

Roland DYENS  
ロラン・ディエンス


20 lettres

20通の手紙

pour guitare solo

ギターソロのための

アンリ ルモワヌ楽譜出版社・パリ

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# I. Lettre à Sydney

Roland DYENS

(2000)

Pour s'accorder :  
(use these arpeggios to tune up)

3 1 0 0 | 1 2 4 | 3 2 0 | 6 5 4 | 4 (VIII) (VI) 0 0

Tranquillo, con nostalgia (♩. ca 60)

5 10 15 20 24 28

*pp*, *p*, *mp*, *p subito*, *p*, *mf*, *dolce*, *più f*, *rit. poco*, *a tempo*, *ritenuto*, *allargando poco* (en élargissant le mouvement), *come prima* (comme au début), *rallentando poco a poco poi molto*, *pp*

piquer les notes/  
play these notes  
staccato

(le tiret au-dessus des accords signifie que ceux-ci doivent être plaqués, c'est-à-dire non arpégés)

\* (p)

\* (a)

\* (p)

F10 ca

1. A line above a chord indicates that it should be played as a block chord, and not arpeggiated.

2. e.h. (extinction "halogène") : dès que l'accord est joué, poser la tranche de la main droite sur la gouttière du chevalet, à angle droit d'abord, veillant à n'éteindre aucune vibration; puis, très lentement, refermer la main sur les six cordes jusqu'à l'extinction totale de l'accord.

e.h. (halogen effect) : as soon as the chord has been played, place the side of the right hand just to the right of the saddle of the bridge at right angles to start with, taking care not to damp any vibrations, then very slowly lower the palm over all six strings until nothing more can be heard.

# II. Lettre à la Seine

Roland DYENS

(2000)

Pour s'accorder :  
(use these arpeggios to tune up)

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

pp

**Con calma** (♩ = 46)  
(calmement / calmly)

1 *mp dolce*

3 *p* (piquer les notes / play these notes staccato)

5 *poco* *rit. poco*

7 *a tempo* *gliss. lento*

9 *rit.* *a tempo*

12 *poco metallico* *arpéger / arpeggiare* *rfz (rinforzando)* (en renforçant le son / reinforcing the sound) *mp* (garder le sol / hold down the low G)

15 *gliss. lento* (prenez votre temps au moment du grand déplacement / take your time for the big shift) *còmodo* (à l'aise / relaxed)

19 *còmodo* *rall. poco a poco* *morendo* (en s'éteignant) 1<sup>ca</sup>

# III. Lettre noire

Roland DYENS

(2000)

Pour s'accorder :  
(use these arpeggios to tune up)

pp

Swinging, of course...

(♩. ca 115)

*laisser résonner*  
(let ring)

*p* *poco a poco* *mp*

4

7

10

*poco*

13

*mp*

16

19

*poco*

*poco marcato*  
(marquer un peu cette note/  
accentuate this note a little)

22

*più f*

*gliss.* ⑤

*glissez lentement*

*dolce*

*p*

25

*p*

*sempre*

*poco metal.*  
(ponticello / chevalet / bridge)

28

*ord. (son "normal")*

*cf. ossia*

*ossia* ④

31

*mf*

*gliss. lento*

*molto*

34

*pp sub.*

*p*

*f*

*sans courir (no rush)*

37

*dolce*

*come prima (comme au début)*

40

43

46

49

**deciso** *più f* *secco* (accord plaqué, non arpégé / block chord, not arpeggiated)

52

55

*f* (poco metallico) **rall. molto** *mp* **lentissimo** *p* *m (pp)* 2' ca

# IV. Lettre à soi-même

Roland DYENS  
(2000)

Pour s'accorder :  
(use these arpeggios to tune up)

pp

**Poco "religioso", con mestizia** (avec tristesse, mélancolique / sadly, with melancholy)

1 (ca 50)

*sim.* (simile = mêmes doigtés)

*p* lontano  
(au loin)

p i m i

3

**rit. molto**  
(en retenant beaucoup)

**a tempo**

i a m i

5

**rit. molto**

**a tempo**

i a m i

*p*

*poco*

7

**rit. poco a poco**

i a i m i a

i m a

9

**lento poi a tempo**

**rit.**

**a tempo**

**còmodo**  
(à l'aise / relaxed)

*pp*

*plp.*  
(pulpa / flesh)

