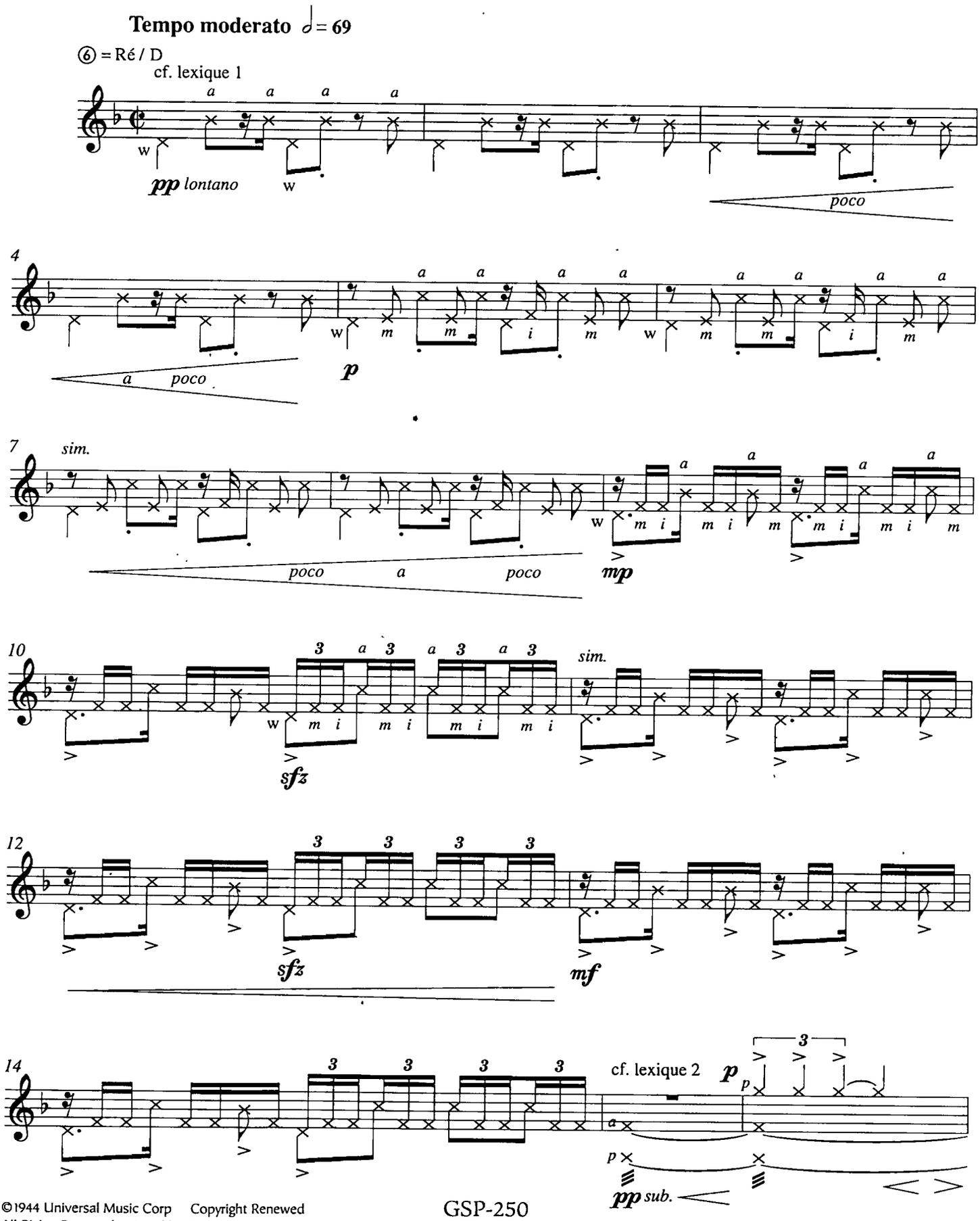
à Yvonne, ma grand-mére

A Night in Tunisia

arr. Roland Dyens

John "Dizzy" Gillespie



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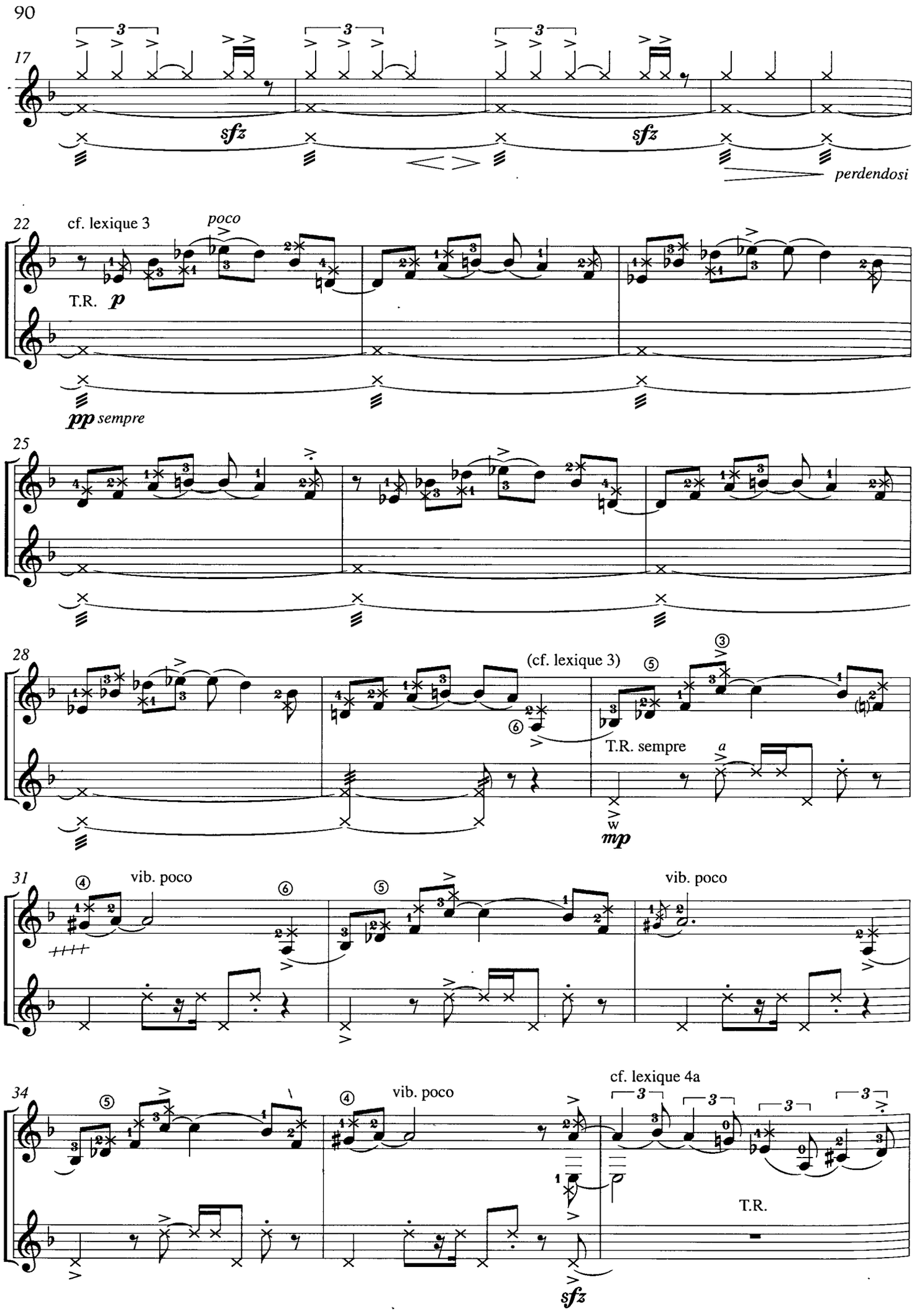
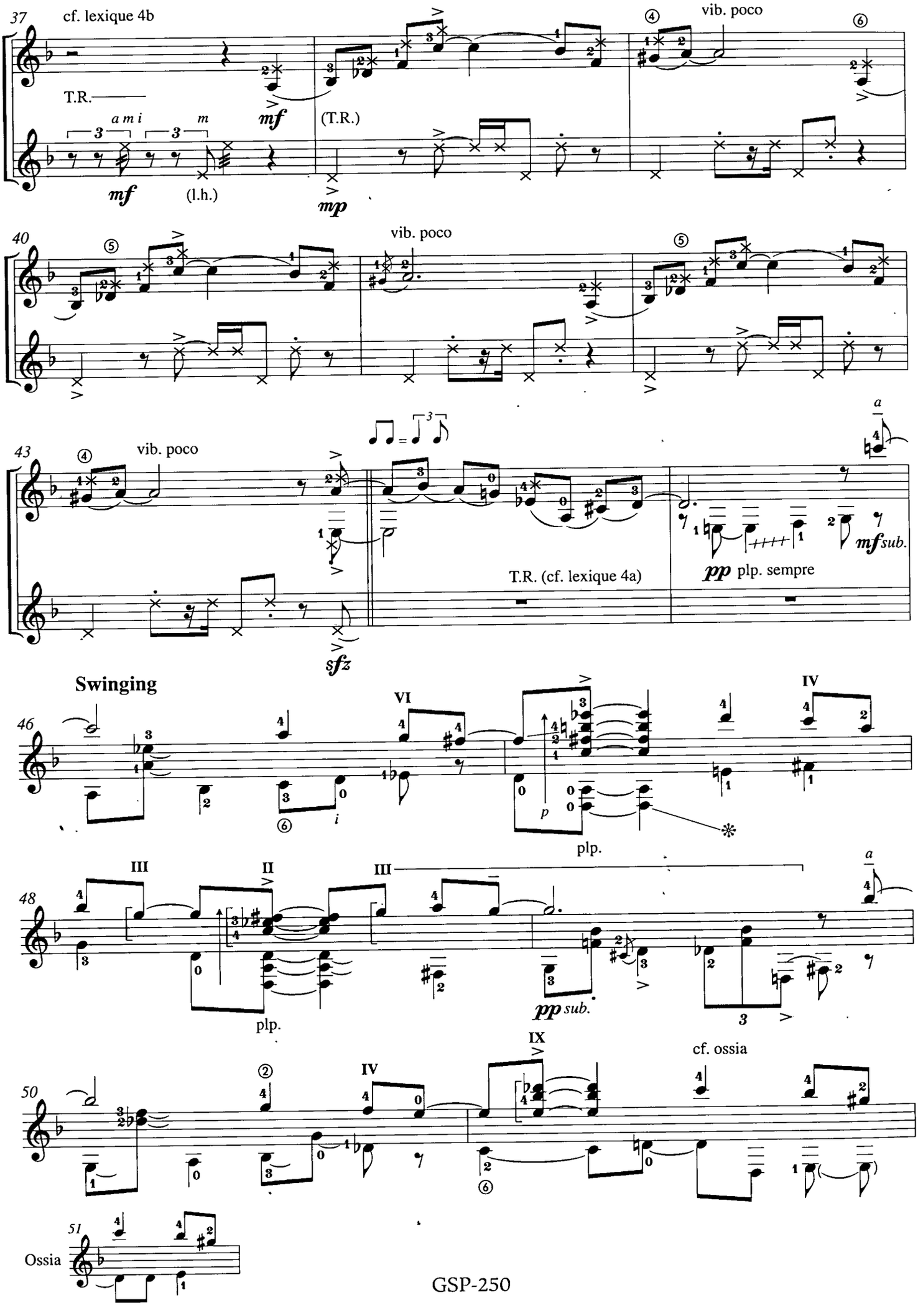
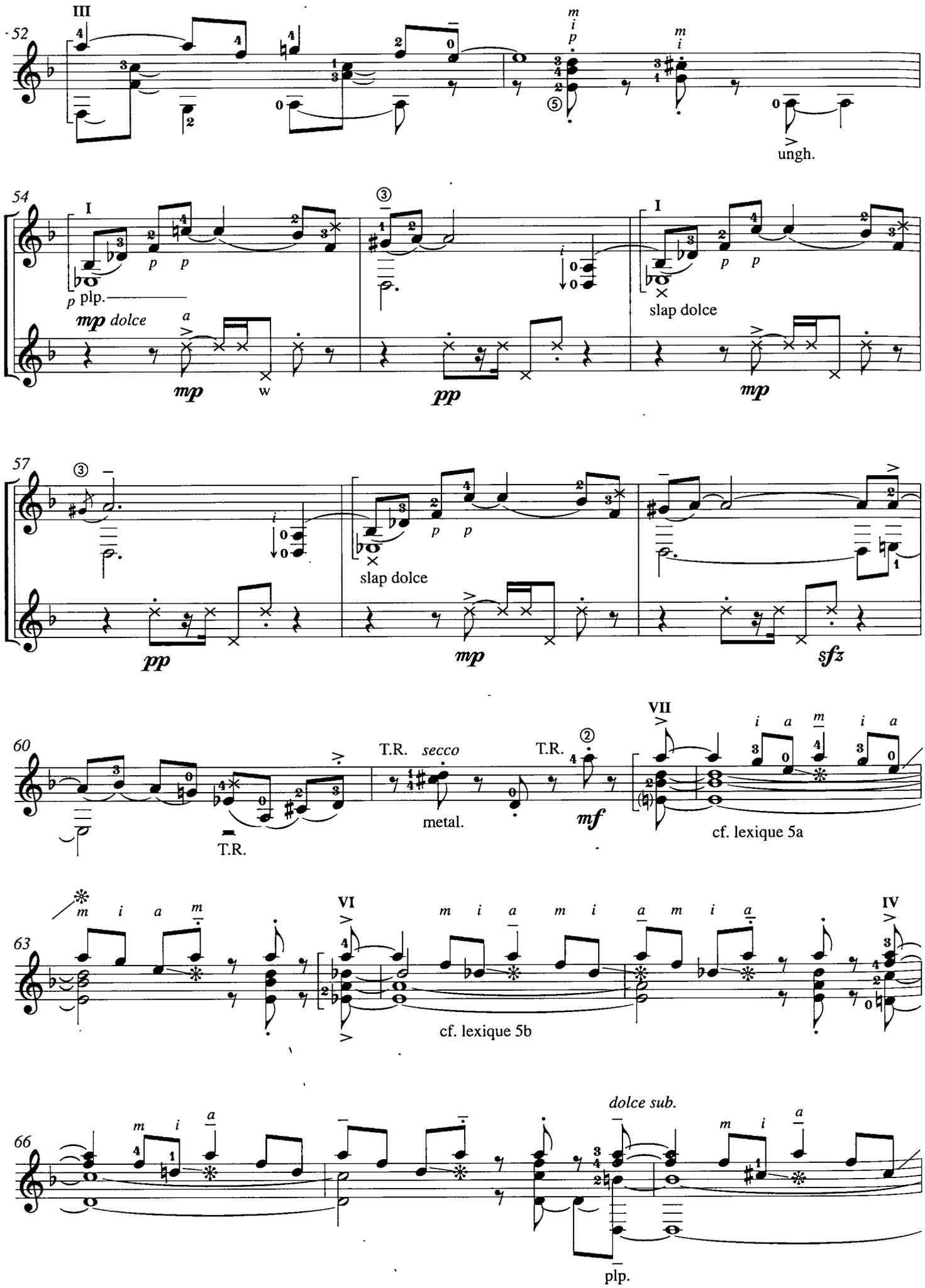
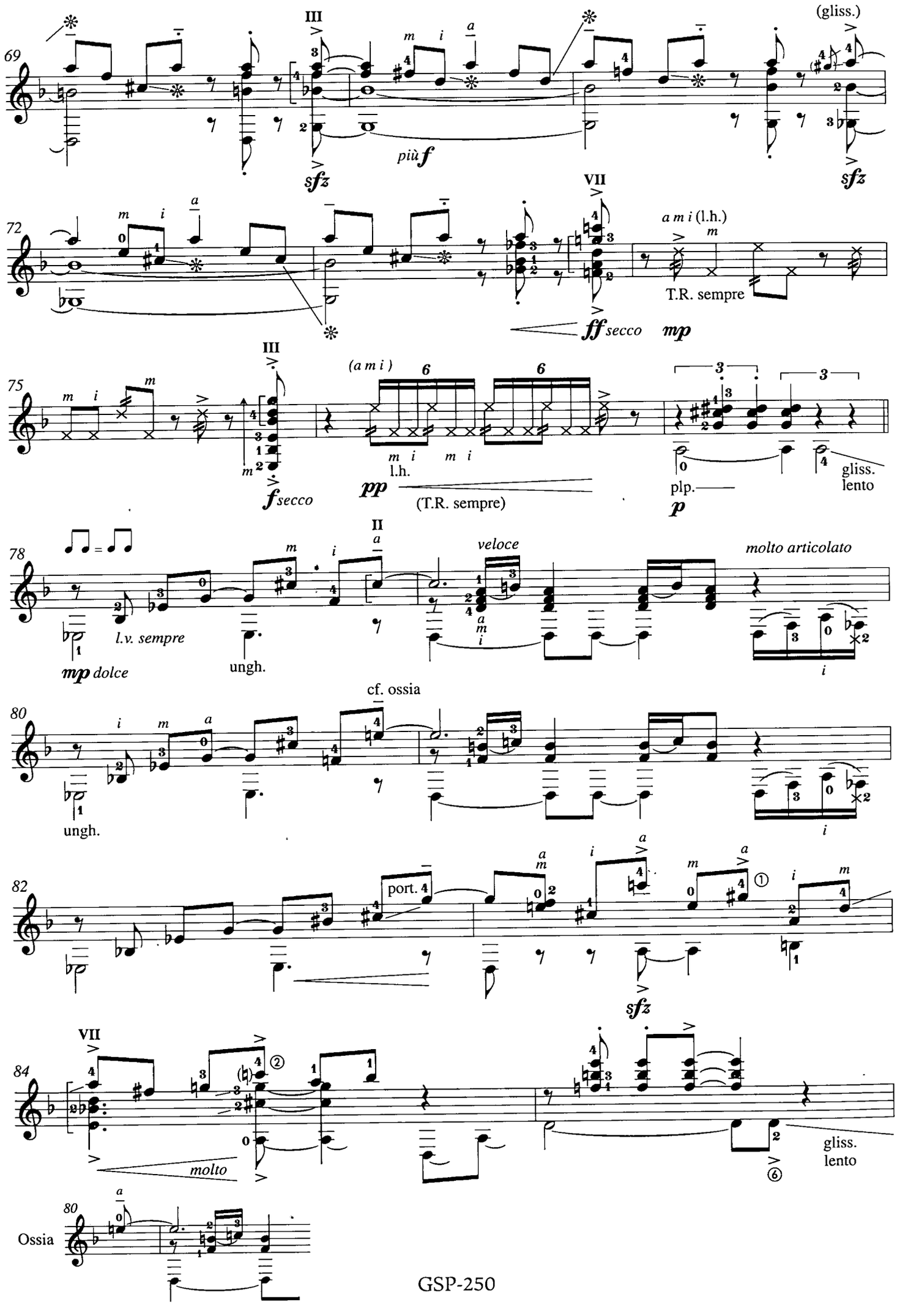
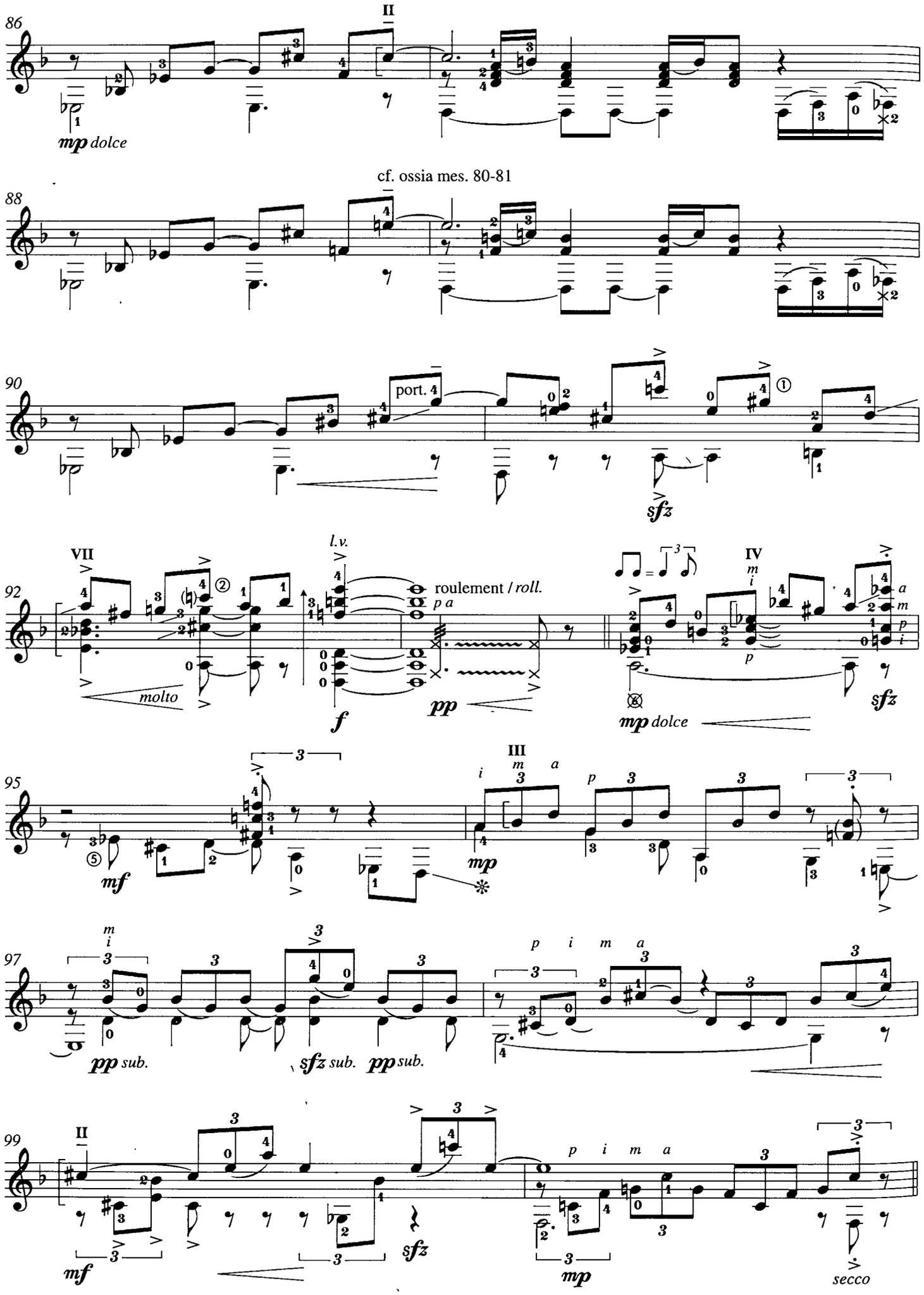
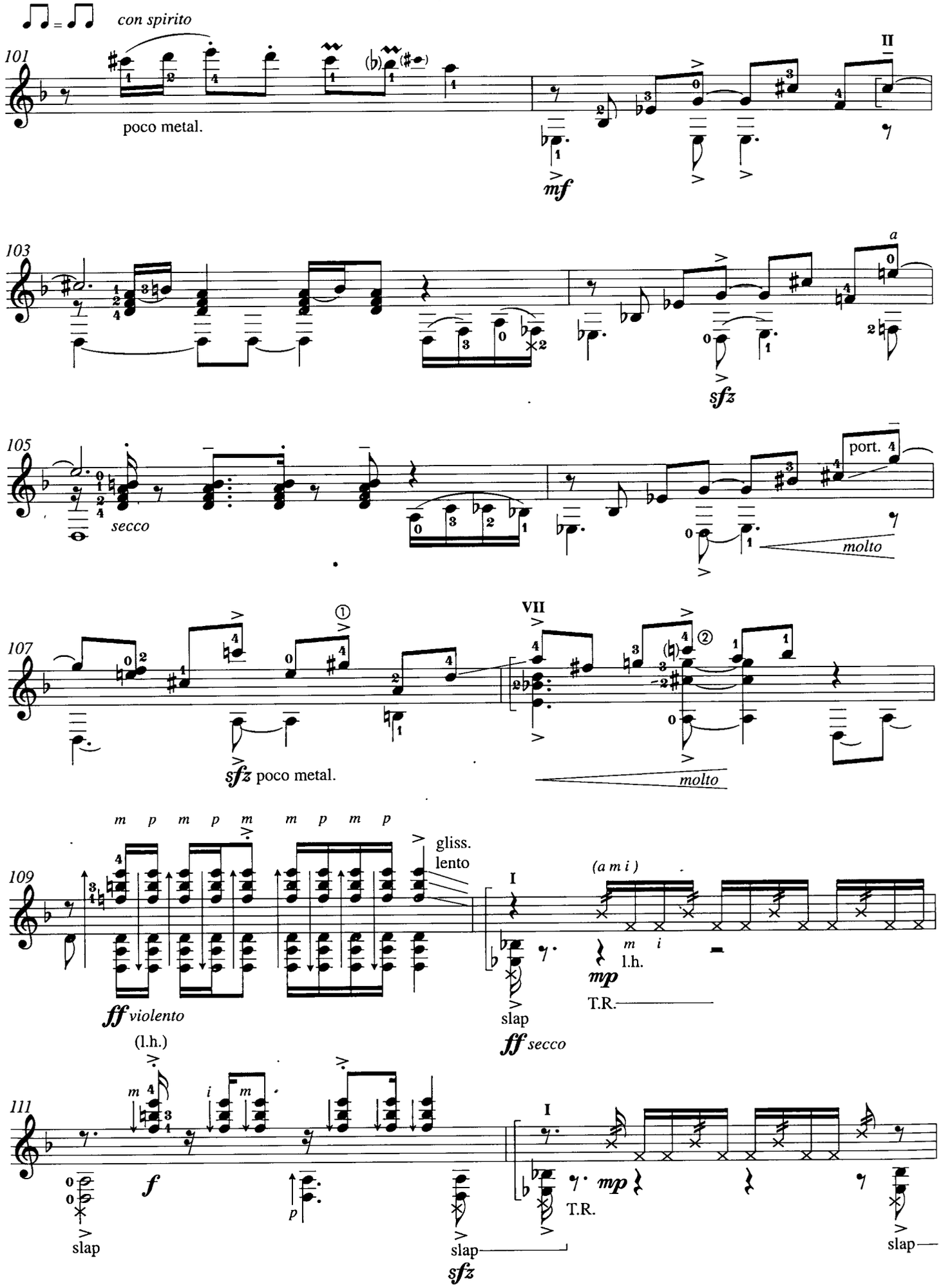

17
sfz
sfz
perdendosi
22
cf. lexique 3
poco
T.R.
p
pp sempre
25
28
(cf. lexique 3)
T.R. sempre
a
w
mp
31
vib. poco
vib. poco
34
vib. poco
cf. lexique 4a
T.R.
sfz

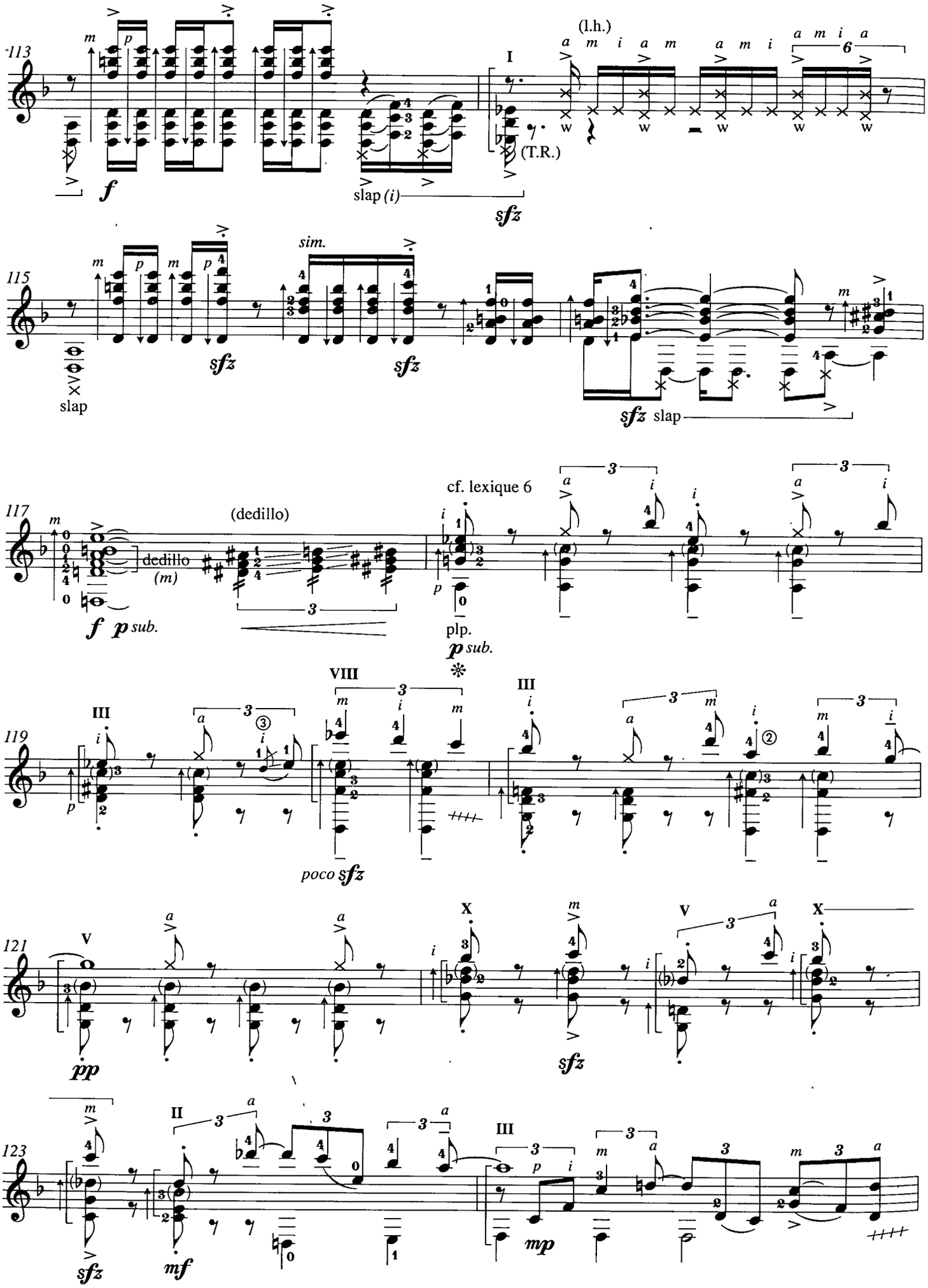

37
cf. lexique 4b
T.R.
a m i
m
mf
(T.R.)
mf
(l.h.)
mp
vib. poco
40
vib. poco
43
vib. poco
T.R. (cf. lexique 4a)
pp plp. sempre
mf sub.
sfz
Swinging
46
plp.
48
plp.
pp sub.
50
cf. ossia
51
Ossia

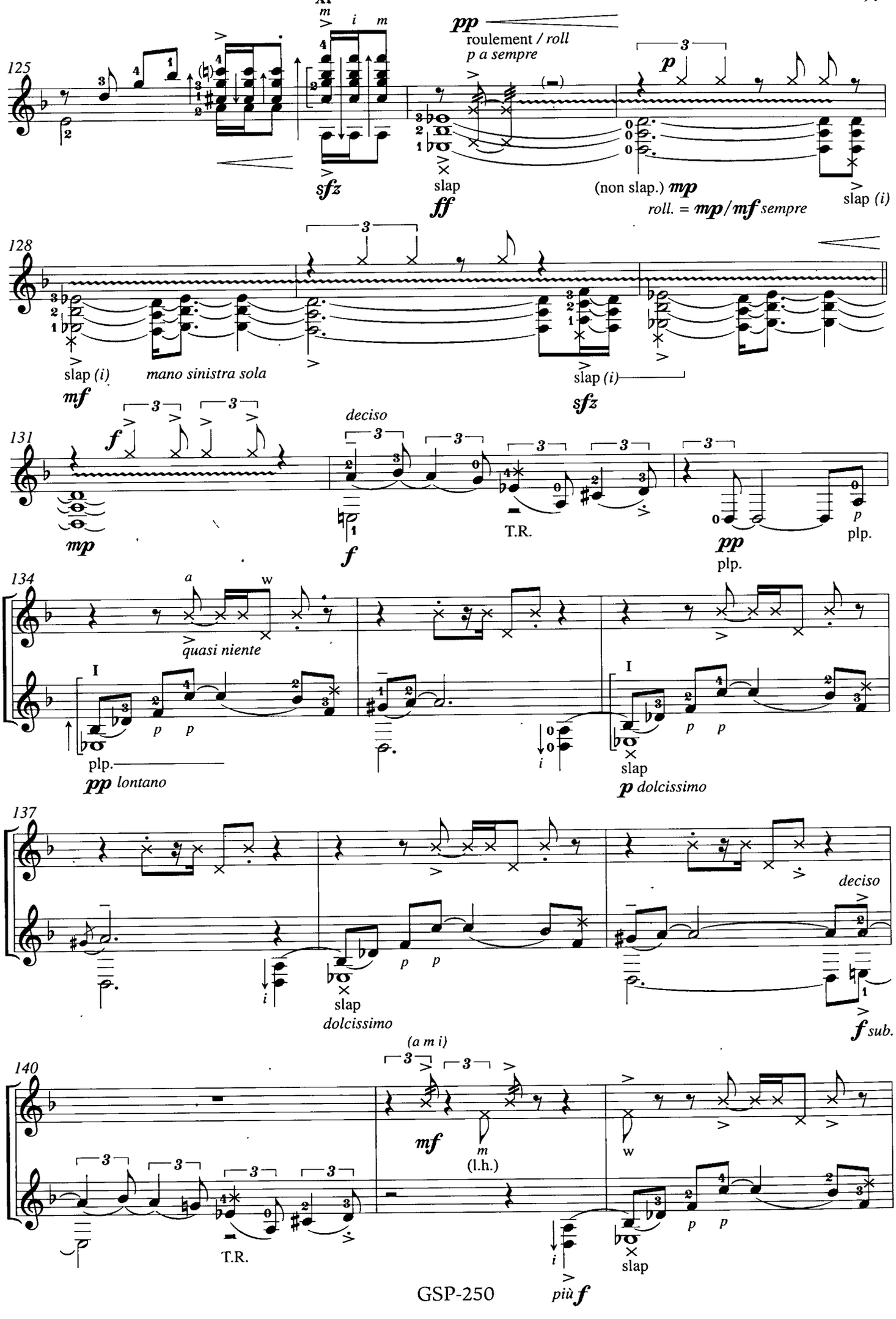

52
III
ungh.
54
I
p plp.
mp dolce
mp
w
pp
slap dolce
mp
57
pp
slap dolce
mp
sfz
60
T.R.
T.R. secco
metal.
T.R.
mf
VII
cf. lexique 5a
63
VI
cf. lexique 5b
IV
66
dolce sub.
plp.

