

# Anthologie

La guitare enchantée de *Francis Kleynjans*  
*The enchanted guitar of Francis Kleynjans*



47 compositions pour guitare seule  
*47 compositions for solo guitar*



DZ.1198

## Table des matières / *Table of Contents*

Samba Sympa (orig. DZ 431)	3
Berceuse de Noël (orig. DZ 285)	6
La Garchoise (orig. DZ 285)	8
Valse villageoise (orig. DZ 339)	10
Valse brillante (orig. DZ 339)	14
Petite suite en La (orig. DZ 352)	18
Aubade (orig. DZ 353)	24
Air de Milonga (orig. DZ 353)	26
Nostalgie (orig. DZ 382)	30
Ô Cordula (orig. DZ 417)	34
La Mignonnette (orig. DZ 417)	36
La valse du pêcheur (orig. DZ 449)	38
Bienvenue (orig. DZ 472)	40
Bricoles, babioles et fariboles frivoles (orig. DZ 476)	42
Hommage à Stanley Myers (orig. DZ 488)	62
Petite suite en Mi (orig. DZ 499)	65
Valse - La Divine (orig. DZ 424)	68
Farandole (orig. DZ 496)	70
Canopée (orig. DZ 496)	72
Fado (orig. DZ 509)	76
Trois enfantillages (orig. DZ 787)	79
Simple étude (orig. DZ 385)	82
Petite suite en Ré (orig. DZ 527)	83
Petite valse du Vénézuéla (orig. DZ 1091)	91
Valse - La voluptueuse (orig. DZ 534)	94
Valse - La langoureuse (orig. DZ 591)	96
Valse - La plus que belle (orig. DZ 607)	98
Petite suite en Si (orig. DZ 629)	100
In Memoriam (orig. DZ 652)	106
En quittant Villaréal (orig. DZ 652)	108
Valse - La joyeuse (orig. DZ 684)	110
Valse - La nonchalante (orig. DZ 754)	112
Valse en Mi mineur (orig. DZ 779)	116
Valse - La sicilienne (orig. DZ 917)	118
Valse - La coquette (orig. DZ 923)	120
Roman's habanera n° 2 (orig. DZ 986)	122
Le canelet (orig. DZ 1014)	124
La milonga de l'ami Longa (orig. DZ 1032)	126
Mouvement obsédant (orig. DZ 1047)	128
Mélancolie (orig. DZ 1081)	130
Roman's habanera n° 3 (orig. DZ 1113)	132
Passacaille triste (orig. DZ 1116)	134
Deux pièces récréatives (orig. DZ 1135)	136
La berceuse de Victor Eliot (orig. DZ 1146)	138
Blessure (orig. DZ 1174)	140
Deux petites pièces argentines (orig. DZ 1184)	142
Pourquoi? (orig. DZ 385)	146

à Claire Fischbein

# Samba Sympa

opus 182

2001

Francis Kleynjans

$\text{♩} = \text{ca } 69$

*modéré, mais joyeusement rythmé*

3

6

9

12

15

*f*

*p*

*f*

*p*

*legato*

*mf*

*poco rit.*

*a tempo*

18 **III** **IV** **III** **II**

21 *p* *p sub.*

24 **VII**

27 *poco rit.* *a tempo* *mf* lumineux

30 **IV** **II**

33 **IV** **IV** **VI**

36 **II**  
*p* *hésitant* *l.v.* *f décidé* *p hésitant*

39 *rasg. rit.* *i m a* *a tempo*  
*ff* *f*

42

45 *f* *mf*

48 *metal.* *f*

51 *tasto I* *pizz.* *mf* *p* *V* *pp sec et rugissant*

ca 2'15"

à David Russell

**Berceuse de Noël**

opus 166

Francis Kleynjans

Lento e espressivo ♩ = ca 112

mf calmo e cantabile

The first system of music is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of four measures. The first measure contains a half note G4 and a quarter note F#4. The second measure contains a half note E4 and a quarter note D4. The third measure contains a half note C4 and a quarter note B3. The fourth measure contains a half note A3 and a quarter note G3. Fingerings are indicated: 3 and 4 for the first measure, 2 for the second, 0 and 2 for the third, and 4 for the fourth. Pedal points are marked with '3' and '1' below the notes.

5

rit.

*p*

The second system of music is in treble clef with a key signature of two sharps and a 3/4 time signature. It consists of four measures. The first measure contains a half note G4 and a quarter note F#4. The second measure contains a half note E4 and a quarter note D4. The third measure contains a half note C4 and a quarter note B3. The fourth measure contains a half note A3 and a quarter note G3. Fingerings are indicated: 1 for the first, 2 for the second, 3 for the third, and 0 for the fourth. Pedal points are marked with '1', '2', and '3' below the notes. A dynamic marking of *p* is present, along with a hairpin indicating a decrescendo.

9

a tempo

*mf*

The third system of music is in treble clef with a key signature of two sharps and a 3/4 time signature. It consists of four measures. The first measure contains a half note G4 and a quarter note F#4. The second measure contains a half note E4 and a quarter note D4. The third measure contains a half note C4 and a quarter note B3. The fourth measure contains a half note A3 and a quarter note G3. Pedal points are marked with '1' below the notes. A dynamic marking of *mf* is present.

13

rit.

*pp*

The fourth system of music is in treble clef with a key signature of two sharps and a 3/4 time signature. It consists of four measures. The first measure contains a half note G4 and a quarter note F#4. The second measure contains a half note E4 and a quarter note D4. The third measure contains a half note C4 and a quarter note B3. The fourth measure contains a half note A3 and a quarter note G3. Fingerings are indicated: 3 and 4 for the first, 1 for the second, 0 and 2 for the third, and 1 for the fourth. Pedal points are marked with '2', '1', '3', and '2' below the notes. A dynamic marking of *pp* is present, along with a hairpin indicating a decrescendo.

*a tempo*

17 VII **f**

21 VII **f** *rall.* V

*a tempo*

25 **mf**

29 **f** *rall.*

33 **mf** *rall.* 19

ca 1'15"

à David Russell  
**La Garchoise**  
 Valse en Mi mineur  
 opus 168

Francis Kleynjans

Moderato e espressivo ♩ = ca 92

*rit.*  
*souple et élégant*  *a tempo*



1  
 mf  
 p

4  
 f  
 mf  
 f

7  
 f  
 VII  
 p

10  
 mf  
 p  
 f  
 mf

13  
 f

16  
 VII  
 p  
 rit.  
 tendrement



19

*mf* *p*

22

*f*

25

*p* *rit.* *a tempo*

28

*mf* *p* *f*

31

*f* *rall.* *D.S. al Coda*

Coda

*f*

à Gérard Abiton

# Valse villageoise

opus 21, n° 2

1974

Francis Kleynjans

**Allegro**

*mf fluide*

4 *rall.* *rit.* *rit.* *a tempo*

7

10

14 *pont.* *tasto* *sfz* *p leggero*

18 *pont.* *tasto* *sfz* *p leggero*

22 *pont.* *tasto*  
*f* *p* *leggero*

26 *pont.* *tasto*  
*f* *p* *p* *leggero*

30 *rit.* *a tempo* *tasto* *pont.*  
*mf* *f*

33 *rit.* *a tempo* *tasto*  
*mf*

36 *pont.* *rit.*  
*f*

39 *poco più lento* *tasto* III  
*mf* III ③ ② ⑤

42

45 *rit.* *a tempo*

48 *rit.*

51 *poco più lento* *gracioso* III

54 *rit.* *a tempo*

57 1. *rit.* 2. *pont.* *f* *p*

60 *plus vif* *sonore* *f* *ff*

64 *poco rit.* *mf*

**Tempo I**  
*brillant et lumineux*

67 *f*

70

73 1. 2.