*unghia*  
(ongle / nail)

*p sub.*

m a m a m

a

m m

a

13 *rit. molto*

*poco a poco*

15 *come prima* *rit. molto*

*p* *mp*

*i a m i*

17 *a tempo* *rit. poco*

19 *a tempo* *còmodo* *rit. poco*

*(b) i a m* *i a i*

*p* *plp.* *p* *unghia*

21 *a tempo* *(còmodo)* *allargando poco a poco* *rit. molto (còmodo)*

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

*plp.* *p* *unghia*

*accord plaqué (non arpégé)* *dolcissimo* *très lentement* *a m* *i* *l'40 ca*

*lunga (longue respiration)* *p lontano*



## V. Lettre française

Roland DYENS

(2000)

Pour s'accorder :  
(use these arpeggios to tune up)

pp

H XII ----- H VII

⑥

## Birichino e fresco (♩ = 54)

(espiègle et frais / mischievous, cheeky)

1

p (plp.) p

**mf**

(sempre simile)  
(toujours de la même façon / continue the same way)

(unghia) p

**mp**

(accentuer et piquer la note /  
accentuate this note and  
play it staccato)

6

allargando poco a poco breve a tempo

(plp.) (unghia) p (plp.)

**mf**

meno **f**

11

(unghia) p

16

(plp.)

**p** (metal.)

**mp**

rit. molto a tempo

**Con spirito** (avec esprit, humour /  
with spirit and humour)

20

**p** metallico

(au chevalet, avec les ongles /  
on the bridge, with the nail)

ord.

(son " normal " /

**p dolce**

(XII)

24 *mf* (XII) (p) *mf*

28 (metal.) *sfz* *dolce* *rit. poco* *a tempo sub.* *molto*

32 *f* (XII) *mp dolce* *p m i*

**allargando poco a poco, pesante** **come prima**

36 *p* *mf* *f secco* *staccato* (piquer les notes)

40 (unghia) *p sub.* (unghia)

**allargando poco a poco** **Largo e trionfante**

44 *port. 1* *vib. molto* (XII) *ff* (arrondir les doigts le plus possible / make fingers round) *pizz. 2* *secco* (ff) l'50 ca

1. "portamento" : glisser le doigt et jouer la note d'arrivée / slide the finger and pluck the 2nd note.  
 2. "pizz." : poser la tranche de la main droite sur les cordes à jouer au niveau du chevalet puis, avec le pouce, jouer ces deux notes simultanément: le son ainsi produit (étouffé) a pour nom pizzicato.  
 "pizz." : place the side of the right hand on the bridge, over the strings to be played, then play both notes simultaneously with the thumb: the resulting sound ("étouffé") is also known as "pizzicato".

# VI. Lettre mi-longue

Roland DYENS

(2000)

Pour s'accorder :  
(use these arpeggios to tune up)

pp

Detailed description: A musical staff showing four arpeggiated chords for tuning. The first chord is a C major triad (C-E-G), the second is an F major triad (F-A-C), the third is a G major triad (G-B-D), and the fourth is a D major triad (D-F-A). Fingerings are indicated with numbers 1-3. The piece is marked *pp*.

Con saudade (♩ = 46)  
(avec nostalgie / nostalgically)

1

*p*

Detailed description: The first musical staff of the piece, starting with a treble clef and a 2/4 time signature. It contains six measures of music with various fingerings (1, 2, 3) and a dynamic marking of *p*.

rit. molto      a tempo

5

*poco*      *poco*

Detailed description: The fifth musical staff, continuing the melody. It includes dynamic markings of *poco* and tempo changes from *rit. molto* to *a tempo*. Fingerings 1, 2, 3, and 0 are shown.

9

*mp*

Detailed description: The ninth musical staff, continuing the melody. It starts with a dynamic marking of *mp*.

rit. molto      a tempo, poco rubato  
(flexible)

13

*p*

*m i*      *m i*

Detailed description: The thirteenth musical staff, continuing the melody. It includes dynamic markings of *p* and *m i*, and tempo changes from *rit. molto* to *a tempo, poco rubato (flexible)*. Fingerings 1, 2, 3, 4, and 0 are shown.

