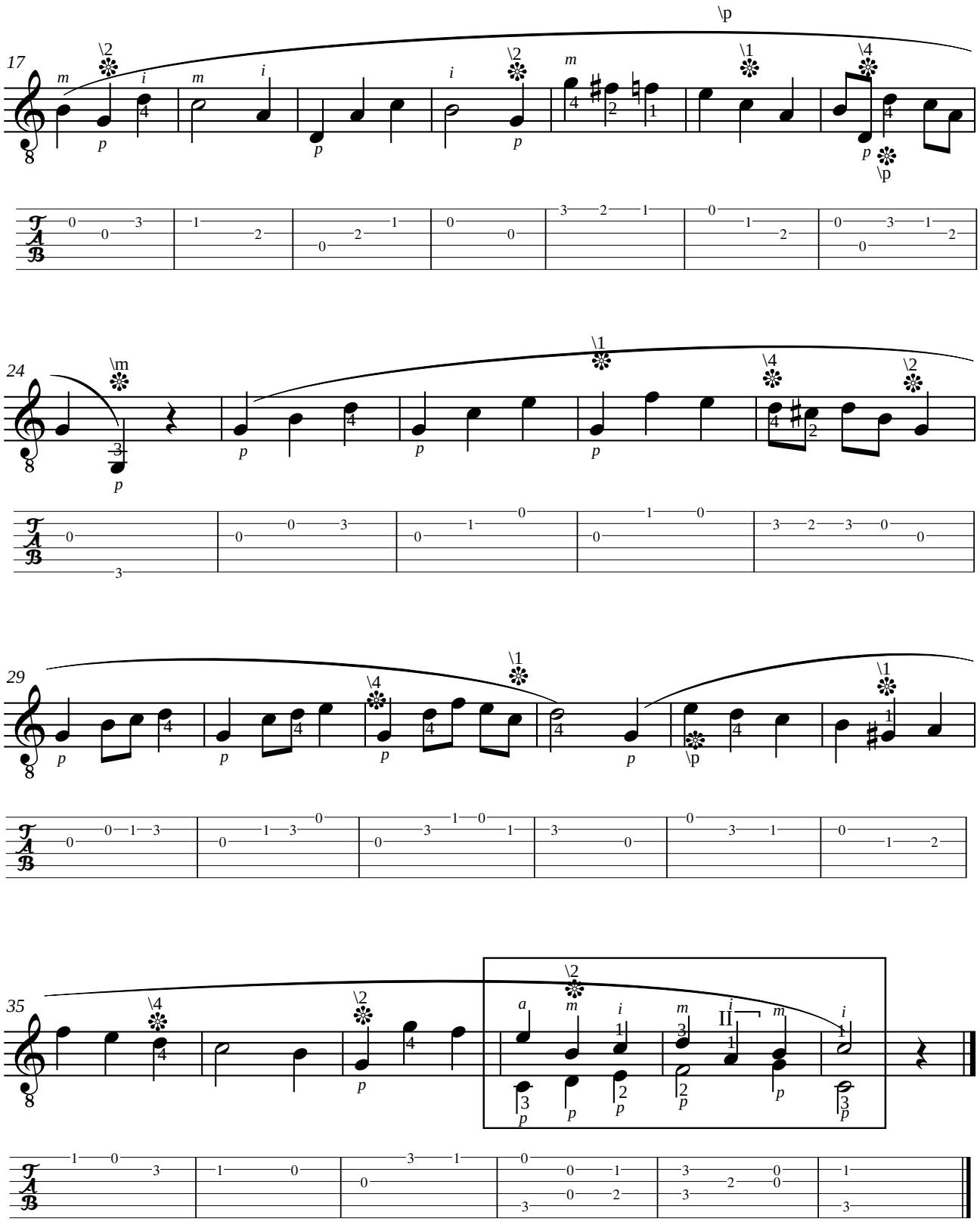
LEÇON II opus 60

en do majeur, de "Introduction à l'étude de la guitare en 25 leçons progressives"

Révision de
Jean-François Delcamp






17
24
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II

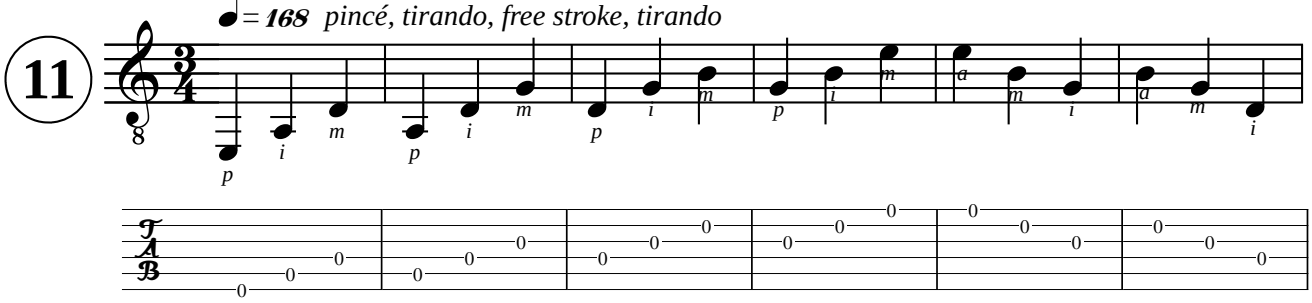
Jean-François DELCAMP (1956)

ARPÈGES - ARPEGGI - ARPEGGIOS - ARPEGIOS

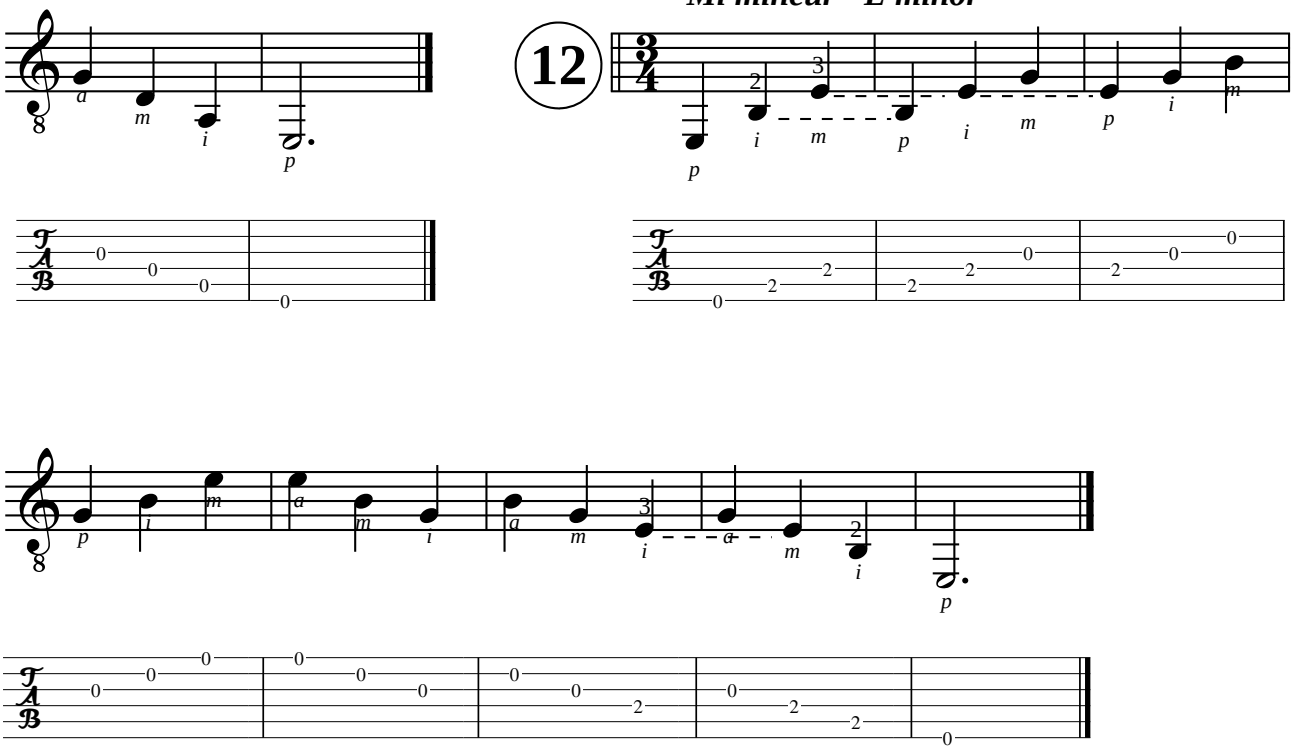
NIVEAU 1 - LIVELLO 1 - LEVEL 1 - NIVEL 1

Pour guitare

Cordes à vide - Open string

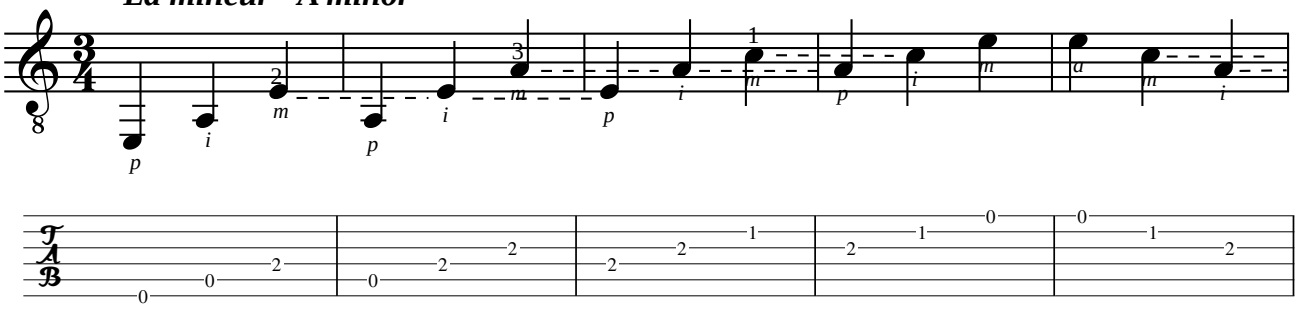


Mi mineur - E minor

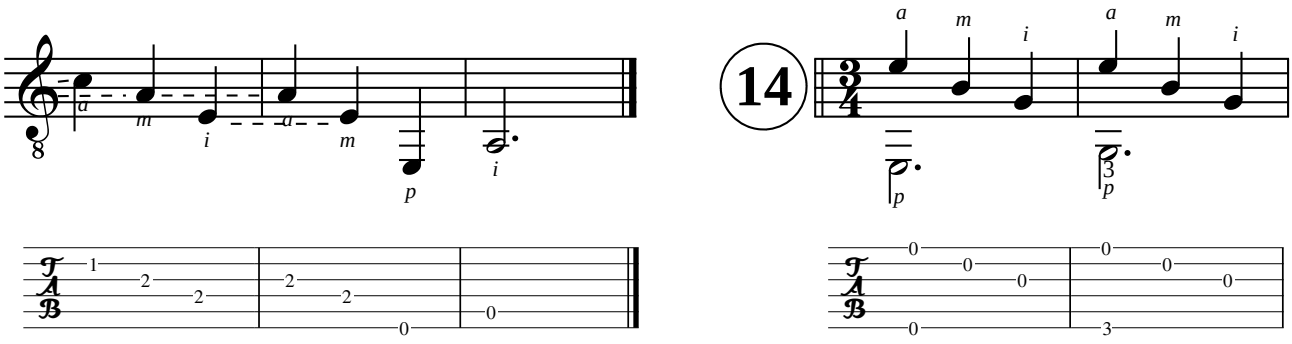


13

La mineur - A minor



Mi mineur - E minor



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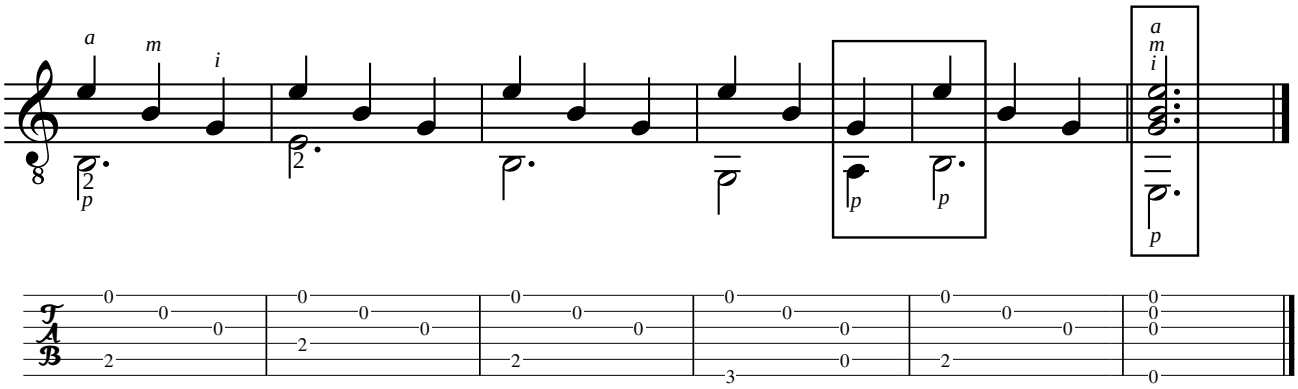
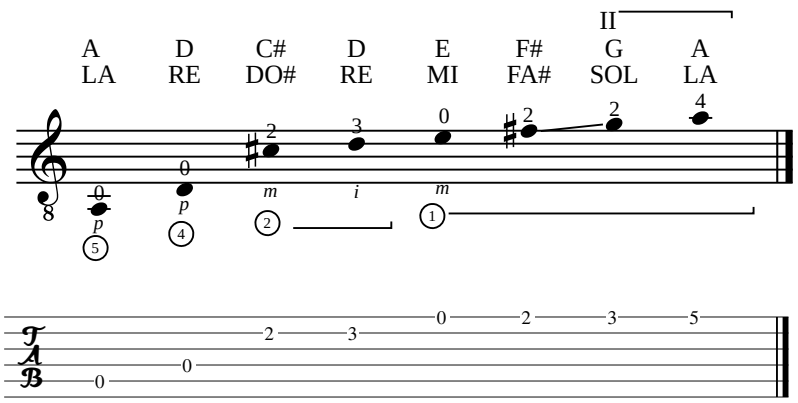
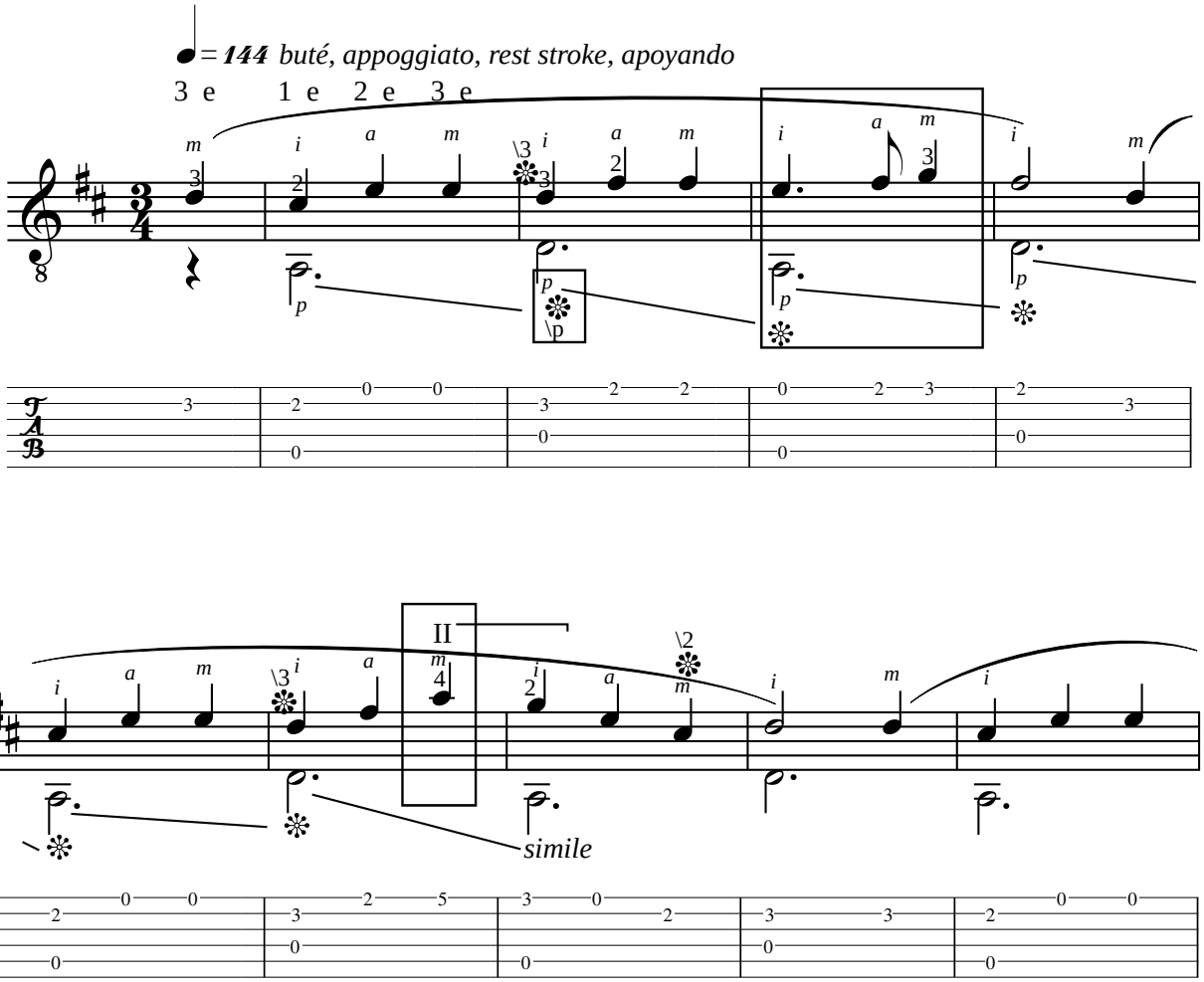