76 *f* *f*

80 *p* *tasto* *m i p i*

84 *p (cresc.)* *a m* *accel. poco a poco* *vif*

88 *très vif* *pont.* *f* *ff* *6* *p i m a l.v.* *ff*

à Gérard Abiton

**Valse brillante**

opus 21, n° 9

1974

Francis Kleynjans

*vif et allègre**poco rit.*

*p* *i m a i m* *f*

4 *a tempo*  
*fluide et dynamique*  
*p* *mf cresc.*

8 *pont.*  
*ff lumineux*

12 *tasto*  
*p* *mf cresc.*

16 *pont.*  
*ff brillant*

19 *p*

*più calmo  
chantant, souple et gracieux*

22 *mf*

26 *f* *mf* *f* *mf* *f* *élégant et passionné*

30 *f* *mf* *f* *mf* *f* *élégant et passionné*

34 *poco rit.* *f* *vif et brillant*

37 *p i m a p i*

41 *accel. poco a poco* *dim.*

45 *poco rit.* *a tempo* *accel. poco a poco* *p* *cresc.*

49   
*f vif*

*ff* très vif, fluide

53   
*rall. poco a poco* *rit.*

**Tempo I**

*p* *cresc.*

57   
*ff* lumineux

61   
*p* *cresc.*

65   
*ff*

69   
*p* fluide et bien rythmé



73 *mf* *mf* *f*

77 *mf*

81 *p* *p* *f*

85 *p* *f* *p* *p* *i*

89 *p* *p* *p* *cresc.*

*poco rit.* *i m a m i* *i m a m i*

93 *f* *ff*

96 *f* *ff* *f vif* *p*

*i 3 m i* *a i*

ca 3'

# Petite suite en La

opus 169

2000

Francis Kleynjans

à Elke

## I - MILONGA

Lent et mélancolique ♩ = ca 96

*p m i p m i p m*

4 *sim.* *poco rit.* *a tempo*  
*mf* *basso cantabile* *p*

7 *p* *f* *p* *f cantabile*

10 *p*

13 *f* *p* *f*

16

*p* *mf*

19

*rit.* *a tempo* *p*

22

25

28

*f* *mf* *p en s'éloignant*

31

*pp* *rall.* *tasto* *lontano*

ca 1'30"

## II - CHANSON DE LA « BUTTE »

Lent et expressif ♩ = ca 44-46

Musical notation for measures 1-3. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The notation includes a treble clef and a bass clef. Fingerings are indicated with numbers 1-4. A circled number 3 is present in the bass line of measure 3. The dynamic marking *p* is written below the staff.

*p* d'une sonorité douce et ample

Musical notation for measures 4-6. The notation includes a treble clef and a bass clef. Fingerings are indicated with numbers 1-4. A dynamic marking *f* is written below the staff.

Musical notation for measures 7-9. The notation includes a treble clef and a bass clef. Fingerings are indicated with numbers 1-4. A dynamic marking *p* is written below the staff.

Musical notation for measures 10-12. The notation includes a treble clef and a bass clef. Fingerings are indicated with numbers 1-4. A dynamic marking *p* is written below the staff.

Musical notation for measures 13-15. The notation includes a treble clef and a bass clef. Fingerings are indicated with numbers 1-4. A dynamic marking *f* is written below the staff.

Musical notation for measures 16-18. The notation includes a treble clef and a bass clef. Fingerings are indicated with numbers 1-4. A dynamic marking *p* is written below the staff. A *rall.* marking is placed above the staff. A circled number 6 is present in the bass line of measure 18. A dynamic marking *pp* is written below the staff.

ca 1'00

à Delphine  
III - MOUSTIQUE

♩ = ca 176

*allègre, fluide et volubile*

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

*f* *basso cantabile* *mf*

5 *sim.*

*p*

9

*mf*

13

*f* *deciso* *mf* *esitando* *p* *f*

18

*f*

23

*f*

28

*rall.* *p*

ca 45"

à ma bien aimée Elke  
**IV - PETITE VALSE**

Modéré et gracieux ♩ = ca 104-108

*p* *mf* souple, fluide et élégant

*f* remplie de joie et de lumière  
 1x *f*  
 2x *p* echo, tasto

16 *poco rit.*

*f*

20

24 *rit.* *a tempo*

*p* *mf*

28

32 *rit.*

*p*

ca 1'15"

à Gérard Abiton

**Aubade**

opus 170

2000

Francis Kleynjans

**Lent et expressif** ♩ = ca 80-84

*a tempo*  
*bien chanté, avec nonchalance*

*mf* *f* *p*

*mf* *tasto* *p*

*p* *f*

*mf* *intimement* *rit.*

\* Tous les accords sont joués par l'index ou le majeur qui glisse lentement de bas en haut (des aigus aux basses avec légèreté).



21 *a tempo plus intime* *mf* *tasto* *p* *rit.*

25 *a tempo* *p* *délicatement* *f*

29 *mf* *f* *mf*

33 *rall.* *rit.* *p* *calme* *p* *sff*

37 *rall.* *suspendre* *mf* *D.S. al Fine e Coda*

Coda *f* *pont.* *f* *mf* *tasto*

*rit.* *p* *mf* *p* *ca 2'00*

à mon cher ami et éminent confrère  
Jorge Cardoso

# Air de Milonga

opus 171  
2000

Francis Kleynjans

♩ = ca 69-72

*animé d'un mouvement souple et gracieux  
mélodie liée et bien chantée*

The musical score is written for guitar on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 2/4. The score is divided into five systems of music, each starting with a measure number:

- System 1 (Measures 1-2):** Measure 1 starts with a mezzo-forte (*mf*) dynamic. Measure 2 ends with a forte (*f*) dynamic. Both measures feature complex rhythmic patterns with triplets and sixteenth notes.
- System 2 (Measures 3-5):** Continues the melodic and rhythmic development with various fingerings and accents.
- System 3 (Measures 6-8):** Shows further melodic progression with dynamic fluctuations.
- System 4 (Measures 9-11):** Measure 9 starts with *mf*, measure 10 with *f*, and measure 11 with *poco rit.* (ritardando).
- System 5 (Measures 12-14):** Measure 12 starts with *f*. Measure 13 includes a section marked 'VIII' with a repeat sign. Measure 14 ends with a fortissimo (*ff*) dynamic. The score concludes with a final cadence.

15 *poco rit.* *a tempo*

*f* bien rendre les voix dynamiques et indépendantes

18

*mf* en écho vers la touche

21

*sim.*

24

*ff* *f*

27

*mf*

30

33

36

*p* *f* *poco rit.*

39

*f* *a tempo*

42

*ff* *poco rit.*

45

*a tempo* *f*

48

*mf*

51

*ff* lumineux

54

*f* *mf*

57

I

*f* *p*

60

*f*

63

*mf* *f* *rall.*

66

rit.

