Notturno in progressione

pour quatuor à cordes

GIULIANO D'ANGIOLINI

NOTTURNO IN PROGRESSIONE

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2004

Durée : 10'

à Gerard Pape, au quatuor Parisii

Chacun joue sa propre partie indépendamment des autres; les musiciens peuvent aussi se situer dans l'espace à distance l'un de l'autre. Pour chaque portée ou groupe de deux portées, est marqué à gauche le laps de temps dans lequel le musicien peut commencer à jouer; à droite est noté l'intervalle de temps dans lequel son jeu doit prendre fin.

Le *tempo* est variable au choix du musicien. Il est possible de reprendre la ligne mélodique comme une ritournelle ; mais la reprise ne devra jamais être complète.

Est marqué par un losange entre parenthèses carrées, un harmonique que l'interprète choisira parmi ceux qui sont reportés dans les tables relatives. On choisira un seul harmonique pour l'intégralité d'une sequence. Toutefois on pourra alterner occasionellement deux harmoniques distincts et dans le cas d'attaques contiguës on peut, si cela est réalisable, alterner deux harmoniques à la hauteur légèrement différente.

Les notes isolées, sans rythme, représentent des sons longuement tenus qui durent autant que l'interprète le désire à l'intérieur des zones de temps indiquées. Elles sont jouées avec la sourdine en métal ("Hôtel"). Jouer plus fort pour compenser la perte en dynamique due à la sourdine.

Les hauteurs doivent être comprises comme approximatives : chaque musicien pourra jouer un peu plus haut ou un peu plus bas par rapport à la hauteur marquée. Le rythme aussi est flexible et pas métronomique. Le son prend forme doucement et se maintient dans une dynamique calme et douce.

Each one plays his own part independently of the others; the musicians can also be in the space at a distance from each other. For each stave or group of two staves, is marked on the left the time in which the musician can start playing; on the right is noted the time interval in which he must stop to play.

The *tempo* is variable at the choice of the musician. It is possible to use the melodic phrase as a refrain; but the repetition of the melodic phrase should never be complete.

An overtone, that the performer will choose among those that are reported in relative tables, is marked by a rhombus in square brackets. He will choose a single overtone for the entirety of a sequence. However, it is possible to alternate two distinct harmonics and in the case of contiguous attacks it is possible, if it is feasible, to alternate two harmonics with slightly different tune.

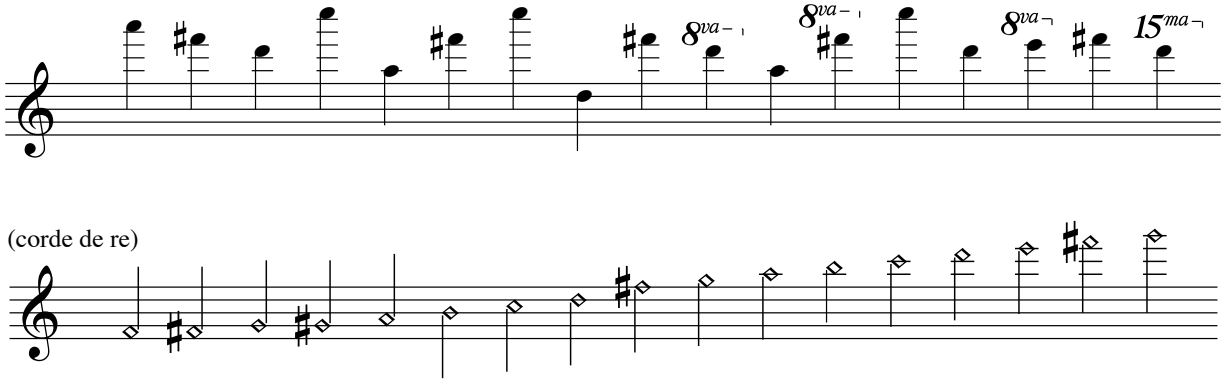
Isolated notes, without rhythm, represent long sounds that last as long as the performer wants within the indicated time zones. They are played with metal mute ("Hotel", in a comb form). Play louder to compensate for the loss in dynamics due to the mute.

Pitch should be understood as approximate: each musician can play a little higher or a little lower compared to the marked pitch.

The rhythm is also flexible and not metronomic.

The sound arise slowly and stays in a calm and gentle dynamic.

