

LIBRA SONATINE

(A) INDIA

Allegretto $\text{♩} \approx 132$ à la reprise (après la mesure $\frac{4}{4}$, 4^e portée), jouer ces deux mesures sans reprise.

Roland DYENS

mi pa

mp

mi a

chevalet
pmi

se rapprocher du chevalet jouer avec l'ongle et laisser les sons se mélanger

(laissez glisser l'index sur 2 et 3)

touché

imami

rit. poco

mp

mf

rit. poco

mf

gliss.

respirez

pp

attaquez

ff e secco subito

rit. molto

rit. poco

sans arpéger les trois premiers accords

a tempo

mp

crescendo poco a poco

CII — CII — BII —

ff et rythmique comme un tango;
bien maintenir la partie supérieure en dehors

CVII — CV —

cultivez les dissonances

Meno mosso ♩ = 92 (♩)

relâchez la tension petit à petit.

Φ1 — Φ1 —

accord égal et régulier **mp**

pouce pulpé **mf**

Φ1 — légères mes accords — ΦIII —

rit. poco pouce onglé **mf**

interrogatif Φ1 —

p sub.

(♩ = ♩)

sfz **f** **ff e accelerando**

perc.

Swinguez ♩ = 108
(percussion légère)

p sub. **mp** toujours bien maintenir présent le
pouce pulpé **rythme inférieure**

Z = distorsion de la corde

chant en dehors

mf
2^e fois. *p*

1. 2.
sfz sub.
plus rien sous le fa

mf
6 6
CVI

f
2^e fois. *p*

les sons se mélangent

1. 2.
sfz sub.

f
comme une danse

mf fluide

16 16 16
f
sfz

mf *f sub.* *mf*

f sub. *ff*

très rythmique et en dehors

p

p

de plus en plus pesant en direction du chevalet

rit. molto *arp. lento* *longo*

dedillo (aller-retour très rapide avec le majeur)

ad libitum. près du chevalet en se rapprochant progressivement de la rosace puis de la touche

A peine plus lent qu'au début, rejoignez peu à peu le tempo initial

pp comme un souvenir

chevalet touche

rit. poco

1.

mp *rit. poco*

2.

mf

gliss.

rit. *f* *rit. molto* respirez

attaquez *sfz sub. e secco*

a

rit. poco *mf*

etc.....

la main droite se rapproche de la main gauche, la musique s'éteint progressivement.

(B) LARGO

2^{ème} Mouvement

♩ 54

ff *p sub.* H. XII *dolce e poco rit.* basses pulpées (comme une contrebasse)

déchirez le silence qui précède (s. v. p.)

accord en filigrane

progressivement vers le chevalet

poco rit.

progress. vers la rosace

jouer al coda (après reprise)

p *ima* *m* *très léger et fluide*

accords très larges

H. XII main droite

comme une lente ballade jazz

pp sub.

pp sub.

ff

sfz

apaisant rit.

fin et p sub.
(d'un autre monde)

faites un peu attendre l'accord qui suit

lumineux

pesant

♯II métallique H. VII ♯II CIII

ff majestueux

1. 2. Da Capo

rit.

⊕ CODA BII

encore plus lent.

♯I- brève au chevalet arp. lento

simplement rit. p rit. molto

© FUOCO

3^{ème} Mouvement

Vite et rythmique $\text{♩} \approx 66$

p i m p i m p i m

p f (bien éteindre les mi graves)

trébuchant

p sub. f

CVII

4 3 conclusif

mp

d||

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

mf *va||*

mf *va||*

i - m^a m i - m^a i^a i

m i m i *m a*

p p p p *i*

p sub. et égal

fp *crescendo*

poco *a* *poco*

f

gliss.

i m a m i a

bien marquer les accents

chant en dehors

mi a

très rythmique

accompagnement léger

ff

3

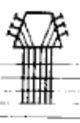
gliss.

f

p sub.

6/16

avec l'index de la main gauche
jouer les cordes aiguës sur
la tête de la guitare (♩)



secco

(main droite)

(m. gauche)

x = percussion sur l'éclisse avec l'ongle. (grave aigu)



= pizz. - Bartok (soulever la corde entre pouce et index et la faire claquer).



= percussion obtenue en laissant tomber le poing fermé sur les 6 cordes.



= slap - technique très employée par les bassistes de musique funky et qui consiste à percuter la corde avec le pouce.

à Patrick Belargent

HOMMAGE A VILLA-LOBOS

1. CLIMAZONIE

Roland DYENS

Vif ♩ = 126

The musical score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Vif ♩ = 126'. It features a circled '4' above the first measure, a dynamic marking of *f*, and a *sfz* marking with a downward arrow. The second staff contains several measures with slurs and circled numbers 4, 3, 6, 3, and 6 above them. The third staff is a rhythmic exercise with the pattern 'p i m p i m p i p i m p i m p i' written above the notes, a dynamic marking of *f-pp sub.*, and a handwritten instruction: 'n'accentuez que les notes indiquées et effleurez les autres'. The fourth staff continues the rhythmic exercise with the pattern 'p i m p i m p i p'. The fifth staff concludes the exercise with the pattern 'p i p i' and a handwritten instruction: '(comme un écho la 2^e fois)'. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical staff with notes and dynamics. Dynamics include *sfz sub.* and *mp*. Fingerings (5) are indicated above notes.

Musical staff with notes and dynamics. Dynamics include *mp*.

Musical staff with notes and dynamics. Dynamics include *p* and *im*.

Musical staff with notes and dynamics.

Musical staff with notes and dynamics. Dynamics include *p i m p i m p i*, *ppp*, and *menaçant*. A tempo change to 12/8 is indicated.