*ff*

*rall.*  
*très large*

*p*

ca 2'15"

à Gérard Abiton

# Nostalgie

opus 172

2000

Francis Kleynjans

Lent et nostalgique  $\text{♩} = \text{ca } 54-56$

*p* *basso dolorosa*

*rit.* *a tempo*

*sim.* *a tempo*

*mf* *cresc.*

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

*f* *rit.* *a tempo* *cresc.*

*III* *IV* *poco rit.*

17 *a tempo* *rall.* *rit.* *più lento* *rit.*

**Tempo I**

*en s'animant*

20 *p*

*mf* *basso cantabile*  
*lumineux, souple, fluide et transparent*

*poco rit.*

23

*a tempo*

25 *mf* *f*

**VII**

27

*rall.*

*rit.*

29 *mf*

*p i m a p i m a poco rit.*

32

34

37

39

41

44



47 *cresc.* *mf* *cresc.*

50 *f* *rit.* *a tempo* *rit.* *a tempo*

53 *rit.* *a tempo* *mf cresc.*

III 56 *poco rit.* *p*

59 *a tempo* *rall.* *rit.* *rall.* *rit.* *f* *mf* *p*

63 *polpa p* *f* *mf l.v.* *rit.* *p* *pizz.* *pp* *étouffé, sec, au loin* *ca 3'00*

pour célébrer les 50 printemps de Cordula

# Ô Cordula

opus 177

2001

Francis Kleynjans

♩ = 50

*langoureux, d'une sonorité douce et caressante...*

*mf cantabile*

5

*rit.*

9

*a tempo*

15

*rit.* *a tempo*

*f p f p f*

21

*p mf* *rit.*

25

*a tempo*

*VIII*

29 <sup>②</sup> 4 . VII V ② 4 0

*p* *f* *mf* *f*

33 II *rit.*

*mf*

37 *a tempo* *lumineux* II ③ ④

41 *rit.*

45 *a tempo* V metal. ②

*mf*

49 *rit.* *p i m a* *sul tasto* ④ ③ ② *l.v.* *ca 1'10"*

*p*

à mon ami David Russell

# La Mignonnette

Valse en Mi mineur

opus 180

2001

Francis Kleynjans

Modéré ♩ = ca 126  
souple et élégant



5

9

12

13

17

*p*

*f*

*p*

*f*

*rit.*

*f deciso*

1. 2.

*p*

*f basso cantabile*

21 **III**

*f* *p* *f*

25

*p* *rit.* *p*

29

*f* *mf*

*D.S. al  $\oplus$  e Coda*

32

*p* *l.v.* *p*

Coda

*p* ca 2'10"

à mon éminent confrère et ami Jean-Paul Boymond

# La valse du pêcheur

opus 184

2001

Francis Kleynjans

Calmo e tranquillo ♩ = ca 108

*mf cantabile*

*p*

4 *mf*

7 *f* *p* *mf*

10 *f* *p* *deciso*

13 *f*

II ② V ③

VII ② *poco rit.* *a tempo*

④ ⑤ 3 ④ ⑤ 12 ④ ⑤ 12 ④ ⑤ 12

rit. *a tempo*

16

*p* *p legato* *p*

19

*mf*

22

*mf* *mf*

25

*f*

28

*ff*

31

*mf* *p*

Coda

*p* ca 1'30"

*D.C. al* *e Coda*

à mon élève Delphine Coulon

# Bienvenue

opus 185

2001

Francis Kleynjans

**Calmo e doloroso** ♩ = ca 92-96  
*comme un rêve...*

III ————— sul tasto 3

⑤ = Sol  
 ⑥ = Ré *p* *mp* d'une douce sonorité et intime

4 *f* metal.

7 *lontano* sul tasto III 3 4 *mf*

10 VIII metal. sul tasto *f* espressivo e doloroso dim. poco a poco

13 *p* *pp* *mp* rit. a tempo *p* più lontano sul tasto 3



16 *mf* *p*

19 *pp* più lontano *f*

22 *f* *p* *mf*

25 *p* lontano *mp*

29 *p* *metal.*

32 *rall. poco a poco* *pp* *mf* limpide *p* ca 1'15"

# Bricoles, babioles et fariboles frivoles

12 pièces légères et récréatives

pour guitare

opus 107

1993

Francis Kleynjans

## I - PETITE VALSE DES TROPIQUES

♩ = 120

*lent, rempli d'une langueur expressive et nonchalande, quasi paresseuse*

The musical score is written for guitar in 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked as 'lent' with a quarter note equal to 120 beats per minute. The mood is described as 'rempli d'une langueur expressive et nonchalande, quasi paresseuse'. The score includes various guitar techniques such as triplets, slurs, and dynamic markings like *mf*, *p*, and *f*. The piece is marked with a repeat sign at the beginning and ends with a fermata on the final note.

5

10

14

18

*f* *mf* *f* *mf*

22

*f* *mf* *f*

26

*mf* *f* *mf* *f*

31

*rit.* *a tempo* *p* *mf*

36

40

*f*

45

ca 1'30"

à Philippe Natta  
**II - SPLEEN**

♩ = ca 84-88

*lent, triste et bien chanté*

Musical score for guitar, titled "II - SPLEEN" by Philippe Natta. The score is in 3/4 time and consists of five systems of music. It features various dynamics (f, p, l.v., rit., dim., a tempo) and articulations (legato, accents). The piece is marked "à Philippe Natta" and "II - SPLEEN". The tempo is "ca 84-88" and the mood is "lent, triste et bien chanté".

The score begins with a tempo marking of *ca 84-88* and a mood of *lent, triste et bien chanté*. The first system (measures 1-3) starts with a forte (*f*) dynamic, followed by a *l.v.* (lento vivace) section, then a piano (*p*) section, and ends with a forte (*f*) dynamic. The second system (measures 4-7) continues with piano (*p*) and forte (*f*) dynamics, ending with a *rit.* (ritardando) and *dim.* (diminuendo) marking. The third system (measures 8-11) is marked *a tempo* and features forte (*f*) and piano (*p*) dynamics. The fourth system (measures 12-15) continues with piano (*p*) and forte (*f*) dynamics. The fifth system (measures 16-19) begins with a *rit.* marking and is characterized by *avec force et passion*, featuring a forte (*f*) dynamic and a *legato* articulation.

20

24

*rit.*

28

*rall.*

A tempo, calmo

32

*rit.*

36

*rall.*

40

*rall.*

*ppp* au loin  
ca l'40"

## III - DANS LES RUES DE NEW YORK

♩ = ca 56

*joyeux et bien rythmé*

The musical score is written for a single melodic line on a treble clef staff in 2/4 time. It consists of 13 measures. The key signature has one sharp (F#). The tempo is marked as approximately 56 beats per minute. The performance style is described as 'joyeux et bien rythmé'. The score includes various dynamics such as *p* (piano), *f* (forte), and *mf* (mezzo-forte), along with accents and slurs. Fingerings are indicated by numbers 1-4. There are also some performance markings like hairpins and breath marks.