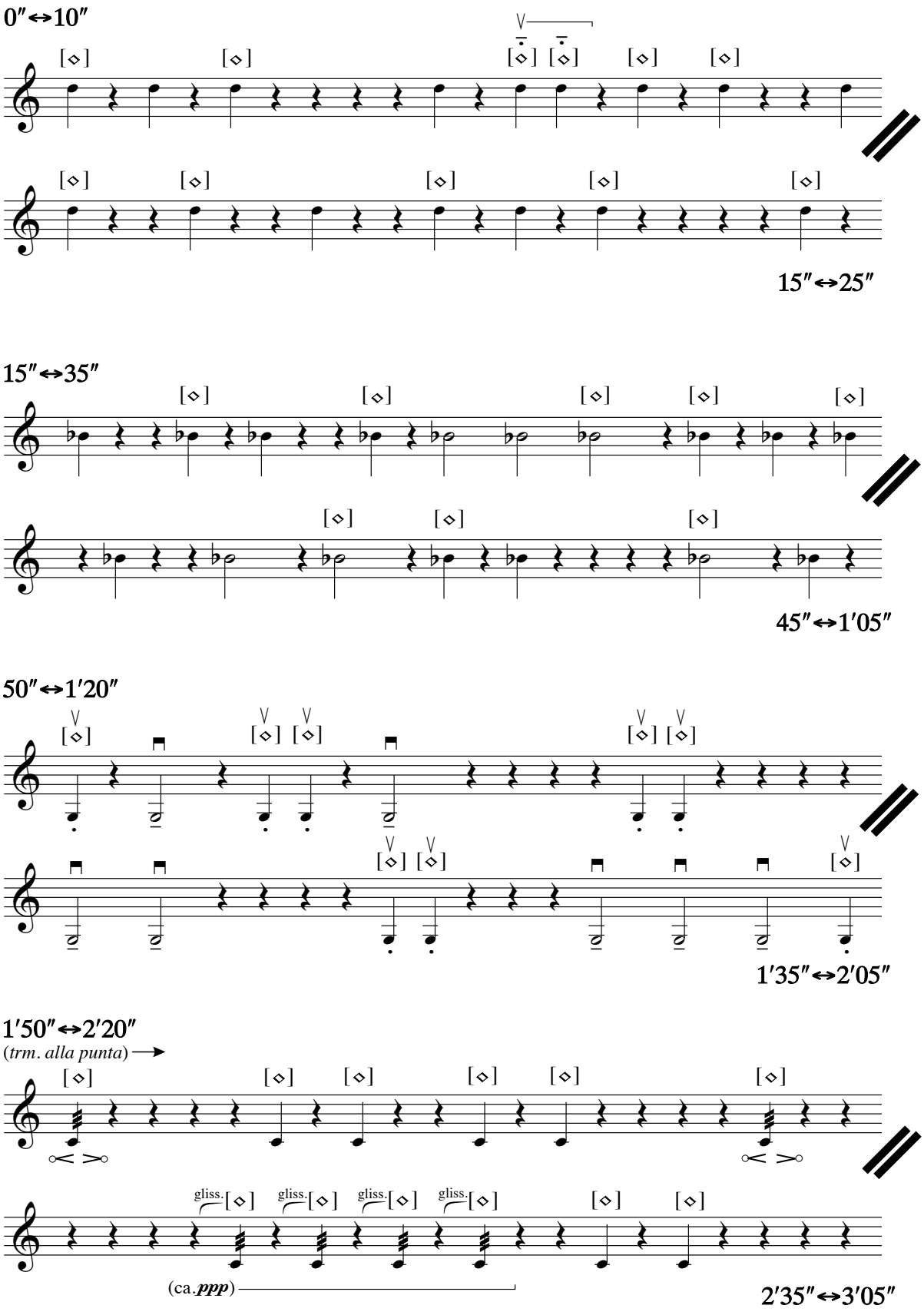
Résultantes des notes effleurées sur la corde de re à vide.
(table exemplificative des harmoniques naturels)



