

J. F. SANTOS

(QUINCAS LARANJEIRA)

NOVO METHODO DE VIOLÃO

Pratico e facil, com oito accórdes em
cada tom, segundo a escala musical
... de cada um. ...



PREÇO — 2\$000

PROPRIEDADE DA CASA

“AO CAVAQUINHO DE OURO”

F. G. DE ANDRADE & COMP.

RUA URUGUAYANA, 137

TELEPHONE NORTE 3291

RIO DE JANEIRO

B

1787613

5-I-5

NOVO Methodo de Violão

PRATICO E FACIL

Com oito accórdes em cada tom, segundo
a escala musical de cada um.

ORGANIZADO PELO PROFESSOR

J. F. dos Santos

(QUINCAS LARANGEIRA)



PROPRIEDADE DA CASA

“AO CAVAQUINHO DE OURO”

F. G. DE ANDRADE & COMP.

RUA URUGUAYANA, 137 — TELEPHONE NORTE 3291

RIO DE JANEIRO

PREÇO — 2\$000



Duas palavras.

ORGANIZANDO este folheto tivemos em vista, offerecer aos principiantes de violão um methodo pratico, facil, e ao mesmo tempo tão completo quanto possivel, e que será, — temos certeza, — de grande utilidade aos que se dedicam a execução deste mavioso instrumento.

O nome de seu organizador, é universalmente conhecido ; e sua proficiencia e competencia no ensino de violão são a garantia de que, por este novo methodo, o violonista incipiente chegará a conhecer cabalmente seu instrumento, executando, em todos os tons mais correntes, accóordes certos, maviosos e rigorosamente musicaes, — o que raramente acontece pois a maior parte dos principiantes deixa-se levar pelas *regras do chôro*, viciando-se e, seja-nos permittido dizer — aprendendo *errado* !

O Novo Methodo de Violão, primeiro da série que pretendemos publicar, traz oito accóordes em cada tom, seguindo a escala musical de cada um, o que por si só já constitue uma novidade apreciavel e um adiantamento de grande alcance para os que aprendem.

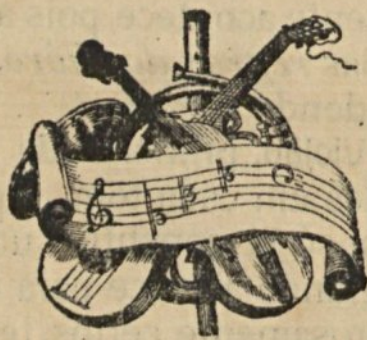
Esses accóordes, rigorosamente certos, tem sobretudo um cunho de originalidade e harmonia que são por assim dizer, peculiares do seu provecto organizador.

Aprendendo o violão por este nosso novo methodo, o discipulo tem aberto o caminho para vencer difficuldades, e executar musicas de extraordinario effeito e real belleza, o enlevo de todos os que tem ouvido executar o nosso instrumento com a proficiencia, sobriedade e belleza de interpretação que são o apanagio de Alfredo Imenez, Quincas Larangeira, José Rebello — e outros muitos.

Esperamos confiadamente que o nosso esforço seja devidamente compensado pelos que se dedicam á aprendizagem de violão — instrumento tão mavioso, tão rico de accórdes e melodias, e tão apreciado por aquelles que sabem ser-lhe mal applicado o epitheto de — instrumento de vadios.

Aconselhamos, aos que desejam aprender, a escolha de um instrumento que nada deixe a desejar quanto á certeza da escala e outros predcados indispensaveis ; affirmamos com convicção plena que todos os instrumentos fabricados em nossa casa, desde o mais luxuoso até o mais singelo — estão em condições de preencher cabalmente todos os requisitos necessarios a um bom instrumento. O nosso largo tirocinio, e o conceito de que felizmente gosamos são a garantia de nossa honestidade na fabricação e da excellencia de nossos productos.

F. G. de Andrade & C.



Modo de afinar o Violão.

Toma-se um diapasão, pelo qual afina-se a corda **SI**, ou 2ª corda, que deve ficar bem igualada em som; isso feito colloca-se o dedo annular ou 3º dedo no 3º trasto e afina-se o **RE** ou a 4ª corda; em seguida colloca-se o dedo médio ou 2º dedo no 2º trasto na corda **RE**, e afina-se a 6ª corda, ou **MI** grave; igualado este, afina-se a 1ª corda, **MI** agúdo ou prima, que deve ficar duas oitavas mais altas que o **MI** grave.

Em seguida colloca-se o dedo minimo ou 4º dedo no 3º trasto e afina-se a corda **SÓL** ou 3ª corda; por ultimo colloca-se o 2º dedo ou médio no 2º trasto e afina-se a corda **LÁ** ou 5ª corda.

Feito isto tem-se, mais ou menos, o violão afinado; porém torna-se necessario conferir afim de verificar a igualdade nas oitavas. Procede-se a essa conferencia da seguinte maneira: colloca-se o 2º dedo ou médio no 5º trasto, na corda **MI** grave, igualando bem o som com a corda **LÁ** solta, repetindo-se a mesma operação nas demais cordas até a corda **SÓL** ou 3ª corda; que collocado o mesmo dedo no 4º trasto confere-se com a 2ª ou a corda **SI**; passando-se ao 5º trasto para conferir com a corda **MI** agúdo ou a prima, tem-se deste modo o violão afinado para executar qualquer peça musical.

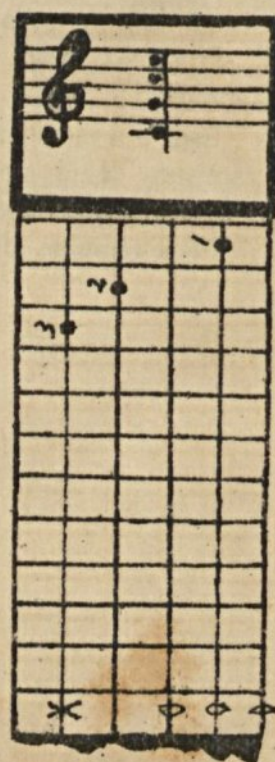
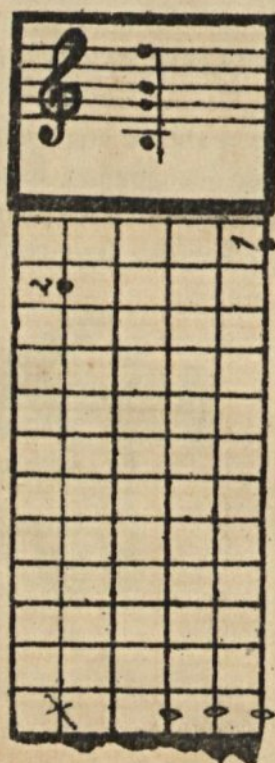
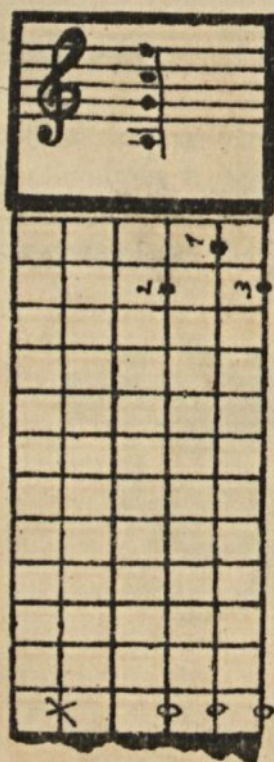
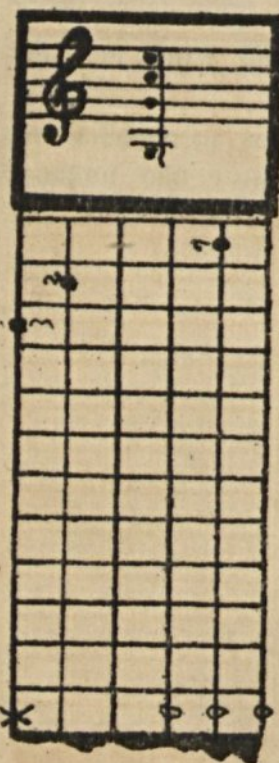
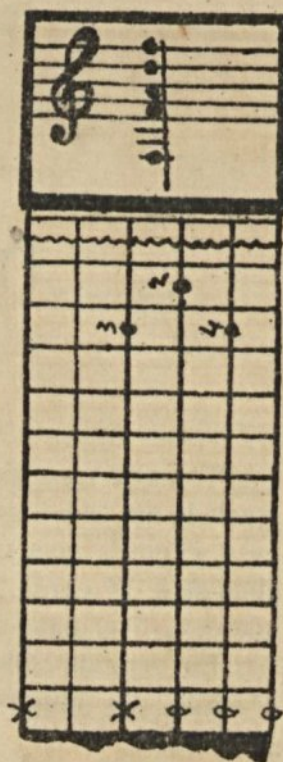
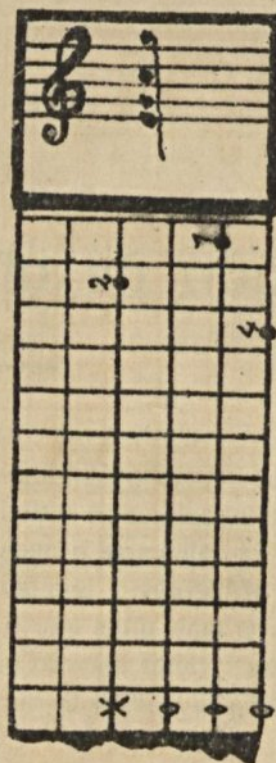
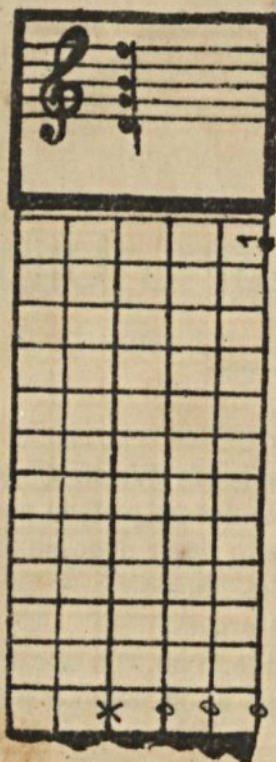
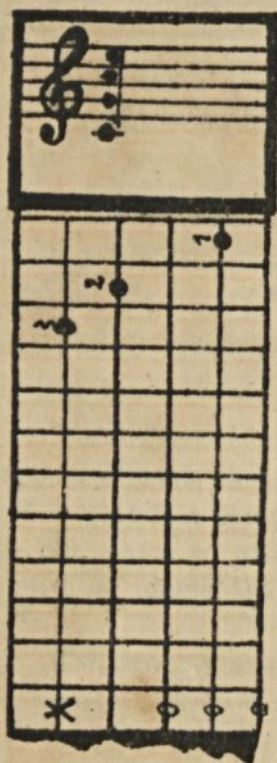
O violão assim afinado está na tassitura commum, para acompanhar flauta, clarinete, bandolim, etc.

Essa é a maneira mais pratica e conveniente, não só para facilidade dos acompanhadores e solistas, como pelo lado economico, tornando-se o som muito mavioso e, não forçando o braço pela tensão das cordas, evita a sua frequente substituição.