Measures 1-4: *p*

Measures 5-8: *f*, *mf*, *f*, *mf*

Measures 9-10: *p*

Measures 11-13: *p*

ca 1'00"

### IV - GREEN PEACE

Lent et calme ♩ = ca 132

The musical score is written for guitar in G major (one sharp) and 6/8 time. It consists of several systems of music with various dynamics and articulations. Fingerings are indicated by numbers 1-4 and 0 for natural. The score includes a Coda section at the end.

**System 1 (Measures 1-3):** Starts with a *p* dynamic, followed by *mf*, *p*, *f*, and *p*. Includes a fermata over the second measure.

**System 2 (Measures 4-6):** Starts with *f*, then *p*. Includes a circled '3' above the fifth measure.

**System 3 (Measures 7-9):** Starts with a circled '2' above the first measure and a circled '3' below the first measure. Includes a fermata over the second measure. Ends with *f*.

**System 4 (Measures 10-12):** Starts with *p*, then *f*, *p*, and *f*. Includes a fermata over the second measure.

**System 5 (Measures 13-14):** Starts with *f*, then *p*. Includes a fermata over the second measure.

**System 6 (Measures 15-16):** Starts with *f*. Includes a fermata over the second measure.

**System 7 (Measures 17-18):** Starts with *rall.* and *pp* au loin. Includes a fermata over the second measure.

**System 8 (Measures 19-20):** Coda section, starting with *pp* au loin. Includes a fermata over the second measure.

**Annotations:** *D.C. al Coda e Coda rit.* is written above the end of the piece. *ca l'15"* is written below the Coda section.

## V - LE PETIT ORGUE DE BARBARIE

Tempo de valse joyeuse ♩ = ca 60

*esitando* *a tempo*

4

7

10 *tendrement*

13

*f* *f* *f* *f*

*l.v.*



16 *rall.* *rit.* *a tempo*  
*pp*

19

22

25 *rit.* *esitando*  
*f*

28 *a tempo* *accel. poco a poco*  
II ② *ca 1'15"*

## VI - BRISE MARINE...

Rubato ♩ = ca 84

*lent et clame, d'une expression ample et douce*

The musical score is written for guitar in G major (one sharp) and 3/4 time. It consists of six systems of music, each with a treble clef staff and a bass staff. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 in the bass staff and 1-3 in the treble staff. The piece begins with a tempo of Rubato (ca 84) and a mood of 'lent et clame, d'une expression ample et douce'. The score includes markings for 'l.v.' (lento vivace), 'basso cantabile', 'l.v. sempre', 'rit.' (ritardando), 'a tempo cantabile', 'p' (piano), 'f' (forte), and 'vers la lumière'. The piece concludes with a final 'f' marking.

1. *l.v.*  
*basso cantabile*

4. *l.v. sempre*

7. *rit.*  
*a tempo cantabile*  
*p*

10.

13. *f*

16. *rit.*  
*a tempo*  
*vers la lumière*  
*f*

19

II

22

*rall.* *rit.* *a tempo*

25

*rit.* *rit.*

28

*rall.*

31

*a tempo* *rit.* *a tempo* *en s'éloignant*

*mf*

34

*allargando*

*p* *pp*

ca 1'30"

## VII - LA JAVA INTERROMPUE

Ritmato ♩ = ca 120

Più lento ♩ = 100-108

*bien chanté, d'une voluptueuse langueur*

23 *mf* *rall.* *rit.* *pp*

Tempo I ♩ = 120

27 *p deciso* *f* *p eco*

31 *f* *pp eco* *tasto*

35 *mf* *f* *p eco*

39 *f*

42 *mf* *en s'éloignant* *a tempo*

46 *p* *pp* *pp* *ca 1'45"*

## VIII - COMME UNE LARME

Lent et mélancolique ♩ = ca 80

The musical score is written for guitar in G major (one sharp) and 4/4 time. It consists of six staves of music, numbered 1 through 11. The tempo is marked 'Lent et mélancolique' with a quarter note equal to approximately 80 beats per minute. The score includes various musical notations such as accents (>), slurs, and dynamic markings like *sim.*, *rit.*, and *pp*. Fingerings are indicated by numbers 1-4 below the notes. The piece begins with the lyrics 'p i m i a i' under the first staff.

1  
p i m i a i

3

5 *rit.*

7 *a tempo*

9 *pp*

11

13 *rall.* *molto rit.*

15 *a tempo* *sim.*

17 *rit.* *f*

19 *a tempo*

21 *en retenant* *ff* *f* *p*

23 *allarg. poco a poco* *rit.* *f* *pp*

ca 2'00"

## IX - TANGO

Moderato e ritmato ♩ = ca 108

3

6

8

10

13

15

*f* *mf* *f* *mf* *f*

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

*i* *p*



17

20

23

26

28

30

32

ca l'20"

à Catherine Fayance  
**X - AIR VARIÉ**

♩ = ca 72

*lent, calme, large et chanté*

②

4

①

7

*rit.* *a tempo*

*p* *f*

*poco rit. intiment* *f* *poco rit.*

13

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

*f* *p* *souple*

16

*lentement* *a tempo* *amplement chanté* *avec passion*

*p*

19

*p*

22

*rall.*

*f* *pp*

ca 1'45"

# XI - LE BAL DES DIABLOTTINS

Moderato e ritmato ♩ = ca 112

*f* hautain et sarcastique

5

*a tempo*  
*p* intimement

9

*a tempo*  
*f* tendrement

13

*a tempo*  
*f*

17

*f* avec mépris et suffisance metal.

21

*f*

25 *rall. tendrement a tempo*

29 *f deciso*

ca l'00"

à Elke

### XII - PETIT CHÔRO DU SOIR

Ritmato ♩ = ca 60

4 *rit. a tempo*

7 *rit. f*

10 *a tempo*

13 *ca l'00"*

à Tilman Hübner

# Hommage à Stanley Myers

opus 187c

Francis Kleynjans

Tranquille ♩ = ca 66

*mf* pure et limpide  
poco rubato e legato

IV *a* *p* i m i p

VII

II

IX *f* l.v.

22

25

28

IV II

31

1. 2.

A tempo

34

37

40

43

46

49

52

*poco rit. a tempo*

55

59

*poco rit. a tempo*

62

perc. sul pont.

*pp* lontano





à Justine Barbier

## II - CHANSONNETTE



Modéré et expressif ♩ = ca 88

*f* ne chanter que le haut...

Coda

*ppp* ca 1'30"

à Tiphaine Massé

### III - VALSE CHARMANTE

Agréablement rythmé ♩ = ca 168

The musical score is written for guitar in 3/4 time, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The piece is divided into several systems of staves, each containing a single melodic line with guitar-specific notation such as fret numbers (0-4), natural harmonics (marked with a dot), and fingerings (1-4). Dynamics range from piano (*p*) to fortissimo (*f*), with markings for *mf*, *cresc.*, *poco rit.*, *a tempo*, and *rit.*. The score includes a section labeled "chanter les basses" and concludes with a first and second ending. The tempo is indicated as approximately 168 beats per minute.

*f* chanter les basses *p* *m* *m* *m* *cresc.*

*f* *p*

*p* *f* *p*

*p* *f* *p*

*p* *f* *p* *sub.* *poco rit.* *a tempo*

*cresc.* *f*

*f*

*mf* *rit.* 1. 2. ca l'15"

à la mémoire de François Castet

## Valse - La Divine

opus 181

2001

Francis Kleynjans

**Moderato** ♩ = ca 88  
*souple et langoureux*

*f* legato e rubato

4

*f*

7

*f* rit.

