

De tout bien pleine

pour 15 interprètes

**Hayne Van Ghizeghem, Alexander Agricola,
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DE TOUT BIEN PLEINE


*pour 2 flûtes (en do, en sol, piccolo), cor anglais, trompette en sib, 2 trombones,
vibraphone (1er perc.) 2 gong à haut. det. (1er perc.), cloches tubulaires (2ème perc.),
tambour à deux peaux (Kendang ou instr. sim.; 2ème perc.),
guitare à 12 cordes amplifié (ou cymbalom ou instr. sim.), guitare électrique,
harpe, célesta, echantillonneur (1 clavier),
violon, alto, violoncelle*

GIULIANO D'ANGIOLINI

1992 (révision 2007)

Durée : ca. 6'30"

Flûtes :

Les notes en forme de losange () indiquent un son avec souffle ou entièrement soufflé; selon les équilibres dynamiques.

Cuivres :

Les sourdines suivantes sont employées :

W	Wawa
P	Plunger
H	Harmon
CT	Cleartone
O	Ouverte
+	Fermée

Vibraphone :

Utiliser exclusivement des baguettes à tête dure. Le signe [+] indique un coup "stoppé", étouffé : la baguette reste sur la lame après l'attaque.

Gong :

Deux gongs à hauteur déterminée sont employés dans la dernière "variation". Ils peuvent aussi être joués par un des interprètes inactifs à ce moment-là.



Kendang (tambour à deux peaux) :

L'interprète joue cet instrument en l'appuyant horizontalement sur ses genoux. Selon la technique d'attaque (coup étouffé, avec la paume à plat, avec les doigts sur le bord, etc) il est possible d'obtenir une grande variété de timbres. L'interprète est libre de les appliquer selon son propre goût.


Guitares :

La technique de base pour la guitare électrique, prévoit, à chaque fois que cela est possible, un mode d'attaque particulier à *double pincement* : pour chaque note, l'attaque s'effectue sur la corde à la fois avec la pulpe du pouce et l'ongle de l'index. Cette technique permet d'ajouter au son fondamental une coloration harmonique. A la place de la guitare à 12 cordes on peut utiliser un *cymbalom* ou un autre instrument à cordes pincées.

Echantillonneurs (samplers) :

Les sons échantillonnés sont ceux d'un *gender* -instrument à percussion à lames métalliques- et d'un *reong* -carillon de gongs à hauteur déterminée-. Ces deux instruments proviennent de l'orchestre *Gamelan* d'origine indonésienne. La celesta et l'échantillonneur sont joués par un seul interprète.

Cordes :

La losange noire () indique un son obtenu avec peu de pression du doigt sur la corde.

Scordatura :

Dans la dernière "variation" les deux flûtes devraient se situer en dehors de l'accord général; le piccolo si possible avec un diapason plus haut que les autres instruments. Les sons échantillonnés (*gender*, *reong*) maintiennent l'intonation d'origine (non tempérée) à condition que les notes puissent tout de même se reconnaître comme correspondantes à celle de notre système tempérée. Dans le cas contraire ajuster la hauteur, mais toujours en les laissant un peu en dehors du système tempérée.

La partie du piccolo, de la celesta et celle des guitares sont écrites à l'octave réelle.

Alexander Agricola, compositeur de la deuxième moitié du XV^{ème} siècle, écrit cinq variations, ou "fantaisies", sur le *tenor* d'une chanson très fameuse à son époque -*De tous biens plaine*- qu'avait écrite le compositeur Hayne Van Ghizeghem quelques années auparavant. À mon tour, en utilisant ce matériel, j'ai composé cette pièce qui en est une interprétation et un hommage.

De tous biens plaine est ma maistresse
Chascun lui doit tribut d'onneur ;
Car assouvye est en valeur
Autant que jamais fut déesse

A la femme que j'aime

De tout bien pleine

Giuliano d'Angiolini

I

Mosso (ca. ♩ = 84 MM.)

