

ROLAND DYENS

ロラン・ディエンス

Mes arrangements à l'amiable

そっと、ぼくらの、アレンジメント

pour guitare solo

ギターのための

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Avant-propos

La réalisation de ce travail spécifique d'arrangement m'offre ici l'opportunité d'évoquer brièvement la question de la notation musicale en général. Si celle-ci, nous le savons, demeure globalement satisfaisante pour l'ensemble de la musique classique voire contemporaine, elle s'avère en revanche assez souvent limitée dès que l'on aborde un répertoire d'essence plus populaire ou à caractère improvisé. Cet état de fait pourra sans doute justifier la profusion de détails et de signes qui jalonnent certains des arrangements ici publiés. Sans hélas y parvenir tout à fait, cette extrême précision permettra, j'en suis sûr, d'approcher et de mieux apprivoiser ce bel oiseau libre qu'est la musique vivante.

R.D. Février 2001

Préface

Ecrits de manière très espacée dans le temps, ces arrangements de styles extrêmement variés sont ici réunis au nombre de neuf. Le jazz y côtoie tranquillement la musique classique, laquelle, sans complexe aucun, cohabite en parfaite intelligence avec un tango des faubourgs argentins ou une valse-musette aux bas nylon : l'éloge du mélange des genres, en somme... Celui-ci correspondrait-il enfin au goût des musiciens de la nouvelle génération ? Je le « crains ». Fort heureusement.

R.D.

Foreword

A brief word on the question of musical notation is necessary in connection with the arrangements in this volume. While we all accept that traditional notation is, on the whole, relatively satisfactory for most classical music, and indeed for much contemporary music, when it comes to more popular styles and improvisation, then we come up against its limitations. This will explain why some of these arrangements seem to be peppered with extra details and signs. While it is not the complete answer, I am certain that such precision will allow the performer to get closer to the heart of the material, and to tame that splendid bird of freedom, living music.

R.D. February 2001

Preface

The nine arrangements that make up this edition, all written at very different times, are extremely varied. Jazz rubs shoulders with classical music which in its turn, and without any undue navel-gazing, happily cohabits with a tango from the Argentine suburbs, and even a nylon-stockinged valse-musette. This album is a homage to a blend of styles. Would it perhaps be a foretaste of music of the new generation ? I suspect this may be the case – fortunately for us.

R.D.

Tous les arrangements ici publiés ont été enregistrés par Roland Dyens sur les disques NUAGES (GHA 126.043) et CITRONS DOUX (GHA126.059)
Recordings of Roland Dyens performing the arrangements featured in the present book are also available on the following compact-discs :
NUAGES (GHA 126.043) and CITRONS DOUX (GHA126.059)

LEXIQUE

Les techniques généralement employées par le compositeur sont répertoriées ci-dessous avec les symboles graphiques correspondants que l'on peut rencontrer dans l'une ou l'autre de ses partitions. Cette liste, bien que n'étant pas exhaustive, prend en compte certaines techniques qui ne sont pas nécessaires pour la présente partition.

p.

Pouce : toujours joué en buté (sauf arpèges).

plp.

Pulpe.

unghia

Ongle.

ded.

Dedillo : aller-retour très rapide sur une ou plusieurs cordes avec l'index ou le majeur.



Appoggiatures : toujours très courtes, à exécuter sur le temps.



Observer strictement la durée de la note. Toute vibration de celle-ci doit s'interrompre précisément sous le signe indiqué. Cette opération s'effectuera avec l'ongle du pouce ou, beaucoup plus efficacement, avec toute la surface externe de ce même doigt.

(*)

Rappel ou facultatif.



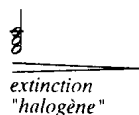
Distorsion de la note.



(de l'anglais "taping"). Jouer les notes en les percutant sur la touche avec l'index de la main droite.



Jouer les cordes au niveau de la tête de la guitare avec l'index (ou le pouce) de la main droite.



Extinction progressive du son obtenue en posant le tranchant de la main droite sur la "gouttière" du chevalet, puis en la couchant très lentement sur les six cordes.



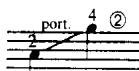
Notes jouées à la main gauche seule.



pizz. Bartok : Prendre et soulever la corde entre pouce et index puis la relâcher sèchement en la faisant claquer *fff.*



Conserver les notes posées le plus longtemps possible afin d'offrir une résonance maximale à l'arpège ou à la suite de notes.

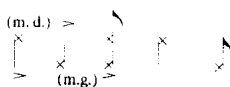


Portamento : Port de voix dont la 2^e note est réattaquée, contrairement au simple glissando.

NB : La note de départ et la note d'arrivée sont souvent jouées avec deux doigts de la main gauche différents (cf exemple) mais peuvent également l'être sur deux cordes différentes.



Liaison facultative.



Percussion sur la table avec la main droite, la main gauche ou les deux ensemble.



Effet obtenu par la percussion du poing fermé sur les cordes au niveau de la rosace.



Note posée mais non jouée ayant pour effet de stopper la résonance de la note précédente.

EXPLANATION OF SIGNS

The techniques usually employed by the composer are listed below together with the corresponding graphic symbols used in their various scores. This list, though not exhaustive, includes some techniques that are not needed for the present score.

Should always play downstroke (*apoyando*), except for arpeggios.

Flesh.

Nail.

Rapid up and down strokes across one or more strings, using the index or middle finger.

Short acciaccaturas : to be played on the beat.

The duration of the note should be strictly observed, and its vibrations should come to a halt exactly under the sign shown. This can be done with the thumbnail or, more effectively, with the side of the whole thumb.

Recall or optional.

Distorted note.

Tap the strings with the right index finger.

Play the strings with the right hand index finger (or thumb) near the head of the guitar.

'Halogene' dampening : gradual dampening of the sound by placing the side of the right hand on the 'fore-edge' of the bridge and then laying it down very slowly on all six chords.

Notes played by the left hand only.

Bartok *pizz.* : pull the string with the thumb and index finger then release it abruptly, letting it slap *fff* against the fingerboard.

Hold down the notes for as long as possible so as to give maximum resonance to the arpeggio or sequence of notes.

Portamento : Here the slide should be audible but, unlike a glissando, the second note should be plucked with the right hand.

N.B. : the first and final notes of a portamento may be played by different fingers, or even on different strings (see ex.).

Tie ad lib.

Percussion on the sound board with the right or left hand, or both together.

Hit the strings over the soundhole with the closed fist.

Hold down the note but don't play it so as to damp the resonance of the previous note.