Musical staff with notes and dynamics. Dynamics include *ppp*.

distorsion progressive puis dégressive de la note

de très loin

sempre pp

rit. poco

disparaissez

breve
impia
pp sub. accelerando
ff sub.
groupe de notes rapide et non mesuré
f phrasez lentement

breve
impia
accelerando
sempre pp

pp
ff
accel.
f (phrasez lentement)

breve
pp
m
rit.
f

f animé
impia
ff
pp
f (phrasez lentement et accélérez)

2. DANSE CARACTÉRIELLE ET BACHIANINHA

♩ = 92

pp tempo di baião

p

p

p i m a p

sempre p

gliss.
gliss.

f

m p a p p m i p p p p

rapprochez-vous progressivement du chevalet

f

ff

CVI CIV CI

CVII CIV CII

The image shows a page of musical notation for a piece titled '2. DANSE CARACTÉRIELLE ET BACHIANINHA'. The score is written for a single melodic line on a treble clef staff. It begins with a tempo marking of '♩ = 92' and a dynamic of 'pp tempo di baião'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with fingerings indicated by numbers 1, 2, 3, 4, and 5. Dynamic markings include 'p', 'pp', 'sempre p', 'f', and 'ff'. There are also markings for 'gliss.' and 'gliss.'. The score is divided into measures, with some measures labeled with Roman numerals: CVI, CIV, CI, CVII, and CII. A French instruction 'rapprochez-vous progressivement du chevalet' is written below the staff. The piece concludes with a double bar line and a final dynamic of 'ff'.

④
p f
pp sub.
p i p i p i p

ΦV
mp
cresc. - - - - - poco - - - - - a - - - - - poco
mf
p i p f p i

ΦVIII ΦIX
p ff sfz
claquez des doigts f

gliss.
gliss.

p i m p p i m
6^{te} touche
déplacez-vous progressivement de la rosace au chevalet
pp sub.

p
f sub. pp sub. f sub.

p i m a
pp sub. f sub. pp sub. f sub. pp sub.

f sub. pp sub.

sfz sfz
p i p p i m p
rit. molto
Bachianinha
meno poco
mp
très lyrique

P (eco) *mf* *i m a* *(b)1* *3* *2* *0*

p sub. *rit.*

mp *f* *rit.*

P délicatement *m a* *f* *rit.*

ff *p* *p* *p* *mf*

a tempo *p sub.* *cédez* *p* *nostalgique (basses pulpées)*

p i m

m i p

rit.

mi p *(4) i m* *(b)* *q.v.*
ff *p i* *p-(P sub.)* *a tempo* *f sub.*
p sub. *tamb.* *rit.* *Harm. XII Vif (8va) a tempo* *rit. molto*
percussion légère sur la table *mf*
gliss. *gliss.* *ff* *sfz*
rosace *breve* *ma i a m i* *ami pim* *Harm. 12 (8va)* *chevalet* *bien chanter les basses* *rit.*
f-p sub. *ma i a m* *Répéter jusqu'à pppp* *attacca*
perdez-vous sans ralentir

(4) Harm. 7 (8va)
 CII tendrement
 chevalet rit. pp a tempo
 Harm. 12 (m.d.)
 CII → CVII CIII CVII
f p p ff
 violent P sub. de la rosace au chealet!
 p sub.
 (slap)
 CV CVI CVII Harm. 24 (8va)
mf m a t.
f un. d.
sf ff pp sub. e dolce

4. TUHÛ

Allegro vivo ♩ = 126

The musical score consists of eight staves. The first staff is the vocal line, starting with a triplet of eighth notes and lyrics 'p i m p i m p' in *pp*. It includes dynamic markings *f sub.* and *f sub.* with accents. The second staff is the piano accompaniment, starting with a triplet and *pp sub.*, followed by *f sub.* with accents. The third staff continues the piano part with *mf* and *sfz sub.* markings, including a sixteenth-note figure and lyrics 'i m i m'. The fourth staff features *mp* and *sfz sub.* markings. The fifth staff has *sfz sub.* and *p* markings, with circled numbers 6, 4, and 5 below the notes. The sixth staff includes *pp*, *rit. poco*, and *mf le chant bien en dehors* markings, with an *a* (accents) marking above. The seventh staff continues with *p* and *i p* markings, and an *a* marking above. The eighth staff concludes with *p* and *i p* markings.

Handwritten notes above the staff: *7 2 2 2*

p *p sub.*

sfz sub. *p sub.*

i ma *p* *cresc.* *a*

p

a

(5, 4) *gliss. lento* *m i m i*

p i m p i m p i

p sub. *sfz sub.*

p i m p i m

p sub. *sfz* *ff* *sempre ff* *sfz*

gliss. *gliss.* *gliss.* *gliss.*

(3 fois *sempre cresc.*)

gliss. *gliss.*

mf

p sub. *ff*

① et ③ naturel

m i a i (m.g.) *gliss.*

⑥ ⑤ ④ en pizzicato

baissier la corde d'½ ton et la rehausser d'autant

gliss.

H. XXIV
8va
(m.d.)

(nat.) *mf*

m i

ff *mf*

ff *m* *i* *m* *i* *m*
pp sub. (en filigrane)
(sempre ff)

partie supérieure en dehors (*mp*)

pp dans le grave *f sub.*

pp *distorsion de la note* *mf*

cresc.-

fff *p* *m* *p*

2 *gliss.* *Vif come prima* *f* *sfz*

3 *6* *3* *6* *4* *gliss.* *Fine* *pesant* *ff*

para Carlos Gardel

Adios Muchachos!

Tango

Arr. Roland Dyens

Allegro

Measures 1-4 of the piece. The music is in 2/4 time with a key signature of two sharps (F# and C#). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody features a series of eighth and sixteenth notes, with some triplets and slurs. There are several 'v' (vibrato) markings above the notes. The bass line consists of quarter and eighth notes, often with slurs and ties.