Perfeitamente afinado, o violão deve conferir pela escala abaixo:

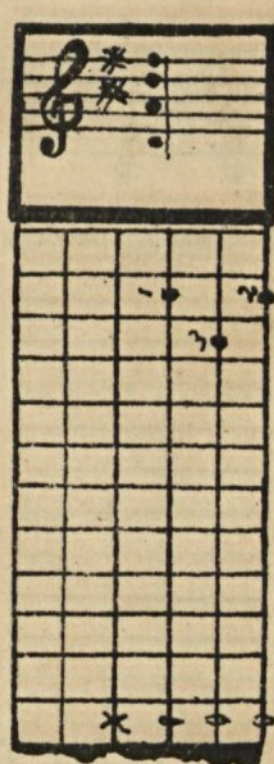
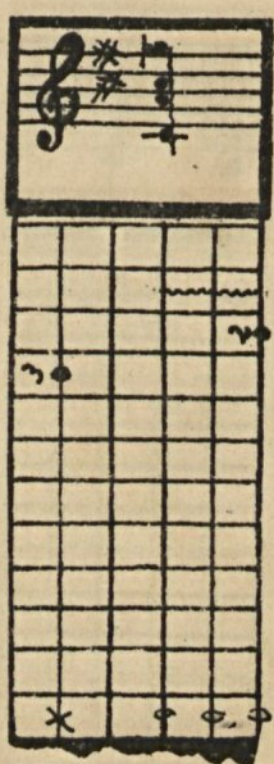
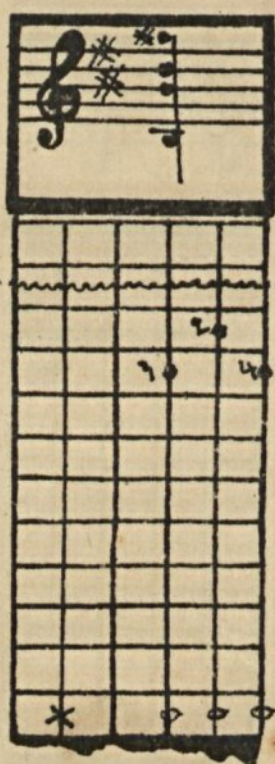
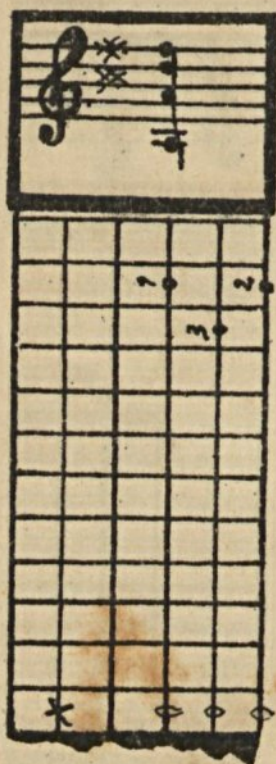
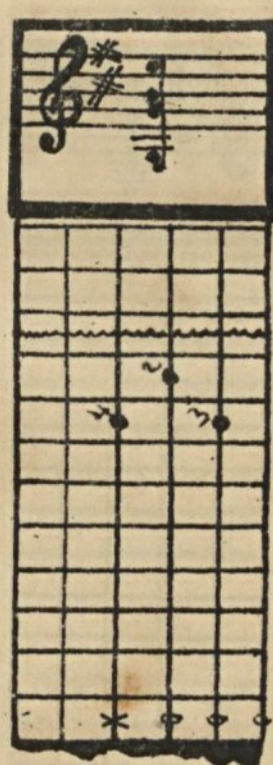
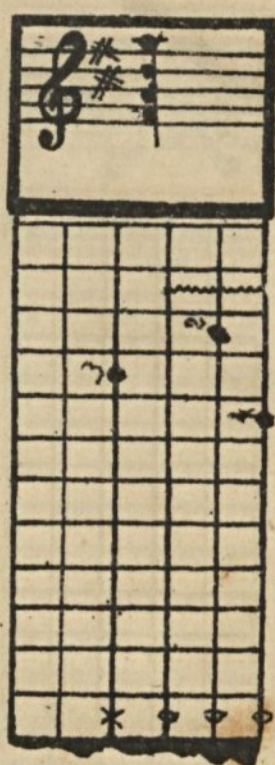
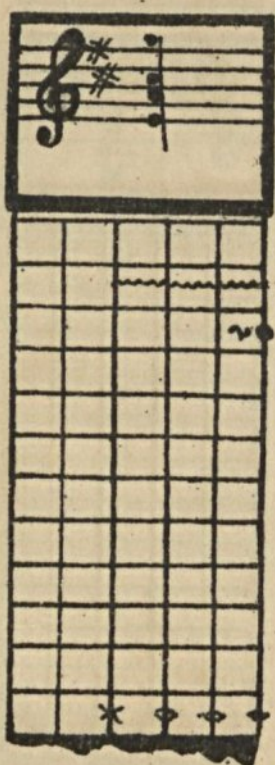
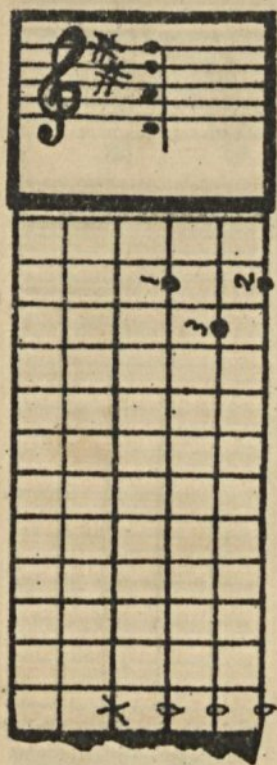


Tom de Dó Maior.

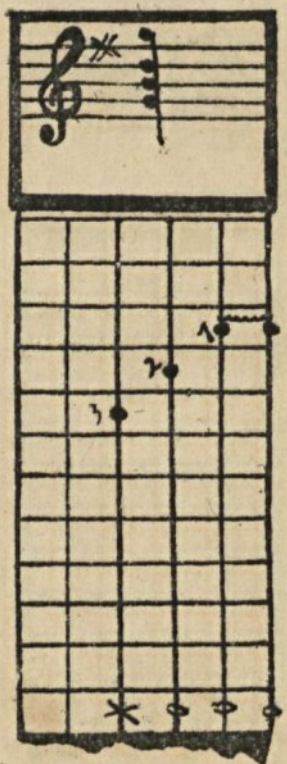
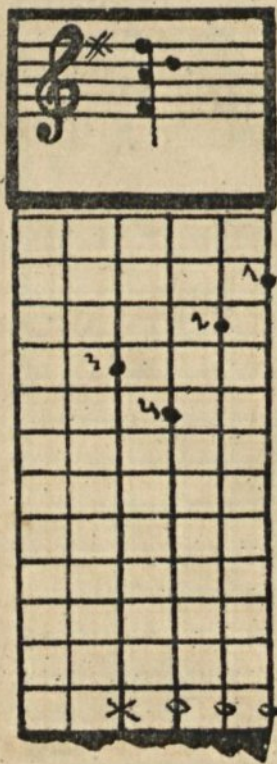
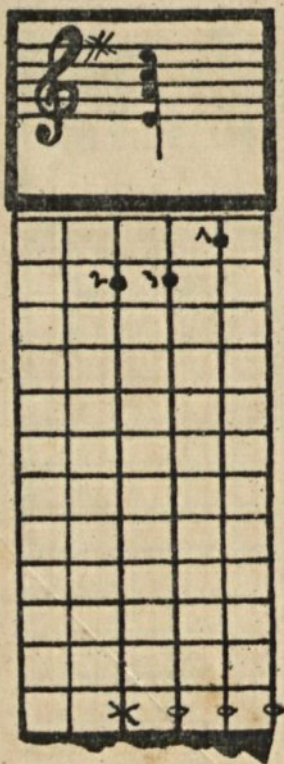
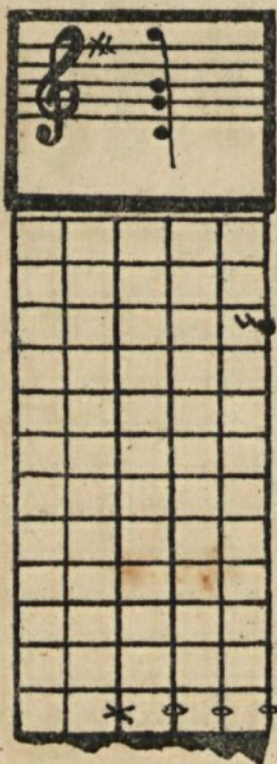
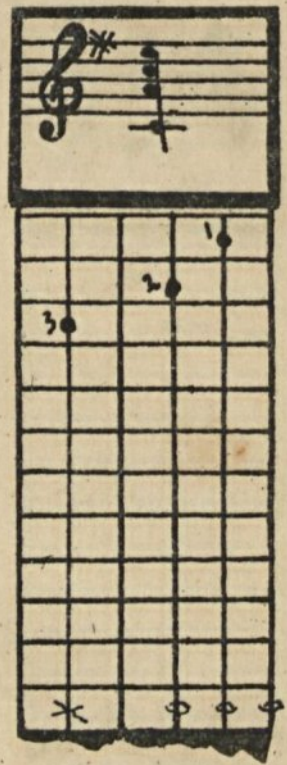
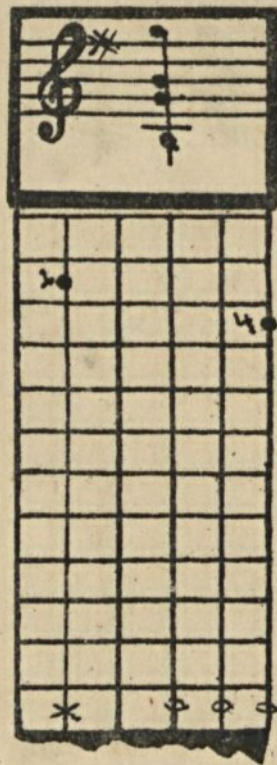
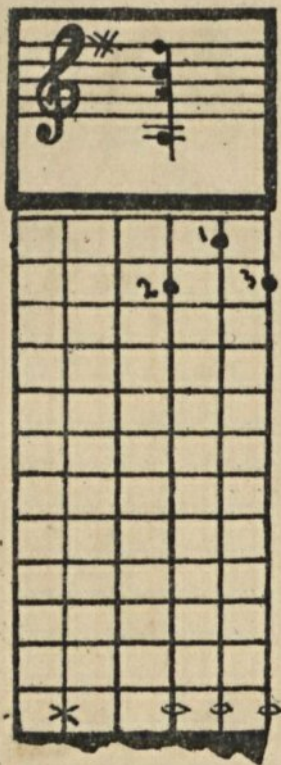
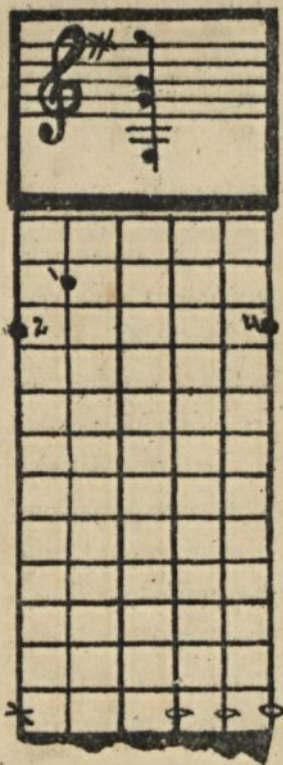


O signal X indica o baixo, e o signal O o harpejo em cada accorde.
 Marcação da mão esquerda : 1, indicador. 2, médio. 3, annular. 4, mínimo.
 As pestanas são indicadas pela linha sinuosa.