27 (CVI) (vib.) *poco* *breve* *gliss.*

30 (CIV) 3 rit. CVII CV *poco più f*

34 Con anima XIX (m) CVII 3 (V)

38 gliss. cédez a tempo

42 XII (XII) (V)

46 allargando - - - poco a poco

50 a tempo (CII) *mp dolce*

54 (IV) (CIV) (V) *mp* (plp.) (CV)

58 (CVII) (CVI) (vib.) (p) *poco* *breve*

61 (CIV) *allargando poco a poco* *gliss.* (III) (IV) *mp* (V) (plp.)

65 *Più animato* CV *port.* (plp.) XII ⑤ IX (plp.) (p) V XII ⑥ (plp.) (IX) (p) V

69 *rit. poco* *a tempo* *port.* (plp.) (IX) 1 (V) 1 (plp.) (XII) (plp.) (IX) 1 (V)

73 *cédez* *a tempo* *port.* *più f* (CVII)

77 *rit. poco* *(a tempo)* *port.* *allargando poco a poco ...* (CVII)

81 *non arp.* CI ② CI *accelerando poco a poco ...* *p* *cresc.* *poco* *a* *poco*

85 (CI) CII *allargando* CII *poco a poco ...* *mf* *(cresc. sempre ...)* *pesante* *f*

89 *port.* *a tempo* (CII) (VII) 3

93 *rit. poco* *a tempo* *allargando poco a poco ...* (VII) 3

97 *Come prima* (CII) 3

101 (III) (IV) (V) 3

104 (CV) (CVII) 3

107 (CVI) *(còmodo) leggerissimo* *gliss.* (III) 3

110 *rallentando poco a poco* (IV) (V) (VII) (CV) *Fine* *niente*

36 ζ II (5/6) (CII) (CII) ζ II (5/6) (CII) rit. poco

41 molto espress. a tempo ζ II (5/6) (CII) (CII)

46 allargando poco a poco poco rubato CVII (5/6) a tempo

51 (CII) ζ II (*) (zeta VII) (zeta VI)

56 gliss. (zeta III zeta II)

61 allargando poco a poco (poco pesante) (plp.) p

66 a tempo gliss. CIV a gliss. a comodo port. appassionato mf

71 *port.* *rit. poco* *gliss.* a (CIV) *m*

76 *gliss.* *port.* CVI *rit. poco* ---

81 --- a poco --- a tempo *gliss.* a CIV *m* *gliss.*

86 *port.* *port.* *port.* *port.* *allargando poco a poco* --- a tempo

91 *plp.* *plp.* *poco* *plp.* *allargando* *poco a*

96 *poco* --- *lentamente* *Come prima* *a tempo* *vib. molto* *port.* *p* *plp.*

101 *plp.* *poco* *mp* *poco vib.* *port.*

El Choclo

(Tango)

Angel VILLOLDO

arrangé : Roland Dyens

Tempo giusto ♩ = 126

Con spirito, sempre

⑥ = D

1

4 0 3 0

1 1

ff secco

pp sub.

f

pp sub.

f

pp sub.

sfz

gliss.

molto sfz

5

2 0 4

1 1

(pp sub.)

(pp sub.)

(pp sub.)

f

pp sub.

pizz.

rit. poco

a piacere

3

9

1 1 3 1

4 4 3 1

gliss.

port.

a tempo

comodo

am i

dolce

plp.

poco

p

sub.

gliss.

11

2 2 4 4

1 2 4 4

port.

sfz molto

mf

gliss.

(plp.)

13

1 3 3 3

3 3 3 4

gliss.

port.

mf

p sub.

f sub. (metal.)

15

4 3 m 4

2 2 1 3

port.

gliss. lento

esitando poco

pp

gliss.

plp.

pp

rit. poco

17 *a tempo* *poco* *(còmodo)* *a mi*
gliss. *port.* *con tenerezza* *(plp.)* *p* *f sub.*
(plp.) *(*)*

19 *mf* *sfz molto* *port.* *mp gliss.* *(plp.)* *(*)*

21 *gliss.* *port.* *rit. pochis.* *CIII* *p sub.* *f sub. (metal.)* *(*)* *(*)*

23 *port.* *rit. pochissimo* *gliss. lento* *(pp)* *a piacere* *gliss.* *(plp.)* *mp*

25 *Giacoso* *f sub.* *port.* *CI* *CIII* *mf* *metal.*

27 *energico* *più dolce* *metal.* *ff* *p sub. metal. (irónico)* *(ord.)* *poco a poco* *pp (plp.) sub.* *(T.R.)* *gliss.*

29 *(nat.)* *pizz.* *f molto marcato* *gliss.* *CI* *CIII* *mf* *pp*

31 *II* *ff* *nat. p (metal.) sub.* *(ord.)* *(più dolce)* *a piacere* *esitando poco* *CII* *(T.R.)* *(plp.)* *mp grazioso*

33 *a tempo* (nat.) *comodo* CII

p con spirito *sub. f pizz. (umoristico)* *mp* *poco*

35 *con tenerezza* CII CIII

p *presto* *mp* *f* *mf* *sub.*

37 (nat.) CII

f sub. *poco*

39 *rit. molto* *gliss. lentissimo* *esitando*

p *mp* *pp*

41 *Come prima, con più nostalgia* *(comodo)* *gliss. dolce* *f sub.*

poco *f sub.*

43 *(CV)* *molto espress.* *port.* *gliss.* *mf* *sfz molto* *quasi f* *p* *gliss.* *(plp.)*

45 *(CV)* *port.* *rit.* *CIII* *gliss.* *mp dolce* *sfz (metal.)*

47 *a tempo* *(rit.)* *(comodo)* *gliss. lento* *pp* *gliss.*

49 *sub. f* *gliss.* CII CIII

51 *ff* *p sub.* *(più dolce)* *(T.R.) (plp.)* *mf* *pp* *gliss.*

53 *(nat.)* *pizz.* *fff sub.* *caricaturez (faites claquer les basses) ** *gliss.* *sfz* *lunga*

55 *nat.* *(ff)* *(molto metal.) (p sub.)* *mf* *(ord.)* *(T.R.) (plp.)* *gliss.* *lento* *con fantasia*

57 *pp* *pizz.* *mp* *(nat.)* *(CII)* *(CII)*

59 *p* *prestissimo* *3 (#)* *(b)* *(CII)* *(CII)* *con allegria* *f* *f sempre* *(unghia)* *(plp.)*

61 *pizz.* *(nat.)* *ff* *lunga* *a tempo* *dedillo* *CV IV III*

63 *port.* *fff* *pp sub.* *secco* *gliss.* *(*)* *(*)* *CVII* *Fine* *p* *(plp.)* *fff sub.*

* exaggerated

Round Midnight

ton original : Mi \flat mineur
original key E \flat minor

C. WILLIAMS / T. MONK / B. HANIGHEN

Introduction

arrang^t : Roland Dyens

Libero, come improvvisando

rit. poco

The Introduction section consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line with various ornaments and dynamics, including *p dolce*, *p i m*, *mp*, and *plp.*. Fingerings are indicated with numbers 1-4. A circled '6' indicates a natural E \flat . The second staff continues the melodic line with similar dynamics and includes a circled '4' and a circled '3'. The third staff features a circled '4' and a circled '3', with dynamics *pp* and *mp*. The fourth staff includes a circled '4', a circled '3', and a circled '2', with dynamics *mf* and *p*. The section concludes with a circled '3' and a circled '2', with dynamics *mf* and *p*. The section is marked with various ornaments (CVIII, CVI, CIV, CVII) and includes a circled '6' and a circled '3'.