17 *rit. poco* *a tempo* *rit. pochissimo* *a tempo*  
*(très peu / slow down a very little)*

21 *rit.* *a tempo* *allargando poco a poco*

25 *lentissimo* *come prima (comme au début)*

29 *rit. molto*

33 *a tempo* *rit. poco a poco* *(accord plaqué, non arpégé / block chord, not arpeggiated)*

1. e.h. (extinction " halogène ") : dès que l'accord est joué, poser la tranche de la main droite sur la gouttière du chevalet, à angle droit d'abord, veillant à n'éteindre aucune vibration; puis, très lentement, refermer la main sur les six cordes jusqu'à l'extinction totale de l'accord /  
 e.h. (halogen effect) : as soon as the chord has been played, place the side of the right hand just to the right of the saddle of the bridge at right angles to start with, taking care not to damp any vibrations, then very slowly lower the palm over all six strings until nothing more can be heard.

## VII. Lettre latine

Roland DYENS  
(2000)

Pour s'accorder :  
(to tune up)

H XII

H XII

*pp*

Ritmico (♩ = 63)

*p*

*mf sub.*

*p*

*p sub.*

*mf*

*p sub.*

*mf*

*p*

*p*

*p sub.*

*p*

*molto*

*p sub.*

*vib. molto*

*gliss.*

*(p)*

*(secco)*

*(sim.)*  
(la même chose)

*gliss.*

*sfz*

*f*

1. gratter sèchement les cordes au niveau de la tête de la guitare avec l'index de la main gauche /  
strike the strings sharply at the head of the guitar with the left hand index.

2. percussion légère sur la table d'harmonie avec un quelconque doigt de la main droite /  
light percussive stroke on the soundboard with any finger of the right hand

13

*f marcato* (marquer les accords / accentuate the chords) *molto* *sfz* *rall. poco a poco* *lunga* *mp* *p* *T.R. 1*

*deciso* *i m a*

17

*Lento, con nostalgia* (♩ = 76) *port.* *poco* *(p)*

*T.R.* *(accord arpégé / arpeggiated chord)*

19

*vib. poco* (vibrer un peu la note / a little vibrato) *port.* *breve* *morendo* (en mourant / dying away) *mp* *pp* *(p)*

21

*comodo* (tranquillement, en prenant son temps / gently, taking your time) *port.* *a piacere* (librement / freely) *mp* *(p)* *T.R.*

23

(accords plaqués, non arpégés / block chords, not arpeggiated) *rall. poco a poco* *breve* *come prima* (♩ = 63) *p* *sfz p sub.* *p* *p i p i* *a* *o m p i i p i*

26

*sim.* *sfz p sub.* *f p sub.* *p sub.*

1. T.R. : stopper toute résonance avec la surface externe du pouce / stop the sounds ringing on by using the outside of the thumb.

28

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

30

*gliss.* *sfz* *f* *gliss.* *sfz* *molto*

32

*marcato* *molto* *deciso* *ff*

34

*poco pesante, rall. molto* *p* *dolce e luminoso (doux et lumineux / softly, with light)* *p (plp.)* 2' ca

# VIII. Vénézelette

Roland DYENS

(2000)

Pour s'accorder :  
(to tune up)

Diagram showing fret positions for strings III and VII. String III is tuned to G4 (4th fret), and string VII is tuned to G4 (4th fret). The diagram includes a treble clef and a key signature of one flat (B-flat).

**Allegretto** (♩. = 71)

*sempre il più legato possibile*

Musical score for 'Vénézelette' in B-flat major, 6/8 time. The score is divided into systems with measure numbers 1, 6, 11, 15, 19, 23, and 27. Dynamics include *pp*, *mp*, *mf*, *ff sub.*, *p*, *quasi f*, and *ppp*. Performance instructions include *cantando*, *dolce ed affettuoso*, *rit. molto*, *a tempo*, *deciso*, *pesante ed*, and *allargando poco a poco*. Fingerings and articulations are indicated throughout. A trill (T.R.) is marked at measure 19. The piece concludes at measure 27 with a tempo marking of *(tempo giusto)* and a duration of approximately 50 seconds.