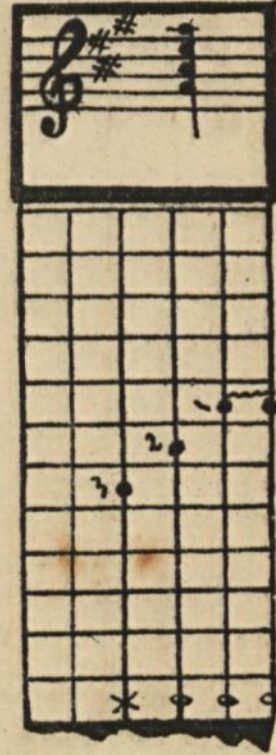
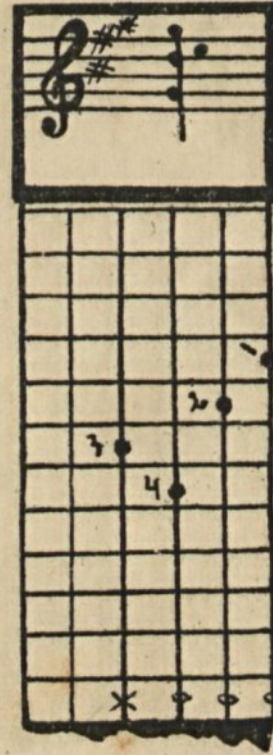
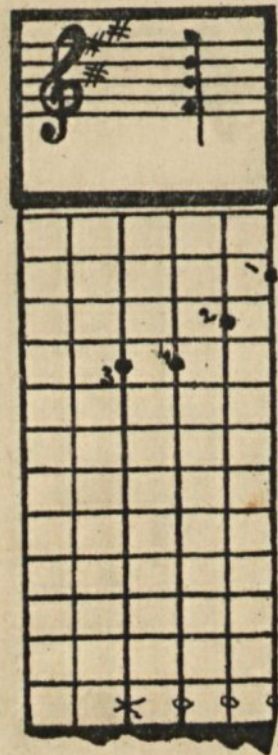
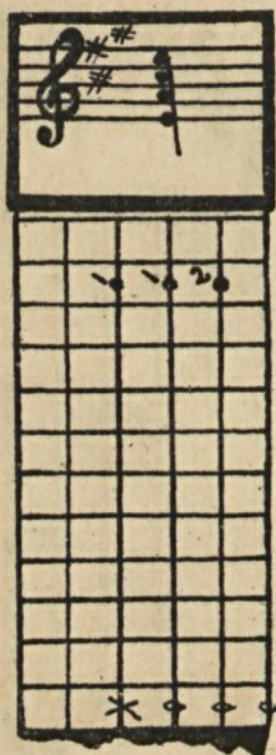
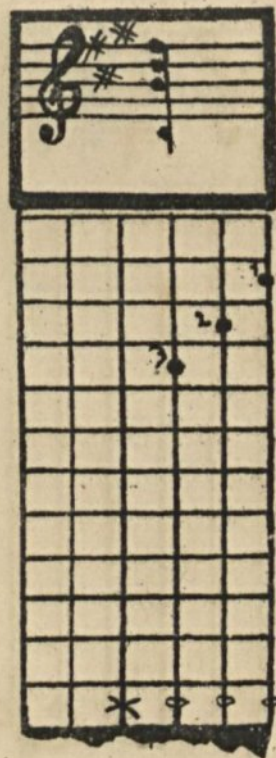
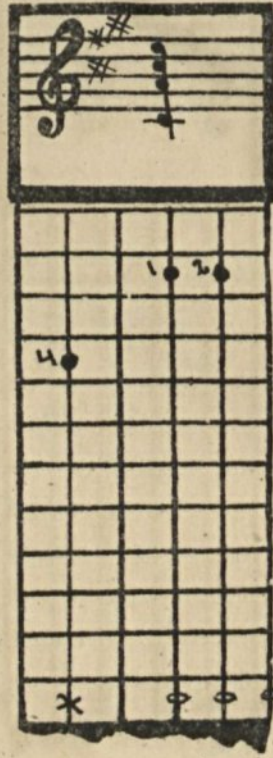
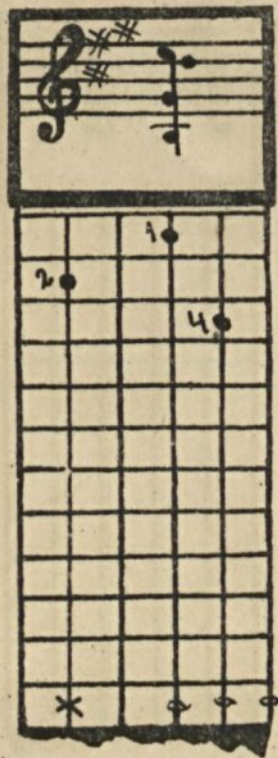
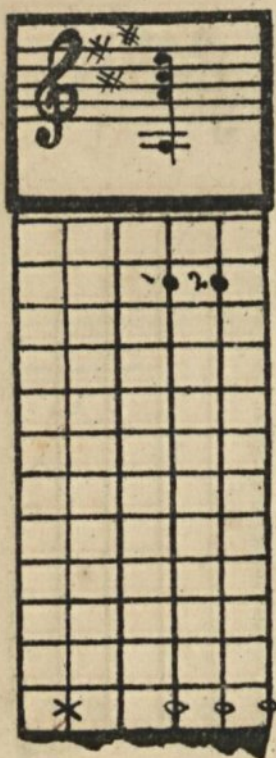
Tom de Ré Maior.



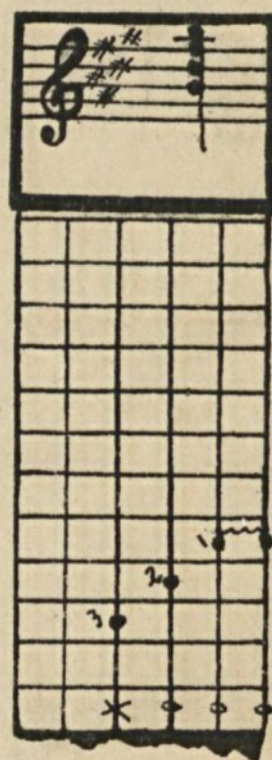
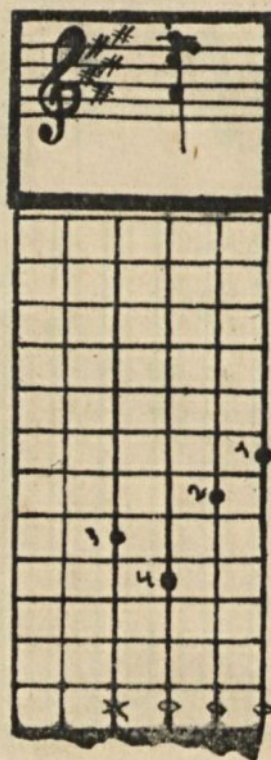
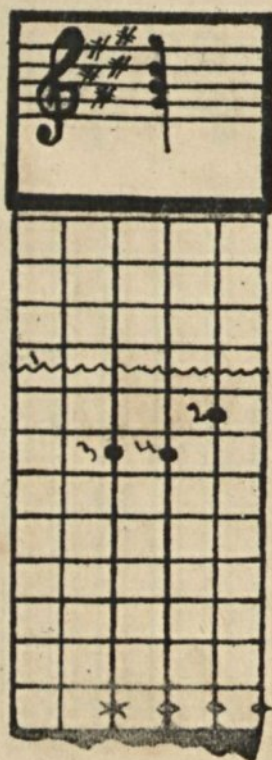
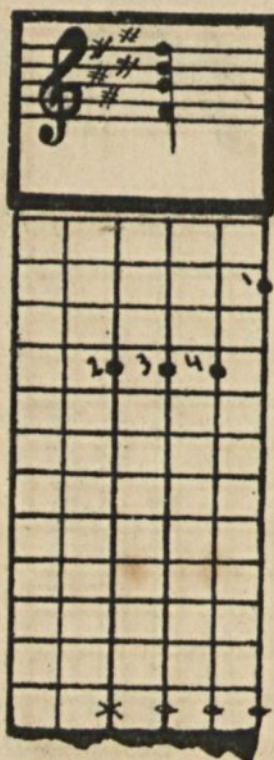
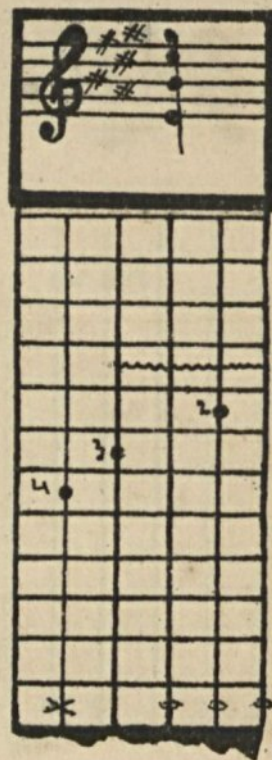
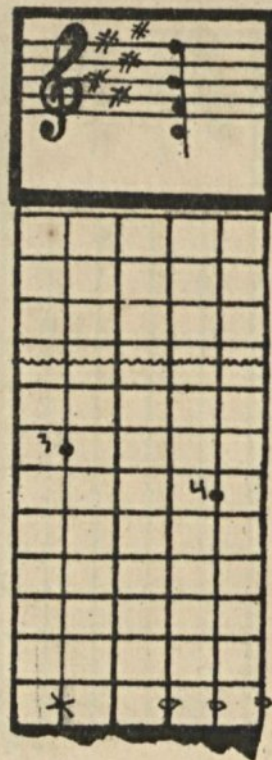
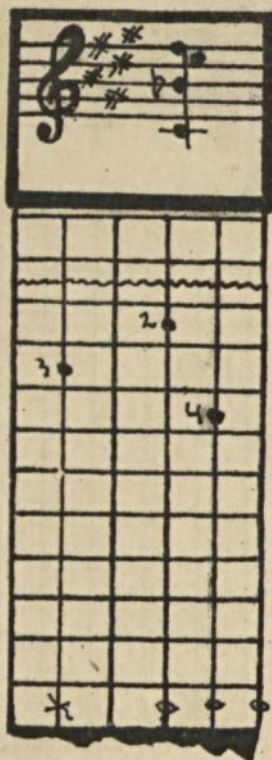
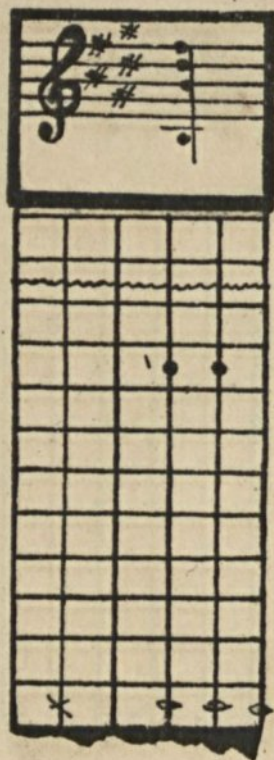
Tom de Sol Maior.



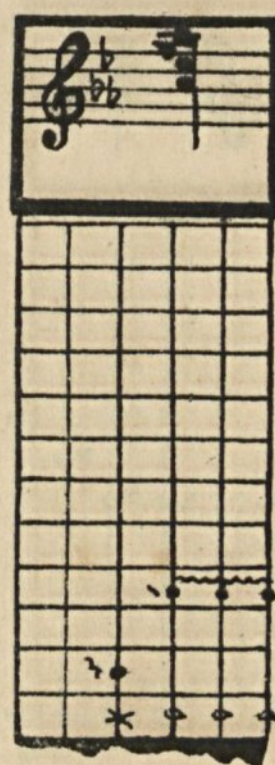
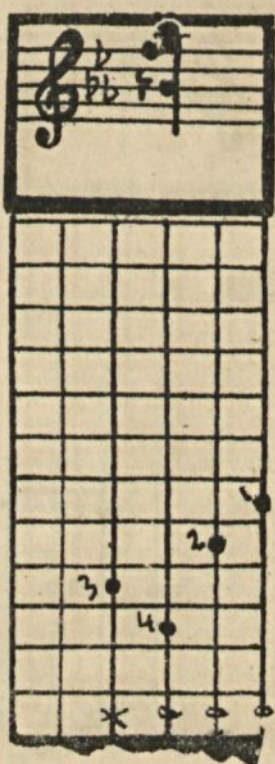
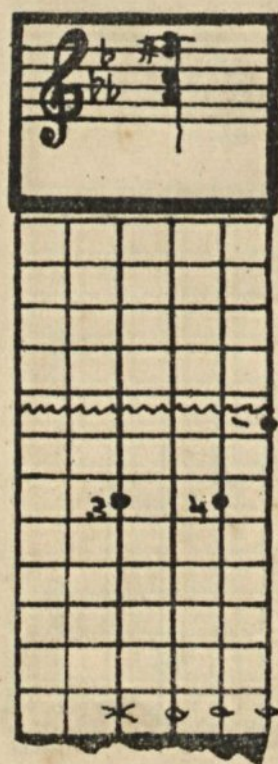
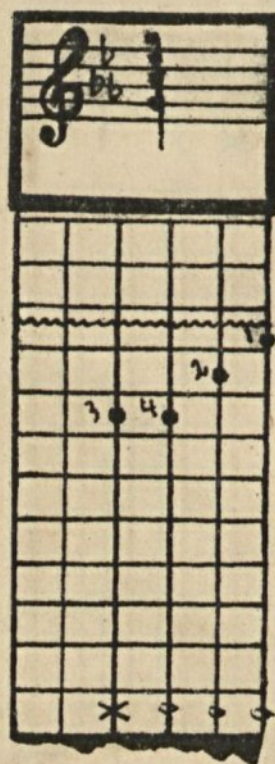
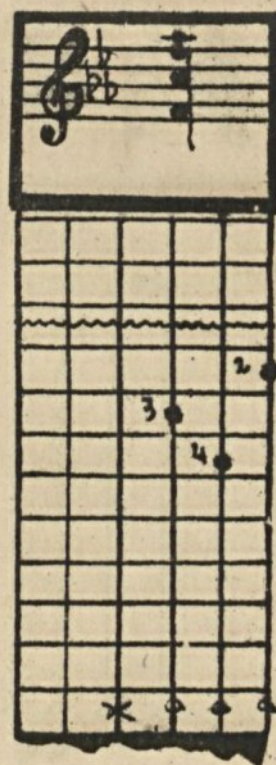
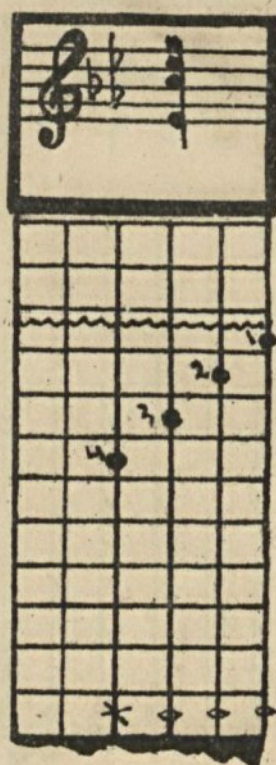
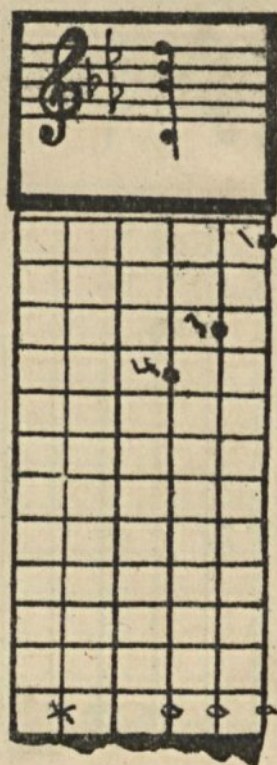
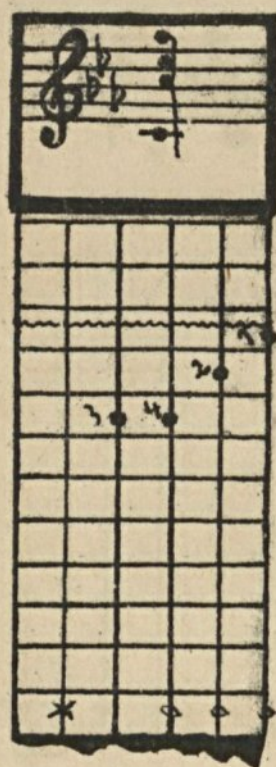
Tom de La Maior.