Andante $\bullet \approx 50$

The Andante section consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line with various ornaments and dynamics, including *pp* and *cresc. poco a poco*. Fingerings are indicated with numbers 1-4. The second staff continues the melodic line with similar dynamics and includes a circled '3' and a circled '3'. The section is marked with various ornaments (CVII, CIV) and includes a circled '3' and a circled '3'.

a tempo *Con calma e precisione*

The a tempo section consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line with various ornaments and dynamics, including *plp.*, *p*, *quasi sempre*, *poco*, and *pp*. Fingerings are indicated with numbers 1-4. The second staff continues the melodic line with similar dynamics and includes a circled '3' and a circled '3'. The section is marked with various ornaments (CIII, CVII, CVI, CV) and includes a circled '3' and a circled '3'.

5 CIV CIII (m.d.) XII
mp *p*
 p i m a

7 CVI *scorrevole*
gliss. *p dolce*
 plp. (plp.) (III)

9 CIII CIV
gliss. *f sub.* *mp*
 e pesante sub.

11 CIII CVII CVI CV
pp *mp* *p dolce* *pp*

13 CIV XII (m.d.) XII chiaro
mp *gliss.* *mf sub.*

15 CI (5/6) XIII
mp *dolcissimo (plp.)* *p* (m.d.)

17 (IX) (IX) (mp)
gliss. *pp*

19

mf vib.

21

con tenerezza con espressione

gliss. 4 port. CI

pp (mf) (vib.) (plp.)

23

poco stringendo allargando poco a poco rit.

port. p misterioso

25

Calmato

gliss. CIII

(plp.) pp

27

gliss. lento CVI CVII

(plp.) p soave

29

(CIV) poco gliss. XII

p

30

gliss. mf sub. (plp.)

CIV CI(5/6) XIX

33

sempre con calma (stesso tpo) port.

pp (sempre p) CIV

34 CIII 3 3 CIV 3 3 CIII (5/6) gliss. p

36 CVII (CVI) CV

38 CIV p i m violento mf

39 gliss. rapido p sub. p molto

40 gliss. a m i m i m a

41 poco metal. eco (pp) mp

42 gliss. gliss. gliss. CIV CIII (plp.)

44 (III) i m a gliss. (plp.) soave gliss. poco metal.

leggero

CVI

rit. pochissimo

45

pp
plp. sempre

a tempo

poco stringendo

CIV

CVI

CIII

46

poco

47

cresc. poco a poco...
mp

Poco più mosso

Jazzy

49

sfz
p sub. walking bass (plp sempre)
mp

51

CVI

53

CVII m CVIII p CIX m m
leggero
secco

55

CVI

57

CVII m CVIII p CIX
mf marcato

59 *calmando ed*
port.
sfz
allargando poco a poco

61 *a Tempo 1°*
port.
dolce sub.
secco

63 *allargando poco a poco*
port.
pp
poco metal.

65 *a tempo breve*
espressivo
gliss.
CI
CIIV
CIIV
CI
pp
niente
p (unghia)

67 *CIII (5/6)*
arp. lento
cantando
gliss.
VII
CVI
rit. poco
pp soavissimo
poco
p
plp.
XII
XII
p
p
p
p

69 *CIV*
CIV
XII (chiaro)
mp
pp

70 *(m.d.) XII*
poco
p
CVI

72 *gliss.*
(plp.)
(plp.)
(III)

73 *gliss.* *pp sotto voce* *f sfz mp sub.* *molto pesante* CIV

75 CIII (V) *pp* *mp*

76 CVII (slow bending) CVI *p dolce* *rit. poco (CV)* *(pp)*

77 *declamato* *mp* *molto* *p* *i* *m* *a*

78 (CIII) *gliss.* *mf*

79 *allargando poco a poco* *vib. poco* *mp* *poco pesante* *sfz* *p poco* Coda

81 *tempo di bossa nova* *mp (plp. sempre)* *pp* *gliss.* C VII

82 ϕ VII

p sub. *poco sfz* *mf*

83 *vib.*

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

84

(mf) *gliss.*

85 ϕ VII

allargando poco a poco -----

port. (III)

86 *large* CIV

mf *rit. molto* *gliss. lento*

87

a tempo *accel. poco* ----- *poi rit.* *breve* []

mf poco marcato

88 *libero* ϕ VI

p *(prestissimo)* *mf* *(plp.)*

89

lentement, retenez encore

(dist.) *p dreaming* XII XII VII (plp.)

Gnossienne n°1

ton original : Fa mineur
original key : F minor

Erik SATIE

arrangt : Roland Dyens

Lent ♩ ca 60

1

p
(basses toujours pulpées)
(play the bass notes with the flesh of the thumb)

3

CII
la 2ème fois
ppp

Très luisant **
Very shining
** : toutes les expressions en français sont de l'auteur
(all the French expressions are by Satie).

5

ppp

7

(eco)
(ppp)

9

(còmodo)
Questionnez
Questioning
gliss.

11

gliss.

13

gliss.

15 (♯V) (II) (eco)

*Du bout de la pensée
From the edges of thought*

18 gliss.

21 gliss. (♯V)

24 Postulez en vous-même
Apply within yourself

27 gliss. gliss.

