

**Série 2 - Volume 1**

# La guitare dans tous ses états

*The many faces of the guitar*



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Pour faire suite à la série *Répertoire progressif* vol. 1 à 6 (DZ 101 à 106), nous vous avons proposé une toute nouvelle série intitulée *La guitare dans tous ses états*. Aujourd'hui nous continuons sur cette lancée avec une deuxième série de volumes de *La guitare dans tous ses états 2*, avec pour ambition de donner un outil supplémentaire aux professeurs désireux de renouveler leur matériel pédagogique, de même qu'aux mélomanes toujours avides de découvertes.

Tout comme la première série de *La guitare dans tous ses états*, le répertoire est entièrement original et soigneusement choisi parmi notre vaste catalogue. Des exclusivités d'OZ puisées dans des éditions antérieures côtoient ici plusieurs 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.

Designed as a follow-up to the *Progressive repertoire* serie (DZ 101 to DZ 106), we had proposed a new serie entitled *The many faces of the guitar*. Now we continue on this path with a second serie of books named *The many faces of the guitar 2*, with the hope to give an additional tool for the teachers who wish to renew their didactic repertoire, as well as guitar lovers eager of discovering new works for their own pleasure.

Like in the first serie of *The many faces of the guitar*, the repertoire is entirely original and carefully chosen among our vast publisher's catalogue. D'OZ exclusives from past editions are side by side with new pieces composed especially for this serie.

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.

# 1. Blues pour Chloé

Marc Bélanger

1. Blues pour Chloé

3

6

9

12

rit. II

(orig.: DZ 343)

## 2. A Simple Dialogue

Shawn Bell

(orig.: DZ 705)

## 3. Habanera

Claudio Camisassa

(orig.: DZ 460)

DZ 1191

# 4. Malagueña

C. Camisassa

*p m p m p m*

6

11

16

21

26

31

*p*

(orig.: DZ 460)

# 5. Valsecito

C. Camisassa

Musical notation for measures 1-5. The melody is in treble clef with a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Fingerings are indicated above the notes: *i* for G4, *m* for A4, and *a* for B4. The first measure has a *l.v.* (left hand) marking. The bass line consists of dotted half notes: G3, F#3, G3, F#3, G3.

Musical notation for measures 6-10. The melody continues: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The bass line consists of dotted half notes: G3, F#3, G3, F#3, G3.

Musical notation for measures 11-15. The melody continues: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The bass line consists of dotted half notes: G3, F#3, G3, F#3, G3.

Musical notation for measures 16-20. The melody continues: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The bass line consists of dotted half notes: G3, F#3, G3, F#3, G3.

Musical notation for measures 21-25. The melody continues: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The bass line consists of dotted half notes: G3, F#3, G3, F#3, G3. A repeat sign is present at the end of the piece, marked with a *v* above it.

(orig.: DZ 460)

# 6. Ah! Ça chat touille

Yves Carlin

13 *ritard.*

18 *a tempo*

26 *ritard.*

(orig.: DZ 1123)

# 7. Chat rogne stone

Yves Carlin

Musical score for "Chat rogne stone" by Yves Carlin. The score is in 3/4 time with a key signature of one sharp (F#). It consists of seven staves of music, each starting with a measure number (7, 13, 19, 25, 31, 37). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *mf*, *mp*, and *f*. A *ritard.* marking is present at the end of the piece. The score is written on a single treble clef staff.



# 8. Este niño lindo

sur une berceuse mexicaine

François Castet

Musical score for 'Este niño lindo' in 2/4 time. The score consists of four staves of music. The first staff starts with a treble clef and a 2/4 time signature. It features a melody with eighth and sixteenth notes, and a bass line with chords and eighth notes. Fingerings are indicated with numbers 1-4. The second staff begins at measure 9 and includes the instruction 'poco rit.'. The third staff begins at measure 17 and includes the instruction 'a tempo'. The fourth staff begins at measure 25 and includes the instruction 'a tempo'. The piece concludes with a double bar line.

(orig.: DZ 119)

# 9. Mi...i - Ré - Do - Si - Do

F. Castet

Musical score for 'Mi...i - Ré - Do - Si - Do' in 3/4 time. The score consists of four staves of music. The first staff starts with a treble clef and a 3/4 time signature. It features a melody with quarter and eighth notes, and a bass line with chords and quarter notes. The second staff begins at measure 6 and includes accents (>) over notes. The third staff begins at measure 12 and includes the instructions 'rit.', 'a tempo', and 'dim.'. The fourth staff begins at measure 19 and includes the instruction 'rit.'. The piece concludes with a double bar line.

(orig.: DZ 119)

DZ 1191

# 10. Une chanson sans titre

F. Castet

Musical score for "Une chanson sans titre" by F. Castet. The score is in 3/4 time and consists of seven staves of music.

Dynamics and markings include: *f*, *p*, *f*, *p*, *f*, *f sempre*, *p*, *pp*.

