

Volume 3

La guitare dans tous ses états

The many faces of the guitar

en 6 volumes

in 6 volumes

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Pour faire suite à la série *Répertoire progressif* vol. 1 à 6 (DZ 101 à 106), les Productions d'OZ proposent cette toute nouvelle série intitulée *La guitare dans tous ses états*. Si la formule par niveau est conservée, le répertoire en est cette fois entièrement original et spécialement choisi par les compositeurs eux-mêmes. Des exclusivités d'OZ puisées dans des éditions antérieures côtoient ici d'agréables nouveautés.

Le catalogue d'OZ regorge de petits trésors écrits pour tous les niveaux par des guitaristes, compositeurs et professeurs totalement dédiés à la cause de la guitare classique. Le titre de la série suggère un portrait optimiste de la pratique de l'instrument dans plusieurs régions du globe et l'étendue de la «famille» de compositeurs qui publient régulièrement chez d'OZ. Ce métissage de genres et de régions colore à l'occasion les pièces d'éléments nationaux qui les distinguent merveilleusement.

C'est avec une entière ouverture d'esprit que je me suis engagé dans cet ambitieux projet d'enregistrement des six volumes. J'ai été charmé par le talent de mélodiste des compositeurs et l'efficacité avec laquelle ils exploitent les diverses techniques de la guitare tout en offrant aux étudiants un répertoire nouveau et intéressant.

Je souhaite humblement que les enregistrements qui accompagnent les livres avec CD puissent inspirer quelques unes de vos interprétations.

David Jacques, 2007

Designed as a follow-up to the *Progressive repertoire* serie (DZ 101 to DZ 106), Les Productions d'OZ are proposing here a new serie entitled *The many faces of the guitar*. Although the grouping by level has been preserved, the repertoire is made exclusively from original compositions chosen by the composers themselves. D'OZ exclusives chosen among older publications are here side by side with completely new pieces.

The d'OZ catalogue is full of little treasures written for all levels by guitarists, composers and teachers dedicated to the cause of classical guitar. The title suggests an optimistic portrait of the instrumental practice in many region of the world, and the scope of the "family" of composers who are regular d'OZ contributors. The crossbreeding of genres and countries are bringing an international flavour that makes these works so special.

It is with an opened mind that I have engaged myself in this ambitious project of recording the music of the six volumes. I have been seduced by the melodic qualities and the effectiveness of the various guitar techniques involved in these works, and at the same time providing the students a new and interesting repertoire.

I humbly wish that the recording that comes along with the book and CD package will inspire some of your performances.

David Jacques, 2007

1. Blues pour Chloé

Marc Bélanger

The musical score is written in treble clef with a common time signature (C). It consists of five staves of music. The first staff begins with a triplet of eighth notes (G4, A4, B4) and a second staff with a double bar line and a second ending bracket. The music features a mix of chords and single notes, with several triplet and bend markings. The key signature has one sharp (F#). The score ends with a double bar line and repeat dots.

(orig.: DZ 343)

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DZ 1043

2. Prélude

William Beauvais

Legato, con elegancia

5

9

13

17

21

④

3. Flurry

William Beauvais

Con brio

4

7

10

13

16

19

22

4. Anahuac

Roque Carbajo

Allegretto

The musical score for guitar, titled "4. Anahuac" by Roque Carbajo, is presented in a single system with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked "Allegretto". The score consists of 32 measures, divided into eight systems of four measures each. The melody is written on a treble clef staff, and the bass line is indicated by chord diagrams and single notes on a bass staff. The score includes various musical notations such as dynamics (piano *p*, mezzo-forte *m*), accents (*i*, *a*), and fingering numbers (1-4). There are first and second endings for measures 8-9, 19-20, and 23-24. The piece concludes with a double bar line and repeat dots at the end of the eighth system.