29 Pas à pas
Step by step

31 gliss. gliss. (II)

*Sur la langue
On your tongue*

34 rallentando perdendosi

Indifférence

Valse musette

ton original : Mi mineur
original key : E minor

J. COLUMBO / T. MURENA

arrangt : Roland Dyens

Introduction

Vivo ♩ ca 155

mf

Con spirito
mp
f secco
(étouffer avec le 4ème doigt /
damp with the fourth finger)

p
XII (m. sinistra sola)

p
CV gliss.

pp

p
XIX (m.d.)
XII

22 *mf* *p sub.* *molto* *p dolce* m.d./r.h. XII XII

26 *gliss.* *gliss.* I

30 *mf* *gliss. lento* *p m i p m i* *fluido* *mp* XII

34 *gliss. lento* (XIX) I (XII)

38 (CV) CVII ⑥

42 *(mf)* CV *gliss.* *(pp)*

46 *(*)* *(*)*

50 *poco metal.*

55 *p sub.* *molto* *m.d./r.h.* *gliss.* *p dolce* ⑤

59 *gliss.* ④ *mf*

63 *gliss. lento* *poco più ritmico* XII (*)

67 CIV *a m a i m a* ② ① ① *mf* *

71 *♩VII* *♩V* I

75 (♩IV) ② ① ①

79 *♩VII* *♩V* *mezzo voce* *più f*

111 *port.* ϕ I (non trem.) rit. poco a poco

114 a tempo *lirico, sempre rubato* ϕ IX II (ϕ IX) *pp* *molto* CVIII (*) p i m

117 rit. poco a tempo CX comodo CVIII (*)

120 CVII rit. a tempo *plp.* CIII *port.* p *come prima*

123 ϕ IX (plp.) rit. poco (*) (*)

126 a tempo V *port.* ϕ I mp

129 rit. poco a poco tempo libero (m.d.) XXIV lunga XIX (*) (T.R.)

Quasi cadenzia
(lento poi accel. poco a poco ...)

132

p *p* *mi* *p* *mi* *p* *mi* *(sim.)*

134

Più presto *rall. poco a poco*

135

pp

136

trem. *con fantasia* *gliss. lento* *(XXIV)* *port. lento*

p *molto* *p sub.*

(sempre tremolando) *risoluto* *rall.* *lunga* *niente*

138

sfz *lunga* *mf* *pp*

pp *pp (eco)*

mano sinistra sola
(left hand only)

poco esitando *a tempo (come prima)*

140

pp *(m.d.)* *(XIX)* *(5)*

144

mp *(CV)* *(CVII)*

148

(pp)

Nuages

Django REINHARDT

arrangt : Roland Dyens

Modéré ♩ ca 105

Con poco nostalgia

The musical score consists of eight systems of music, each starting with a measure number in a box:

- System 1 (Measures 1-2):** Melody starts with a quarter note G4, followed by eighth notes. Accompaniment is in the bass clef. Dynamics: *mp*, *pp*, *p*, *(plp.)*, *p*. Includes a *♯* symbol and a *♮* symbol.
- System 2 (Measures 3-4):** Melody continues with eighth notes. Accompaniment features chords. Dynamics: *(mp)*, *m*, *p*. Includes guitar techniques: *CIII*, *m i p*, *4*, *CV*, *CVI*, *4*, *2*, *3*, *5:6*.
- System 3 (Measures 5-6):** Melody has a quarter note G4. Accompaniment has chords. Dynamics: *(pp)*, *(sim.)*. Includes guitar techniques: *CV*, *CIII*, *(CV)*.
- System 4 (Measures 7-8):** Melody has a quarter note G4. Accompaniment has chords. Dynamics: *p*, *mp*. Includes guitar techniques: *CVI*, *CVII*, *4*, *3*, *4*. Includes *dedillo (3 notes)*, *p*, *molto*, *secco*.
- System 5 (Measures 9-11):** Melody has a quarter note G4. Accompaniment has chords. Dynamics: *p*, *mp*. Includes guitar techniques: *XII*, *XIX*, *XII*, *CV*, *port.*, *con grazia*, *poco*. Includes *(m.d.)*, *(m.g.)*, *2*, *1*, *3*, *1*, *3*, *0*, *0*, *3*, *2*.
- System 6 (Measures 12-13):** Melody has a quarter note G4. Accompaniment has chords. Dynamics: *p*, *poco metal.*, *p*. Includes guitar techniques: *CV*, *II*, *CV*, *CVIX*, *CV*, *CVII-III*. Includes *sfz*, *(plp.) pp dolce*, *sfz*.
- System 7 (Measures 14-15):** Melody has a quarter note G4. Accompaniment has chords. Dynamics: *mp*, *(p)*. Includes guitar techniques: *(CV)*, *(m)*, *1*, *3*, *2*, *7*, *(CIII)*.

20 *m i p* (CV) *gliss. lento* *poco* *p* *molto* (3 notes)

23 CIII CV VI (CV) *mf* *p* *sub. (dolce)* *poco* *cantando molto* *port.*

26 *p* *p* *m* *p* *p* *i* *p* *p* *i* XII *mf* *poco* XII CI - II

29 *mp* (p) (CV) CIII

32 *secco* *gliss.* *gliss. f* *molto* *Chorus* *pp* *dolce* *mf*

35 *plp.* *p* *ma* *grazioso* *gliss.* *gliss.*

38 *p* *gliss.* *gliss.* XII CI

41 *mf* *pp*

còmodo

43

sfz *poco vib.* *p* *mp* XII (m.d.)

45

pp *poco* *mf*

47

sfz *p dolce* *molto*

49

f secco *mf* *p* *p sub.* *poco* CIII

51

p *poco* CIV

53

p *dolce* *poco* CI

55

mp *poco* CIII

57

p *molto* CIII

59 CIII > XII CI CII

sfz *p sub.* *gliss.* *p sub.* *gliss.* *(T.R.)*

61 (dist.) CIV CIII

pp sub. *poco* *plp.*

64 Vigoroso CI

Vigoroso *sub. f* *sfz* *pp* *port.*

67 CV CIV a m i breve dist. breve

dolce (plp.) *poco* *breve* *dist.* *breve*

70 i m CI CII

pp poco metal. *poco* *CI* *CII*

73 breve CI CVII

mp *p* *m* *secco* *p* *molto sfz* *CVII*

76 CV CI CII

p *port.* *CI* *CII*

79 CV CIX CV CII III Come prima gliss.

p (metal.) *i m a* *(plp.)* *(pp)* *Come prima* *gliss.*

82 CV (sim.) CIII CV CVI

85 CIII

88 CV CVI CV CVI

91 CI-II

94 CV CIII

97 CVIII CVIII CIII CI

100 CI CII

103 XXIV Fine

Felicidade

V. de MORAES / A. C. JOBIM

arrangt : Roland Dyens

Con balanço ca 100

1 *f* *ppp sub.* 1 2 *f sub.*

3 *pp sub.* 2 *f sub.*

5 *p sub.* *plp.* *(f sub.)* CV

7 *p sub.* *mp* *sempre plp.*

9 (CV) *port.* *poco metal.* *unghia*

11 *con spirito* *pp (metal.)* *mp* *plp.* *a m i*

13 *port.* *(unghia)*

15 (CII) *CIII* *plp.* *sfz*

Tous les accords piqués résulteront du soulèvement rapide des doigts de la main gauche / all the staccato chords should be played by rapidly lifting the left-hand fingers.

17 dolce

19 CIII scorrevole perc. table pp

21 a m i mp pp

23 C V IV III poco più f

25 port. (metal.)