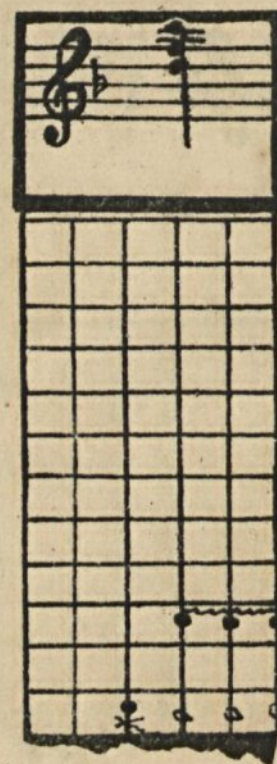
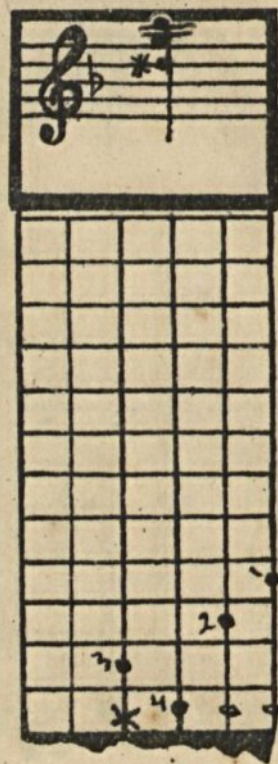
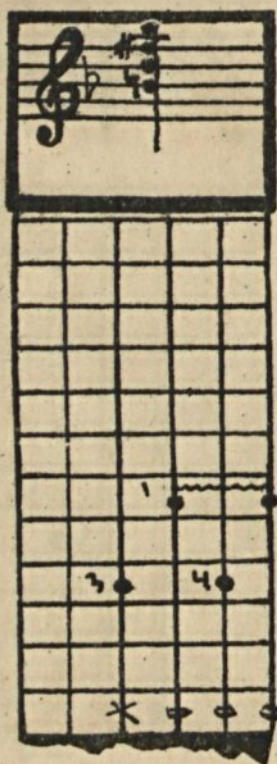
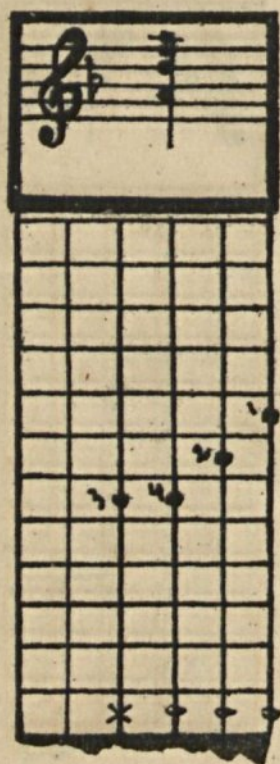
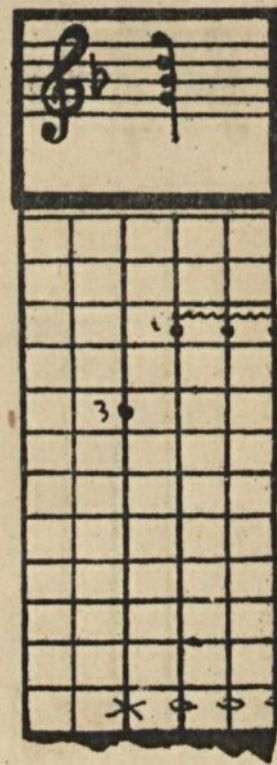
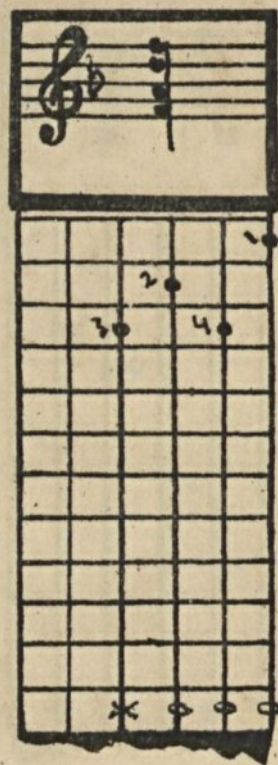
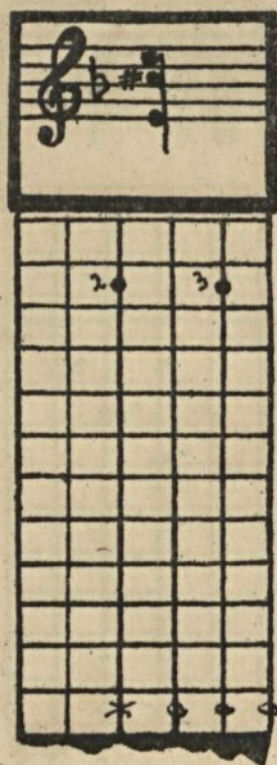
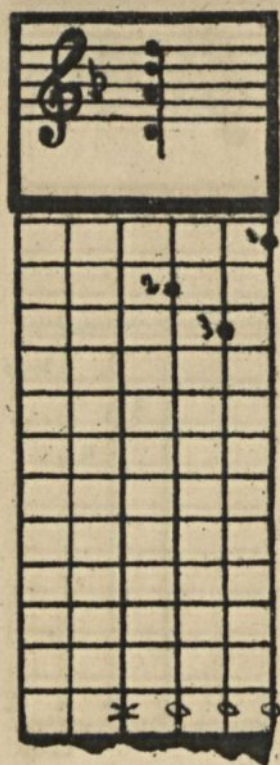
Tom de Si Maior.



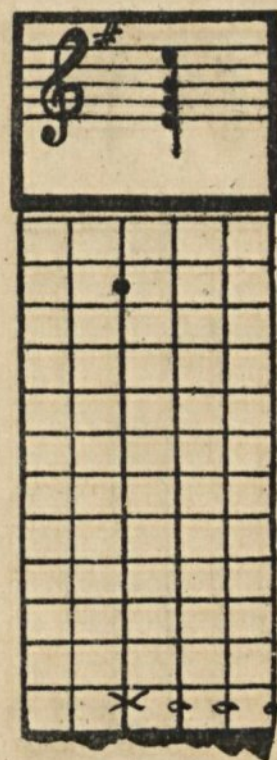
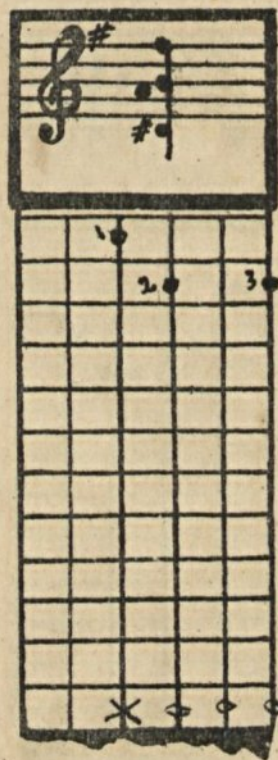
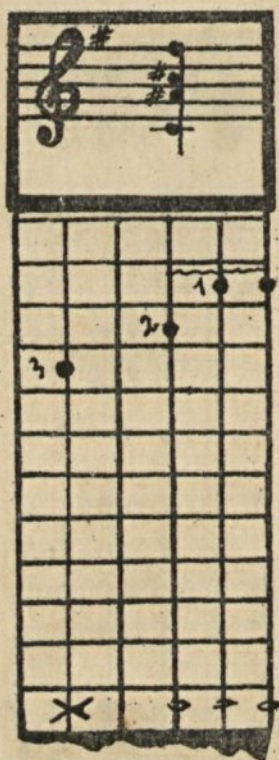
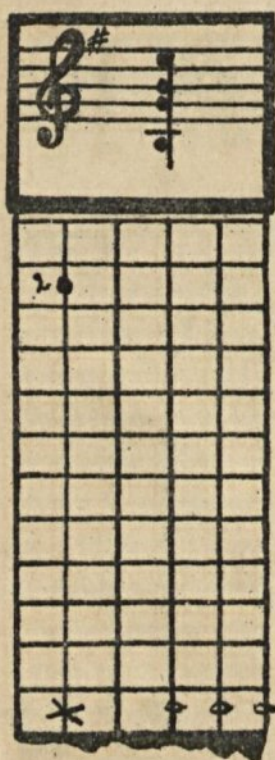
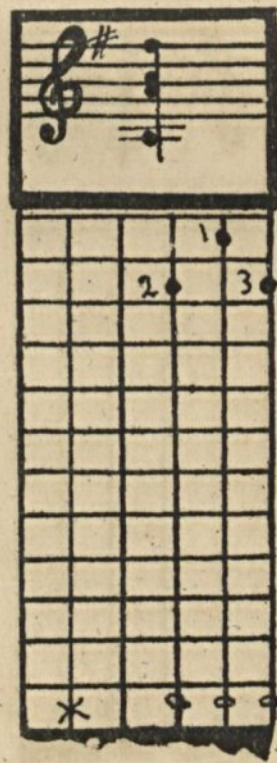
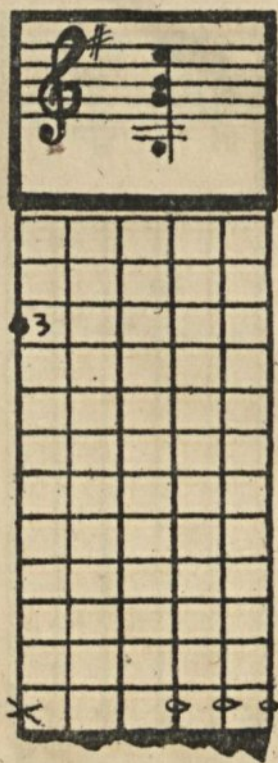
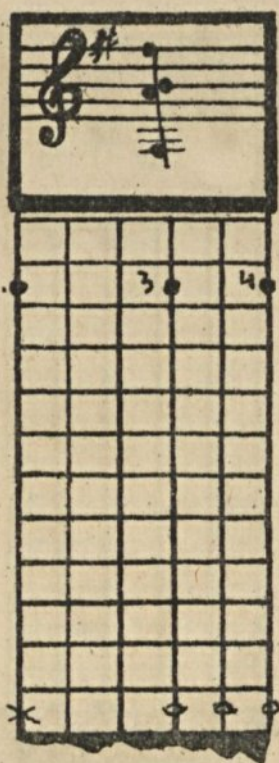
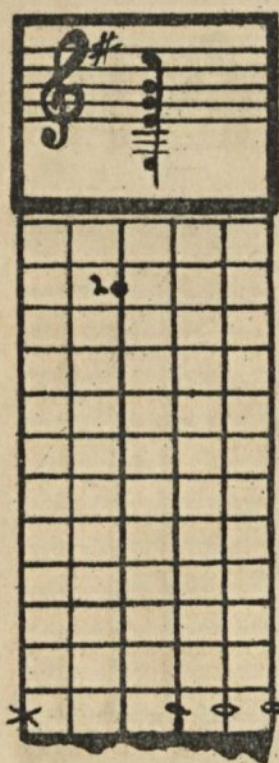
Tom de Dó Menor.