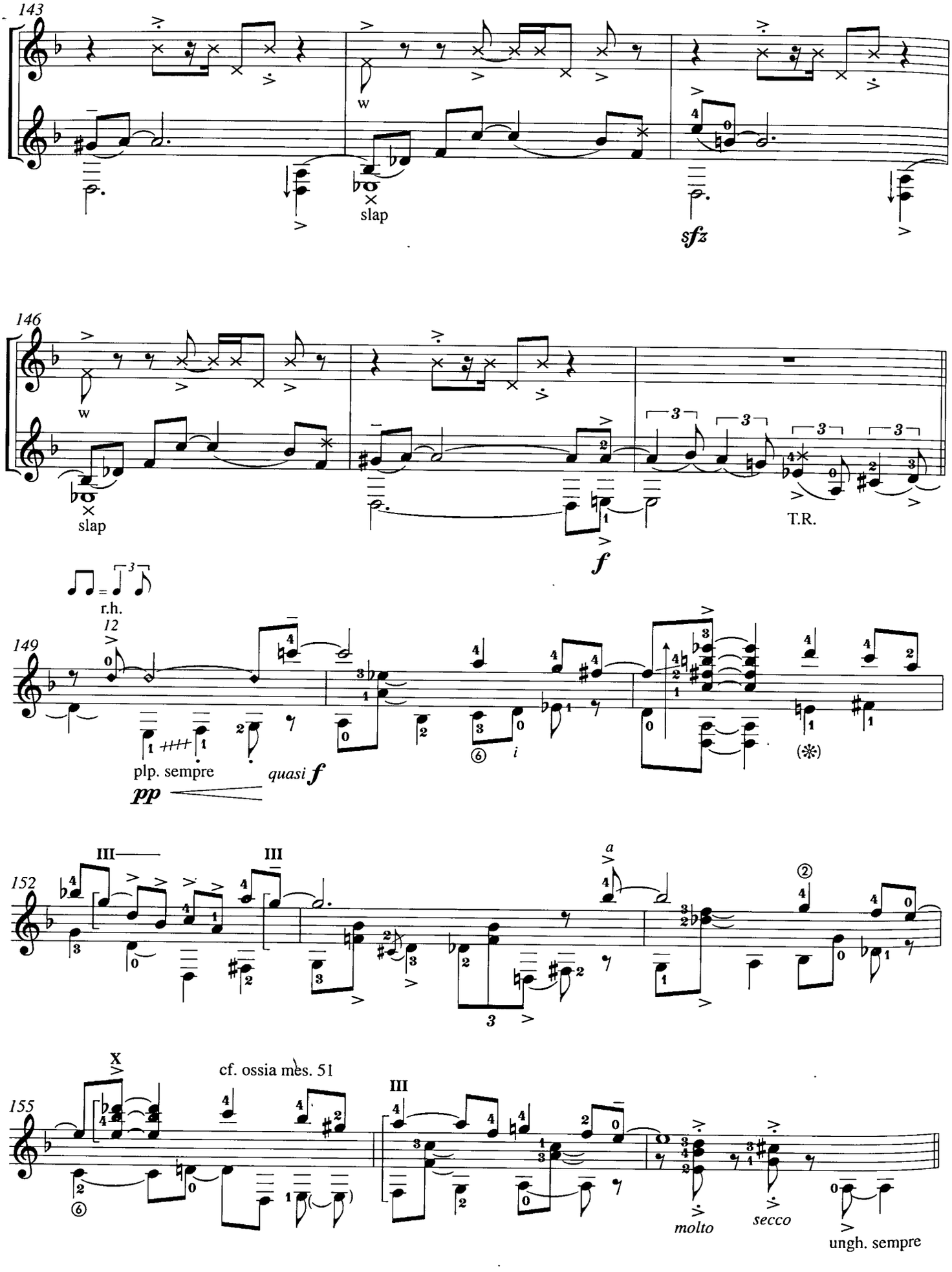

69
III
(gliss.)
più f
sfz
sfz
72
VII
a m i (l.h.)
T.R. sempre
ff secco
mp
75
III
(a m i)
6
6
3
3
m i m i
l.h.
f secco
pp
(T.R. sempre)
plp.
p
gliss.
lento
78
II
veloce
molto articolato
l.v. sempre
mp dolce
ungh.
cf. ossia
80
ungh.
82
port.
sfz
84
VII
molto
gliss.
lento
Ossia
80


86
II
mp dolce
cf. ossia mes. 80-81
88
90
port.
sfz
92
VII
l.v.
molto
f
roulement / roll.
pp
IV
mp dolce
sfz
95
mf
III
mp
97
pp sub.
sfz sub.
pp sub.
99
II
mf
sfz
mp
secco

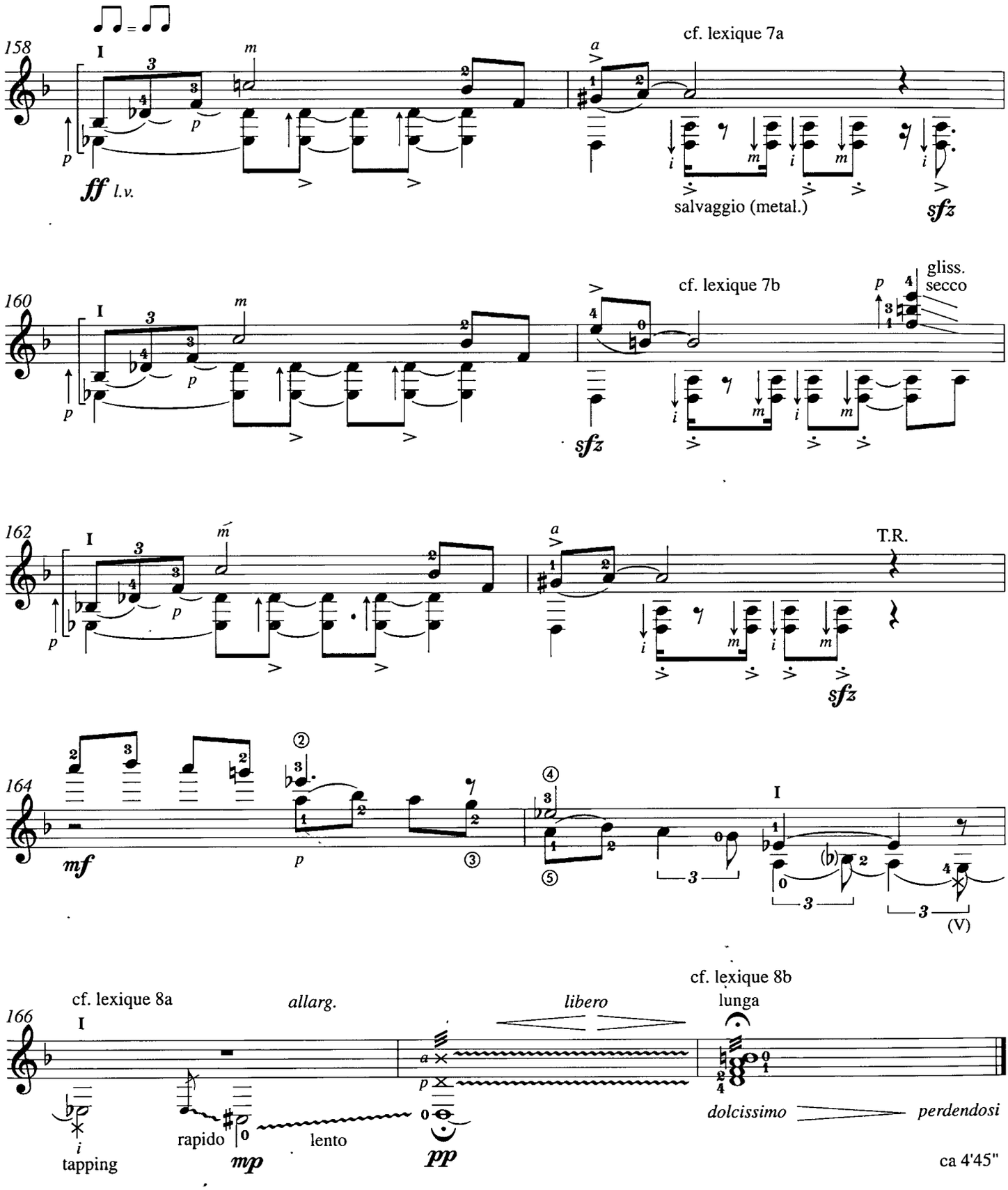

con spirito
101
poco metal.
II
mf
103
a
sfz
105
secco
port.
molto
107
sfz poco metal.
VII
molto
109
m p m p m m p m p
gliss.
lento
ff violento
(l.h.)
I
(a m i)
m i
l.h.
mp
T.R.
slap
ff secco
111
m i m
f
p
I
mp
T.R.
slap
slap
sfz
slap


113
(l.h.)
(T.R.)
slap (i)
sfz
115
sim.
slap
sfz slap
117
(dedillo)
dedillo (m)
cf. lexique 6
plp.
p sub.
119
VIII
poco sfz
121
pp
sfz
123
sfz
mf
mp


125
m i m
pp
roulement / roll
p a sempre
p
sfz
slap
ff
(non slap.) mp
roll. = mp/mf sempre
slap (i)
128
slap (i)
mano sinistra sola
mf
slap (i)
sfz
131
deciso
f
mp
f
T.R.
pp
plp.
p
plp.
134
a
w
quasi niente
I
p p
plp.
pp lontano
i
I
p p
slap
p dolcissimo
137
deciso
i
p p
slap
dolcissimo
f sub.
140
(a m i)
mf
m
(l.h.)
w
T.R.
p p
slap
i
più f


143
w
slap
sfz
146
w
slap
T.R.
f
r.h.
12
149
plp. sempre
pp
quasi f
(*)
III
III
152
a
3
X
cf. ossia mes. 51
III
155
molto
secco
ungh. sempre

Con ràbbia


158
cf. lexique 7a
ff l.v.
salvaggio (metal.)
sfz
160
cf. lexique 7b
gliss.
secco
sfz
162
T.R.
sfz
164
mf
(V)
166
cf. lexique 8a
allarg.
libero
cf. lexique 8b
lunga
tapping
rapido
lento
mp
pp
dolcissimo
perdendosi
ca 4'45"

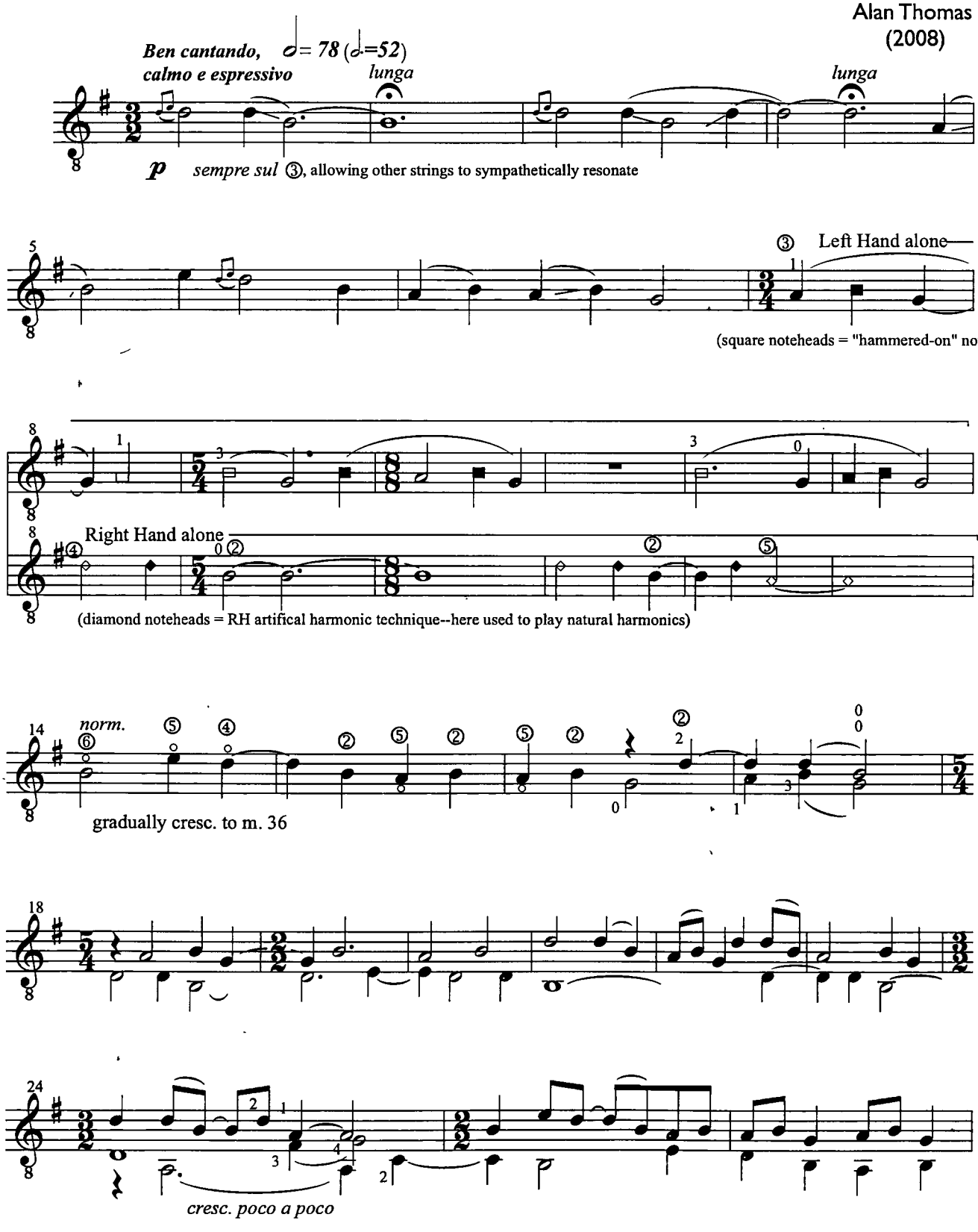
"Out of Africa"

for solo guitar

I.

Call at Sunrise

Alan Thomas
(2008)



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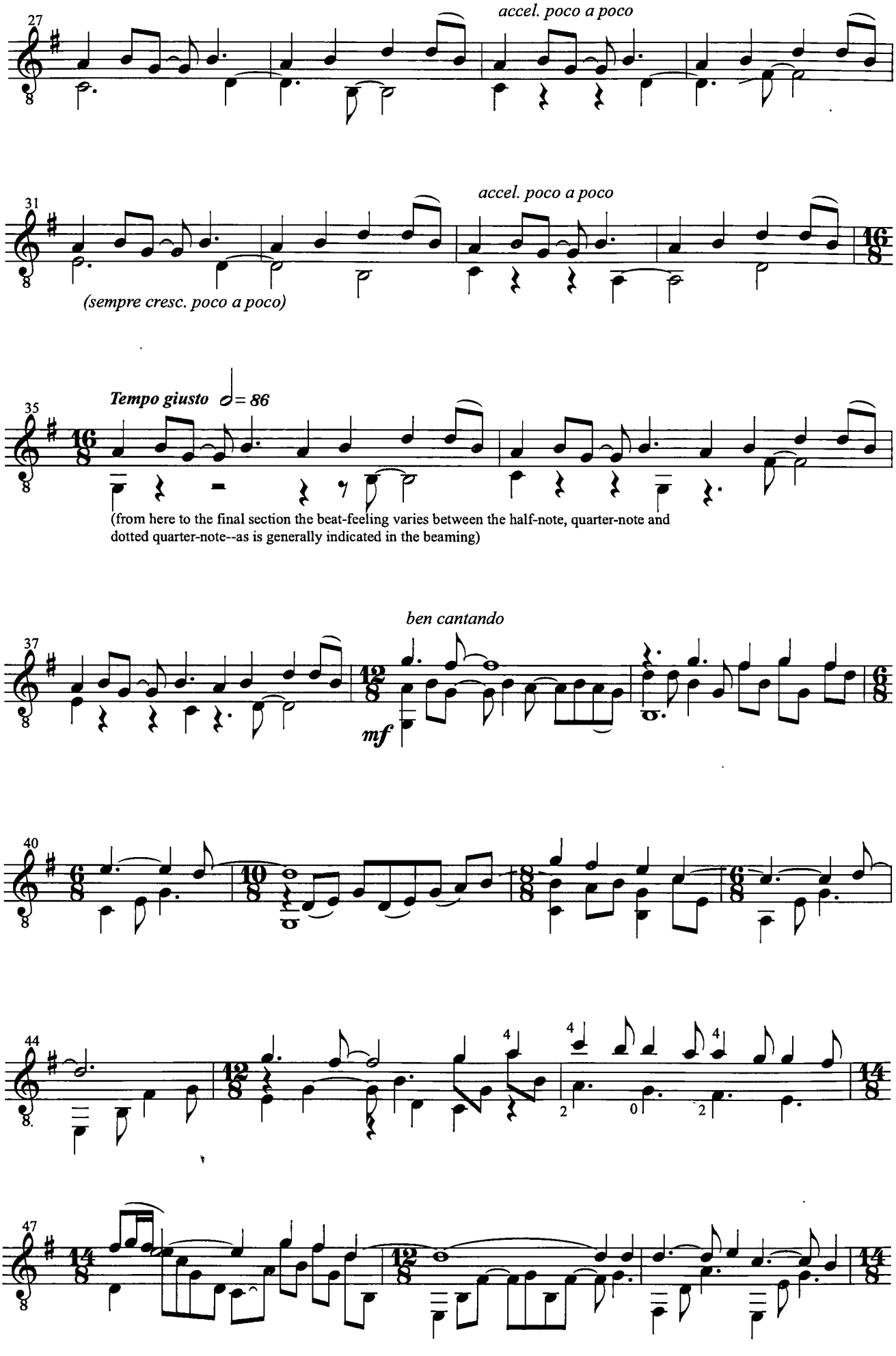
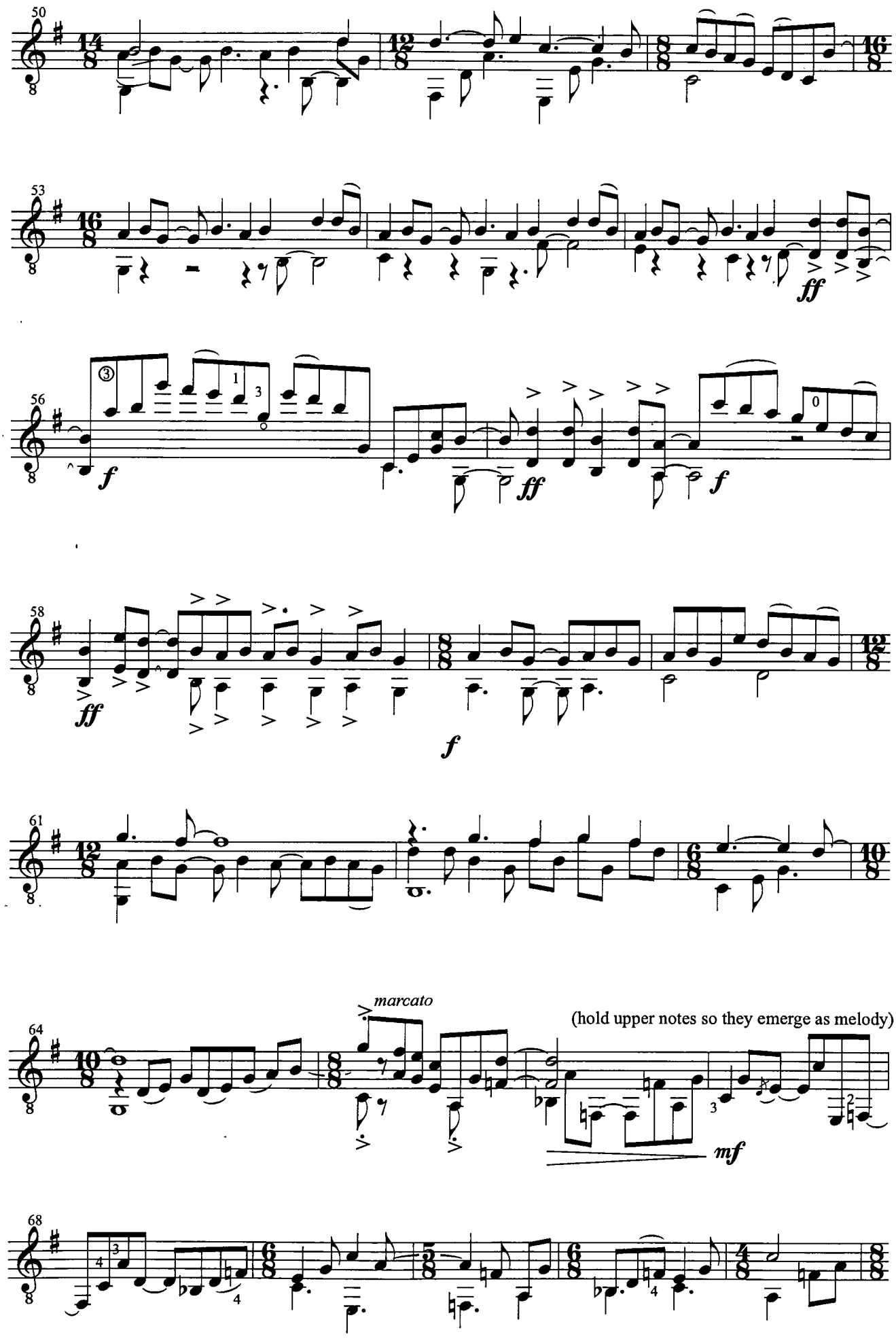
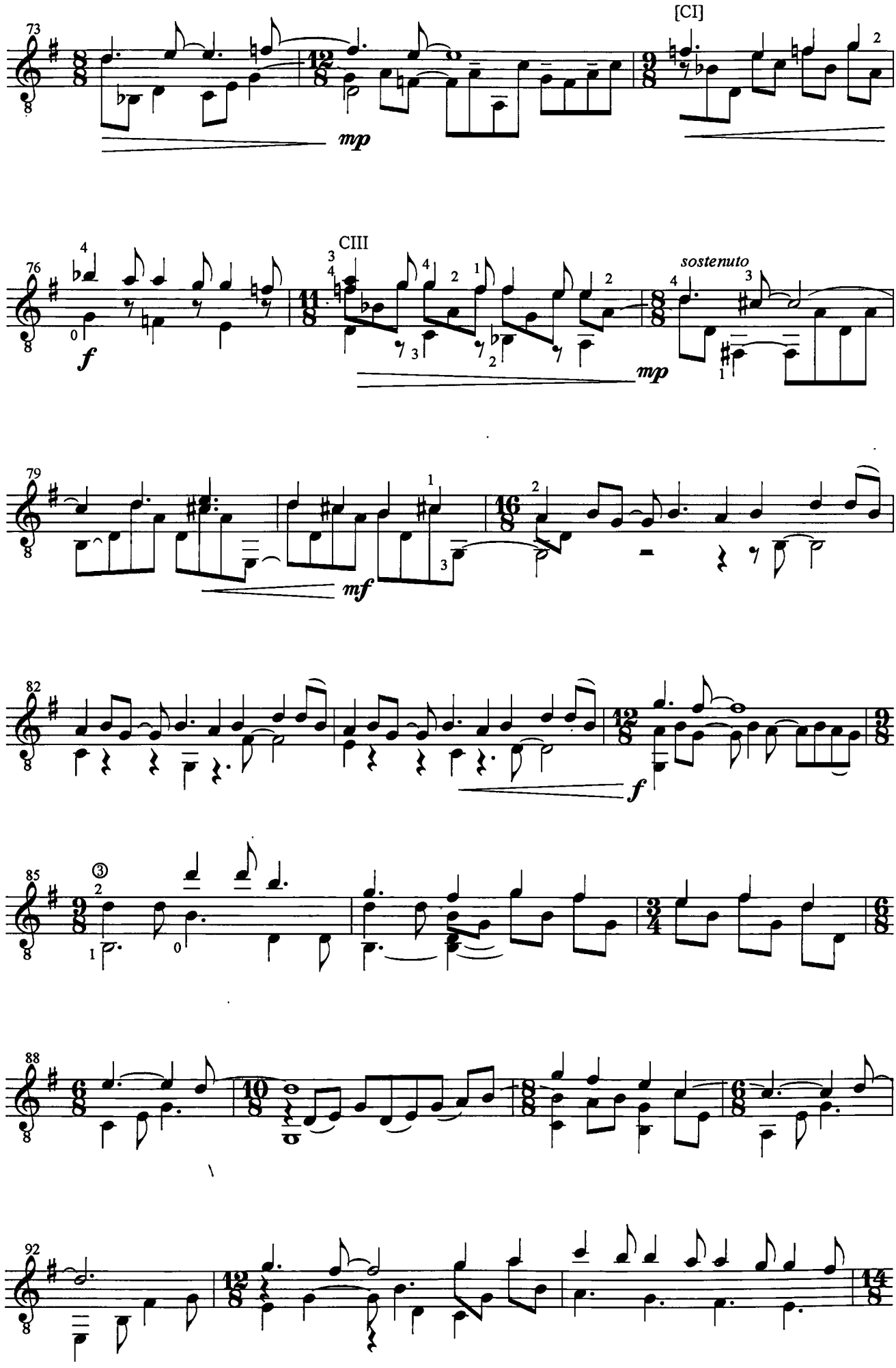
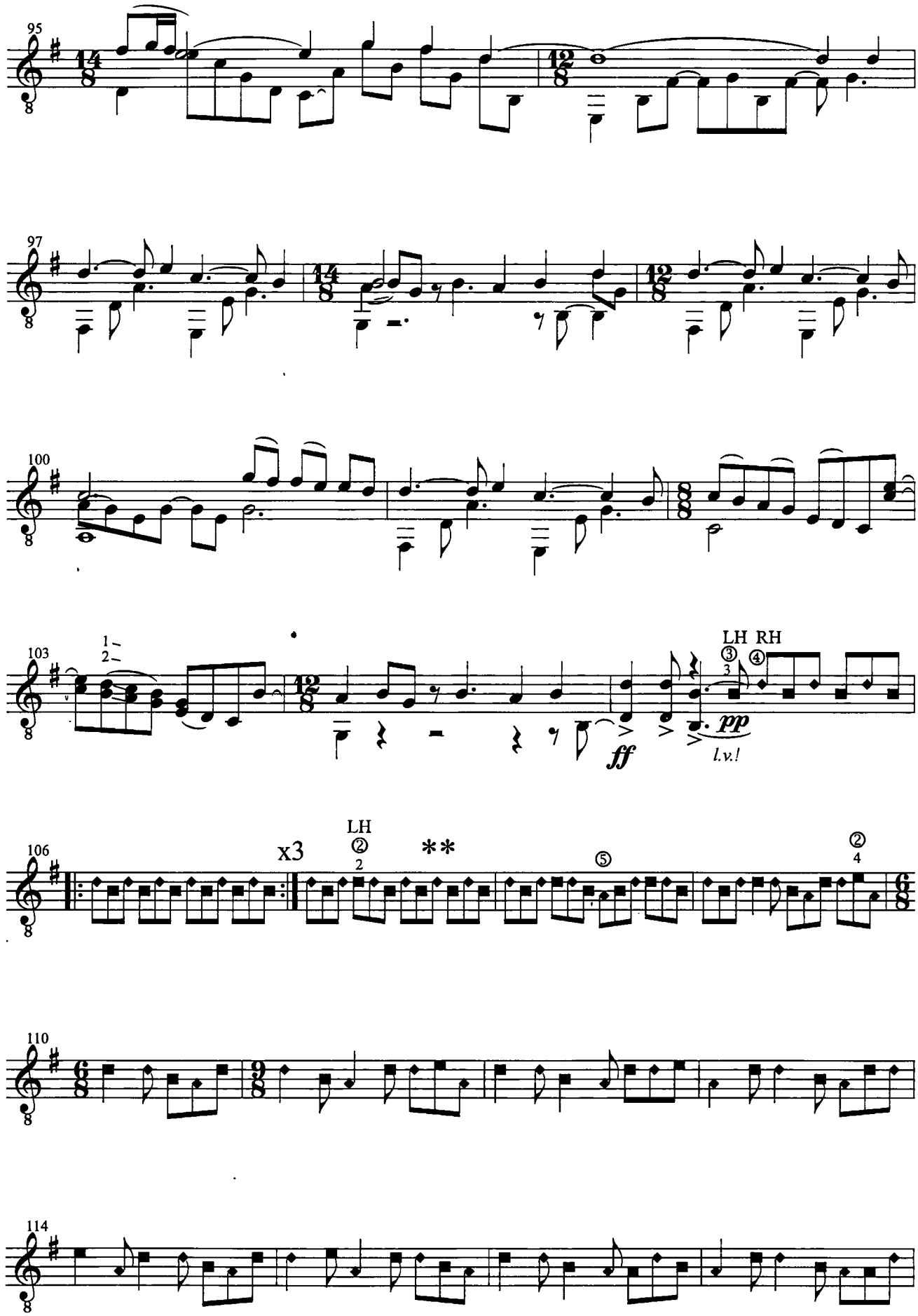
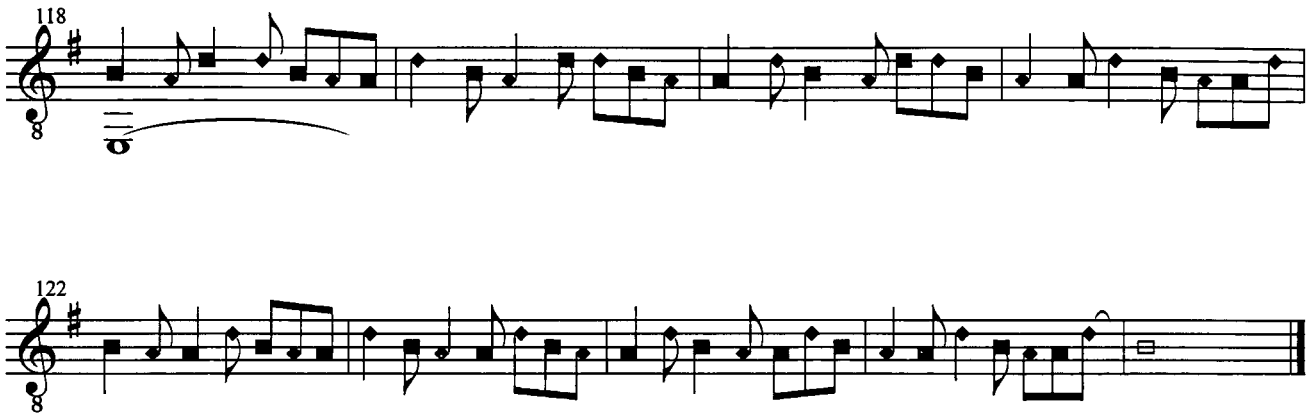

27
accel. poco a poco
31
accel. poco a poco
(sempre cresc. poco a poco)
35
Tempo giusto ♩= 86
(from here to the final section the beat-feeling varies between the half-note, quarter-note and dotted quarter-note--as is generally indicated in the beaming)
37
ben cantando
mf
40
44
47


50
53
ff
56
f
ff
f
58
ff
f
61
64
marcato
(hold upper notes so they emerge as melody)
mf
68


[CI]
CIII
sostenuto
mp
f
mf



** See note on next page.



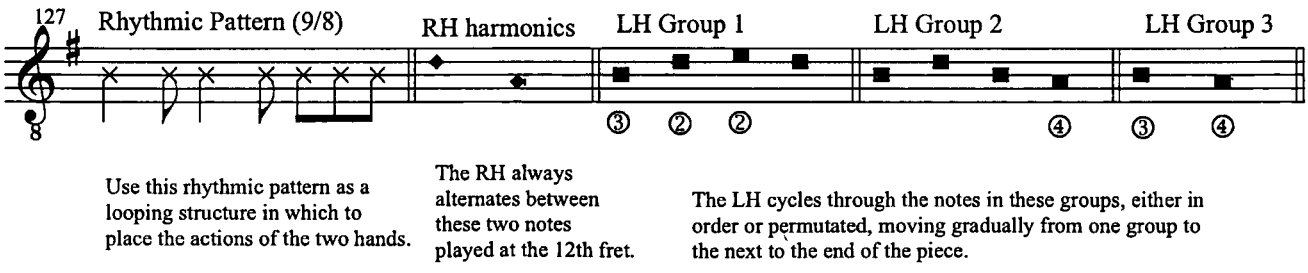
** From this bar to the end of the piece a sample realisation is given of the musical structure described below. The performer is encouraged to use the "rules" given to make his or her own quasi-spontaneous realisation of the structure, freely playing with the possibilities of the basic idea rather than getting too bogged down in the detail.

"Rules"

The Right Hand always alternates between two "artificial" harmonics, while the Left Hand always plays "hammer-ons" of notes selected from the three different groups, either in the order given or permutated. Realise the structure by alternating the LH and RH notes (always alternating RH "D"/LH/RH "A"/LH etc.) within the indicated rhythmic pattern.While the RH always alternates between its two notes, the LH moves from LH Group 1 to Group 2 before finishing with Group 3.

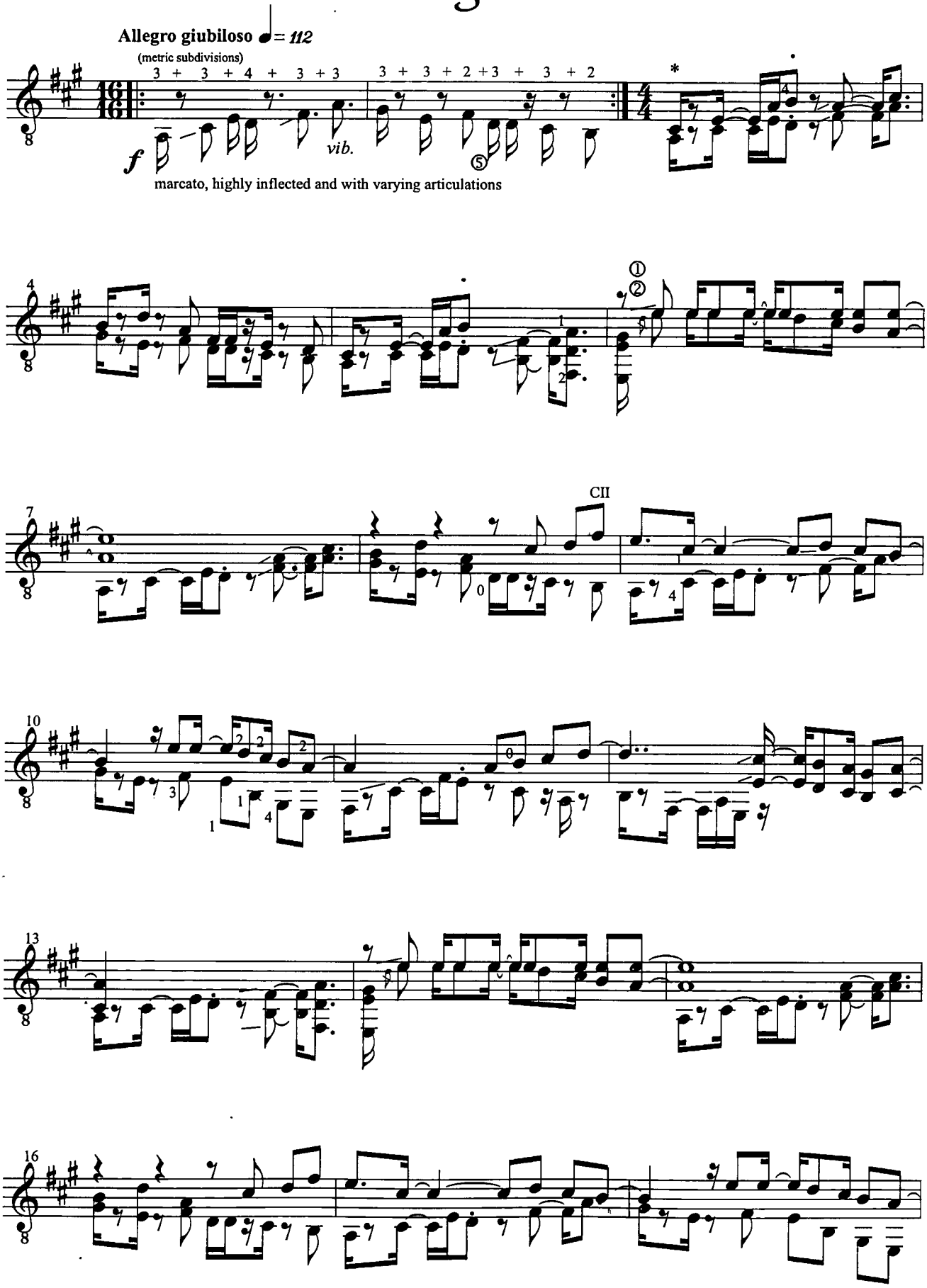
RH plays the low E (only once) somewhere in the course of this process.

Finish when it feels right, ending on LH "B" with all three notes (A B D) ringing on.

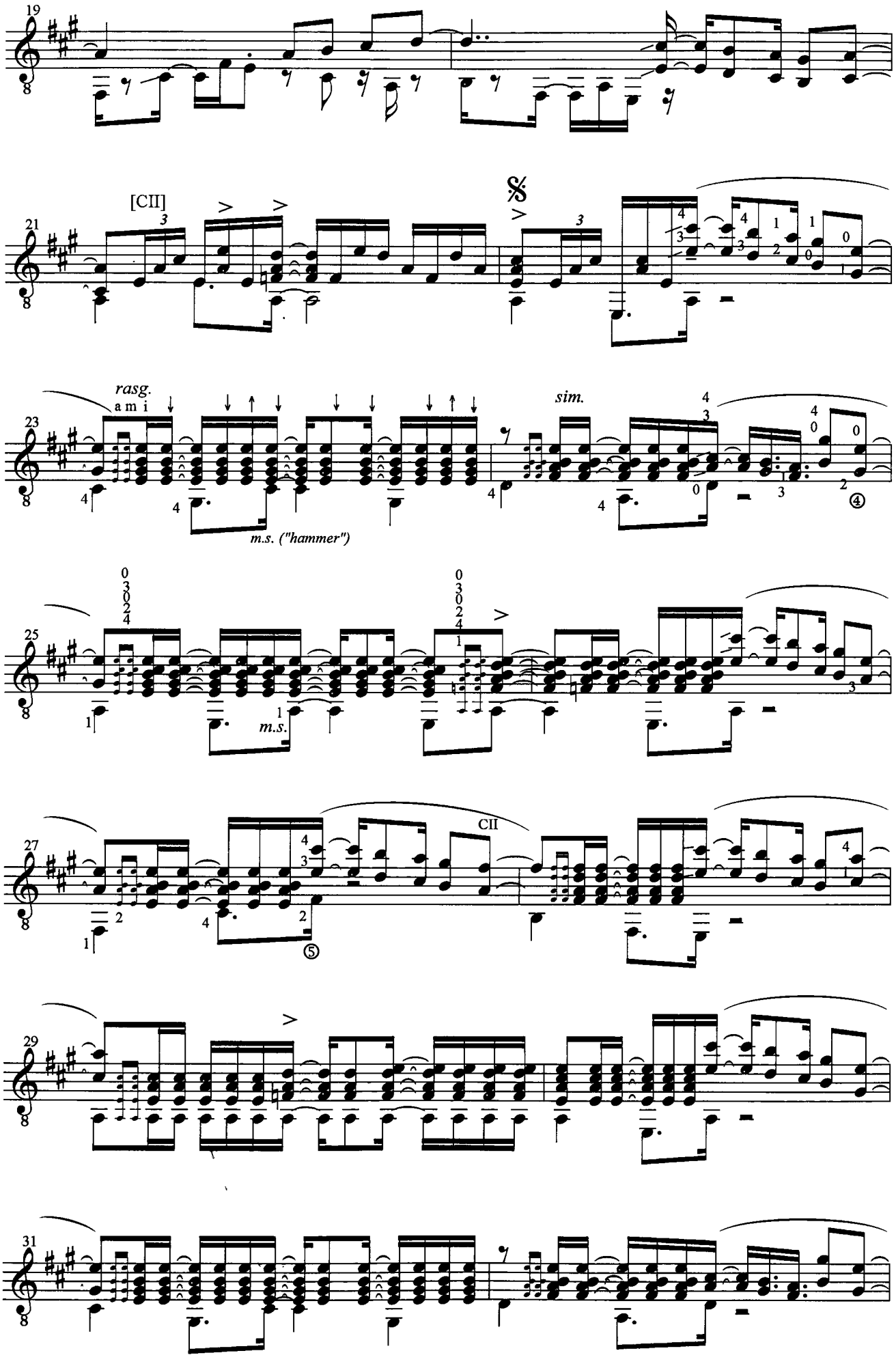


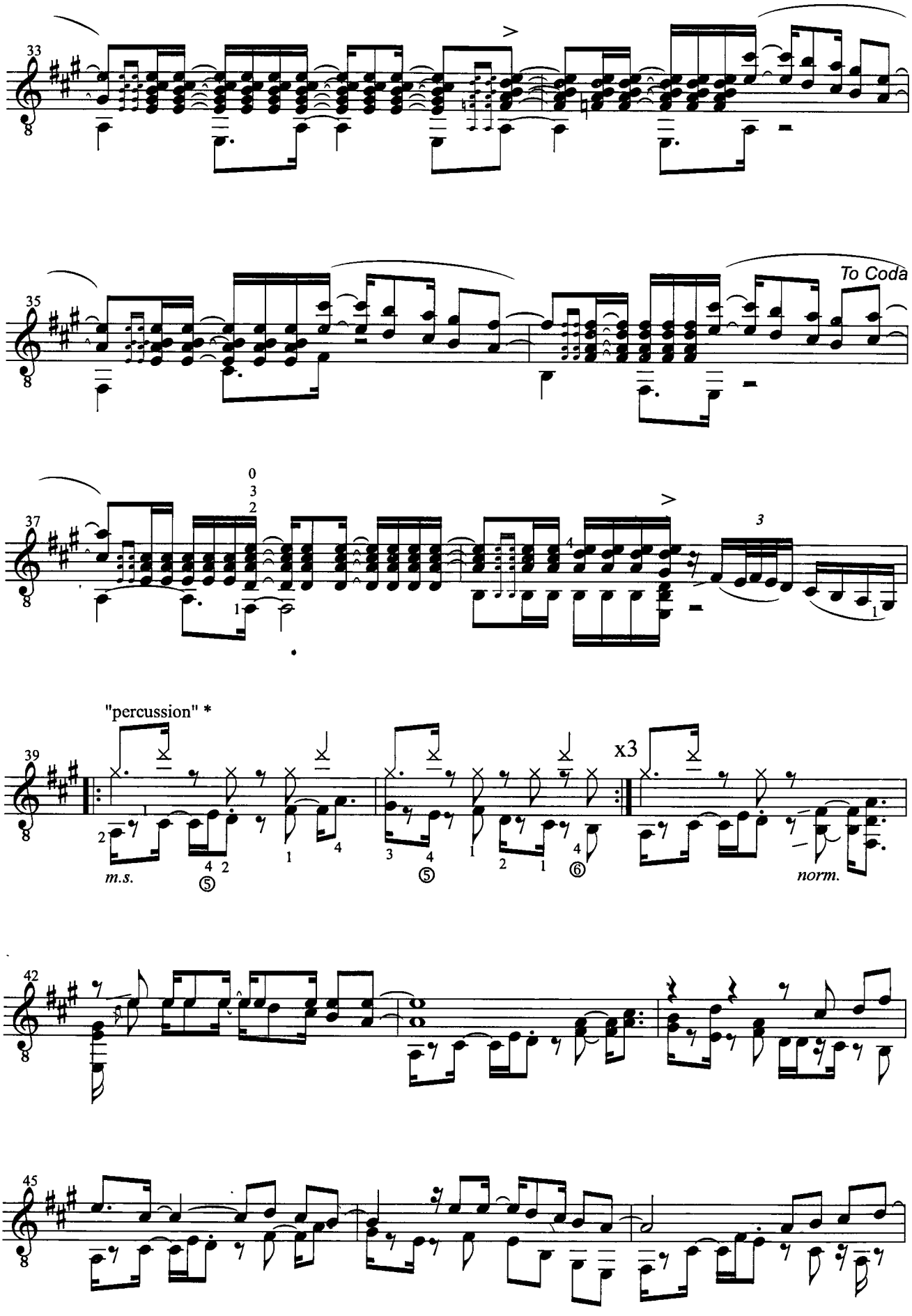
II.