27 CII molto mf

29 gliss.

31 gliss. CIII sfz (plp.)

33

dolce sempre plp.

35

CIII

(CII)

(pp)

37

gliss.

39

CV IV III

sempre unghia

sfz gliss. secco

41

dolce

pp sub. (quasi niente)

43

mf

CIII

(pp)

45

rfz

secco

47

p *sfz*

CV VII ossia CV

gliss.

ossia CV *port.*

con malizia

59

p *mf*

51

mf *gliss. lento*

53

f *molto animato* *mf*

55

p *molto*

57

sfz

59

sfz *(plp.)*

61

p sub. *p*

63

mp

65

secco

(unghia sempre)

67

secco

mf

sfz

gliss. secco

69

p sub.

cresc.

poco

a

71

poco

f

CIII CII CVII CX

73

sempre f

(CX) CIX CV

75

mp

(*poco metal.*)

sfz

gliss.

m i i 1 i a m i a m a m

77

f

mp

gliss.

79

ppp sub.

sfz (secco)

(*come prima*)

(CV) (IV) (III)

81

Musical staff 81: Treble clef, 7/8 time signature. The staff contains a series of eighth notes with a sharp sign. A dynamic marking of *pp sub.* is present below the staff. A circled asterisk (*) is located below the staff.

83

Musical staff 83: Treble clef, 7/8 time signature. The staff contains a series of eighth notes with a sharp sign. A dynamic marking of *f sub.* is present below the staff. A circled asterisk (*) is located below the staff.

85

Musical staff 85: Treble clef, 7/8 time signature. The staff contains a series of eighth notes with a sharp sign. A dynamic marking of *f sub.* is present below the staff. A circled asterisk (*) is located below the staff.

87

Musical staff 87: Treble clef, 7/8 time signature. The staff contains a series of eighth notes with a sharp sign. A dynamic marking of *f sub.* is present below the staff. A circled asterisk (*) is located below the staff.

89

Musical staff 89: Treble clef, 7/8 time signature. The staff contains a series of eighth notes with a sharp sign. A dynamic marking of *p* is present below the staff. A circled asterisk (*) is located below the staff.

CV Come prima (calmato)

91

Musical staff 91: Treble clef, 7/8 time signature. The staff contains a series of eighth notes with a sharp sign. A dynamic marking of *mp dolce* is present below the staff. A circled asterisk (*) is located below the staff.

93

Musical staff 93: Treble clef, 7/8 time signature. The staff contains a series of eighth notes with a sharp sign. A dynamic marking of *plp.* is present below the staff. A circled asterisk (*) is located below the staff.

95

Musical staff 95: Treble clef, 7/8 time signature. The staff contains a series of eighth notes with a sharp sign. A dynamic marking of *pp* is present below the staff. A circled asterisk (*) is located below the staff.

97

Musical staff 97: Treble clef, 7/8 time signature. The staff contains a series of eighth notes with a sharp sign. A dynamic marking of *niente* is present below the staff. A circled asterisk (*) is located below the staff.

CIII

Musical notation for measures 99-100. The staff shows a complex rhythmic pattern with various fingerings (1, 2, 3, 4) and dynamic markings including *(plp.)*, *sfz*, and *dolce*. The piece is in 4/4 time.

Musical notation for measures 101-102. Includes a *gliss.* marking and dynamic *sfz*. The notation features intricate chordal textures and fingerings.

Musical notation for measures 103-104. Includes a *perc. table* marking and dynamic *pp*. The notation shows a mix of melodic lines and rhythmic patterns.

Musical notation for measures 105-106. Includes a *gliss.* marking and dynamic *mf*. The notation features complex chordal structures and fingerings.

Musical notation for measures 107-108. Includes a *pp sub.* marking and dynamic *f deciso*. The notation shows a transition from a soft, sustained texture to a more decisive, rhythmic one.

Musical notation for measures 109-110. Includes a *p sub. (unghia)* marking. The notation consists of a rhythmic pattern of eighth and sixteenth notes.

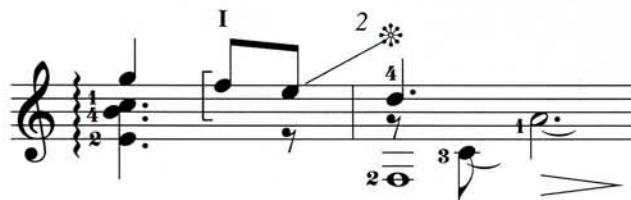
Musical notation for measures 111-112. Includes a *sim.* marking and dynamic *mp*. The notation shows a melodic line with a *cresc.* (crescendo) marking.

Musical notation for measures 113-114. Includes a *poco* marking and dynamic *molto*. The notation shows a rhythmic pattern with a *poco* (poco) marking.

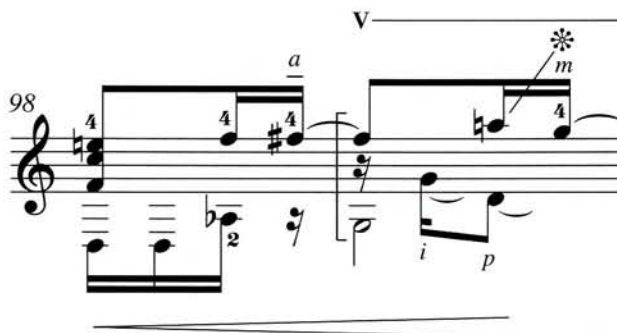
Musical notation for measures 115-116. Includes a *secco* marking and dynamic *fff secco*. The notation ends with a *Fim* (Fim) marking and a *(T.R.)* (Tristeza não tem fim, felicidade sim...) instruction.

I LOVE PARIS

1) Stopper la résonance du *mi* à vide en effleurant la 1^{ère} corde avec le 4^e doigt au moment de jouer le *ré* suivant.



2) Stopper la résonance du *la* aigu en effleurant la 1^{ère} corde avec le 4^e doigt au moment de jouer le *sol* suivant.



2) Damp the high A by brushing the 1st string with the 4th finger while playing the G that follows.

A NIGHT IN TUNISIA

Les techniques de percussion ci-dessous sont récurrentes tout au long de l'arrangement et donc valables hors introduction.

1) a) Percussion grave obtenue avec la partie inférieure du poignet sur la partie supérieure de la table d'harmonie.

N.B. Simultanément au jeu de cette percussion grave, effleurer de façon constante les trois basses de sorte à éliminer toute espèce de résonance par sympathie au cours des 14 premières mesures.



b) Percussion légère avec l'annulaire sur la partie inférieure de la table d'harmonie.



c) Percussion légère avec le majeur ou l'index de la main gauche sur la partie inférieure de la table d'harmonie.