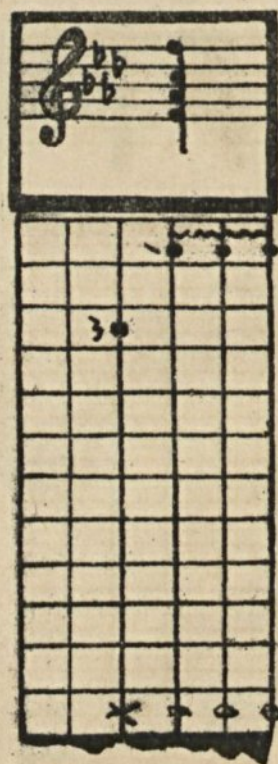
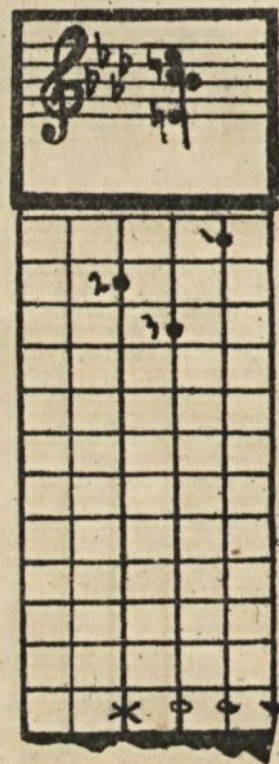
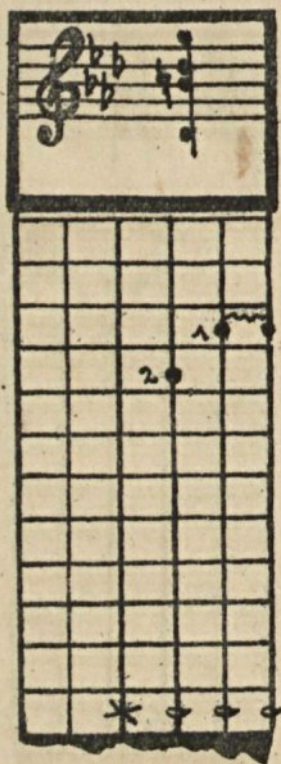
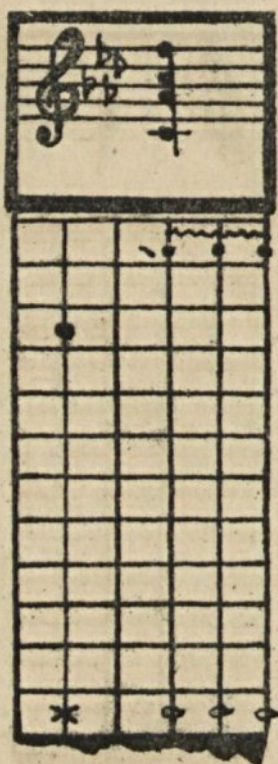
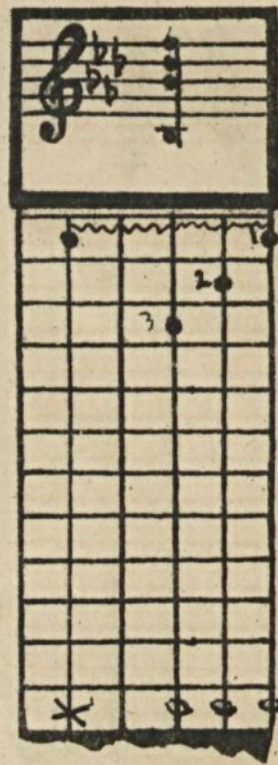
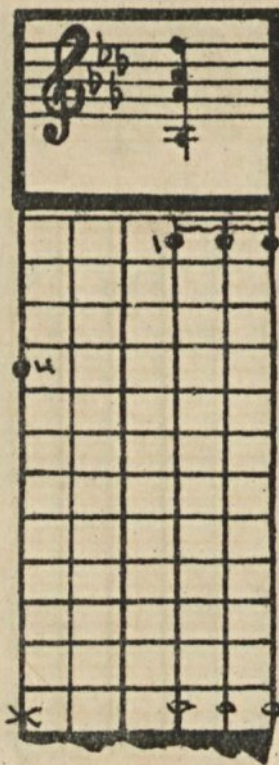
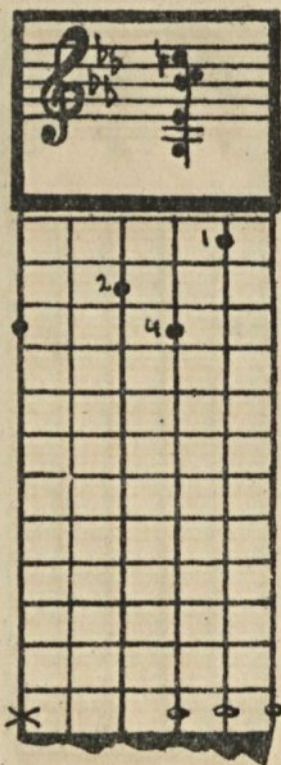
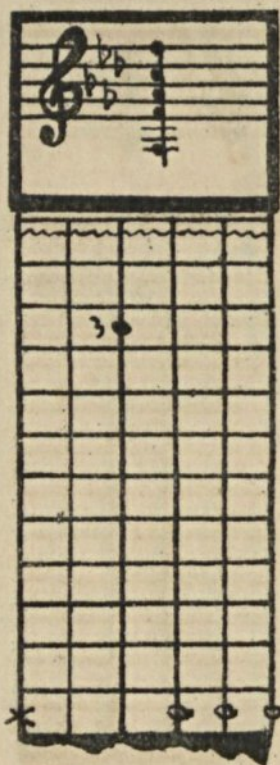
Tom de Ré Menor.



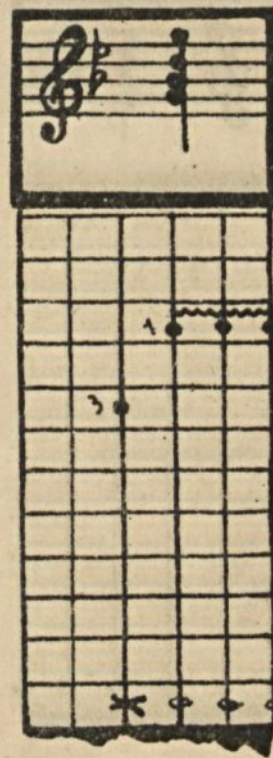
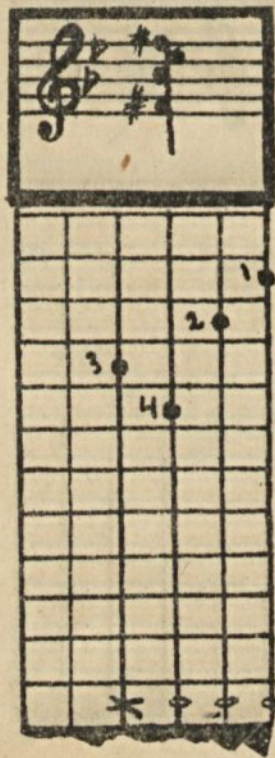
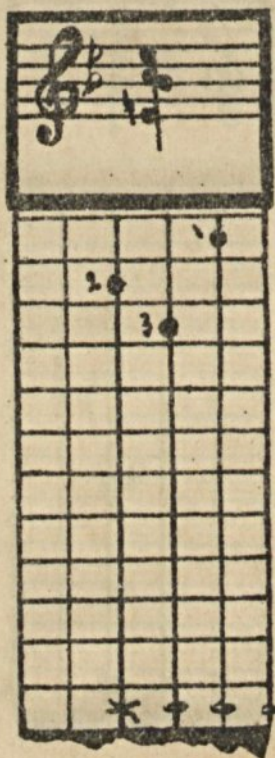
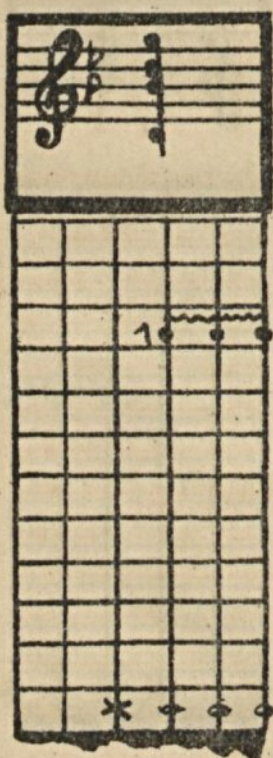
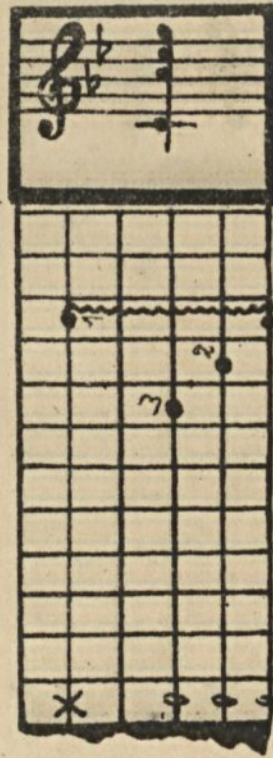
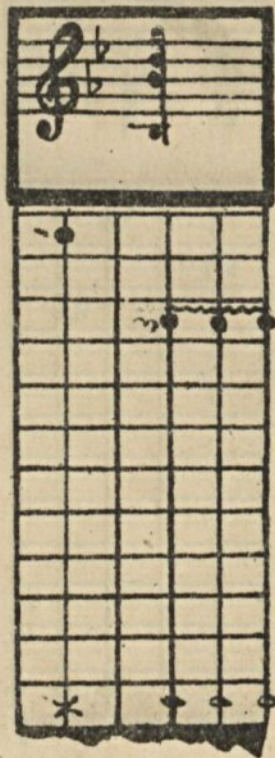
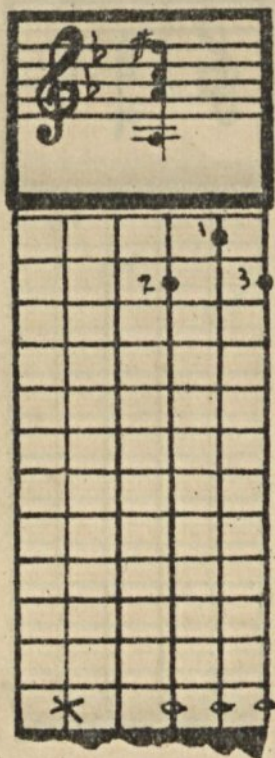
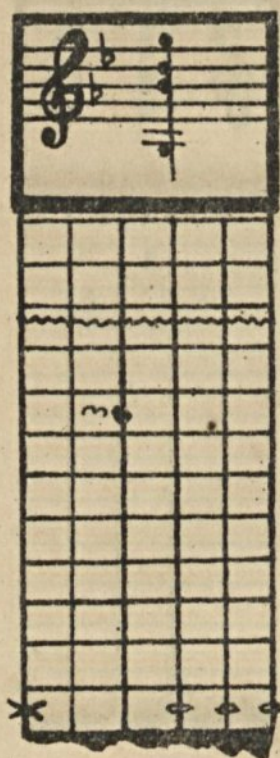
Tom de Mi Menor.