Poco più lento (ca. ♩ = 76)

⑤

Subito più lento (♩ ~ 63)

Flute *mp* *mp* *p* *f* *mf* *p* *mf* *tr* *tr* *tr*

Alto Flute *mp* *mp* *fz.g.* *sf* *f* *mf* *p* *mf* *Vibr. molto* *CRESC.*

English Horn *mf* *mp* *f* *p* *mf*

Trumpet in Bb *[Sord. Wawa]* *mp* *mp* *p* *fz.g.* *Dolce* *f* *mp* *mf* *mf*

Trombone 1 *[Sord. Harmon]* *mf* *mf* *fz.g.* *mf* *f* *mf* *mf*

Trombone 2 *[Sord. Clearitone]* *mf* *p* *mp* *f* *mf* *mf* *mf*

Vibraphone *mp* *p* *stop* *pp*

Guitar 12str. (Cymb.) *mp* *mf* *Arp. lento* *Ongle ou plectre.* *pp* *3* *pont.*

Electric Guitar *p* *pp* *3*

Harp *p* *mp* *Près de la table*

Celesta

Violin *Batt. arco* *f* *Jeté* *p* *3* *SOLO* *Vibr. molto* *p* *(f)*

Viola *Pont.* *mp* *Norm. Vibr.!* *p* *(f)* *Vibr. molto*

Violoncello *Ponta* *p* *Pont.* *mp* *Vibr. molto* *mf*

A

Più mosso (♩ ca. 80-84 MM.)

10

Più lento (♩ ~ 63)

Più mosso (♩ = 76)

Fl. *fz.* *p* *mp >*

A. Fl. *fz.* *mf*

E. Hn. *p >* *mp ~ mf* *p*

Bb Tpt. [W.] *p* *mf* *sf > p* [LEVA Sord.] *mf*

Tbn. 1 [H.] *mp*

Tbn. 2 [CT.] *mf* *f* *p* *sf* *mp* *mf*

Vib. *f* *mp*

Gtr. (cymb.) *Norm.* *f*

E.Gtr. *mf* *Poco strappato (distortion possible) pont.*

Hp. *mf* *Ongle* *Table* *Norm.* *mp*

Cel.

Vln. *mf* *pont.* *mf* *Poco pont.* *Norm.* *mp* *mf*

Vla. *mf* *pont.* *Norm.* *mp* *mf*

Vlc. *dolce* *mf* *Norm.* *mp* *mf*

15

B

Più mosso (♩ ca. 88-92)

Fl. *Fz.*

A. Fl. SOLO *Fz.* *Norm. Molto vibr.*

E. Hn. *Fz.*

Bb Tpt. *[METTE Sord. Wawa]*

Tbn. 1 *[H.] Fz.*

Tbn. 2 *Fz.*

Vib.

Gtr. (cymb.)

E. Gtr. *norm.*

Hp. *Table*

Cel. *8va*

Vln. *Vibr.!* *Pizz. ...*

Vla. *Pont.* *Norm.* *Vibr.!* *Pont.*

Vcl. *Energico ...* *Pizz.*

Fl. *Spectre* [MUTA in Piccolo] *mp* *mf* *mp* *mf*

A. Fl. *f* *mp* [MUTA in Fl. in do] *mf*

E. Hn. *mp* *mf* *pp* *mf*

Bb Tpt. [W.] *mf* *p* *f* *mf* *p* [LEVA Sord.]

Tbn. 1 [H.] *mf* *p* *f* [METTE Sord. Plunger] *mf* *p*

Tbn. 2 *mp* *p*

Vib.

Gtr. (cymb.) *mp* *CRESC. POCO*

E. Gtr. *p* *Norm.* *mp*

Hp. *mp CRESC.* *f* *mp* *pp* *mp*

Cel. *f* *p*

Vln. *mp* *Pont.* *Arco* *Pizz. m.g.* *mp* *Molto Pont.* *p* *Norm. Pizz.* *mp* *mf*

Vla. *Norm. Vibr.!* *p* *Pizz. Ongle Pont.* *mf* *Arco* *mp* *ppp* *mp*

Vcl. *Arco* *mp* *p* *Molto Pont. Alla punta* *mp* *p* *Norm. Pizz.* *mp* *mf*

25

Accelerando..... Subito più lento (♩ 63-69)

30

-5-

Attacca

[MUTA in Fl. in do]

[MUTA in Fl. in Sol]

Dolce. La main bouchant le pavillon

[METTE Sord. Harmon]

[METTE Sord. Cleartone]

[PI.]