10

*f* a tempo

13

*f* rit. a tempo

16

1. *f* 2. *p*

19 *mf* basso cantabile *f* VII

22 *pont.* *rit.* 12

25 *p* *mf*

28 VII *f*

31 *f* *rall.*

34 *rit.* 8 *a tempo* *limpide* *mf* *D.S. al C e Coda*

Coda *rall.* *rit.* 8 5 *p* ca 2'30"

à Raphaël Fays

**Farandole**

opus 188

Francis Kleynjans

♩ = ca 84-88

*joyeusement animé, avec jubilation*

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

⑥ = Ré *l.v. sempre*

*f* fluide et lié, le chant en dehors

3

*l.v. sempre*

5

7

*l.v. sempre*

9 *ff* lumineux et chantant

11 *f* *mf* *f* *mf*

13 *ff*

15 *f* *rall.* *D.C. al Fine e Coda*

*Coda* *f* *ff*

ca 1'20"

à mon ami David Russell

## Canopée

opus 190

Francis Kleynjans

♩ = ca 54-56

*lent et grave**legato e misterioso, poco rubato**rit.*

⑥ = Ré

*p* *mp* *rit.*

*a tempo* *rit.*

*p* *mp* *rit.*

*a tempo* *poco rit.*

*p* *f cantabile* *f* *poco rit.*

*rit.*

*p* *mp* *rit.*

*a tempo*

*f* *p* *mf* *rit.*



*f* *poco rit.*

VII *f* *poco rit.* *mf*

*a tempo* *f* *poco rit.* *mf*

*a tempo* *f* *rit.*

*rall.* *p*

*a tempo*

*f* *p* *f* *poco rit.*

*p* *mp* *rit.*

*f* *p* *mf*

*f* *mf* *poco rit.*

*f* *mf* *poco rit.*

*f* *mf* *poco rit.* *rit.*

*f* *rit.*

*p sub.* *mp* *rit.*

*p* *mp* *molto rit.*

*a tempo* *rall.* *lentement* *pp* lumineux *pulpa* *ca 1'45''*

à mon ami Antonio Portanet

**Fado**

opus 191

2002

Francis Kleynjans

♩ = ca 60  
*tranquille et souplement chanté*

pizz. *p* ord. *p m i p m i p m*

5 *f* *p* *f*  
*bien chanter en dehors, très lié*

8 *p* *f* *mf*

11 *f* *p cresc.*

14 *f*

17 **f** III **f**

20 **ff** *rit.* *a tempo* **p**

23 **f** **p** **f** III

26 **mf** **f**

29 **p cresc.** **f**

32

*mf*

35

*f* *f*

III

38

*p*

41

*f* *p* *mf* *mf* *dim.*

44

*pp*

ca 1'45"

# Trois enfantillages

opus 85

1987

Francis Kleynjans

à Marie-Ève Allard

## I - LA VALSE DES DEUX AMIS

♩ = ca 100

*assez lent et souplement rythmé**(Elle)*
*mf* chantez le haut, bien lié, d'une hautaine élégance

*(Lui)**chantez le bas, expressif et raffiné*
*pp* lointain

ca l'05"

à Marie-José Gaillard  
II - DANS LES PRÉS

♩ = ca 56

pas trop vite, mais vif et bien enlevé

II

rit. a tempo

*f* décidé *f*

4 rit. a tempo rit.

*f* décidé, les basses bien appuyées

7 a tempo rit. a tempo

*f* *f* décidé

10 rit. a tempo D.C. al  $\Phi$  e Coda rit.

décidé *p* pulpe

Coda décidé rit. a tempo pont. rall. molto rit. II

*f* *mf* ca l'00"



à Carole-Anne Jouffroy  
III - AU BORD DE L'EAU

♩ = ca 52  
lent et expressif

II *poco rit.*

*mf* doux et simplement chanté

5 *a tempo* II *rit.*

*pp*

9 *pont.* II *rit.*

*p* *f* *p*

*f* chanter les basses

13 *sul tasto* *rall.* *rit.*

*p* plus loin *f* *p*

17 *a tempo* ord. *rit.* II

*mf* *p*

22 *molto rit.* II

*f* *pp*

ca 1'05"

à Elke

# Simple étude

en Sol majeur

opus 175

2001

Francis Kleynjans

♩ = ca 72

modéré, animé d'une joie toute intérieure

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

*mf* fluide et bien chanté

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

*poco rit.* *a tempo*

a i m a i m a

*f*

*p* *p* *p*

ca 1'00"

# Petite suite en Ré

opus 192

Francis Kleynjans

à Eufneu Balte

## I - LE CHANT DES RAMONEURS

♩ = ca 56

*m i m i*

*p* *mf* bien chanter les basses

1 4 7 10 13

16 *rall.* *poco rit.* *a tempo*

19

22

25 *poco rit.* *a tempo*

28

31 *rall.* *rit.* *f*

*a tempo*

34

*mf*

37

40

*f sub.* *ff*

43

*en s'éloignant*

46

*rall. l.v.* *f* ca l'45"

à ma tendre Elke

## II - PETITE SÉRÉNADE

♩ = ca 66

*tranquille, souple et gracieux*

avec délicatesse

*f* *p* *mf*

Detailed description: This system contains the first three measures of the piece. The music is in G major (one sharp) and 2/4 time. It features a treble clef and a bass clef. The first measure has a forte (*f*) dynamic with a slur over a sixteenth-note triplet (fingerings 1, 2, 4) and a dotted quarter note. The second measure is piano (*p*) with a half note. The third measure is mezzo-forte (*mf*) with a slur over a sixteenth-note triplet (fingerings 0, 3, 4) and a dotted quarter note. A fermata is placed over the final note of the third measure.

*mf* *p*

Detailed description: This system contains measures 4 and 5. Measure 4 starts with a mezzo-forte (*mf*) dynamic and a slur over a sixteenth-note triplet (fingerings 2, 1, 3) and a dotted quarter note. Measure 5 is piano (*p*) with a half note. A fermata is placed over the final note of measure 5.

*poco rit.* *a tempo*

*f* bien chanté

Detailed description: This system contains measures 6 and 7. Measure 6 is marked *poco rit.* and features a slur over a sixteenth-note triplet (fingerings 0, 2, 3) and a dotted quarter note. Measure 7 is marked *a tempo* and features a slur over a sixteenth-note triplet (fingerings 1, 2, 4) and a dotted quarter note. A fermata is placed over the final note of measure 7. The dynamic is *f* bien chanté.

*mf* *mf*

Detailed description: This system contains measures 8 and 9. Measure 8 starts with a mezzo-forte (*mf*) dynamic and a slur over a sixteenth-note triplet (fingerings -4, 1, 3) and a dotted quarter note. Measure 9 is also mezzo-forte (*mf*) and features a slur over a sixteenth-note triplet (fingerings -1, -3, 4) and a dotted quarter note. A fermata is placed over the final note of measure 9. The system is divided into two parts, III and II, by a double bar line.