1. √ : percuter avec le 3ème doigt / tap with the 3rd finger

2. T.R. : trille (trill)



# IX. Lettre à Claude et Maurice

Roland DYENS  
(2000)

Pour s'accorder :  
(to tune up)

*pp*

**Profondément calme** (♩ = 73)  
(with a deep calm)

1

*mf* *p* *mf* *p* *mf* *p* *mf* *poco* *mf* *port.*

*il più legato possibile* (le plus lié possible /  
as smooth as possible)

6

*p* *port.*

*rit. poco a poco*

*a tempo*

11

*pp eco* *ppp (eco)* *mf unghia pont.* *mp (plp.)*

**dans le même mouvement, sans courir**  
(same speed, without hurrying)

15

*p (eco)* *quasi pp, misterioso* *mp, senza di più*  
(*mp, pas davantage / no more than mp*)

*poco pesante*

19

*pp sub.* *sfz* *mp*

*Sub.* (en renforçant subitement le son /  
suddenly reinforcing the sound)

**rit. molto, comodo**  
(prenez votre temps / take your time)

(ne pas maintenir le 4<sup>e</sup> doigt / lift the 4<sup>th</sup> finger)

22

*mf* (plp.) *port.* *pp* *mp*

25

*a m i* *comodo* *port.* *i m a m* *rit. poco* *a tempo* *a m i*

**poco stringendo**  
(en resserrant, pressant un peu le mouvement / getting a little faster, hurrying a little)

*plp.* *unghia* *poco marcato*  
(marquer un peu les basses / accentuate the bass notes a little)

29

*rit. poco* *librement* (freely) *pp dolcissimo* *poco*

**tempo 1°**  
*rit. poco a poco* ----- *come prima*

32

*mf* *p (calmando)*

*vib. poco* (vibrer un peu les notes) *vib. molto* (vibrer beaucoup les notes)

36

*p* *port.* *molto* *p* *mp*

**rall. poco a poco** -----

41

*port.* *poco* *mf* *plp.* *pp* *quasi niente* (jouez à peine / almost no sound)

2'30 ca

# X. Lettre à la vieille Angleterre

Roland DYENS  
(2000)

Pour s'accorder :  
(to tune up)

Tuning sequence for guitar in G major. The sequence consists of several chords: G major (open strings), D major (2nd fret), G major (open strings), and D major (2nd fret). The final chord is G major with a natural on the 4th string (4/4). The sequence is marked *pp*.

Peacefully (♩ = 58)

Measures 1-5 of the piece. The music is in G major, 2/4 time. It begins with a first ending bracket. The dynamics are marked *mp dolce*. Fingering numbers (1-4) are indicated for various notes.

Measures 6-11. The music continues in G major, 2/4 time. Dynamics include *p* and *poco rit.*. Fingering numbers are present throughout.

Measures 12-15. The music continues in G major, 2/4 time. Dynamics include *a tempo* and *rit. poco*. Fingering numbers are present throughout.

Measures 16-18. The music continues in G major, 2/4 time. Dynamics include *poco stringendo* and *rit. poco*. Fingering numbers are present throughout.

Measures 19-23. The music continues in G major, 2/4 time. Dynamics include *a tempo* and *mp*. Fingering numbers are present throughout.

Measures 24-28. The music continues in G major, 2/4 time. Dynamics include *allargando poco*, *lunga*, *a tempo*, *poco pesante*, *p*, and *mf*. Fingering numbers are present throughout.

26 *còmodo*

*più f*

29 *rit. poco, calmando* *a tempo*

*p*

33

*m i*

37 *còmodo, allargando poco a poco* *rall. molto*

*più f* *pesante* *p dolcissimo* *l'40 ca*

# XI. Lettre Nordestine

Roland DYENS

(2000)

Pour s'accorder :  
(to tune up)

Giocoso e danzante (♩ ca 69)

1 *mp* *sim.*

3 *p* *p*

5 *p* *p*

7 *p* *p* *rit. poco*

9 *mf* *p* *p* *a tempo deciso*

11 *sfz* *ff* *p sub.*

13 *cf. ossia* *im*

13 *ossia*

15

17

*umoristico (poco metal.)*

19

*mf*

*poco a poco*

21

*f deciso*

*molto marcato*

23

*p sub.*

*f*

*rit. poco*

*mf*

25

*a tempo*

*p*

27

*p*

*breve*

29

*p sub.*

*breve*

31 *pizz.*  
*mp* *più f*

33 *lentissimo (esitando)* *lunga* *a tempo nat.*  
*T.R. (m.g./l.h.)* *p eco (pizz.)* *T.R.* *gliss.* *lento* *p*

35 *poco* *(p)* *poco a poco*

37 *mp* *p*

39 *pp* *perdendosi (en se perdant / dying away)*

41 *quasi niente* (presque inaudible / almost inaudible) *a piacere* 2'15 ca  
 (jouez encore une ou plusieurs mesures avant de vous éteindre totalement / play one or more bars again before dying away completely)

# XII. Lettre à demain

Roland DYENS  
(2000)

Pour s'accorder :  
(to tune up)

Tuning exercise for guitar XII. The notation shows a sequence of chords and notes on the XII fret. Fingerings are indicated by numbers 1-5. The exercise is marked *pp* and includes the instruction *x fois* (x times).