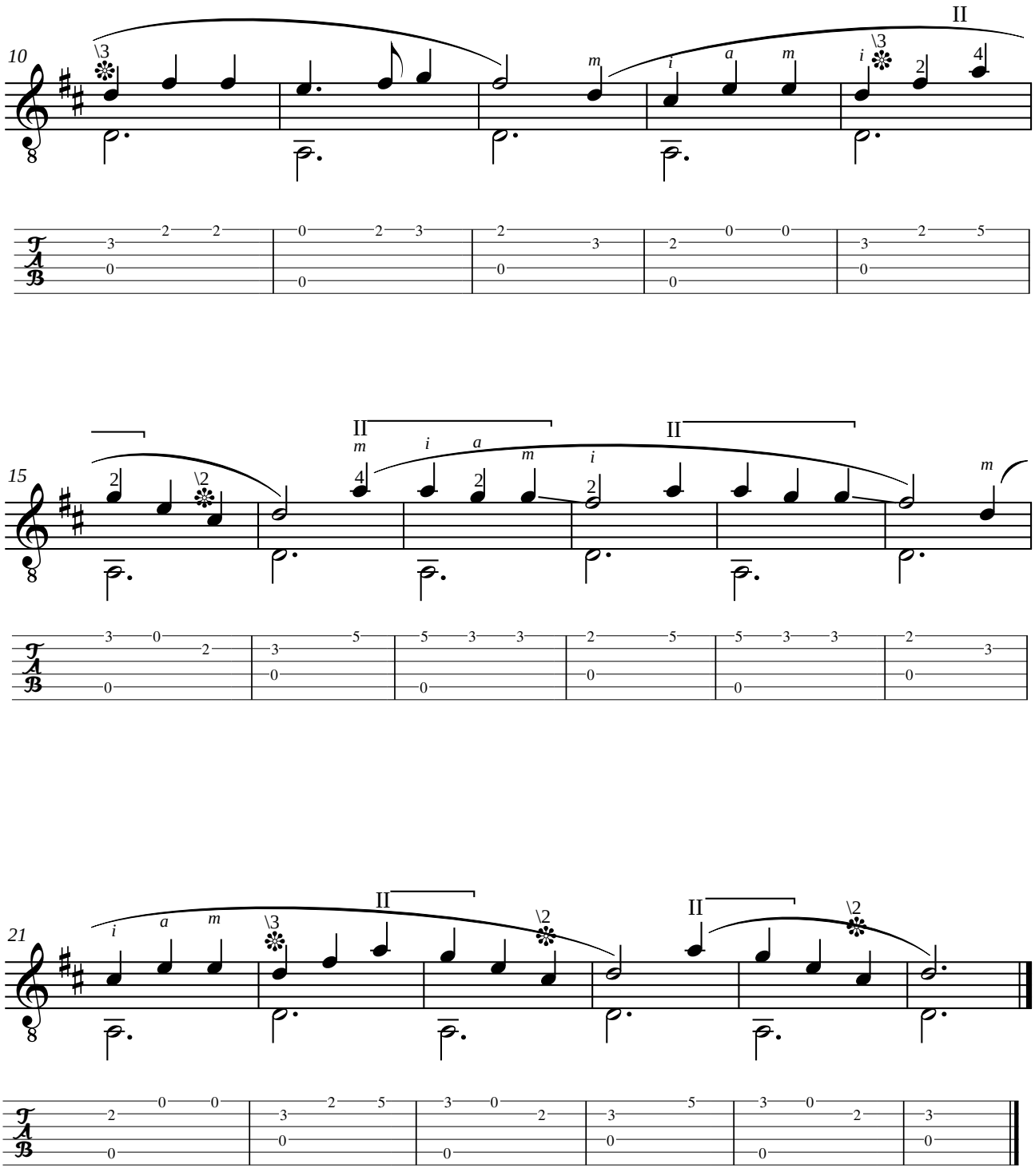
ANONYME
MENUET

en ré majeur (1720)

Révision de Jean-François Delcamp



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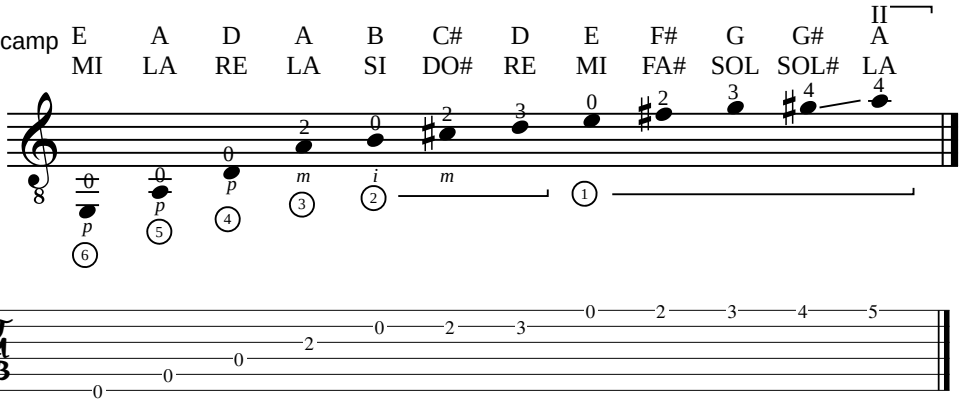
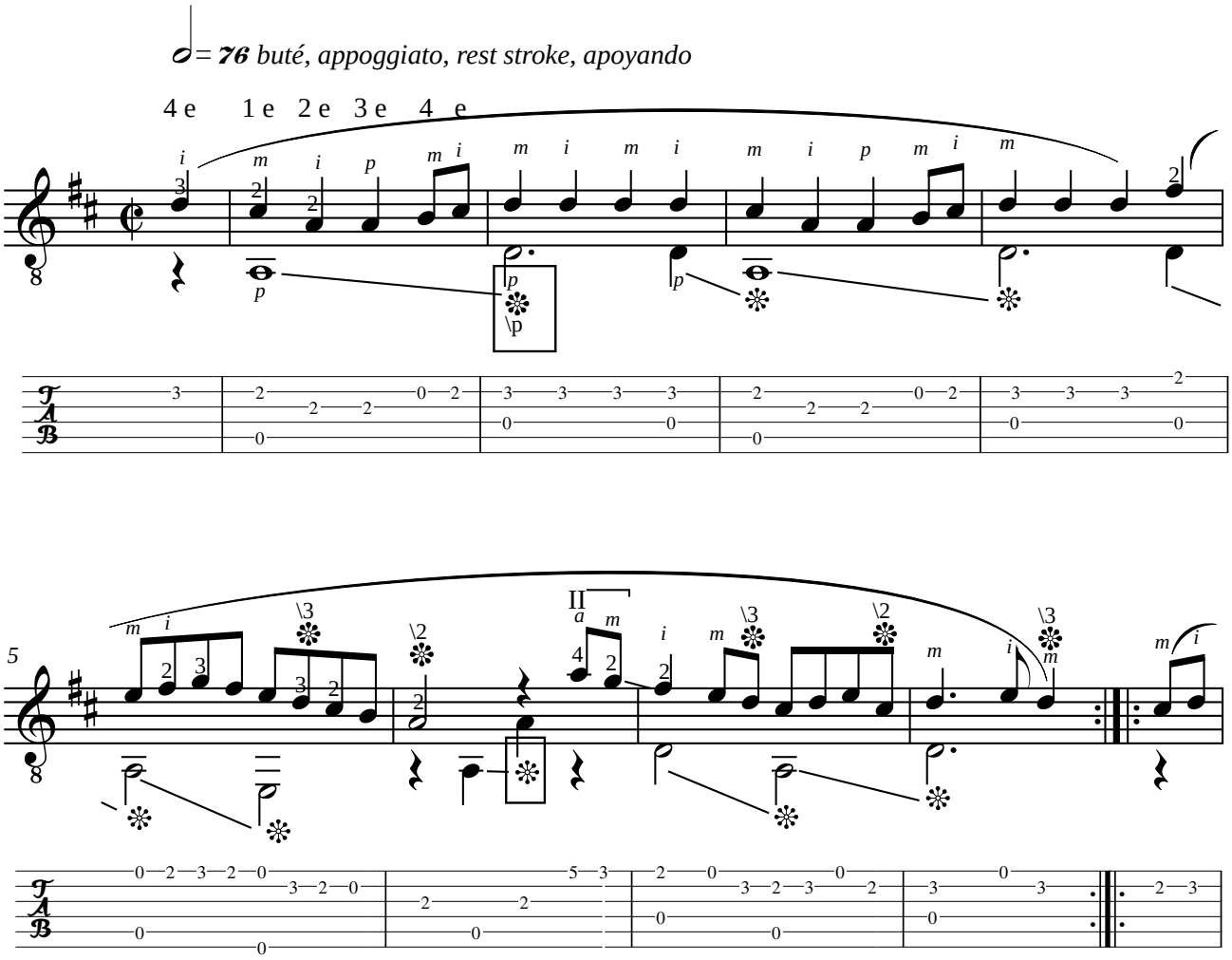
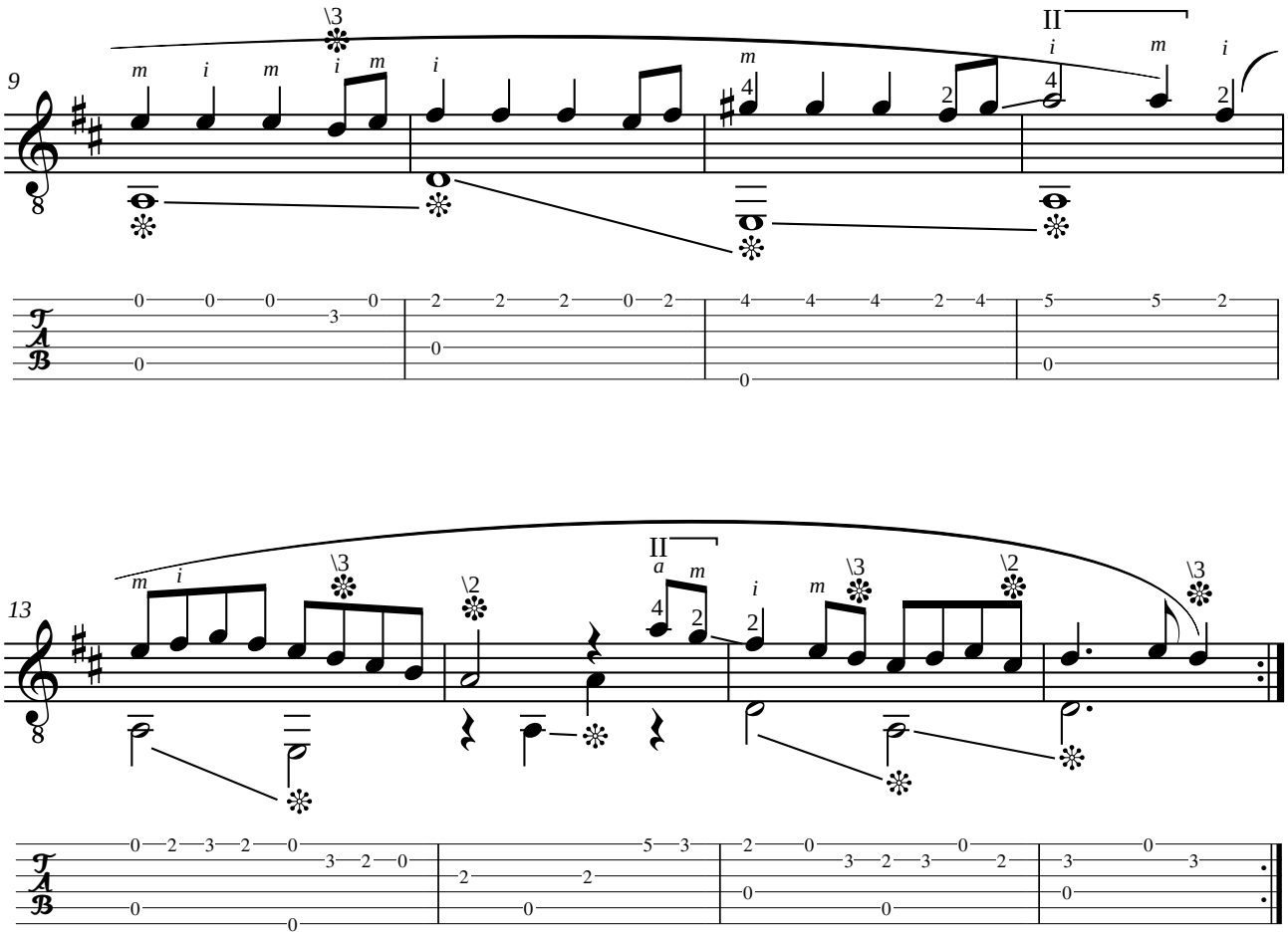
ANONYME
DANSE ANGLAISE

en ré majeur

Révision de Jean-François Delcamp



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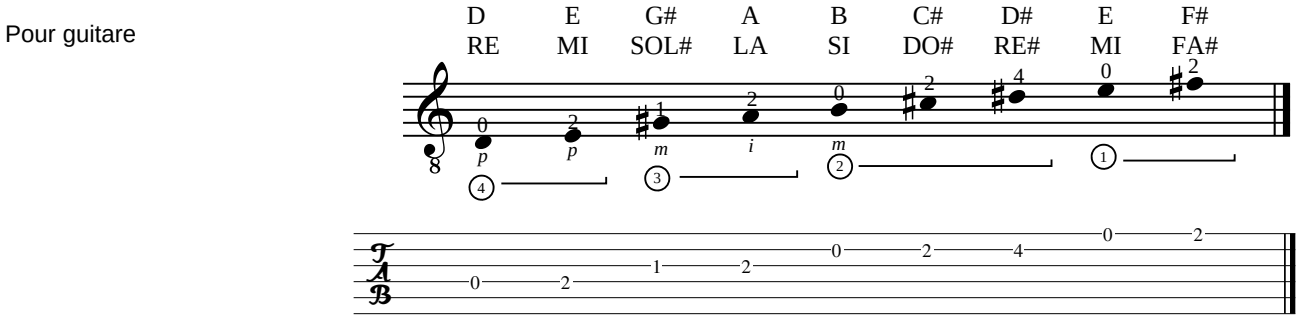
II

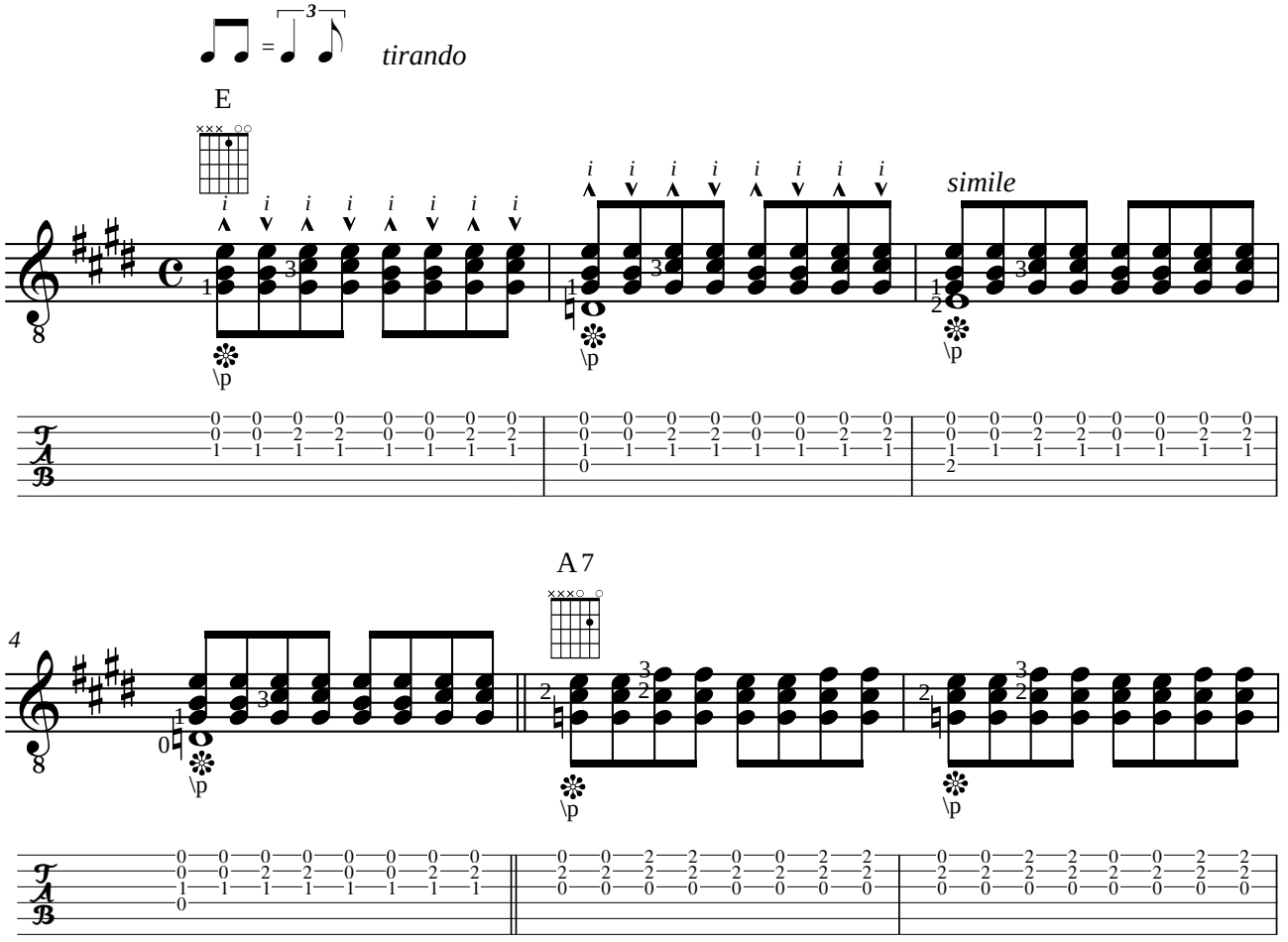
Jean-François DELCAMP (1956)

ACCOMPAGNEMENT DE BLUES

en mi majeur

Pour guitare

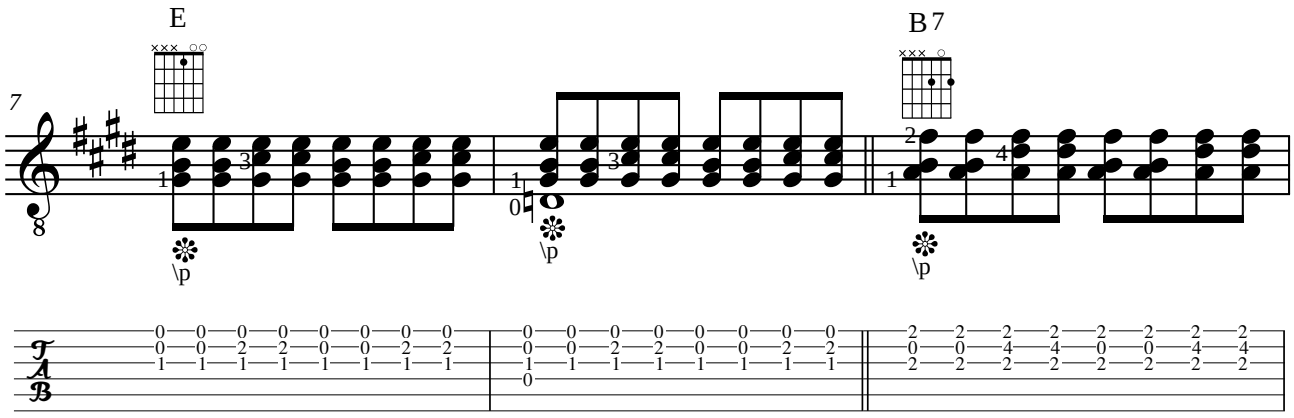




𝅁 *Battre l'accord de l'aigu vers le grave - Rasgueado upstroke = Strike chord from high strings to low.*