34 *rall. poco a poco* *libero*

35

(orig.: DZ 881)

5. L'Aube

Roque Carbajo

Cantabile

5 *mp* *mf sonoro* *p* *f* *mp*

10 *mf teneramente*

14 *mp*

19 *mp*

24 *rall. molto* *sfz* *mp*

(orig.: DZ 881)

DZ 1043

6. Berceuse

Gilbert Clamens

Très serein *dolce*

pp l.v. sempre *mf*

4 *p*

8 *f* *mf*

11 *mf* *dim.*

14 *dolce* *mf*

18 *p*

22 *f* *mf*

25 *f* *dim.* *rit.* *ppp*

7. Les acrobates

Frédéric Costantino

Musical score for guitar, titled "7. Les acrobates" by Frédéric Costantino. The score is written in G major (one sharp) and 4/4 time. It consists of six systems of music, each with a treble and bass staff. The piece features various guitar techniques such as triplets, slurs, and bends. Dynamics include *mf*, *mp*, and *f*. Performance markings include *più leggero* and *molto rall.*. The score ends with a double bar line and a fermata over the final chord.

8. Pinocchio

Frédéric Costantino

Andante giocoso

Musical score for "8. Pinocchio" by Frédéric Costantino. The piece is in 2/4 time and consists of seven staves of music. The tempo is marked "Andante giocoso".

The score includes various dynamics and articulations:

- Staff 1: *f*
- Staff 2: *f*
- Staff 3: *mf*, *con sorpresa*
- Staff 4: *mp*, *con spirito*, *sul tasto*, *gliss.*
- Staff 5: *legato*, *mf*, *ord.*
- Staff 6: *f*
- Staff 7: *mp*, *mf*, *f*, *poco rit.*

The score also includes fingerings (1-4), breath marks (gamma), and other performance instructions.

9. Chanson de sable

Yvon Demillac

Andante cantabile

mp *cresc.*

3 *rit.* *a tempo* *mf*

5 *rit.*

7 *a tempo* *mp* *cresc.*

9 *rit.* *a piacere* *l.v.*

10. Petite brise

Yvon Demillac

Andantino grazioso

mf *l.v. sempre*

4

f

8

dim.