Tempo markings include: *poco rit.*, *a tempo*, *molto allargando*.

The score includes measures 5, 11, 17, 23, 29, and 34. The piece concludes with a double bar line.

(orig.: DZ 119)

# 11. Ouverture du bal

Frédéric Costantino

*mf*

4

*mp*

7

*mf*

11

*mp*

14

*rit.*

(orig.: DZ 473)

## 12. Petit poney

Yvon Demillac

Musical score for 'Petit poney' in 3/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The accompaniment consists of a series of chords: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, 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# 14. Manège

Y. Demillac

(orig.: DZ 1006)

# 15. Plein air

Y. Demillac

(orig.: DZ 1006)

# 16. Silence

Niels Eikelboom

Musical score for '16. Silence' in 4/4 time, featuring a treble clef and a key signature of one flat. The score consists of four staves. The first staff begins with a measure marked '4' and contains a four-measure phrase with notes G4, A4, B4, and C5, with fingerings 1 and 4 indicated. The second staff starts at measure 4 and includes a '1/4 bend' instruction. The third staff starts at measure 8 and also includes a '1/4 bend' instruction. The fourth staff starts at measure 12 and concludes the piece with a double bar line.

(orig.: DZ 768)

# 17. Walls of Dolls

N. Eikelboom

Musical score for '17. Walls of Dolls' in 3/4 time, featuring a treble clef and a key signature of one flat. The tempo/mood is marked 'Cantabile'. The score consists of three staves. The first staff begins with a measure marked 'm i' and contains a series of chords. The second staff starts at measure 9 and features a melodic line with eighth notes and a bass line with eighth notes. The third staff starts at measure 17 and continues the melodic and bass lines, ending with a double bar line.

(orig.: DZ 768)

# 18. Arlequin

Claude Gagnon

*a m i m i*

5

9 *2x pont.*

*mf/f*

13

17 *f*

21 *p*

(orig.: DZ 11)

# 19. Matin d'avril à Jaipur

C. Gagnon

4

1. 2.

7

10

13

17

21



# 20. Hamac

C. Gagnon

Musical score for 'Hamac' by C. Gagnon, measures 1-10. The piece is in 4/4 time. The notation includes treble clef, a key signature of one flat (B-flat), and various rhythmic values including eighth and sixteenth notes. Measure 1 features a triplet of eighth notes. Measure 4 has a '4' above the staff. Measure 8 contains a first ending bracket with Roman numerals IV and III, a 'rall.' marking, and a second ending. Measure 10 ends with a fermata over the final note.

# 21. Dans la Brughière

Simone Iannarelli

Musical score for 'Dans la Brughière' by Simone Iannarelli, measures 1-12. The piece is in 3/4 time. The notation includes treble clef, a key signature of one flat (B-flat), and features numerous triplets of eighth notes. Measure 1 is marked 'Moderato'. Measure 12 ends with a fermata over the final note, which is marked with a '12' and a '3' above it.

## 22. Il lago

S. Iannarelli

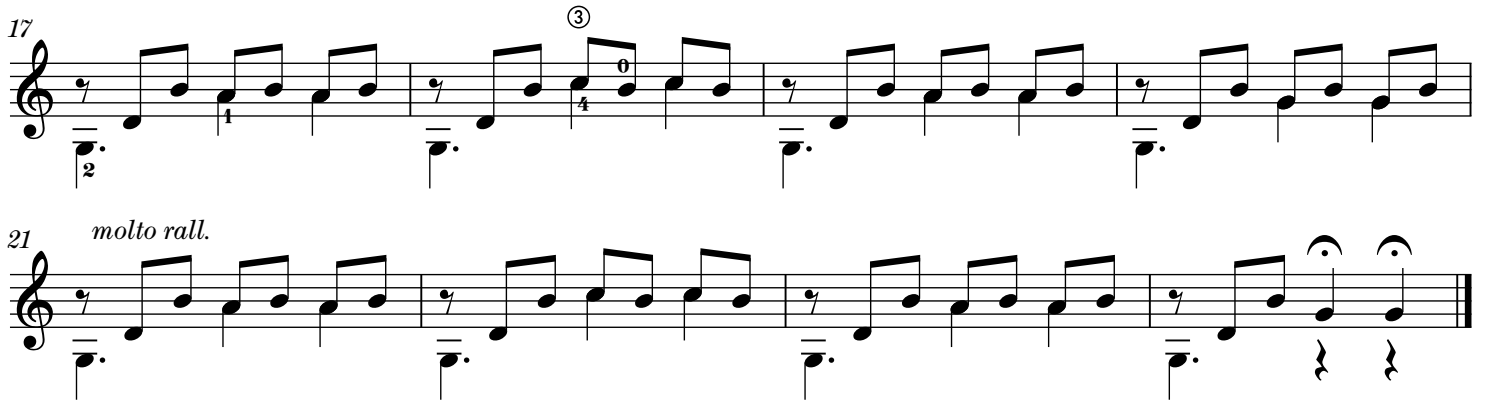
Con grazia


(orig.: DZ 793)