Morning Dance

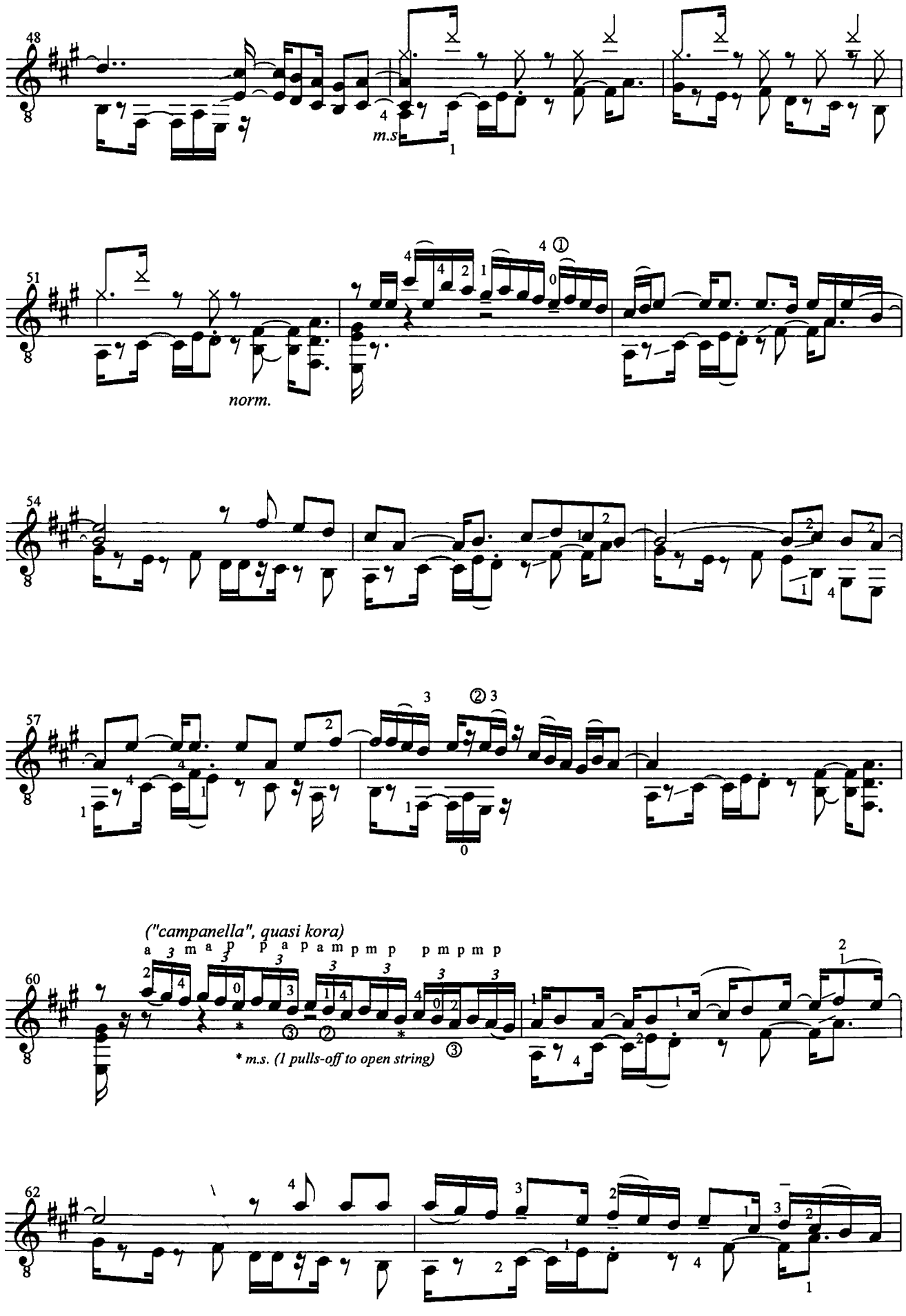


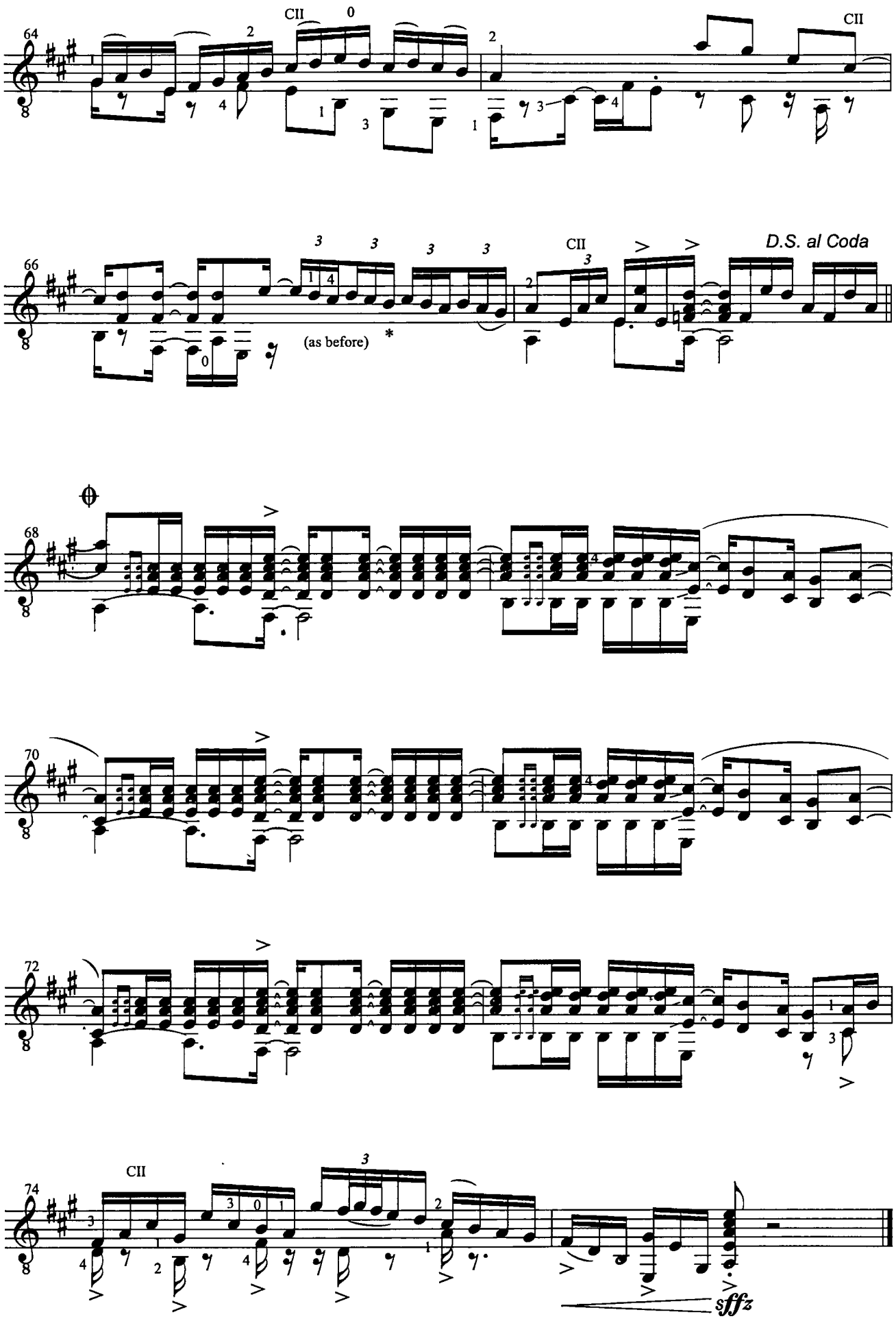
* For notational clarity, the meter here changes to 4/4, but for the bass line the player should attempt to maintain the feel of the metrical subdivisions previously indicated.


19
21
[CII]
23
rasg.
a m i
m.s. ("hammer")
sim.
25
m.s.
27
CII
29
31



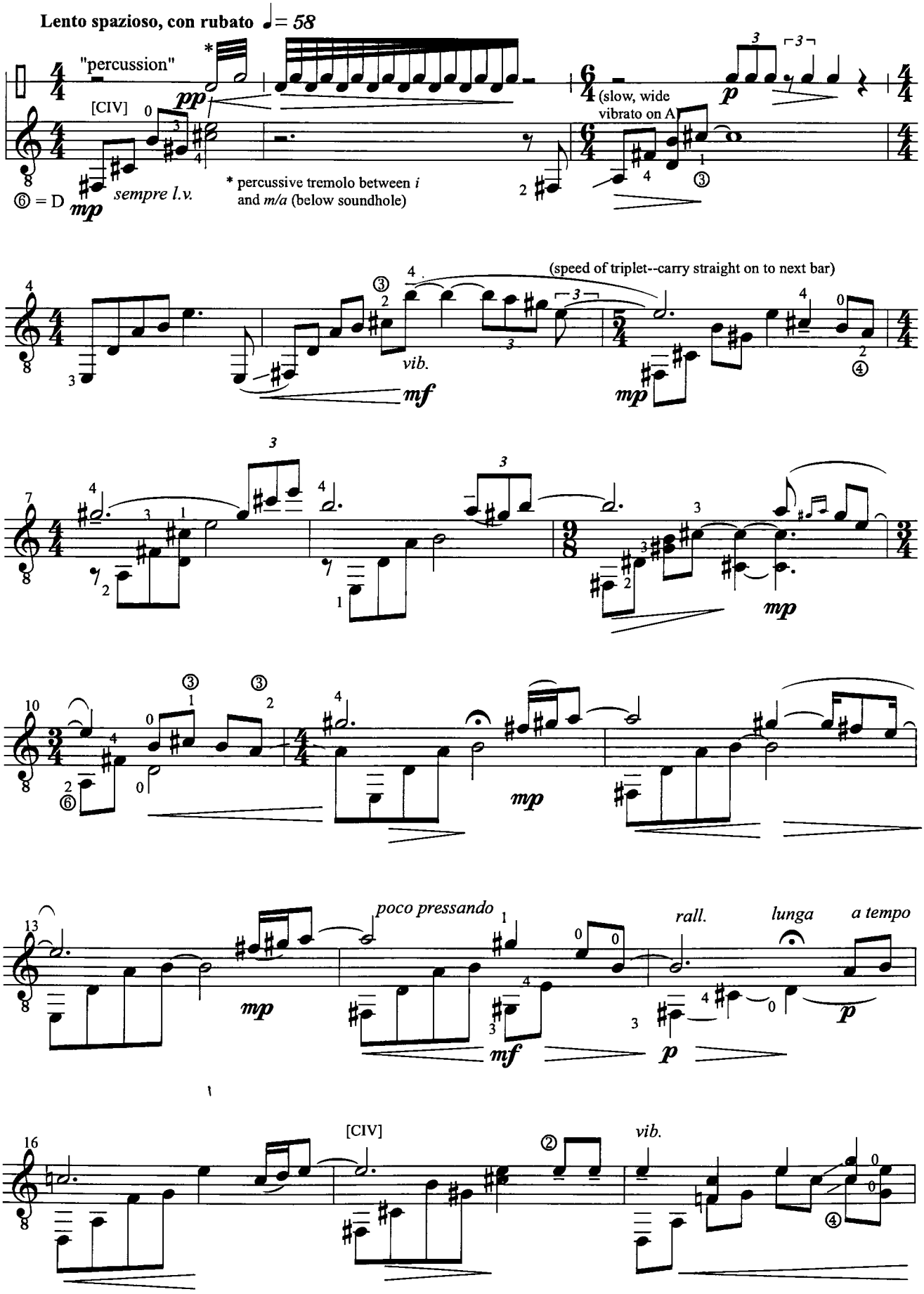
* In this percussion part, "bass drum" (downward stems layer) is simluated by striking the lower bout with the fleshy heel of the palm, while the "snare drum" (upward stems) is played by the fingers striking the guitar's lower side. The intended action is therefore a kind of rocking between the palm and fingers.

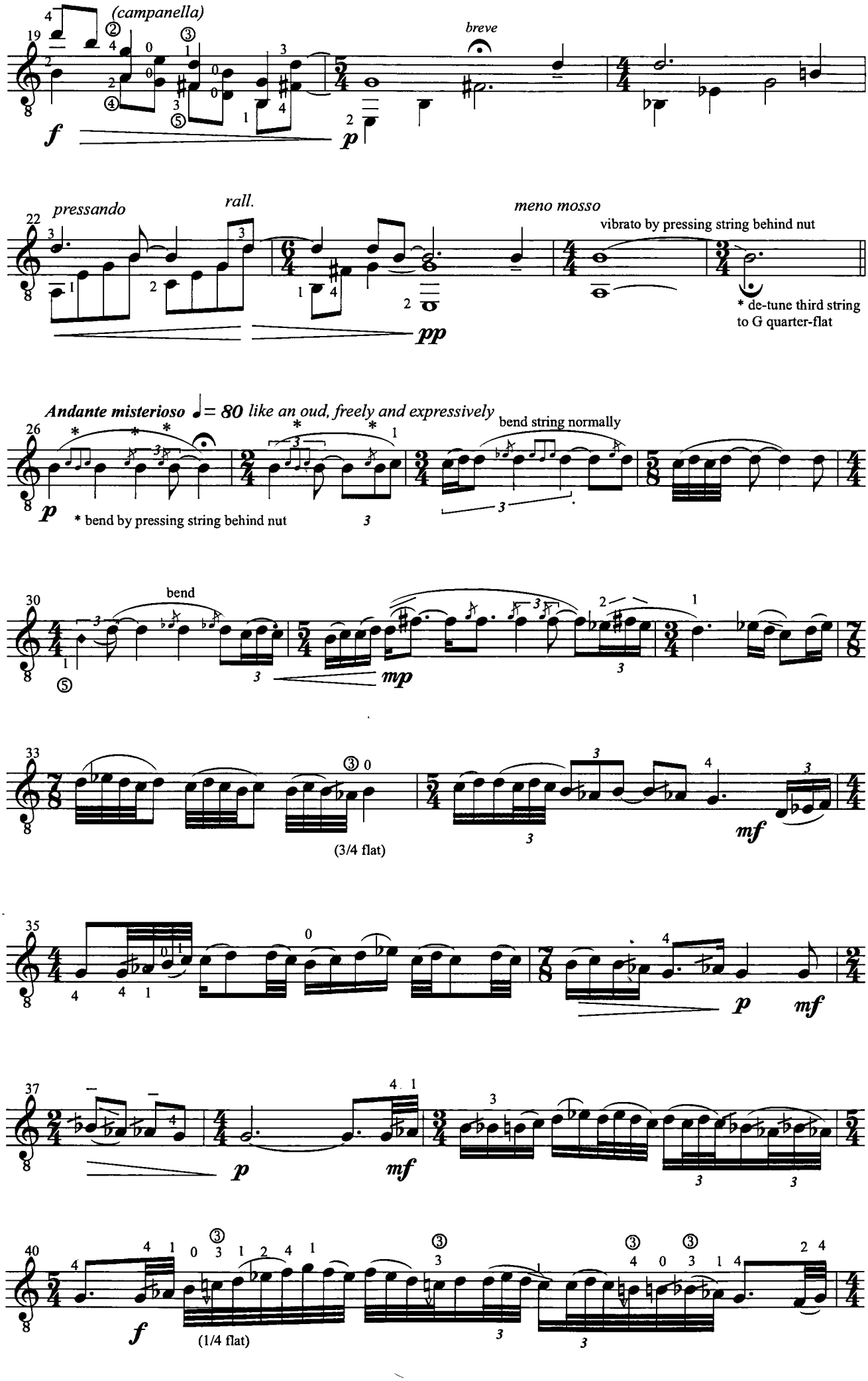

48
m.s
51
norm.
54
57
60
("campanella", quasi kora)
a m a p p a p a m p m p p m p m p
* m.s. (1 pulls-off to open string)
62

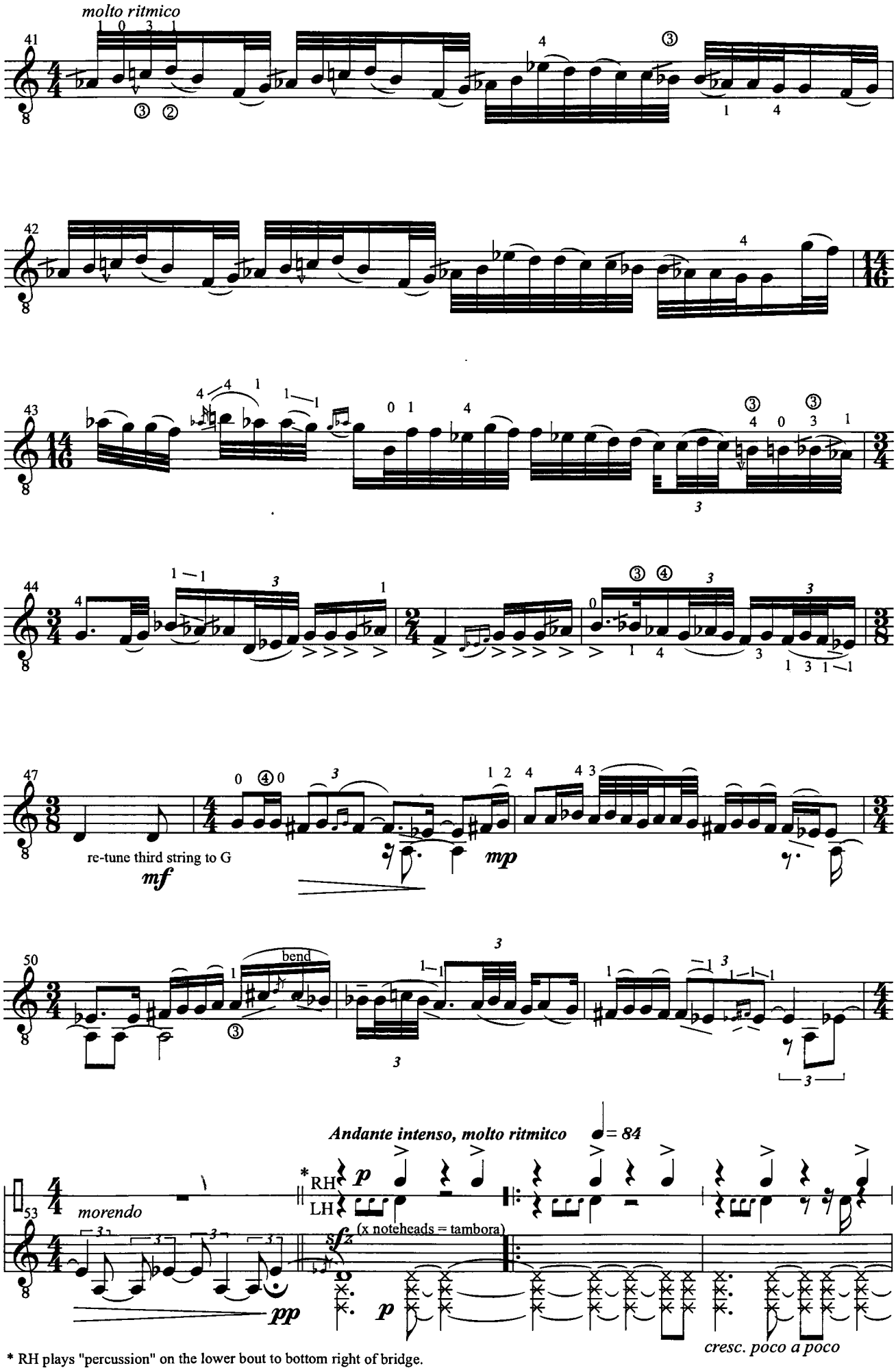

64
CII
CII
66
(as before)
*
D.S. al Coda
68
70
72
74
CII
sffz

III.

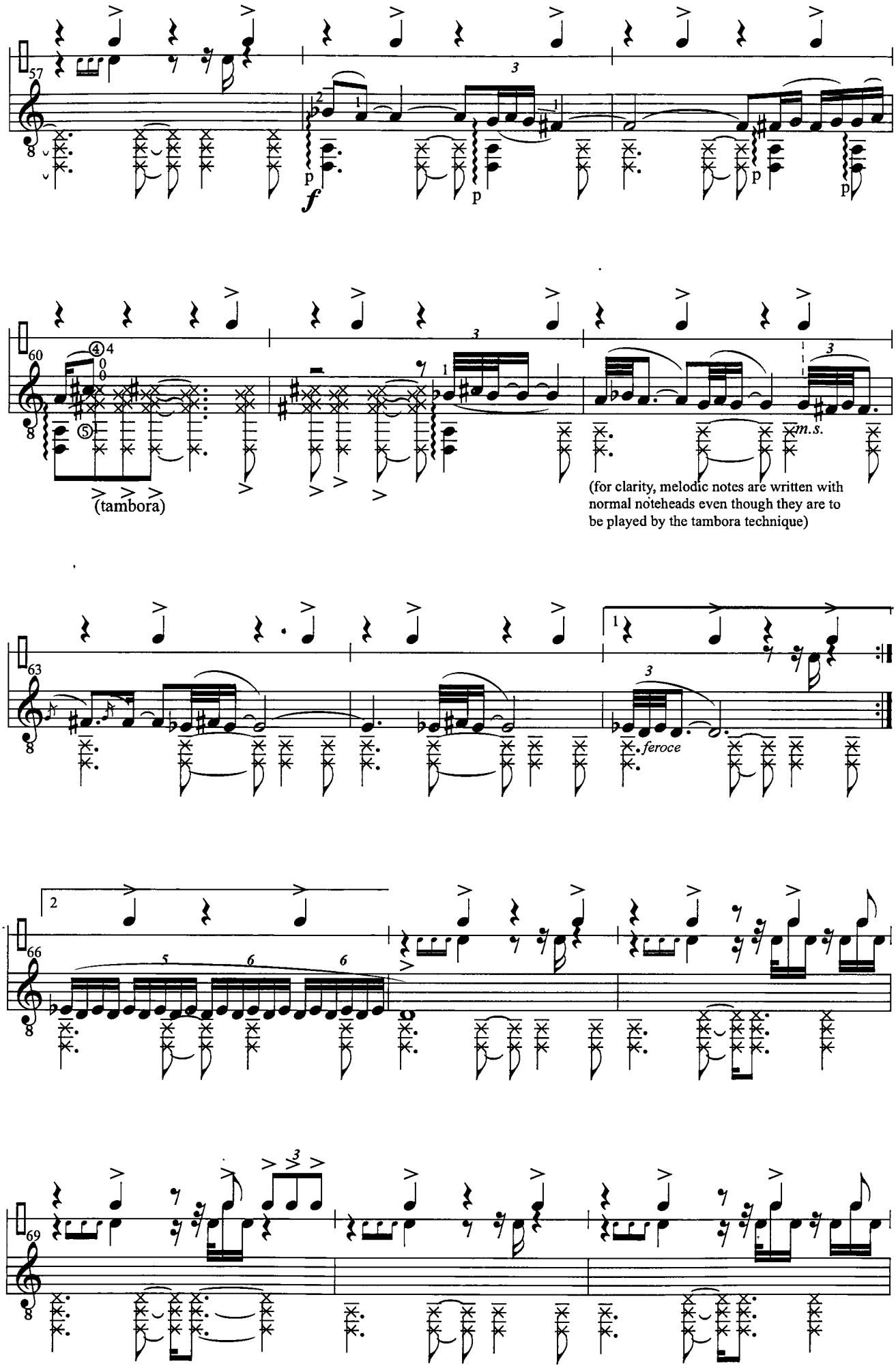
Zenith

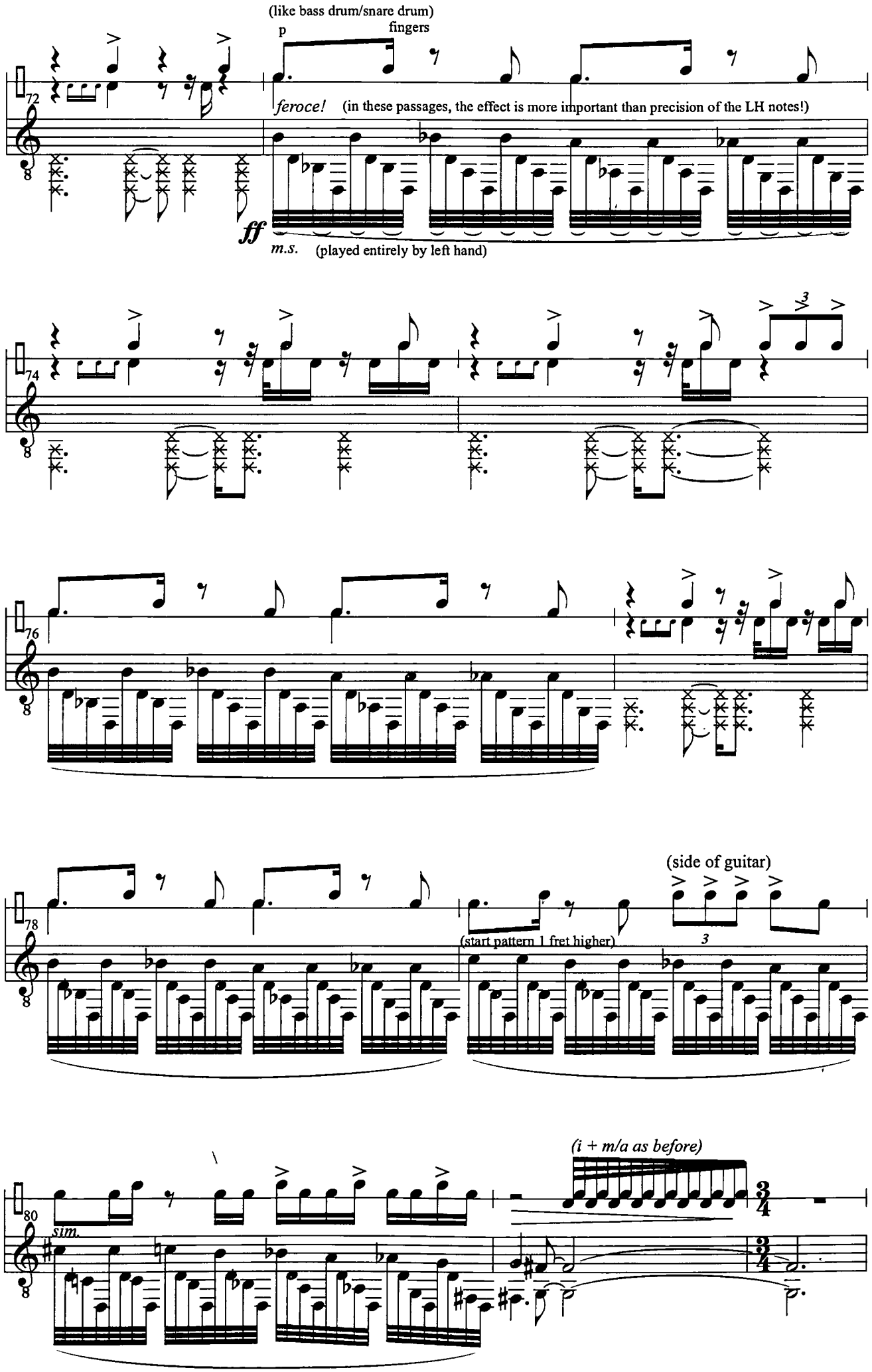

Lento spazioso, con rubato ♩= 58
"percussion"
[CIV]
⑥ = D
sempre l.v.
* percussive tremolo between i and m/a (below soundhole)
(slow, wide vibrato on A)
vib.
(speed of triplet--carry straight on to next bar)
poco pressando
rall.
lunga
a tempo
[CIV]
vib.

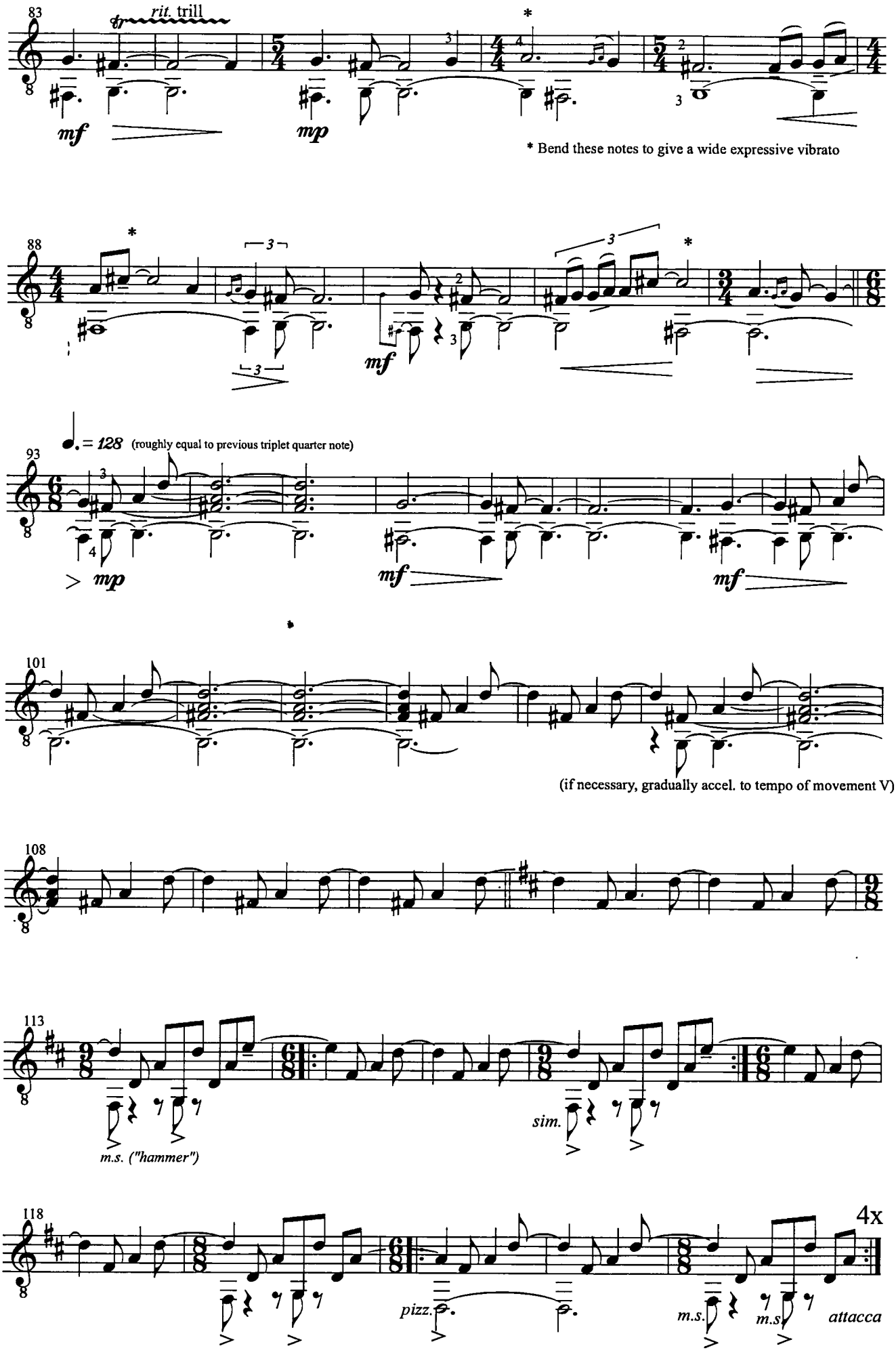

(campanella)
breve
f
p
pressando
rall.
meno mosso
vibrato by pressing string behind nut
pp
* de-tune third string to G quarter-flat
Andante misterioso ♩= 80 like an oud, freely and expressively
bend string normally
p
* bend by pressing string behind nut
bend
mp
(3/4 flat)
mf
p
mf
p
mf
f
(1/4 flat)



* RH plays "percussion" on the lower bout to bottom right of bridge.
LH plays on the upper bout below the neck.

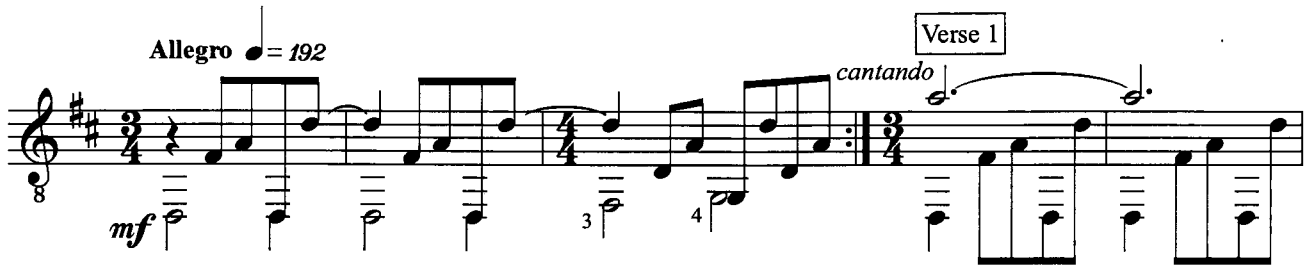

57
60
63
66
69
(tambora)
m.s.
feroce
(for clarity, melodic notes are written with normal noteheads even though they are to be played by the tambora technique)


(like bass drum/snare drum)
p
fingers
72
feroce!
(in these passages, the effect is more important than precision of the LH notes!)
ff
m.s.
(played entirely by left hand)
74
3
76
78
(side of guitar)
(start pattern 1 fret higher)
3
80
sim.
(i + m/a as before)
3/4
3/4

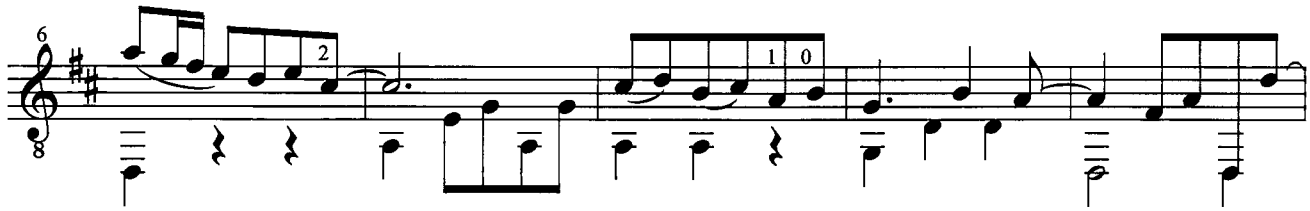

83
rit. trill
mf
mp
* Bend these notes to give a wide expressive vibrato
88
mf
93
♩. = 128 (roughly equal to previous triplet quarter note)
mp
mf
mf
101
(if necessary, gradually accel. to tempo of movement V)
108
113
m.s. ("hammer")
sim.
118
4x
pizz.
m.s.
m.s.
attacca

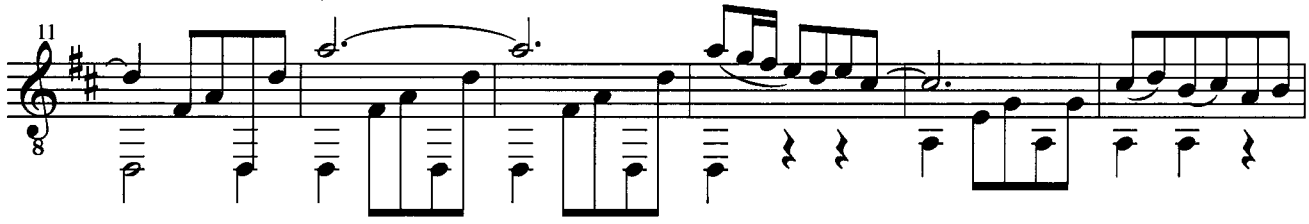
IV.

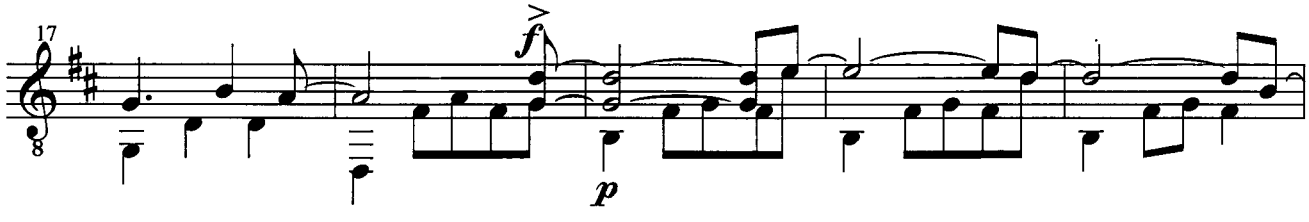
Evening Dance

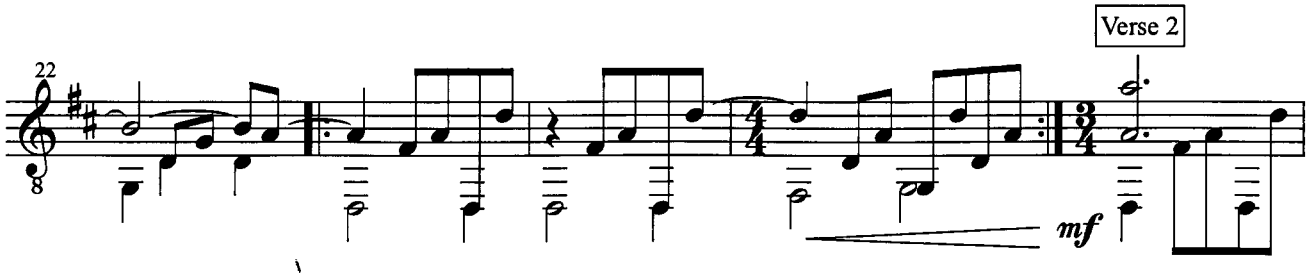


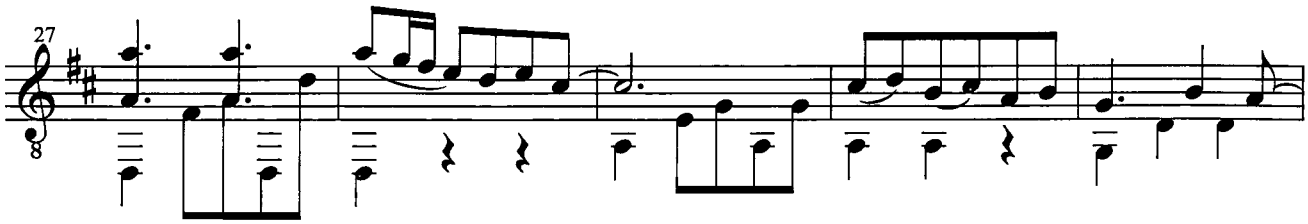
(Until the final section of this movement, the thumb can optionally be played lightly *pizz.*, using a mixture of flesh *p* and slight right hand muting. The "heel" of the right hand would be therefore be placed on the bridge, lightly touching the bass strings. Some players may find this position uncomfortable however, and should feel free to use a normal RH position. However, it would still be preferable to employ some sort of light muting on the bass strings in sections like measures 19-22, 41-51 *et passim*.