12

rit. *a tempo* *mf*

16

mp

20

mf *p*

11. Your Beautiful Eyes

Niels Eikelboom

Allegro

i m a m i m i

3 *mf* 2 3

5 1 3 3

9 *mf* *mp* III

13 *f* *p* V

17 *f* *p* VIII

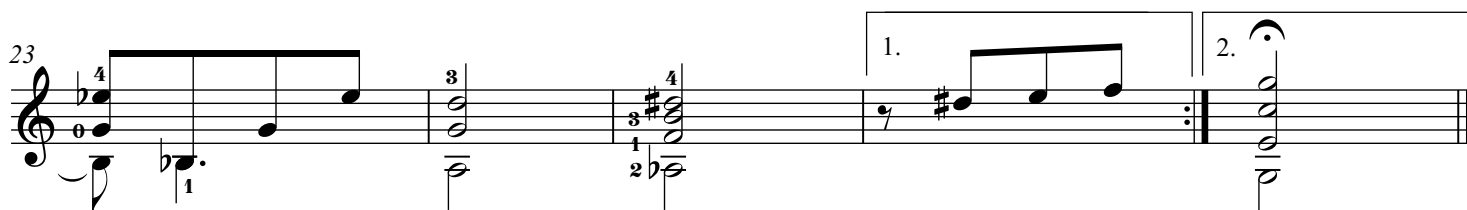
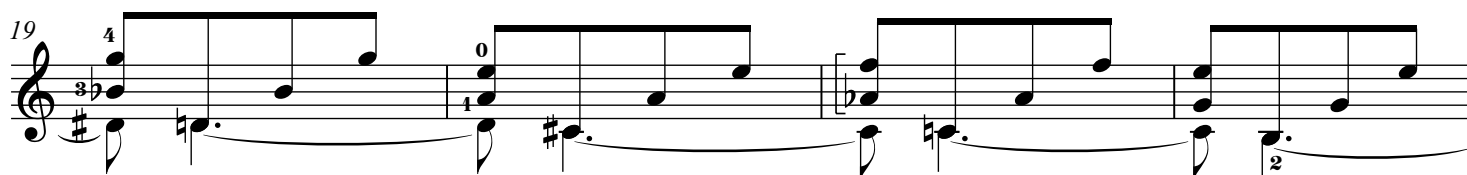
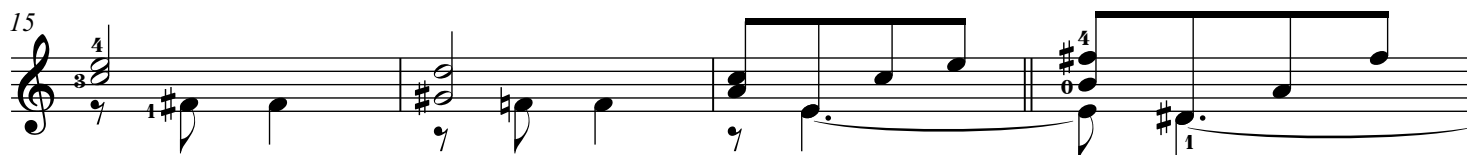
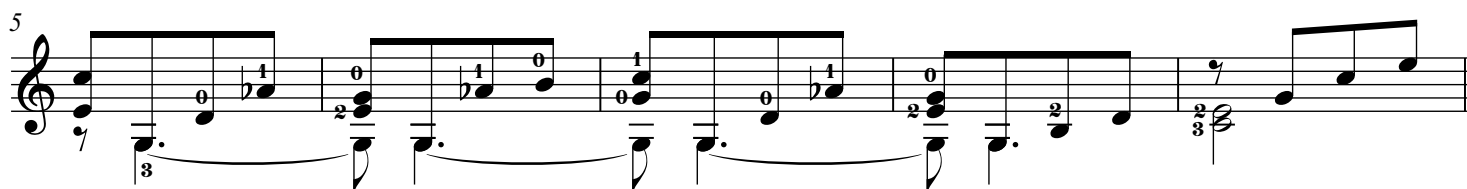
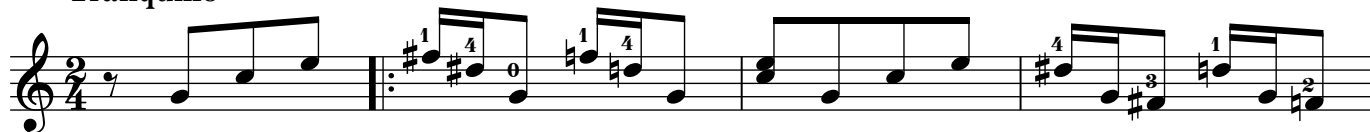
21 *f* *p* X *D.C. al e Coda*

rit.