Measures 5-7. Measure 5 starts with a 'rasg.' (rassando) marking. Measure 6 has a 'gliss.' (glissando) marking. There are Roman numerals II, IV, and II above the staff, indicating fingerings. The notation includes slurs, ties, and various rhythmic values.

Measures 8-10. Measure 9 has a 'gliss.' marking. The notation continues with slurs, ties, and rhythmic patterns consistent with the previous measures.

Measures 11-13. The notation shows a continuation of the melodic and harmonic themes, with slurs and ties connecting notes across measures.

Measures 14-16. The final measures of this system, featuring a triplet in measure 14 and a final cadence in measure 16.

molto dolce

17

20

23

26

♯VI

29

33 *legato*
stacc.

37

40 *gliss.*
pizz

43 *pizz*

46

49 *pizz*

LUIR (6-2-1-3) comme un regret, une sauvaage.

BII

Bien chanté

poco rit.

mp mais sonore

à 1-4 sans modifier la régularité des petits arpeggios

BII

f bien marqué

avec la pulpe

plus animé

BI

avec la pulpe du pouce, en le laissant glisser naturellement sur la corde voisine.

mf

p sub. très doux

mf sub.

p sub. très doux et un peu retenu

mp

l i m i a m

mf

i m i u i a

BII

BI

mf

p sub.

mf sub.

rall. molto

entre deux eaux

Coda

BX

f sub. p sub.

mp

sfz

vers le chevalet.

pizz. sonore

f

mp

p

PP

PPP

répéter 2 ou 3 fois la dernière mesure sans ralentir, en diminuant jusqu'à l'extinction totale du son.

(*) Percussion légère sur la table en coupant simultanément l'accord.

(**) Exécuter les harmoniques de la main droite pendant que l'accord résonne.

(***) Effet de percussion obtenu en reposant les doigts de tout leur poids, pouce compris, sur les cordes qui viennent d'être jouées.

TANGO EN SKAÏ

Roland DYENS

Crrien canaille
8 *alta*

H XII
p

Melodie claire
mp
Aeocmpagnement
leger

brere comme un clin d'oeil
f sub. mf p sub. f p

am i
ff sub. p p p p

Gliss. Gliss. Gliss. Gliss.

mf f sub. mf

pizz. ff nat. p mf f sub. mf

C III
mp
m m m a
perc
mtrv mf

fluide
p i m p i m p i m p i m p i m

f mp $ff\ sub.$
 3 3 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 4 2 1

C III

pp mf
 3 3 6 6

f mp HXXIV

Tragique *moins tragique*
 ff p

f p

Gliss. *Gliss.* *Gliss.* *Gliss.*
a m i *a m i* *a m i* *a m i*
 $ff\ sub.$

mf $f\ sub.$ mf

HV

Jouer de ♩ a ♩
 puis finir
 p $ff\ sub.$

TANGO EN SKAI

Cette pièce est enregistrée sur disque AUVIDIS N° AV 4731 sur cassette AUVIDIS N° AV 5731

Roland DYENS

Un rien canaille (♩ = 66)
(8^o alta)

H XII
p

brevé (comme un clin d'œil)

Mélodie claire
mp
Accompagnement léger
f sub. mf p sub. f p sub. i

(déplacer la même position en soulevant le doigt 1)

Gliss. Gliss. Gliss. Gliss.
ff sub. p p p sub.

mf f sub. mf

(8^o alta)
pizz. ff p nat. mf f p sub.

⊕ C III (soulever le barré entre les accords)

mp mf rasg. a fluide pimpim

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

Gliss. sur (3) (1) (b) (h)

f *mp* *ff sub.* *Gliss.*

CIII rasg.

3 3 6 6 6 6

pp *mf*

(effleurer les cordes)

3 3 4

H XXIV (main droite)

f *mp* *Gliss. lento sans perdre le tempo*

Tragique!

moins tragique

ff *p* *mp*

pouce pulpe (bien éteindre les basses)

f *p sub.*

Gliss. *ami* *ami* *ami* *ami*

ff sub. *p* *p* *p*

3 3

3 3 3 3

mf *f sub.* *mf*

H V

Jouer de ⊕ à % puis finir:

3 3

p *ff sub.*

VALSE EN SKAIÏ

Guitare

Roland DYENS

$\text{♩} = 60$

pp (*leggiero*)

mf *mp* *p* (eco)

Tranquillo

a tempo

rit. pochis.

pp *mp* *(mf sub.)*

(eco)

(mp) *rit. pochis.*

a tempo

(f sub.) *(poco)* *mp sub*

f sub *(mp)* *a tempo*

rit. pochis.

IX CVII
sfz

(poco) rit. poco grazioso a tempo mp pp poco accel. II III

(poco) port. mf IV V

CVIII molto rit. e pesante a tempo XII (m.d.) CVI port. lere fois mp sub.

poco metal. IX IX CIII gliss. mf (umoristico)

(poco) rit. poco CIV port. mp sub.

poco metal. CIII affetuoso mp (dolce sub.) ff sub. marcato

(poco) poco più f

(umoristico)

(a tempo 1°)

♩IV *soavissimo*
port.

mf

(II) *pp*

(III) *a i m i (a) i*

f *p* *p* *sfz* *p sub.* *umoristico* *molto*

mp sub.

sempre animando

a m i *port.* *a m i* *m(i)* *(f)* *p*

calmando *a m i* ♩VII *a m i m*

dolce (*) *mp* *f sub.* *ff sub.*

♩IX (I) *molto rit. e pesante*

mf *mp* *f sub.* *f*

estitando *a tempo*

pp sub.