Libero ma preciso (♩ = tra 90 e 100)

Musical notation for the first section, 'Libero ma preciso'. It is in 3/4 time and starts with a *p* dynamic. The melody includes notes for 'i', 'm', 'a', 'p', 'i', 'm', 'a'. The instruction *poco a poco* is written below the staff.

étouffer la résonance avec la main gauche  
(damp the sounds with the left hand)

"perc. éclisse"  
(with the nail on the side)

Musical notation for the middle section, starting at measure 5. It features a complex rhythmic pattern with many notes. Dynamics include *mf* (avec toute la main / with the whole hand), *p*, and *gliss. lento*. The instruction *perc. table (tap the soundboard)* is also present.

Con calma (calmement, sans courir)

(calmly, without hurrying)

piquer la note  
(staccato)

Musical notation for the 'Con calma' section, starting at measure 8. It is in 3/4 time and marked *p*. The instruction *(liaison facultative / optional slur)* is written below the staff.

Musical notation for the section starting at measure 13. It features a melodic line with notes for 'a', 'i', 'm', 'a', 'i', 'a', 'i', 'm', 'i'. Dynamics include *poco* and *mp*.

Musical notation for the section starting at measure 18. It features a melodic line with notes for 'p', 'a', 'i', 'p', 'm', 'i', 'p', 'm', 'i'. Dynamics include *p* and *mp*. The instruction *T.R. (stopper toute résonance / stop all resonance)* is written at the bottom right.



23 **ff sub.** **pizz.** <sup>2</sup> **pizz. Bartok** <sup>3</sup> **ppp sub.** **pp sub.**

28 **come prima** (comme au début) **nat.** **p** **f** **rit. poco** **ppp sub.** **pp**

33 **pp sub.** **molto** **ff metallico** **mp** **pp vib. poco**

38 **a tempo** **f sub.** **mp**

42 **f sub.** **pp** **molto**

46 **ff** **p sub.** **(m.d.)** **jeu normal** (regular playing) **rit. molto** (poco pesante) **brevi**

50 **a tempo** **pp** **molto** **f** **ff**

1. gratter sèchement les cordes au niveau de la tête de la guitare avec l'index de la main gauche / strike the strings sharply at the head of the guitar with the left-hand index.

2. "pizz.": poser la tranche de la main droite sur les cordes à jouer au niveau du chevalet puis, avec le pouce, jouer ces deux notes simultanément; le son ainsi produit (étouffé) a pour nom pizzicato / place the side of the right hand on the bridge, over the strings to be played, then play both notes simultaneously with the thumb; the resulting sound ("étouffé") is also known as "pizzicato".

3. "pizz." Bartok": prendre la 6<sup>ème</sup> corde entre le pouce et l'index, la soulever verticalement puis la faire claquer violemment en la relâchant (en stopper la résonance avec la main droite) / take hold of the 6th string with the thumb and first finger, lift it up and let it slap back suddenly, before damping it with the right hand.

4. croiser la 5<sup>ème</sup> et la 6<sup>ème</sup> corde, les bloquer avec le 1<sup>er</sup> ou le 2<sup>ème</sup> doigt au niveau de la VI<sup>ème</sup> case, puis jouez avec la main droite; le son obtenu rappelle celui du tambour et plus précisément celui de la caisse claire / cross the 5th and 6th strings over and hold them in place with the 2nd finger at the VIth fret, then play with the right hand; the sound resembles that of a side drum.