𝅀 *Battre l'accord du grave vers l'aigu - Rasgueado downstroke =Strike chord from low strings to high.*

x *Posez le pouce sur les basses pour que ces cordes ne puissent pas vibrer accidentellement.*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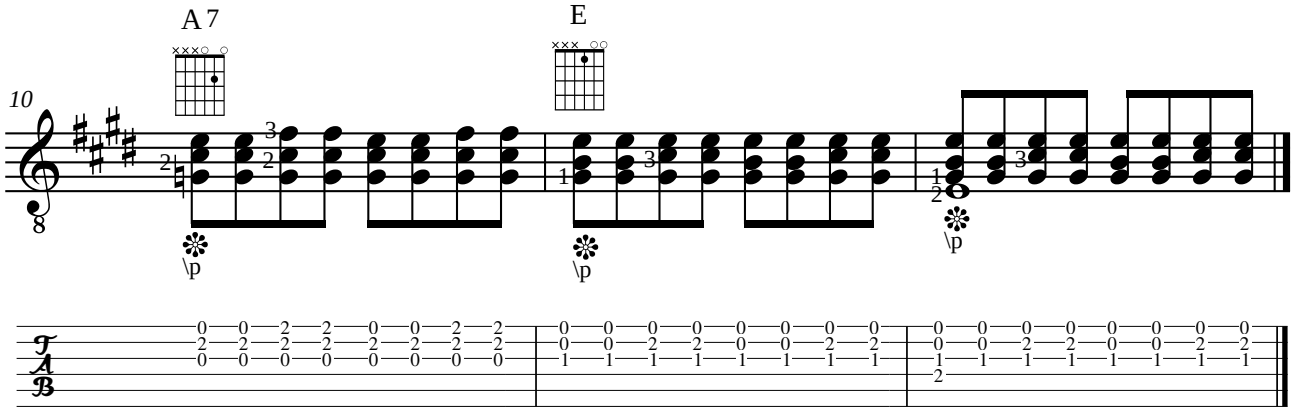
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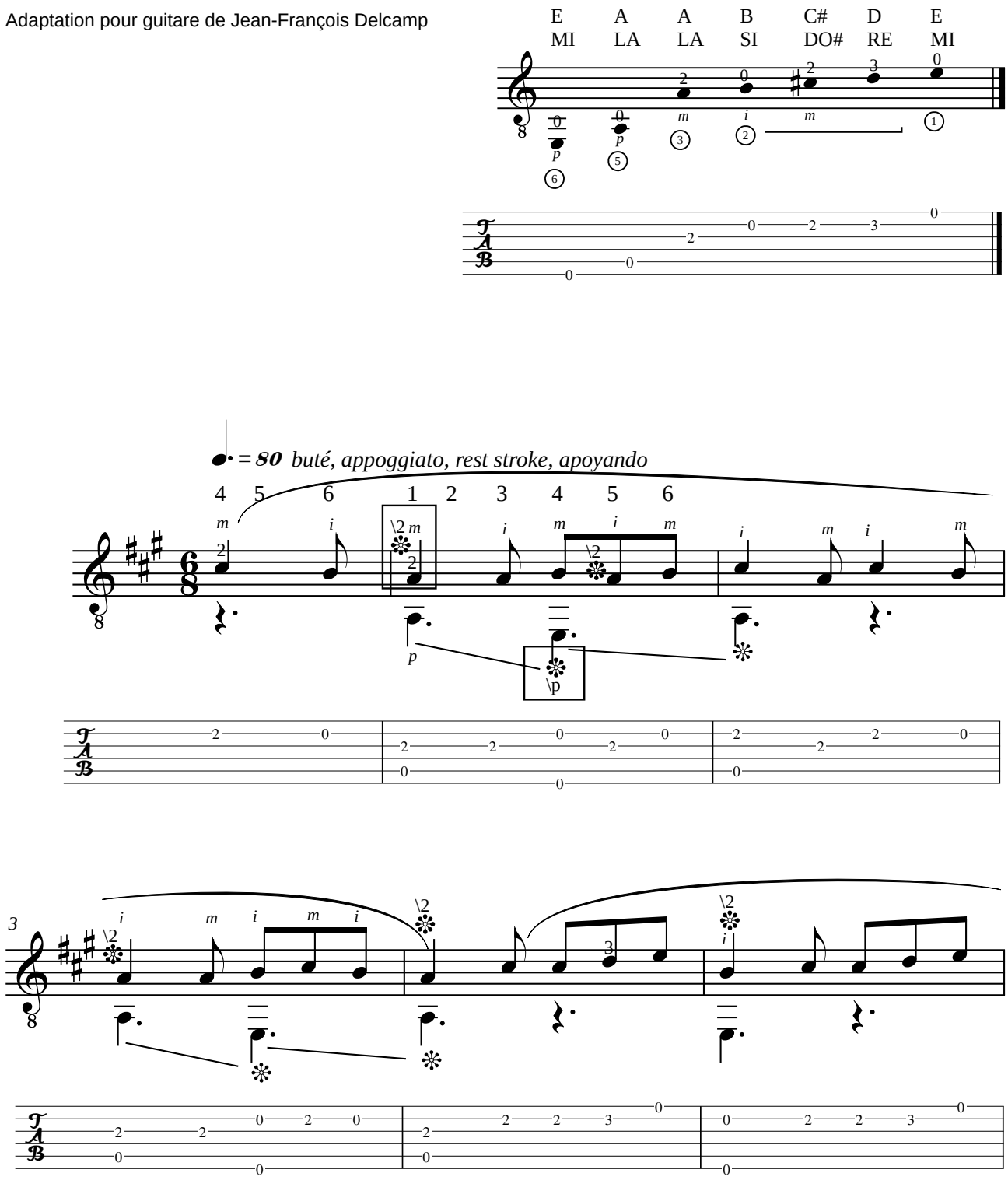
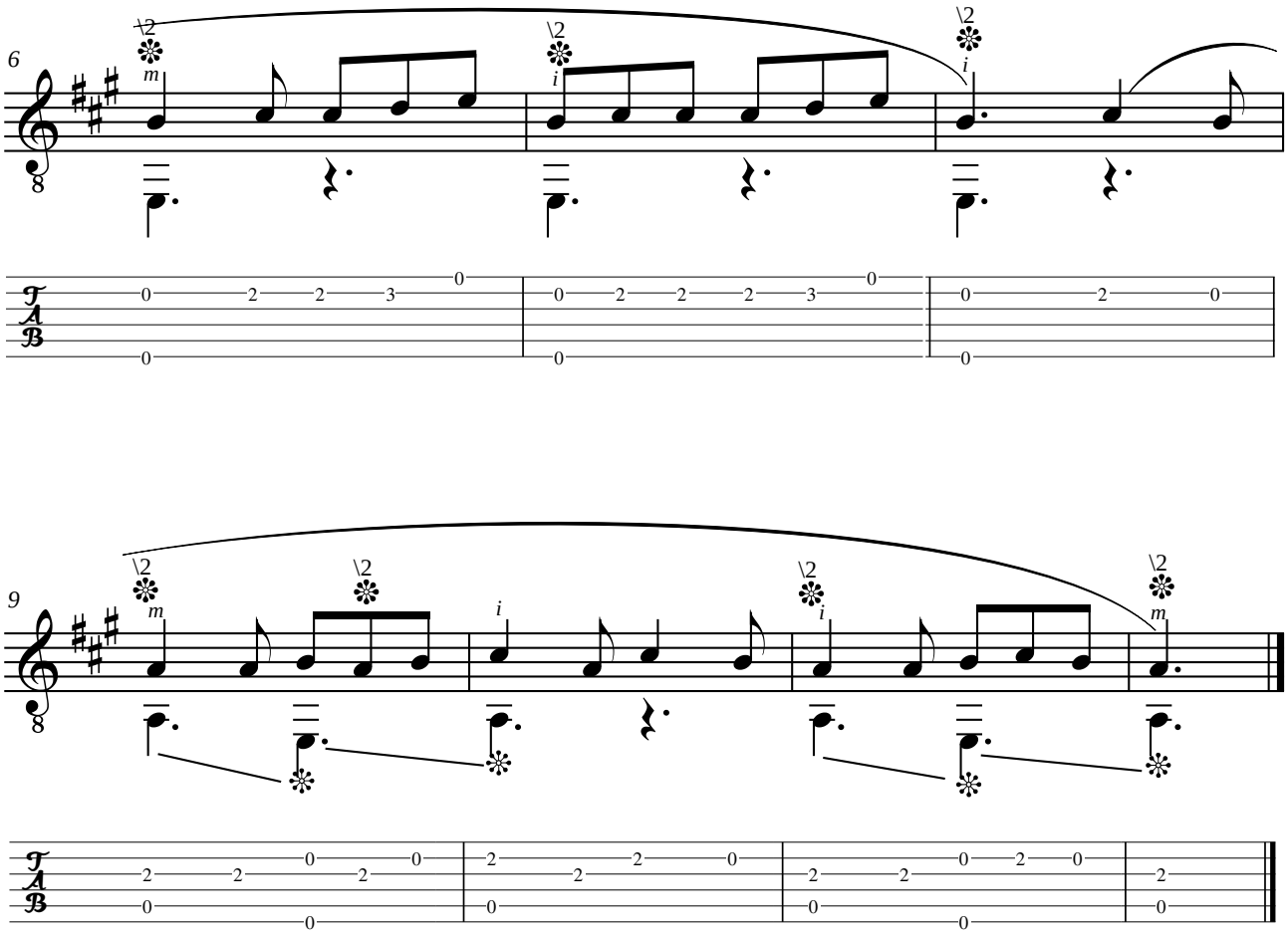
ANONYME
FAIS DODO, COLAS MON P'TIT FRERE
en la majeur

Adaptation pour guitare de Jean-François Delcamp

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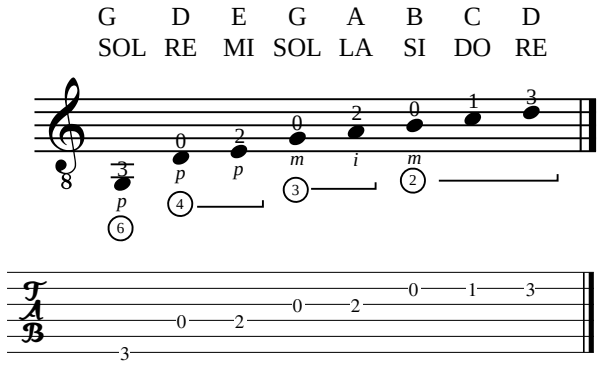
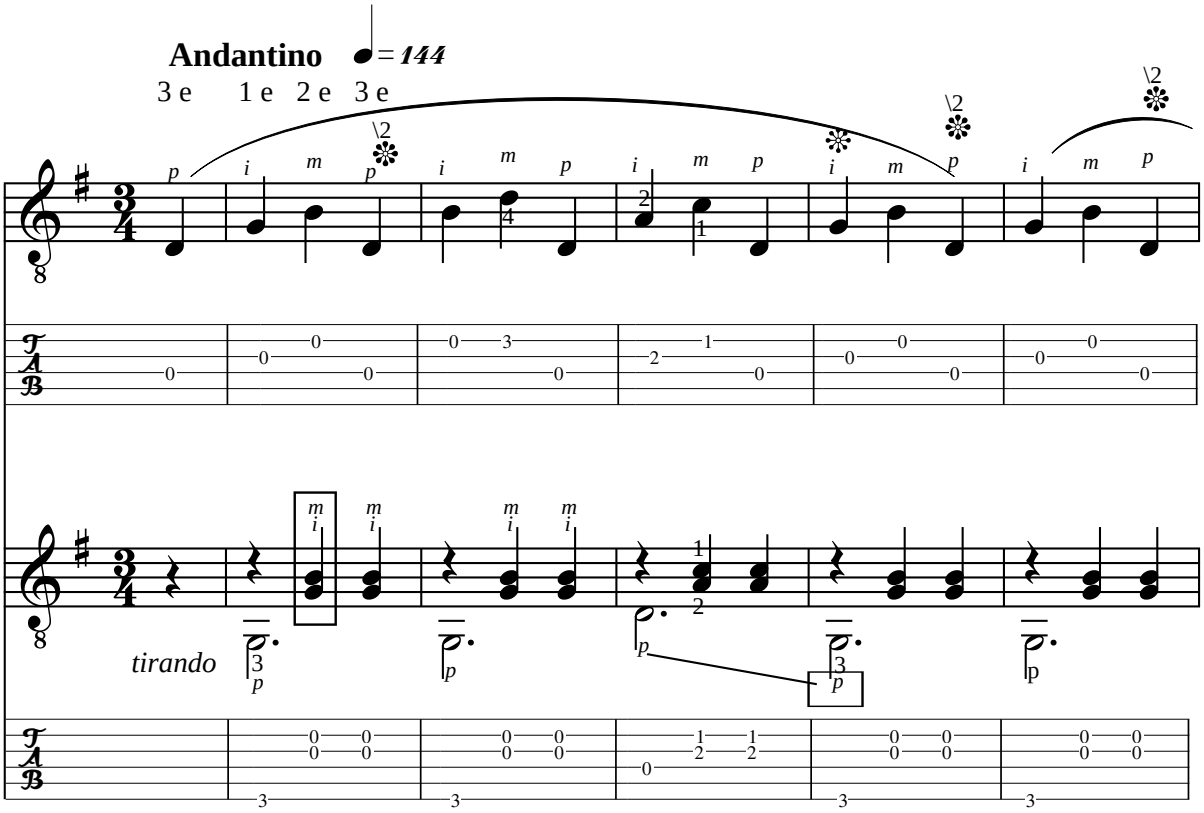
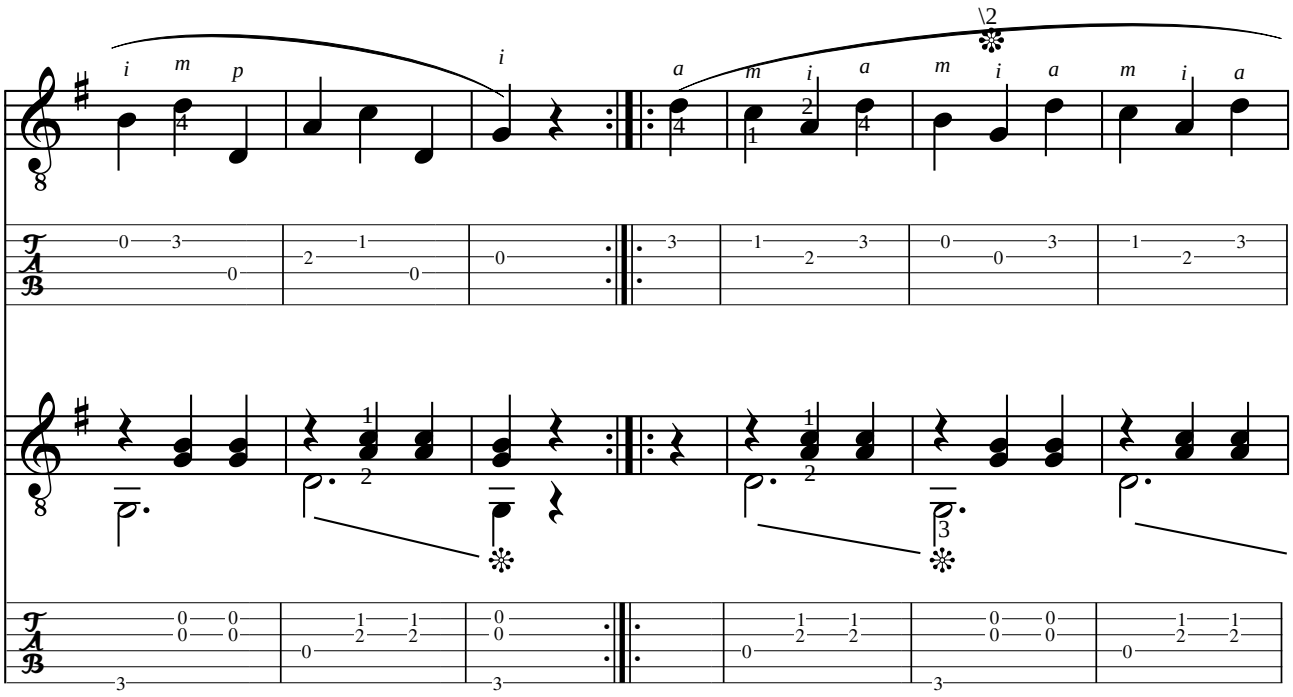
Joseph KÜFFNER (1776-1856)
ANDANTINO

duo de "60 Leçons à l'usage des commençants, Op. 168 N°15"