A NIGHT IN TUNISIA

The percussion techniques described below recur throughout the arrangement and not only in the introduction.

1) a) Low percussion effect obtained by placing the underside of the wrist on the upper bout of the soundboard.

Note: while playing this low percussion effect, keep brushing across the three bass strings in order to avoid any sympathetic resonance during the first fourteen measures.

b) Light percussion effect made with the ring finger on the lower bout of the fingerboard.

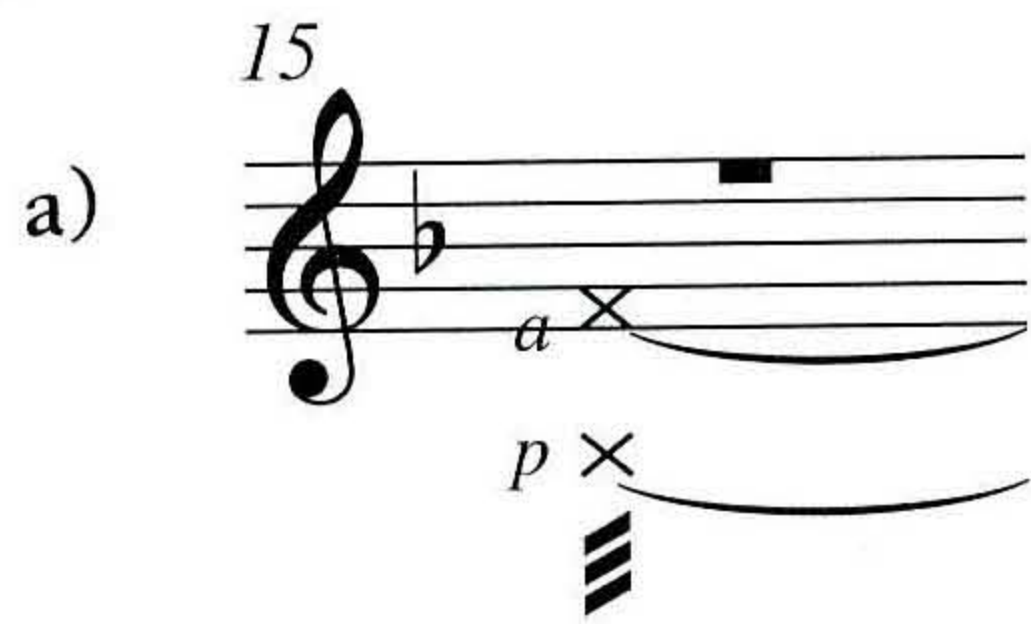
c) Light percussion effect made with the middle or index finger of the left hand on the lower bout of the fingerboard.

ANIGHT IN TUNISIA (suite)

A NIGHT IN TUNISIA (continued)

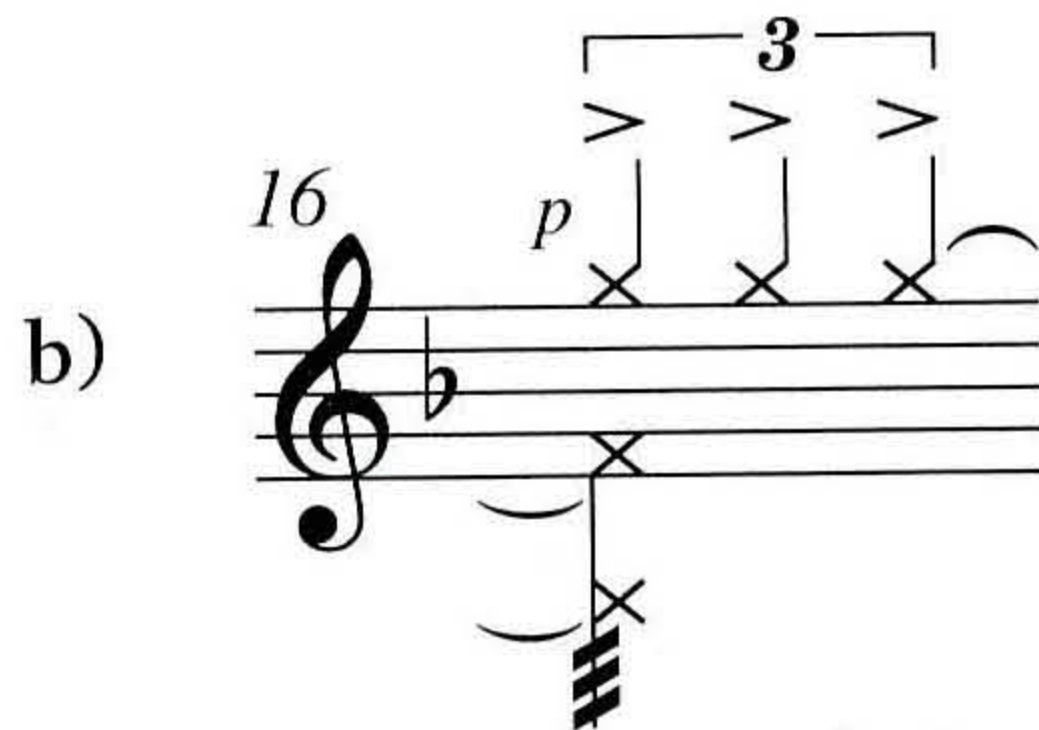
2) a) Roulement léger et régulier effectué par le pouce et l'annulaire sur la table d'harmonie, de part et d'autre des cordes (sim. mes. 92, 125 à 130 et 166).

2) a) Regular light roll made with the thumb and ring finger on the soundboard, on different parts of the strings (similarly at measures 92, 125 to 130 and 166).