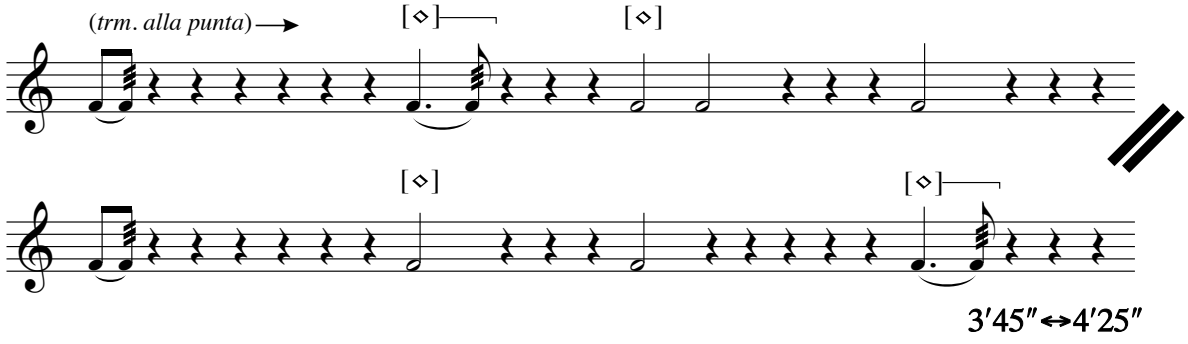
Notturno in progressione

Vno.1

Giuliano d'Angiolini

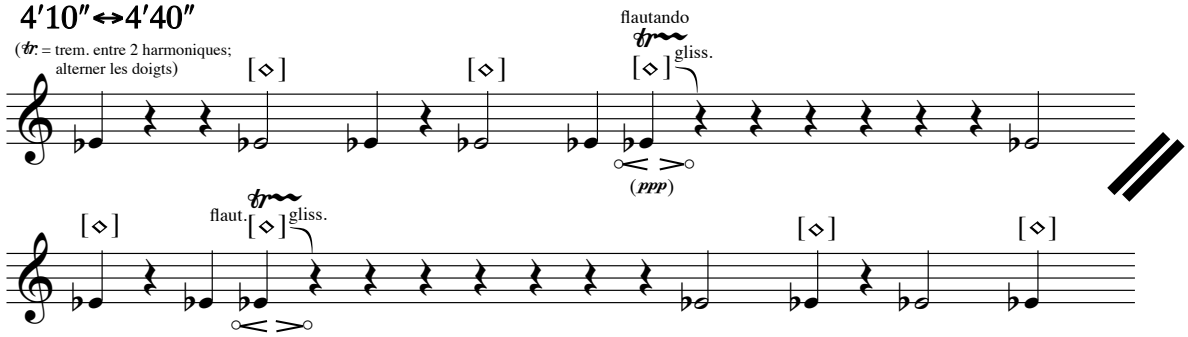


2′45″↔3′25″



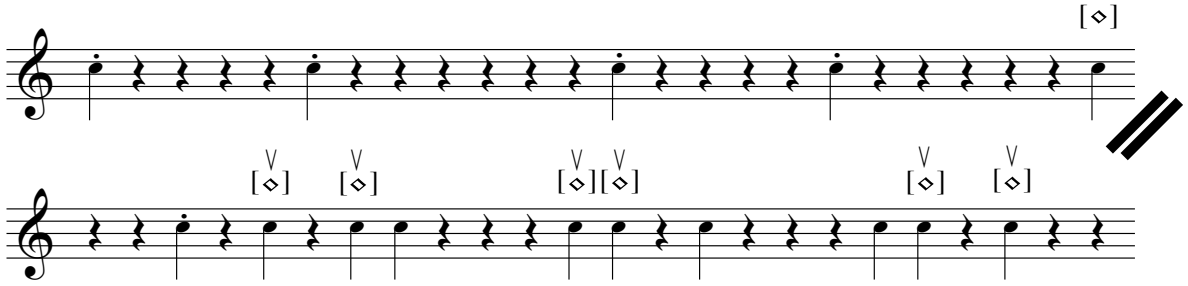
3′45″↔4′25″

4′10″↔4′40″



4′55″↔5′25″

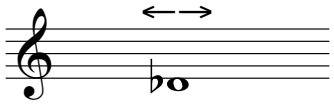
5′10″↔5′40″



5′55″↔6′25″

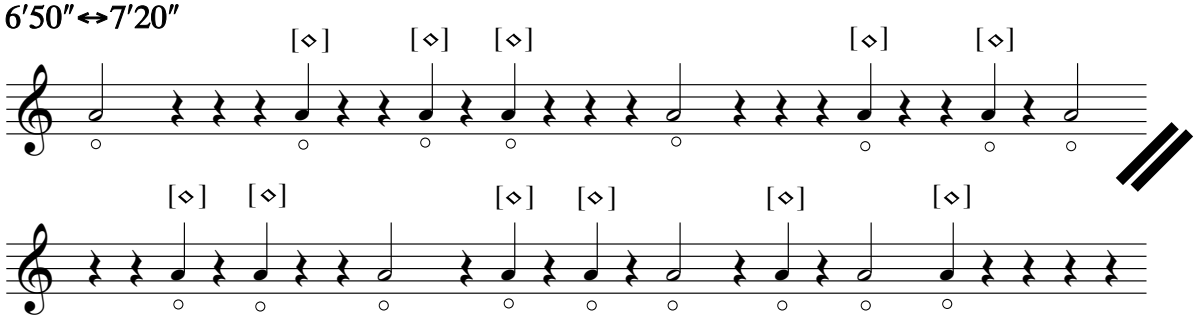
SORD.METAL.