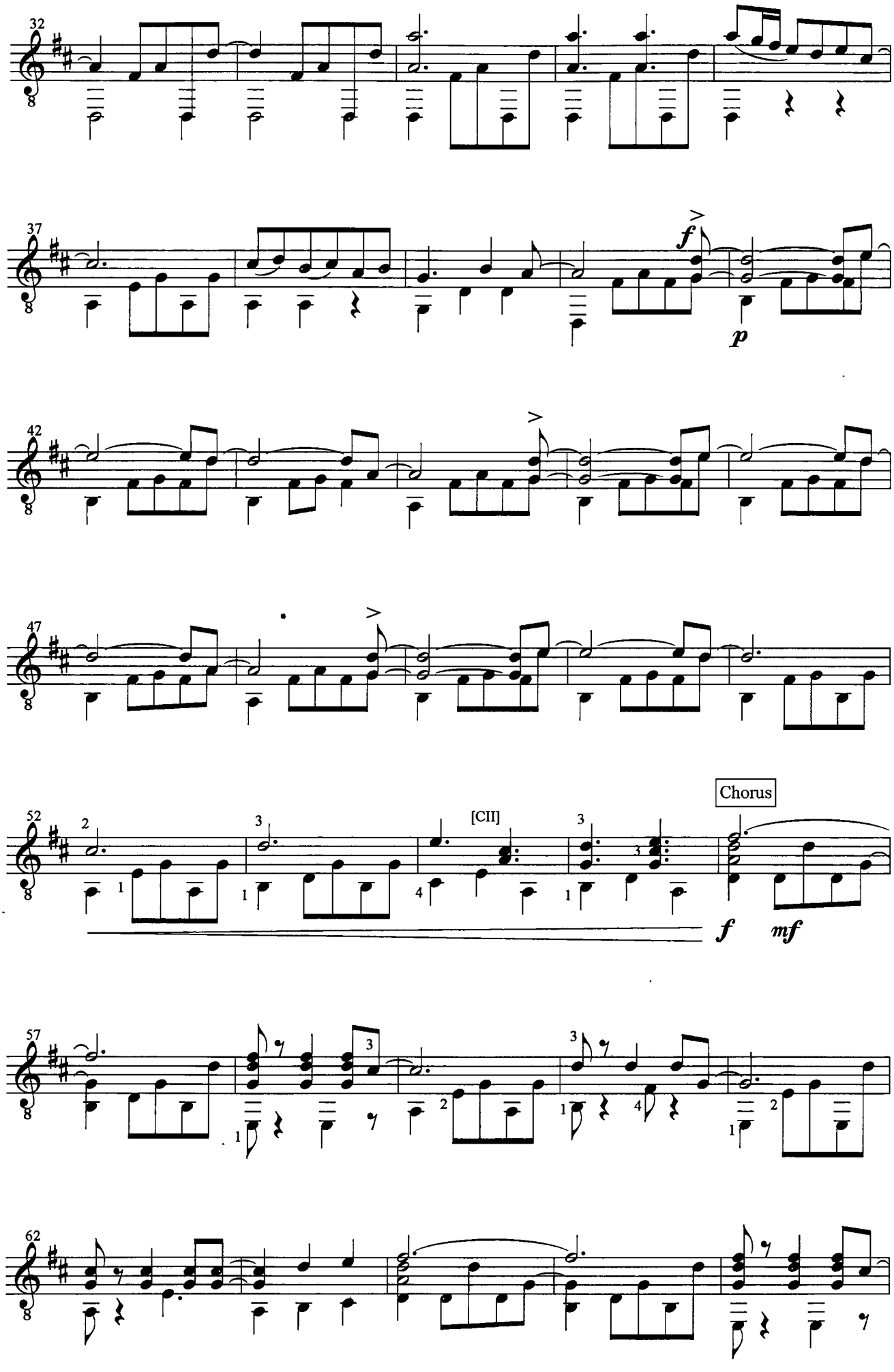


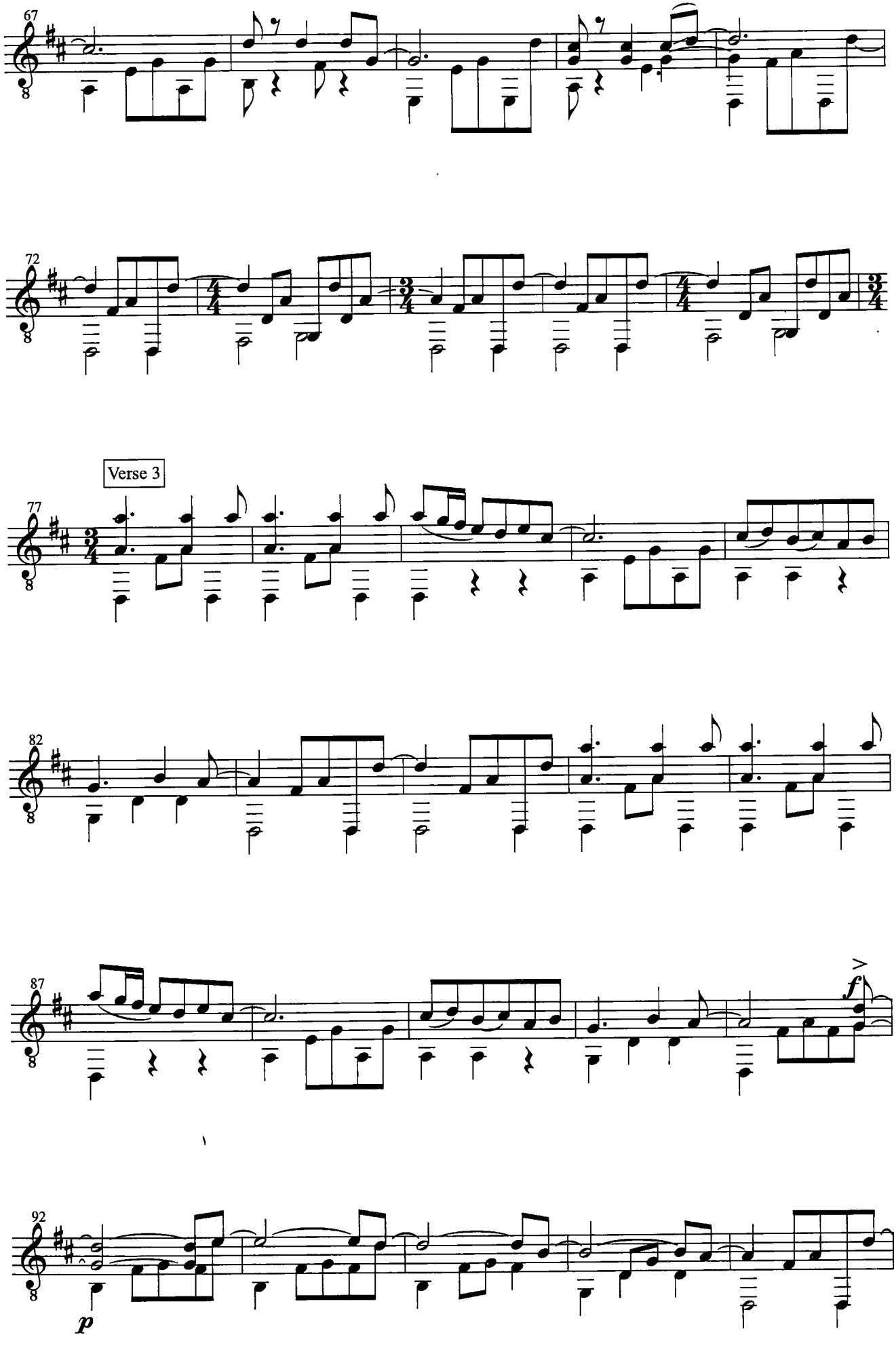


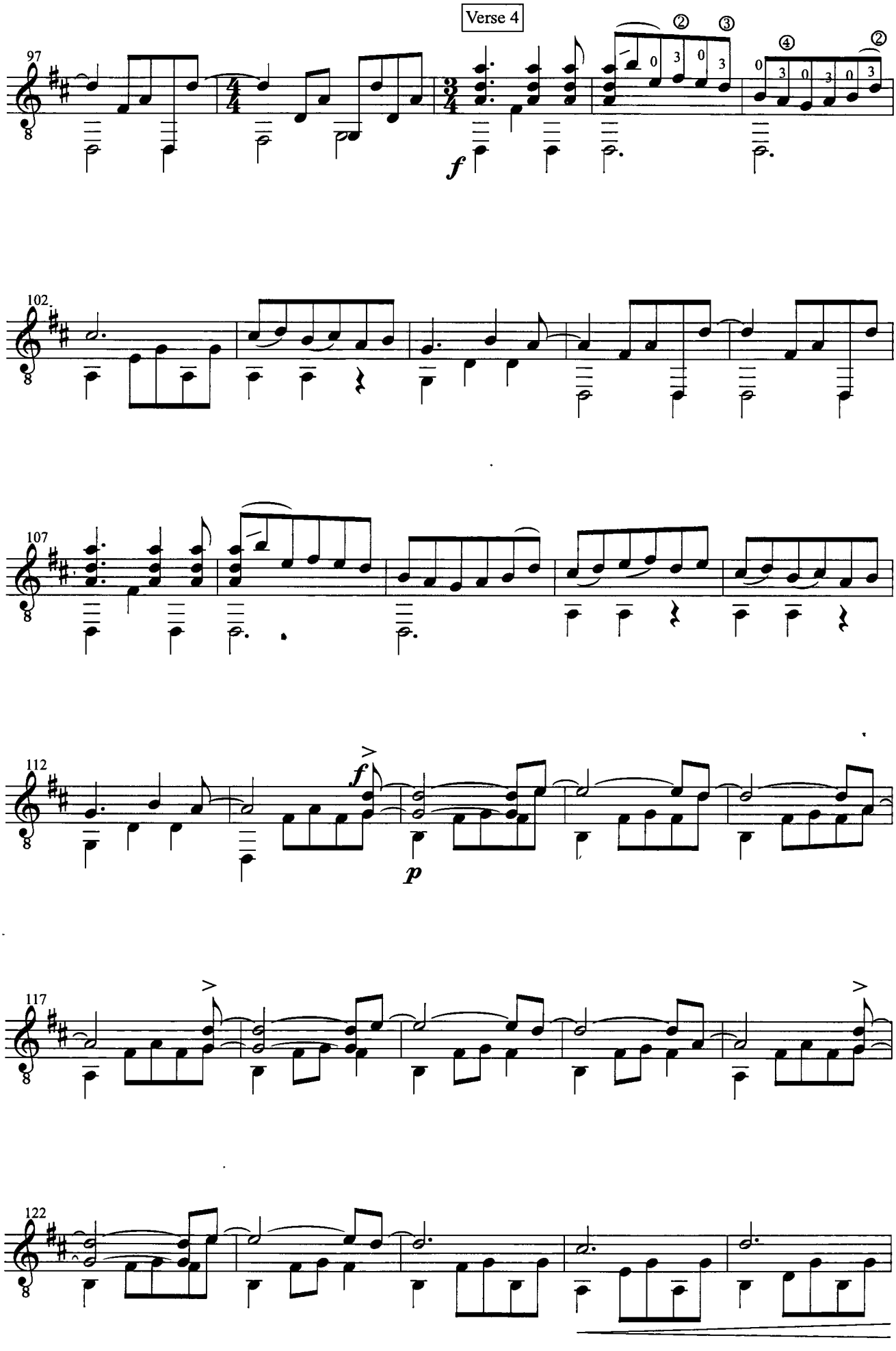


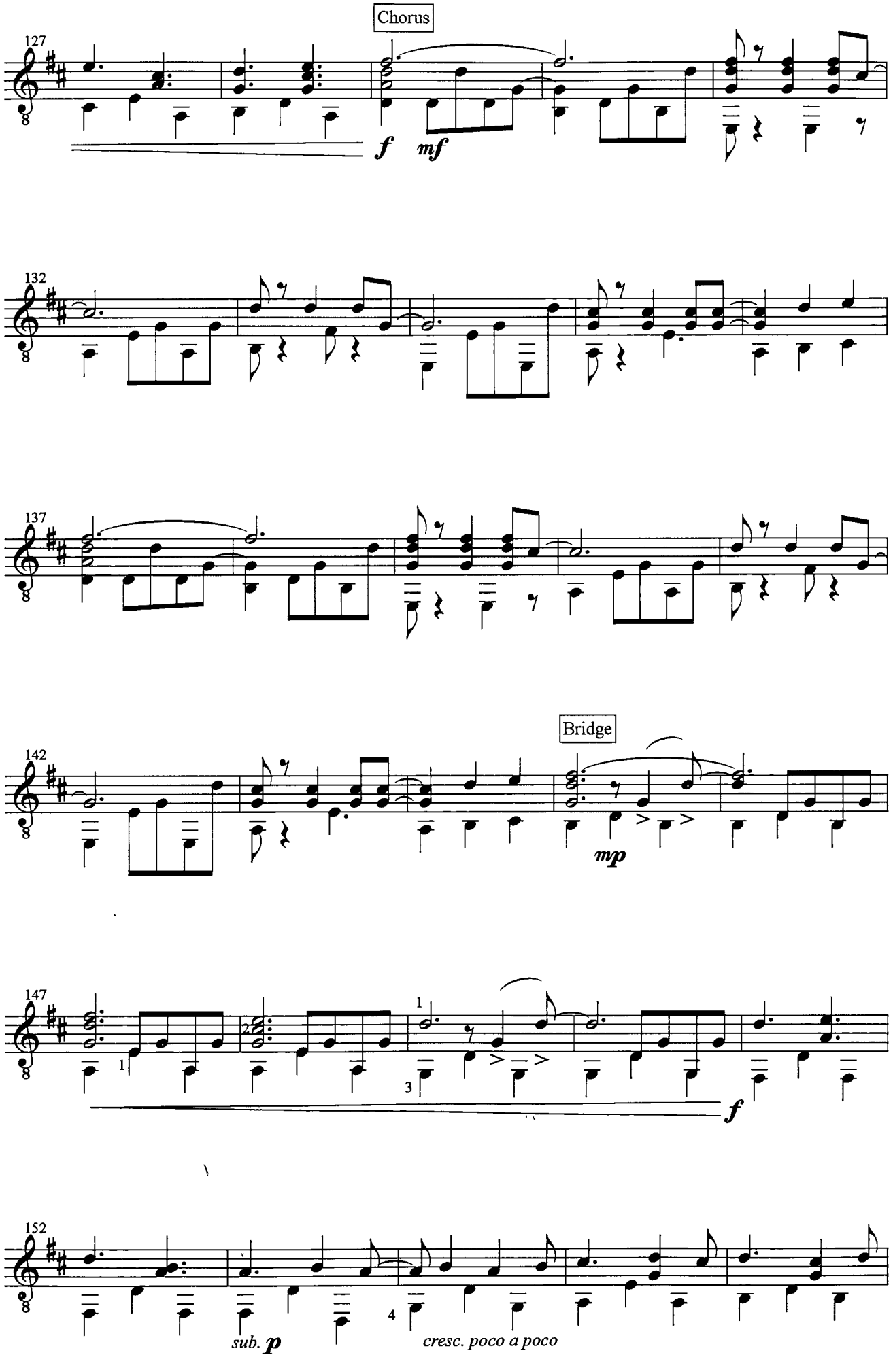


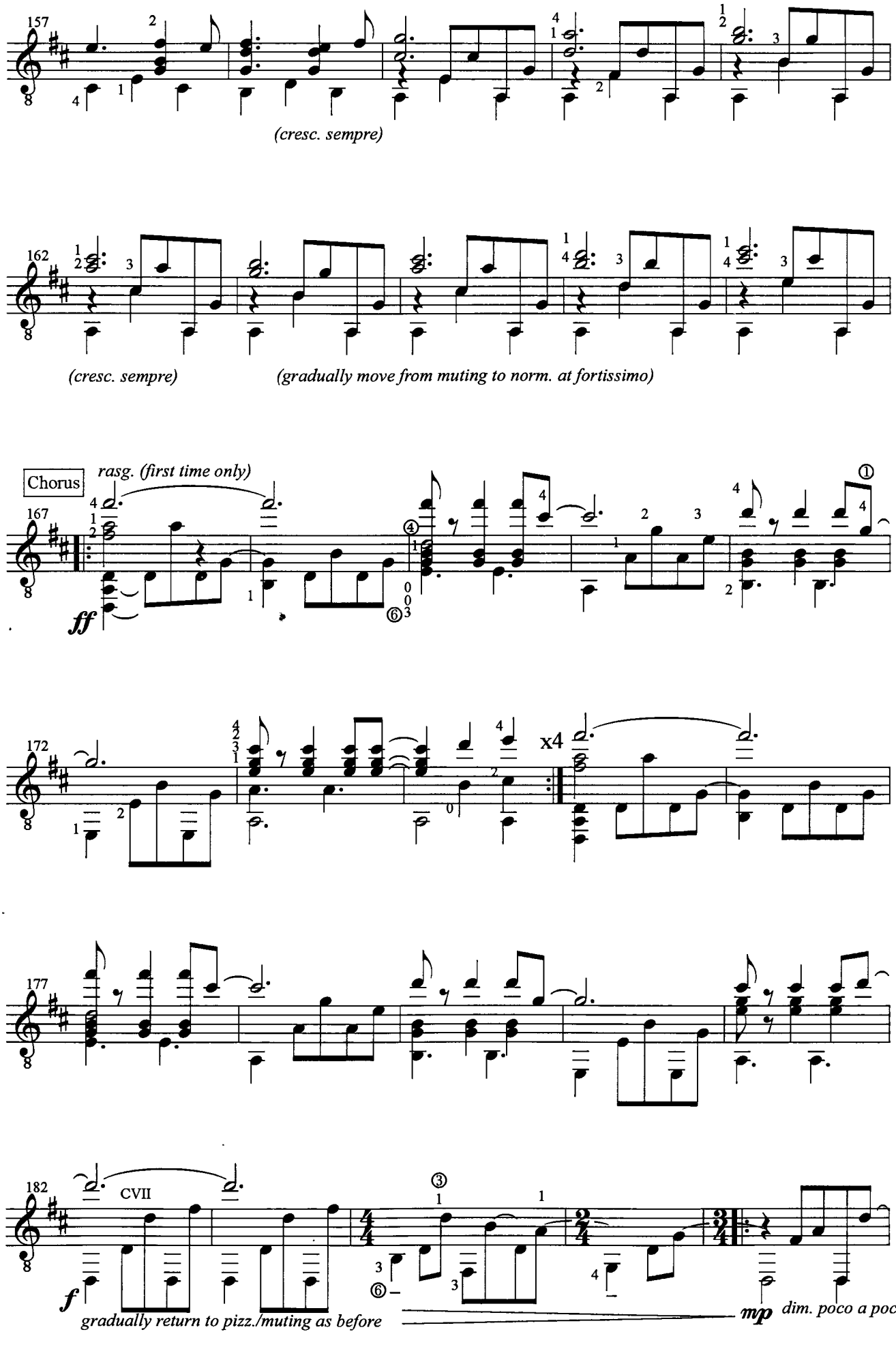


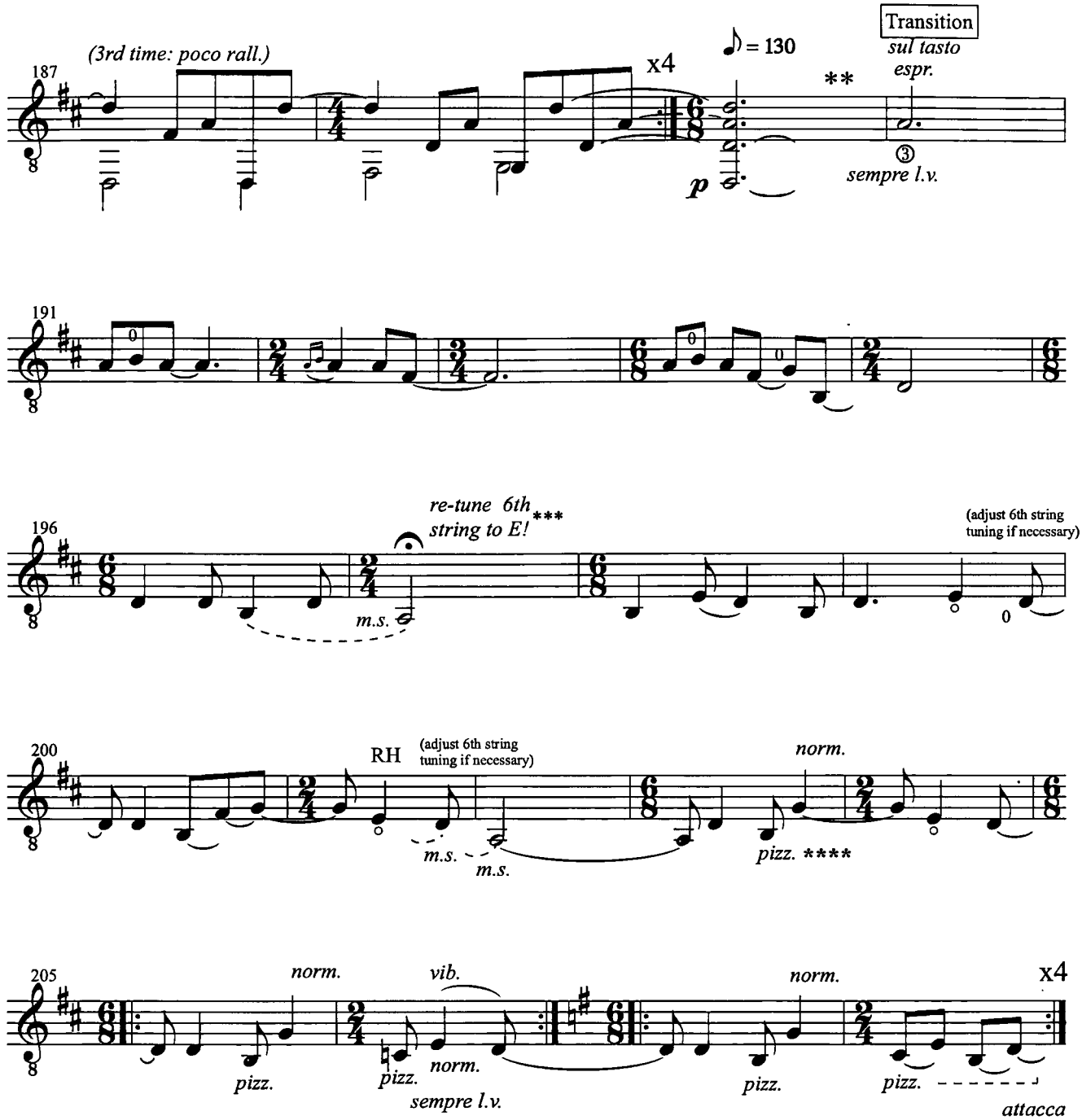

32
37
f
p
42
47
52
[CII]
Chorus
f
mf
57
62


67
72
Verse 3
77
82
87
f
92
p


Verse 4
97
102
107
112
117
122
f
p


Chorus
127
f
mf
132
137
Bridge
142
mp
147
1
2
1
3
f
152
4
sub. p
cresc. poco a poco


157
(cresc. sempre)
162
(cresc. sempre)
(gradually move from muting to norm. at fortissimo)
Chorus
rasg. (first time only)
167
ff
172
x4
177
182
CVII
f
gradually return to pizz./muting as before
mp
dim. poco a poco



** End here if playing this movement on its own. If going on to movement V, from here all notes should be played non-muted and *normale* (i.e. back to normal playing position), apart from those marked *pizz.*

*** It is also possible to keep the low D tuning to play the final movement (Cradle Song), but the player is encouraged to choose the tuning that works and sounds most effectively for the final movement.

**** The notes marked "pizz." from here to the end of the movement are to be played with the technique described for movement V: "Cradle Song"--with flesh p and lightly muted to create a sort of "half-pizz.".

Durata: 10' ca

Nuccio D'Angelo

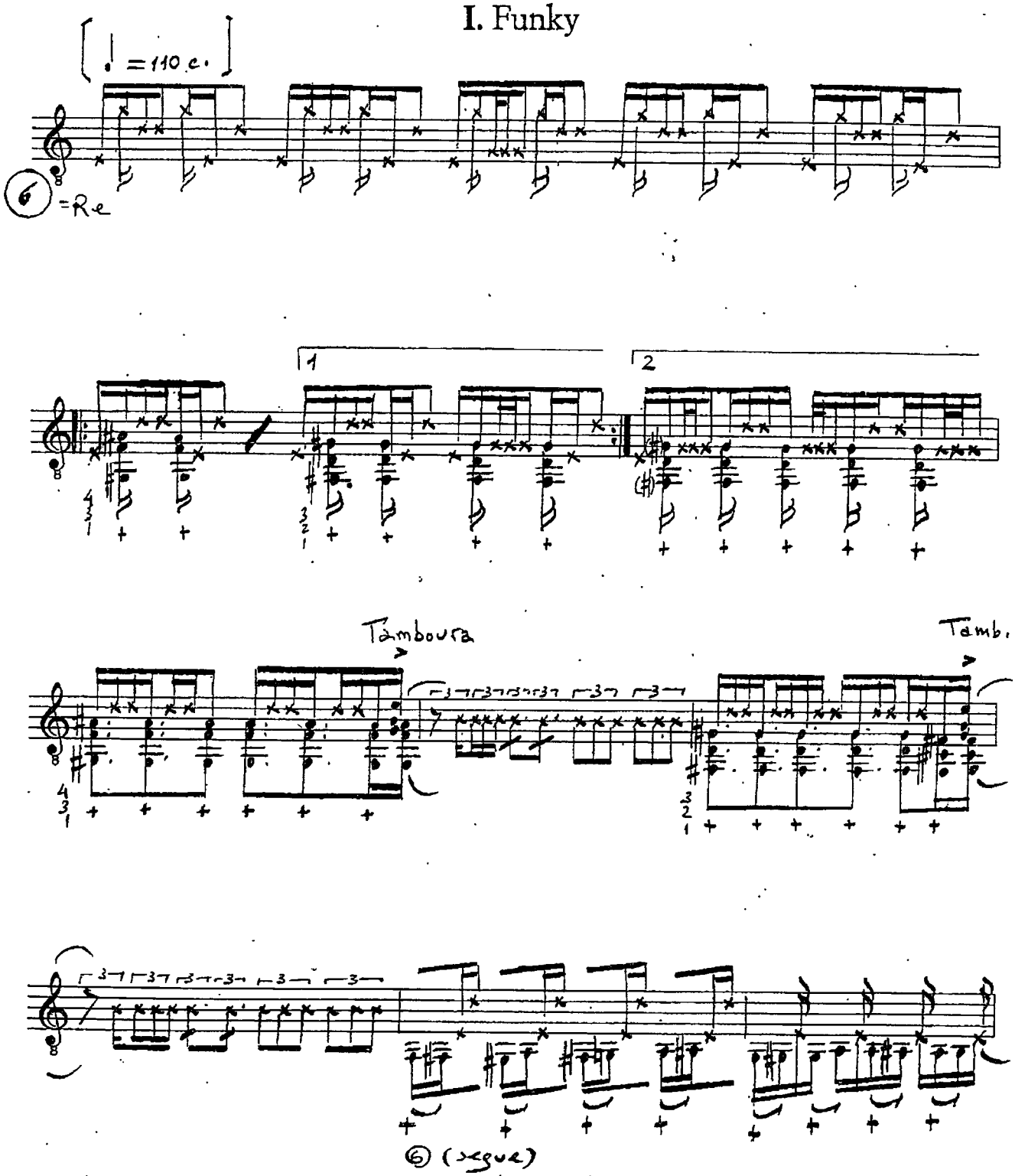
ELECTRIC SUITE (1995)

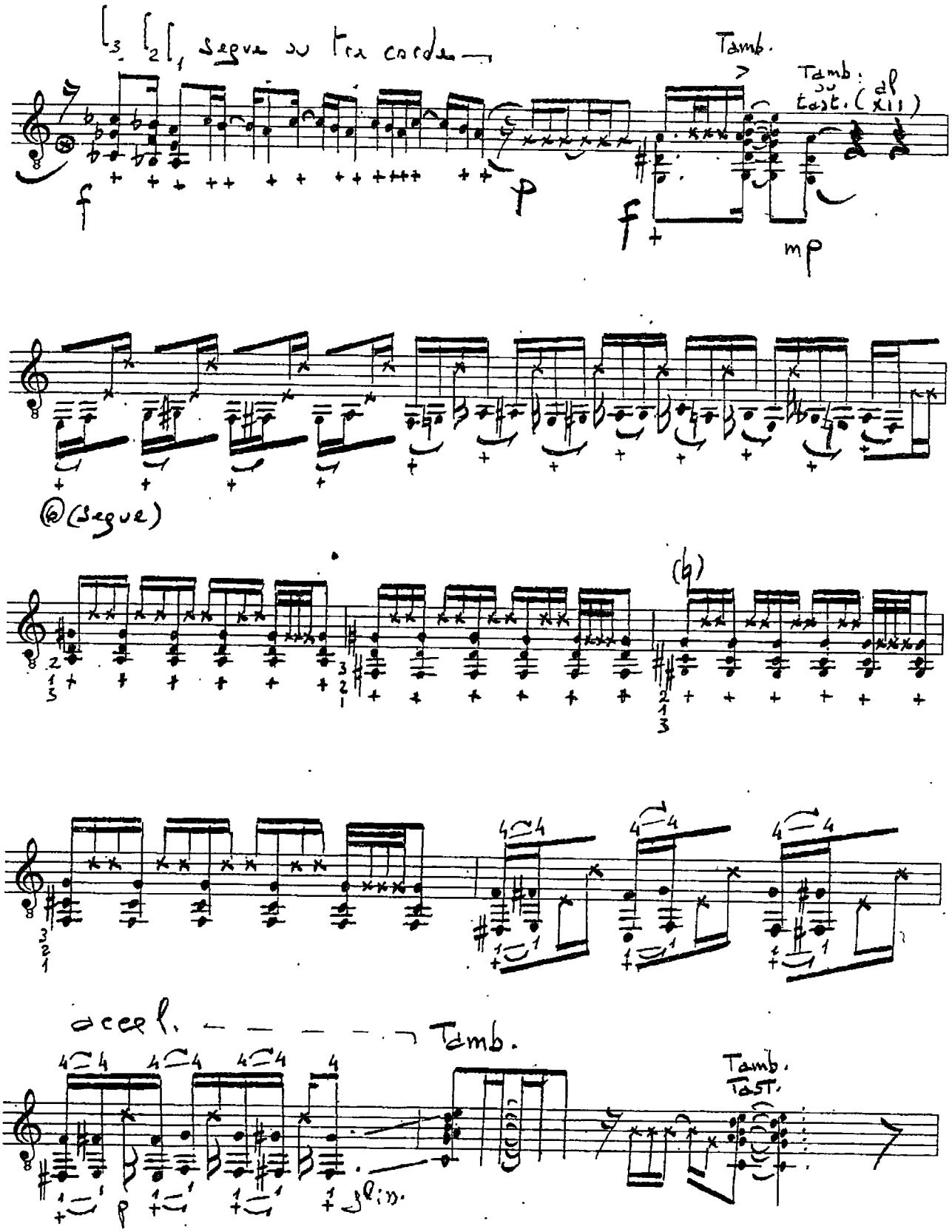
per chitarra
(dedicata all'arte della chitarra elettrica)

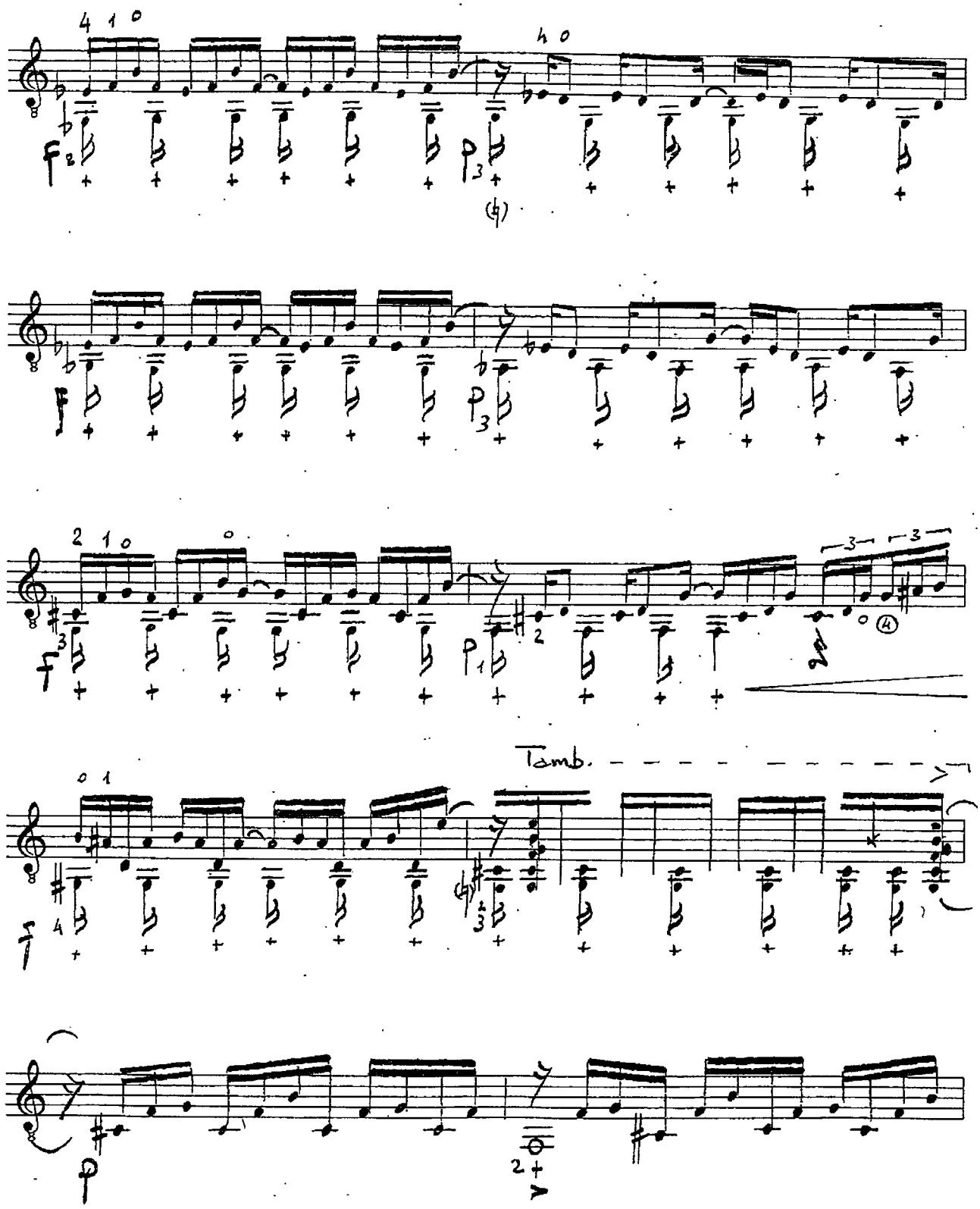
a Flavio Cucchi

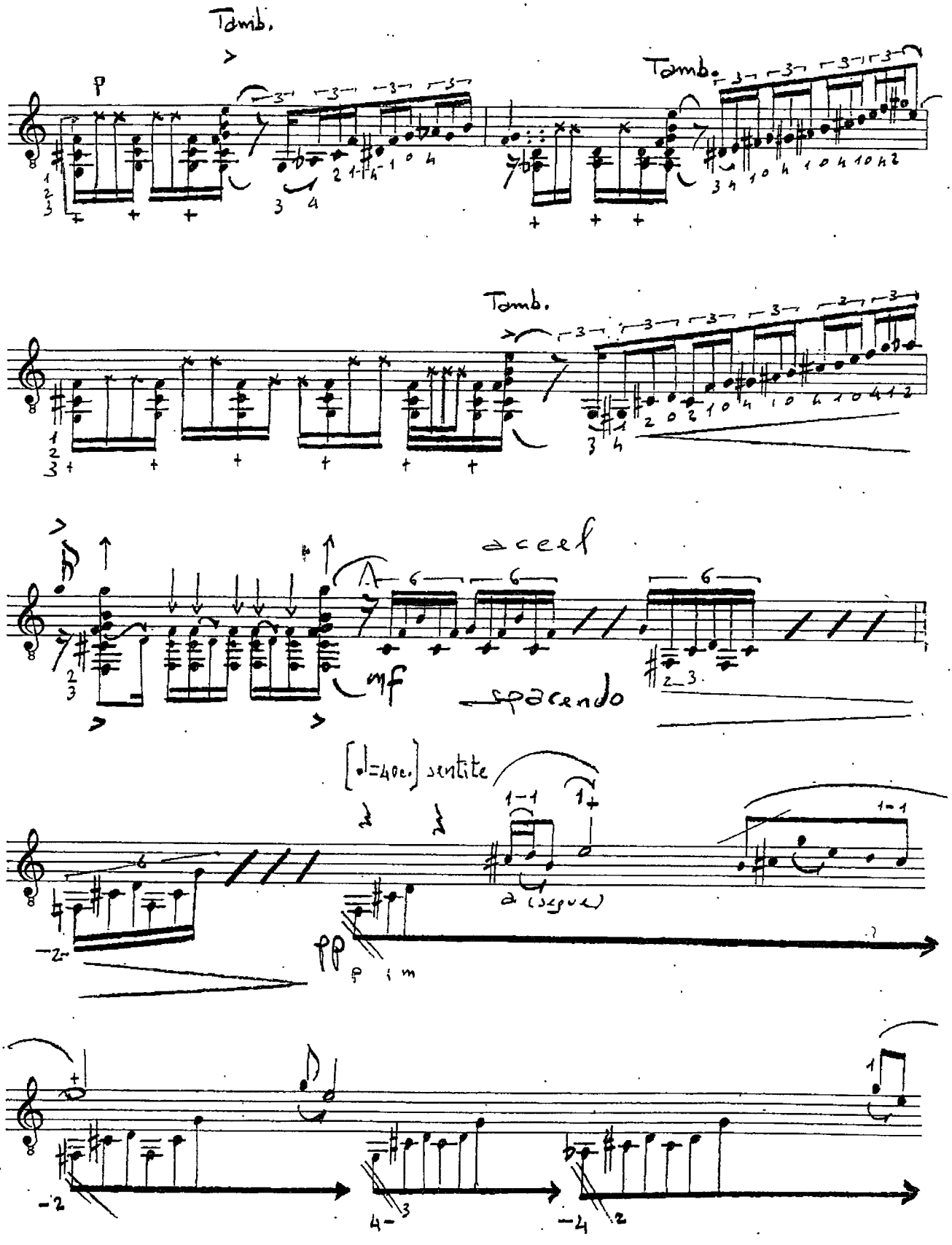
Vietata la fotocopiatura ai sensi di legge