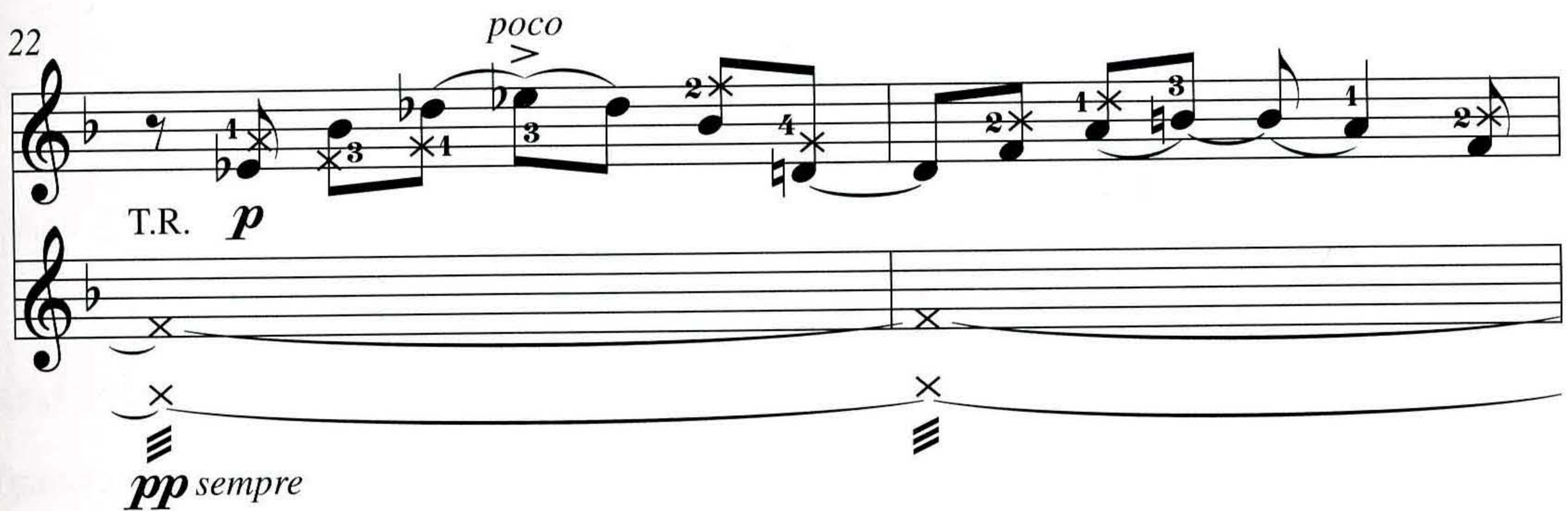
b) Imitation des claves (petits bâtons de bois percutés l'un contre l'autre) obtenue sur l'éclisse inférieure de la guitare avec l'ongle du pouce de la main gauche. (sim. mes. 126, 128 et 130).

b) Imitation of claves (small wooden sticks struck against each other), made by striking the lower side of the guitar with the left-hand thumbnail (similarly at measures 126, 128 and 130).



3) Percuter les notes marquées d'une croix avec la main gauche seule, les autres étant simplement liées. N.B. À l'instar des mesures d'introduction (et afin d'éviter toute résonance aisément induite par les cordes graves à vide), veillez à effleurer continuellement les 6^e et 5^e corde avec le bas de la main droite tout en effectuant le roulement *p-a* (sim. mes. 29 à 42, pendant le rythme d'accompagnement à la main droite).

3) Play the notes marked with a cross with the left hand alone; the other notes are slurred. **Note:** as in the introductory measures (and in order to avoid the strings being set in motion by the open bass strings), keep brushing the 5th and 6th strings with the underside of the right hand while playing the roll with *pa* (similarly in measures 29 to 42, during the accompanying rhythm in the right hand).

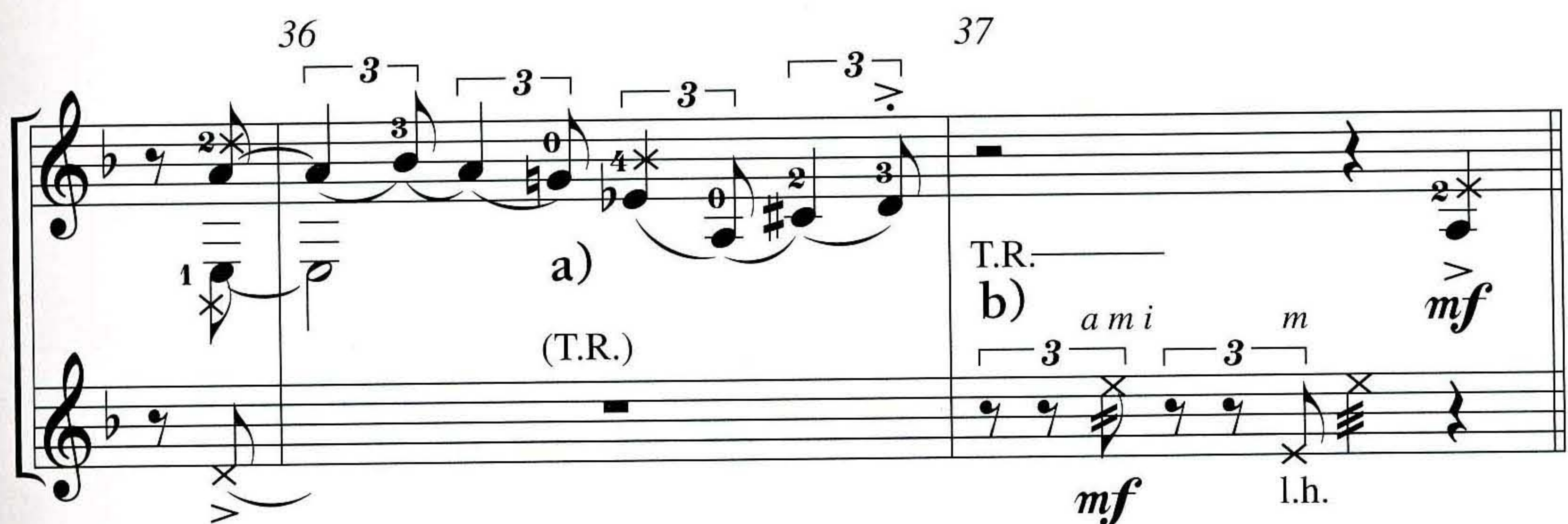


4) a) Poser les doigts *pima* sur les cordes (6), (4), (3), (2), pendant la durée des 3^e et 4^e temps (T.R.). (sim. mes. 43, 59, 131, 139 et 147).

4) a) Place the fingers *pima* on the 6th, 4th, 3rd, and 2nd strings during the 3rd and 4th beats (T.R.) (similarly at measures 43, 59, 131, 139 and 147).

b) "Tremolo percussif" rapide, puis majeur de la main gauche sur la partie inférieure de la table d'harmonie (sim. mes. 73, 74, 75, 109, 111, 113 et 140).

b) Rapid "percussion tremolo", then use **the left hand** middle finger on the lower bout of the soundboard (similarly at measures 73, 74, 75, 109, 111, 113 and 140).



A NIGHT IN TUNISIA (suite)

- 5) a) Effleurer le *mi* à vide en jouant le *la* afin d'en éteindre la résonance.

a)

- b) Jouer le *la* en buté (apoyando) afin d'éteindre la résonance du *ré* précédent.

N.B. Appliquer le même procédé aux mesures suivantes (65 à 72).

b)

- 6) Simultanément à l'accord brossé avec la pulpe du pouce, percuter légèrement la partie inférieure de la table d'harmonie avec l'annulaire.

N.B. Piquer les accords en soulevant les doigts de la main gauche immédiatement après leur émission.