Coda 1 3 3 3

12. Microclimat n° 1

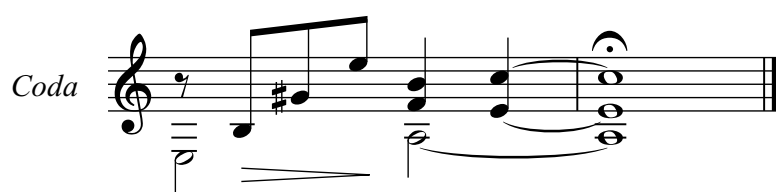
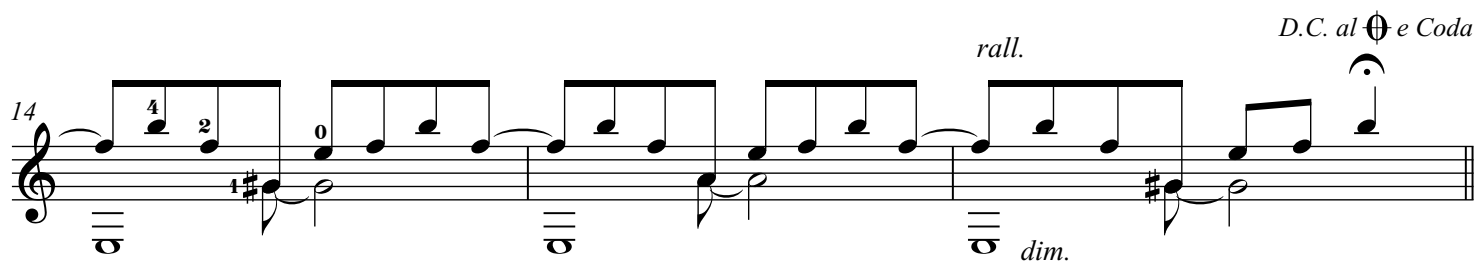
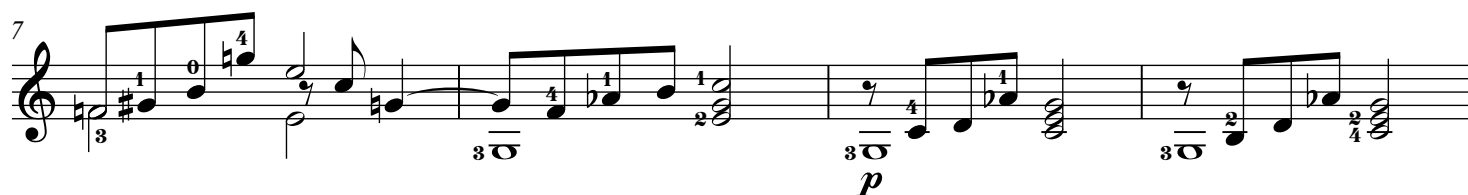
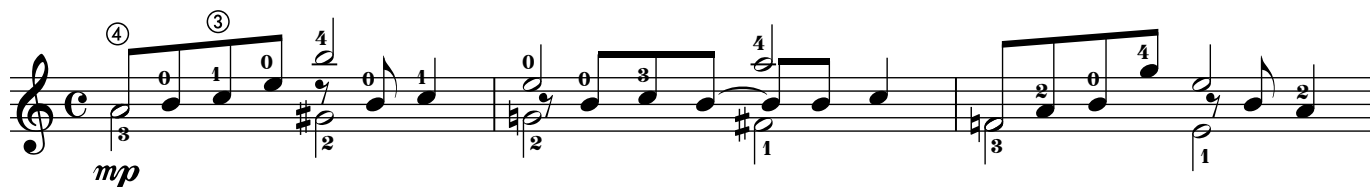
Claude Engel

Tranquillo

13. Microclimat n° 2

Claude Engel

Con delicatezza



14. Blouse d'été

Claude Gagnon

4

7

10

13

16

19

Musical score for guitar, measures 22-46. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The music features a mix of eighth and sixteenth notes, often beamed together. Measure 22 includes a triplet of eighth notes and a measure with a -2 0 marking. Measure 34 features a triplet of eighth notes. Measure 43 includes a triplet of eighth notes. The piece concludes with a final chord in measure 46.

