

LITANIA

Pour flûte (prenant flûte basse), trompette en ut, violon,
violoncelle, marimba, piano

GIULIANO D'ANGIOLINI

Litania

Durée : ca. 10'

GIULIANO D'ANGIOLINI

Paris, 2017

À Didier Aschour

Notes pour l'exécution

Chaque mesure est un réservoir de notes pour la réalisation d'une attaque : pour chaque attaque l'interprète jouera une note (ou un accord) de son choix parmi celles qui sont proposées à l'intérieur de la mesure. À l'attaque suivant il passera à la mesure suivante.

Maintenir l'esprit serein et ouvert pour accueillir aussi bien les choix qui découlent d'un goût personnel que l'imprévu.

Les instruments se succèdent les uns après les autres comme indiqué dans la partition. Chaque interprète interviendra à n'importe quel moment après que celui qui précède a commencé à jouer, mais avant la fin de l'intervention de celui-ci.

Les pauses marquées par une virgule de respiration surmontée d'un point d'orgue sont de courte durée.

L'interprète qui interviendra le premier après la pause calculera approximativement le temps de celle-ci à partir du dernier son produit soit par l'instrument qui précède, soit par un instrument encore précédent en cas de chevauchement. À ces endroits il y aura donc des véritables silences.

N.B. : les pauses sans point d'orgue - très courtes - ne concernent que la partie instrumentale à laquelle elles sont appliqués.

Les notes noires indiquent des sons courts de durée variable, mais le *Tempo* est calme: il n'y aura donc pas de sons trop courts (minimum = 0,5").

Les notes blanches indiquent des sons longs de durée variable et même très longs, mais dans la limite d'un seul geste instrumental (une prise de souffle, un coup d'archet, le temps de résonance de l'instrument).

♪ = note très courte, mais pas aussi rapide qu'une *acciaccatura*.

Par l'emploi varié des durées on doit obtenir un phrasé inattendu, une respiration imprévisible.

La dynamique est plutôt douce.

Toutes les indications de mode de jeu ne s'appliquent qu'à la note sur laquelle l'indication est disposée.

Les instruments peuvent se disposer dans l'espace autour des spectateurs.

Flûte

L'articulation sera tantôt *legato* tantôt on pourra séparer les sons. Mais l'interprète ne jouera pas plus de deux notes dans un même souffle. La répétition d'une même hauteur s'effectuera toujours avec une nouvelle prise de souffle.

~ = *vibrato* lent (autour de 3 ou 4 pulsations par seconde).

◇ = son *éolien* (le flux d'air n'est pas centré) de longue durée.

◆ = son *éolien* de courte durée.

Dans la partition, la partie de la flûte basse est écrite à l'octave réelle.

Trompette

L'articulation sera tantôt *legato* tantôt on pourra séparer les sons. Mais l'interprète ne jouera pas plus de deux notes dans un même souffle. La répétition d'une même hauteur s'effectuera toujours avec une nouvelle prise de souffle.

Ils sont employés les sourdines *Harmon* et *Wawa* + (fermée).

Violon

L'articulation sera tantôt *legato* tantôt on pourra séparer les sons. Mais l'interprète ne jouera pas plus de deux notes sans reprendre le coup d'archet. La répétition d'une même hauteur s'effectuera toujours avec un nouvel coup d'archet.

~ = *vibrato* lent (autour de 3 ou 4 pulsations par seconde).

Sord. Metal. : sourdine-peigne lourde, en métal ("Hôtel"). Jouer plus fort pour compenser la perte en dynamique.

Sord. Gomma dura : sourdine-peigne en caoutchouc dur.

Senza sord. : sans sourdine.

Violoncelle

L'articulation sera tantôt *legato* tantôt on pourra séparer les sons. Mais l'interprète ne jouera pas plus de deux notes sans reprendre le coup d'archet. La répétition d'une même hauteur s'effectuera toujours avec un nouvel coup d'archet.