## 23. La settima luna

S. Iannarelli

Dondolando

17 

21 *molto rall.* 

(orig.: DZ 793)

## 24. Paix villageoise

S. Iannarelli

*i m a* 

3 

6 

9 

12 

15 

18 

(orig.: DZ 793)

DZ 1191

# 25. The Circus has Gone

Oleg Kiselev

Elegiaco

*mf*

4

IV

8

*mp*

12

16

*f* *mf*

19

22

*dim.* *rit.* *p*

(orig.: DZ 895)

# 26. Fil

Norbert Leclercq

(orig.: DZ 254)

# 27. Net

N. Leclercq

(orig.: DZ 254)

# 28. Ballade

Sylvain Lemay

The musical score for "28. Ballade" by Sylvain Lemay is presented on a grand staff. The piece begins with a treble clef and a 6/8 time signature. The first system (measures 1-4) features a melodic line with eighth-note patterns and rests, accompanied by bass clef notes. Measure 1 includes a triplet of eighth notes. Measure 2 has a first finger fingering (1) above the first note. Measure 3 has a second finger fingering (2) above the first note. Measure 4 has a fourth finger fingering (4) above the first note. The second system (measures 5-8) continues the melodic line with eighth notes and rests. Measure 5 has a first finger fingering (1) above the first note. Measure 6 has a second finger fingering (2) above the first note. Measure 7 has a first finger fingering (1) above the first note. Measure 8 has a first finger fingering (1) above the first note. The third system (measures 9-12) starts with a piano (*p*) dynamic and an *am i* marking above the first note. It features a melodic line with eighth notes and rests, accompanied by bass clef notes. Measure 9 has a second finger fingering (2) above the first note. Measure 10 has a third finger fingering (3) above the first note. Measure 11 has a fourth finger fingering (4) above the first note. Measure 12 has a first finger fingering (1) above the first note. The fourth system (measures 13-16) continues the melodic line with eighth notes and rests. Measure 13 has a first finger fingering (1) above the first note. Measure 14 has a second finger fingering (2) above the first note. Measure 15 has a fourth finger fingering (4) above the first note. Measure 16 has a first finger fingering (1) above the first note. The fifth system (measures 17-20) continues the melodic line with eighth notes and rests. Measure 17 has a first finger fingering (1) above the first note. Measure 18 has a second finger fingering (2) above the first note. Measure 19 has a first finger fingering (1) above the first note. Measure 20 has a first finger fingering (1) above the first note. The score concludes with a double bar line at the end of measure 20.

# 29. Prélude

S. Lemay

# 30. Across the Land

Miroslav Loncar

*Larghetto*

(orig.: DZ 498)

# 31. Spanish Dance

M. Loncar

Allegro

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked 'Allegro'. The score consists of eight staves of music, each with guitar-specific annotations:

- Staff 1:** Starts with a repeat sign and a second ending bracket labeled 'II'. Fingering numbers 4, 2, 1, 2, 1 are shown above the notes.
- Staff 2:** Continues the melody with fingering numbers 2, 1, 0, 1, 2, 2, 0, 1, 0.
- Staff 3:** Features two first endings labeled '1.' and '2.'. Fingering numbers 1, 2, 0, 2, 1, 2 are shown.
- Staff 4:** Marked with a Roman numeral 'I' at the beginning. Fingering numbers 1, 3, 4, 0, 2, 1, 1, 4, 3, 1 are shown.
- Staff 5:** Continues the piece with fingering numbers 1, 3, 4, 1, 1, 4, 3, 2.
- Staff 6:** Marked with a Roman numeral 'II' at the beginning. Fingering number 4 is shown.
- Staff 7:** Continues the melody.
- Staff 8:** Ends the piece with a final double bar line.

(orig.: DZ 498)



# 32. Valse dans la clairière

Takashi Ogawa

The musical score is written in treble clef with a 3/4 time signature. It consists of nine staves of music, each starting with a measure number. The notation includes quarter notes, eighth notes, and sixteenth notes, often with grace notes or ornaments. Dynamics such as *p*, *mf*, *mp*, and *f* are used to indicate volume. Fingerings (1-4) and breath marks (z) are clearly marked. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#). The piece concludes with a double bar line at the end of the ninth staff.

(orig.: DZ 177)

# 33. Vent d'orient

T. Ogawa

The musical score is written on a single treble clef staff in 4/4 time. It consists of eight systems of music, each with a measure number at the beginning. The dynamics range from *pp* to *mf*. The score includes various musical notations such as slurs, accents, and fingerings. The key signature has one sharp (F#) and one flat (Bb). The piece concludes with a double bar line and a *pp* dynamic marking.

1 *mp*

4

8 *mp*

13 *mf*

18 *mp*

23 *p* *mp*

28

32 *rit.* *pp*

# 34. Poudre de perlimpinpin

Bruno Viard

7

13

19

(orig.: DZ 598)

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