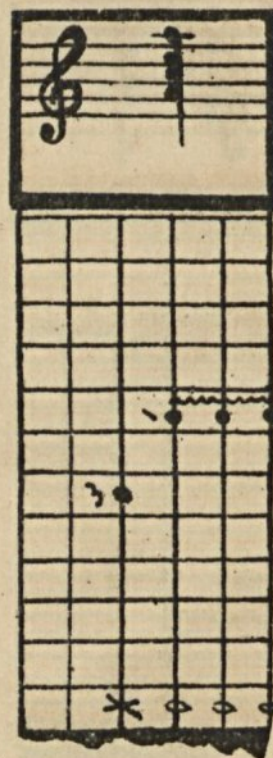
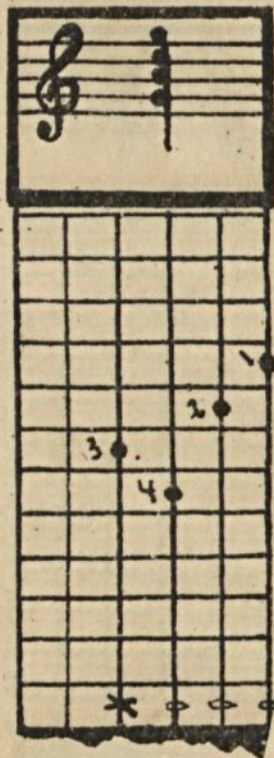
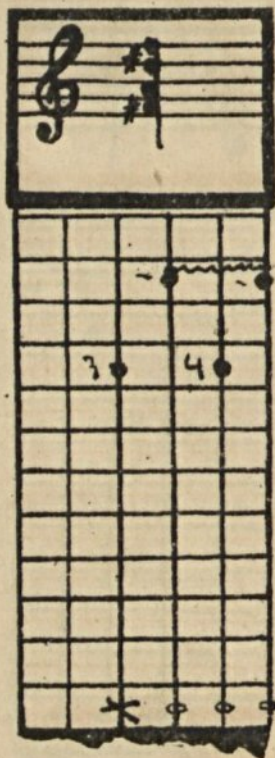
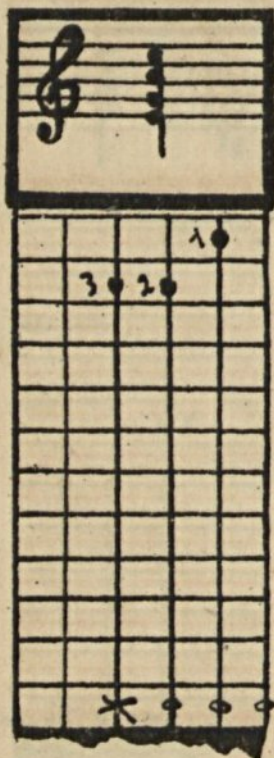
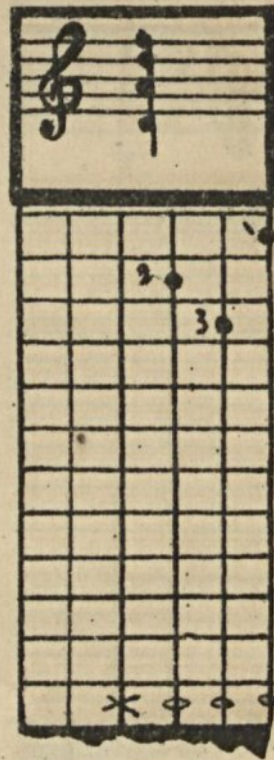
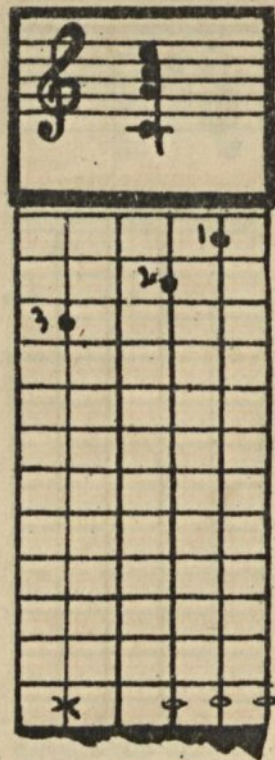
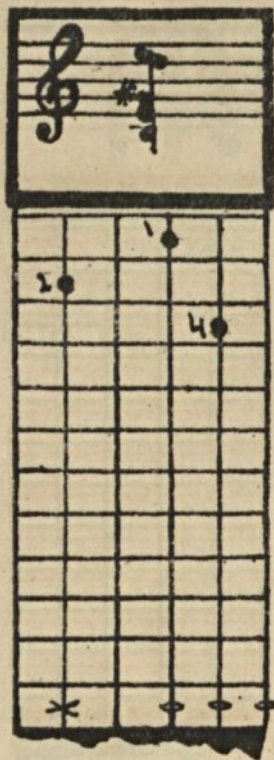
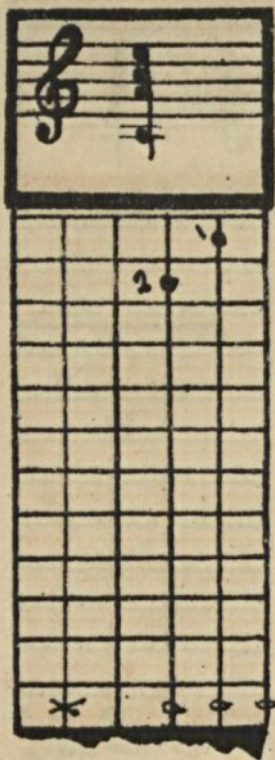
Tom de Fa Menor.



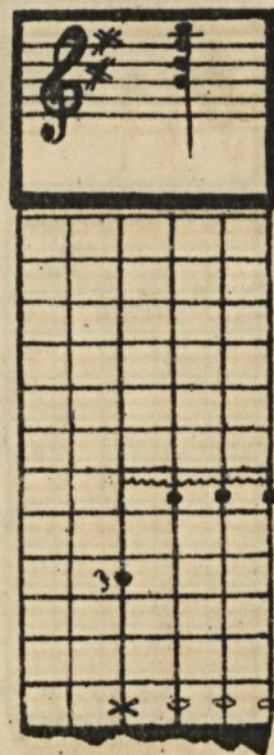
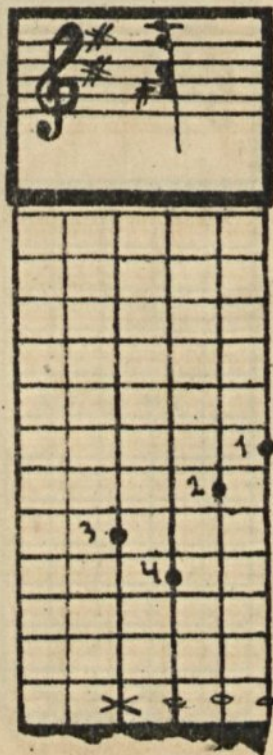
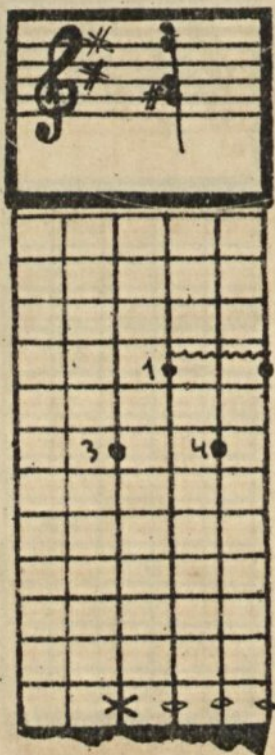
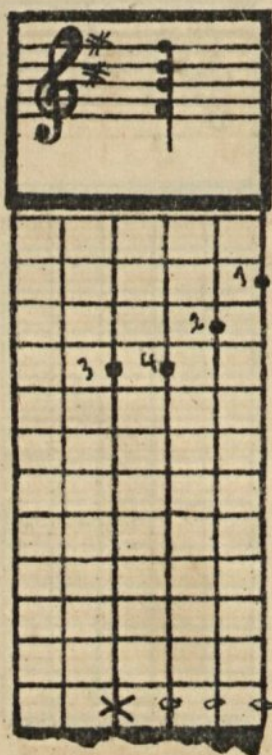
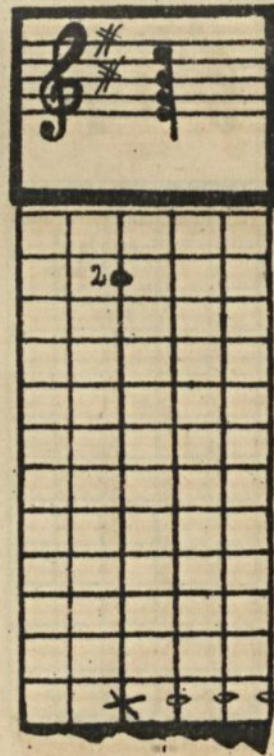
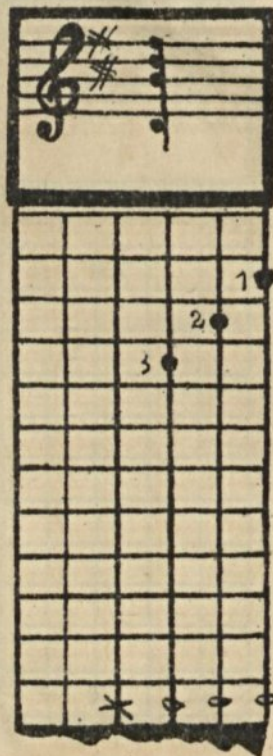
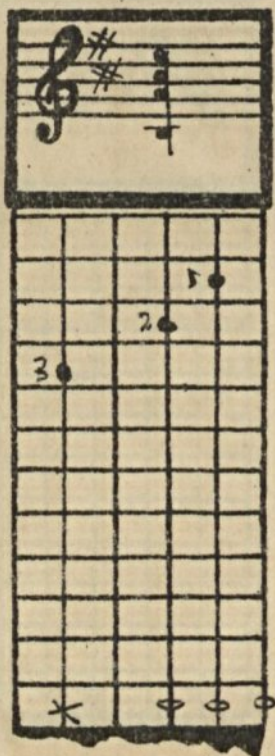
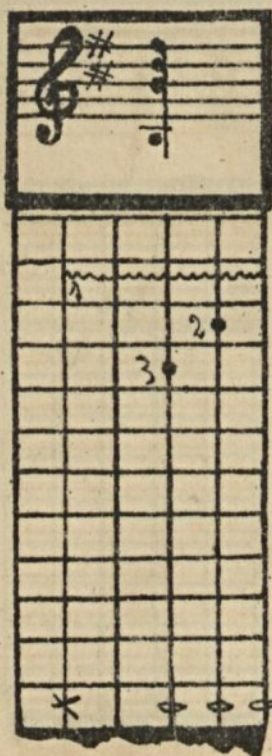
Tom de Sol Menor.