~ = *vibrato* lent (autour de 3 ou 4 pulsations par seconde).

Col legno : associer ce mode de jeu à une moindre pression du doigt sur la corde, mais suffisante pour obtenir la hauteur indiquée. Le son est étouffé et rauque.

Sord. Metal. : sourdine-peigne lourde, en métal ("Hôtel"). Jouer plus fort pour compenser la perte en dynamique.

Sord. Gomma dura : sourdine-peigne en caoutchouc dur.

Senza sord. : sans sourdine.

Marimba

L'articulation sera tantôt *legato* tantôt on pourra séparer les sons..

Sons courts : un seul coup ; la durée variera autour du temps de résonance naturel de l'instrument (des très courtes pauses sont possibles).

Sons longs : si réalisé avec un *tremolo*, ils auront une durée similaire à celle des sons longs des autres instruments.

Il est prévu, dans certains cas, qu'on puisse jouer une phrase avec des baguettes (pour les sons courts) et, au même temps, un archet (pour les sons de longue durée).

arco = archet.

Piano

L'articulation sera tantôt *legato* tantôt on pourra séparer les sons.. En général les sons sont attaqués sans pédale forte, sauf indication spécifique. Toutefois il est possible d'insérer la pédale pour prolonger la durée des sons longs, ou pour lier deux attaques.

LITANIA

For flute (even bass flute), trumpet in do, violin,
cello, marimba, piano

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Duration : ca. 10'

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À Didier Aschour

Performance instructions

Each bar is a reservoir of notes for producing a single attack. At each attack the performer play one note (or chord) of his choice from among those proposed within the bar. At the next attack he moves on to the next bar.

Keep a calm and open mind welcoming both the choices that arise from personal taste and those which occur unexpectedly.


The instruments follow one after the other as indicated in the score. Each performer can start playing at any time after the preceding player has begun to play, but must have started before the preceding player stop to play.

Breaks marked by a comma (,) with a "fermata" sign above () are of short duration. The performer who plays first after a break (,) calculates the approximate length of the rest from the end of the last note played (by the preceding instrument or by a previous one in case of overlap). During the rest there should be silence.

N.B. rests without a fermata sign should be very short, and only apply to the instrumental part in which they are written.

Black notes indicate short sounds of varying length, but the *Tempo* is calm: so there should be no sounds shorter than half a second.

White notes indicate long sounds of varying duration within the limit of a single instrumental gesture (a full breath, a full bow stroke, the full resonance time of the instrument).

 = a very short note, but not as fast as an *acciaccatura* (very quick gracenote).

By using varied durations music should acquire a sense of unexpected phrasing or unpredictable breathing.

The dynamic is quite gentle throughout.

All indications about style of playing apply only to the note on which the indication is placed.

In performance the instruments can be arranged around the audience.

Flute

Play sometimes *legato* sometimes separating sounds. But the performer will not play more than two notes in a single breath. If the same pitch is repeated, this should always be done with a new breath.

~ = slow *vibrato* (around 3 or 4 pulses per second).

◇ = long "aeolian" sound (airflow is not centered).

◆ = short "aeolian" sound.

In the score, the part of the bass flute is written in the real, actual, octave.

Trumpet

Play sometimes *legato* sometimes separating sounds. But play no more than two notes in a single breath. If a note of the same pitch is repeated, it should always be played with a new breath.

Harmon and Wah-wah mutes are used. Wah-wah mute should be closed by the hand.

Violin

Play sometimes *legato* sometimes separating sounds. But don't play more than two notes in a single bow. Repetition of a note of the same pitch should always be done with a new bow stroke.

~ = slow vibrato (around 3 or 4 pulses per second).

Col legno : play col legno with less pressure of the finger on the string, but enough to obtain the indicated pitch. The sound should be muffled and hoarse.

Sord. Metal. : metal mute, in a comb form ("Hôtel"). Play louder to balance the dynamic's decrease.