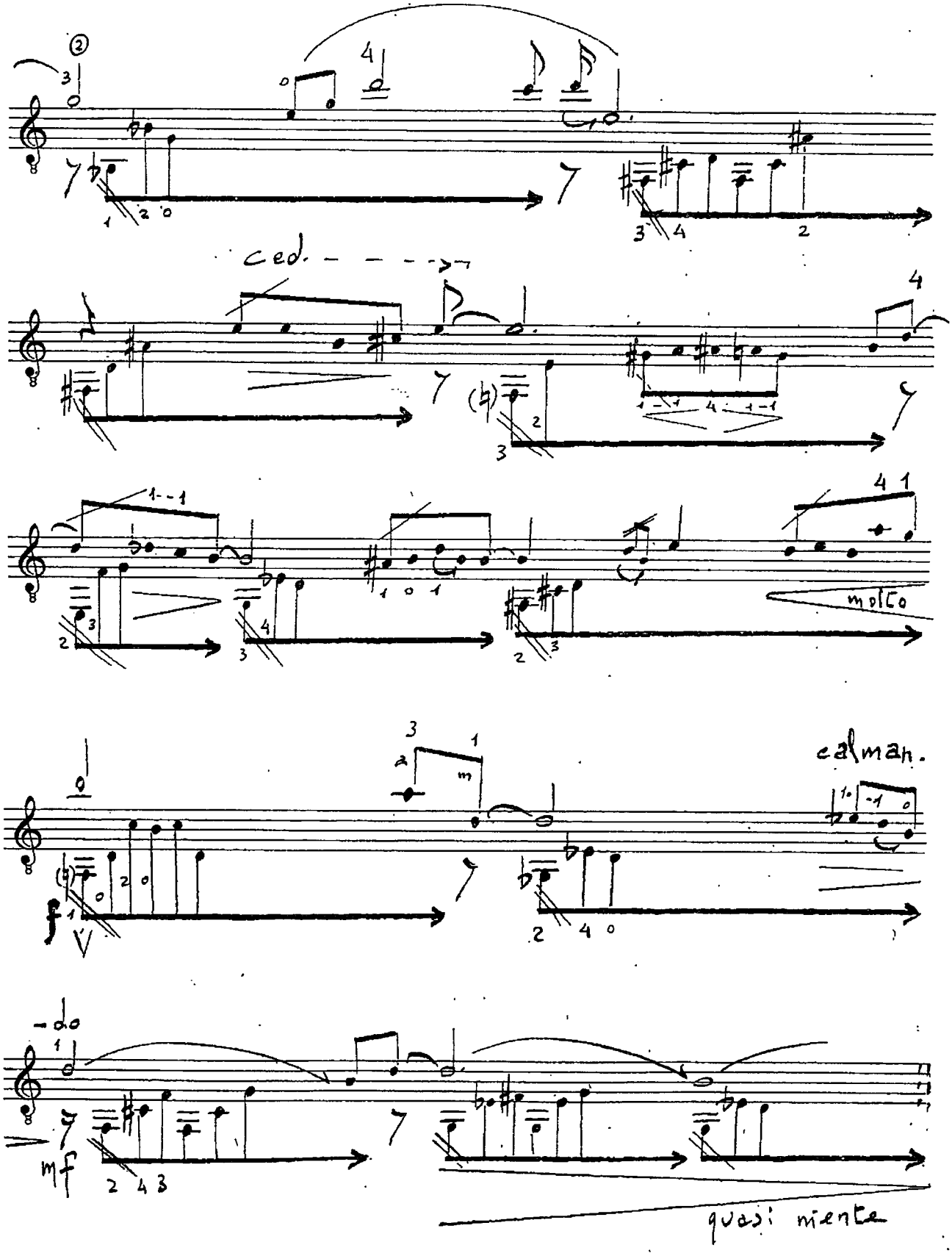
I. Funky

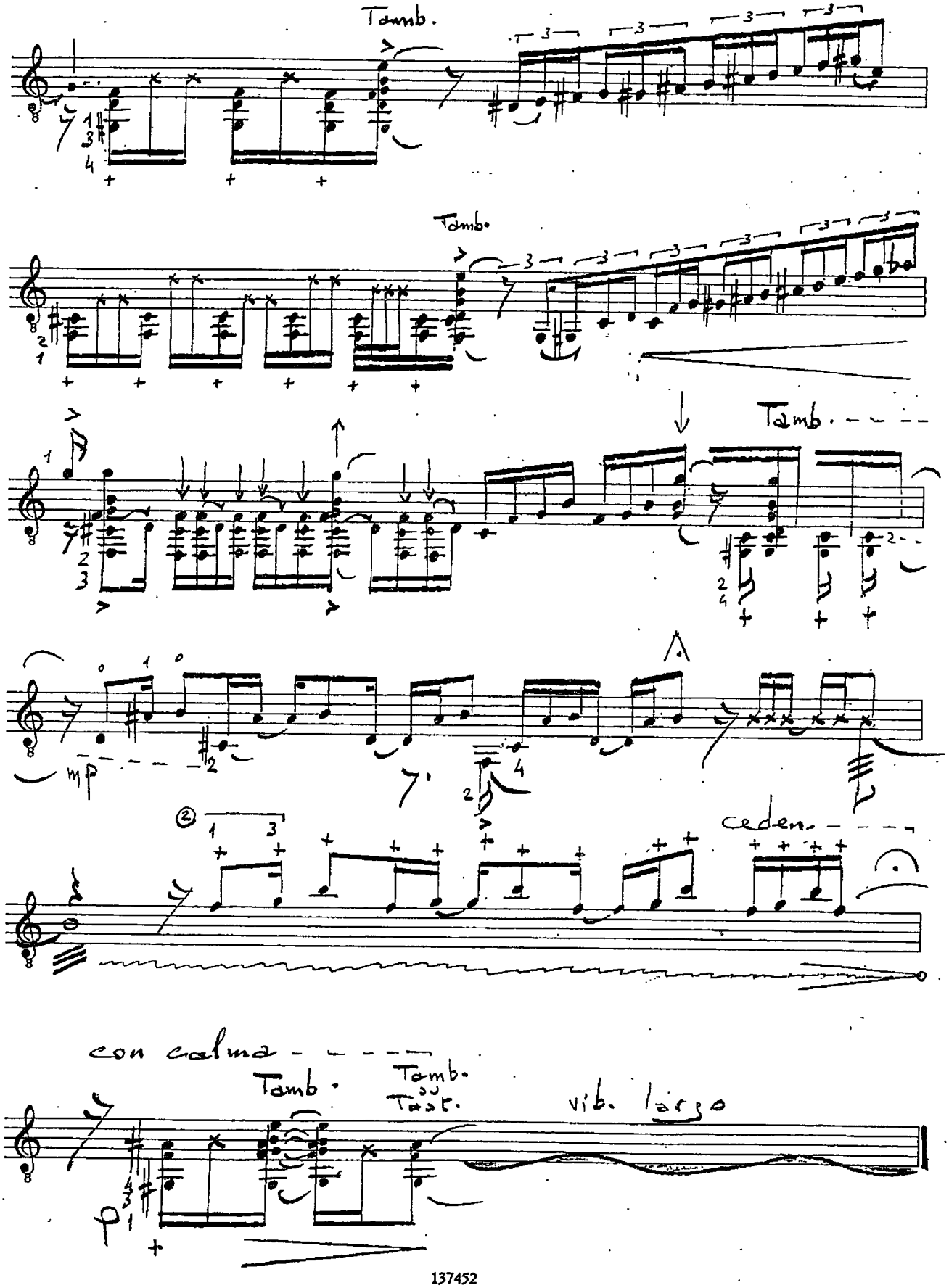


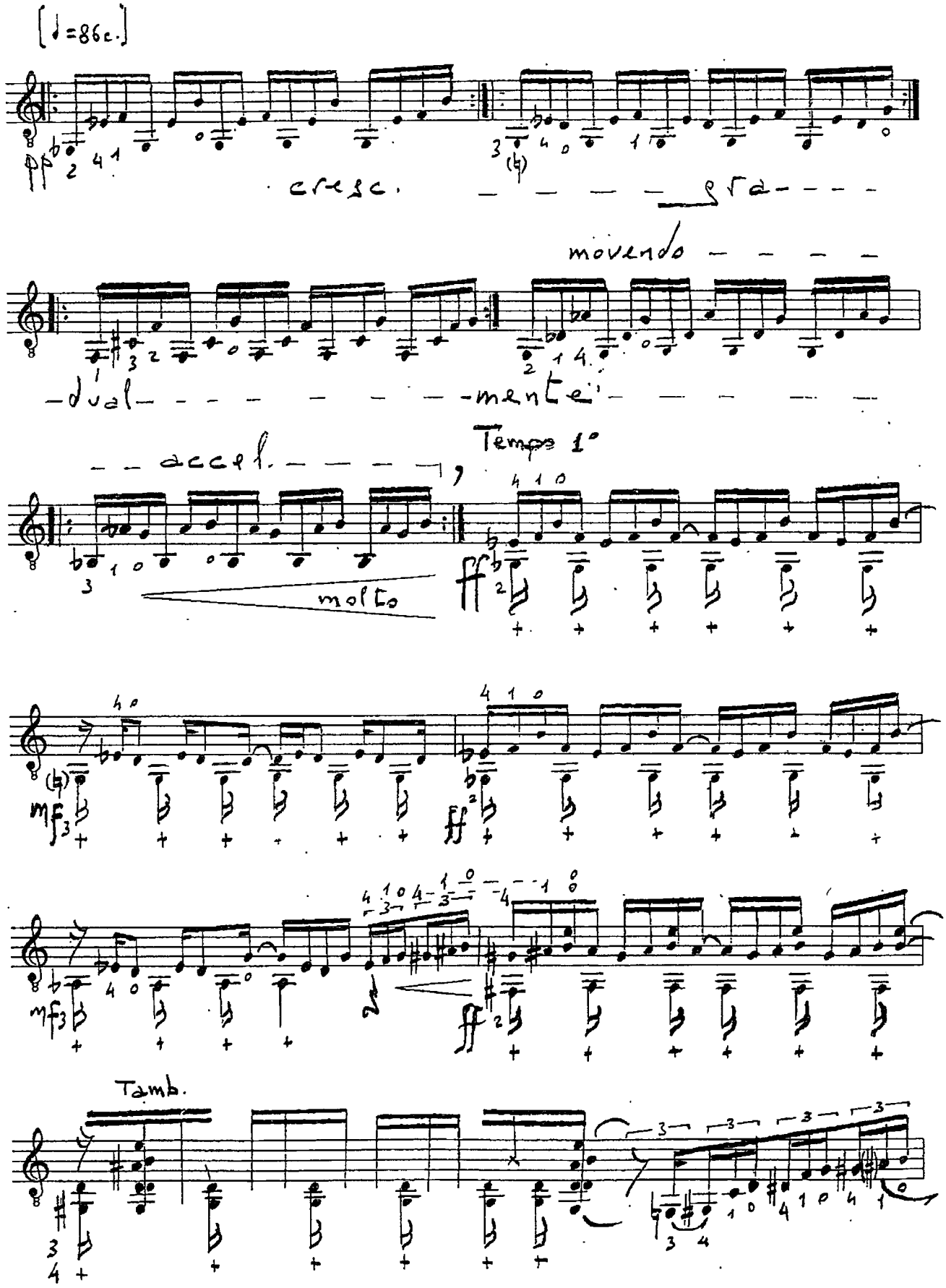

segue su tre corde
Tamb.
Tamb. su tast. (al XII)
f
p
f
mp
(segue)
(♮)
accel.
Tamb.
Tamb. Tast.
p
gliss.


Tamb.

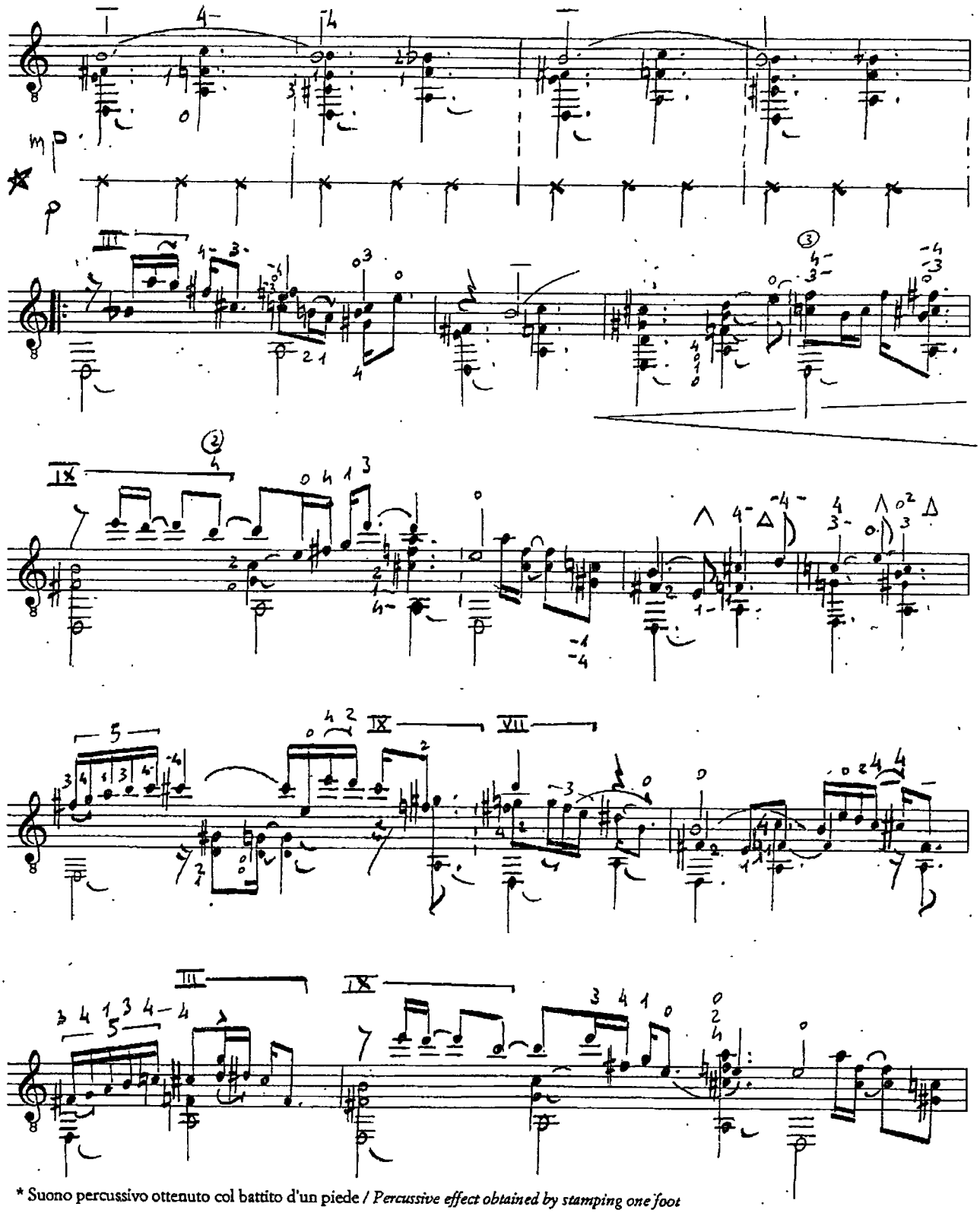

Tamb.
p
Tamb.
Tamb.
accel
mf
spacendo
[♩=40c.] sentite
a (segue)
pp
p i m


ced.
molto
calman.
-do
mf
quasi niente

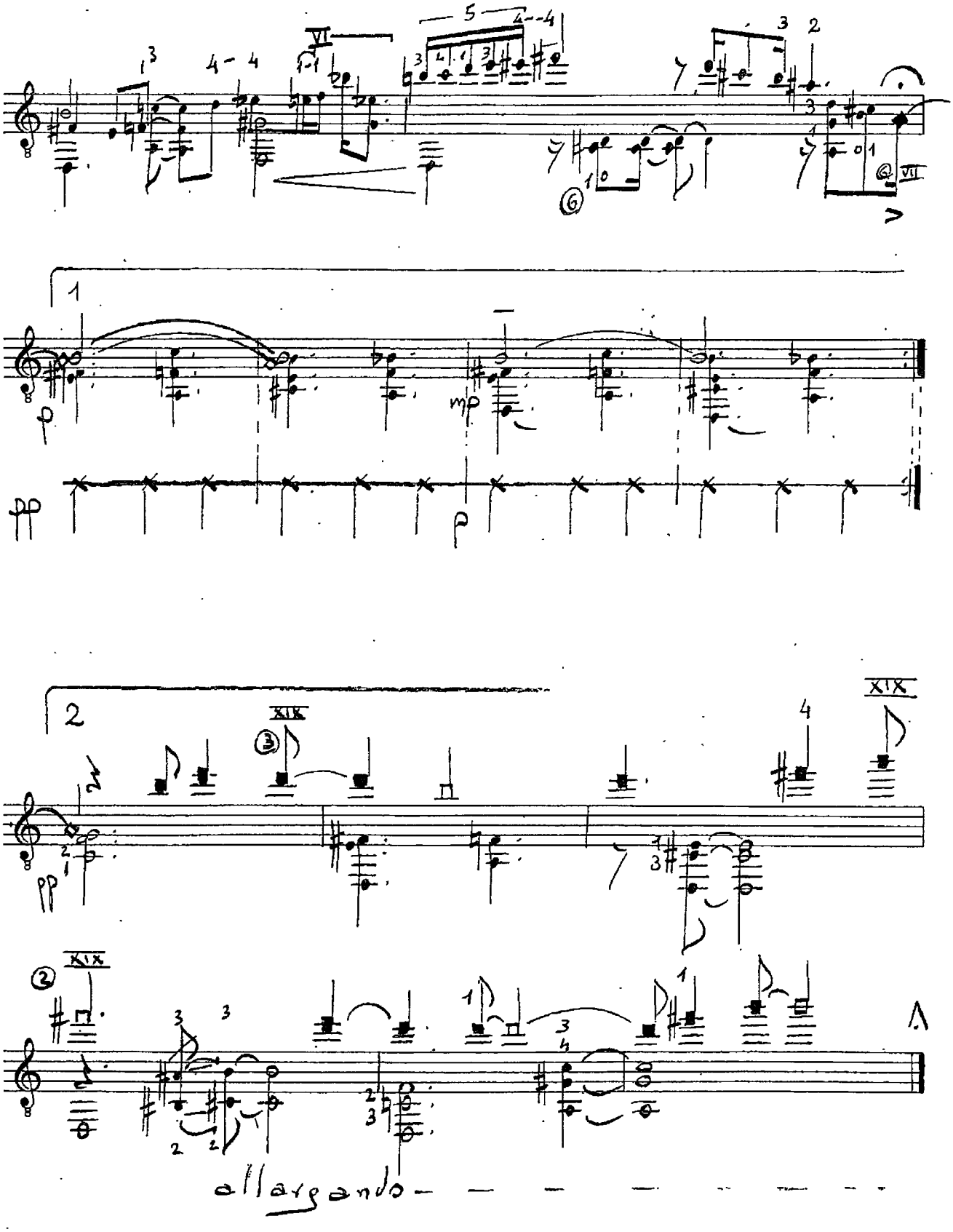

Tamb.
Tamb.
Tamb.
mp
ceden.
con calma
Tamb.
Tamb. o Tast.
vib. largo


[♩=86c.]
pp
cresc.
gra
movendo
dual
mente
accel.
Tempo 1°
molto
ff
mf
Tamb.

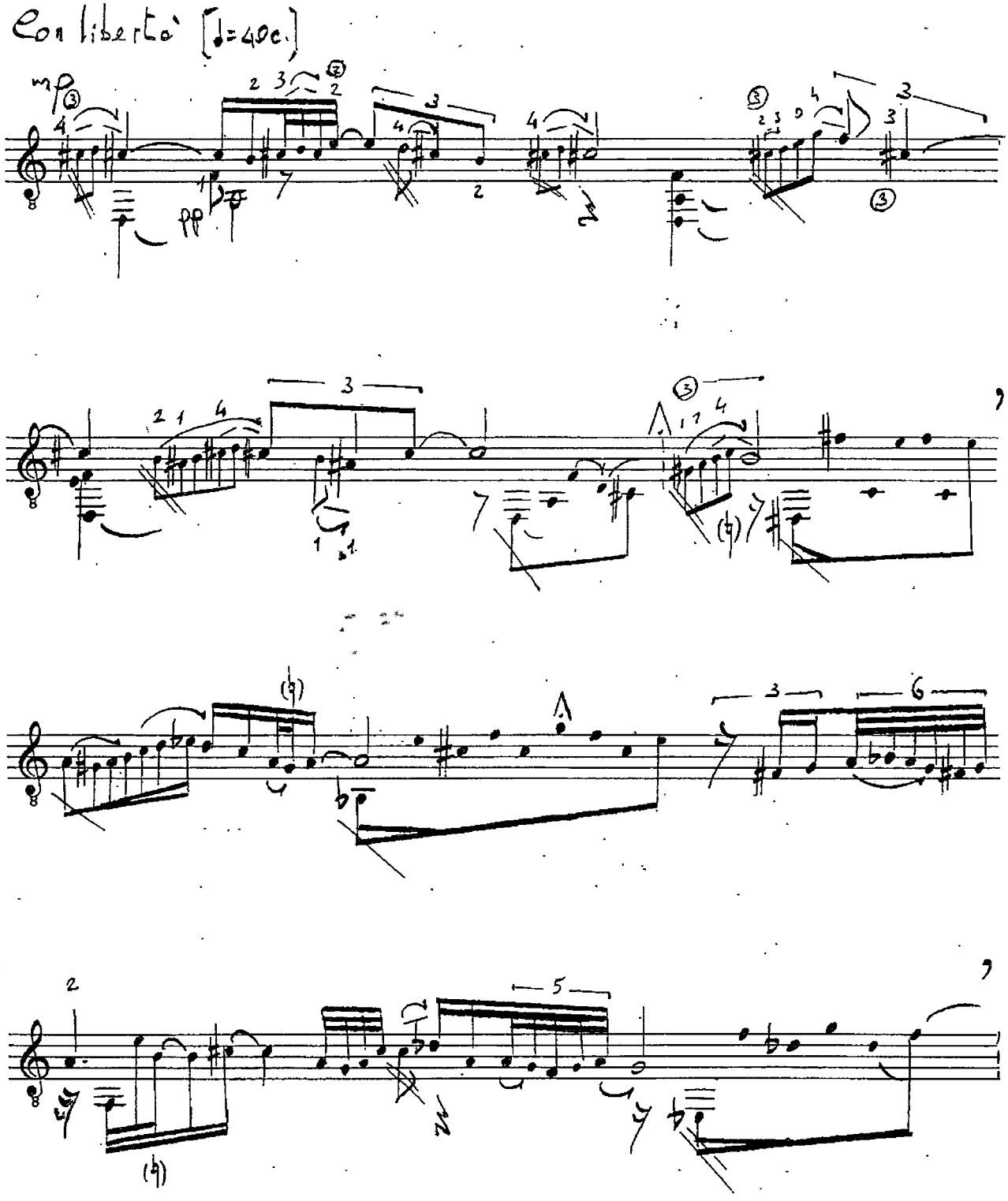
II. Soft

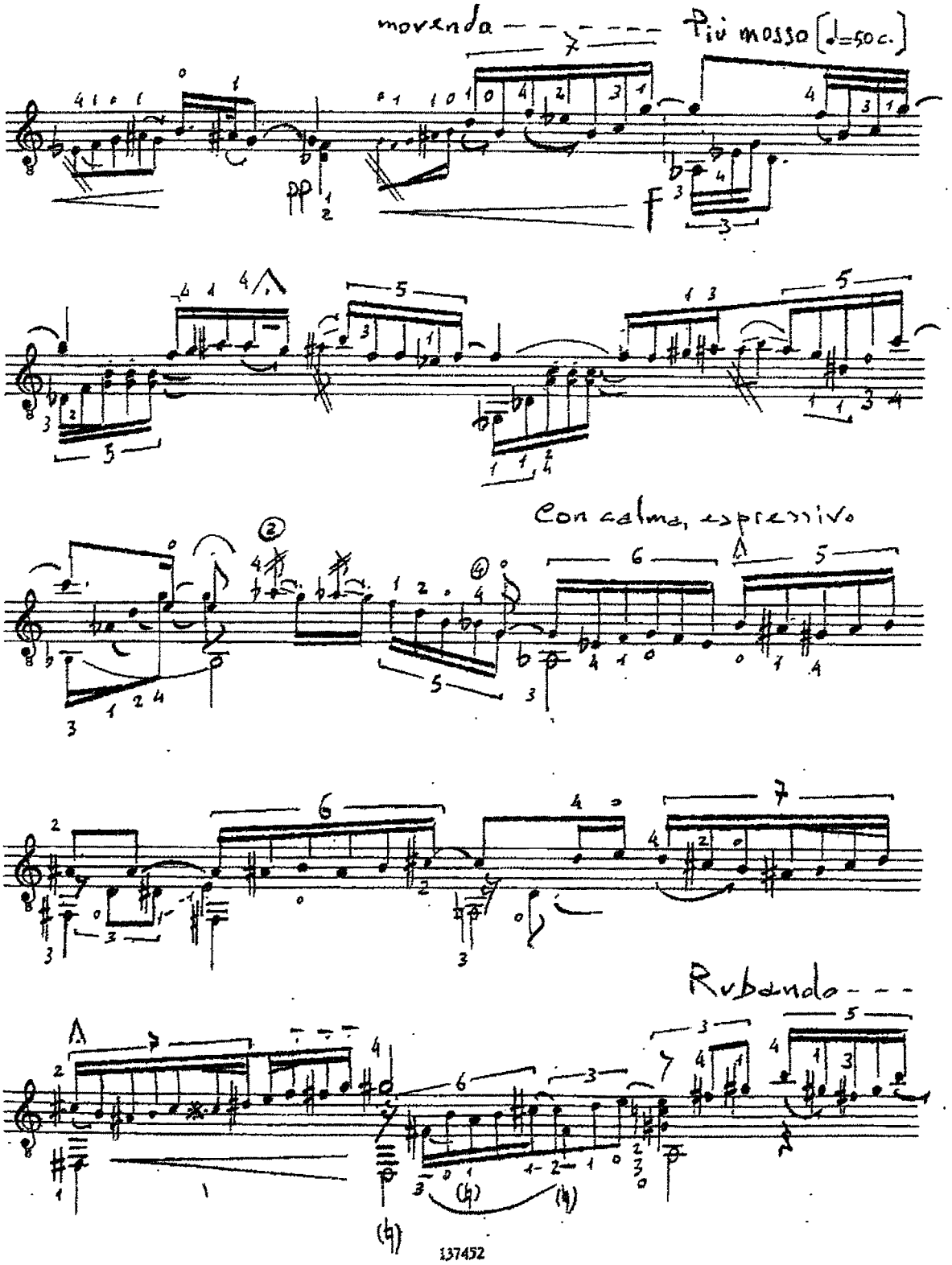


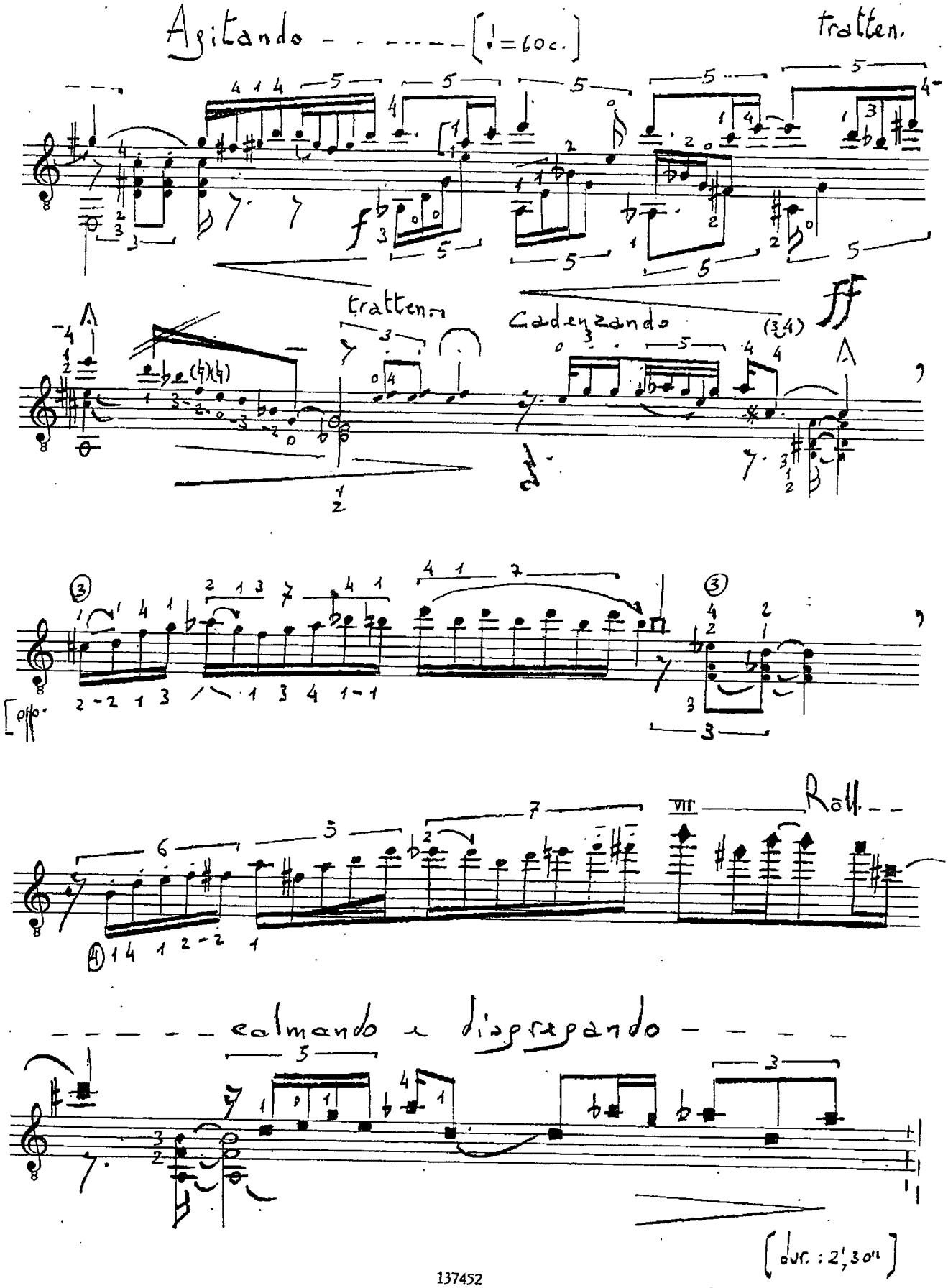
* Suono percussivo ottenuto col battito d'un piede / *Percussive effect obtained by stamping one foot*