- 6) Strum the chord with the flesh of the thumb while at the same time lightly striking the lower bout of the soundboard with the ring finger.

Note: Lift the left-hand fingers immediately after the chords have been plucked.

- 7) a) À la manière d'un (barré effleuré), bloquer les doubles notes graves avec toute la surface du 1^{er} doigt immédiatement après leur émission.

- 7) a) Like a light barré (without pressure), block the low two-note chords with the entire surface of the finger immediately after they have sounded.

a)

ANIGHT IN TUNISIA (suite)

A NIGHT IN TUNISIA (continued)

b) Bloquer ces mêmes doubles notes mais, cette fois, avec les 2^e et 3^e doigts ensemble (le plus près possible de l'accord aigu sur le 4^e temps).

b) Block the same notes but this time use the 2nd and 3rd fingers together (as close as possible to the high chord on the 4th beat).

8) a) Avec la clef, descendre rapidement du mi b au do# et remonter lentement du do# au ré.

8) a) Tune down quickly from Eb to C#, then tune up slowly from the C# to the D.

b) Va-et-vient rapide effectué avec toute la surface interne de l'index.

b) Rapid back-and-forth movement with the whole underside of the index finger.

POLKADOTS AND MOONBEAMS

POLKADOTS AND MOONBEAMS

1) Éteindre toute résonance précédente.

1) Damp all resonance beforehand.

2) Si possible, jouer l'ultime note de vibraphone en frottant la lamelle de mi avec un archet de violoncelle ou de contrebasse.

2) If possible, prolong the final vibraphone note as much as possible by playing the bar with a cello or double bass bow if available.

à Yvonne, ma grand-mère

A Night in Tunisia

arr. Roland Dyens

John "Dizzy" Gillespie

Tempo moderato $\text{♩} = 69$

⑥ = Ré / D
cf. lexique 1

The musical score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of six staves of music, each with a measure number (4, 7, 10, 12, 14) at the beginning. The notation includes various rhythmic values, slurs, and dynamic markings. The lyrics 'a a a a', 'm i m i m i m i', and 'a a a a' are placed above the notes. Performance instructions include 'pp lontano', 'poco', 'a poco', 'sim.', 'mp', 'sfz', and 'pp sub.'. The score concludes with a double bar line and a final dynamic marking of 'pp sub.'.

17

sfz *sfz* *perdendosi*

22 cf. lexique 3 *poco*

T.R. *p*

pp *sempre*

25

28 (cf. lexique 3) ⑤

T.R. *sempre* *a*

mp

31 ④ *vib. poco* ⑥ ⑤ *vib. poco*

34 ⑤ *vib. poco* ④ *vib. poco* cf. lexique 4a

T.R.

sfz

37 cf. lexique 4b

T.R. ———

mf (l.h.)

mf (T.R.)

mp

mf *mf*

ami *m*

vib. poco

40

vib. poco

43

vib. poco

mf sub.

pp plp. sempre

T.R. (cf. lexique 4a)

sfz

Swinging

46

VI

IV

p

plp.

48

III

II

III

pp sub.

3

50

IV

IX

cf. ossia

Ossia

51

52 **III** *m i p* *m i*

54 **I** *p p* *mp dolce* *slap dolce*

57 *pp* *mp* *sfz*

60 *T.R. secco* *metal.* *T.R.* *mf* *cf. lexique 5a*

63 *m i a m* **VI** *m i a m i a m i a* **IV** *cf. lexique 5b*

66 *m i a* *dolce sub.* *m i a* *plp.*

69 *sfz* *più f* *sfz* (gliss.)

72 *sfz* *ff* *secco* *mp* *ami (l.h.)* *m* *T.R. sempre*

75 *f* *secco* *pp* *(ami)* *6* *6* *3* *3* *plp.* *p* *gliss. lento*

78 *mp dolce* *l.v. sempre* *ungh.* *II* *a* *veloce* *molto articolato*

80 *ungh.* *cf. ossia*

82 *port. 4* *sfz*

84 *VII* *molto* *gliss. lento*

80 *Ossia*

86 **II**
mp dolce

88 *cf. ossia mes. 80-81*

90 *port. 4*
sfz

92 **VII** *molto*
f *pp* *mp dolce* *sfz*

roulement / roll.
p a

l.v. **IV** *m i*

95 **III** *mf* *mp*

i m a *p* *3* *3* *3* *3*

97 *pp sub.* *sfz sub.* *pp sub.*

m i *p i m a* *3* *3* *3* *3*

99 **II** *mf* *sfz* *mp* *secco*

p i m a *3* *3* *3* *3*

con spirito

101

poco metal.

mf

103

sfz

105

secco

port. 4

molto

107

sfz poco metal.

VII

molto

m p m p m m p m p

109

ff violento (l.h.)

gliss. lento

mp (a m i)

slap *ff* secco

T.R.

111

f

mp T.R.

slap *sfz*

slap

113 *m p* *f* *sfz* (1.h.) *a m i a m a m i a m i a* *w w w w w w* *I* *slap (i)*

115 *m p* *sfz* *sim.* *sfz* *slap* *sfz* *slap*

117 *m* *f p sub.* *dedillo* *(dedillo)* *p* *plp. p sub.* *cf. lexique 6* *a i i a i*

119 *p* *poco sfz* *VIII* *III* *III*

121 *pp* *sfz* *V* *X* *V* *X*

123 *sfz* *mf* *mp* *II* *III*

125

XI
m i m

pp roulement / roll
p a sempre

sfz *ff* *p* *mp* *slap (i)*

(non slap.) *mp*
roll. = *mp/mf* sempre

128

mf *slap (i)* *mano sinistra sola* *sfz* *slap (i)*

131

f *deciso* *mp* *f* *T.R.* *pp* *plp.*

134

a *w* *quasi niente* *I* *p* *p* *pp lontano* *I* *p* *p* *slap* *p dolcissimo*

137

p *p* *slap* *dolcissimo* *deciso* *f sub.*

140

(a m i) *mf* *m (l.h.)* *w* *p* *p* *slap* *più f*

Con rabbia

158

I 3 m a

cf. lexique 7a

ff l.v. *p* *m* *i* *m* *i* *m* *i*

salvaggio (metal.) *sfz*

160

I 3 m a

cf. lexique 7b

p *m* *i* *m* *i* *m* *i*

sfz *p* 4 gliss. secco

162

I 3 m a

T.R.

p *m* *i* *m* *i* *m* *i*

sfz

164

mf *p* ② ③ ④ ⑤ I

(V)

166

cf. lexique 8a allarg. libero cf. lexique 8b lunga

p *pp* *dolcissimo* *perdendosi*

tapping rapido lento

ca 4'45"