(conserver le 1: résonance par sympathie)

mf sub.

sfz *ff* *f* *mf (eco)*

rit. molto *a tempo* Come prima

mp *pp (calmato)* *mp (f sub.)*

rit. pochis. *a tempo*

mp *

sfz sub.

molto *più f*

ff sub. *sfz*

3
calmando
rit. poco a tempo
port.
mf
CV
f
rit. pochis.
a tempo
rit. poco a tempo
p sub.
cresc. molto
ff sub.
CV
f
sfz
CIV
p
molto
CVIII
sfz
(sim.)
p
molto
molto animato (accel. poco)
p
molto
sempre f
poco più mosso
CVI
sfz
p sub.
molto
8a XXIII
pp
XVI 2'
poco metal.
CVIII
mf umoristico
pizz.
f (ou pp)
ossia
tap.
tap.
tap.
tap.
III
pp
* (stopper toute résonance avec la m. gauche)

♩ III - - - - - (♩ III)

pp sub.
pizz. VII *nat.* *mf*

(♩ III) *(p sub.)* a i m i a (p) (♩ I) (♩ I)

(p sub.) a i m i a (p) (♩ I) (♩ I)
(mf) *

♩ III. (♩ III)

* *(mf)* *sfz* p

♩ III (♩ III) C III (1)

(V) p

♩ III m i a m allargando

(p sub.) *(mf)* *allargando*

breve suave a tempo a tempo (VII) CV CVIII

mf *vib. breve*

♩ VIII (♩ III) rall. molto

sfz (dolce) *molto* (V)

Tempo rubato *mp* a tempo *pp* *dolcis.* (pulpe)

Tempo rubato *mp* a tempo *pp* *dolcis.* (pulpe)

metal. dolce
Φ III
poco a poco
sfz p sub.
molto sub. (p)

(norm.)
sfz (mf)

a m i CVI a m i CIV
f (III)

Φ III a m i (p) Φ II Φ III 3
allarg. gliss.

breve a tempo (CIII) CV CVIII
Tempo rubato breve breve
pp mf

Φ VIII poco vib. Φ III
molto (dolce) mp

poco a poco molto

répéter ad lib.
perdendosi

L'HYMNE A L'AMOUR

Paroles de Edith PIAF
Musique de Marguerite MONNOT
Adaptation: Roland DYENS

⑥ = E^b

Andante ♩ = 76

(Refrain)
mp dolcissimo

pp mp

soave *più f*

rit. poco a tempo

pp mp *più f*

poco rubato

più f *(p)* *cédez*

rit. poco a tempo (Poco più mosso)

dolce *(IV)* *(Couplet)* *mf*

Più animato

(V) poco *cédez* *pp* *mf*

sfz *cédez* *p* *mp*

* poser le si sans le jouer (résonance par sympathie).

CECILE, MA FILLE

Paroles de Claude NOUGARO
Musique de Jacques DATIN
Version pour guitare de Roland DYENS

⑥ = E^b

Tempo jazz (♩. = 115)

The musical score is written for guitar in E-flat major (one flat). It consists of ten staves of music. The first staff is an introduction (Intro.) marked with a piano (*p*) dynamic and a chord of IX. It features a melodic line with triplets and a bass line with chords. The second staff continues the introduction, marked *sempre p* (always piano), with chords CIII and IV. The third staff is the main theme, marked *mp* (mezzo-piano), with chords CIII and CI. The fourth staff continues the theme with chords (II) and (VII), including an *am i* (arpeggiated) marking. The fifth staff has chords (V) and CI. The sixth staff includes chords VI and V, with *port.* (portamento) markings and a *mf* (mezzo-forte) dynamic. The seventh staff has chords CIII and CIII, with a *p sub.* (piano) marking. The eighth staff has chords VI and CIII, with an *am i* marking. The score includes various guitar-specific notations such as bar lines, slurs, and articulation marks.

CI
 (III) *gl.* *mf* *port.* *m* *port.* *ΦVI*
 Pont (Couplet) CI
gliss. lento *più f* *ΦV* *CVIII* *gliss. ②* *ΦIII* *ΦV* *VII* *ΦI* *p sub.*
mf *f sub.* *mf*
ΦIII *(IV)* *f sub.* *p sub.* *molto* *ΦI*
(pulpe) *dolce* *mp* *CIII*
ΦIII *ΦIII*

CI

(b) 4

port.

mf

p.

port.

CV

CV

p sub.

Chorus (improvisation)

(CV)

gliss.

CV

CIII

CI

molto

sfz

mf

(III)

CIII

CI

port.

CVI

CVIII

CVIII

CII

f

p.

p sub.

CV

gliss.

gliss.

CVIII

sfz

mf

CI

CV

CVIII

CIII

p

CVI
port. f

CIII
p sub. dolce (sotto voce)

CIII CIV CV CIV CI
poco mf

CIII sfz f

CIII (V) mf

CI CIV sfz CVIII mf

CIII *

CVIII CVII CVI
sempre f (VII) (VI)

The musical score is written for a piano and consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various performance markings and structural indicators:

- Staff 1:** Starts with a treble clef and a key signature of two flats. It features a series of chords and melodic lines. Chordal figures are labeled CIV, CIII, and CII. Dynamics include *deciso*, *(f)*, and *p sub.* Fingerings are indicated with numbers 1-4 and 0.
- Staff 2:** Contains a first ending (1.) and a second ending (2.). Dynamics include *mp*. Chordal figures CII and CI are present.
- Staff 3:** Continues the melodic and harmonic development. Chordal figures CIII and CI are used. A dashed line indicates a continuation of a previous section.
- Staff 4:** Features a melodic line with a dynamic marking of *mf* and a *port.* (portamento) instruction. Chordal figures CIII and CI are present.
- Staff 5:** Includes a *port.* instruction and a dynamic marking of *mf*. Chordal figures CII and CI are used.
- Staff 6:** Contains a *port.* instruction and a dynamic marking of *p sub.* Chordal figures CIII and CII are present.
- Staff 7:** Features a *sotto voce* instruction and a dynamic marking of *p*. Chordal figures CIII and CI are used.
- Staff 8:** Includes a *port.* instruction and a dynamic marking of *mf*. Chordal figures CII and CI are present.
- Staff 9:** Contains a *port.* instruction and a dynamic marking of *mf*. Chordal figures CII and CI are used.