Ongle ou plectre. Pont. Sim. Sim. Pont. Sim. Sim. Sim. Sim.

Table

Arco

Pizz.

Arco

Vibr.!

Non vibr.

Vibr.!

Arco

Vibr.!

Non vibr.

(Il.c)

II

Tempo (♩ = 76~84 MM.)

5

Flute

Alto Flute

English Horn

[Sord. Harmon]

Trumpet in Bb

[Sord. Plunger]

Trombone 1

[Sord. Cleartone]

Trombone 2

Vibraphone (1er perc.)

Tubular Bells (2eme perc.)

Guitar 12str. (Cymb.)

Electric Guitar

Harp

Celesta

Reorg (Sampler)

Violin

Viola

Violoncello

mp

p *CRESC.* *f*

mf *mp*

p *f*

p *mf*

f *mf*

mf *pont.*

Près de la table.....→

[SORD. METAL.]

[SORD. METAL.] [LEVA Sord.]

mf *mp* *mf*

This musical score page, numbered 10, contains 12 staves for various instruments. The instruments and their parts are as follows:

- Fl. (Flute):** Staff 1, mostly rests.
- A. Fl. (Alto Flute):** Staff 2, starts with *Fz.g.* and *Fz.g.* markings, *mf* dynamic, and a *tr* (trill) marking.
- E. Hn. (E-flat Horn):** Staff 3, mostly rests.
- Bb Tpt. (B-flat Trumpet):** Staff 4, starts with *[H.]* marking, mostly rests.
- Tbn. 1 (Trombone 1):** Staff 5, starts with *[Pl.]* marking, mostly rests.
- Tbn. 2 (Trombone 2):** Staff 6, starts with *[CT.]* marking, has *mp* and *mf* dynamics.
- Vib. (Vibraphone):** Staff 7, has *mf* and *mp* dynamics.
- T.B. (Timpani):** Staff 8, has *mp* dynamic.
- Gtr. (cymb.) (Guitar/Cymbal):** Staff 9, has *f* and *mp* dynamics.
- E.Gtr. (Electric Guitar):** Staff 10, has *f*, *mp*, *DIM.* (diminuendo), and *p* dynamics.
- Hp. (Harp):** Staff 11, has *f*, *f*, *mf*, and *mp* dynamics.
- Cel. (Celesta):** Staff 12, has *f* dynamic.
- Rg. (Ragtime/Guitar):** Staff 13, has *mp* dynamic.
- Vln. (Violin):** Staff 14, has *pp*, *mf > p*, and *pp* dynamics. Includes *[LEVA Sord.]* marking.
- Vla. (Viola):** Staff 15, has *f* dynamic. Includes *Pizz. onle* and *Pont. ...* markings.
- Vlc. (Violoncello):** Staff 16, has *mp* dynamic. Includes *Vibr.* (vibrato) and *Legato* markings.

Fl. *mp* *pp*

A. Fl.

E. Hrn.

Bb Tpt. [H.]

Tbn. 1 [P1.]

Tbn. 2 [CT.] [METTE SORD. WAWA]

Vib.

T.B.

Gtr. (cymb.)

E.Gtr.

Hp. *p* *pp*

Cel.

Rg.

Vln. [METTE SORD. METAL.]

Vla. *Pizz. ongle Pont...* *mp* *mf* *Pizz. onglepont.* *mp* *Arco Pont.* (Peu de pression du doigt sur la corde) *ppp < p* (Ilc.)

Vcl. *Pizz. ongle Pont...* *mf* [METTE SORD. METAL.]

A

20

Musical score for a symphony orchestra, page 9. The score includes parts for Flute (Fl.), Oboe (A. Fl.), Horn (E. Hn.), Trumpet (Bb Tpt.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Violin (Vib.), Viola (T.B.), Guitar (Gtr. (cymb.)), Electric Guitar (E.Gtr.), Harp (Hp.), Cello (Cel.), Double Bass (Rg.), Violin (Vln.), Viola (Vla.), and Cello/Double Bass (Vcl.).