1
2
allargando

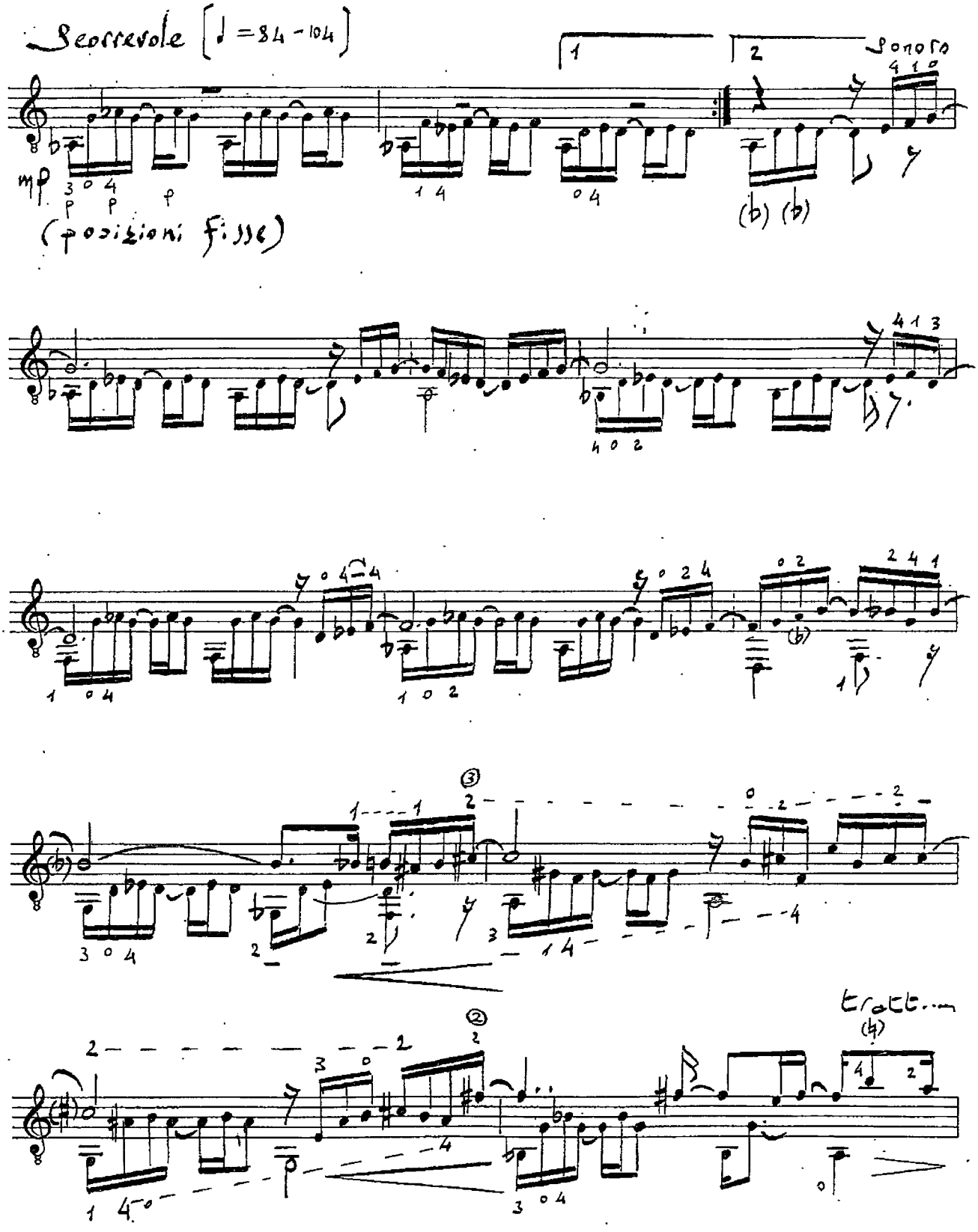
III. Raga-Blues

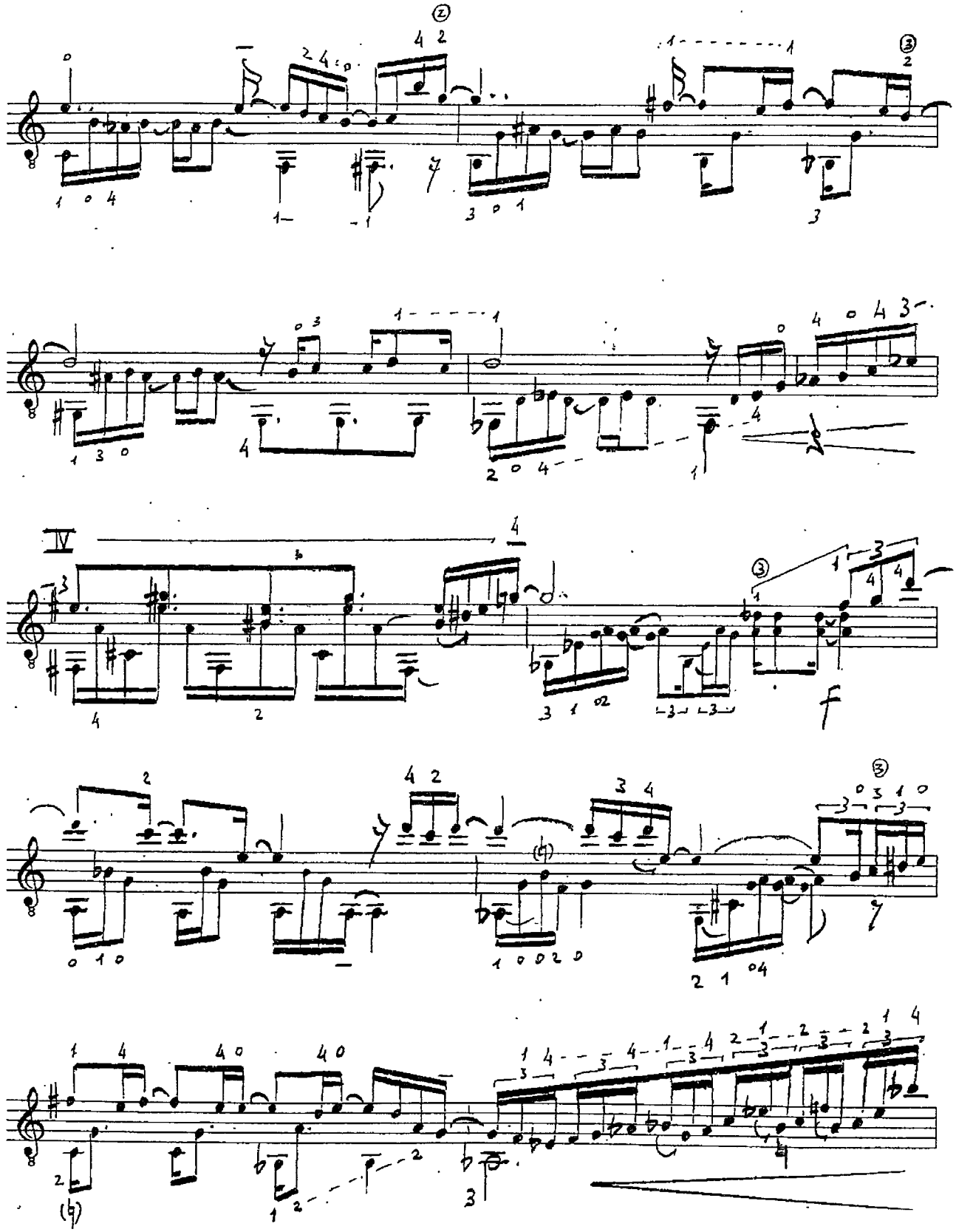


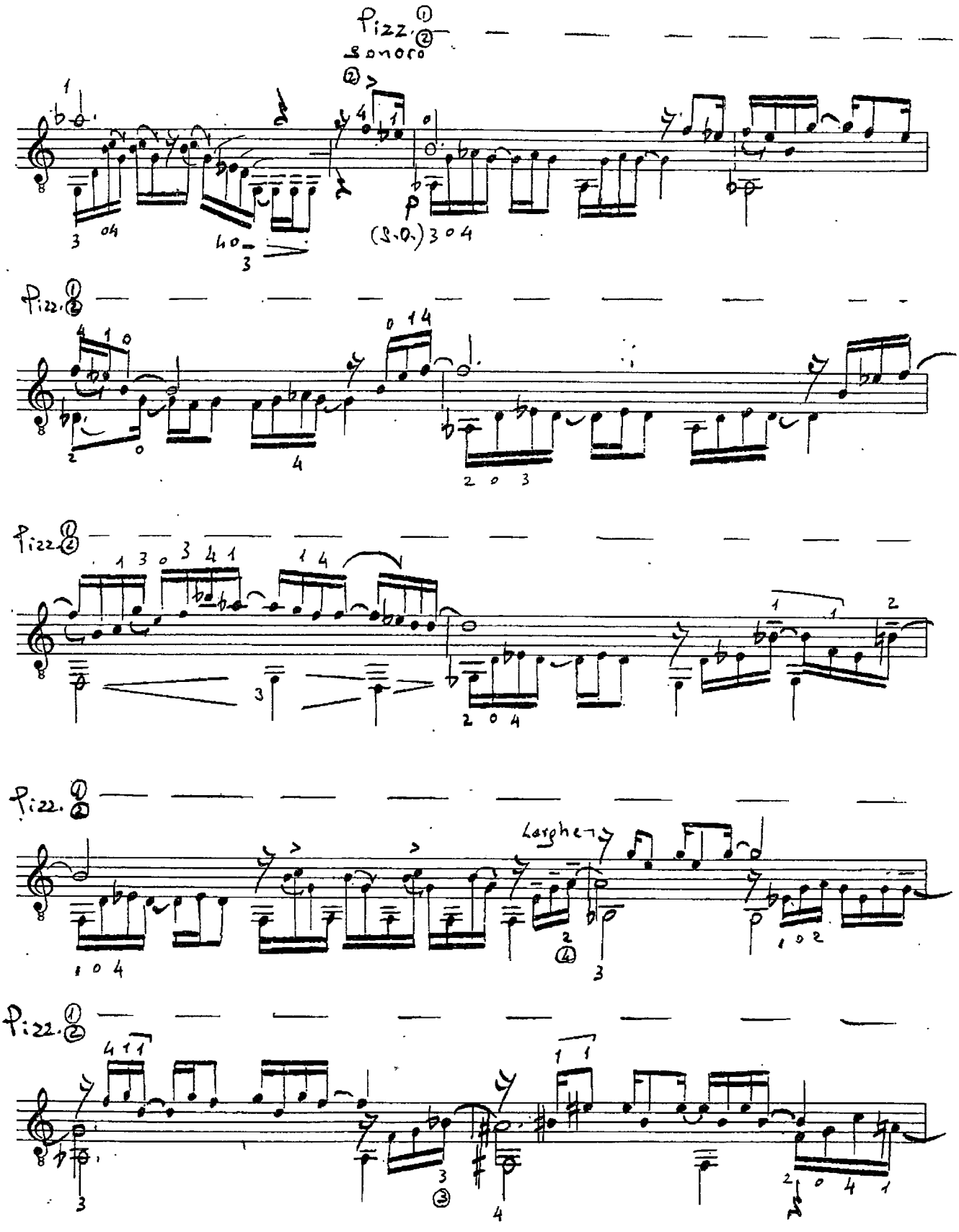

movendo
Più mosso (♩=50 c.)
pp
f
Con calma, espressivo
Rubando

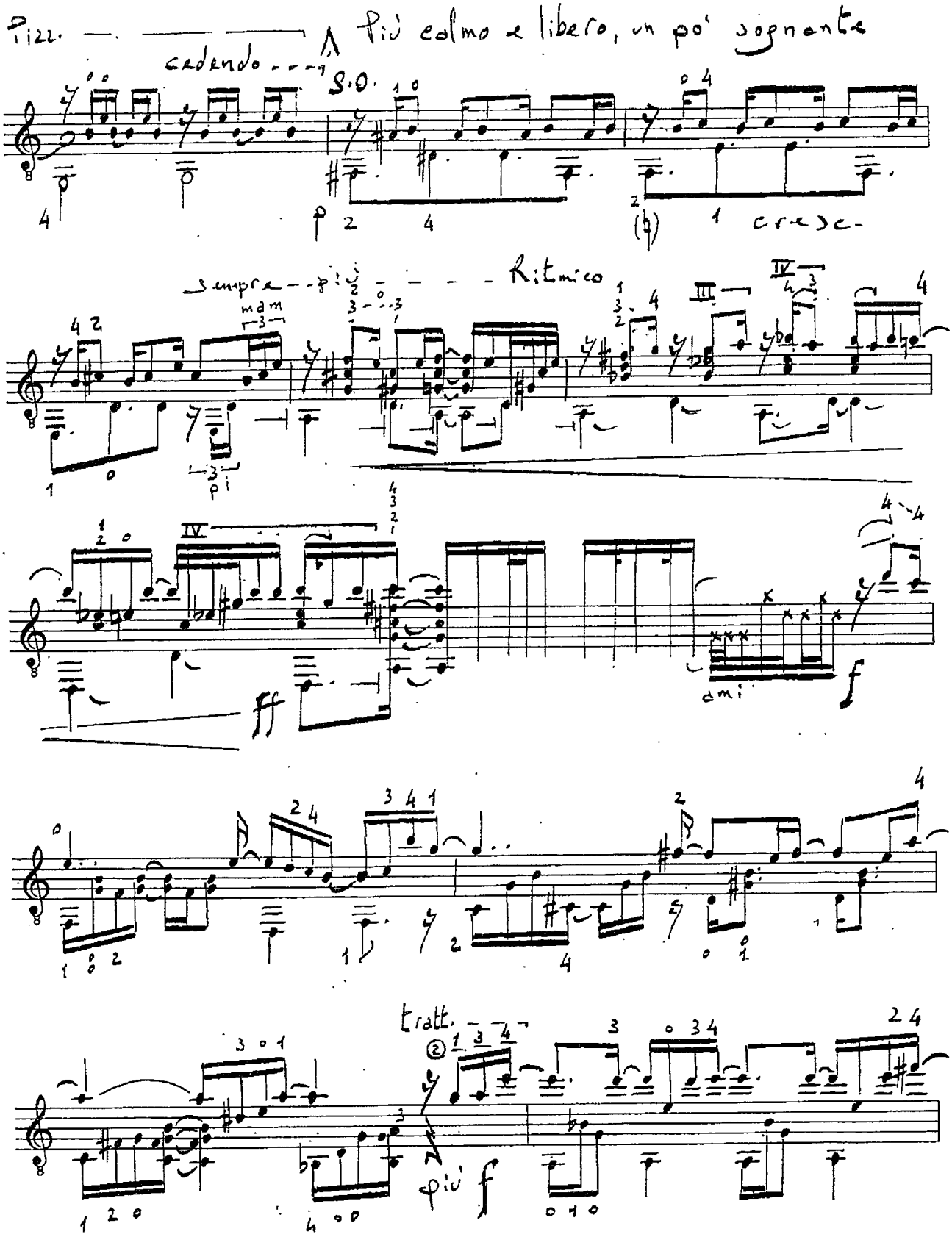

Agitando
[♩=60c.]
tratten.
tratten.
Cadenzando
ff
[opp.
Rall.
calmando e disgregando
[dur.: 2',30"]

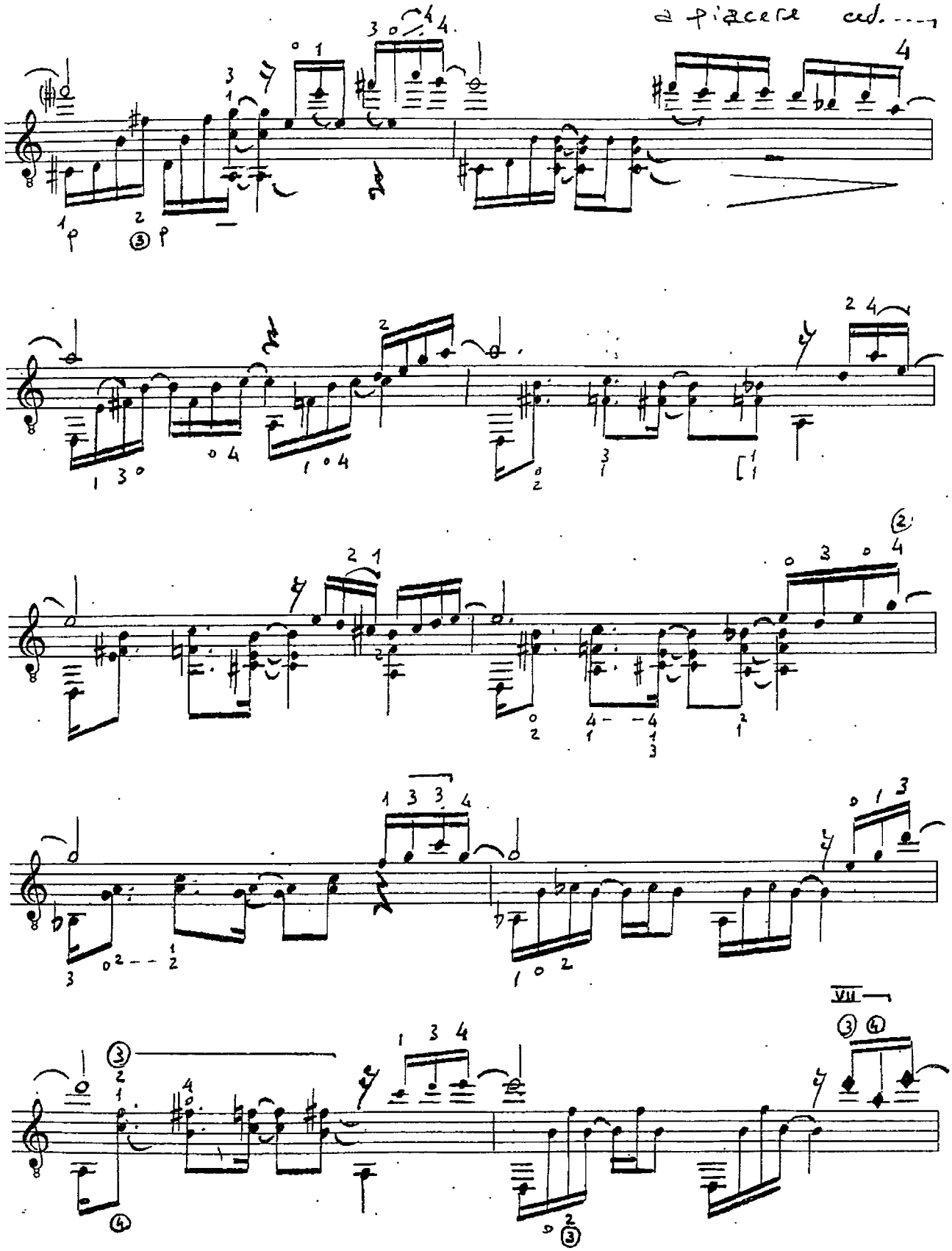
IV. Song

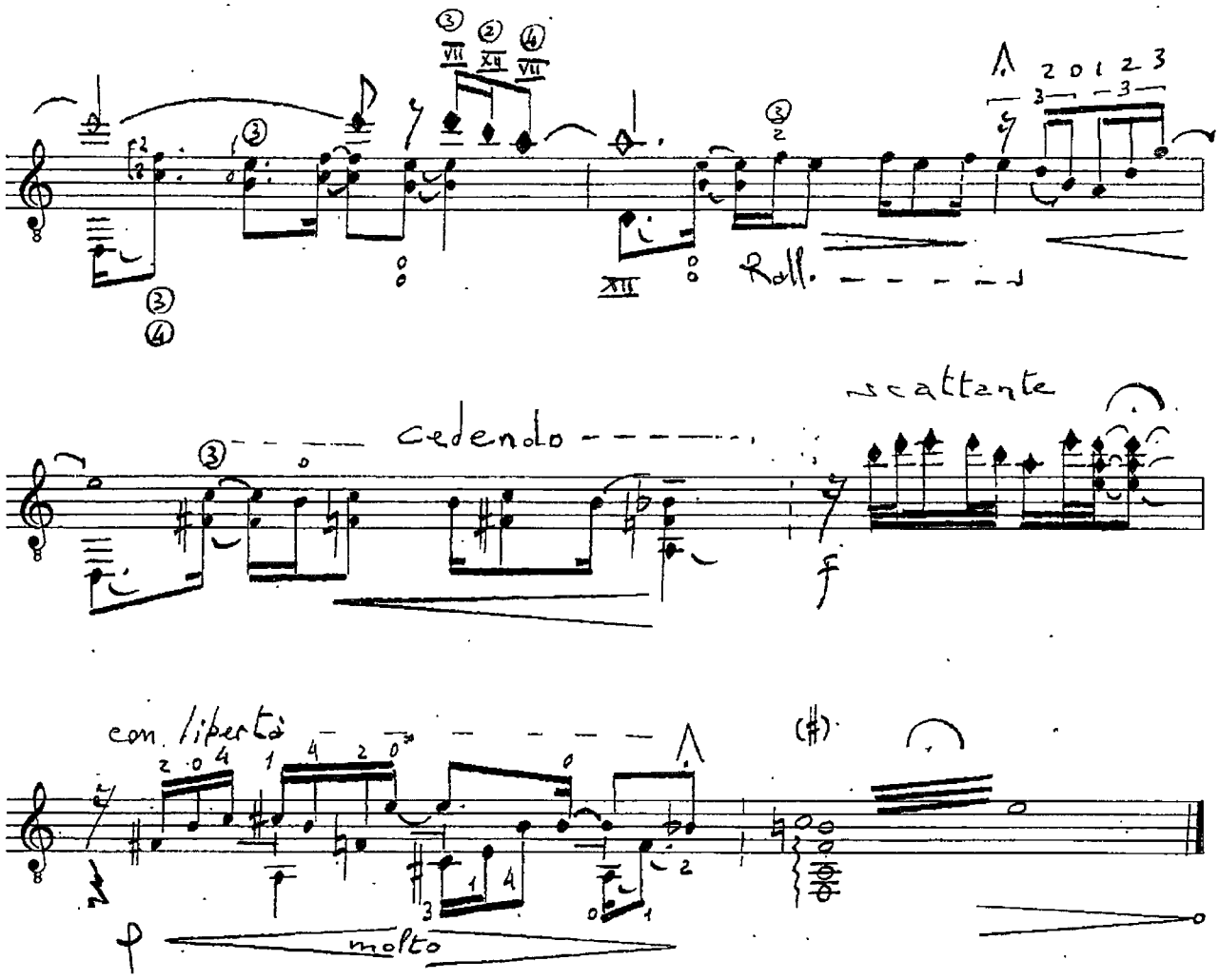



IV
f


Pizz. ① ②
sonoro
(2.0.)
Pizz. ① ②
Pizz. ① ②
Pizz. ① ②
Larghe-
Pizz. ① ②


Pizz.
Più calmo e libero, un po' sognante
cedendo
S.O.
cresc.
sempre più
Ritmico
mam
pi
ami
tratt.
più

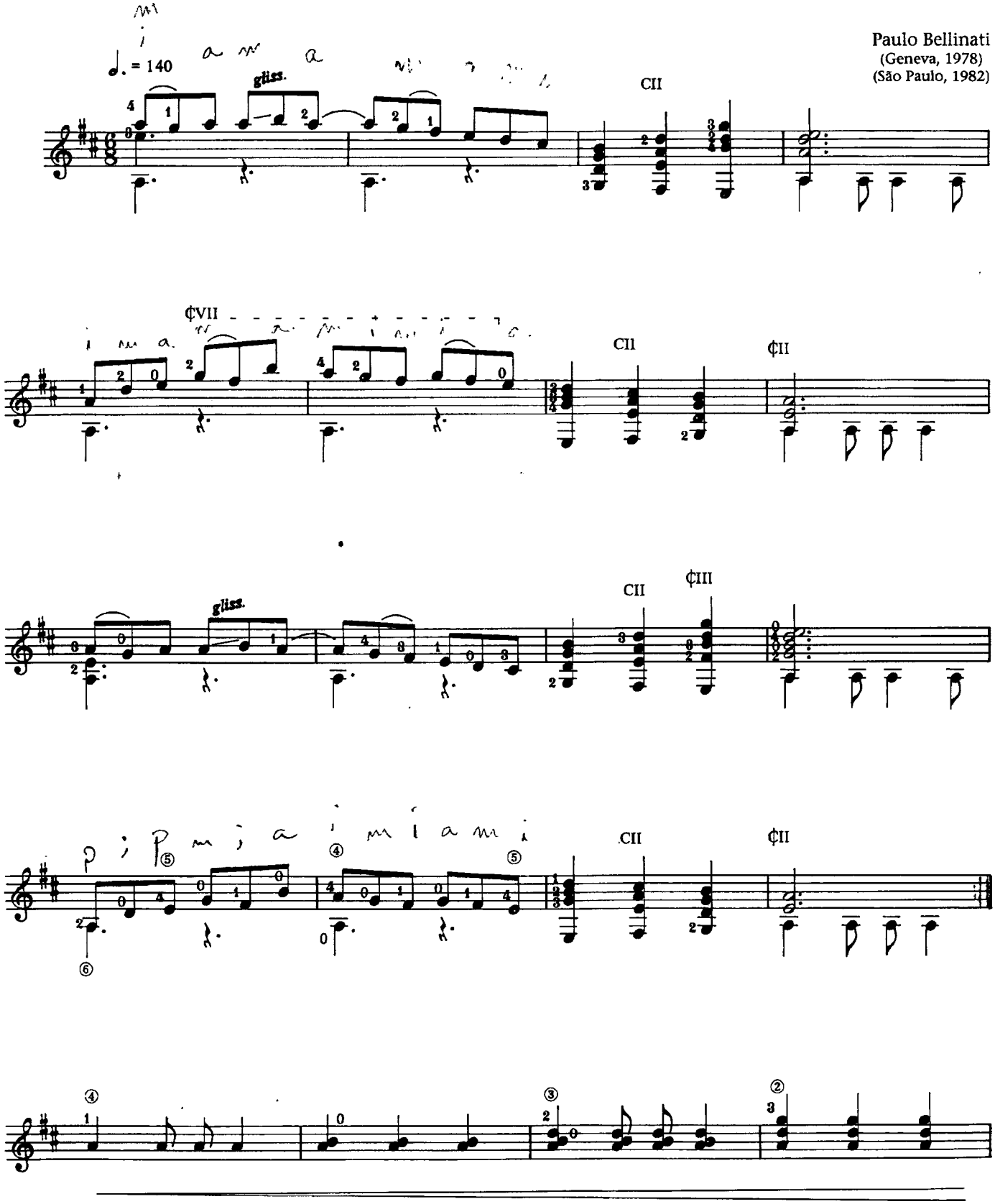

a piacere ced.
VII


Roll.
cedendo
scattante
f
con libertà
molto

solo version dedicated to my friend Dean Kamei

Jongo

Paulo Bellinati
(Geneva, 1978)
(São Paulo, 1982)



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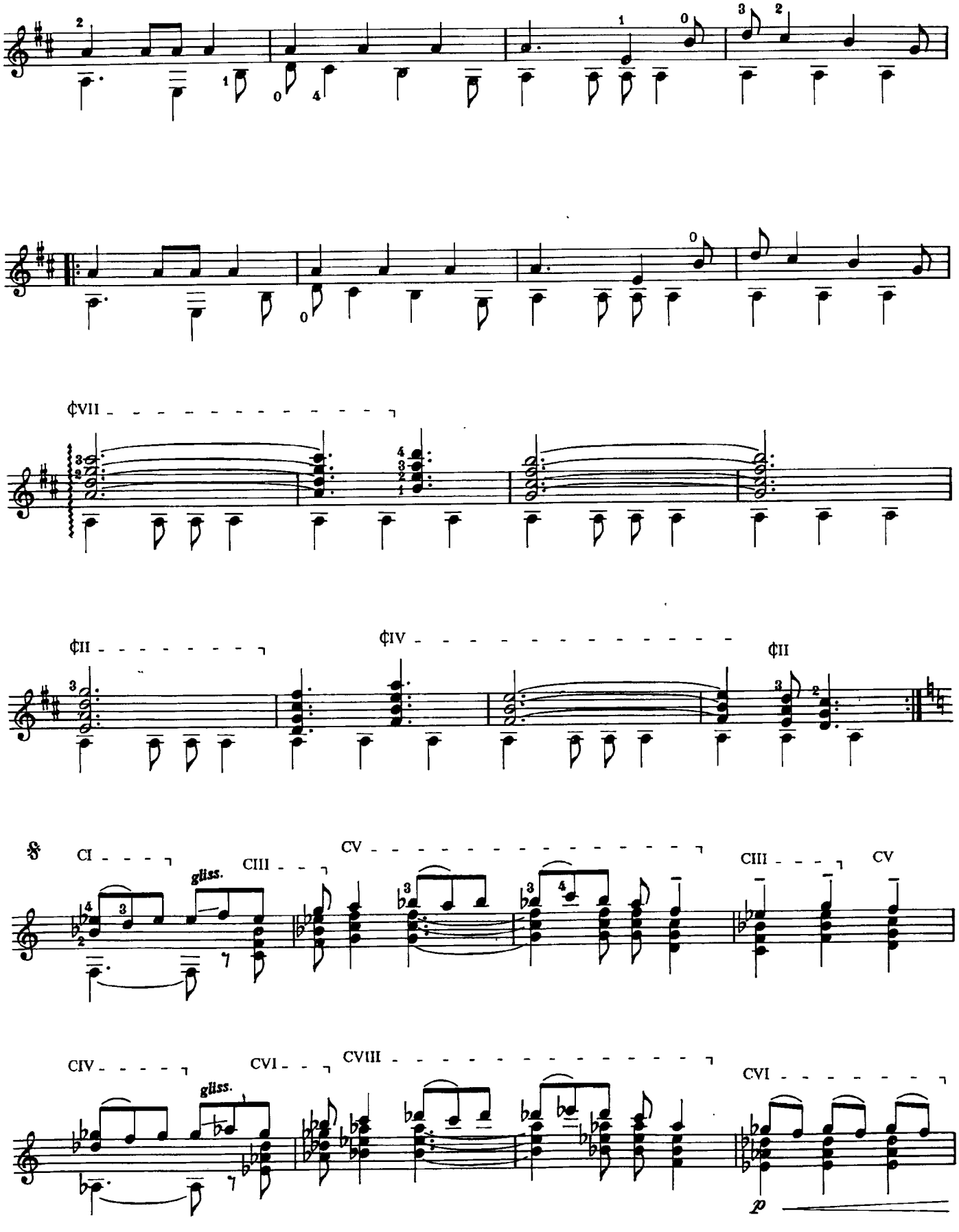
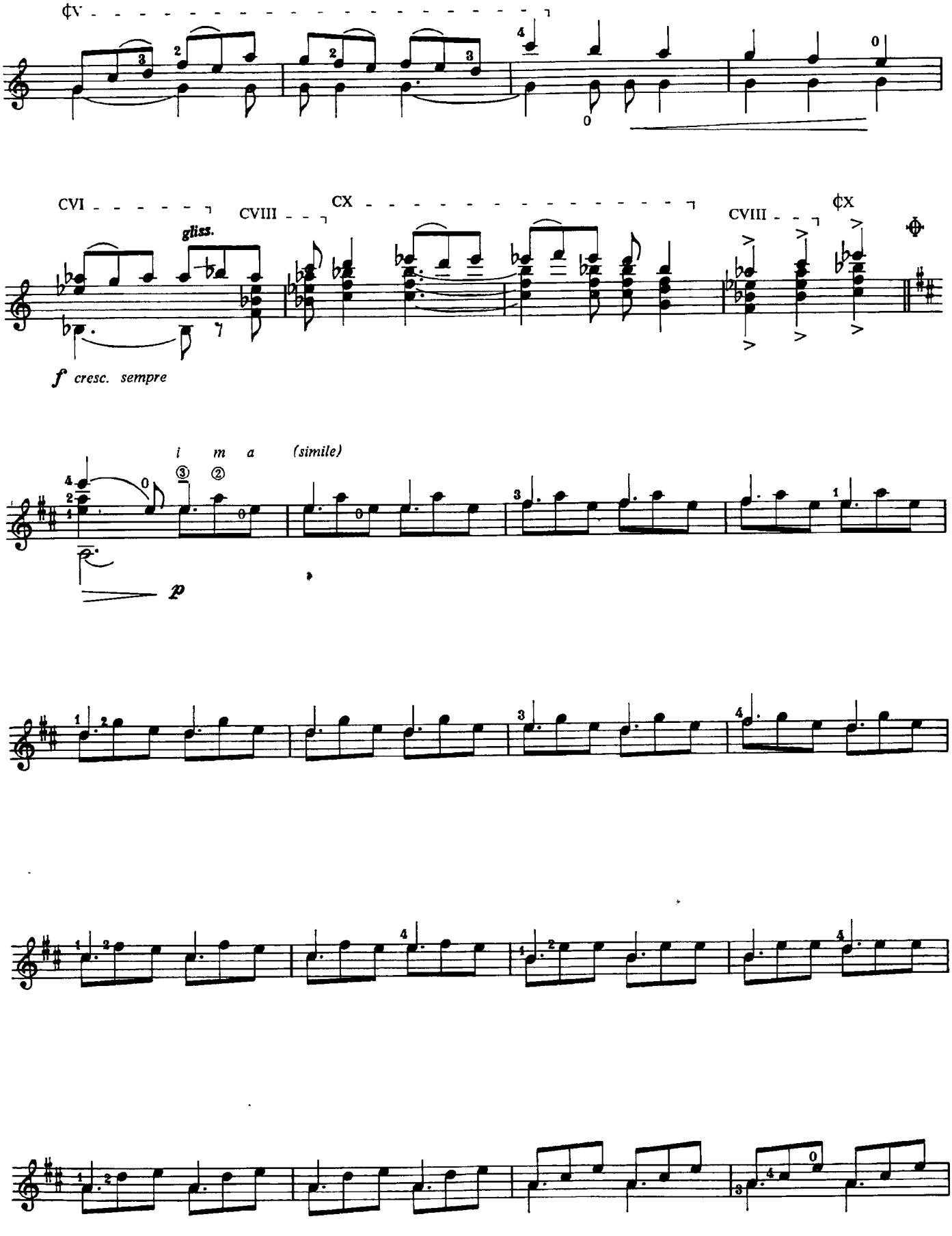
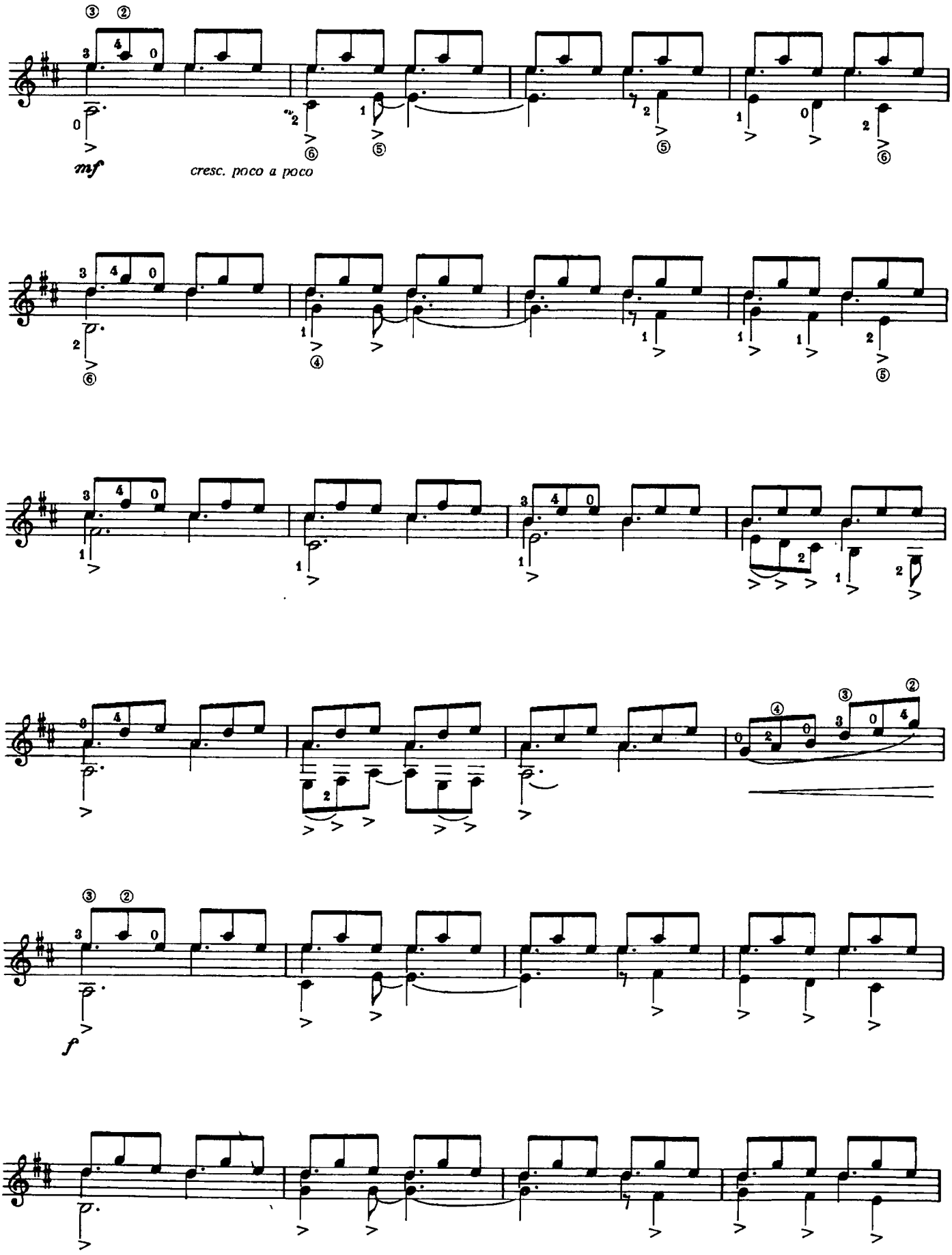
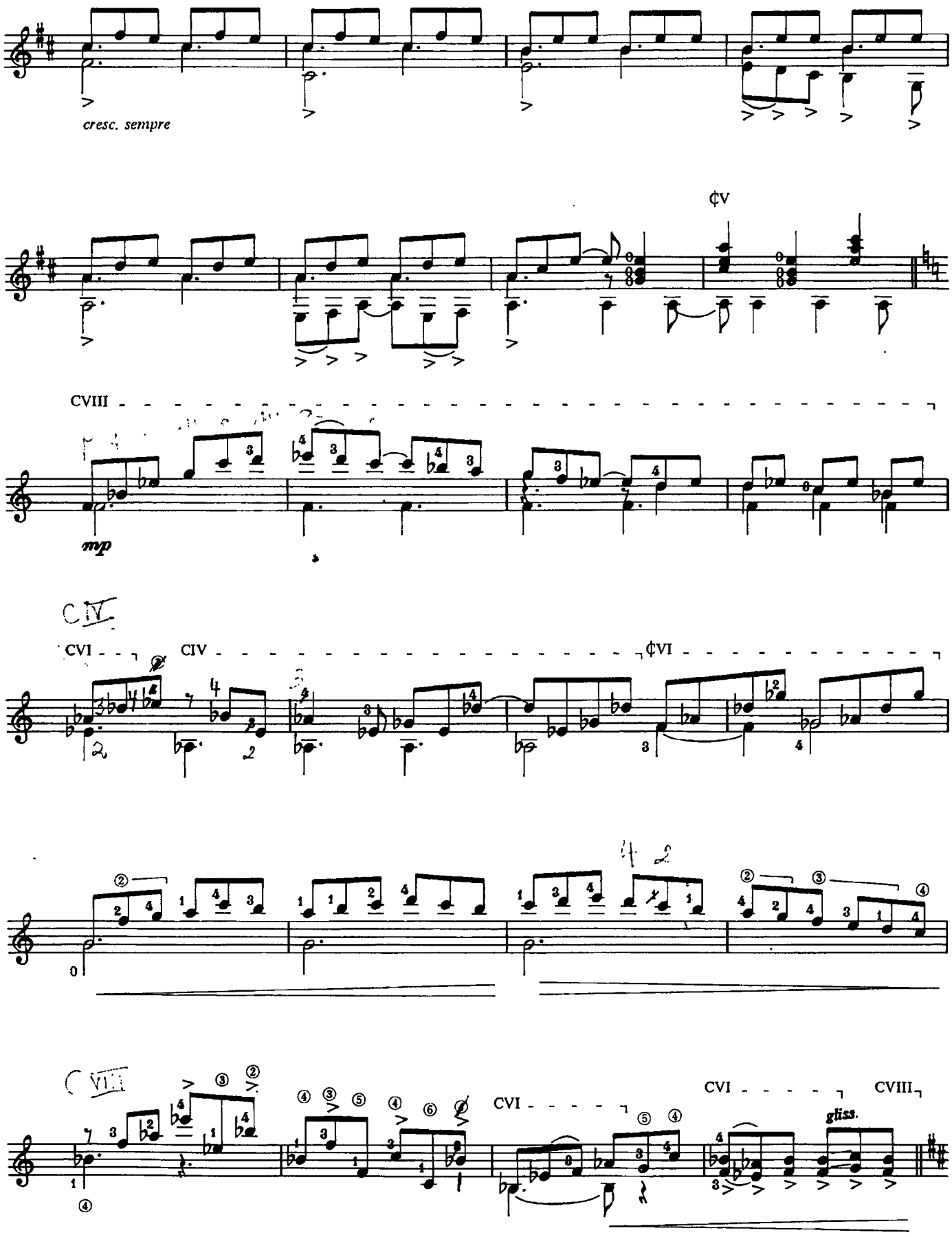
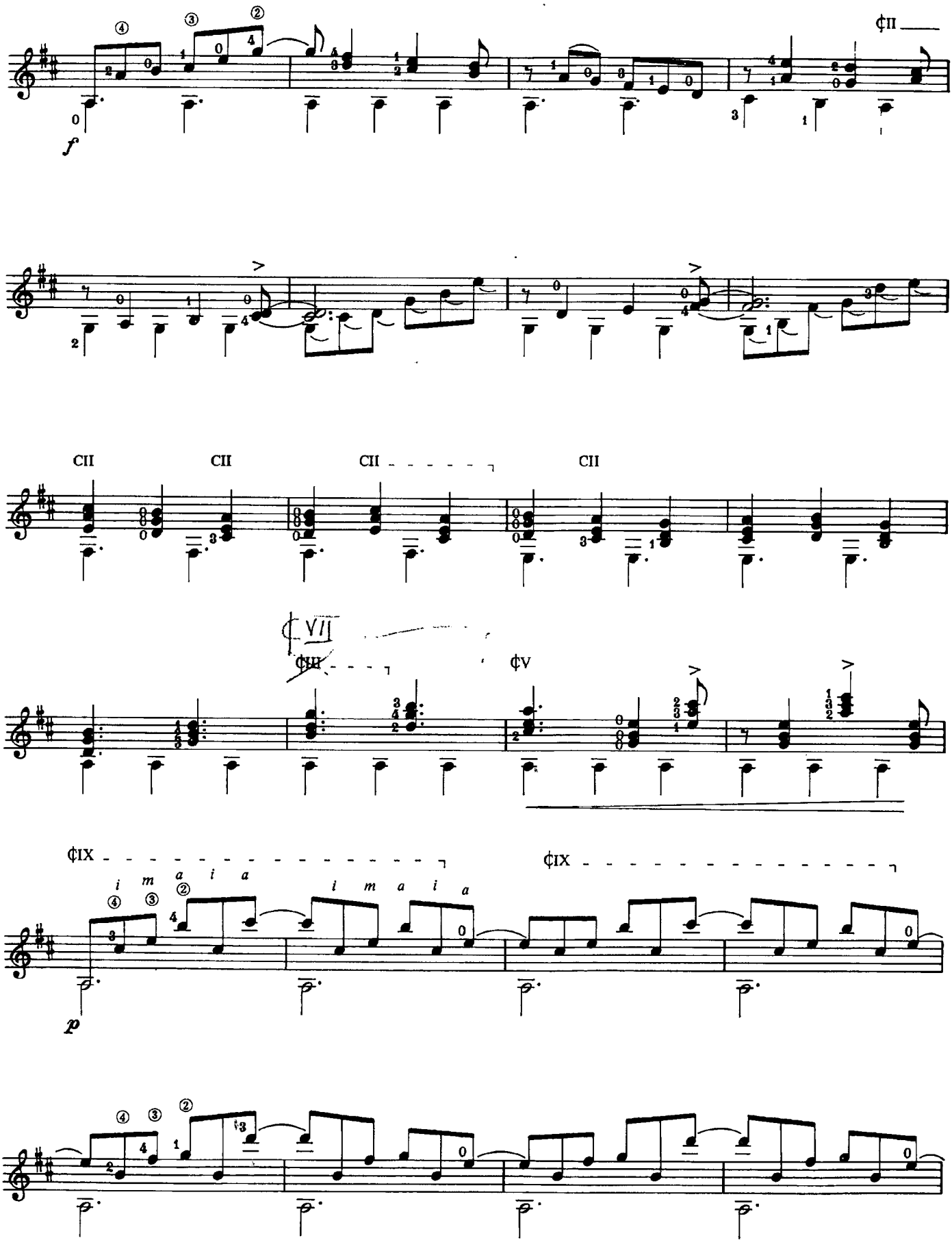
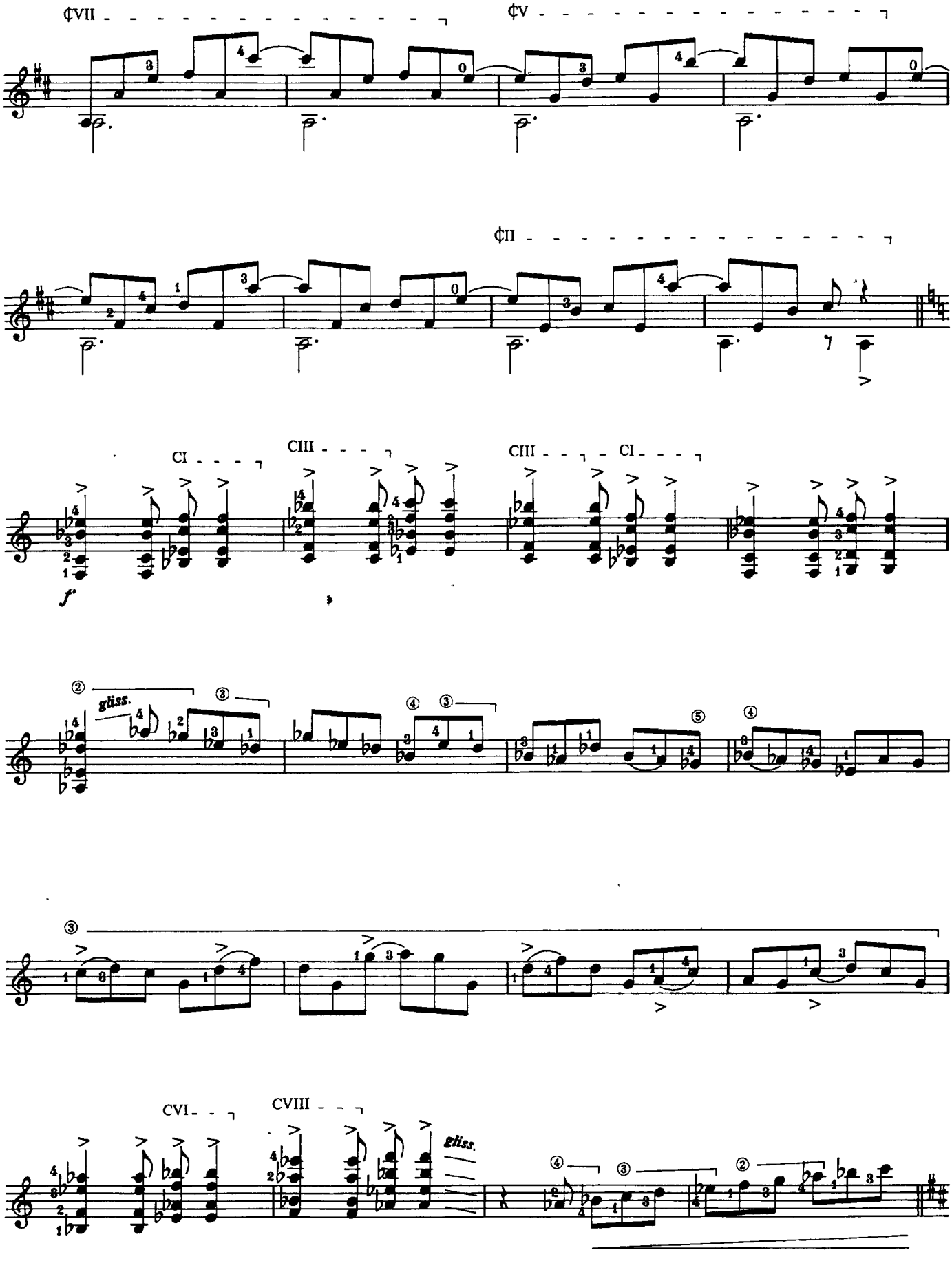