The score concludes with a final chordal figure labeled (III) at the bottom.

IL PLEUT DANS MA CHAMBRE

Paroles et Musique de
Charles TRENET
Adaptation: Roland DYENS

⑥ = D

Giocoso ♩ = 92

(Intro.) métal.

The musical score is written for guitar in standard notation. It consists of eight staves of music. The first staff is an introduction marked 'Intro.' and 'métal.' with a tempo of 'Giocoso ♩ = 92' and a dynamic of 'mf'. It features a 4/4 time signature and includes a 'gliss.' instruction. The second staff is marked '(sim.)' and 'a m i', with a dynamic of 'p' and '(métal. et humour)'. The third staff is the 'Refrain', marked 'norm.' and 'mp dolce', with a dynamic of 'p'. The fourth staff includes 'Φ III' and 'CV' markings, with a dynamic of 'sfz'. The fifth staff includes 'C II' and 'C III' markings, with a dynamic of 'legato sfz' and 'mp dolce'. The sixth staff includes 'CV VIII' and 'Φ V' markings, with a dynamic of 'molto mf'. The seventh staff includes 'CV' and '(CV)' markings, with a dynamic of 'p' and 'secco (m.g.)'. The eighth staff includes 'Φ V' and 'a' markings, with a dynamic of 'mf' and 'gliss. leno'. The score is filled with various musical notations including notes, rests, accidentals, and performance instructions.

ΦV CIII (métal.) (sim.)

ΦV (mf)

CIII CVII métal. Largement Poco esitando CIII a tempo

sfz *gliss. 4* *lento* *mp* *dolce i (norm.)* *a m i*

CV ΦIII

ΦII ΦIII CII legato

CVIII (sim.)

sfz *f*

(sim.)

le + rapide possible *a* *gliss. lento* *Vivo subito* ΦII *a m i* *sempre f* *molto* *sim.*

pi mai m

à Jacques Vangansbeke

GOTT INGEN

Paroles et Musique de
BARBARA
Adaptation: Roland DYENS

Movido ♩ = 110
(Refrain)
mp

♯1

♯II

rit. poco

a tempo

♯II

(Couplet)

cedez

a tempo (animando poco a poco)

p (dolce)

m
i

♯I

pocosfz

a

a T°

p

rit. poco

(animando poco a poco)

(dolce)

poco pesante

♯I

poco
vib.

p
(*)

cedez

Poco più lento

Più animato

Musical score for guitar, page 16. The score is divided into two systems, each containing five staves. The first system begins with a tempo marking of "Poco più lento" and a dynamic of *p*. It includes a section marked "Più animato" with a dynamic of *mf*. The second system includes a section marked "a tempo" with a dynamic of *p* and a section marked "cedez" with a dynamic of *p*. The score features various musical notations including triplets, slurs, and dynamic markings such as *mf*, *p*, *poco sfz*, and *rit. pochissimo*. Fingerings are indicated by numbers 1-4. The score concludes with a tempo marking of "a tempo" and a dynamic of *più f*.

Additional markings include: *ΦV*, *ΦII*, *CV*, *cedez*, *rit. pochissimo*, *a tempo*, *p*, *mf*, *poco sfz*, *rit. poco*, *(dolce)*, *(Poco esitando) a tempo*, *ΦI*, *ΦII*, *più f*, *rit. pochissimo*.

② 3 4 2
1
sfz

CII
7
a tempo
p (dolce)
cèdez

poco sfz

rit. pochis. p
a tempo

poco pesante
allarg. poco a poco

molto pesante
CII
molto espress.
rit. molto
p

a tempo
sfz

mp
a tempo (più animato)

rit. molto
rit. poco

p
dolcis. (quasi niente)

rall. - - poco - - a - - poco

à Antoine Tatich

SYRACUSE

Paroles de Bernard DIMEY
Musique de Henri SALVADOR
Adaptation: Roland DYENS

⑥ = D^b
⑤ = A^b

Lentement (♩ ≈ 74)

(Intro.)
dolcissimo
p (pouce pulpé)

(Refrain)
a tempo
port.
poco vib.
mp
rit. poco

(sim.)

④IV-
port.
½BI

½BIII ½BIV
poco
cédez

a tempo
port.
(poco vib.)
½BIV
port.
(VII)

½BI

1/2 BIII 1/2 BIV (Couplet) *più f* *pp*

(en dehors) (soave) 1/2 BIII

1/2 BII poco a poco allargando *mp* (II) *pp* *poco vib.* *en filigrane.*

a tempo (poco vib.) 1/2 BIV (VII) *pp* *mp* *soave* *tap. I* *cédez* (m.d. seule)

1/2 BI 1/2 BIV (VII) *poco rubato* *fluide* *poco* (soavissimo)

a tempo 1/2 BIII *vib.* *pp* *rall. poco a poco*

1/2 BIV 8va (sim.) 1/2 BVIII *clair* *allarg.* *rit. molto* *aériefv* *p*

à Benoit Schlosberg

LA JAVANAISE

Paroles et Musique de
Serge GAINSBORG
Adaptation: Roland DYENS

(Intro.)