Révision de Jean-François Delcamp



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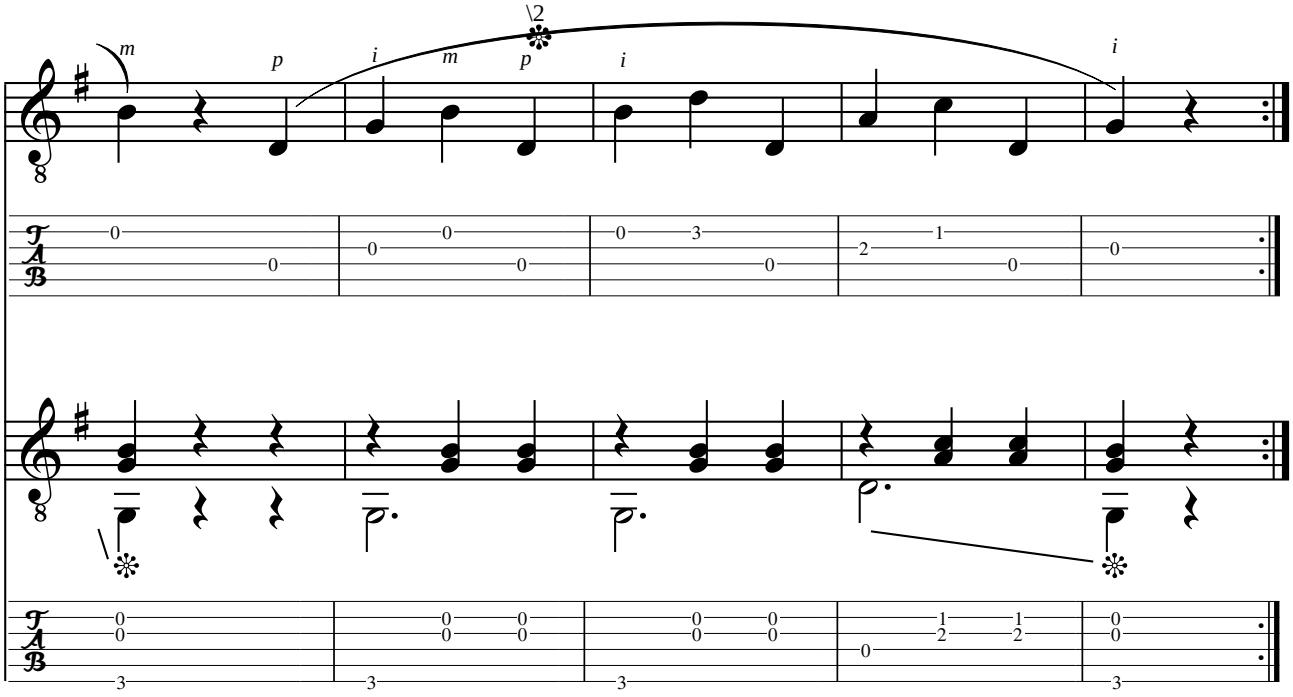
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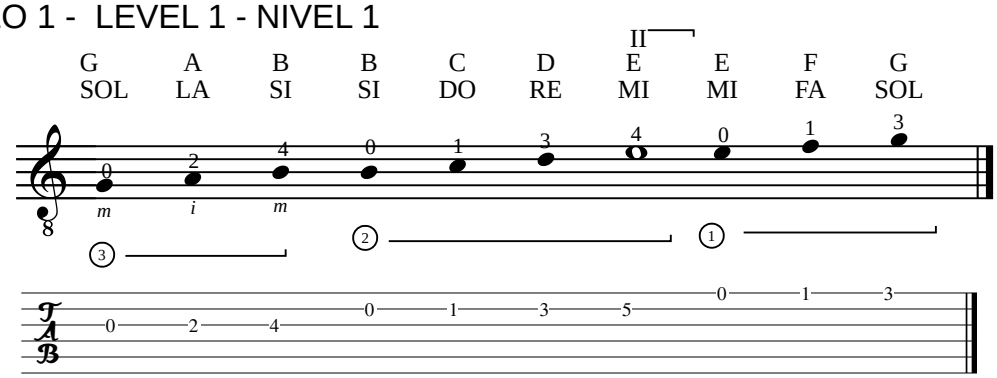
Jean-François DELCAMP (1956)

GAMMES - SCALE - SCALES - ESCALAS

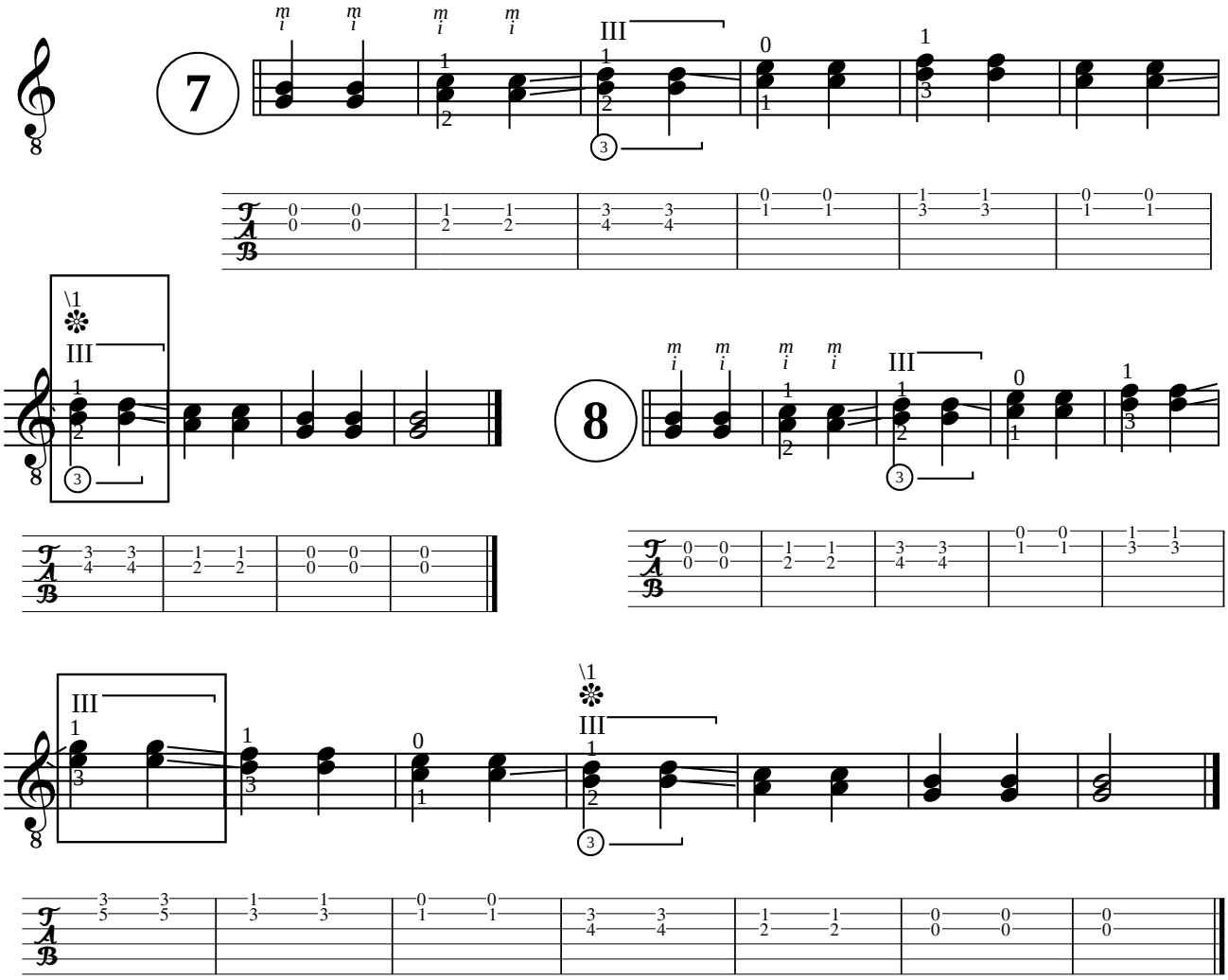
NIVEAU 1 - LIVELLO 1 - LEVEL 1 - NIVEL 1

Pour guitare



Gammes en tierces - Scales in third

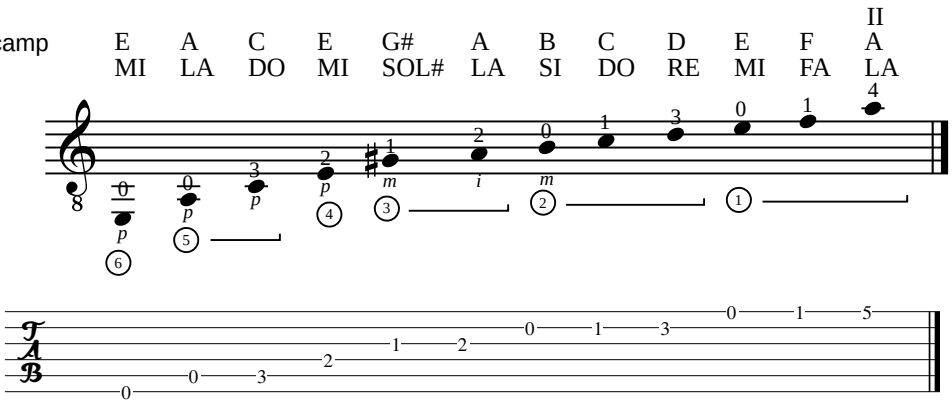
*= **132** pincé, tirando, free stroke, tirando*

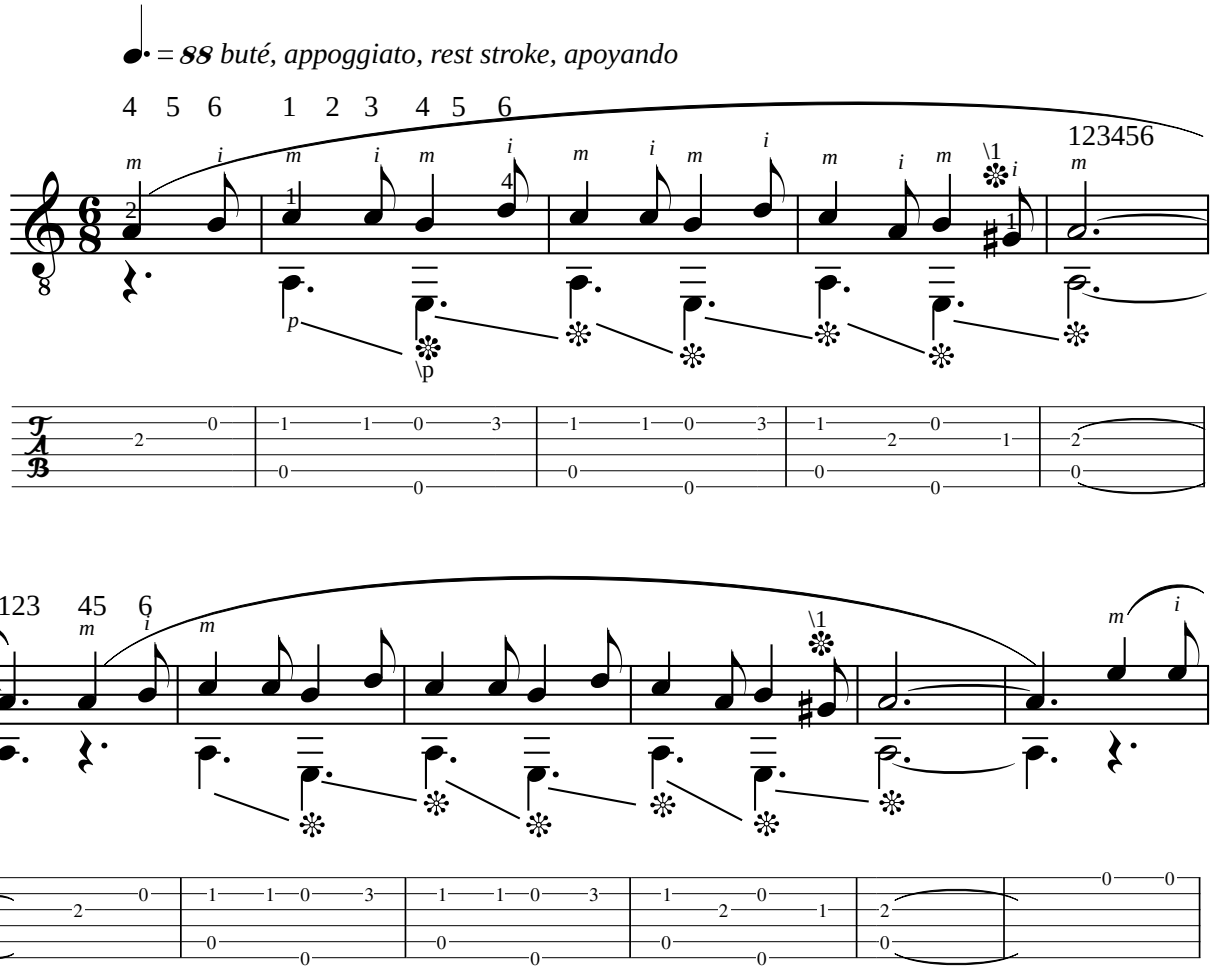


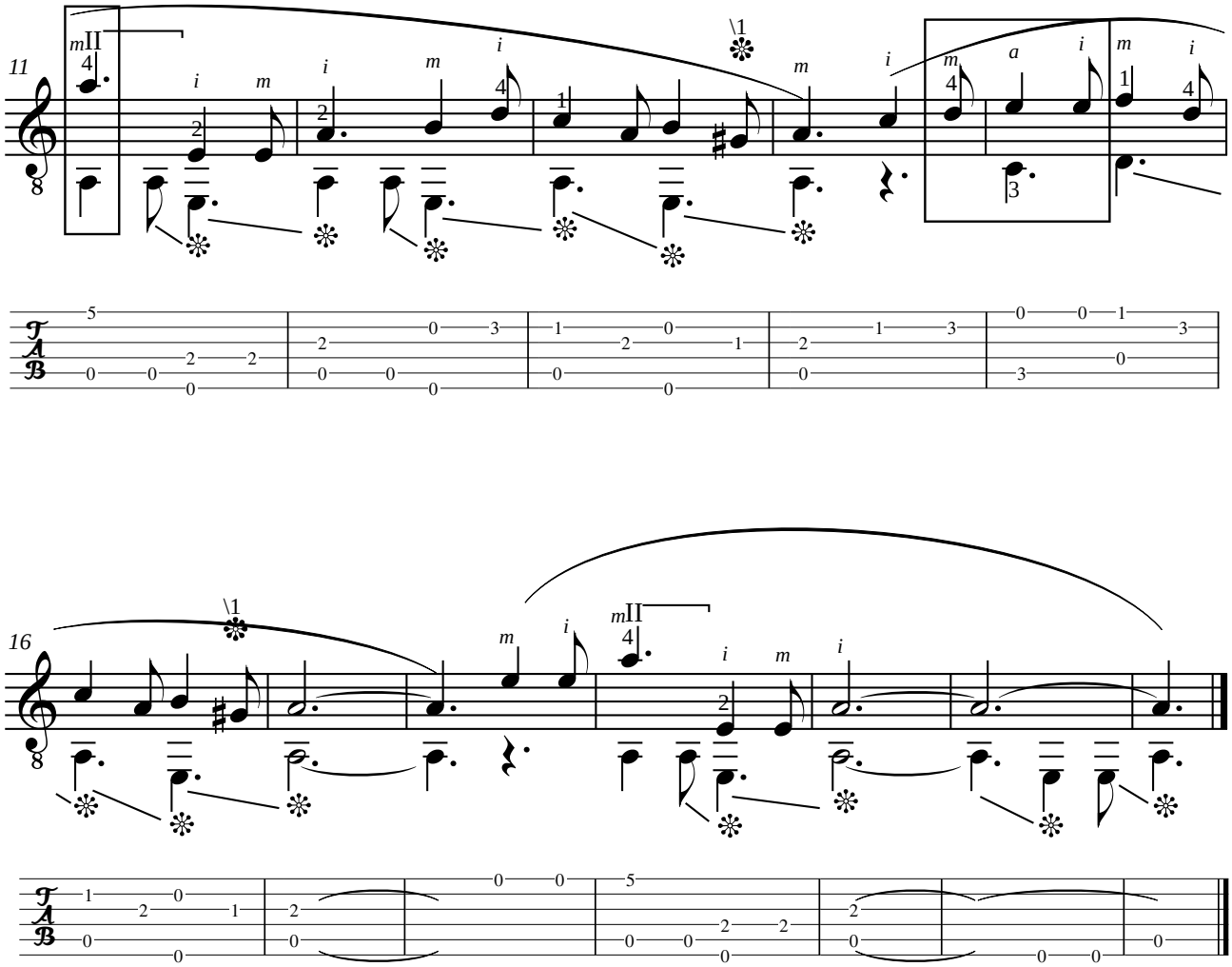
ANONYME CHANSON ITALIENNE

en la mineur

Révision de Jean-François Delcamp



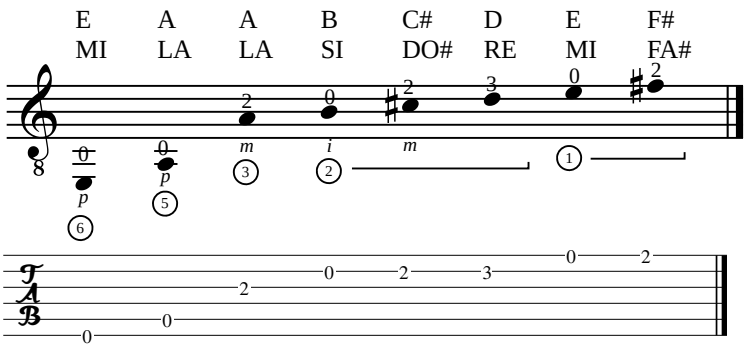


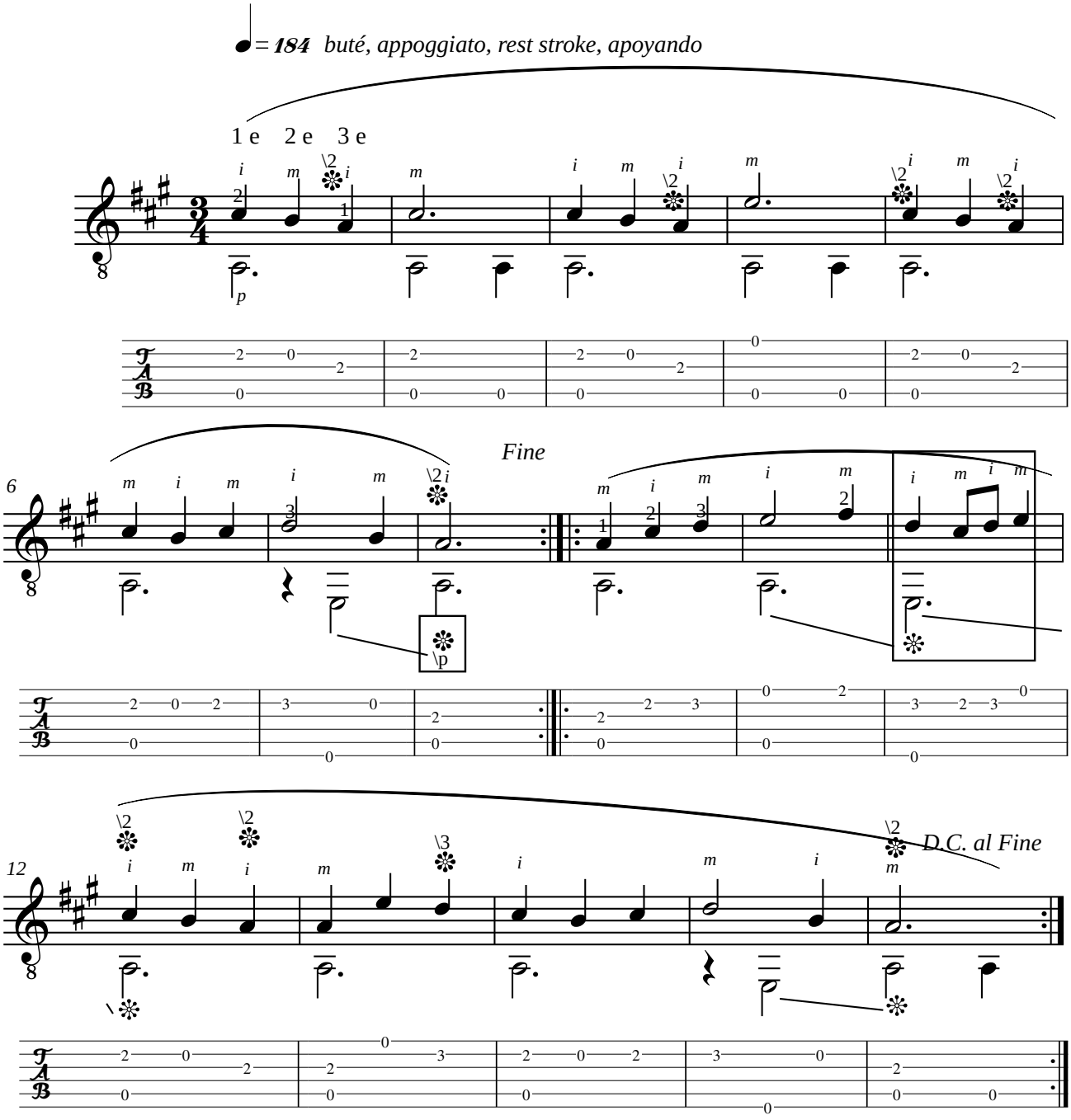


ANONYME (ca. 1600)
VOLT
en la majeur

Adaptation pour guitare de

Jean-François Delcamp



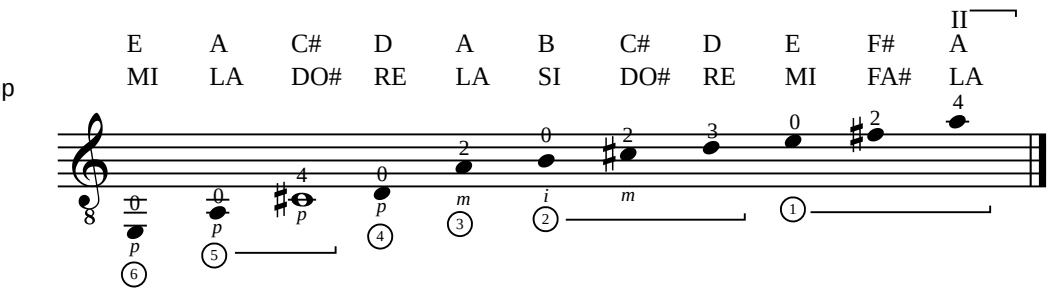


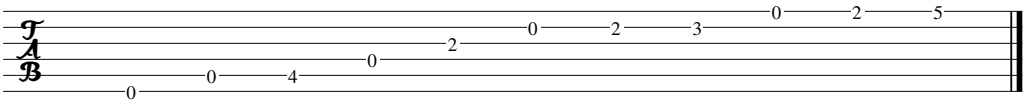
Johann Abraham Peter SCHULZ (1747-1800)