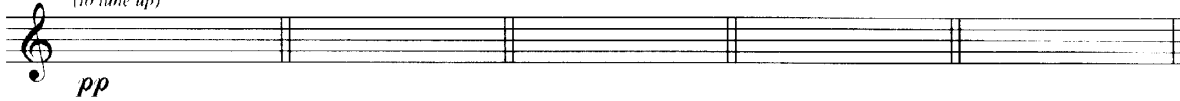
5. "tapping": percuter le si avec l'index de la main droite (VII<sup>ème</sup> case), puis effectuer la liaison avec le même doigt / tap the B with the right hand index (VIIth fret), then play the slur with the same finger.

6. Après avoir exécuté l'accord en harmoniques, saisir la guitare et exercer, loin du corps, un balancement doux et régulier afin de faire osciller lentement les vibrations de ces sons harmoniques pendant quelques secondes / after playing the harmonic chord, hold the guitar away from the body and gently swing it in a regular to and fro movement, so that the harmonics continue to vibrate slowly for a few more seconds.

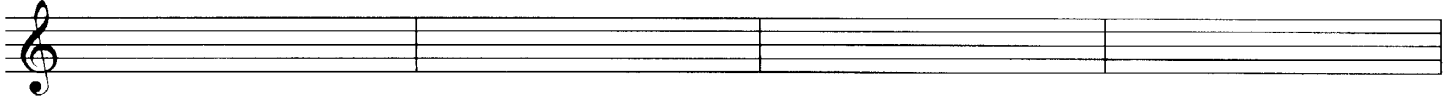
## XIII. Lettre et le néant

Roland DYENS

(2000)

Pour s'accorder :  
(to tune up)

1 Quasi niente ma non troppo (ca 0)



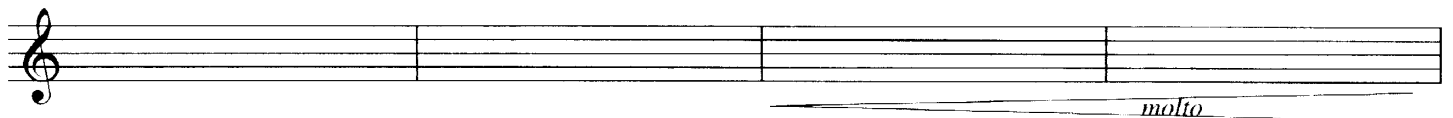
5



9



13 rit. poco a tempo

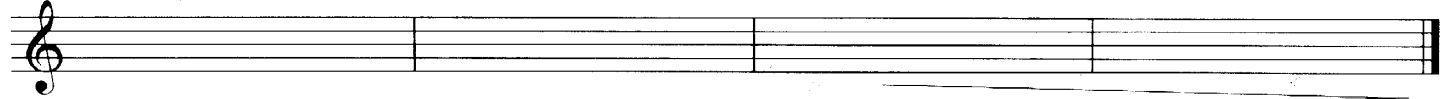


17



21

rall. poco a poco



x' (ca)

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# XIV. Lettre au calme

Roland DYENS

(2000)

Pour s'accorder :  
(to tune up)

pp

H XII

Con calma (♩ = 47)

1

p

5

CII m m i a m i m a rit. poco

8

(sempre) a tempo CII rit. a tempo

p (plp.) (unghia) poco mp (poco metal.) (plp.) pp

11

gliss. i p m rit. poco a tempo

15

(sim.) rit. poco a tempo (sim.)

19

mp

22

(sim.)

25

CIV

28 *mf*

31 *(sim.)* *allargando poco a poco poi molto* *lunga (≈5 sec.)*  
*ppp*

35 *Come prima, poco più lento* *a tempo* *CII*  
*pp* *poco*

39 *CII* *m i a m i* *rit. poco* *a tempo*  
*p* *poco*

42 *rit.* *a tempo* *a*  
*mp (poco metal.)* *(plp.)* *pp* *gliss.*

45 *m i a*  
*p*

48 *rall. poco a poco* *poco meno* *rall.*  
*pp lontano*

52 *lento* *poco* *(pont.)*  
*p* *pp* *(p)* *Tambora*

# XV. Lettre à Jacques Cartier

arrangement sur l'hymne national (anthem) canadien  
(musique de Calixa Lavallée)

Roland DYENS  
(2000)

Pour s'accorder :  
(to tune up)

A tuning diagram for guitar showing the strings from 1 to 6. The notes are: 1 (E), 2 (F#), 3 (G), 4 (A), 5 (B), 6 (C). The diagram includes a treble clef and a key signature of two sharps (F# and C#).