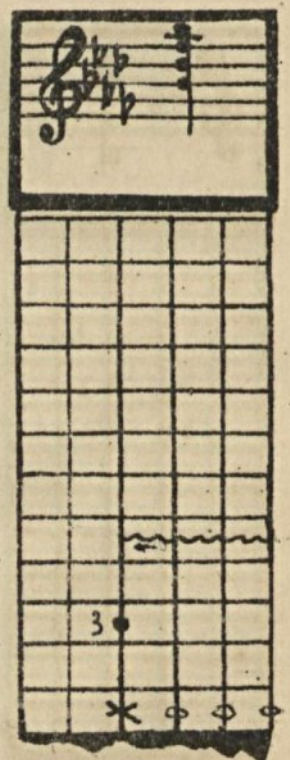
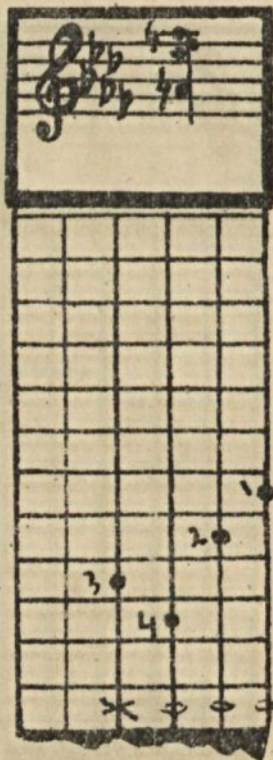
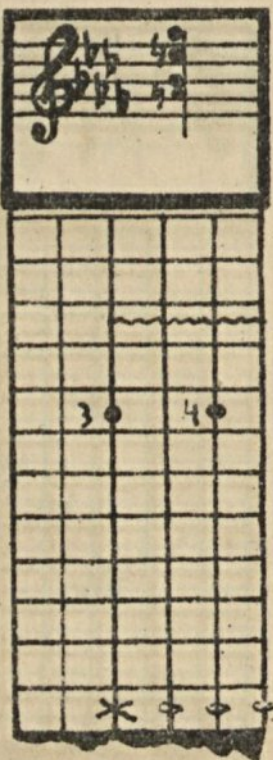
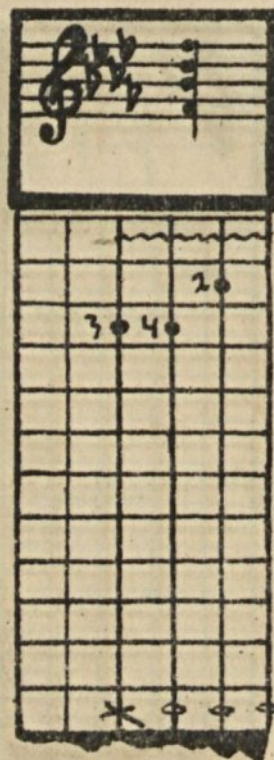
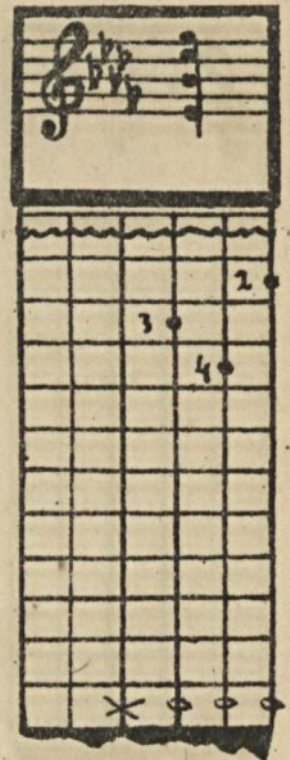
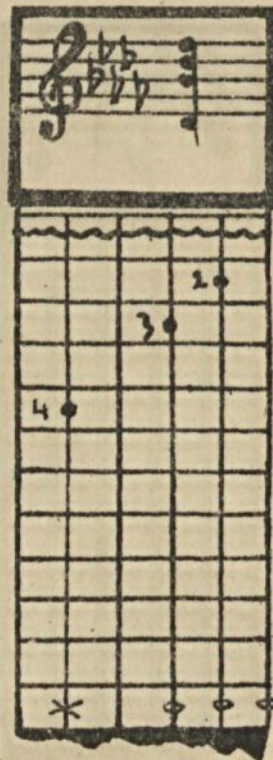
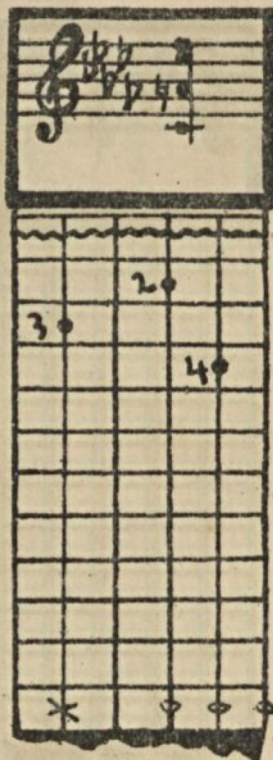
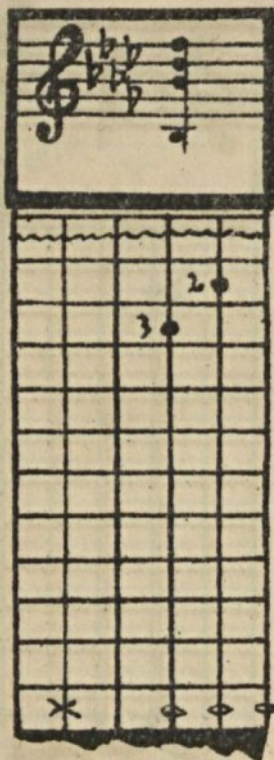
Tom de La Menor.



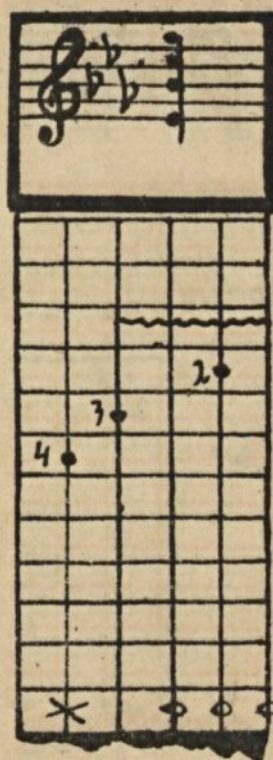
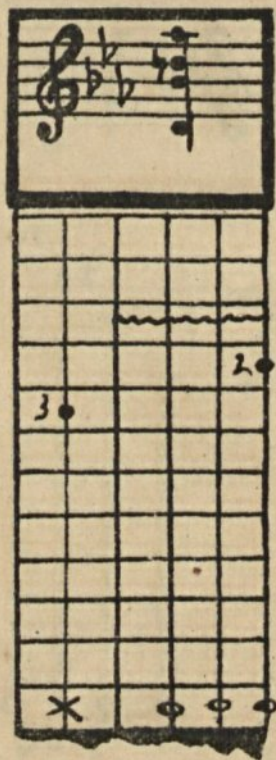
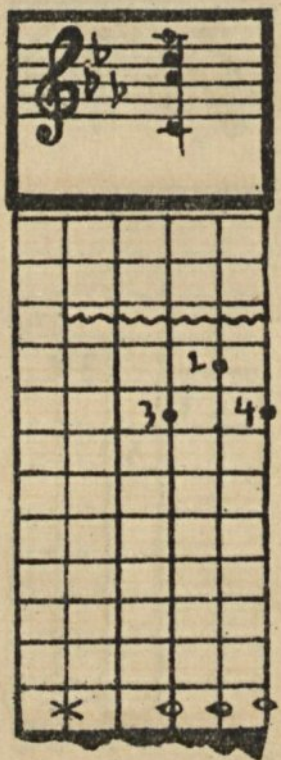
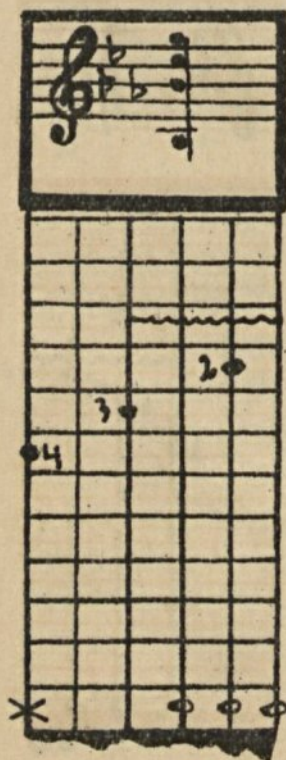
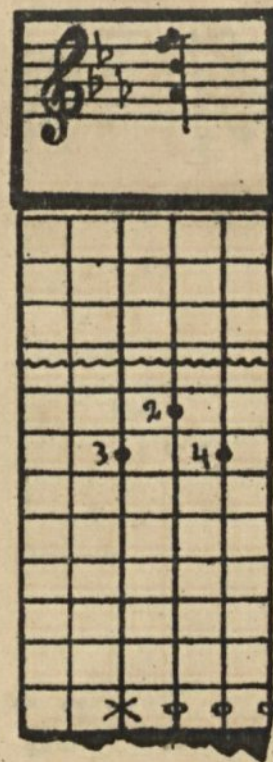
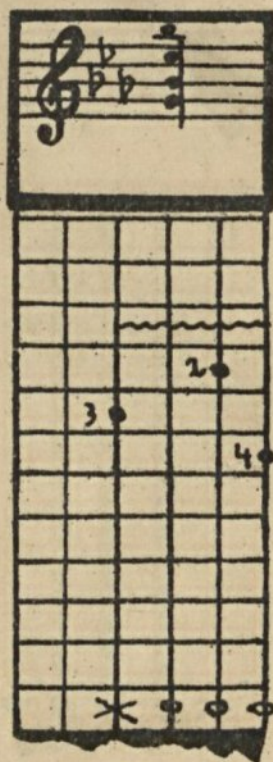
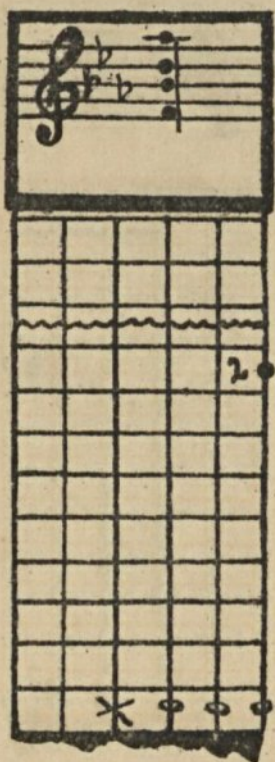
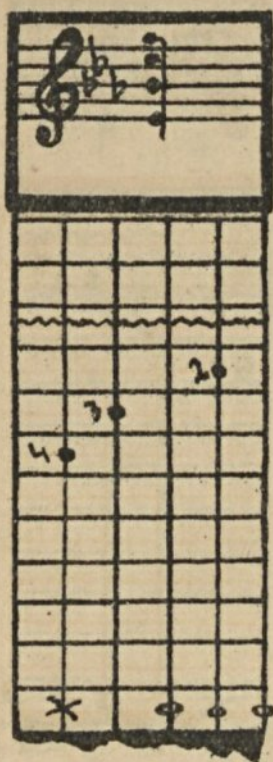
Tom de Si Menor.



Tom de Ré $\flat$ Menor.

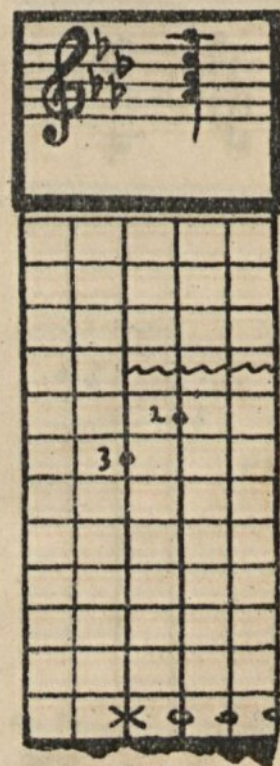
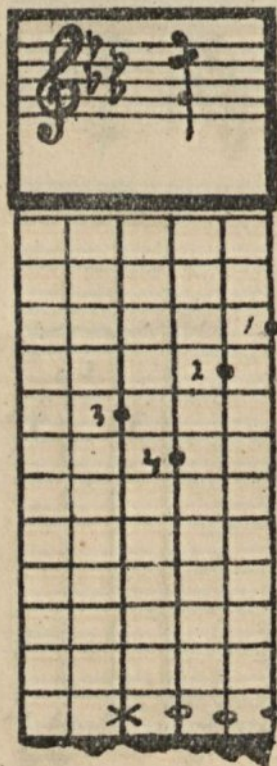
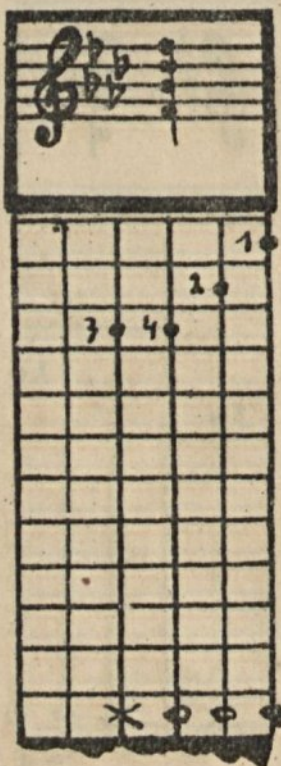
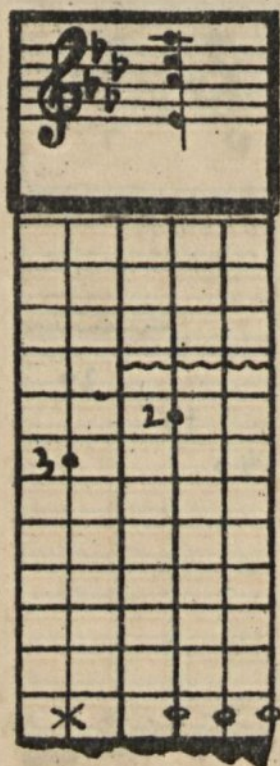
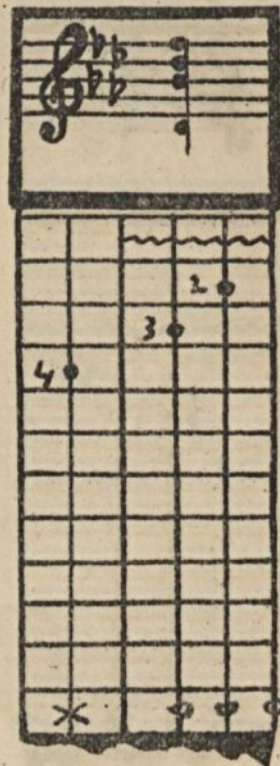
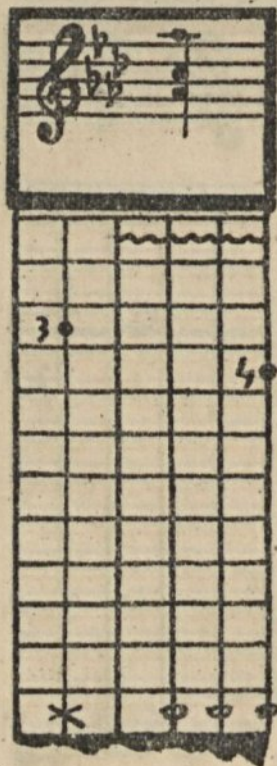
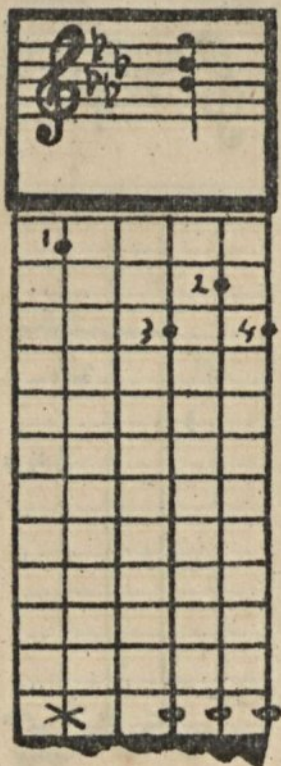
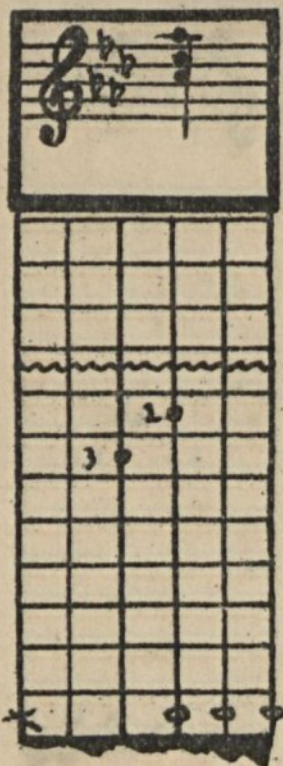