Sord. Gomma dura : mute in a comb form made of hard rubber.

Senza sord. : without mute.

Cello

Play sometimes *legato* sometimes separating sounds. But don't play more than two notes in a single bow. Repetition of a note of the same pitch should always be done with a new bow stroke.

~ = slow vibrato (around 3 or 4 pulses per second).

Col legno : play col legno with a less pressure of the finger on the string, but enough to obtain the indicated pitch. The sound should be muffled and hoarse.

Sord. Metal. : metal mute, in a comb form ("Hôtel"). Play louder to balance the dynamic's decrease.

Sord. Gomma dura : mute in a comb form made of hard rubber.

Senza sord. : without mute.

Marimba

Play sometimes ideally *legato*, sometimes separating sounds. Short sounds: one stroke; the duration will vary around the natural resonance time of the instrument (very short rests are possible).

Long sounds: if played with a *tremolo*, they should have a duration similar to that of the long sounds of the other instruments.

In some cases, it is possible to play a phrase with sticks (for short sounds) and, at the same time, a bow (for long sounds).

arco = bow.

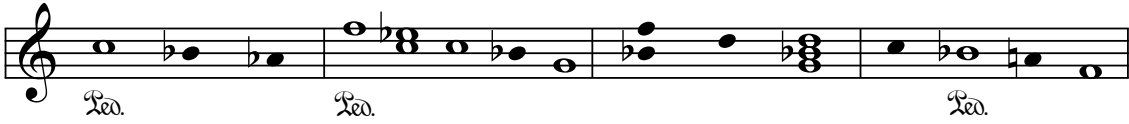
Piano

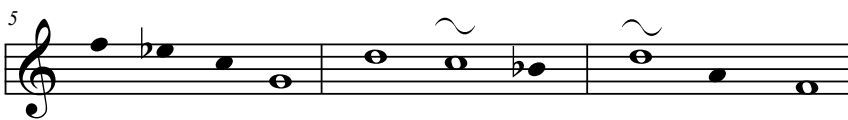
Play sometimes *legato* sometimes separating sounds. In general attacks should be played without the sustain pedal, unless there is a specific indication to the contrary. However you may use the sustain pedal after the attack to extend the duration of long sounds or to create a different sound colour.

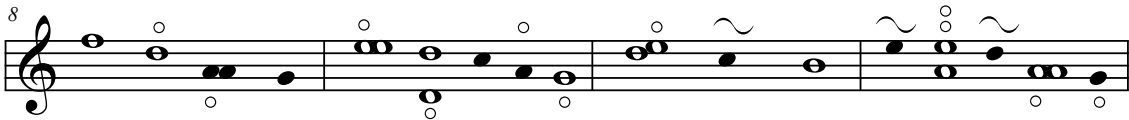
Litania

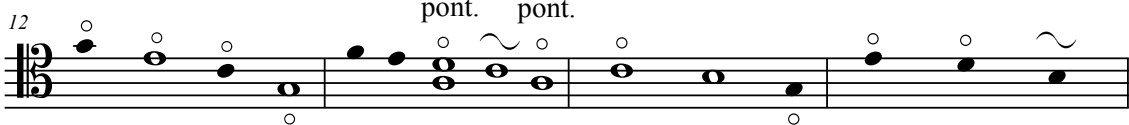
Giuliano d'Angiolini

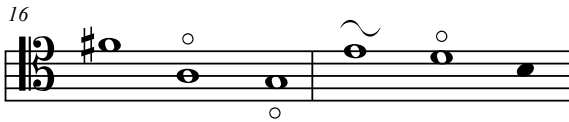
Calmo, dolce

Pf.  *Ad.* *Ad.* *Ad.*

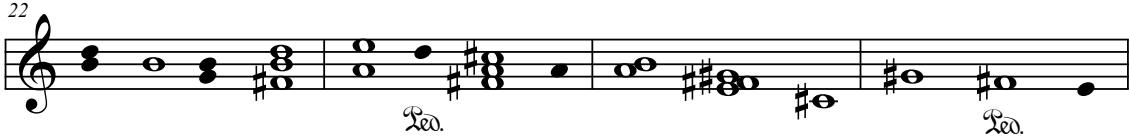
Sord. Wawa +
Tr. 