*Andante poetico* (ca 76)

*còmodo*

The main musical score is written for guitar in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of several systems of music, each starting with a measure number in a box:

- System 1:** Measures 1-4. Dynamics: *mp*, *pp*, *(mp)*. Includes fingerings (1, 2, 3, 4) and accents.
- System 2:** Measures 5-8. Dynamics: *p*, *pp*. Includes *poco* and *rit.* markings.
- System 3:** Measures 9-12. Dynamics: *mp*, *pp*. Includes *poco* and *rit.* markings.
- System 4:** Measures 13-16. Dynamics: *mf*, *pp*. Includes *poco*, *rit. poco*, and *rit.* markings.
- System 5:** Measures 17-20. Dynamics: *p*, *mf*. Includes *rit.* marking.
- System 6:** Measures 21-24. Dynamics: *sfz*, *pp sub. (poco metal.)*, *poco pesante*. Includes *rit.* marking.
- System 7:** Measures 25-28. Dynamics: *mf*, *molto*, *sfz*, *mp dolce*, *pp*. Includes *molto*, *sfz*, and *pp* markings.

Additional markings include *con tenerezza*, *dolcissimo*, *large*, *cf. ossia*, *a tempo*, *en dehors*, *marziale*, and *soave*. The score also features various fingerings, accents, and dynamic hairpins.

# XVI. Lettre à Isaac, Emilio et les autres

Roland DYENS

(2000)

[29] Pour s'accorder :  
(to tune up)

*pp*

[1] Ritmico, non tanto veloce (♩. = 92)

*p*

[6]

*p* *poco* *(p)*

[11]

*pp* *mp*

[15]

*p sub.* *mp* *p*

[19]

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

[24]

*p* *pp*

allarg. poco a tempo

29

*mp* *mf*

32

*mf* *p*

36

poco allargando, pesante

còmodo

giocoso

port.

cantando

*poco* *p* *mf*

40

*port.* *p*

44

(sim.)

*mp* *p*

p i m a p m p i p m p i

48

*mp* *mf*

molto

metallico

52

a m i a m m i a m

*mp* *p*

calmando (sim.)

*p* (touche / tastiera)

56

come prima

*pp*

60 *poco*

64 *m*  
*i p* *p*

68 *pp* *mf*

71 *i m i* *più f*

74 *deciso* *f* *sfz*

76 *pp* *mf* *f* *senz. rall.* *gliss. breve* *lento* *2' ca*



## XVII. Lettre encore...

Roland DYENS

(2000)

Pour s'accorder :  
(to tune up)

Tuning diagram for guitar showing fret numbers for each string: E (3), B (3), G (2), D (0), A (2), E (1). The diagram includes a treble clef and a key signature of one sharp (F#).

Tempo moderato, " com balanço " (♩ = 92)

Musical score for guitar, starting with the lyrics "i m i". The score is in 4/4 time and consists of 14 measures. It includes various musical notations such as dynamics (pp, p, f, ppp), articulation (accents, slurs), and performance instructions like "(sim.)", "(non arp.)", "(table / soundboard)", and "(poco)". Fingerings and string numbers are indicated throughout the score.

N.B. : tous les accords et notes piqués rencontrés au cours de cette Lettre le seront par le jeu des doigts de la main gauche, soulevés immédiatement après l'exécution de ces notes et accords /

[16] *(p)* *(++++)*

[18] *mf*

[20] *p* *mp* *poco*

[22] *p sub.*

[25] *crescendo poco a poco ...* *mp* *mi* *im* *ia* *im*

[28] *pp sub. crescendo poco a poco ...* *molto*

[31] *sub. pp umoristico (poco metal.)* *p*

[33] *mp* *lunga* *mi* *am*

# XVIII. Lettre à la saudade

Roland DYENS

(2000)

Pour s'accorder :  
(to tune up)

Tuning diagram for guitar showing fret positions for strings 1 through 6. String 1 has fret 0, string 2 has fret 0, string 3 has fret 1, string 4 has fret 3, string 5 has fret 4, and string 6 has fret 2. A circled '6' is below the sixth string. A 'VII' with a circled '2' is above the seventh fret, and a 'XII' is above the twelfth fret.