Allegretto ♩ = 145

1. *mp* *p* (pulpe) *p* *sim.* *CII* 4

2. (Couplet) *mf* *p* *p sub.* *a* *p sub.*

mf *(p sub.)* * *(p sub.)*

(Refrain) *mf* *poco*

sfz *CIV* * (en couchant à peine le doigt 1)

mf *p* *(p sub.)* *CII* *m* *CII* *m* *m* *m*

(notes entre parenthèses: résonance par sympathie.)

son + clair *(mf)* *(p)* *ff sub.* *(sim.)* *poco più f* (2^e fois)

sfz *(3)* *(6)* *(6)*

II
a
i m
dolce sub.

a m a
i
poco metal.

m.
CI
CII
CII
m
molto

a
m
sfz
deciso
f

2
3
1
CIII

CI
CI
CI

più dolce
poco
poco

sfz
gliss.
rit. poco

Poco più lento
CI
CII
CIII
CIII
mp(dolce)
poco
rall. poco a poco

CI
Lento
CIII
CV
morendo
poco
rall. poco a poco
PPP

CIII
a *m* *a* *m* *i* *a* *m* *i* *a* *m* *i* *a* *m* *i*
port. molto espress. *a* *a tempo*
m rit. poco mf

CIII - CVIII
a *m* *a* *m* *i* *a* *m* *i* *a* *m* *i* *a* *m* *i*
pp *(mf)*
i a m i

CVII
a tempo
rit. poco

CVI
 CII

(CII) CV
port. *mf*

CVII
 CII
dolce *pp*

(Couplet) Tranquillo
quasi p *animando poco a poco* *poco a poco*

CIII
a *m* *a* *m* *i* *a* *m* *i* *a* *m* *i* *a* *m* *i*

CVII

sfz *sempre f*

ΦIX

Calmando

f *p* *mf* *p*

(ou ΦX avec 2)

CVII

a tempo

CV

mp

rit. poco a poco

ΦI

f

ΦV

CIV

port.

a tempo

ΦV

sfz *allargando e pesante* *f*

CV

Calmando CVII

ΦII

dolcis. *pp*

+ clair

p *poco*

(sim.)

p

1. *mf* *p* *mf* *port.*

mf *CV* *CV*

XII *m* VII *p* *mp*

mf *port.*

XII *p* *f* *p* *CVII*

XII *p* *pp* *mp* *port.* *molto espress.*

p *a* *m* *rit. poco* *a tempo animando* *mf*

XII ④

XII

CVII

f

♯III

a tempo (m.g.)

p

mp

p

rit. poco a poco

tap. m.d. (pp)

③

p

cédez

♯III

port.

poco a poco

mf

rit. poco

a tempo (poco stringendo)

♯III

rit. poco

più f

a tempo

a

m

p

molto

CI

Calmando

CII

Quasi meno mosso

sfz

mp

p

rit. poco a poco

pp (sotto voce)

CI CIII *m* *a m i* *port.*
rit. poco

a tempo CIII *m* *a m i* ②
mp

CVII ② *a m i* CVII ③
pp

CV *mf* *sempre crescendo e animando*

CI *gliss.* *sffz* *allargando e molto pesante* CIV *port.*
molto

ΦX *a tempo* *ff* *i m a m i* *breve* *a tempo* *mp*
rit. poco *soave (pulpe)*

ΦII *a tempo* *pp* *rall. - - poco - - a - - poco* *p* *accel. poco* *poco*

(ou 0) *port.* *PP* *extinction "halogène"*
morendo *PP* *(au loin.)*
Tamb.
rall. molto

à la mémoire de Bruno, frère chéri

SA JEUNESSE

⑥ = D

Paroles et Musique de
Charles AZNAVOUR
Adaptation: Roland DYENS

(Intro.)

Très lent et assez libre

The musical score consists of ten staves of music. The first staff begins with a dynamic of *f* and includes markings for *dolce*, *rit. poco*, and *a tempo*. The second staff features a *port.* marking and a dynamic of *mf a tempo*. The third staff includes *accél. poco a poco* and *allargando*. The fourth staff is marked *Andante (♩ = 82)* and *a tempo*, with a dynamic of *mp dolce*. The fifth staff includes *rit. poco*, *a tempo*, and *accél. poco a poco*. The sixth staff features *p (eco)* and *poco*. The seventh staff includes *a tempo*, *mp*, and *rit. poco*. The eighth staff is marked *rall.* and includes a *(Refrain)* section with a dynamic of *pp*. The ninth staff includes *Movido* and *poco*. The tenth staff continues the musical notation.

CVII *sempre f*

sfz

ΦIX *Calmando*

(ou ΦX avec 2) *f* *p* *mf* *p*

CVII *rit. poco a poco* *mp* *a tempo* CV *m i*

ΦI

ΦV *sfz* *allargando e pesante* *port.* *a tempo* *f* *a m i* ΦV

CV *dolcis.* *Calmando* CVII *pp* ΦII

+ clair *p* *poco*

(sim.)

This page of musical notation for guitar consists of ten staves. The notation includes various dynamics such as *mf*, *p*, *mp*, *f*, *pp*, and *port.* (portando). Performance instructions include *poco allargando*, *rit. poco*, *a tempo animando*, and *molto espress.*. The music features complex fingering patterns, including triplets and slurs, and is marked with fret numbers (e.g., XII, VII, CVI, CV, CVII, CII). The notation is written in a single system with a treble clef and a key signature of one flat.