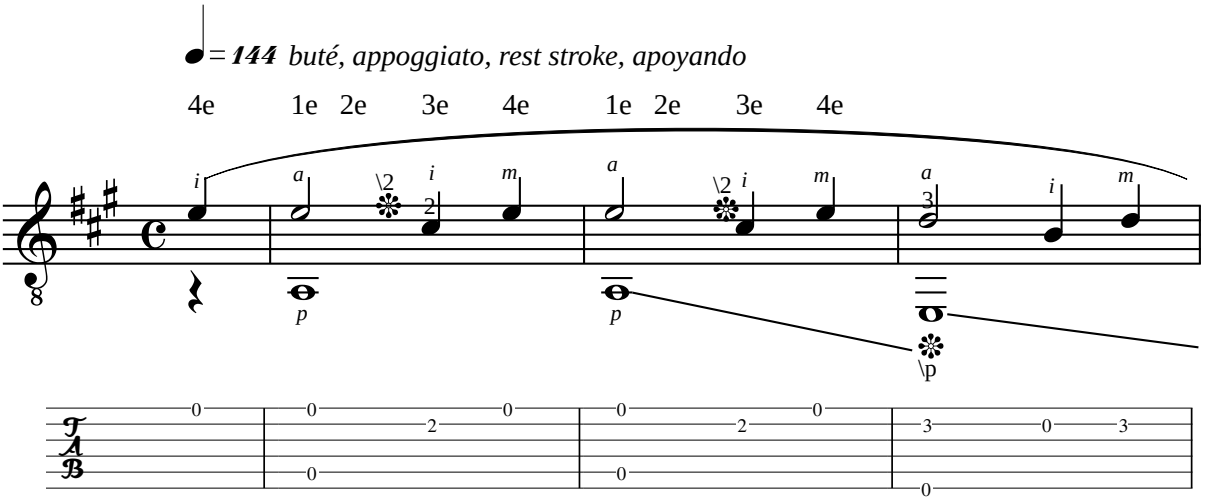
AIR

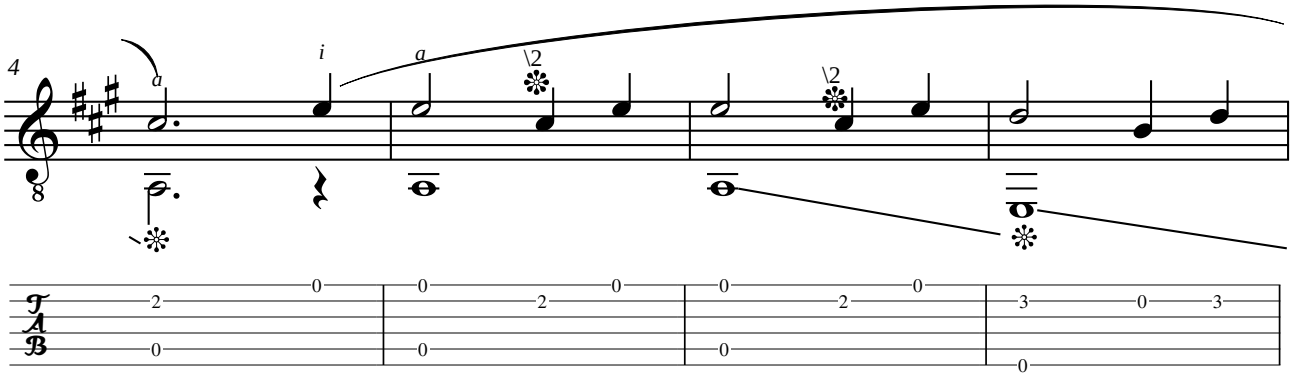
en la majeur

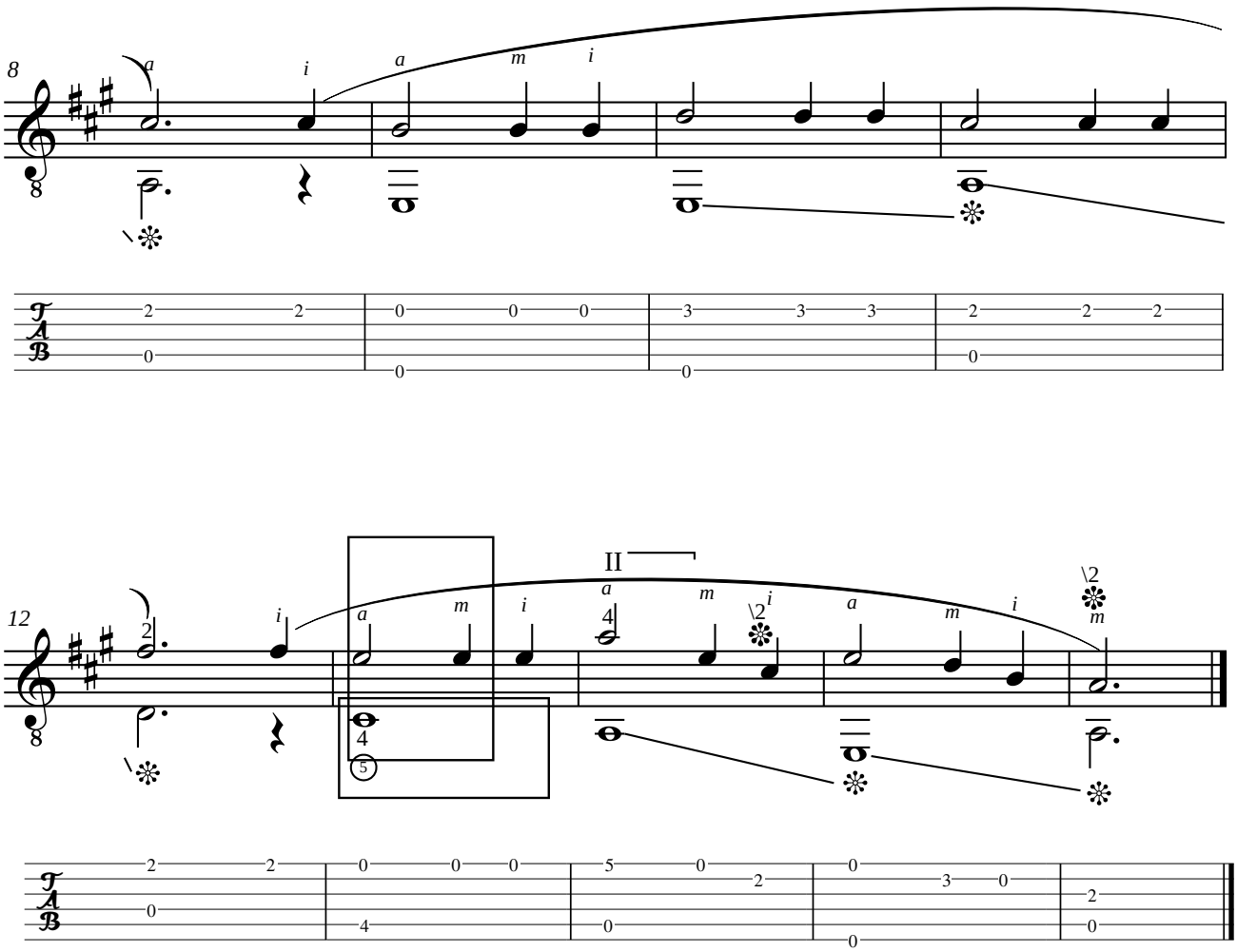
Révision de
Jean-François Delcamp







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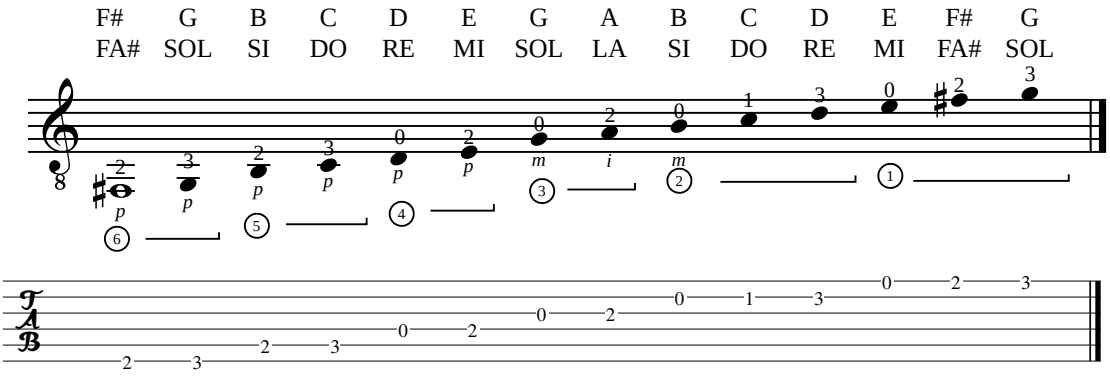
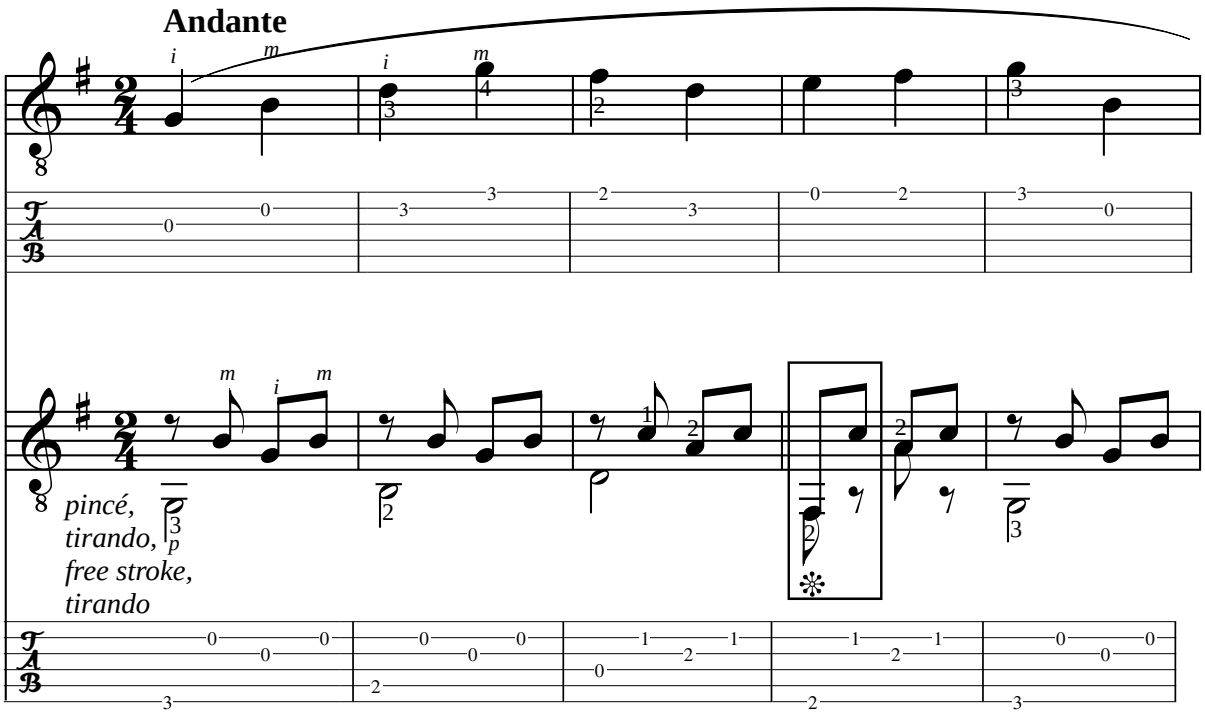
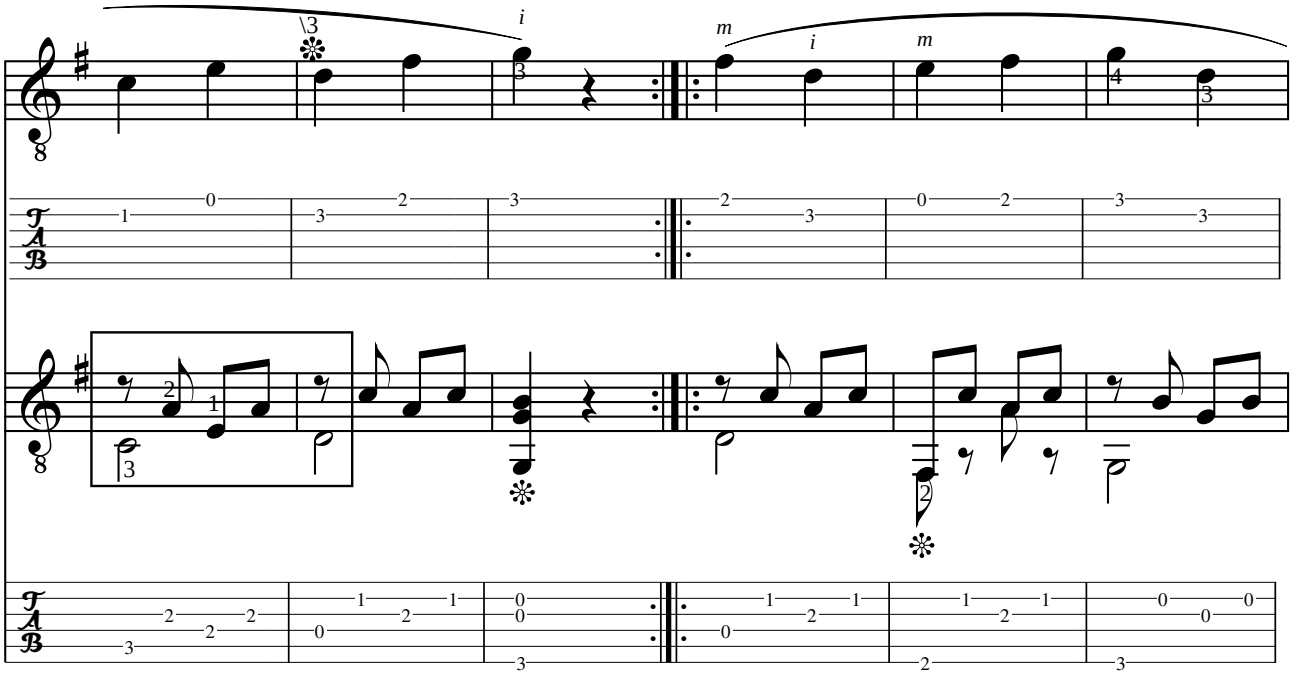
Joseph KÜFFNER (1776-1856)
ANDANTE

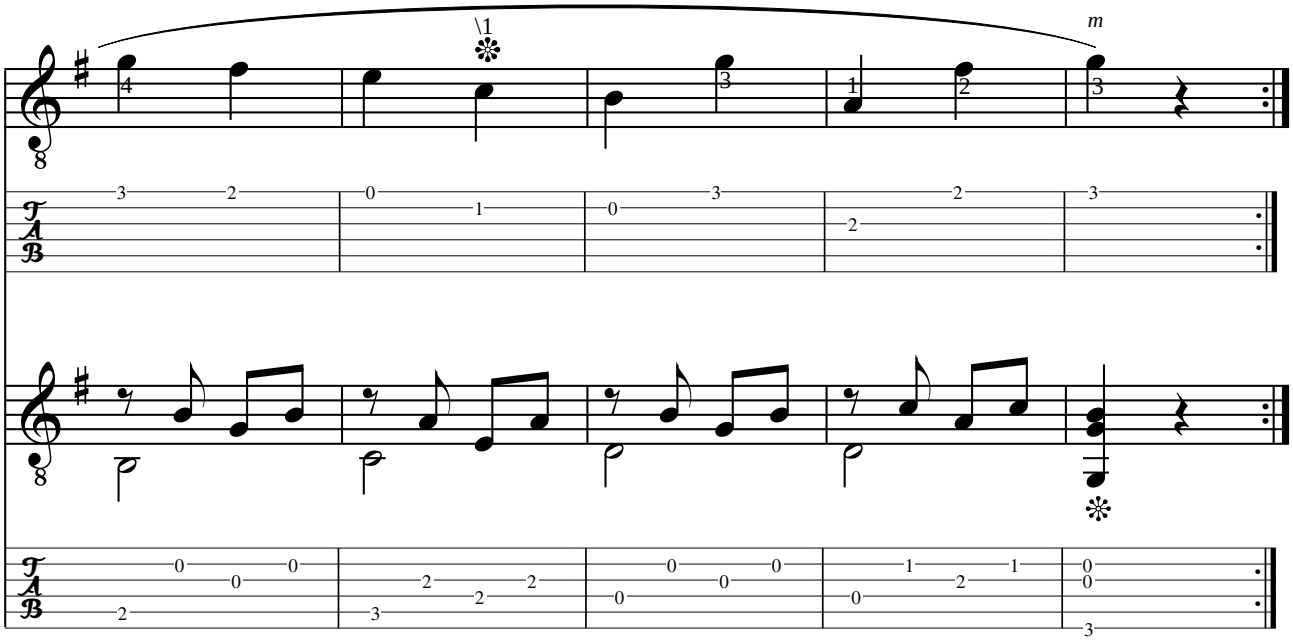
duo de "60 Leçons à l'usage des commençants, Op. 168 N°14"