15. Le pique-nique des porcs-épics

Claude Gagnon

désinvolte et gourmand

4

7

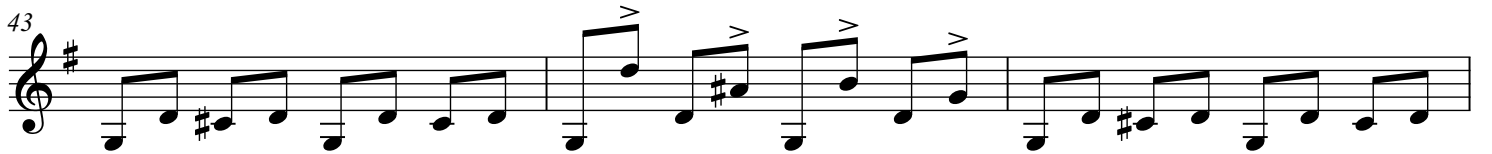
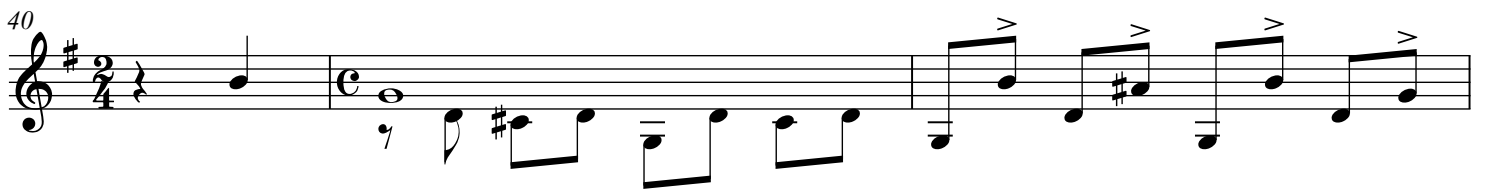
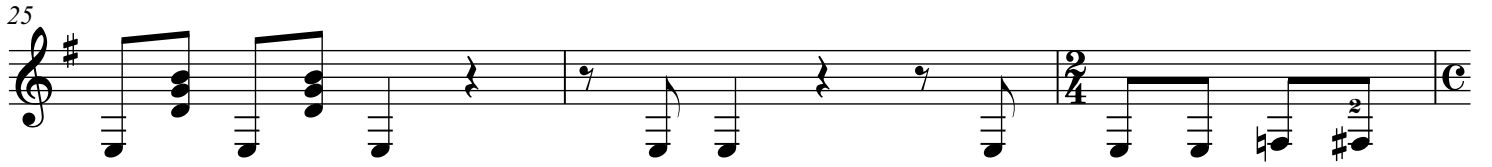
10

13

16

19

22



16. Fair Scotland! dear as life to me

Mark Houghton

Andante

⑥ = Ré

mp

mf

mp

f

f

mp

poco rit.

17. Detrás del arcoiris

Simone Iannarelli

Allegro non troppo

The musical score is written in treble clef with a 2/4 time signature. The key signature contains one sharp (F#). The piece is marked 'Allegro non troppo'. The score consists of 32 measures, divided into eight systems of four measures each. The melody is primarily eighth-note based, often beamed in groups of four. Dynamics include *imim*, *sim.*, *mim*, and *p*. There are several ornaments (trills) marked with 'i' and 'm'. Fingering numbers (1-4) are provided for many notes. Some measures contain triplets or groups of four notes. The bass line consists of sustained notes, often with a fermata. The piece ends with a double bar line at measure 32.

18. Prélude

Jürg Kindle

Adagio

3^o
mf

4

8

12 rit.

16 a tempo

20

23

26

12 12

19. The King's armour-bearer

Oleg Kiselev

Eroico

Musical score for "The King's armour-bearer" by Oleg Kiselev. The piece is in G major, 3/4 time, and consists of 19 measures. The score is divided into systems of two staves each (treble and bass clef).

- Measure 1:** Treble clef starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Bass clef has a half note G2. Dynamic: *mf*.
- Measure 2:** Treble clef has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass clef has a half note G2. Dynamic: *mf*.
- Measure 3:** Treble clef has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass clef has a half note G2. Dynamic: *mf*.
- Measure 4:** Treble clef has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass clef has a half note G2. Dynamic: *mf*.
- Measure 5:** Treble clef has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass clef has a half note G2. Dynamic: *mf*.
- Measure 6:** Treble clef has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass clef has a half note G2. Dynamic: *mf*.
- Measure 7:** Treble clef has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass clef has a half note G2. Dynamic: *mf*.
- Measure 8:** Treble clef has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass clef has a half note G2. Dynamic: *mf*.
- Measure 9:** Treble clef has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass clef has a half note G2. Dynamic: *mf*.
- Measure 10:** Treble clef has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass clef has a half note G2. Dynamic: *mf*.
- Measure 11:** Treble clef has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass clef has a half note G2. Dynamic: *mf*.
- Measure 12:** Treble clef has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass clef has a half note G2. Dynamic: *mf*.
- Measure 13:** Treble clef has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass clef has a half note G2. Dynamic: *mf*.
- Measure 14:** Treble clef has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass clef has a half note G2. Dynamic: *mf*.
- Measure 15:** Treble clef has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass clef has a half note G2. Dynamic: *mf*.
- Measure 16:** Treble clef has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass clef has a half note G2. Dynamic: *mf*.
- Measure 17:** Treble clef has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass clef has a half note G2. Dynamic: *mf*.
- Measure 18:** Treble clef has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass clef has a half note G2. Dynamic: *mf*.
- Measure 19:** Treble clef has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass clef has a half note G2. Dynamic: *mf*.