13 *f* VII

16 *p*

rall. rit. a tempo

19

22 *mf* *pp*

rit. a tempo rall. rit.

ca l'00

à mon élève France Simon

## III - POSTLUDE

Moderato ♩ = ca 112

*p i m a m i a m p*

3

*rall.* *suspendre*

6

*a tempo* *f* *bien chanter la voix intermédiaire*

8

*poco rit.*

10

*a tempo*



12

*p*

14

*f* lumineux et généreux

16

18

20

*poco rit.*

22

*mf* plus calme et grave

*poco rit.*

24

*a tempo*

26

*poco rit.*      *a tempo*  
*metal.*

28

*rall.*

(metal.) —————> sul tasto

30

*rit.*

32

ca 1'30"

à Capucine Linguenheld  
(qui n'aime pas se servir de son 4<sup>e</sup> doigt...)

## Petite valse du Vénézuéla

dites «des 3 doigts»

opus 243

Francis Kleynjans

Joyeusement rythmé ♩ = ca 112

*poco rit.*

*a tempo*

*mf* *p* *i* *0* *p* *m* *a* *m* *i* *a* *m* *p* *i* *p*

*buter la mélodie avec fluidité et legato*

*mf*

*f*

*f* *rall.*

*p sub.* *rit.* *a tempo* *mf*

21 *mf*

25 *p* *f*

29 *p* *f* *rall.*

33 *a tempo* *p* *p bien rythmé*

37 *mf* *f* *metal.* *ord.*

41 *f*

45 *f* *p*

49 *poco rit.* *a tempo*  
*p*

53  
*mf* *f*

57  
*f*

60  
*mf* *f*

64 *poco rit.* *tasto*  
*p* *D.S. al Fine e Coda*

*Coda* *rall.*  
12 *ca 2'30*

à Jérôme Guillien

# Valse - La voluptueuse

opus 194

Francis Kleynjans

Modéré, avec élégance ♩ = ca 108

*poco rit.*

*poco rubato*

*a tempo*  
*lumineux, avec tendresse*

17

20

23

26

29

*poco rit.*      *a tempo*

32

34

ca 2'45"

à Annette Kruisbrink

# Valse - La langoureuse

opus 195  
2002

Francis Kleynjans

Expressif et langoureux ♩ = ca 92

*mf* *f* *mf*

*f* *f*

*f* *poco rit.* *a tempo* *f* *avec ampleur*

*f* *décidé*





à Varvara Gyra

# Valse - La plus que belle

opus 197  
2003

Francis Kleynjans

Modéré, sensuel et expressif ♩ = ca 88-92  
*rit.*

*a tempo*

*mf langoureux, bien chanter les basses*

*f* *mf* *f*

*ff* *mf*

*poco rit.* *a tempo*  
*mf* *p* *f*

*mf* *f* *f*

15 *poco rit.*

18 *a tempo*

21

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

26 *lento*

*D.S. al* *e Coda*

Coda

ca 2'00"

# Petite suite en Si

opus 198

Francis Kleynjans

à Guillaume Duclos

## I - LA VALSE DES AMOUREUX

Tranquille ♩ = ca 168

II

5

9

13

*poco rit.*

17 *a tempo* *chantant*

*p*

21 *poco rit.*

*poco rit.*

25 *a tempo*

*a tempo*

29

1.

33 *poco rit.*

2. *harm. 8va* 19 19

ca l'20"

à Clément Cruze

## II - LE CHANT DES MOISSONNEURS

Modéré ♩ = ca 108

*bien chanté*

*mf* *espress. e legato*

*poco rit.* *a tempo*  
*f* *lumineux, plus animé*

16 *f*

19 *mf* *f*

22 *ff*

25 *p* *mf*

28 *f* *ff*

31 *poco rit.* *mf* *D.C. al Coda*

*rall.* *f* *p* *lontain*

ca 1'40"

à Olivier Letellier

## III - SAMBINHA

*petite samba*

Animé et bien rythmé ♩ = ca 72

4

*mf* bien chanté, avec joie *f*

7

*mf* *f* *p*

10

*f* *p* *f*

13

*mf* *f* *mf*



16

*f*

19

22

25

pizz. ————— 1 ord.

28

m.d.  
19

*p*

ca 1'00"

à la mémoire de mes amis, Bertrand et Gonzague de Villepin

# In Memoriam

opus 148

1996

Francis Kleynjans

Lent et expressif ♩ = ca 80

*mf* calme et douloureux (bien chanté)

13 *a tempo* *gliss.* *rit.*

17 *mf* *f*

20 *f* *ff*

23 *rall.* *D.C. al ⊕ e Coda*

*Coda* *rall.* *f* *p pulpe* *f ample* *pp lointain*

à Jorge Orozco

## En quittant Villaréal

opus 164

1999

Francis Kleynjans

Lent et expressif ♩ = ca 60      rit.      a tempo      rit.      a tempo

metal.      sul tasto

⑥ = Ré

*p*      *p*

3

*f* bien chanté (souple et lié)      *mf*      *f*

5

*mf*      *f*      poco rit.      a tempo

7

*mf*      *mf*

9

*ff* décidé      ten.      l.v.      rit.      a tempo

11

V ② ③ VIII X VII ② ③

*f* *mf* *f*

13

V ② III V II

*eco* *ff*

15

*f* *mf*

17

*mf* *p*

19

*p*

21

*p* *pp*

ca 1'30"

à Luc Mata

## Valse - La joyeuse

opus 204

2003

Francis Kleynjans

♩ = ca 152

*souple et chantant*
*mf sautillant et léger  
joyeusement animé*
*f**a tempo*
*mf**f*

12 *Fine**p* ca 1'50"*limpide*

harm. art. 8va —

*mf* basses pulpées

21 19 24

25 19 19 4

30 poco rit. a tempo mf p

34

39

44 19 poco rit. D.C. al Fine

à Marylise Florid

**Valse - La nonchalante**

opus 206

2004

Francis Kleynjans

♩ = ca 92

*expressif, avec nonchalance*

*bien chanté, d'une élégante langueur*

*poco rit. a tempo*



20

24

28

*p pulpe*

32

*rit.* *a tempo*

*bien chanter les basses*

36

40

\* Dans cette partie la  $\rho$  est jouée avant la  $\rho$ , mais cette dernière tombe juste sur le 1er temps, l'autre  $\rho$  anticipe un peu le 1<sup>er</sup> temps et est jouée plus doux que la  $\rho$ .

44

48 *poco rit.* *a tempo*

52

56

*D.S. al  $\oplus$  e Coda*

60

*avec élégance*

Coda

The first system of the Coda section consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various fingerings: 4, 2, 1, 1, 0, 1, 2, 4, 1, -1, -1. The lower staff is in bass clef and provides harmonic support with chords and single notes, including a circled 4 in the final measure.

The second system continues the Coda section. The upper staff features fingerings: 1, 4, 1, -1, 3, I, 0, 3, V, 4, 4, 4, -4, -4, -4. The lower staff includes fingerings: 2, 2, 1, 3, 1, 1. A Roman numeral 'V' is placed above the staff in the fifth measure.

The third system of the Coda section. The upper staff has fingerings: 4, 2, -2, 1, 4, 1, -1, 4, V, 3, 3, V, 4, 1, 4. The lower staff includes fingerings: 3, 2, 2, 2, 2, 3, 2. Roman numerals 'V' are placed above the staff in the fifth and eighth measures. A circled 5 is located below the staff in the fifth measure.