Lentamente, con dolore (♩ = 66)

**1** *p lontano* *rit. poco comodo* *a m*

**3** *a tempo* *allargando poco a poco* *rit. molto*

**5** *port.* *a tempo* *allargando poco a poco* *rit. poco* *a tempo*

**7** *rit. poco* *a tempo*

**9** *cantando molto* *doloroso, rit. poco* *a tempo* *CII* *rit. poco*

**11** *rit. poco a poco* *breve* *dolcissimo* *CII* *allargando poco a poco* *rall. moltissimo* *1'40 c* *(XII)* *pp* *e.h.<sup>1</sup>* *plp.*

*mp* *p* *mf* *mp* *poco*

*1* *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100*

1. e.h. (extinction "halogène") : dès que l'accord est joué, poser la tranche de la main droite sur la gouttière du chevalet, à angle droit d'abord, veillant à n'éteindre aucune vibration; puis, lentement, refermer la main sur les six cordes jusqu'à l'extinction totale de l'accord /

# XIX. Lettre à Julia Florida

Roland DYENS

(2000)

Pour s'accorder :  
(to tune up)

Tuning diagram for guitar showing open strings and fretted notes for the key of D major. The strings are labeled with their natural pitches: E, A, D, G, B, E. The diagram shows the following fretted notes: E4 (open), A4 (open), D4 (open), G4 (2nd fret), B4 (2nd fret), and E5 (4th fret). Above the diagram are the Roman numerals C VII and VII, and below it is C XII.

*pp*

1 **Tempo di barcarolle** (♩ = 56) rit. poco

6 RÉ D *p* unghia (plp.) (ungh.) (plp.) (sempre simile)

5 *p*

9 *poco*

13 *a tempo* *mp*

17 *p dolce* *poco* *rit. poco a poco* *a tempo* *dolce*

21 *allargando comodo* *Tranquillo*

25 *breve* *poco* (plp.) *p (plp.)*

29 *pp* XII XIX rit. poco a tempo

33

37 rit. poco a poco a tempo *mp*

41 rit. poco a poco XIX (m.d./r.h.) VII IX VII XII ⑤ ⑥ ④

45 a tempo rit. poco XII (m.d.) CVII p i m a m p i a m (còmodo)

49 a tempo CII rit. port. plp. p p

53 a tempo p i a m p i a m i

57 rit. poco a tempo CII

61 rit. molto come cadenza, libero

eco 1 *mezza voce* (plp.)

gliss. port.

2 4 1 2 1

1 3 2 1 (4) 1

1 4 2

2 4 1

4 XIX (m.d.)

65 rall. molto lunga come prima

rall. molto lunga come prima

pp ppp

2 XII 0

69 rit. poco a tempo

rit. poco a tempo

p

4 1 3 2 0

73

4 0 1 2 3 4

2:3 1 2 3 4

3

77 rit. a tempo

rit. a tempo

mf

4 0 4 4 3

81

4 4 4 4

mp poco sfz

4 4 3 1 2 3 4

3

85 rall. poco a poco a tempo

rall. poco a poco a tempo

p

3 2 3 3

3

89 rall. poco a poco

rall. poco a poco

pp (m.d.)

4 VII XIX XVII vib. poco

env. 3'30' plp.

## XX. Lettre à Monsieur Messiaen

Roland DYENS

(2000)

Pour s'accorder :  
(to tune up)

*pp*

Calme et intérieur (♩ = 56)

(calm, with inner feeling)

*p dolce*

*poco*

*rit. poco*

a tempo

*mezza voce*  
(à mi-voix, en murmurant /  
in an undertone, murmuring)

*poco più f*

*rit.*

breve

a tempo

*p*

*poco*

*rit. poco*

a tempo

*poco più f*

rit. poco

a tempo, senza fretta (sans courir / without hurrying)

*poco sfz*  
(poco metal.)

*sim.*

*p plp.*

*poco*

*mp*

*mp*

16

*poco* (plp.)

19

*mp* *pp sub.* *sempre staccato*  
(en piquant les notes) *poco* *poco* *allargando*

22

*poco a poco ...* *lunga*  
(~5 sec.) *come prima*  
*ppp* *pp dolce* *poco*

24

*rit. poco* *a tempo* *poco*

26

*più f* *port.* *poco* *pp*

28

*rall. poco a poco* XII *lunga* env. l'55  
*gliss.* *pp* *mp* *pp* *quasi niente*  
(presque inaudible / almost no sound)