

à *Sylvie Maugis*

La harpiste aux étoiles *

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Sereno, quasi improvvisando ♩ = 50

p i a m

ritenuto

mp l.v. sempre

a tempo

N) $\frac{4}{\text{---}}$ *p m p i m*

5

7 $\frac{16}{\gamma}$ $\frac{5}{13}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{2}{8}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{2}{8}$

mp p

poco cresc.

comodo

(3)T $\frac{2}{4}$ *m m i*

M) $\frac{2}{4}$ *p*

H) $\frac{2}{4}$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{2}{8}$ $\frac{3}{8}$

poco

15

p

poco

mf

* Cette pièce, à la carure un peu «bancale», présente la caractéristique d'être de style pianistique; il vous incombera donc d'en distinguer la mélodie de l'harmonie et ce de façon claire. S'il est indiscutable que cette mise en relief est plus naturelle à produire au piano qu'à la guitare, le fait de buter les notes terminales de cette mélodie (ceci jusqu'à la mesure 56) vous y aidera certainement. De même que celui de lui dérouler un accompagnement aussi léger que le vent. Ou la harpe...

- N) Note jouée *apoyando* (butée) mais pas nécessairement *forte* ni accentuée.
 - T) Alternative au doigté «officiel».
 - M) Sauf indication de signe d'arpège tous les accords ou doubles notes rencontrés ici seront plaqués.
 - H) Laissez sonner la note liée dans le vide au-delà de la durée écrite.

* This piece, of a somewhat “shaky” figure, possesses the characteristic of being of pianistic style. It is therefore your responsibility, like the piano, to correctly distinguish the melody from the harmony. Although it is evident that this emphasis is not as natural to accomplish with the guitar as it is with the piano, using a rest stroke for the terminal melodic notes – up to measure 56 – will surely help you, just as systematically lightening an accompaniment that you will attempt to play as softly as the wind. Or the harp...

- N) Note played with a rest stroke, but not necessarily *forte*, nor accentuated.
 - T) Alternative to the “official” fingering.
 - M) Except when specified with an arpeggio sign, all chords or double notes are to be plucked together.
 - H) Let the note tied to nothing ring beyond the written duration.

The sheet music consists of six staves of musical notation, likely for a solo instrument such as a woodwind or brass. The music is in common time (indicated by 'C') throughout.

Staff 1: Measures 20-24. Dynamics: *p*, *i*, *m*. Articulations: slurs, grace notes. Time signatures: 3/8, 16/16, 2/8, 3/8, 16/16, 3/8. Fingerings: 1, 2, 3, 4. Measure 24 ends with a fermata over the first note of the next measure.

Staff 2: Measures 25-29. Dynamics: *allarg. poco a poco*, *rit. molto*, *m.d.*, *a tempo*, *pp lontanissimo*. Articulations: slurs, grace notes. Time signatures: 4/4, 3/8, 16/16, 2/8, 3/8, 16/16, 3/8. Fingerings: 1, 2, 3, 4. Measure 29 ends with a fermata over the first note of the next measure.

Staff 3: Measures 30-34. Dynamics: *rit.*, *p*. Articulations: slurs, grace notes. Time signatures: 3/8, 16/16, 2/8, 16/16, 5/16, 16/16, 3/8, 16/16, 3/8. Fingerings: 1, 2, 3, 4. Measure 34 ends with a fermata over the first note of the next measure.

Staff 4: Measures 35-39. Dynamics: *poco*, *p i a m*, *p m i p m*. Articulations: slurs, grace notes. Time signatures: 4/4, 16/16, 5/16, 16/16, 3/8, 16/16, 5/16, 16/16, 3/8. Fingerings: 1, 2, 3, 4. Measure 39 ends with a fermata over the first note of the next measure.

Staff 5: Measures 40-44. Dynamics: *pp*. Articulations: slurs, grace notes. Time signatures: 2/8, 3/8, 16/16, 2/8, 3/8, 16/16, 2/8, 3/8. Fingerings: 1, 2, 3, 4. Measure 44 ends with a fermata over the first note of the next measure.

Staff 6: Measures 45-49. Dynamics: *mf sub.*, *f*. Articulations: slurs, grace notes. Time signatures: 2/8, 3/8, 16/16, 2/8, 3/8, 16/16, 2/8, 3/8. Fingerings: 1, 2, 3, 4. Measure 49 ends with a fermata over the first note of the next measure.

L) Liaison technique facultative.

L) Optional technical slur.

51 rit. molto a tempo *i* *p* *m* *i*
a *m* *i* *m* *i*

55 *p* *i* *m* *a* *m*
sim. *p dolciss.*

60 *a* *i* *m* *a* *i* *m* *a*
rit. *a tempo*

64 *pp* *pp sub.* *ff pesante*

Lentissimo

G') Les harmoniques doigtées 3+ seront impérativement obtenues en effleurant la corde *immédiatement après* la 3^e frette et non pile au-dessus à l'instar de toutes les autres (cf. *Méthode de guitare* de Fernando Sor).

G') The harmonics fingered 3+ will be obtained by touching the string *immediately after* the 3rd fret, and not directly over it as with all the others (see *Méthode de guitare* by Fernando Sor).