Tom de Mi $\flat$ Maior.

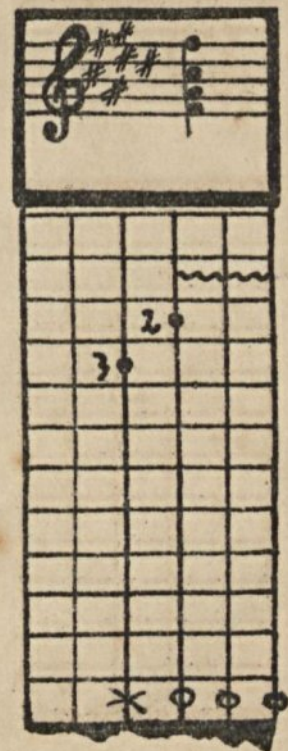
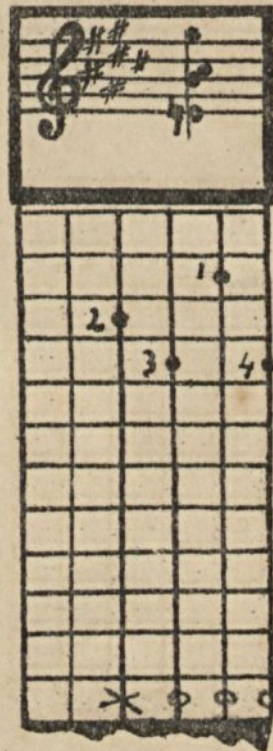
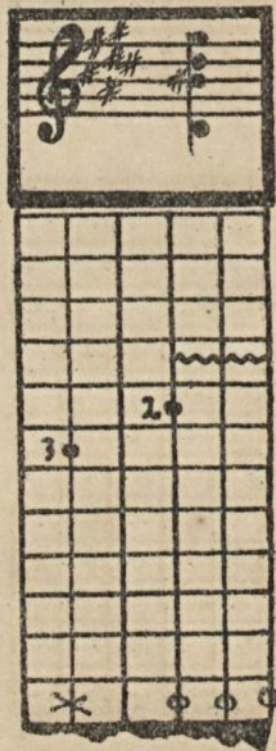
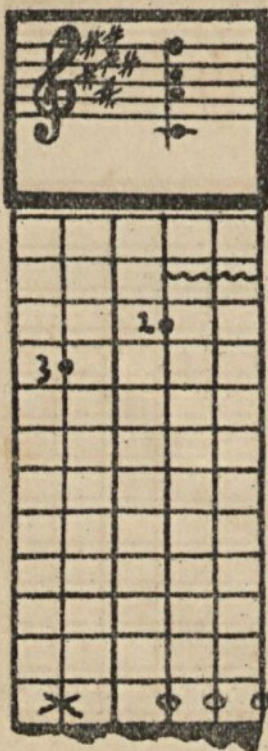
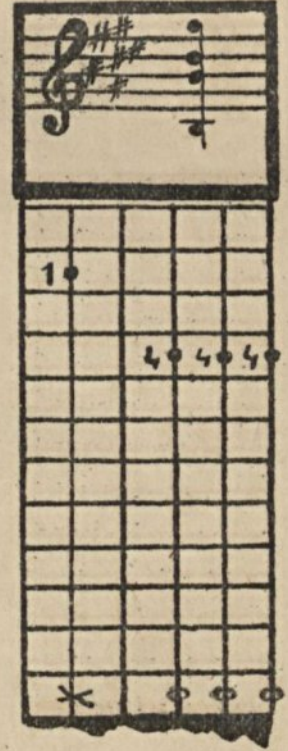
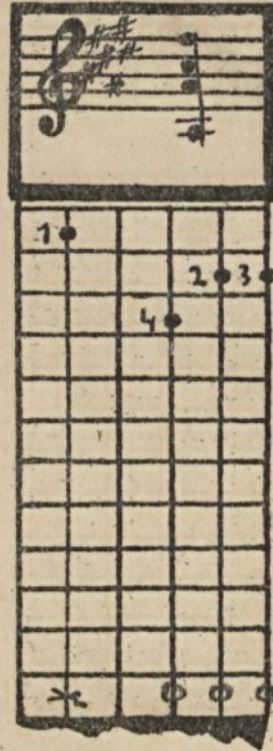
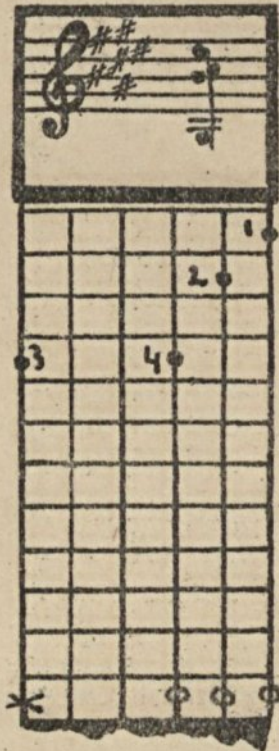
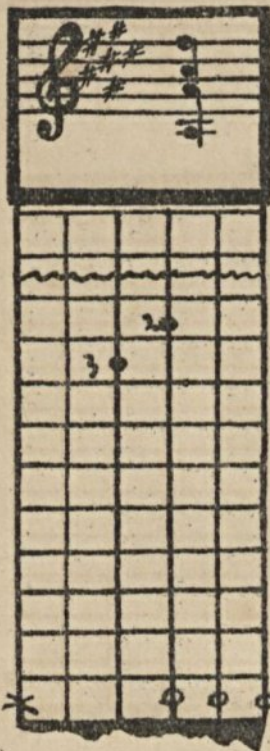


200.771/53.

Tom de La $\flat$ Maior.



Tom de Fa# Maior.



"AO CAVAQUINHO DE OURO"

GRANDE PREMIO NA EXPOSIÇÃO NACIONAL DE 1908

F. G. DE ANDRADE & C.

137—RUA URUGUAYANA—137

TELEPHONE NORTE 3291

□ □ RIO DE JANEIRO □ □

Grande Fabrica de
Violinos, Violoncel-
los, Contra-baixos,
Violões, □ □ Violas,
Cavaquinhos, Ban-
durras, □ Guitarras,
□ Bandolins, etc. □

Recebe directamente todos
os artigos para este ramo
de negocio.

Concertos garantidos. Depo-
sito de cordas para todos os
Instrumentos.

classical-guitar-sheet-music.com

Free sheet music and Tab for classical guitar in PDF by Jean-François Delcamp. Total number: 30,100 pages.

24,469 PAGES OF SHEET MUSIC

Classical guitar sheet music for Beginner, grades 1 to 4 – 560 pages

Classical guitar sheet music for Intermediate, grades 5 to 8 – 710 pages

Classical guitar sheet music for Advanced, grades 9 to 12 – 620 pages

Classical guitar methods 6,528 pages

Renaissance music for classical guitar 202 pages
Luys Milán Arrangements for guitar 40 pages
Luys de Narváez Arrangements for guitar 14 pages
Alonso Mudarra Complete Guitar Works 28 pages
Guillaume Morlaye Complete Guitar Works 244 pages
Adrian Le Roy Guitar Works 68 pages
John Dowland Arrangements for guitar 21 pages

Baroque music for classical guitar 260 pages
Gaspar Sanz Guitar Works 118 pages
Johann Pachelbel Arrangement for guitar 3 pages
Jan Antonín Losy Guitar Works 118 pages
Robert de Visée Guitar Works 164 pages
François Campion Guitar Works 7 pages
François Couperin Arrangement for guitar 10 pages
Jean-Philippe Rameau Arrangements for guitar 12 pages
Domenico Scarlatti Arrangements for guitar 56 pages
Johann Sebastian Bach Lute Suites and Arrangements for guitar 404 pages
Georg Friedrich Haendel Arrangements for guitar 21 pages
Silvius Leopold Weiss Arrangements for guitar 535 pages

Classical masterpieces for classical guitar 146 pages
Ferdinando Carulli Guitar Works 2,117 pages
Wenzeslaus Matiegka Guitar Works 194 pages
Molino, de Fossa, Legnani Guitar Works 186 pages
Joseph Küffner Guitar Works 774 pages
Fernando Sor Complete Guitar Works 1,260 pages
Mauro Giuliani Complete Guitar Works 1,739 pages
Anton Diabelli Guitar Works 358 pages
Niccolò Paganini Guitar Works 138 pages
Dionisio Aguado Guitar Works 512 pages
Matteo Carcassi Complete Guitar Works 776 pages
Johann Kaspar Mertz Guitar Works 1069 pages
Napoléon Coste Complete Guitar Works 447 pages
Giulio Regondi Guitar Works 50 pages

Julián Arcas Guitar Works 202 pages
José Ferrer y Esteve Guitar Works 328 pages
Severino García Fortea Guitar Works 43 pages
Francisco Tárrega Complete Guitar Works 242 pages
Antonio Jiménez Manjón Guitar Works 349 pages
Isaac Albéniz Arrangements for guitar 173 pages
Luigi Mozani, Guitar Works 50 pages
Albert John Weidt Complete Guitar Works 88 pages
Enrique Granados Arrangements for guitar 110 pages
Ernest Shand Guitar Works 158 pages
Manuel de Falla Arrangements for guitar 14 pages
Daniel Fortea Guitar Works 45 pages
Joaquín Turina Complete Guitar Works 80 pages
Miguel Llobet Solés Complete Guitar Works 202 pages
Julio S. Sagreras Guitar Works 860 pages

João Pernambuco Guitar Works 20 pages
Agustín Barrios Mangoré Guitar Works 137 pages
Spanish guitar 457 pages
South American guitar 234 pages
Atahualpa Yupanqui 143 pages
Repertoire of Andrés Segovia 24 pages

Ñico Rojas Guitar Works 42 pages
Baden Powell Guitar Works 865 pages
Eliseo Fresquet-Serret Guitar works 128 pages
Elisabeth Calvet Guitar Works 92 pages
Jean-François Delcamp Guitar Works 380 pages
PDF of women composers of guitar music 353 pages

Christmas Carols for Classical Guitar 12 pages

Duets, trios, quartets for classicals guitars 1,012 pages

5,631 PAGES OF TABLATURE

Tablatures for Classical guitar, by Delcamp 1,710 pages

Tablatures for Renaissance guitar 515 pages

Tablatures for Vihuela 1,710 pages

Tablatures for Baroque guitar 1,696 pages