Key performance instructions and dynamics include:

- Flute:** *mf*, *mp*
- Oboe:** *mp*
- Horn:** *pp*
- Trumpet:** [H.], *mf*, *f*
- Trombone 1:** [Pl.], *f*, *mf*
- Trombone 2:** [W.], *mp*
- Violin:** *mf*, *f*, *mp*, *f*
- Viola:** *mf*, *f*, *mp*
- Guitar:** *f*, *mf*, *f*
- Electric Guitar:** *f*, *mf*
- Cello/Double Bass:** *mf*, *f*, *mp*

Other markings include accents, slurs, and dynamic hairpins. Specific performance notes include "[METTE SORD. WAWA]" for the Trumpet part and "[Pl.]" and "[W.]" for the Trombone parts.

25

B

Fl. *Vibr.!*
 A. Fl. *p*
 E. Hn.
 Bb Tpt. [W.] *ppp* [METTE SORD. HARMON]
 Tbn. 1 [Pl.]
 Tbn. 2 [W.] *pp* [LEVA SORD.] *sf > p*
 Vib.
 T.B.
 Gtr. (cymb.) *Ongle ou plectre. Pont.*
 E.Gtr. *Ongle ou plectre. Pont.* *pp* *Norm.* *p*
 Hp. *Norm.* *p* *pp* *ppp* *Ongle* *p* *Norm. ...* *mp* *mf* *f*
 Cel.
 Rg.
 Vln. [LEVA SORD.] *f* *Pizz. ...* *pp* *Pizz.* *f* *Arco* *mf*
 Vla. *Pizz.* *mf*
 Vcl. [LEVA SORD.] *Arco pont.* *ppp* *p* *Norm.* *Pizz. Lento* *mf*

30

[MUTA IN PICCOLO]

35

Fzg.
(*)

Fl. *f*

A. Fl. *Soff.*

E. Hn. *Fzg.* *p* *mf > p* *p*

Bb Tpt. *[H.] +* *mf* *mf*

Tbn. 1 *[Pl.]* *mf* *mp*

Tbn. 2 *mf*

Vib. *mp* *mf* *f*

T.B.

Gtr. (cymb.) *mp* *mp* *p* *mf*

E.Gtr. *Norm.* *f* *mp* *p* *mf*

Hp. *Table* *f*

Cel. *mf*

Rg.

Vln. *Punta* *p* *mp*

Vla. *Arco* *mp*

Vcl. *Arco punta* *Pont.* *mp* *Norm.* *mp*

Picc. *Norm.* *mf* *Fz.g.* [MUTA IN FL. IN DO]

A. Fl. *mf* *f* *Fz.g.*

E. Hn. *mf* *CRES.* *f*

Bb Tpt. [H.] *f* [LEVA SORD.] *sf > f* *Fz.g.* [METTE SORD. WAWA] *f*

Tbn. 1 [Pl.] *f* *mf*

Tbn. 2 *f* [METTE SORD. HARMON]

Vib.

T.B.

Gtr. (cymb.) *f* *Pont.* *p*

E.Gtr. *f* *mf* *f*

Hp. *Norm.* *mp* *mf* *f*

Cel.

R.g.

Vln. *Pizz.* *f* *Arco* *Batt. arco* *3* *Jeté* *Jeté* *Norm.* *mf* [METTE SORD METAL.]

Vla. *mf* *f* *Vibr. molto* *f*

Vlc. *f* *Batt. arco* *Arco pont.* *mp* *f* *Norm.*

C

45

Fl.

A. Fl. *pp*

E. Hn. *pp*

Bb Tpt. [W.] *mp* + 1/2 O + 1/2 O +

Tbn. 1 [Pl.] *pp* + 1/2 O + 1/2 O +

Tbn. 2 [H.] *mp* [LEVA SORD.]

Vib. *mf*

T.B.

Gtr. (cymb.) *p* *Norm.* *mp* *p* *mf*

E.Gtr.

Hp. *mp*

Cel.

Rg.

Vln. *mf* [LEVA SORD.]