¢VII
¢II
¢IV
¢II
CI
gliss.
CIII
CV
CIII
CV
CIV
gliss.
CVI
CVIII
CVI
p

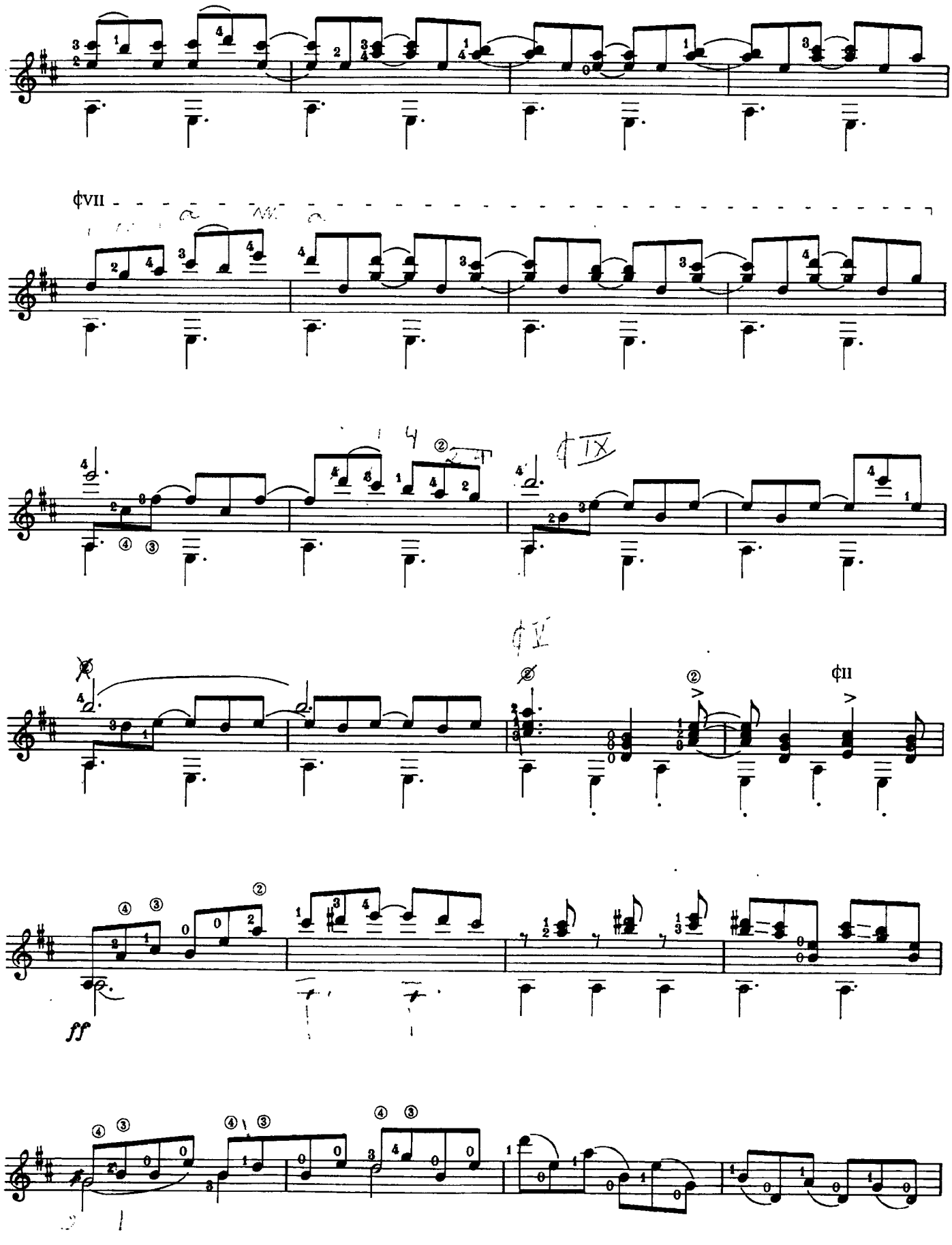

¢V
CVI
CVIII
CX
CVIII
¢X
gliss.
f cresc. sempre
i m a (simile)
p

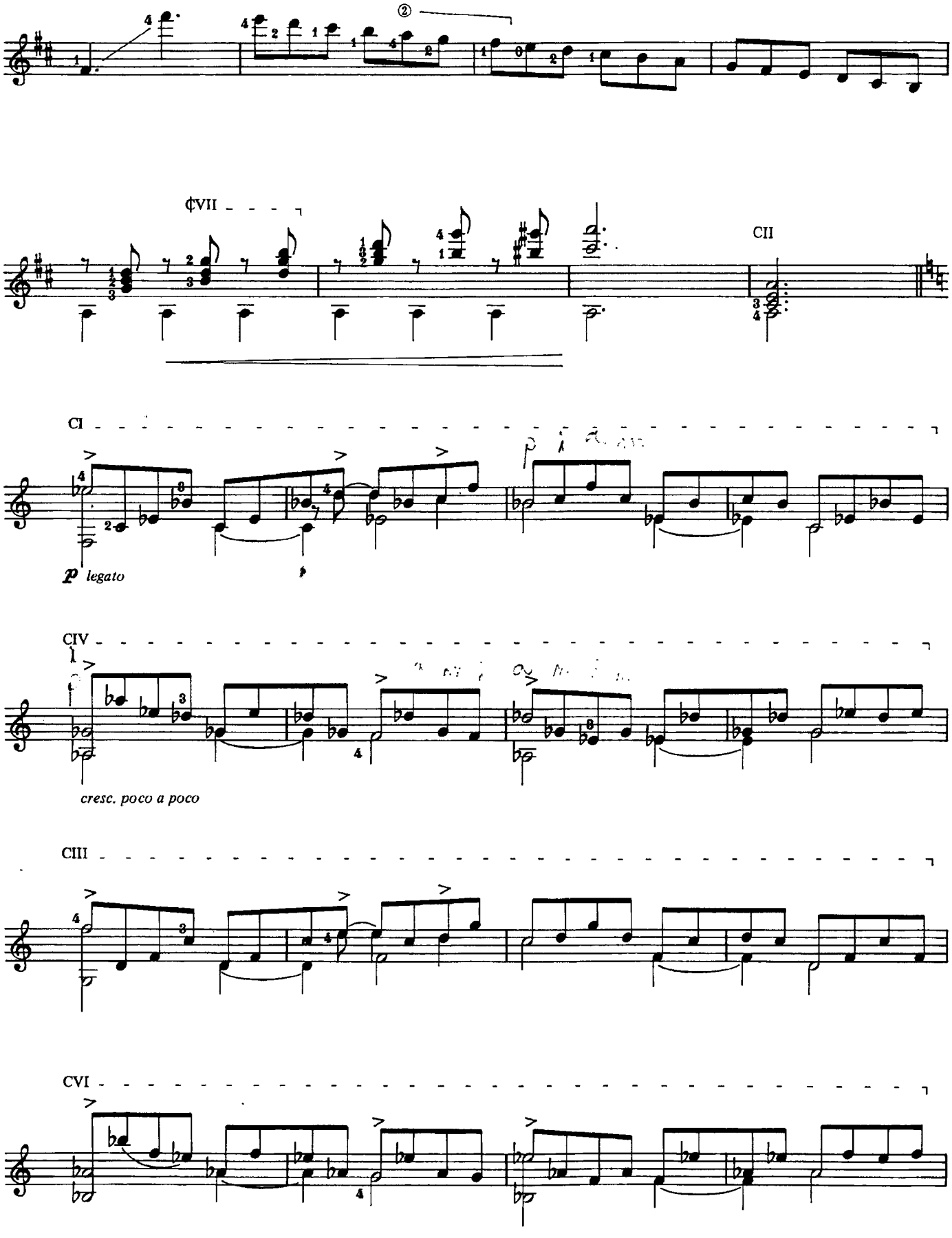

mf
cresc. poco a poco
f

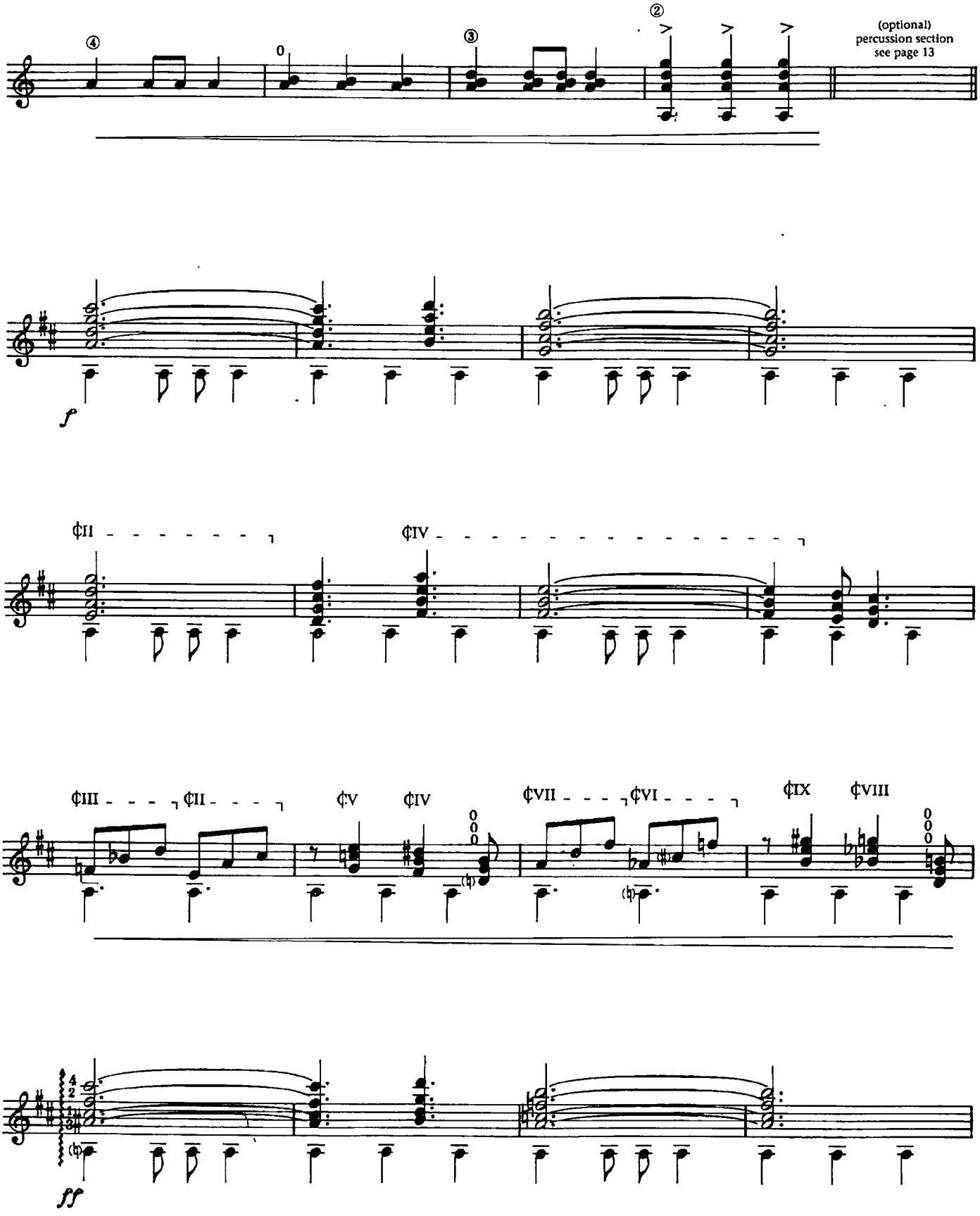

cresc. sempre
¢V
CVIII
mp
CIV
CVI
CIV
¢VI
CVI
CVIII
gliss.

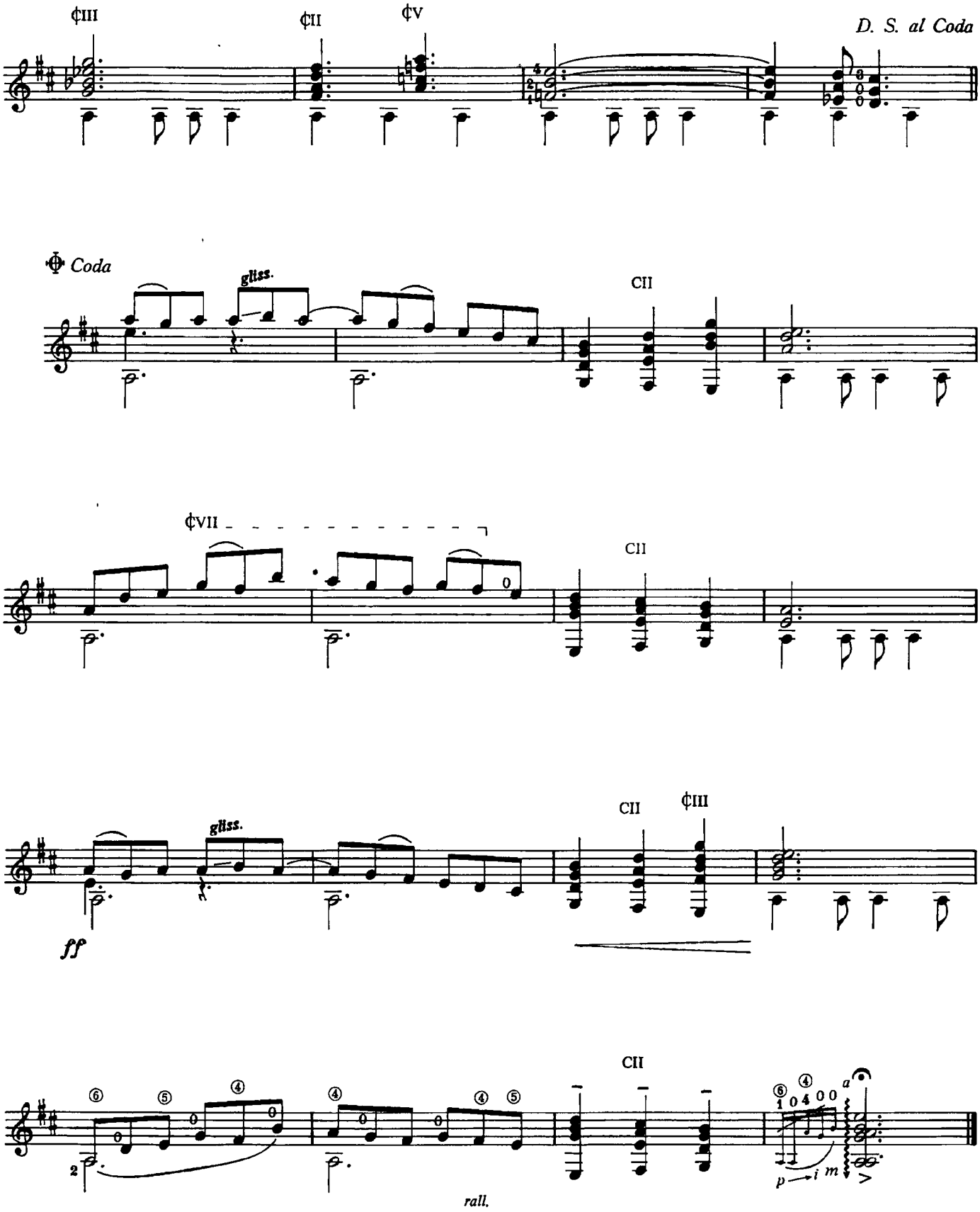

¢II
f
CII
CII
CII
CII
¢VII
¢III
¢V
¢IX
¢IX
i m a i a
p


¢VII
¢V
¢II
CI
CIII
CIII
CI
f
gliss.
CVI
CVIII
gliss.

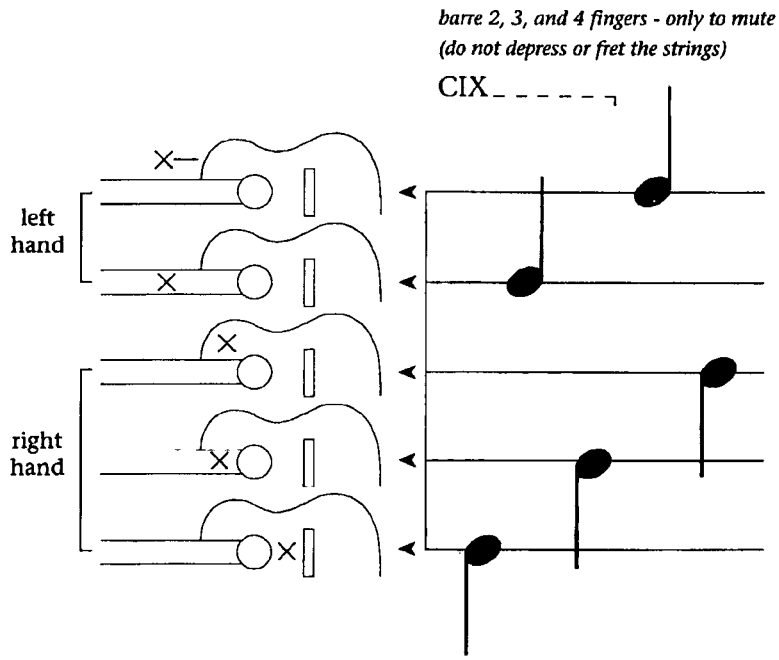

¢VII
¢IX
¢V
¢II
ff


¢VII
CII
CI
p legato
CIV
cresc. poco a poco
CIII
CVI


(optional)
percussion section
see page 13
f
¢II
¢IV
¢III
¢II
¢V
¢IV
¢VII
¢VI
¢IX
¢VIII
ff


¢III
¢II
¢V
D. S. al Coda
Coda
gliss.
CII
¢VII
CII
gliss.
CII
¢III
ff
CII
rall.

PERCUSSION SECTION



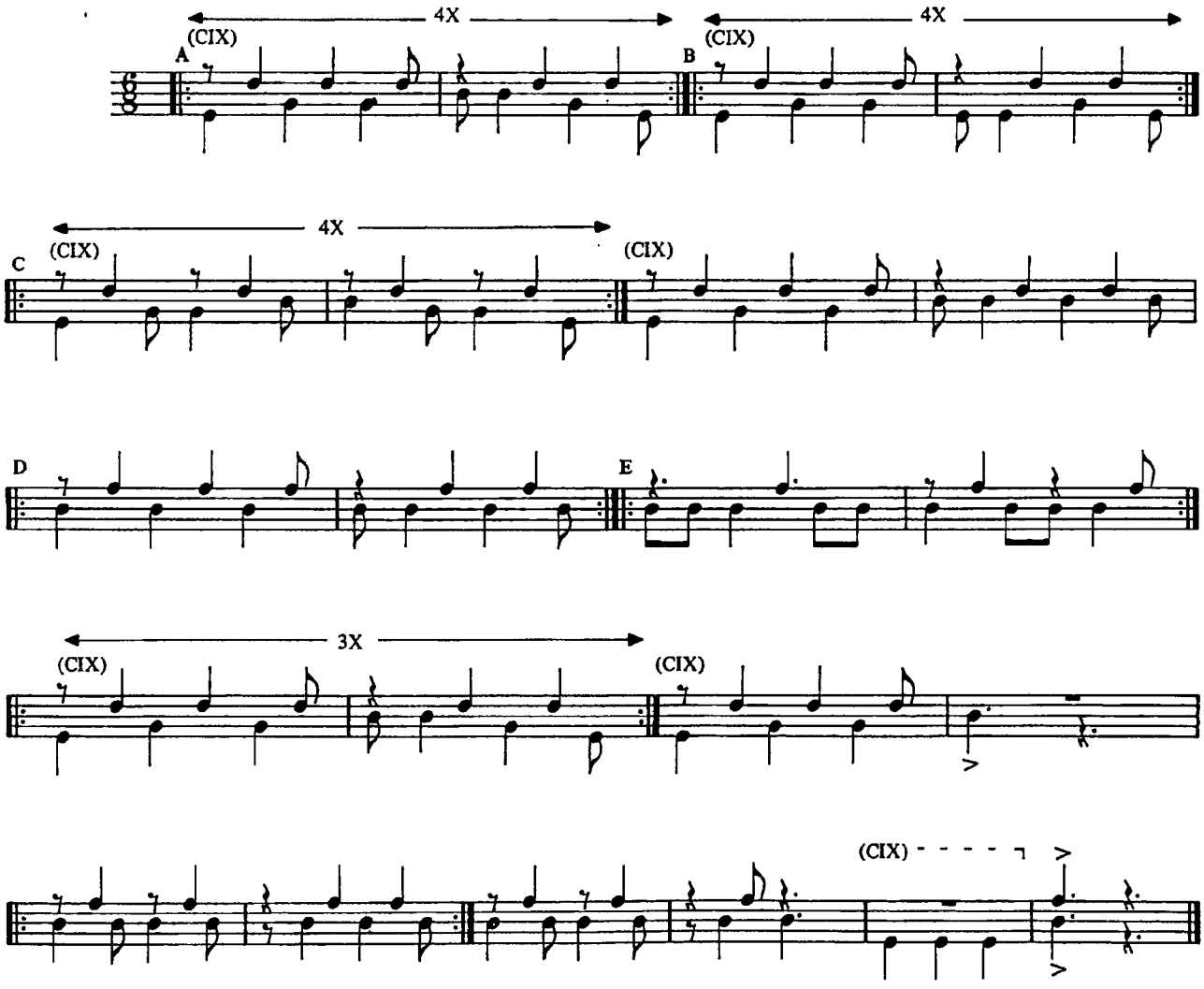
Slap left palm against the guitar's side (wood sound).

Slap the strings against the fingerboard with left hand fingers 2, 3, & 4 (keep the barre).

Slap the right hand against the guitar's top (wood sound).

Slap the strings against the fingerboard with left hand fingers (keep the barre).

Slap the right hand against the strings near the bridge (bass sound) (keep the barre).



1) Patterns A, B, C, D, & E can be played in different orders or combinations.
2) The number of repeats for each pattern can be also improvised.
3) The player can also improvise new patterns keeping the "Jongo" style.

(à Jean-Yves NEVEUX)

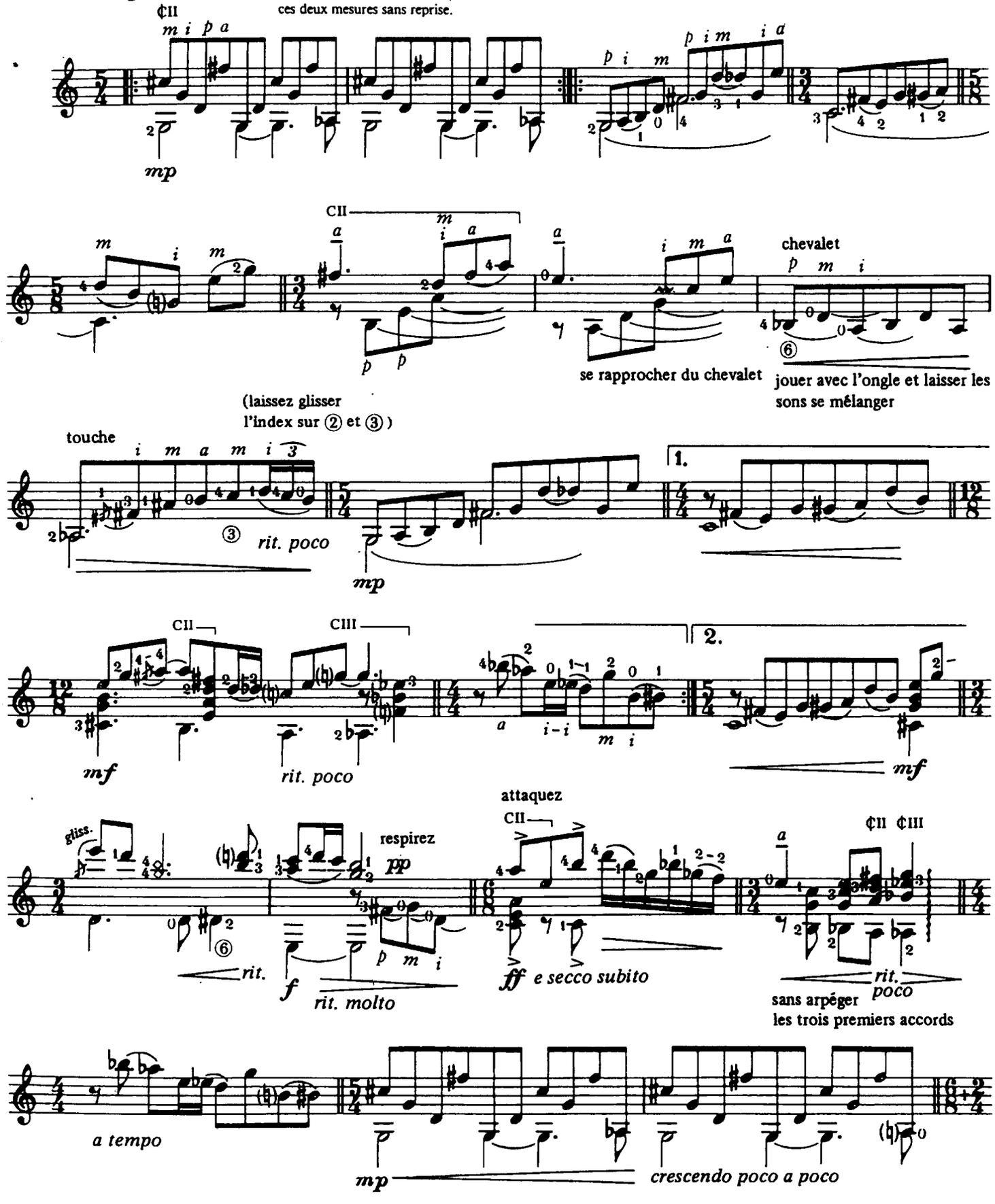
Durée: 14' 11"

LIBRA SONATINE

Ⓐ INDIA

Roland DYENS

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



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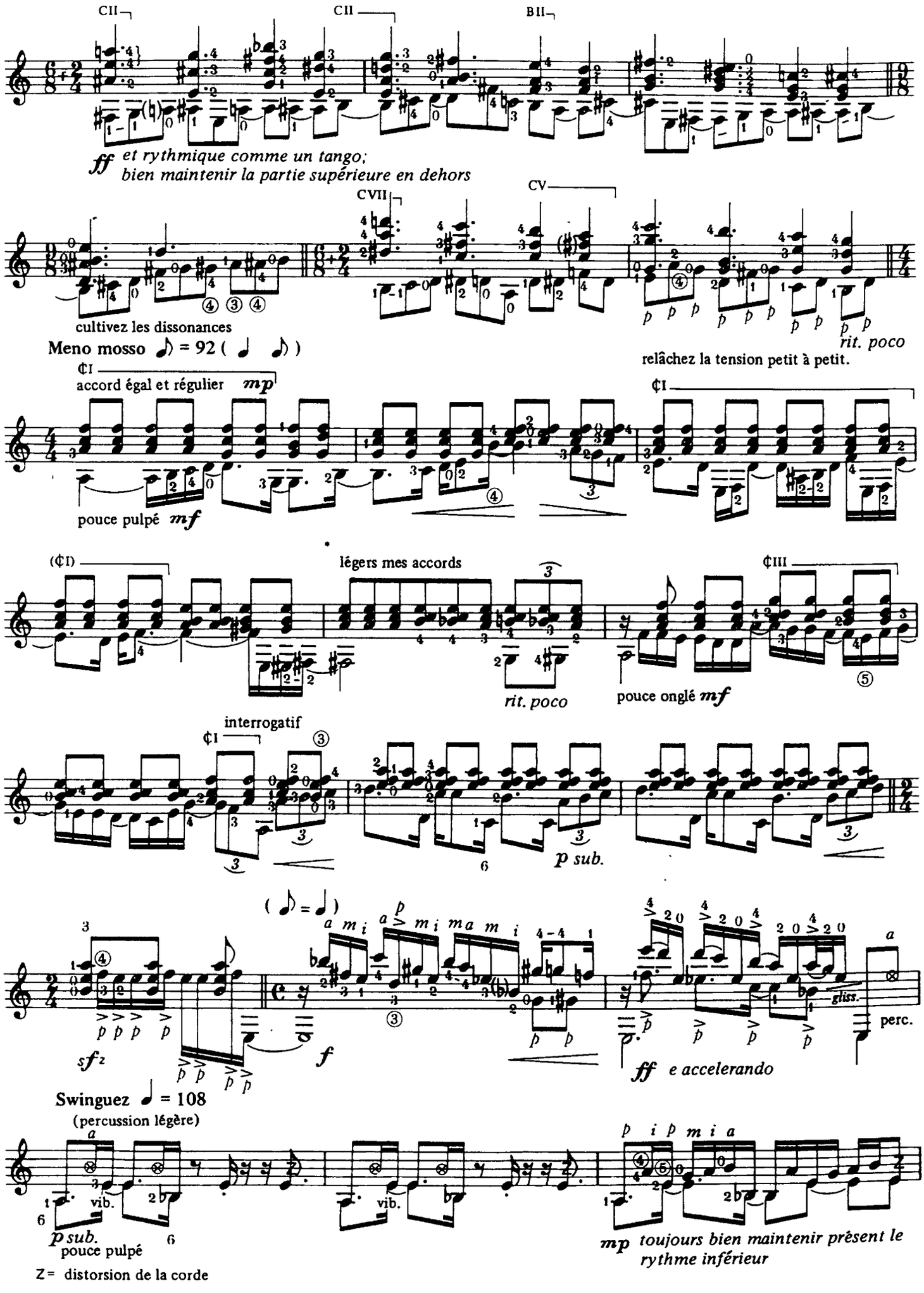
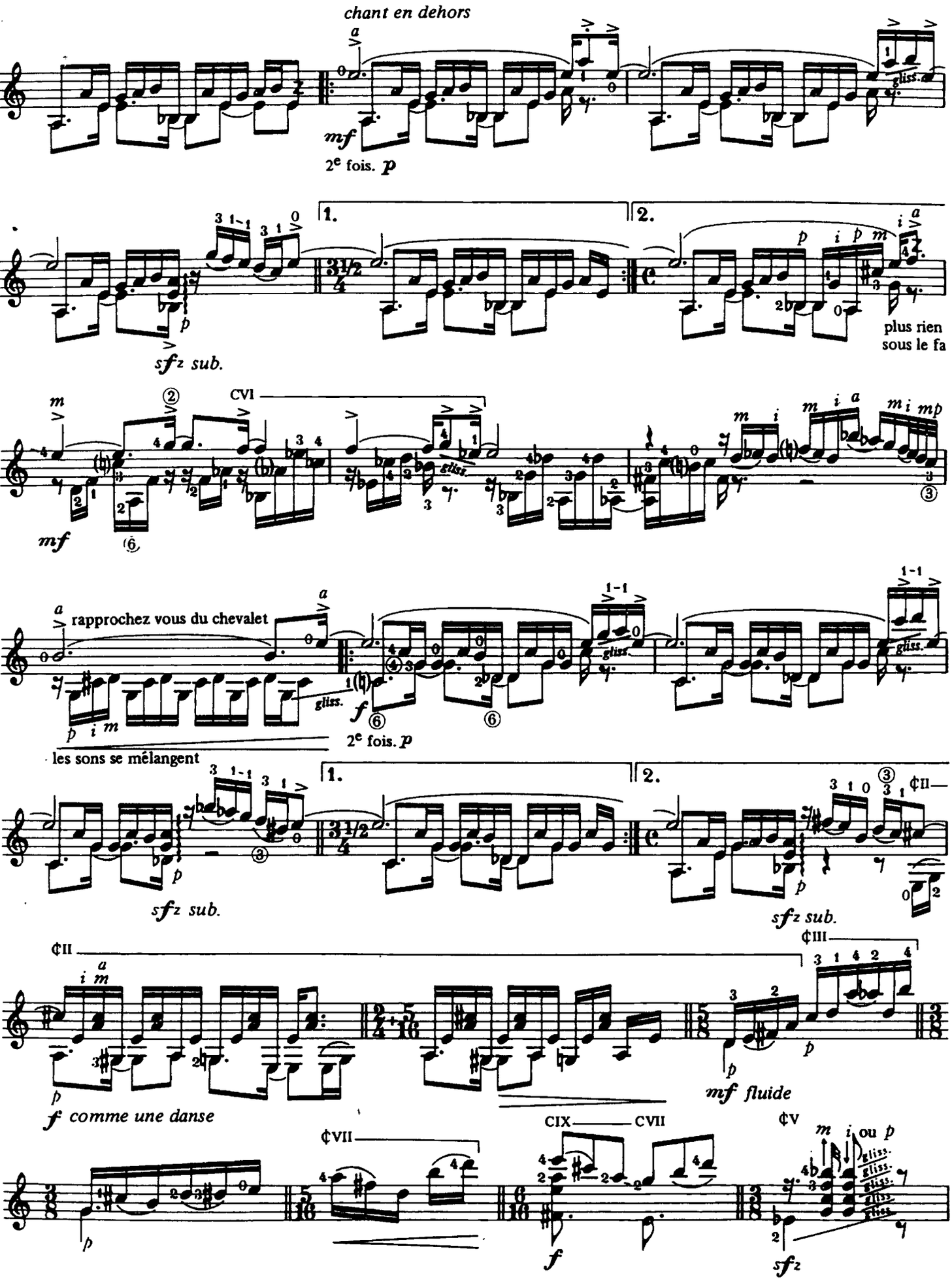
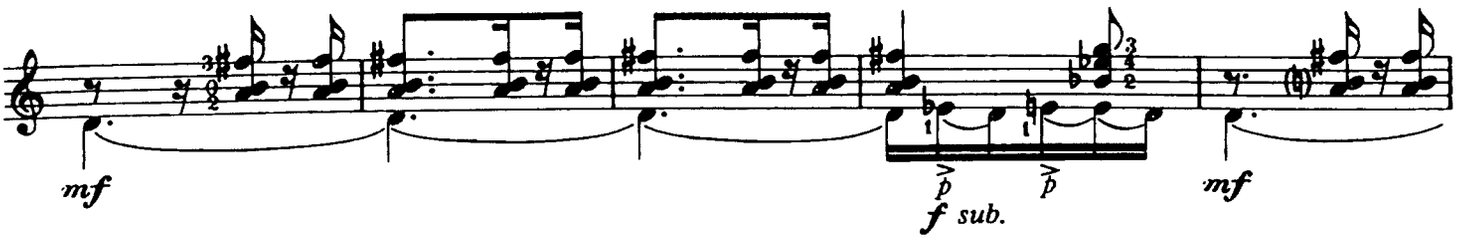
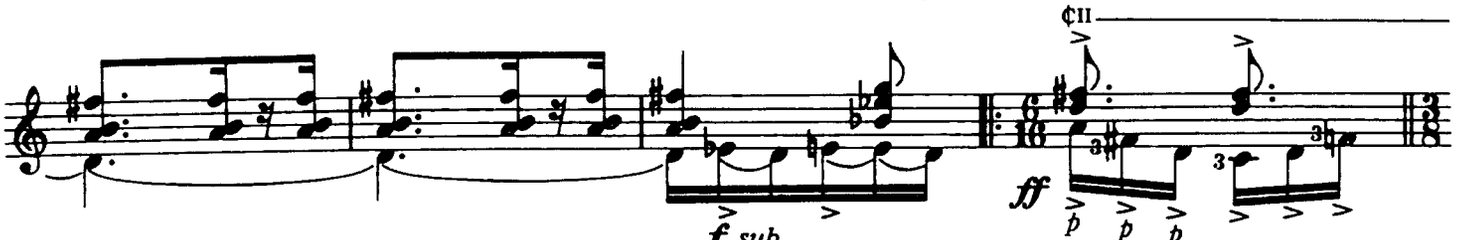
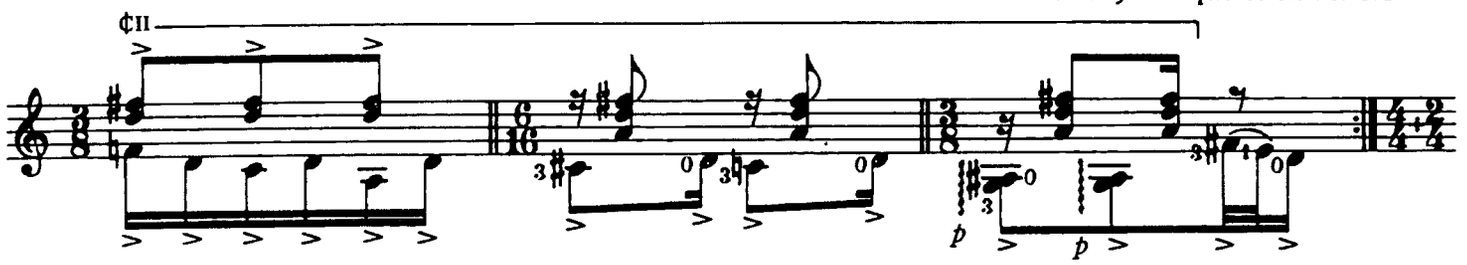
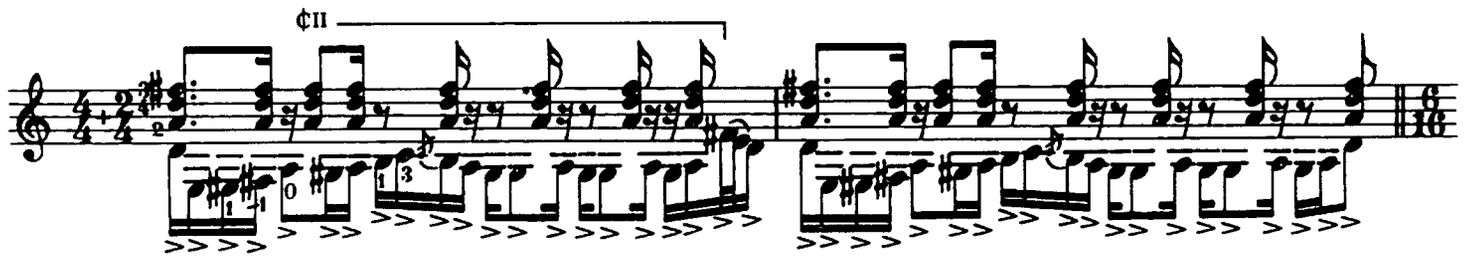

CII
CII
BII
ff et rythmique comme un tango;
bien maintenir la partie supérieure en dehors
CVII
CV
cultivez les dissonances
Meno mosso ♪ = 92 (♩ ♪)
rit. poco
relâchez la tension petit à petit.
¢I
accord égal et régulier mp
pouce pulpé mf
(¢I)
légers mes accords
rit. poco
¢III
pouce onglé mf
interrogatif
¢I
p sub.
(♪ = ♩)
sfz
f
ff e accelerando
gliss.
perc.
Swinguez ♩ = 108
(percussion légère)
vib.
vib.
p sub.
pouce pulpé
mp toujours bien maintenir présent le
rythme inférieur
Z= distorsion de la corde