The fourth and final system of the Coda section. The upper staff includes fingerings: 4, 0, 3, 4, 4, -4, 2, 4, -4, 0, 4, 12. The lower staff has fingerings: 1, 1, 1, 6, 6. A Roman numeral 'II' is placed above the staff in the fifth measure. The instruction *poco rit.* is written above the staff in the sixth measure. The system concludes with a double bar line and a circled 6 below the staff.

ca 3'15"

à Dominique Dimey

**Valse en Mi mineur**

opus 21, n° 1

Francis Kleynjans

**Modéré et expressif** ♩ = ca 100*souplement chanté**poco rit.*  *a tempo*


4

8

12

*poco rit.* *a tempo*

16

20

*a tempo*  
*lumineux*

metal.

IV

24

VII

IV

VII

27

*rit.*      *a tempo*  
*léger et délicat*

V

VI

1.

2.

*f* > *p*

*p* < *f*

*a tempo*

D.S. al  $\oplus$  e Coda

Coda

ca 1' 30"

à Myriam Mongas

# Valse - La Sicilienne

opus 231

2006

Francis Kleynjans

Modéré et expressif ♩ = ca 108

*souplement chanté*

*mf* *a* *m* *a* *f* *mf*

4 *mf* *f*

*poco rit.* *a tempo* *mf* *f* *mf*

8 *f* *ff*

12 *pp* *a tempo* *p* *p* *p* *p* *f*

16 *pp* *p* *p* *p* *p* *i* *p* *sim.*

*bien faire chanter les basses*

20 *a m poco rit.* *a tempo*

*p* *p* *f*

24 VII

*p* *mf* *f*

28 V

*f* *f* *f* *f*

32 D.C. al  $\oplus$  e Coda

*p* *p*

Coda rit.

*f* *mf* lumineux

ca 2'00

à Annie Maurel

## Valse - La coquette

opus 232

2006

Francis Kleynjans

Expressif et languoureux ♩ = ca 100

*rit.* *a tempo* *rall.* *a tempo*

*f* *mf* *p* *f* *p* *f*

*f* *mf* *p* *f* *p* *f*

*p* *mf* *f* *p* *f*

*p* *mf* *f* *p* *f*

*rit.* *Lent* *accel. poco a poco*

*mf* *p* *pizz.* *p cresc.*

*vif* *hésitant* *a tempo*

*f* *p* *mf* *p*

*V* *IV* *II* *IX* *V*

*12 m.d.*

*1. 8<sup>va</sup> 5<sup>va</sup> rit.* *2. 8<sup>va</sup> 5<sup>va</sup> rit.*

*1* *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12*

*mf* *p* *pizz.* *p cresc.*

*f* *p* *mf* *p*

*V*

*mf* *p*



23 *vif* *décidé* *VII* *rit.* *Lent* *accel. poco a poco*

*f* *ff* *f* *p* *p cresc.*

27 *vif* *hésitant* *rit.* *allarg.*

*f* *p* *f* *p*

31 *a tempo* *décidé* *I* *II* *II* *12* *vif* *VII* *pizz.* *rall.* *limpide* *8-19* *20* *rit.*

*mf* *p* *ord.*

36 *a tempo* *rall.* *a tempo* *V*

*f* *mf* *f* *p* *f*

41 *IV* *II* *mf* *p* *mf*

*mf* *p* *mf*

46 *rall.* *IX* *a tempo* *V* *accel.* *rall.*

*f* *p* *p* *f* *mf* *p* *pizz.*

à Roman Viazovski

## Roman's habanera n° 2

opus 233

2006

Francis Kleynjans

♩ = ca 56  
*lascif et langoureux*

The musical score is written in 2/4 time and consists of five systems of music. The first system (measures 1-3) begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The second system (measures 4-7) features a piano (*p*) dynamic followed by a crescendo to mezzo-forte (*mf*) and then forte (*f*). The third system (measures 8-10) starts with a piano (*p*) dynamic and includes a sixteenth-note run. The fourth system (measures 11-13) begins with a forte (*f*) dynamic and includes a sixteenth-note run, followed by a crescendo to fortissimo (*ff*). The fifth system (measures 14-16) starts with a forte (*f*) dynamic and includes a glissando and a final chord. The score includes various guitar techniques such as triplets, sixteenth-note runs, and slurs. Dynamics range from piano (*p*) to fortissimo (*ff*). The piece concludes with a glissando and a final chord.



à Martine et Christian Knutsen

**Le canolet**

Mazurka

opus 235

2007

Francis Kleynjans

♩ = ca 92

*moëlleux, sucré et croustillant comme un...*

The musical score for "Le canolet" is written in G major (one sharp) and 3/4 time. It consists of five systems of music, each with a treble clef and a key signature of one sharp. The tempo is marked as approximately 92 beats per minute. The piece is characterized by a soft, sweet, and crunchy texture.

**System 1 (Measures 1-3):** Starts with a piano (*p*) dynamic. Measure 1 has a triplet of eighth notes (fingerings 3, 0, 1). Measure 2 has a quarter note (fingering 2) and a quarter note (fingering 1). Measure 3 has a quarter note (fingering 2) and a quarter note (fingering 4). Dynamics change to mezzo-forte (*mf*) in measure 3. A slur labeled "souplement" spans measures 2 and 3.

**System 2 (Measures 4-6):** Measure 4 has a quarter note (fingering 2) and a quarter note (fingering 3). Measure 5 has a quarter note (fingering 4) and a quarter note (fingering 2). Measure 6 has a quarter note (fingering 4) and a quarter note (fingering 0). Dynamics are mezzo-forte (*mf*). Roman numerals II, IV, and VII are indicated above the staff.

**System 3 (Measures 7-9):** Measure 7 has a quarter note (fingering 4) and a quarter note (fingering 3). Measure 8 has a quarter note (fingering 4) and a quarter note (fingering 2). Measure 9 has a quarter note (fingering 3) and a quarter note (fingering 1). Dynamics are forte (*f*) in measure 7 and piano (*p*) in measure 9. Roman numerals VI and VII are indicated above the staff.

**System 4 (Measures 10-12):** Measure 10 has a quarter note (fingering 1) and a quarter note (fingering 2). Measure 11 has a quarter note (fingering 3) and a quarter note (fingering 0). Measure 12 has a quarter note (fingering 2) and a quarter note (fingering 4). Dynamics are piano (*p*). Roman numeral VII is indicated above the staff.

**System 5 (Measures 13-15):** Measure 13 has a quarter note (fingering 4) and a quarter note (fingering 3). Measure 14 has a quarter note (fingering 1) and a quarter note (fingering 2). Measure 15 has a quarter note (fingering 4) and a quarter note (fingering 2). Dynamics are forte (*f*). Roman numerals V, VI, VII, and II are indicated above the staff.

16 *mf* VII V

19 *mf* IV *f* lumineux et volontaire

22 *f* décidé *poco rit.*

24 *f* D.C. al  $\oplus$  e Coda

Coda *p* *sfz* rugissant et sec *p* plus hésitant *a tempo sul tasto*

*rall.* VI VII *vif accel.* II *f*

à mon ami Ernesto Longa

# La milonga de l'ami Longa

op. 237

2007

Francis Kleynjans

♩ = ca 56

*Modéré et soupagement rythmé*

*mf* fluide, le chant en dehors et bien lié

*p* *f*

*ff* *poco rit.*

*a tempo*

*mf*

12

I

15

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

1. I

2.

