

à Jozef Zsapka

# L'hypocampe à Nella

de la campanella \*

Roland Dyens

Poco misterioso, il più legato possibile ♩ = 60

The musical score is written for guitar in treble clef. It consists of three systems of notation. The first system starts with a 12/8 time signature and a tempo marking of ♩ = 60. It includes dynamics such as *p*, *m*, and *a*, and articulations like *i*, *m*, *p*, *i*, *m*, *a*. There are also fingerings (1, 2, 3, 4) and a circled '4' with a horizontal line underneath. The second system starts with a 15/8 time signature and includes dynamics like *p* and *a*, and articulations like *i*, *m*, *a*. It features a *rit. poco* marking and a circled '4'. The third system starts with a 11/8 time signature and includes dynamics like *pp*, *ord.*, *p*, and *a*, and articulations like *i*, *m*, *i*, *a*, *i*, *i*, *p*, *m*, *p*, *a*, *i*, *m*, *a*, *i*, *m*. It includes fingerings (1, 2, 3, 4) and a circled '4'. The score ends with a 12/8 time signature.

\* La campanella (de l'italien *campana*, cloche) est, sur la guitare, le fruit de la combinaison de cordes à vides avec d'autres qui ne le sont pas, produisant *in fine* des sortes de «vagues» – diatoniques, chromatiques ou les deux mélangées – obtenues par jeux d'arpèges, brisés ou non. Cet effet, unique par ses résonances, évoque la harpe ou, dans la région aiguë, le carillon ou les clochettes, d'où le nom de cette technique ancestrale (cf. Fantaisie X de Alonso Mudarra – 1510-1580).

Vous aurez donc ici à cœur de tirer partie au maximum de ces constantes *campanelle* au fil de *L'Hypocampe*, par le maintien, le plus longtemps possible, des doigts de la main gauche. Et pour mieux y parvenir au cours de votre étude, posez-vous régulièrement la question : «suis-je bien résonnable?»

T) Alternative au doigté «officiel».

\* La campanella (from italian *campana*, bell) is, on the guitar, the result of a combination of open and fretted strings, producing in the end a kind of wave effect – diatonic, chromatic or both mixed – obtained in arpeggio playing, broken or not. This effect, unique in its resonance, evokes the harp or, in the high register, chimes or small bells, explaining the name of this ancestral technique (ref. Fantaisie X by Alonso Mudarra – 1510-1580).

You will be careful here to take advantage of the constant use of the campanella technique, by maintaining in place, as long as possible, the fingers of the left hand. To better achieve this in your study of the piece, regularly ask yourself this question: “Am I really reson-able?”

T) Alternative to the “official” fingering.