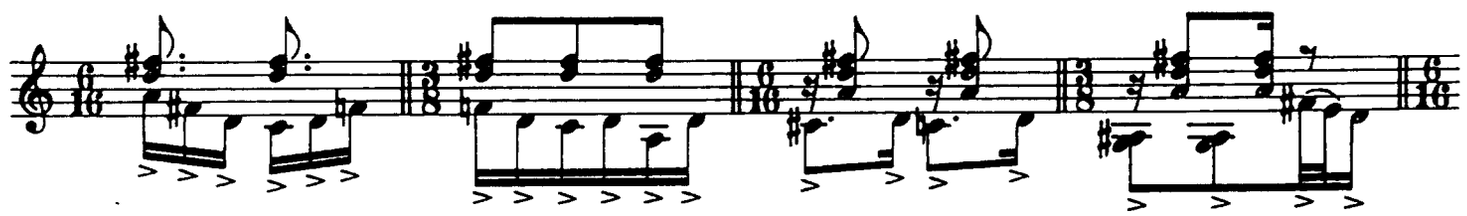

chant en dehors
mf
2e fois. p
1.
2.
sfz sub.
plus rien sous le fa
CVI
mf
rapprochez vous du chevalet
gliss.
f
2e fois. p
les sons se mélangent
sfz sub.
sfz sub.
CII
f comme une danse
CIII
mf fluide
CVII
CIX
CVII
CV
ou p
f
sfz

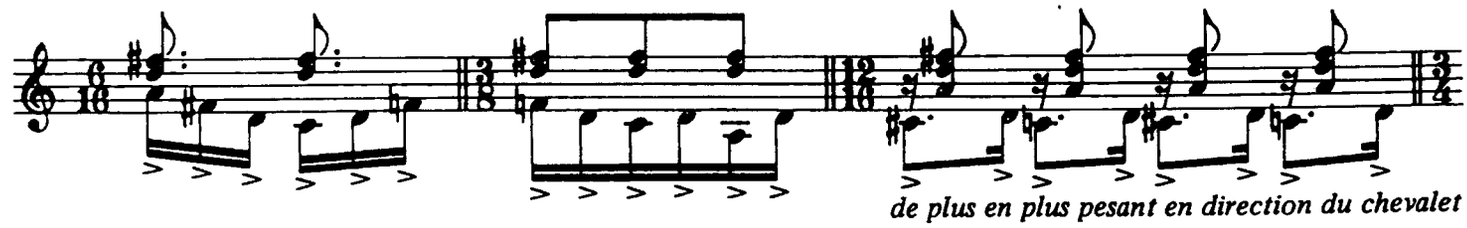


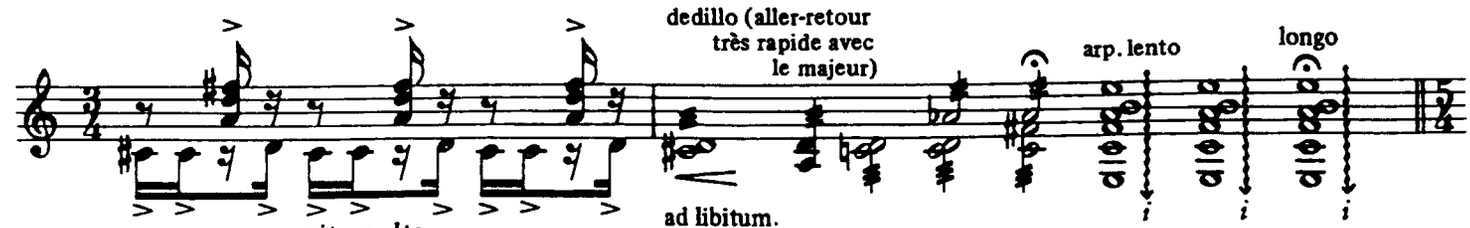




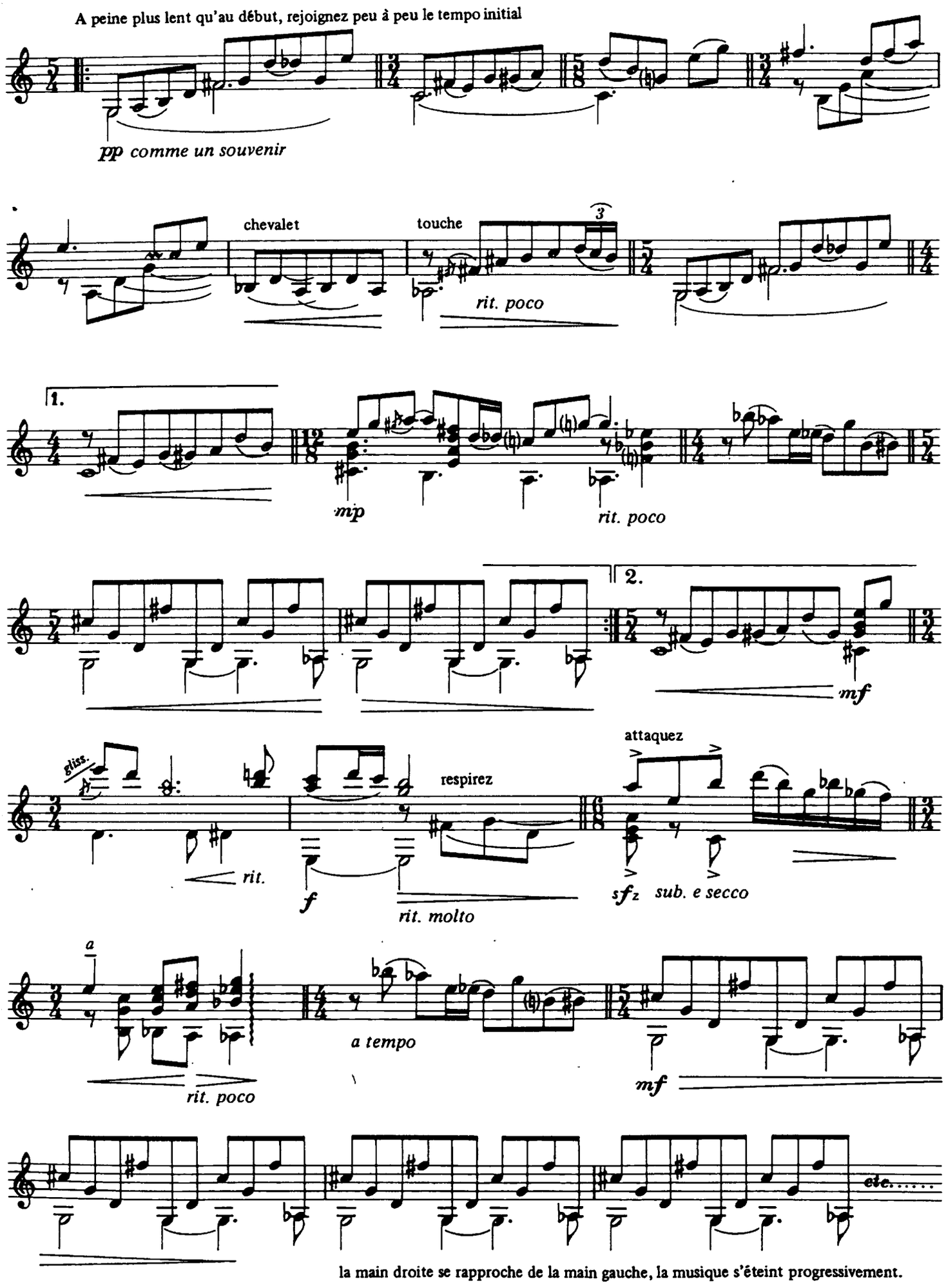








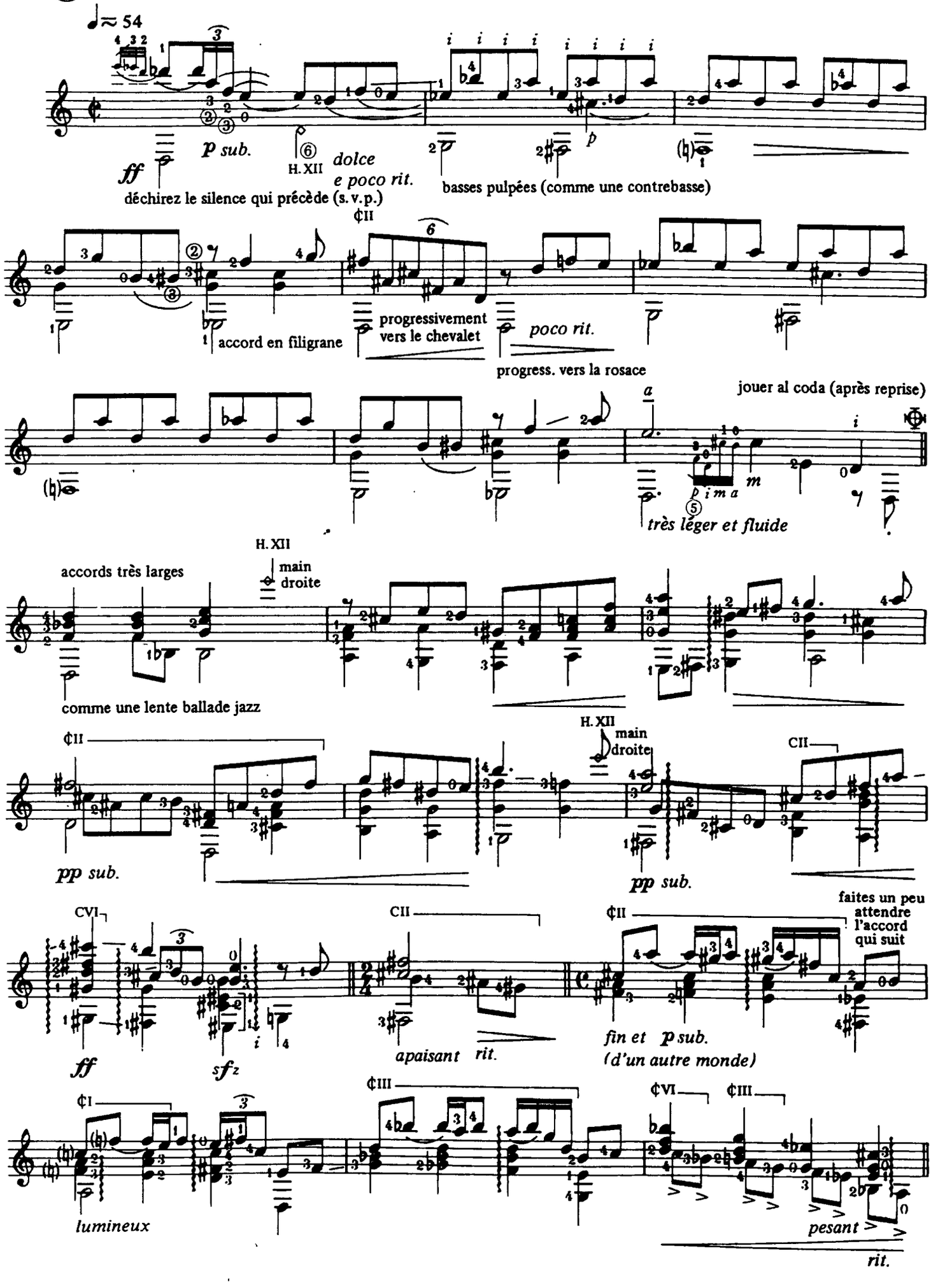
ad libitum.
près du chevalet en se rapprochant progressivement de la rosace puis de la touche

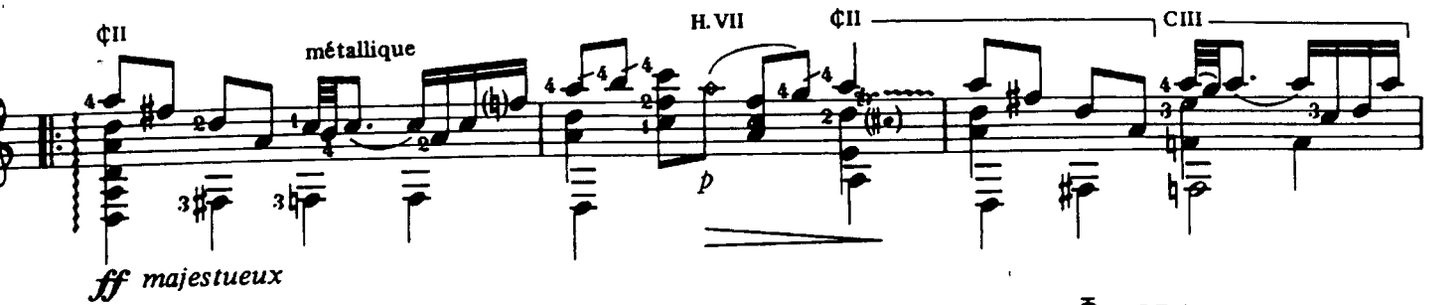


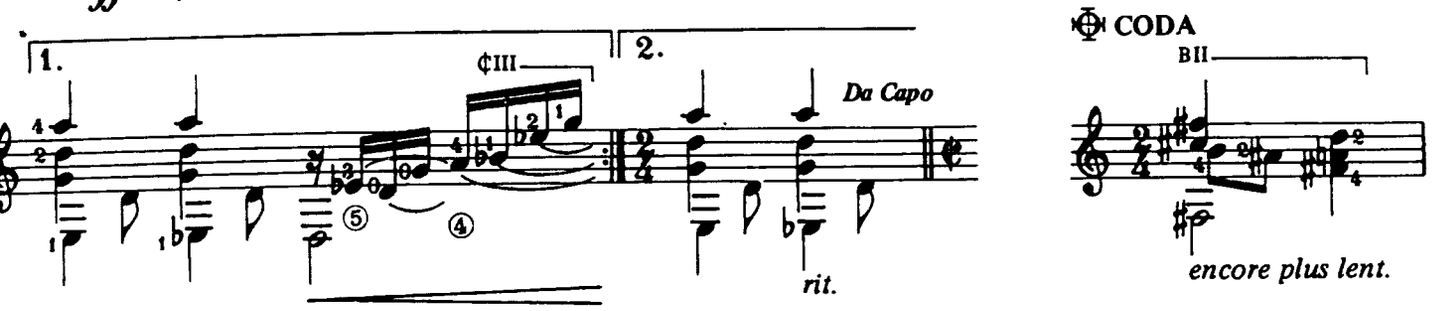
la main droite se rapproche de la main gauche, la musique s'éteint progressivement.

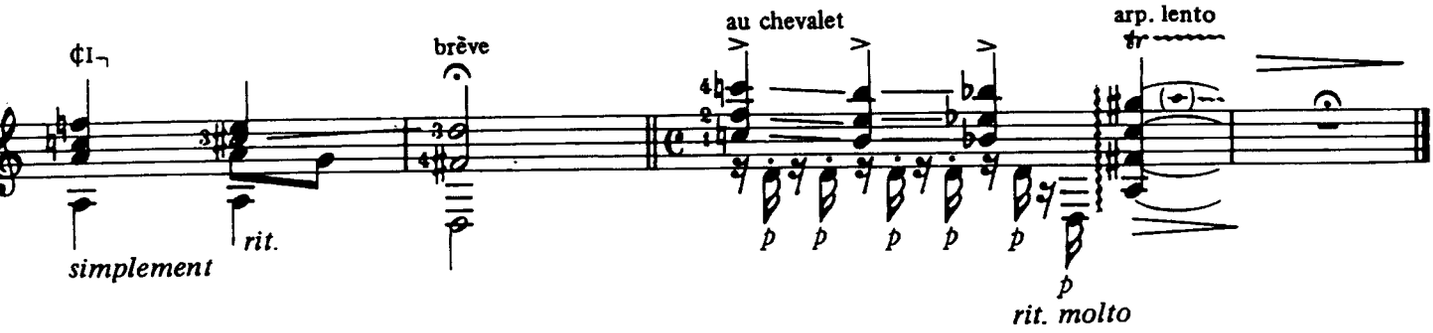
2ème Mouvement

Ⓑ LARGO



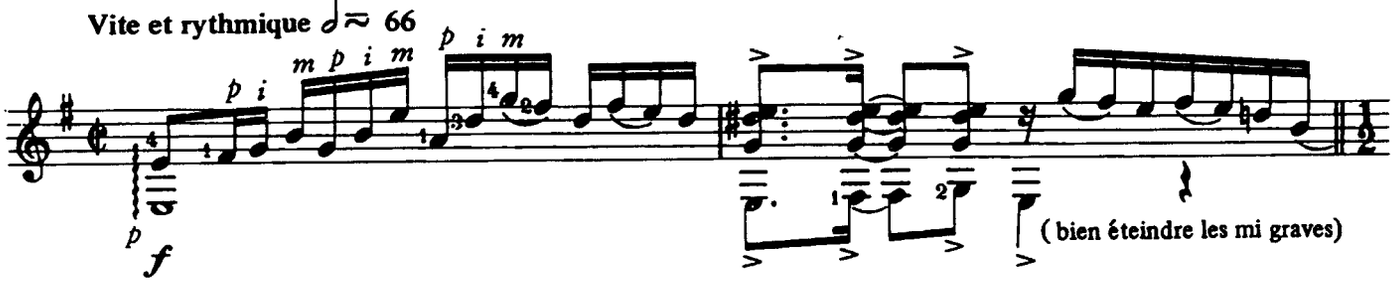


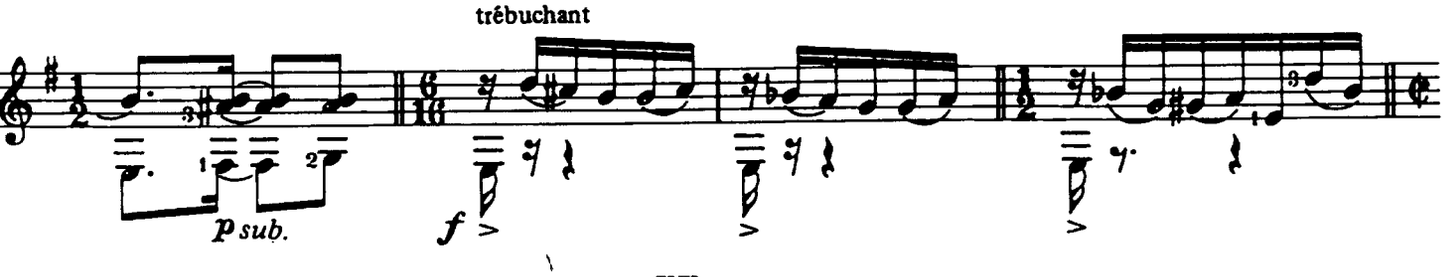


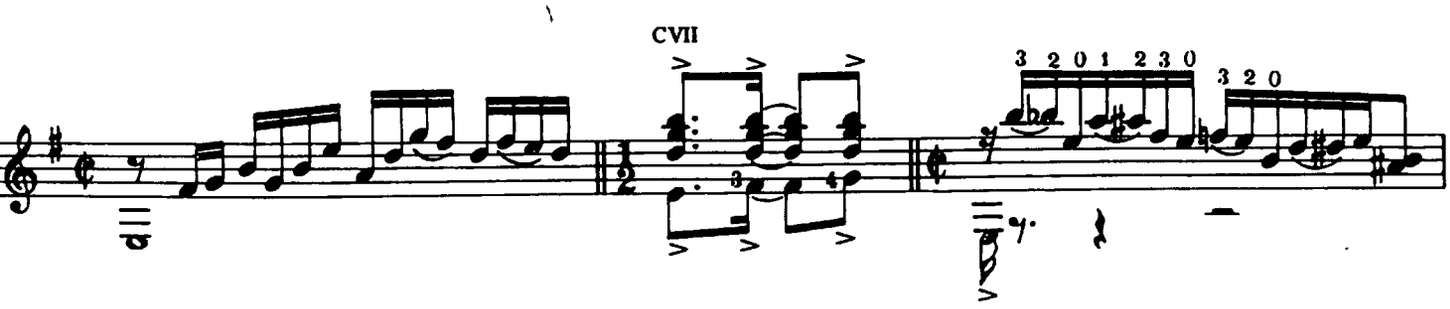


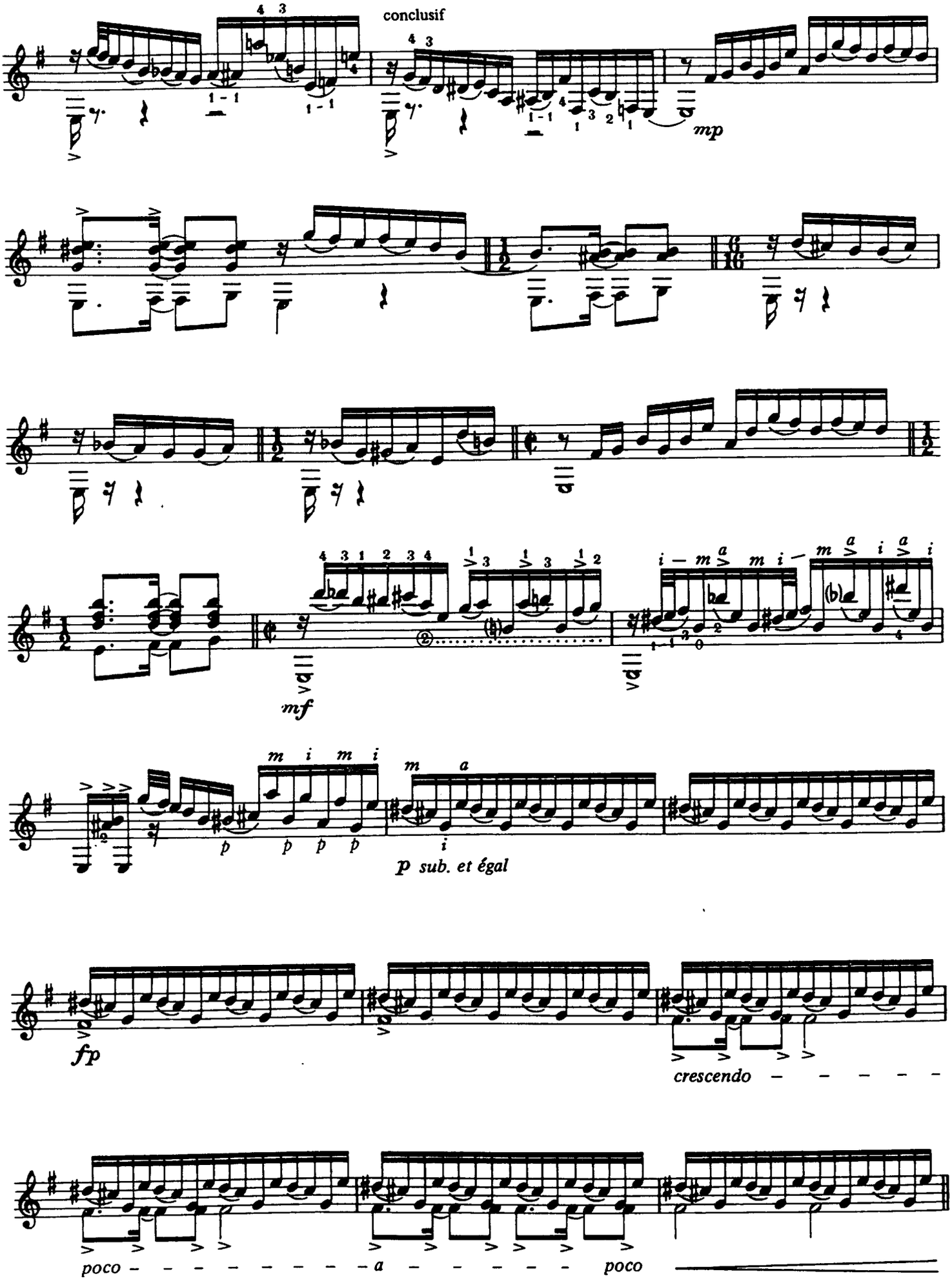
3ème Mouvement

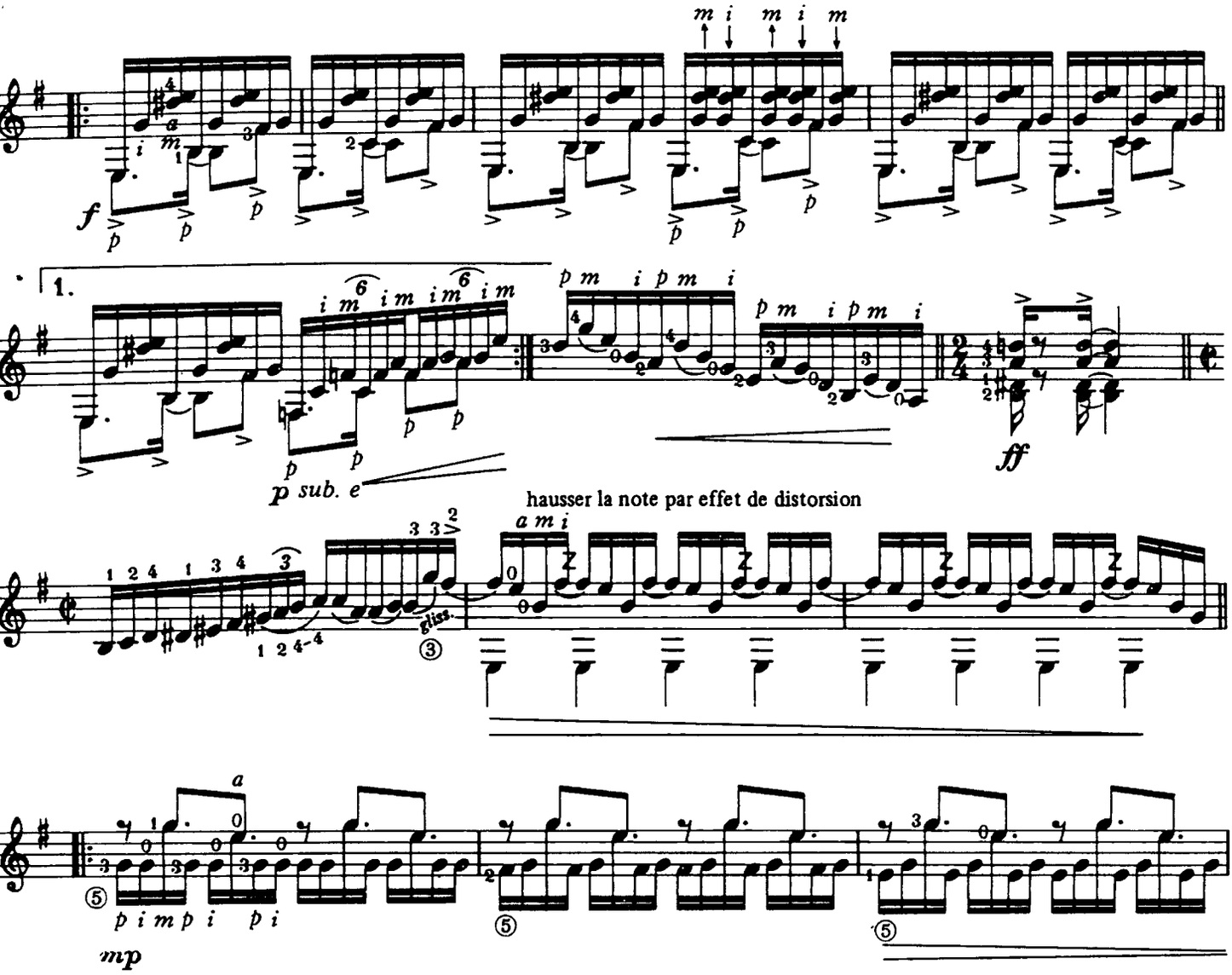
© FUOCO



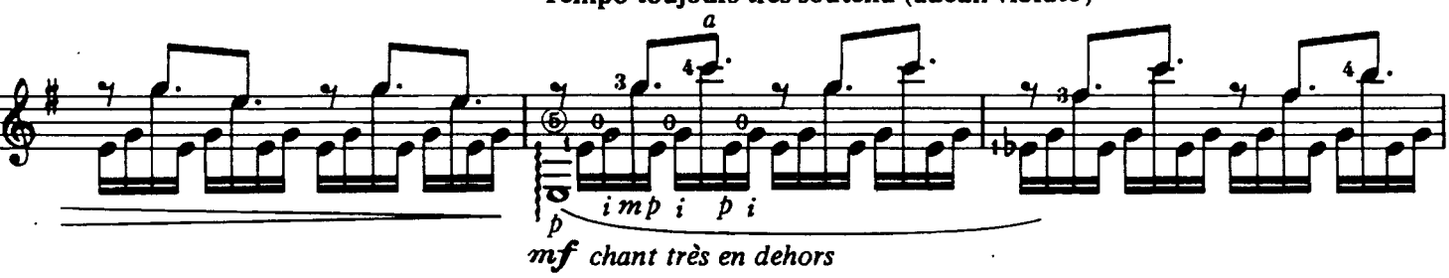


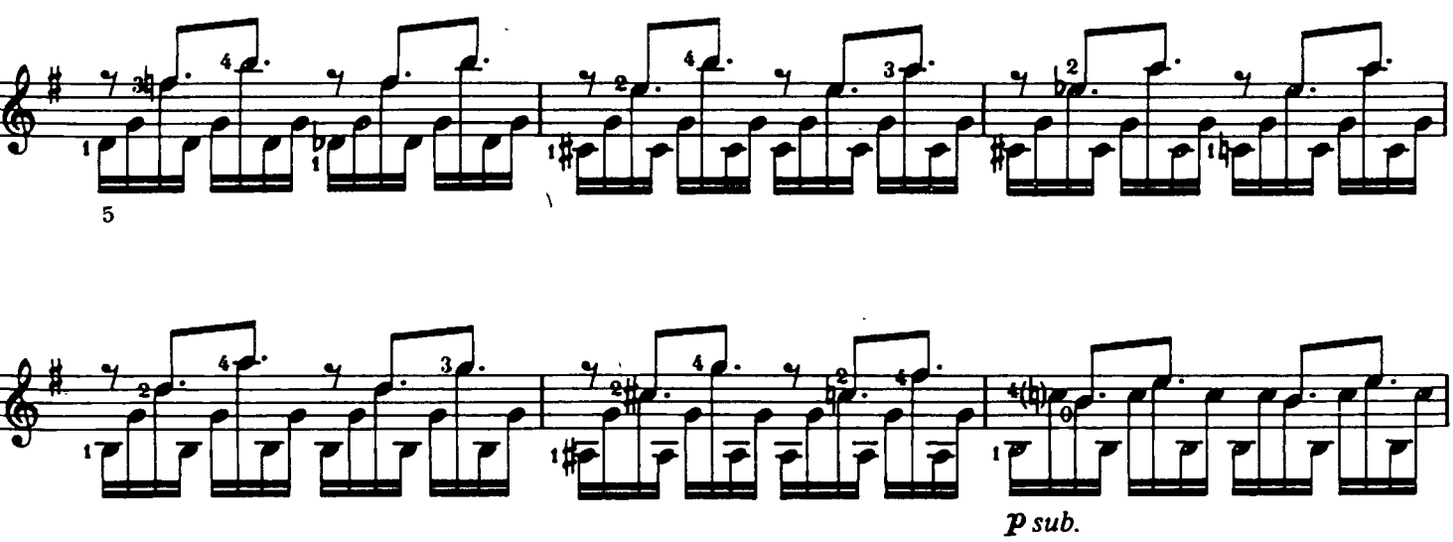


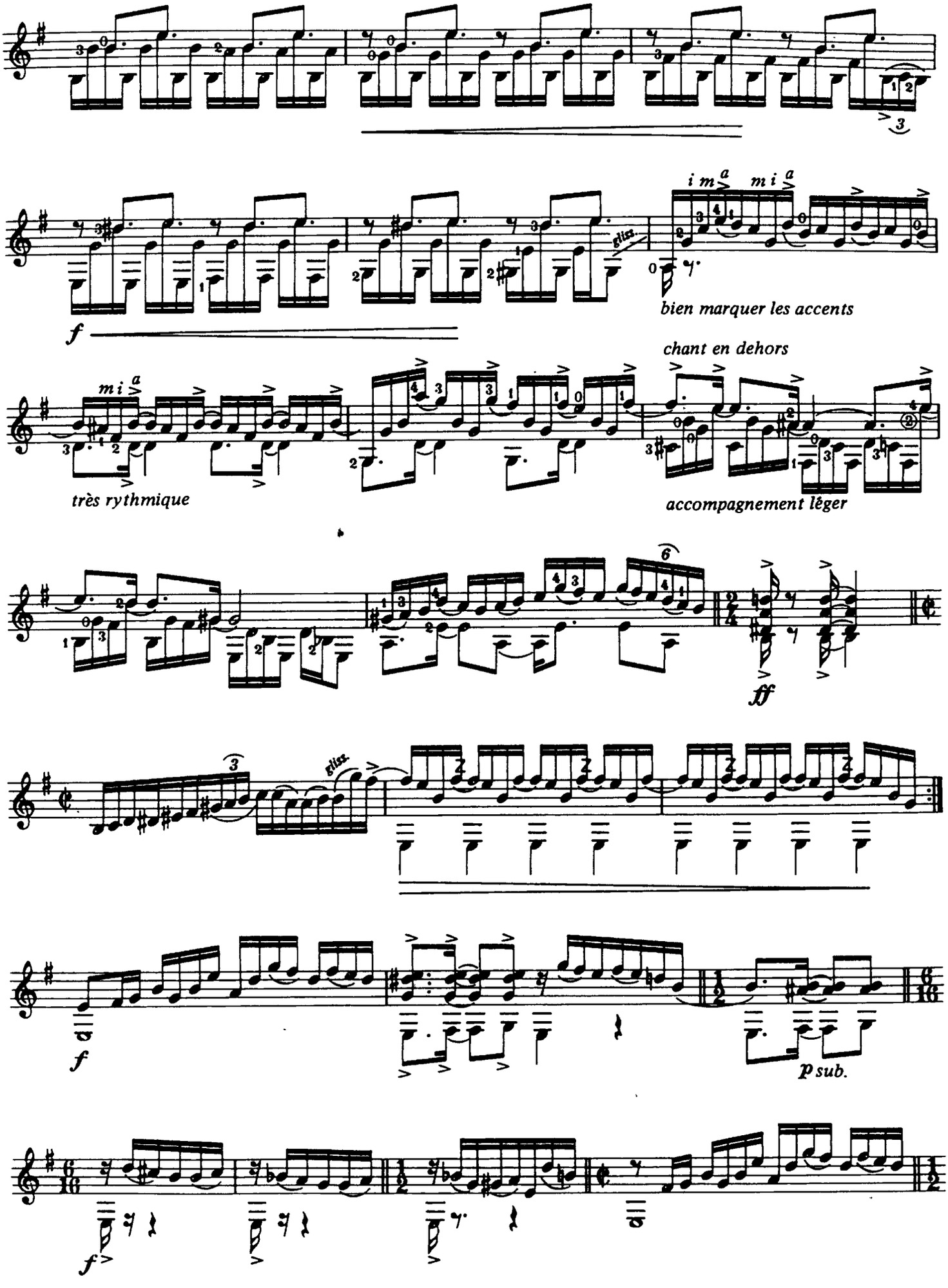

conclusif
mp
mf
p sub. et égal
fp
crescendo
poco
a
poco

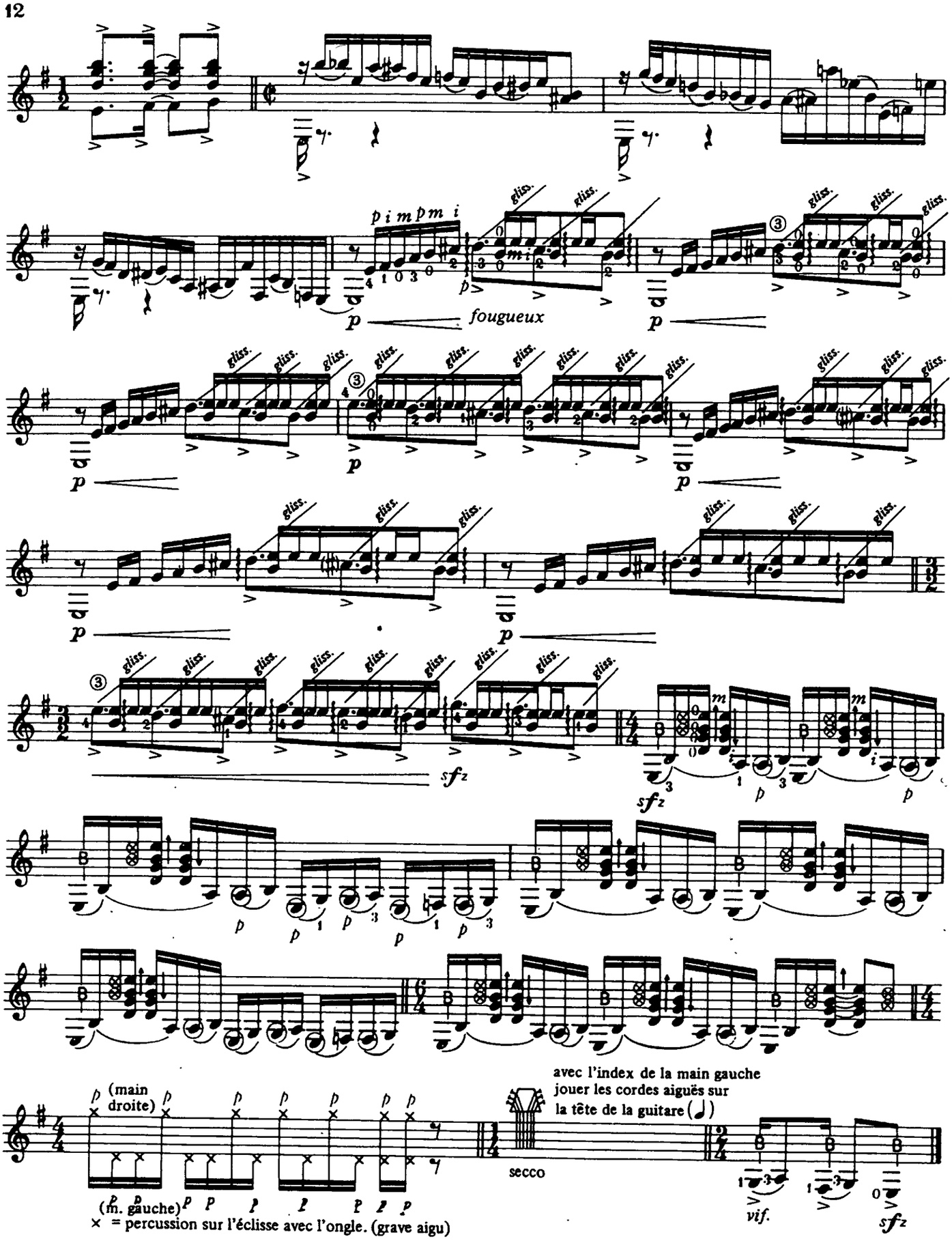


Tempo toujours très soutenu (aucun vibrato)






f
gliss.
i m a
m i a
bien marquer les accents
chant en dehors
m i a
très rythmique
accompagnement léger
ff
gliss.
f
p sub.
f



B = 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.

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JUIN 2012