

à Carlos Marin

Snail Rumba *

Staccato bass & open chords

Roland Dyens

Lentamente, con *groove* ♩ = 44

The musical score is written for guitar in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of three systems of music. The first system starts with a dynamic marking of *p* and includes a fingering instruction 'M)' above the first measure. The second system begins with a measure number '3' and includes a 'riten. poco' marking. The third system begins with a measure number '5' and includes an 'a tempo' marking. The score features a constant staccato bass line with various fingerings (e.g., 2, 3, 4, 1, 2, 3, 4) and open chords. Dynamic markings include *p* and *poco*. There are also alternative fingerings indicated by 'T)' and 'a m i'.

* Me pardonneriez-vous si je vous disais que *Snail Rumba* est l'une de mes 4 ou 5 pièces préférées parmi les 100? Eh oui, j'ai un faible pour cette *piècétude*, c'est ainsi...

Si ses doigtés à droite sont sans surprise, ceux affectés à la main gauche en revanche seront à suivre scrupuleusement, en particulier pour faciliter certains enchaînements d'accords. Mais la caractéristique de cette rumba-escargot réside tout de même dans ce constant *staccato* dédié aux graves lorsque, par opposition, les accords sont presque tous joués ouverts.

Et c'est précisément cela qui, bien exploité, donnera le ton juste à une musique d'«ambiance» qui, orpheline de mélodie, attend que vous lui inventiez ce chant qu'elle espère et qui lui convienne. Alors à vos crayons !

** Toutes les basses de cette *piècétude* seront jouées *staccato*, c'est-à-dire en reposant immédiatement le pouce sur la corde qui vient d'être jouée.

M) Sauf indication de signe d'arpège tous les accords ou doubles notes rencontrés ici seront plaqués.

T) Alternative au doigté «officiel».

* Will you forgive me if I tell you that *Snail Rumba* is one of my 4 or 5 favorite pieces among the 100? Yes, I have a crush on this *piècétude*, that's it...

If its fingerings of the right hand will not surprise you, those assigned to left hand have to be strictly executed, especially in order to facilitate some chord progressions. But this *Snail Rumba* is characterized by the constant *staccato* on bass strings when, in opposition, the chords are almost all played with open strings.

This is precisely what, if well played, will give this piece the right "mood" that, without a melody to sing, is awaiting you to create the chant that it's hoping for, and that will be relevant to the piece. At your pencils!

** All the bass notes of this *piècétude* will be played *staccato*, by placing the thumb back on the string right after it has been plucked.

M) Except when specified with an arpeggio sign, all chords or double notes are to be plucked together.

T) Alternative to the "official" fingering.