XII ④

XII

CVII

Φ III

a tempo (m.g.)

rit. poco a poco

p

mp

p

tap. m.d. (FP)

③

p

p

p

Φ III

port.

poco a poco

CIII

mf

rit. poco

CIII

a tempo (poco stringendo)

a tempo

rit. poco

più f

p

a m

a m

p

molto

CI

p

mp

p

Calmando

rit. poco a poco

CII

Quasi meno mosso

pp (sotto voce)

CI CIII *m* *a m i* *port.*
rit. poco

a tempo CIII *m* *a m i* ②
mp

CVII ② *a m i* CVII ③
pp

CV I *mj* *sempre crescendo e animando*

CI *sfz* *allargando e molto pesante* CIV *port.*
molto

φX *a tempo* *a m i* *breve* *a tempo*
ff *rit. poco* *soave (pulpe)* *mp*

rall. - poco - a - - - poco φII *a tempo*
p *accel. poco* *poco*

(ou 0) *extinction "halogène"*
rall. molto *morendo* *pp* *pp* (au loin.)
 Tamb.

IL N'Y A PLUS D'APRÈS

Paroles et Musique de

Guy BÉART

Adaptation: Roland DYENS

⑥ = D

(Couplet)
Très librement

mp (dolce)

rit.

più f

a tempo

a m

CVIII

port.

⑤

Φ III

Φ IV 2

Φ V

port. 4

dolcis. a tempo

rit. poco

poco più f

(poco)

Φ V 2

CVII

port.

Φ IV

a tempo (deciso)

Φ III

dolce

(Refrain)

(poco)

mf

pp rit. molto

mf

Andantino

a tempo (♩ = 63)

Φ II 7

a

p

(p)

Φ V

Φ II

Φ II

a m

i

poco sfz

Φ V

Φ III

Tempo di Bossa Noya

Φ III

gliss.

a 3

Φ VIII

port.

dolce

quasi p

poco

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The piece is divided into several sections: a 'Couplet' starting with 'Très librement' and 'mp (dolce)', followed by a 'Refrain' section marked 'a tempo (deciso) dolce'. The score includes various performance instructions such as 'rit.', 'più f', 'a tempo', 'Andantino', and 'Tempo di Bossa Noya'. It also features dynamic markings like 'mf', 'pp rit. molto', 'poco sfz', and 'quasi p'. The score is annotated with measure numbers (e.g., ⑤, ①, ②, ③, ④, ⑤, ⑥, ⑦, ⑧, ⑨, ⑩, ⑪, ⑫, ⑬, ⑭, ⑮, ⑯, ⑰, ⑱, ⑲, ⑳, ㉑, ㉒, ㉓, ㉔, ㉕, ㉖, ㉗, ㉘, ㉙, ㉚, ㉛, ㉜, ㉝, ㉞, ㉟, ㊱, ㊲, ㊳, ㊴, ㊵, ㊶, ㊷, ㊸, ㊹, ㊺, ㊻, ㊼, ㊽, ㊾, ㊿) and chord symbols (Φ III, Φ IV 2, Φ V, Φ V 2, Φ IV, Φ III, Φ II 7, Φ V, Φ II, Φ V, Φ III, Φ VIII). The score concludes with a 'poco' marking.

à Bruno Mursic

BRAVE MARGOT

Paroles et Musique de
Georges BRASSENS
Adaptation: Roland DYENS

(Intro.)
Allegretto (♩ = 60)

(Couplet)

The musical score is written for guitar and consists of several systems of staves. The first system includes an introduction and the beginning of the 'Couplet'. The tempo is marked 'Allegretto' with a quarter note equal to 60 beats per minute. The initial dynamics are *mp* (mezzo-piano), which transitions to *poco* (poco) and then *mf* (mezzo-forte). The score includes various musical notations such as triplets, slurs, and fingering numbers (e.g., 1, 2, 3, 4, 0). Performance instructions include *poco métal.*, $\frac{1}{2}$ BI⁷, (norm.), *dolce*, *mp*, *IP*, (norm.), $\frac{1}{2}$ BV, (sim.), *mp sub.*, *mf*, $\frac{1}{2}$ BV, *a*, *m i m i m i a*, $\frac{1}{2}$ BI (sim.), and *sfz* (sforzando). The score concludes with a *sfz* marking.

à Francis Kleynjans

LA CHANSON DES VIEUX AMANTS

Paroles de Jacques BREL
Musique de Gérard JOUANNEST
Adaptation: Roland DYENS⑥ = E^b

Lento e mesto (♩ = 40-45)

CIII
(Intro.) *p* *poco* (sim.)

poco (IV) *rit. poco*

a tempo
(Couplet) *mp dolce* (IV)

(mp)

C1 a tempo C1 *port.* *rit. poco* *poco più f*

CIII C1 C1

mf (*) C1 allarg. poco a poco

CIII a tempo *mp con dolore* (Refrain) *rit.* *m*

à Eric Chams

UN JOUR TU VERRAS

© = F

Paroles de MOULOUDI
Musique de Georges VAN PARYS
Adaptation: Roland DYENS

(Intro.)
Librement

BIII

mp

CIII

BVIII

(mp)

mf

BIX

VI

(Refrain)
½ BI

mp

allargando

Andantino (♩ = 96)

gliss

BIII

dolcissimo

(II)

♯1

½ BI

½ BI

½ BI

½ BI

(Couplet)
molto
espress.

port.

soave

This page of musical notation for guitar consists of ten staves of music. The notation includes various chord diagrams, fingering, and performance instructions. The chords and markings are as follows:

- Staff 1:** $\frac{1}{2}$ BVI, $\frac{1}{2}$ BIV, *mf*, (p), (X), *a*, *m*, *i*.
- Staff 2:** $\frac{1}{2}$ BVI, BVI, (6), (5), (XII).
- Staff 3:** VI, IV, (6).
- Staff 4:** BIII, *rit. poco a poco*, *mp*.
- Staff 5:** *a tempo*, $\frac{1}{2}$ BI, BIII, *gliss.*.
- Staff 6:** $\frac{1}{2}$ BI, BIII.
- Staff 7:** BVIII, BV, *mf*, *sfc*, (V).
- Staff 8:** BV, BIII, $\frac{1}{2}$ BI, $\frac{1}{2}$ BIII (3^e phalange), (II), *mf*, *rit. pochis. (pont)*.