Sord. Metal.
Vno. 

Sord. Metal.
Vc.  pont. pont.



Sord. Wawa +
Tr. 

Pf.  *Ad.* *Ad.*

26

28

Fl.

Sord. Gomma dura

31

Vno.

35

36

Pf.

Sord. Gomma dura

Tout l'archet

38

Vc.

Senza sord.

39

Vno.

43

pont.

pont.

pont.

45

Tr.

49

50

Fl.

Sord. Metal.

54

Vc.

57

Pf.

Sord. Metal.

Tout l'archet

60

Vno.

61

Fl.

65

Sord. Harmon

66

Tr.

Musical notation for Tr. (66-70) in treble clef. The staff contains four measures of music. The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note D5, and a quarter note E5. The third measure has a quarter note F5, a quarter note G5, and a quarter note A5. The fourth measure has a quarter note B5, a quarter note C6, and a quarter note D6. There are wavy lines above the notes in the second and third measures.

70

Musical notation for Tr. (70-71) in treble clef. The staff contains two measures of music. The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note D5, and a quarter note E5.

Sord. Metal.

72

Vc.

Musical notation for Vc. (72-75) in bass clef. The staff contains four measures of music. The first measure has a quarter note G2, a quarter note A2, and a quarter note B2. The second measure has a quarter note C3, a quarter note D3, and a quarter note E3. The third measure has a quarter note F3, a quarter note G3, and a quarter note A3. The fourth measure has a quarter note B3, a quarter note C4, and a quarter note D4.

76

Pf.

Musical notation for Pf. (76-79) in bass clef. The staff contains four measures of music. The first measure has a quarter note G2, a quarter note A2, and a quarter note B2. The second measure has a quarter note C3, a quarter note D3, and a quarter note E3. The third measure has a quarter note F3, a quarter note G3, and a quarter note A3. The fourth measure has a quarter note B3, a quarter note C4, and a quarter note D4. There are wavy lines above the notes in the second and third measures. The word "Ped." is written below the staff at the end of the fourth measure.

Sord. Metal.

80

Vc.

Musical notation for Vc. (80-83) in bass clef. The staff contains four measures of music. The first measure has a quarter note G2, a quarter note A2, and a quarter note B2. The second measure has a quarter note C3, a quarter note D3, and a quarter note E3. The third measure has a quarter note F3, a quarter note G3, and a quarter note A3. The fourth measure has a quarter note B3, a quarter note C4, and a quarter note D4.

84

Musical notation for Vc. (84) in bass clef. The staff contains one measure of music with a quarter note G2.

Sord. Harmon.

85

Tr.

Musical notation for Tr. (85-87) in treble clef. The staff contains three measures of music. The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note D5, and a quarter note E5. The third measure has a quarter note F5, a quarter note G5, and a quarter note A5. There are wavy lines above the notes in the second and third measures.

Sord. Metal.

88

Vno.

Musical notation for Vno. (88-91) in treble clef. The staff contains four measures of music. The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note D5, and a quarter note E5. The third measure has a quarter note F5, a quarter note G5, and a quarter note A5. The fourth measure has a quarter note B5, a quarter note C6, and a quarter note D6. There is a wavy line above the notes in the fourth measure.

Mari. ⁹⁰

⁹⁴

Pf. ⁹⁶

Sord. Harmon

— Tout le souffle —

Tr. ⁹⁹

Sord. Metal.