20. Marloubedou

Sylvain Lemay

p

a

m

4

Più mosso, ritmico

f

7

10

13

15

17

a

rit.

21. Le bourdon

Christophe Leu

Allegro bourdonnant

m p m p m p m p m p m p m p m

p sul tasto *f* sul pont.

p sul tasto *f* sul pont.

rall. *a tempo*

p *f* sul pont.

p *f* sul pont.

p cresc.

p

f *dim.*

p

pizz. *mf*

mf

DZ 1043

(orig.: DZ 885)

22. Jazzy steps

Miroslav Loncar

Andante 

4 

8 

11 

15 

19 

22 

23. Paysage

Takashi Ogawa

Allegro moderato

Musical score for "23. Paysage" by Takashi Ogawa. The score is in G major, 4/4 time, and consists of seven staves of music. The tempo is marked "Allegro moderato". The piece begins with a dynamic of *mf*. The first staff contains measures 1-3, the second staff measures 4-7, the third staff measures 8-11, the fourth staff measures 12-15, the fifth staff measures 16-19, the sixth staff measures 20-23, and the seventh staff measures 24-27. The score includes various dynamics such as *mf*, *mp*, and *f*, as well as articulations like accents and slurs. The piece concludes with a double bar line and the instruction "D.C. al Fine".

24. Que bricolent donc les écureuils?

Takashi Ogawa

Allegro moderato

mf

mp

p

(orig.: DZ 179)

25. Loin des villes

Bernard Piris

ritmato

m

i

sim.

a

a

m

a

m

fluido

12

16 *élancé*

20 *ample*

24 *rit.* , *a tempo*

28

32

36 *garder l'allure sonore*

26. Tous les automnes

Bernard Piris

mélancolique

5

9 *cresc.*

13 *Fine*

17 **Più mosso**

22 *

27 *rall. D.C. al Fine*

* ossia

27. En gabare

Thierry Tisserand

5

9 *a tempo*

13 *rit.*

17 *a tempo*
f/p

21

25 *rall. poco a poco*
pp

Table des matières / *Table of Contents*

1.	Blues pour Chloé	Marc Bélanger	3
2.	Prélude	William Beauvais	4
3.	Flurry	William Beauvais	5
4.	Anahuac	Roque Carbajo	6
5.	L'Aube	Roque Carbajo	7
6.	Berceuse	Gilbert Clamens	8
7.	Les acrobates	Frédéric Costantino	9
8.	Pinocchio	Frédéric Costantino	10
9.	Chanson de sable	Yvon Demillac	11
10.	Petite brise	Yvon Demillac	12
11.	Your Beautiful Eyes	Niels Eikelboom	13
12.	Microclimat n° 1	Claude Engel	14
13.	Microclimat n° 2	Claude Engel	15
14.	Blouse d'été	Claude Gagnon	16
15.	Le pique-nique des porcs-épics	Claude Gagnon	18
16.	Fair Scotland! dear as life to me	Mark Houghton	20
17.	Detrás del arcoiris	Simone Iannarelli	21
18.	Prélude	Jürg Kindle	22
19.	The King's armor-bearer	Oleg Kiselev	23
20.	Marloubedou	Sylvain Lemay	24
21.	Le bourdon	Christophe Leu	25
22.	Jazzy steps	Miroslav Loncar	26
23.	Paysage	Takashi Ogawa	27
24.	Que bricolent donc les écureuils?	Takashi Ogawa	28
25.	Loin des villes	Bernard Piris	28
26.	Tous les automnes	Bernard Piris	30
27.	En gabare	Thierry Tisserand	31