Révision de Jean-François Delcamp







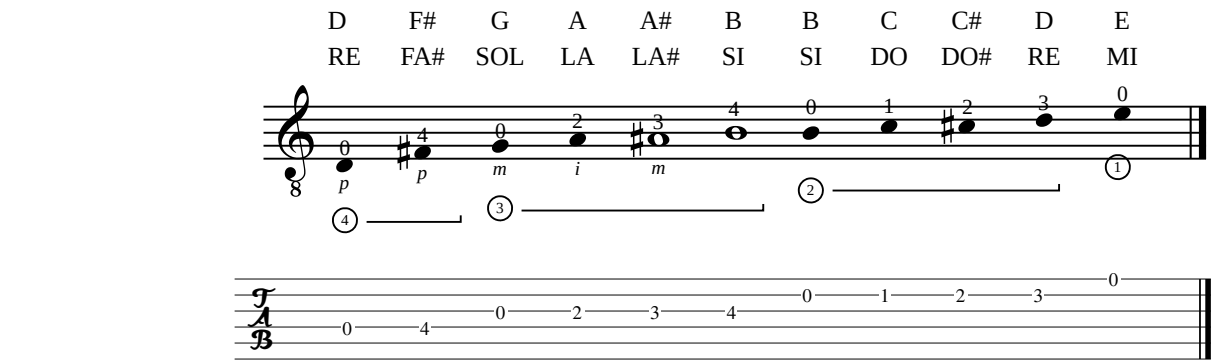


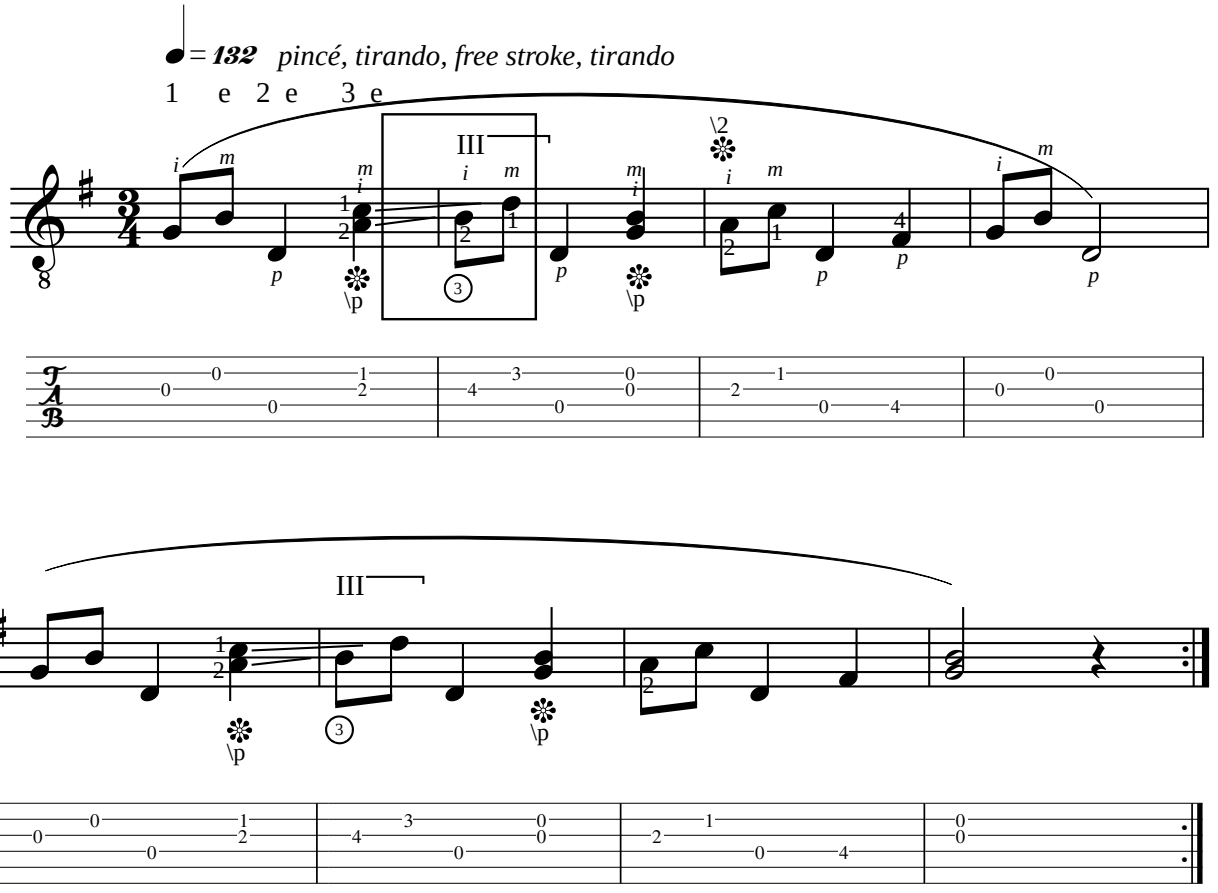
Dionisio AGUADO (1784-1849)

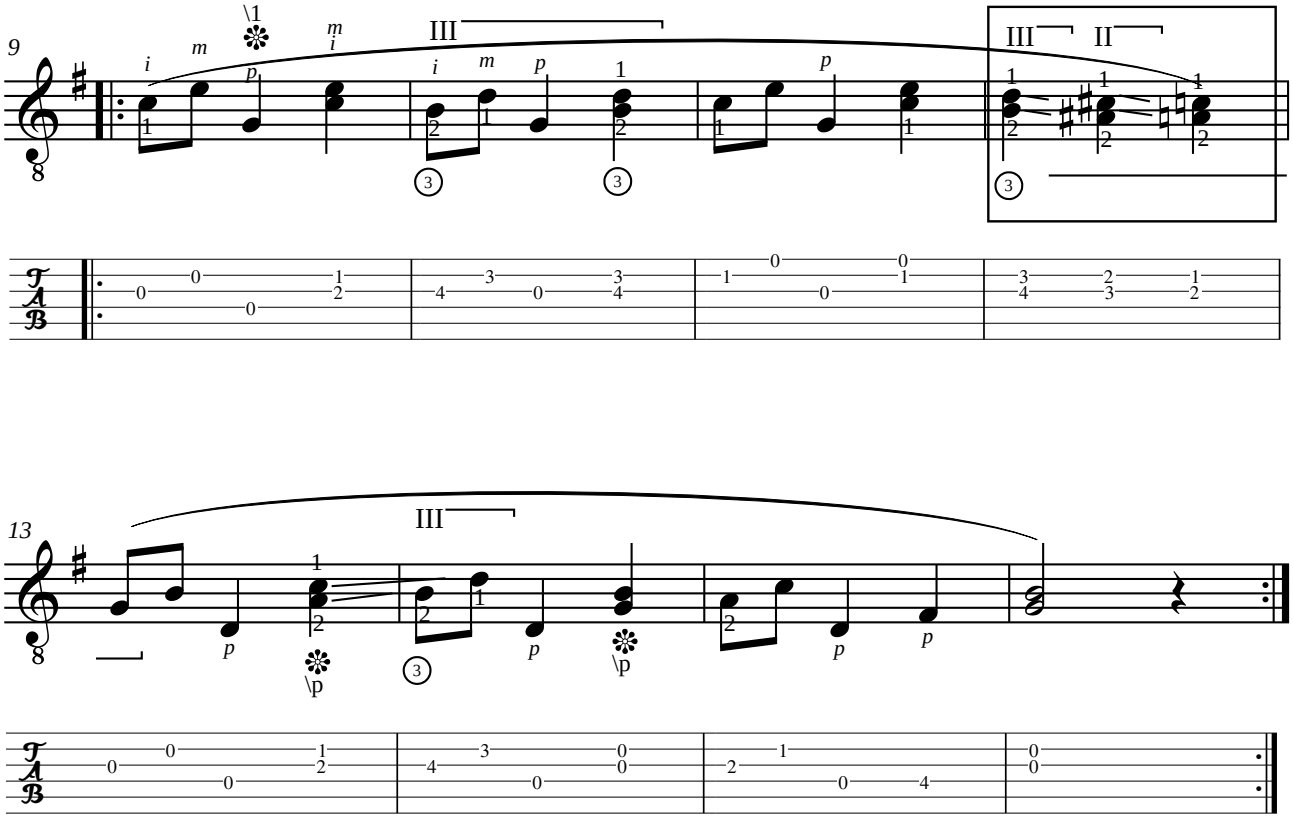
VALSE en sol majeur

Leccion 6a de "Nuovo Método de guitarra Op. 6"

Révision de Jean-François Delcamp



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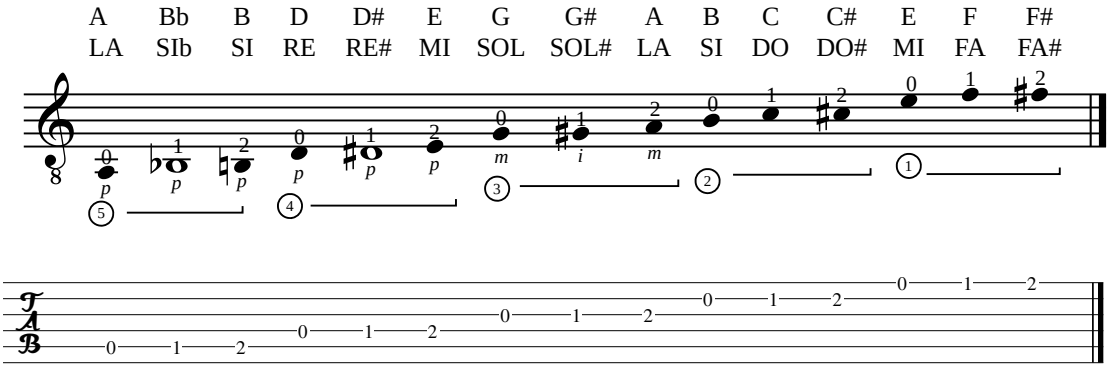
III

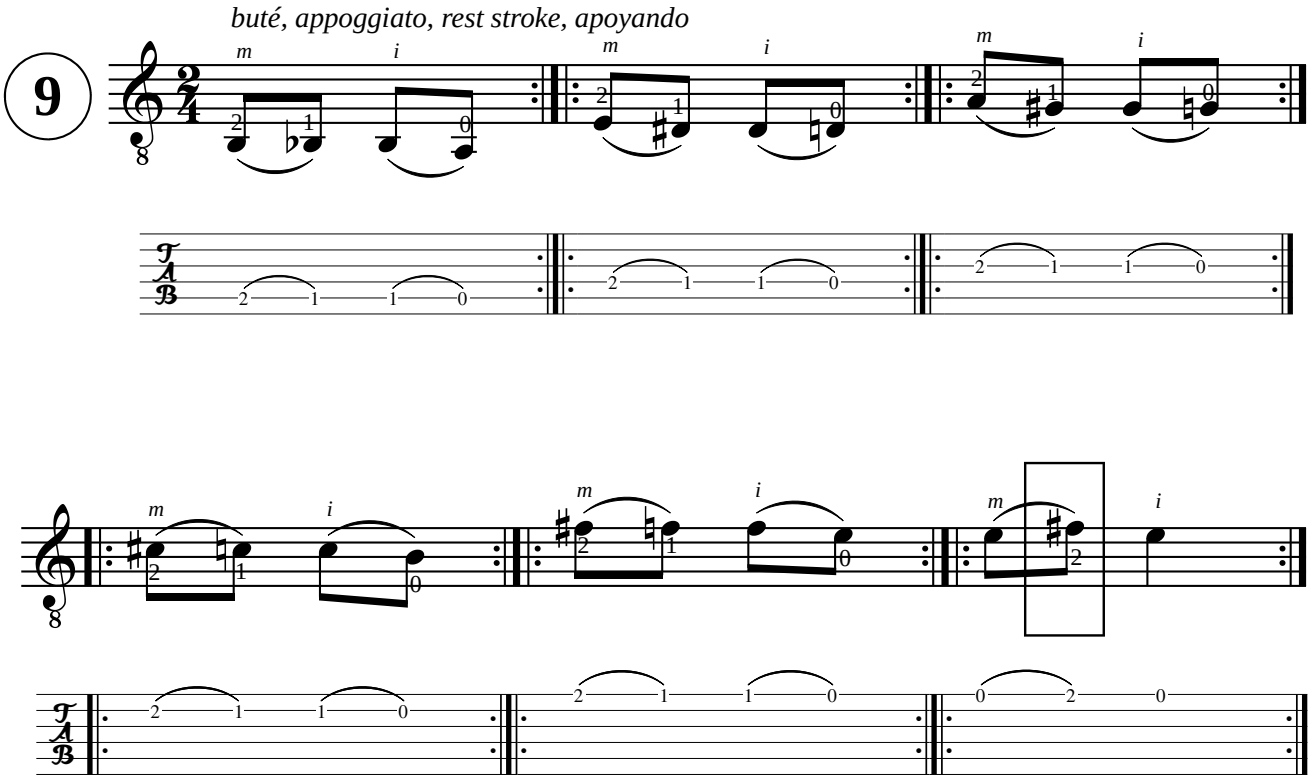
Jean-François DELCAMP (1956)

LIAISONS - LEGATURE - SLURS - LIGADOS

NIVEAU 1 - LIVELLO 1 - LEVEL 1 - NIVEL 1

Pour guitare





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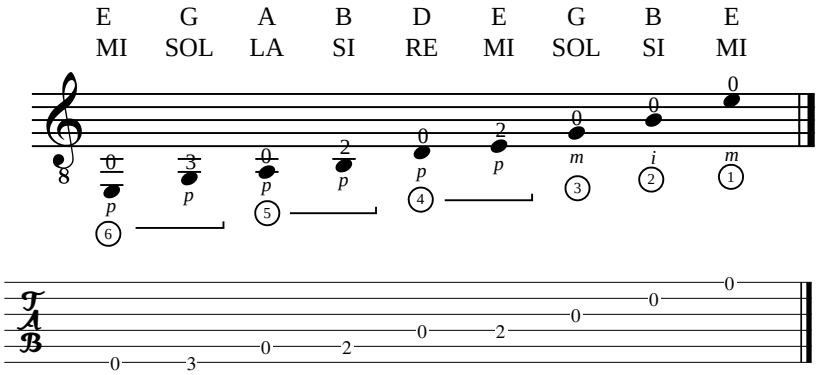
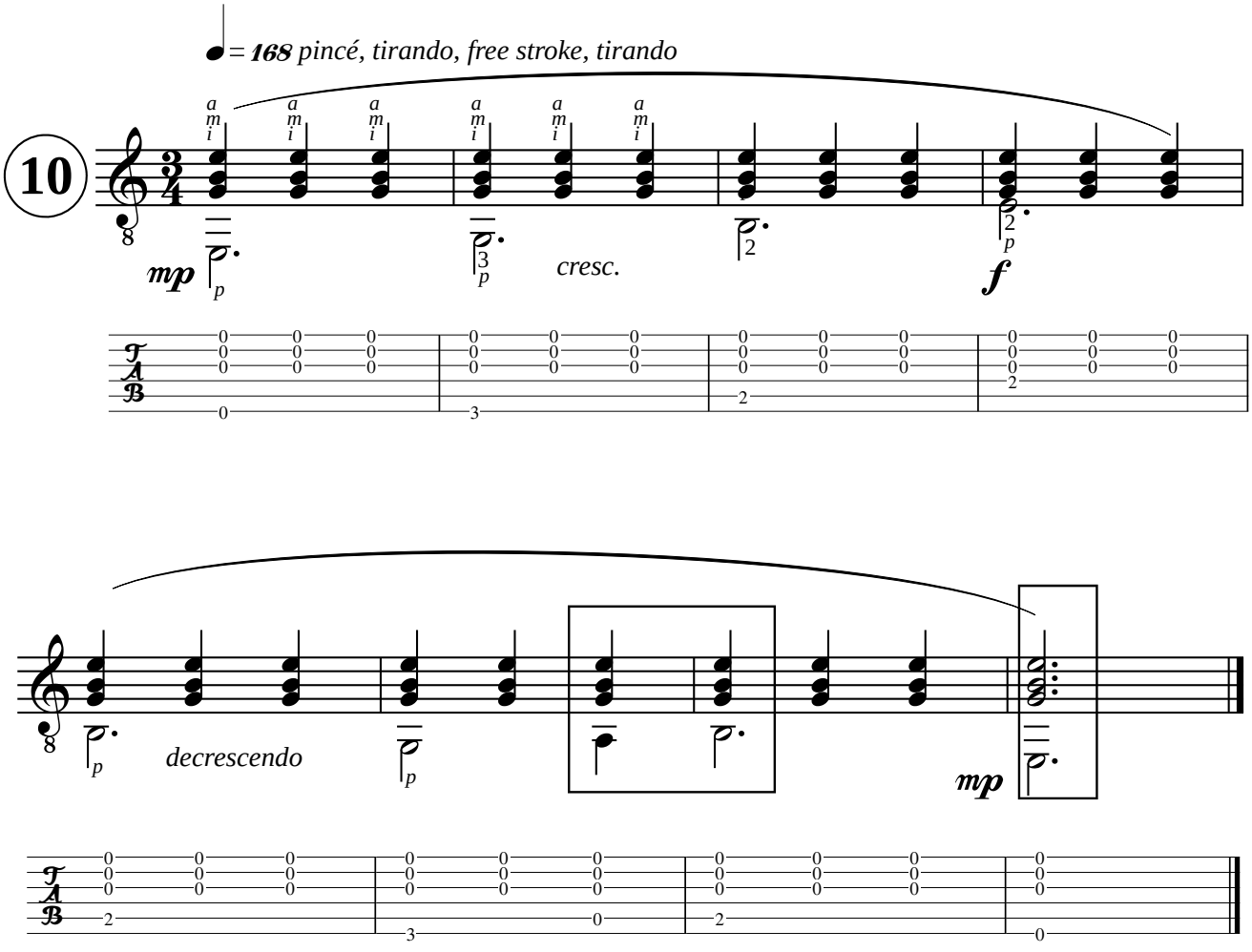
ACCORDS - CHORDS