Vc. ¹⁰⁰

Pf. ¹⁰⁴

mf

Mari. ¹⁰⁶

110

**Sord. Harmon**

111



115



119

**Senza sord.**

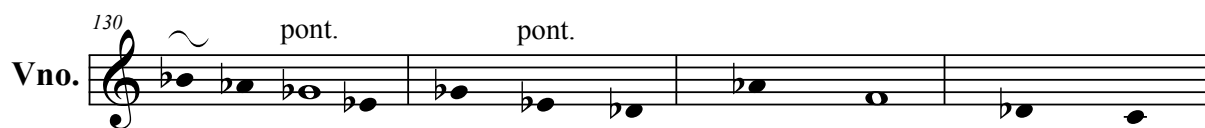
123



126

**Sord. Metal.**

130



134

A single musical staff in treble clef with a key signature of one flat. It contains three notes: a quarter note G4, a quarter note F4, and a half note E4.

Sord. Harmon

135

Tr.

A musical staff in treble clef with a key signature of one flat. It contains a sequence of notes with various articulations: quarter notes G4, F4, E4, D4, C4, B3; eighth notes G4, F4, E4, D4, C4, B3; quarter notes G4, F4, E4, D4, C4, B3; and eighth notes G4, F4, E4, D4, C4, B3.

139

A single musical staff in treble clef with a key signature of one flat. It contains three notes: a quarter note G4, a quarter note F4, and a half note E4.

140

Mari.

A musical staff in bass clef with a key signature of one flat. It contains a sequence of notes: quarter notes G3, F3, E3, D3, C3; eighth notes G3, F3, E3, D3, C3; quarter notes G3, F3, E3, D3, C3; and quarter notes G3, F3, E3, D3, C3.

Senza sord.

Tout l'archet

143

Vc.

A musical staff in bass clef with a key signature of one flat. It contains a sequence of notes with various articulations: quarter notes G3, F3, E3, D3, C3; eighth notes G3, F3, E3, D3, C3; quarter notes G3, F3, E3, D3, C3; and quarter notes G3, F3, E3, D3, C3.

Sord. Metal.

144

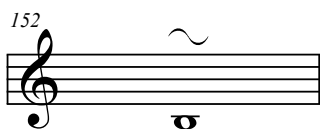
Vno.

A musical staff in treble clef with a key signature of one flat. It contains a sequence of notes with various articulations: quarter notes G4, F4, E4, D4, C4, B3; eighth notes G4, F4, E4, D4, C4, B3; quarter notes G4, F4, E4, D4, C4, B3; and eighth notes G4, F4, E4, D4, C4, B3.

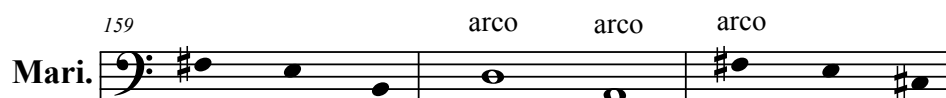
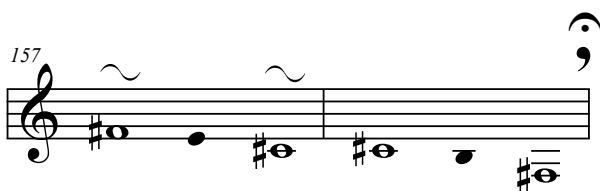
148

Fl.B.

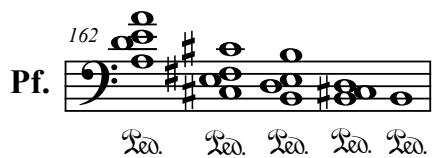
A musical staff in treble clef with a key signature of one flat. It contains a sequence of notes with various articulations: quarter notes G4, F4, E4, D4, C4, B3; eighth notes G4, F4, E4, D4, C4, B3; quarter notes G4, F4, E4, D4, C4, B3; and eighth notes G4, F4, E4, D4, C4, B3.