comme un récitatif (breve) *poco stringendo*
vib. *(norm.)* *sfz* *p* *dolcis.* $\frac{1}{2}$ BVIII

VI *poco allarg.* *a tempo* BVIII
f et très chanté

BVI *meno f*
(VIII)

BIX *lunga* $\frac{1}{2}$ BI
allarg. poco a poco *pp*

comme un souvenir *gliss.* BIII

ϕ 1 CIII

BVIII BV *mf* *dolce* *(V)*

(BV) $\frac{1}{2}$ BIII BIII *a* *m* *i* *extinction halogène*
rall. *poco* (II) *à* *poco* *pp*

à Boris Vian

LA JAVA DES BOMBES ATOMIQUES

Paroles de Boris VIAN
Musique de Alain GORAGUER
Adaptation: Roland DYENS

Vif (♩ = 145)
(Intro.)

metal. *f* *p* *p sub.* *f* *p* *pizz.* *nat.* *sfz*

(Couplet)

f *gliss.* *mf* *sfz*

CIII CV CIII

(Refrain)

sfz *dolce sub.* *metal*

CII

sfz

a *a⁰* *gliss. lento*
m *p* *p* *p* *p* *sfz*
f (métal.) *pizz.* *nat.*
p *f* *gliss.* *mf* *6*
più f *sfz* *4*
0 *3* *0* *1* *2* *3* *4* *5* *6* *7* *8* *9* *H.XII* *sfz* *sfz*
CIII *0* *1* *2* *3* *4* *5* *6* *7* *8* *9* *1* *2* *3* *4* *5* *6* *7* *8* *9*
p *i* *p* *p* *3* *2* *3* *4* *5* *6* *7* *8* *9* *1* *2* *3* *4* *5* *6* *7* *8* *9*
più dolce *sfz* *Φ → § poi segue*
p *p* *gliss.* *mf* *f* *rall. molto* *mp dolce*
Meno mosso e poco rubato *breve* *rit. molto*

(a tempo) breve breve

a tempo (trem.) *acc. molto* *rall. poco a poco* *rall. molto* Subito come prima (Tempo I°)

mf *f* *molto vib.*

dolce sub. *mp*

più f

CVII *poco métal.* *métal.* *f*

nat. *sfz* *sempref* *pizz.* *p sfz "mé tallissimo"* (norm.)

sim. *VII*

The musical score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music with notes, rests, and slurs. Above the staff, there are markings for 'breve' and 'breve' with a 'b' in a circle. Below the staff, there are markings for 'a tempo', '(a tempo)', '(trem.)', 'acc. molto', 'CV', 'rall. poco a poco', 'CIII', 'rall. molto', and 'Subito come prima (Tempo I°)'. The second staff continues the music with a treble clef and a key signature of one sharp. It includes markings for 'mf', 'f', 'molto vib.', 'dolce sub.', and 'mp'. The third staff has a treble clef and a key signature of one sharp, with markings for 'più f'. The fourth staff has a treble clef and a key signature of one sharp, with markings for 'CVII', 'poco métal.', 'métal.', and 'f'. The fifth staff has a treble clef and a key signature of one sharp, with markings for 'nat.', 'sfz', 'sempref', 'pizz.', 'p sfz "mé tallissimo"', and '(norm.)'. The sixth staff has a treble clef and a key signature of one sharp, with markings for 'sim.' and 'VII'. The seventh staff has a treble clef and a key signature of one sharp, with markings for 'VII' and a circled '4'. The eighth staff has a treble clef and a key signature of one sharp, with markings for 'VII' and a circled '4'. The ninth staff has a treble clef and a key signature of one sharp, with markings for 'VII' and a circled '4'. The tenth staff has a treble clef and a key signature of one sharp, with markings for 'VII' and a circled '4'.

Fantasie

R. DYEN

6 th = D

I

Ad libitum (♩ = 70)

tr 0 2

The musical score consists of several systems of staves. The first system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. It features a complex melodic line with many accidentals and fingerings (e.g., 3, 4, 2). Dynamics range from ppp to mf. The second system continues the melodic line with a 'dolce' marking and 'poco rubato e accelerando'. The third system introduces a bass clef staff with a 'Lento' tempo marking (♩ = 48) and includes a 'tamb' (tambourine) part. Dynamics here range from ff to p. The fourth system features a 'groupe de notes ad libitum' and various dynamics like p, mf, dolce, and ff. The fifth system has a 'breve' marking and dynamics from pp to f. The sixth system includes a 'vibrato' marking and dynamics from mf to sf. The seventh system has a tempo marking of (♩ = 80) and includes dynamics from ff to p. The score is filled with detailed musical notation, including slurs, ties, and specific performance instructions.

* - подтягивание, повышение на 3/4 тона с возвращением или без.

II

♩ = 90

mp *p* *mp* *rosace*

ami

i ma mi *mi mi mi mi* *mf*

1.

i a m

2.

*a * m a m*

* - удары по деке

a
mi

4 0 3 0

3

1. 4 0 3 2 1 2 1

poco cresc.

2. 1 4 3 1 4 2 1 1

P pizz.

tr

pizz

perdendosi *ppp*

3/4

III-----I-----

Largo (♩ = 50) 13

mf

m i m i

II-----riten.

p

VII-----

i m a

mf

rall. molto

p

rall. molto

14 3

mf