*mf* *mf*

16

*f* *f le bas*

19

*rall. poco a poco*

III

X

*p* *pp au loin*

ca 1'30"

à David Russell

# Mouvement obsédant

opus 239

2007

Francis Kleynjans

Modéré et obsédant ♩ = ca 60-72

*i m a* *sim.* **I**

*p* *legato* *p* *f* les basses en dehors

**I** **III**

**V** *mf*

**X**

*p*



9

VIII VII

*f* *p*

⑥ ⑤

11

*p* *f*

④ ③

13

1. 2.

*p* *f*

14

*pp* *mf* *p*

*plus loin vers la touche* *lumineux* *art. m.d.* *rall.* *poco rit.*

① ④ ③ ④

*pulpé*

16

*suspendre* *a tempo* *pizz.* *sim.* *rall. poco a poco* *rit. molto* *pulpé* *perdendosi*

*p* *mf* *ppp*

① ④ ③ ④ ①

ca 2' 00

à *Elke*  
**Mélancolie**  
 opus 241

Francis Kleinjans

♩ = 120

*assez allant, avec mélancolie*

*souple et bien chanté*

**f**

**ff**

*poco rit.*

**p**

**f**

**mf**

**p**

*poco rit.*

**p**

21 *ff*

25 *f* lumineux et expressif

28 *f* *mf*

31 *p* rit.

35 *ff* *plus large* *rall.* *rit. molto* *ca l'20*

à Roman Viazovskiy

**Roman's habanera n° 3**

opus 244

2008

Francis Kleynjans

$\bullet = \text{ca } 72-76$   
*calme, lascif et langoureux*

⑥ = Ré

*p* souple et voluptueux

*f*

3

6

*f*

*mf*  $\triangleright$  *p*

9

*p*

12

*f*

*f*

15

VIII IX

*mf* lumineux

18

VI III-4 II II

*f* *p* *f* pulpé

21

VII

*p* *f*

24

*D.C. al Fine* Coda

III

Coda

VIII IX

*f* *allarg.* *lento* *p* *p* *p* *p*

X

*f* pulpé

ca 2'30

à Alain Fouquet  
**Passacaille triste**  
 opus 246

Francis Kleynjans

$\text{♩} = 60$   
*lent, douloureusement digne*

*f* *calme et majestueux* *f* *f* *p* *mf* *f*

*f* *f* *f* *f* *mf* *f* *f* *mf* *f* *f* *mf* *f*

*lumineux*

*f*

15

② III II I

18

I II rit.

21

*a tempo*

*f*

23

*rall.* *élargir*

*f ample* *p accords pulpés* *p*

ca 1'45

# Deux pièces récréatives

opus 247

Francis Kleynjans

à Victoire Keunebroek

## I - AU COIN DU FEU

Largo  $\text{♩} = \text{ca } 56$ 

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

*bien chanter les basses*

*rit.* II

*a tempo*

*poco rit.* *a tempo*

*rall.* *pp*

\* Reprise facultative

ca 1'20



à Fanny Catusse  
**II - DANS LES BOIS**

Largo ♩ = ca 48

4 *mf* *mf* *vib.* *rit.* *a tempo*

7 *rit.* *a tempo*

10 *p* *m* *m* *a* *poco rit.* *p*

13 *a tempo* *rit.*

16 *a tempo* *p* *pp plp.* ca 1'00

à François Rubens et son fils

## La berceuse de Victor Eliot

opus 248

2008

Francis Kleynjans

♩ = ca 100  
calme et modéré

IX

4 *poco rit.* gliss. *a tempo* *f*

8 IX VII V

12 VII gliss. V V

16 gliss. *rall.* *Fine* *a tempo* *bien chanter les basses* *mf*

20 *f* *ff* *p* *f* III

24

*mf* décidé  
chevalet

*f* *p* eco

28

tasto

*mf* décidé  
chevalet

*f*

32

*f* *p*

36

*ff* *p* *f*

40

*f* décidé *p*

44

tasto

48

*rall.*

8

19

25

24

1

*D.C. al Fine*

limpide

ca 2'20

à Marko Tapala

**Blessure**

opus 249a

Francis Kleynjans

**Lent et douloureux** ♩ = ca 80

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

*i m i p i*

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

*bien chanter les basses*

*f*

5 *a tempo* *m i p*

*f*

*f*

*p*

*f*

*poco rit.* *m m i m i*

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

*i m i i i i i m*

*mf* *bien chanter, en dehors*

*f*

13 *a tempo* *rit.*

*f*

*f*

*ff*

*p sub.*

17 *a tempo*

*f* *f*

21 *rit.*

*mf* *p*

pulper  
les basses

25 *a tempo* art. ————— 12

*mf* *limpide et lumineux* pulp.

29 *poco rit.* *rall. molto*

*p* ca l'30

à Marlène Demers-Lemay

**Deux petites pièces argentines**

opus 251

2008

Francis Kleynjans

**I - MILONGUITA**

Modéré, agréablement rythmé ♩ = ca 54

*i m a*  
I  
3  
2  
3  
1  
3  
0  
3  
p  
3  
p

*bien chanter les basses, bien lier et souplement rythmé*

*i m a*  
3  
4  
0  
4  
0  
1  
0  
4  
2  
0  
2  
3  
2  
0  
p  
3

6  
0  
3  
2  
0  
3  
4  
2  
4  
1  
0  
2  
2  
3  
4  
1  
poco rit.

*a tempo*  
*bien chanter le haut*

9  
0  
3  
1  
1  
5  
0  
3  
0  
2  
0  
0

12  
3  
0  
1  
2  
3  
0  
3  
1  
1  
3  
0  
2

15

I

18

20

22

I

*poco rit.*  
*D.C. al Fine e Coda*

Coda

*rall.*

③

*p*

ca 2'20

## II - PEQUEÑO TANGO

Tranquille et souple ♩ = ca 50

The musical score is written for guitar in 2/4 time, featuring a melodic line on the treble clef and a bass line on the bass clef. The key signature has one flat (B-flat). The tempo is marked 'Tranquille et souple' with a quarter note equal to approximately 50 beats per minute.

The score is divided into three sections:

- Section I (Measures 1-6):** Starts with a *p* dynamic. The melody features a trill on the first measure and a grace note on the second. Dynamics range from *p* to *mf*.
- Section II (Measures 7-9):** Continues the melodic development with a *p sub.* dynamic marking.
- Section III (Measures 10-13):** Features a *f* dynamic at the start, followed by a *p* dynamic. It includes a double bar line and a repeat sign.

The score includes various guitar techniques such as trills, grace notes, and triplets. Fingerings are indicated by numbers 1-4. The bass line consists of simple rhythmic patterns, often using the open string (0).



16 **II** *poco rit.* *a tempo*

*f* *p* *i* *p* *mf*

19

*mf*

22 *poco rit.*

*f* *mf*

25 *f* *décidé* *p* *limpide* ca l'10

*f* *décidé* *p* *limpide* ca l'10