NIVEAU 1 - LIVELLO 1 - LEVEL 1 - NIVEL 1

Pour guitare





Adrian LE ROY (ca. 1520-1598)

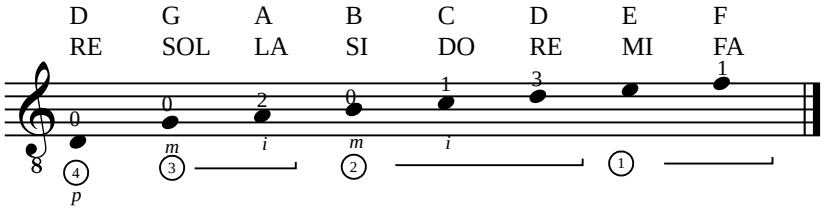
QUATRIESME BRANSLE DE POICTOU

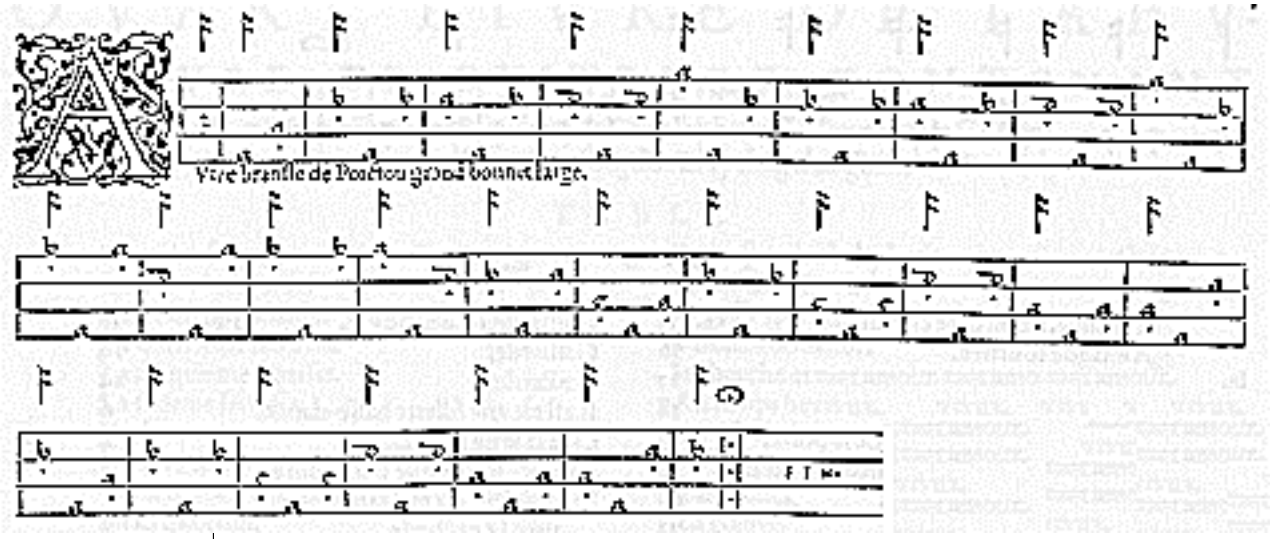
grand bonnet large

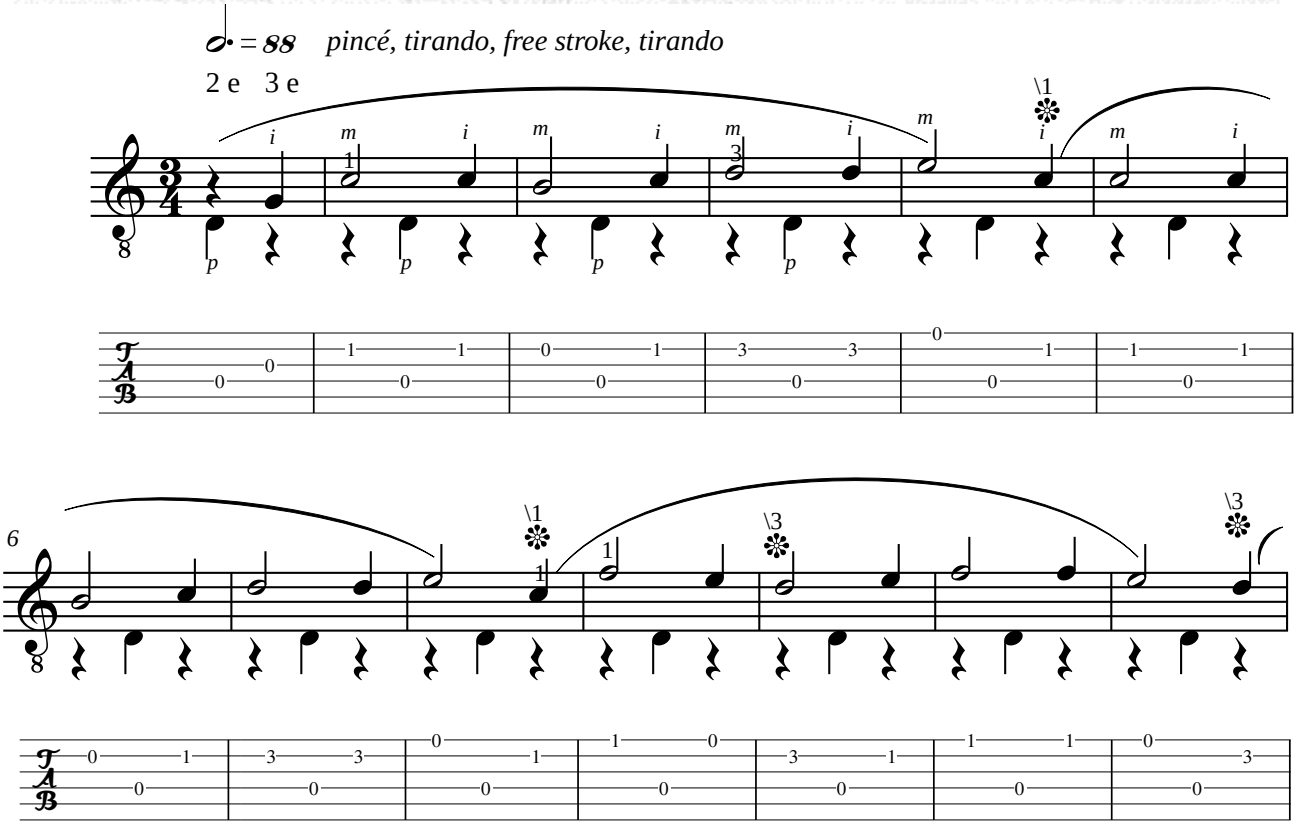
du "Tiers livre de tablature de guiterre" Paris 1552, folio 24r

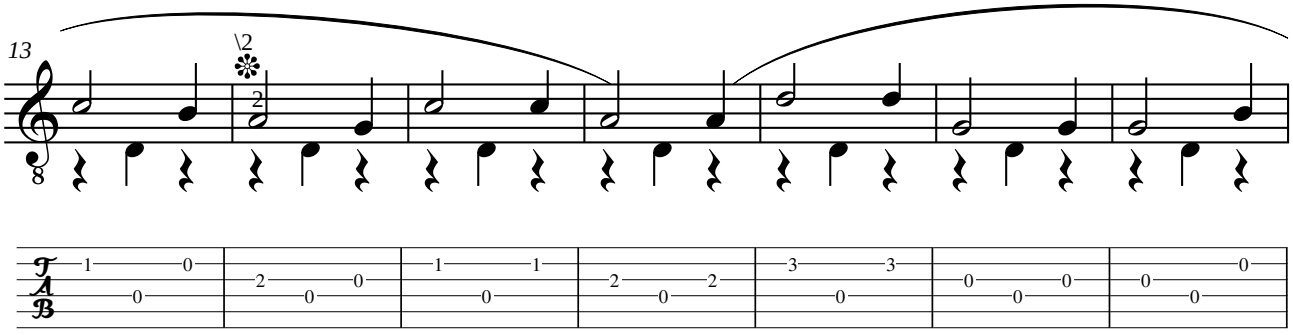
Révision de Jean-François Delcamp

Placez un capodastre à la frette V de votre guitare.
Potete collocare un capotasto mobile sul V tasto.
Place a capo at fret V of your guitar.





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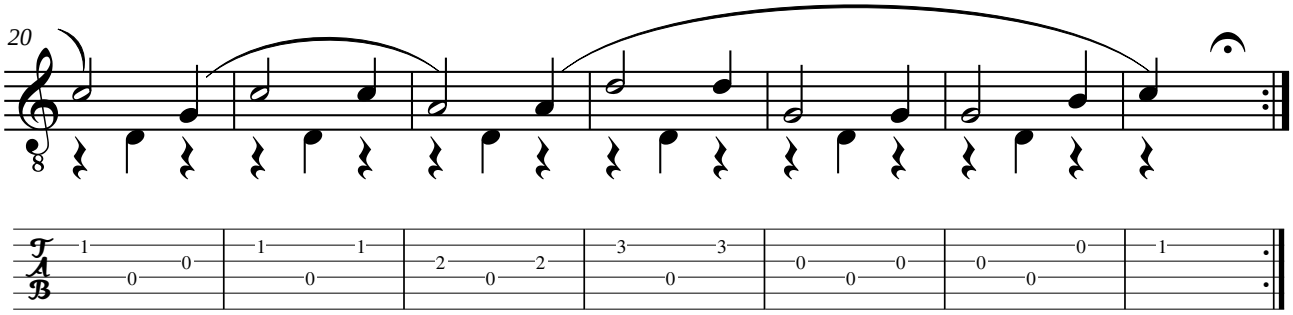
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Fernando SOR (1778-1839)

LEÇON III opus 60

en do majeur, de "Introduction à l'étude de la guitare en 25 leçons progressives"

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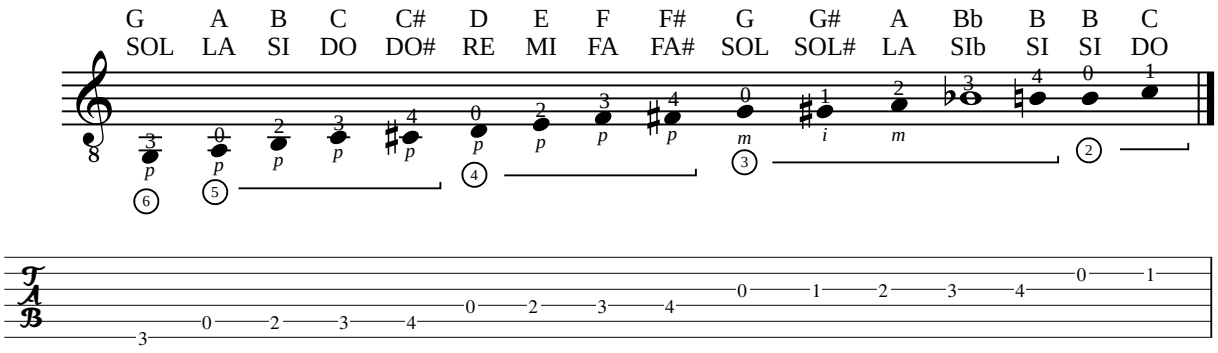

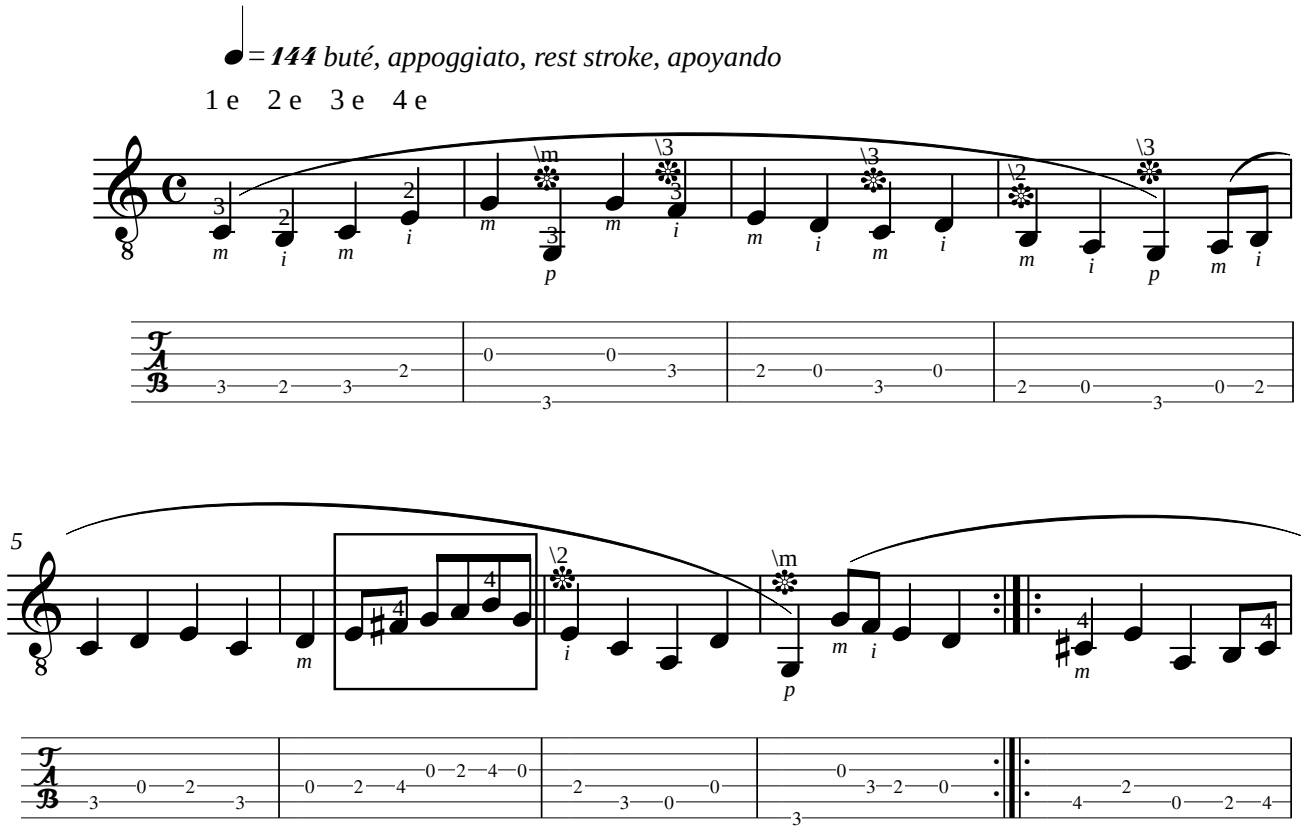

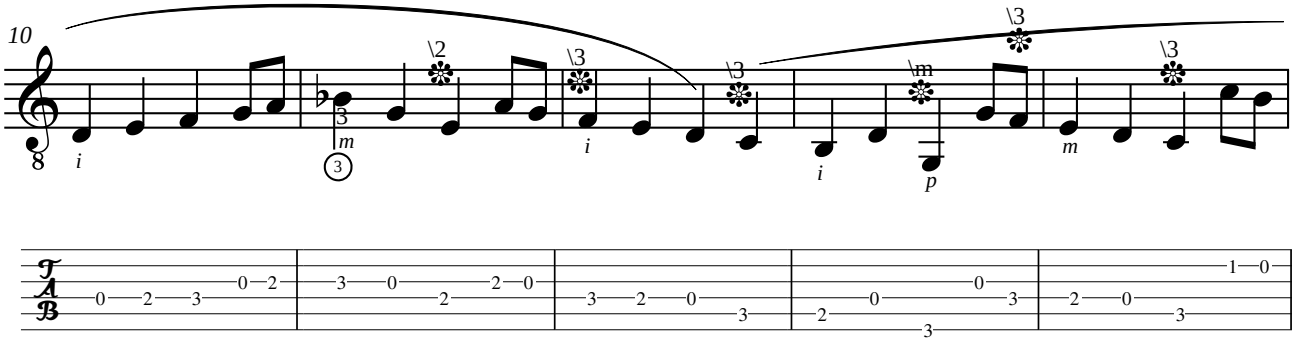
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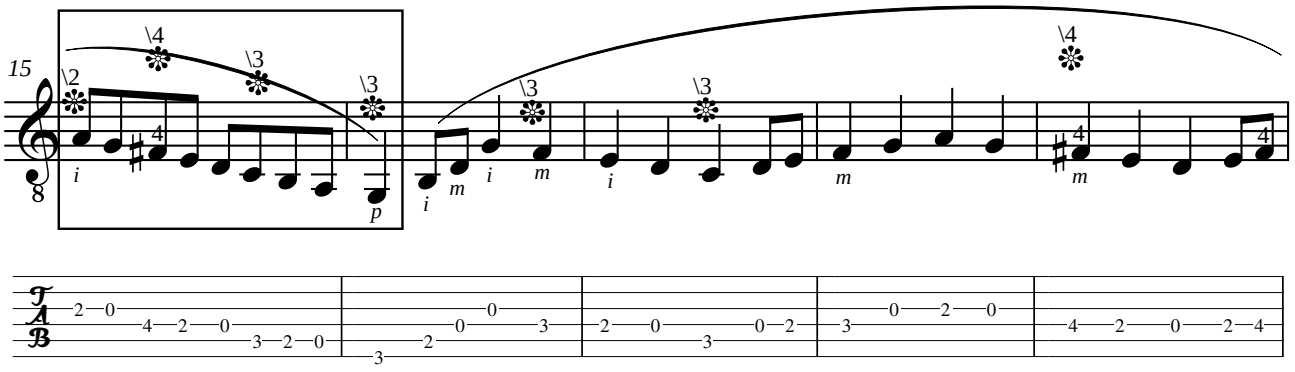
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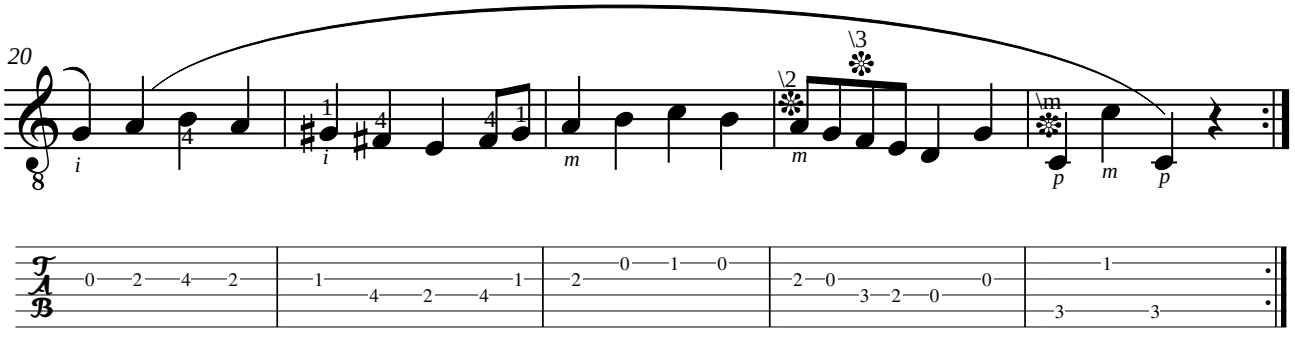
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Joseph KÜFFNER (1776-1856)
ALLEGRETTO

duo de "60 Leçons à l'usage des commençants, Op. 168 N°4"