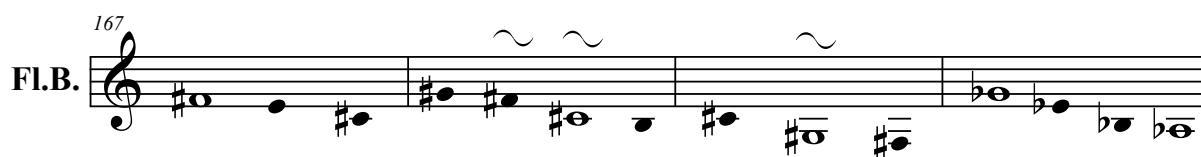
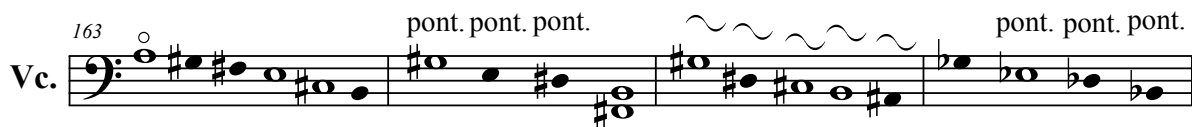
Sord. Harmon



— Toute la résonance —



Sord. Gomma dura



171

173

Pf.

176

Mari.

arco arco arco arco arco arco arco

Sord. Wawa +

180

Tr.

182

FL.B.

Tout le souffle ;

Sord. Gomma dura

183

Vc.

col legno

187

col legno

Sord. Harmon

188

Tr.

191

Pf.

Ped. Ped. Ped.

195

Fl.B.

son éolien

198

Mari.

arco arco arco

Senza Sord.

202

Vc.

206

col legno

pont. pont.

209

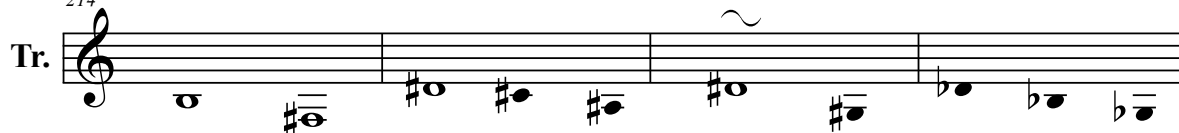
Pf.

Ped. Ped. Ped.

213

**Sord. Harmon**

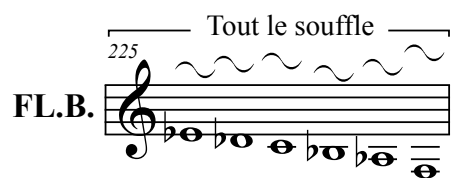
214

**Senza sord.**

218 pizz. pizz. pizz. ~ ~ ~



224



230

230

Ad.

Senza sord.
231

pizz. pizz. pizz. pizz.

Vc.

231

Senza sord.
234

pizz. pizz. pizz.

Vno.

234

238

pizz. pizz. pizz. pizz.

v

238

240

Mari.

240

244

Pf.

Ad.

244

Sord. Metal.
248

pont. pont.

Vno.

248

252

253

Fl.B.

son éolien

son éolien

257

son éolien

259

Mari.

Sord. Metal.

— Tout l'archet —

262

Vc.

263

Pf.

— Tout l'archet —
arco arco arco arco arco

266

Mari.

267 **Fl.B.** *son éolien* *son éolien*

271 *son éolien*

Senza Sord.
272 **Vno.** *pizz. pizz.* *pizz. pizz. pizz.* *pizz.*

276 **Pf.** *Ped. Ped.*

278 **Fl.B.** *son éolien* *son son éolien éolien* *son éolien*

Sord. Gomma dura
282 **Vc.** *pizz. pizz.* *pizz.* *pizz. pizz. pizz.*

286 *pizz. pizz. pizz.*

288

Mari.

292

293

Vno.

pizz. pont. pizz. pizz. pizz.

Senza sord.

296

Vc.

pizz. pizz. pizz. pizz. col legno

300

pizz. col legno

301

FL.B.

Tout le souffle
son son
éolien éolien