Vla. *Pont.* *Alla punta ...* *ppp* *mp*

Vcl. *Pizz.* *mf* *Arco molto vibr.* *ppp* *mf*

D

50

Tempo (♩ = 72~76 MM.)

Musical score for orchestra and strings, measures 49-52. The score includes parts for Flute (Fl.), Alto Flute (A. Fl.), English Horn (E. Hn.), Bb Trumpet (Bb Tpt.), Trumpet 1 (Tbn. 1), Trumpet 2 (Tbn. 2), Vibraphone (Vib.), Trombone (T.B.), Guitar (Gtr. cymb.), Electric Guitar (E.Gtr.), Harp (Hp.), Cello (Cel.), Double Bass (Rg.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.).

Measures 49-52 are shown. The key signature is B-flat major. The tempo is marked as 72-76 MM. per quarter note. Dynamics include *mp*, *mf*, *f*, *p*, and *ffz*. Performance markings include *[W.]*, *[Pl.]*, *tr*, *Norm. Punta*, and *V.*. The score features various musical notations such as slurs, accents, and dynamic markings.

Fl. *mp*

A. Fl. *p*

E. Hn. *Fzg.* *mp* *mf* *f* *mf*

Bb Tpt. [W.] [LEVA SORD.] *mf* [METTE SORD. WAWA] *f*

Tbn. 1 [Pl.] *mf* *Fzg.* *mp* *f*

Tbn. 2 [METTE SORD. CLEARSTONE] *mf* *f* *mf*

Vib. *mp* *mf* *f* *f* *mf*

T.B.

Gtr. (cymb.) *f* *mf*

E.Gtr. *f* *mf*

Hp. *f* *Table* *Norm.* *f*

Cel. *mp* *mf* *f*

Rg. *mf* *f*

Vln. *f* *Vibr.!*

Vla. *p* *mf* *mp* *Pont. Flautando* *mp* *Norm.* *f*

Vlc. *mp* *mf* *f*

CRESC. poco →

Attacca

60

[MUTA IN PICCOLO]

Fl. *mf* *mp*

A. Fl. *mf* *mp*

E. Hrn. *mp* *f*

Bb Tpt. [W.] *mp* *f*

Tbn. 1 [Pl.]

Tbn. 2 [CT.] *f*

Vib.

T.B. *ff*

Gtr. (cymb.) *f*

E.Gtr. *f*

Hp. *f* *f*

Cel. *mf*

Rg.

Vln. *f* *Vibr!* *mp*

Vla.

Vlc. *f* *mp* *RIT.*

6

SOLO
(poco rubato)

Picc. *mf* 3 *mf* *mf*
 A. Fl. *mf* *Fz.*
 Vib. *p* *mf*
 Gong. *mp*
 Kend. *mp* RUBATO *Palmo piatto* *Secco* *p*
 Gtr. (cymb.) *f* *f*
 E.Gtr. *f* *f*
 Hp. *f* *f*
 Cel. *f*
 Gend.
 Rg.
 Vln. *Pizz. ongle ou plectre*
 Vla. *Arco molto pont.* *Batt.* *Arco* *Arco molto pont.* *pp* *f*
 Vlc. *pp* *f* 3

11

This musical score page (page 19) contains a full orchestral arrangement for measures 11 through 14. The instruments included are Piccolo (Picc.), Alto Flute (A. Fl.), Violin (Vib.), Gong, Kettle Drum (Kend.), Gong/Cymbal (Gtr. (cymb.)), Electric Guitar (E. Gtr.), Harp (Hp.), Celesta (Cel.), Gong/Tam-tam (Gend.), Gong/Bass Drum (Rg.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.).

Measure 11 (the first measure shown) features the Piccolo and Alto Flute with the instruction "Vibr. di frequenza". The Piccolo has a trill (*tr*) and a triplet of eighth notes. The Alto Flute has a similar triplet. The Violin part begins with a dynamic of *f*. The Electric Guitar part has a dynamic of *f* and includes the instruction "Pont.". The Harp part starts with a dynamic of *f* and has a "Stop" instruction with a plus sign.

