

à Francisco Tárrega

# Les ré glissent et portent manteaux \*

(des glissandi et portamenti)

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Con tenerezza  $\text{♩} = 67$ 

The musical score is divided into four sections corresponding to the measures 2, 6, 12, and 18. Each section contains a staff of music with various notes and rests. Fingerings are indicated above the notes, and dynamics like *mp*, *p*, and *vib. poco* are used. Technical instructions such as *port.* (portamento), *gliss.* (glissando), and *L* (optional technical slur) are also present. Measure 2 starts with a *vib. poco* followed by a *port.*. Measure 6 follows a similar pattern. Measure 12 introduces a *gliss.* and a *port.*. Measure 18 concludes with a *port.*.

\* Voici une *piècétude* «multifront» si je puis dire, une pièce dont la priorité pédagogique avouée est dédiée aux (souvent négligés) glissandi et autres portamenti. Cela étant posé, d'autres éléments de travail y sont également proposés : les sacro-saintes éteintes de résonnances de toutes sortes, mais aussi l'atténuation des bruits parasites sur les cordes graves. Conscient qu'il conviendrait mieux de parler ici d'atténuation que de suppression de ces *squeaks*, je vous invite à lire avec attention ce qui se rapporte à la lettre F d'un lexique dont je pense qu'il pourra vous apporter une aide précieuse en pareil contexte.

- F) Port. / Portamento = port de voix lent et régulier entre deux notes, souvent situées sur une même corde.  
NB.: La 2<sup>e</sup> note est réattaquée, contrairement au glissando.
- L) Liaison technique facultative.
- E) Afin d'éviter tout *squeak* (prononcer *scouic*), vous veillerez à ne pas effleurer de corde grave au cours du déplacement qui vient (*squeak* : terme utilisé par les guitaristes anglophones signifiant crissement, bruit parasite en l'occurrence).
- C) Même si elle n'a pas été jouée, poser délicatement le pouce sur la corde indiquée (et, parfois, avec le doigt indiqué) de sorte d'éteindre, soit la corde à vide actionnée par le départ du doigt, soit la note harmonique que cette corde a capté d'une note précédente. Vous éviterez ainsi l'entrée en dissonance de cette note avec la (ou l'une des) note(s) suivante(s).

\* Here is a *piècétude* with multiple facets if I may say, that is to say a piece whose main pedagogical priority is dedicated to the (often neglected) glissandi and other portamenti. That being said, other technical elements are also proposed here: first of all the sacrosanct dampening of resonances of all kinds, but also the attenuation of parasitic noises on the low strings. Aware that it is better to speak here of attenuation rather than suppression of these *squeaks*, I invite you to carefully read the reference under the letter F of a lexicon I dare to believe will provide you with precious aid in such context.

- 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.
- L) Optional technical slur.
- E) In order to avoid any *squeaks*, make sure not to touch the low string during the coming position shift.
- C) Even if it has not yet been played, delicately place the thumb on the indicated string (and, sometimes, with the indicated finger) in order to dampen, either the open string touched by the leaving finger, or the harmonic note that this string has caught from a preceding note. In doing so you will avoid the possible dissonance with the following note(s).

23 vib. poco  
gliss.  
vib.  
gliss.  
vib. poco

29 port.  
a  
H)  
mp  
B)\*  
(m) *mp*

34 vib.  
port. ③  
vib. poco  
port. gliss.  
②  
③

39 vib. poco  
gliss.  
vib.  
gliss.  
vib. poco

45 port.  
a  
H  
i  
m  
p  
**Come prima**  
i  
m  
port.

50 vib. poco  
port.  
vib. poco  
port.  
vib. poco  
port.

56 p  
port.  
vib. poco  
port.  
vib. poco  
port.

- I) Veillez ici à tenir la note selon sa durée exacte en maintenant (ou non) le doigt qui lui est affecté mais également, selon les cas, en l'éteignant à la main gauche, à la main droite voire aux deux à la fois.
- H) Laissez sonner la note liée dans le vide au-delà de la durée écrite.
- B) Reposer le doigt indiqué entre parenthèses sur la corde qui vient d'être jouée de sorte d'en éteindre la résonance. Cette action peut parfois se conjuguer au pluriel (2 doigts sur 2 cordes).

- I) Make sure here to hold the note for its entire duration, maintaining (or not) the finger playing it, but also, depending on the situation, dampening it with the left hand, right hand, or even both.
- H) Let the note tied to nothing ring beyond the written duration.
- B) Place the indicated finger in parenthesis on the string that has just been played, so that it will dampen its resonance. Plural can sometimes be applied to this action (2 fingers on 2 strings).

Con spirito

62 gliss. (2) vib. poco (3) (4) p +/+/  
K)\* *gliss.* >*rapido*> (4) (3) *mf*  
(2) *comodo* (3) (4) (5) (6) N) B) i. (m) m  
ord. (3) (4) (5) (6) I) *pp metal.*  
73 >*ord.* (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) (23) (24) (25) (26) (27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100) (101) (102) (103) (104) (105) (106) (107) (108) (109) (110) (111) (112) (113) (114) (115) (116) (117) (118) (119) (120) (121) (122) (123) (124) (125) (126) (127) (128) (129) (130) (131) (132) (133) (134) (135) (136) (137) (138) (139) (140) (141) (142) (143) (144) (145) (146) (147) (148) (149) (150) (151) (152) (153) (154) (155) (156) (157) (158) (159) (160) (161) (162) (163) (164) (165) (166) (167) (168) (169) (170) (171) (172) (173) (174) (175) (176) (177) (178) (179) (180) (181) (182) (183) (184) 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- K) Jouer les mordants et/ou appoggiatures le plus court et incisif possible, toujours pile sur le temps, jamais avant (même à peine).

\* Veiller à placer le plat des doigts qui initient les glissandos rapides (cf. F).

- N) Note jouée *apoyando* (butée) mais pas nécessairement *forte* ni accentuée. Elle le sera si un accent se trouve en complément du trait (épisème) situé au-dessus ou au-dessous de cette note.

- A) Poser le pouce sur la corde indiquée à cet endroit précis afin d'en éteindre la résonance.

- K) Play the mordants and/or grace notes as short and incisive as possible, always precisely on the beat, never before (not even a little).

\* Make sure to use the flat part of the fingers initiating the rapid glissandos.

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

- A) Place the thumb on the indicated string, at this exact location in order to dampen its resonance.