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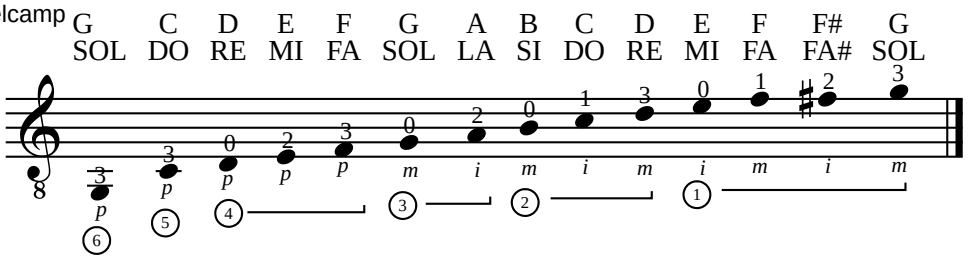
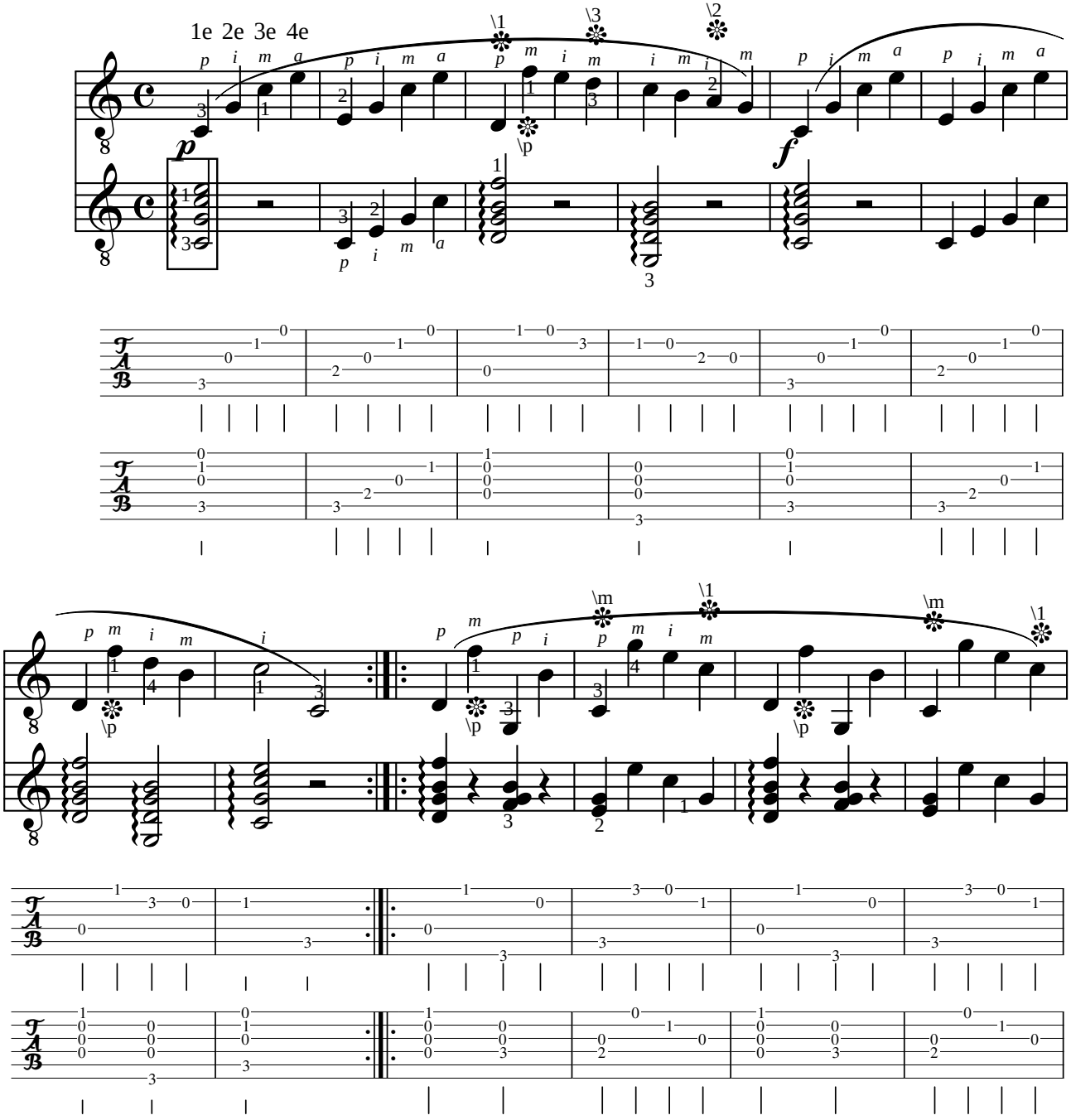
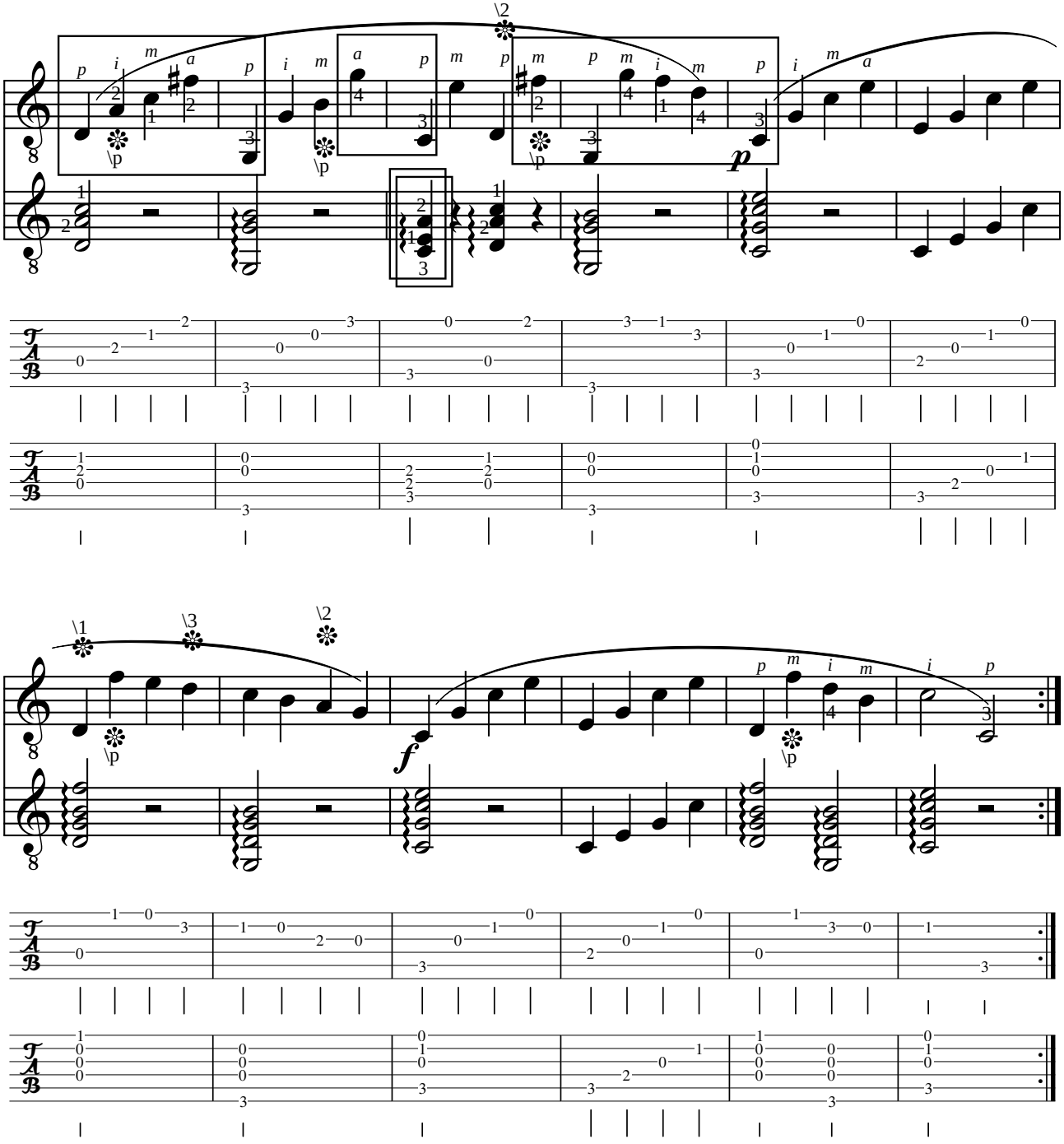


Allegretto *pincé, tirando, free stroke, tirando*



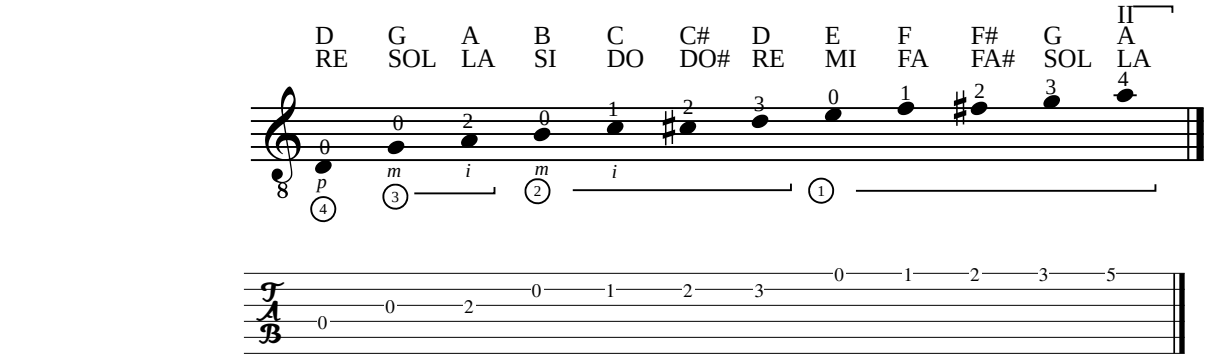


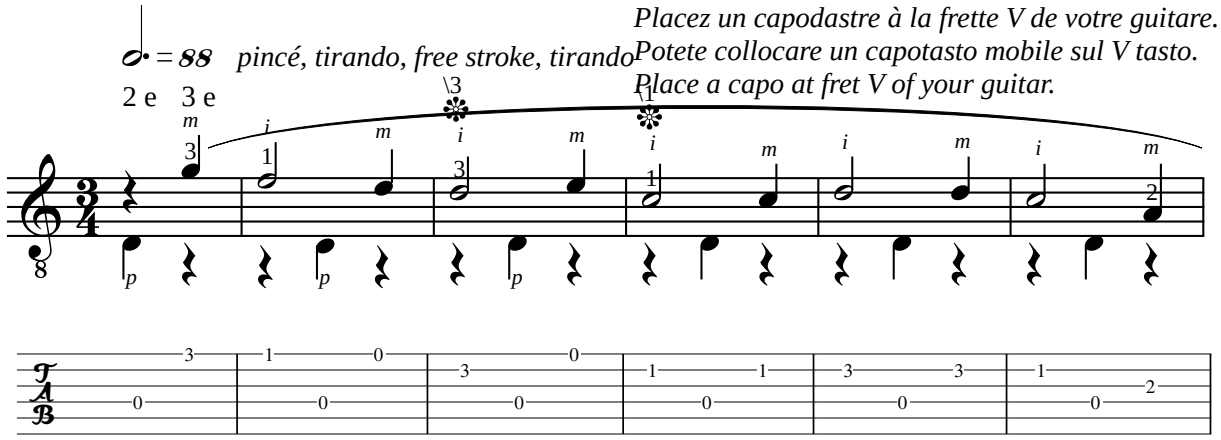
Adrian LE ROY (ca. 1520-1598)

SECOND BRANSLE DE POICTOU

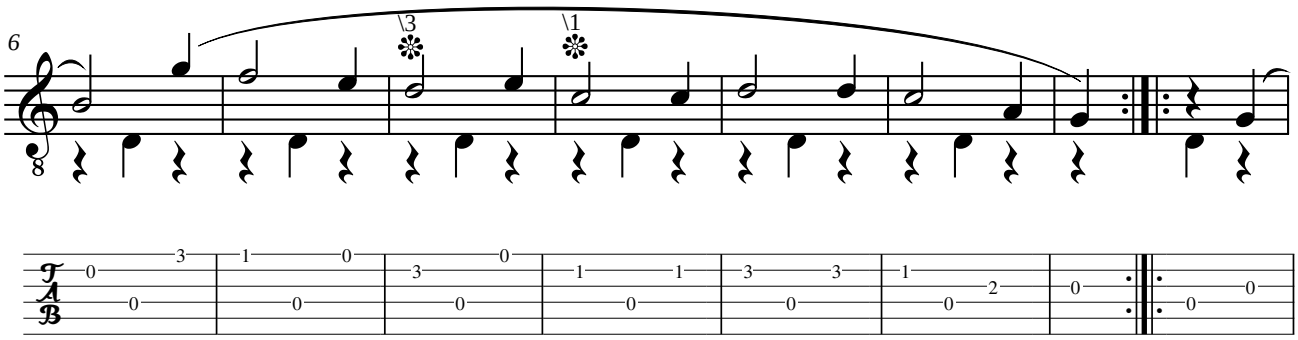
en mode de cornemuse, du "Tiers livre de tablature de guiterre" Paris 1552, folio 23r

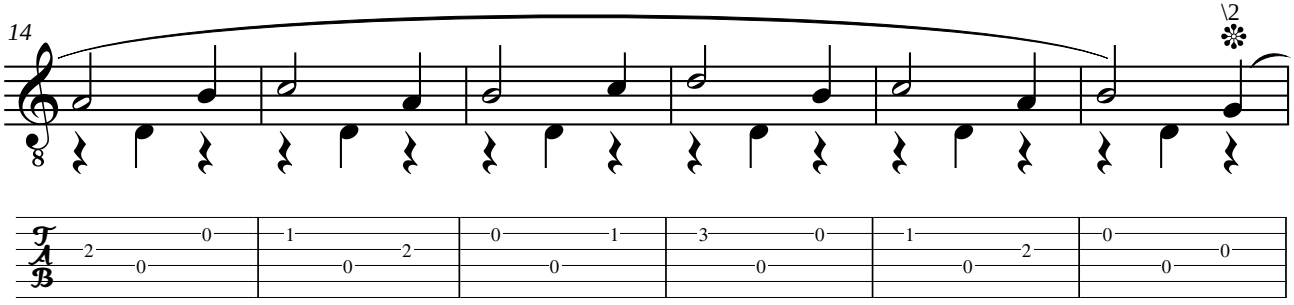
Révision de Jean-François Delcamp

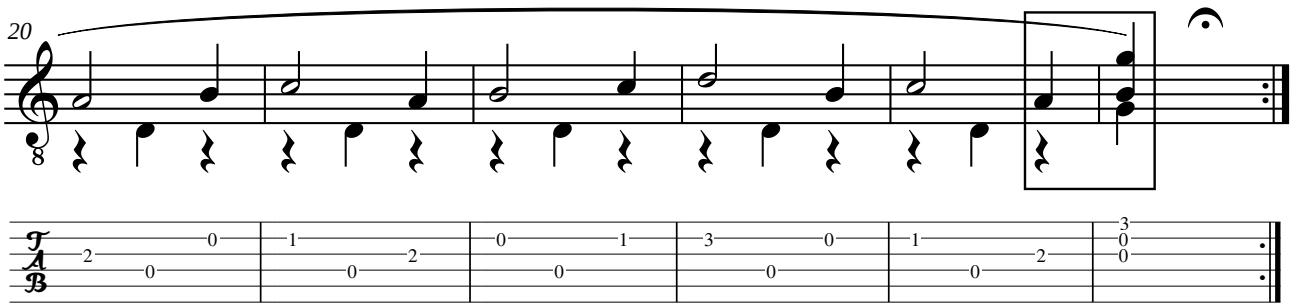




Placez un capodastre à la frette V de votre guitare.
Potete collocare un capotasto mobile sul V tasto.
Place a capo at fret V of your guitar.







Gaspar SANZ (1640-1710)

VILLANO

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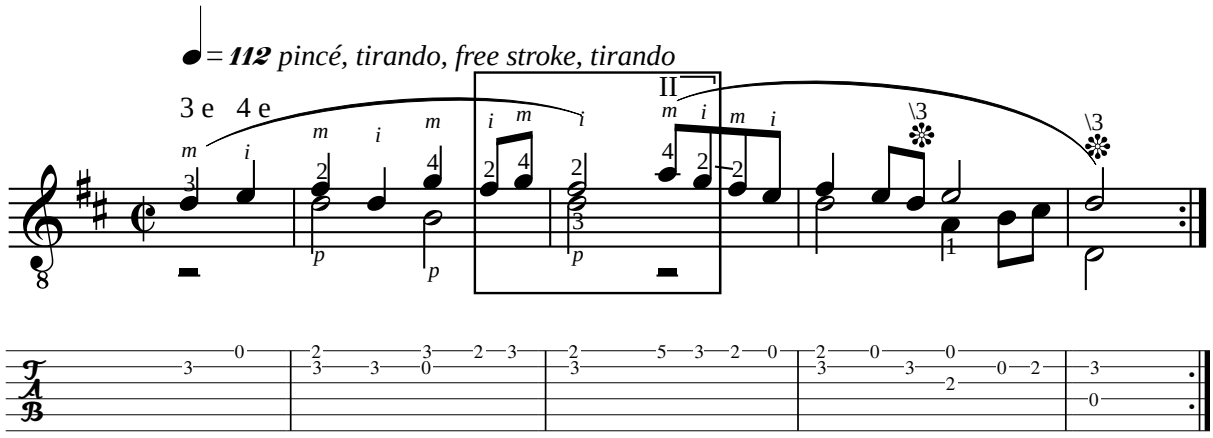

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