Measure 12 includes a "RUBATO" marking. The Piccolo and Alto Flute continue with triplets. Dynamics range from *mf* to *mp*. The Kettle Drum part has a dynamic of *mp*. The Electric Guitar part has a dynamic of *f* and includes the instruction "Pont.". The Harp part has a dynamic of *mf*.

Measure 13 features a dynamic of *mp* for the Piccolo and Alto Flute. The Kettle Drum part has a dynamic of *f* and includes the instruction "Secco". The Electric Guitar part has a dynamic of *f* and includes the instruction "Norm.". The Harp part has a dynamic of *f*.

Measure 14 concludes the page with a dynamic of *f* for the Piccolo and Alto Flute. The Kettle Drum part has a dynamic of *f* and includes the instruction "Secco". The Electric Guitar part has a dynamic of *f* and includes the instruction "Norm.". The Harp part has a dynamic of *f*. The Violin part has a dynamic of *f* and includes the instruction "Pizz.". The Viola part has a dynamic of *f* and includes the instruction "Pizz.". The Violoncello part has a dynamic of *f* and includes the instruction "Pizz. Norm.".

Picc.

A. Fl. *sf* *3*

Vib.

Gong

Kend. *p* *p* *p*

Gtr. (cymb.) *f* *mf* *f*

E. Gtr. *f* *Pont.* *f*

Hp. *f* *f* *Près de la table.....*

Cel. *f*

Gend.

Rg. *Stop*

Vln. *Arco Molto pont.* *mp* *f* *p* *Pizz. >* *f* *Pizz. Norm >* *Pizz. Ongle ou plectre* *f* *Arco pont.* *mp*

Vla. *f* *Pizz. Norm >* *Pizz. Ongle ou plectre* *f* *Arco pont.* *mp*

Vcl. *Pizz.* *mp* *f* *Pizz. Norm >* *Pizz. Ongle ou plectre* *f* *Arco pont.* *mp*

[] = Tempi individuali

The musical score for page 21 is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Percussion (P):** Remains silent throughout the piece.
- Flute (Fl.):** Remains silent throughout the piece.
- Vibraphone (Vib.):** Starts with a *p* dynamic, marked *Stop* at the beginning of the second measure. It plays a melodic line with dynamics ranging from *mp* to *f*.
- Gong:** Plays a low, sustained note with a *mp* dynamic.
- Kenda:** Features a rhythmic pattern with a *CRESC.* (crescendo) marking. Dynamics range from *f* to *mf*.
- Gtr. (cymb.):** Plays a rhythmic pattern with a *f* dynamic.
- E.Gtr. (Electric Guitar):** Starts with a *f* dynamic and *Norm.* (Normal) articulation. It transitions to *Strappato* (mf) and then to *(In posizione)* (f) with *Poco strappato* articulation.
- Hp. (Harp):** Plays a melodic line with a *f* dynamic. A marking *Près de la table* is present in the final measure.
- Cel. (Cello):** Remains silent throughout the piece.
- Gend. (Gendarme):** Plays a rhythmic pattern with a *f* dynamic.
- Rg. (Raghu):** Plays a rhythmic pattern with a *mf* dynamic.
- Vln. (Violin):** Starts with *Pizz. Norm.* (mf) and *f* dynamics. It transitions to *mp* and then *f*.
- Vla. (Viola):** Starts with *Pizz. (mf)* and *f* dynamics. It includes markings for *Pizz. Ongle ou plectre* and *Arco* (p).
- Vlc. (Violoncello):** Starts with *Pizz. (f)* and *mp* dynamics. It includes markings for *Pizz. Ongle ou plectre*, *Arco pont.*, and *PP (Rapido)*.

26

Accelerando.....

(♩ ~ 69)

Diminuendo.....

(♩ ~ 76)

(♩ ~ 80)

Picc. *p* *mp* *pp*
 A. Fl. *Vibr. molto* *mp* *Vibr. lento* *mf*
 Vib. *p* *ppp*
 Gong *mp*
 Kend.
 Gtr. (cymb.) *f* *mf* *mp*
 E. Gtr. *f*
 Hp.
 Cel. *mf*
 Gend.
 Rg.
 Vln. *Pizz.* *f* *Arco flautando* *mf*
 Vla. *mp* CRESC..... *mf* CRESC.....
 Vlc.