

à Elena Papandreou

Saint-Germain en Laye *

(étude du jeu alterné pulpe / ongle du pouce)
 (study of pulp / nail of the thumb played in alternation)

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Sempre rubato e flessibile ♩=42

l.v. sempre ed il più possibile

rit. pochissimo

* Vous entendrez bientôt qu'un effluve pour le moins impressionniste se dégage de cette *piècétude* dont le titre n'est autre que le berceau de Claude Debussy, une ville proche de Versailles. De moyenne difficulté, *Saint-Germain en Laye* offre néanmoins – mais principalement – l'opportunité d'un beau travail sur l'alternance de la pulpe et de l'ongle du pouce, ce jeu «quotidien» de main droite dont je regrette qu'il soit partagé par encore trop peu de guitaristes.

Puisse donc cette hommage inavoué au grand Debussy participer à terme de l'enrichissement de votre palette sonore.

D) Soulever le doigt à la verticale et au tout dernier moment afin d'éviter tout *squeak* (prononcer *scouic*) sur la corde grave (*squeak* : terme utilisé par les guitaristes anglophones signifiant crissement, bruit parasite en l'occurrence).

T) Alternative au doigté «officiel».

E) Afin d'éviter tout *squeak*, vous veillerez à ne pas effleurer de corde grave au cours du déplacement qui vient.

* You will hear soon enough the very impressionistic mood that this *piècétude* suggests, with a title that is nothing but the birthplace of Claude Debussy, a city near Versailles. Of moderate difficulty, *Saint-Germain en Laye* nonetheless offers – but mainly – the opportunity to work nicely on alternating the playing with the pulp and the nail of the thumb, this “daily” right hand technique that, unfortunately, isn't used by enough guitarists.

May this undeclared tribute to the great Debussy participate to the enrichment of your sound palette.

D) Lift the finger vertically at the very last moment to avoid any squeaks on the low string.

T) Alternative to the “official” fingering.

E) In order to avoid any squeaks, make sure not to touch the low string during the coming position shift.

a tempo

7 N) *m i* *rit. pochiss.* * *rit. poco*

pp *mp* **A)* *H)* *mp* *pp* *poco* *

a tempo *m.d.* *rit. molto* *a tempo* *rit. molto* **Come prima**

9 III *comodo* *plp. / ord.* *plp. / ord.* *plp. / ord.* *ord.* *ord.*

pp *plp. / ord.* *p* *plp.* *plp.*

rit. pochiss. *cédez* *a tempo, misterioso* *Q)* *a*

11 *plp.* *ord.* *plp.* *ord.* *plp.* *ord.* *plp.* *ord.* *plp.*

mezza voce *i p m i* *rit. poco*

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

13 *plp.* *ord.* *plp.* *ord.* *plp.* *cresc. molto* *gliss. >* *lento f* *pp sub.* *mf* *rit. poco*

pp eco

a tempo a i a *rit. pochiss.* *rit. molto*

15 *i 4* *12 3 0* *poco esitando* *p m p 6 i p m p i*

pp *mf* *pp* *12 3 0* *12 3 0* *pp sub.* *mf*

- N) Note played with a rest stroke, but not necessarily forte, nor accentuated. It would be accentuated only if an accent was indicated in addition to the tenuto symbol located over or under the notehead.

* Move gradually towards the 12th fret.

G") All harmonics played with the right hand on the 3 lower strings will systematically be played with the thumb (the index finger touching the string delicately) in order to avoid the squeak noise produced by the ring fingernail.

Q) Fake slur: with a finger of the left hand, hit the note marked with an x-shaped symbol with more or less intensity, in order to give the impression that it is tied to the preceding note, which is played on a different string.

* Keep the 2nd finger pressed throughout the measure.

Sheet music for guitar by Igor Shramko, page 44. The score consists of six staves of musical notation with various performance instructions like rit., molto, p, pp, etc.

Staff 1: Measure 17: *allarg. poco a poco*, *rit. molto*, *m.d.*. Measure 18: *p eco*, *plp.*, *p calmato*. Measure 19: *rit. pochiss.* Measure 20: *Come prima*, *m p i m*. Measure 21: *rit. pochiss.* Measure 22: *a piacere*, *ord.*, *plp.*, *ord.*, *plp.*, *ord.*, *plp.*, *comodo*.

Staff 2: Measure 23: *a i m a*, *plp. ord.*, *pp*, *plp. ord.*, *rit. molto*, *cédez*, *a tempo*, *pp*, *mp*, ***, *rit. pochiss.* Measure 24: *esitando poco*, *m.d.*, *F) port.*, *12*, *rit. molto*, *comodo*, *a tempo*, *rit. molto*, *plp. / ord.*, *pp*.

Staff 3: Measure 25: *quasi niente*, *p plp.*, *pp*.

F) Port. / Portamento = port de voix lent et régulier entre deux notes, souvent situées sur une même corde.
NB.: La 2^e note est réattaquée, contrairement au glissando.

* Déplacez-vous progressivement vers la 12^e case.

** Déplacez-vous progressivement vers la 9^e case.

F) Port. / Portamento = slow and regular shift between two notes, often played on the same string.
NB.: The second note is plucked again, in opposition to the glissando.

* Move gradually towards the 12th fret.

** Move gradually towards the 9th fret.