6′15″↔6′35″



6′45″↔7′05″

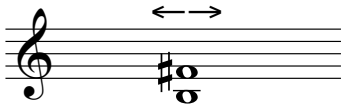
6′50″↔7′20″



7′35″↔8′05″

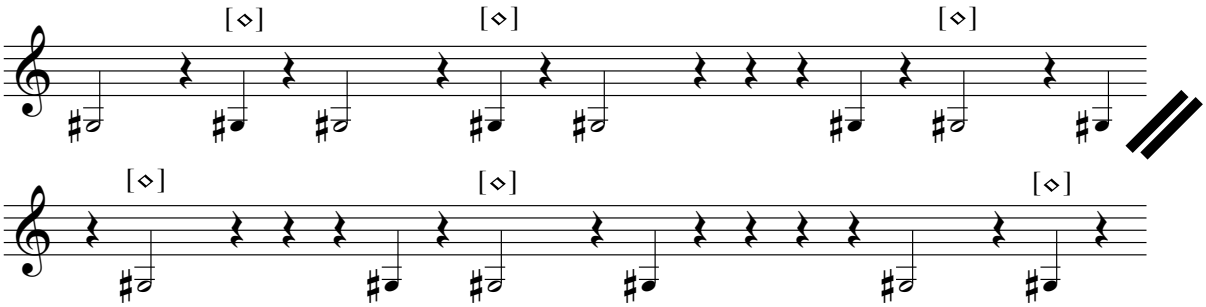
SORD.METAL.

7′50″↔8′20″



8′35″↔9′05″

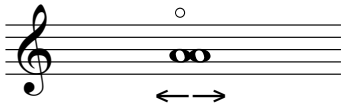
9′00″↔9′10″



9′15″↔9′25″

SORD.METAL.

9′15″↔9′35″

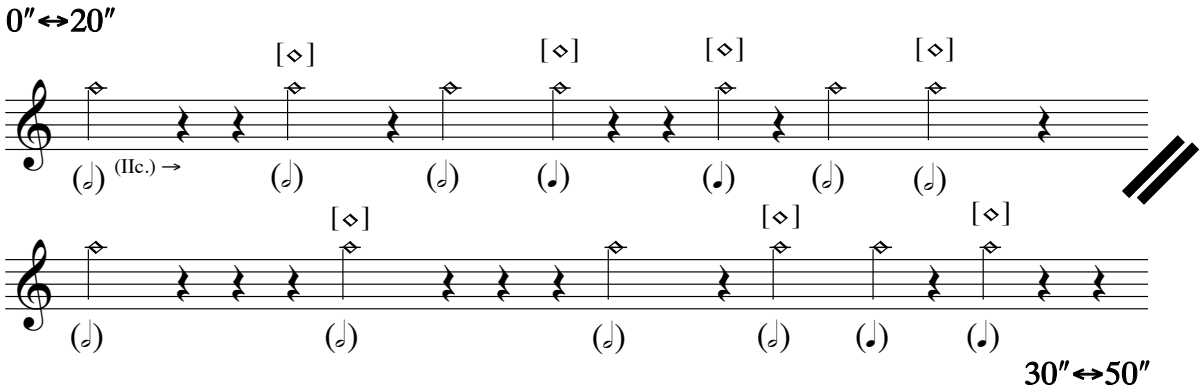


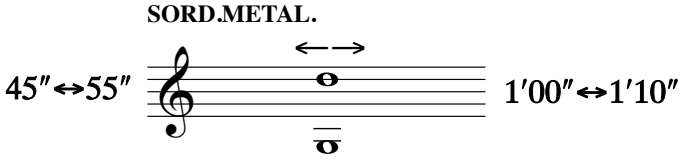
9′45″↔10′05″

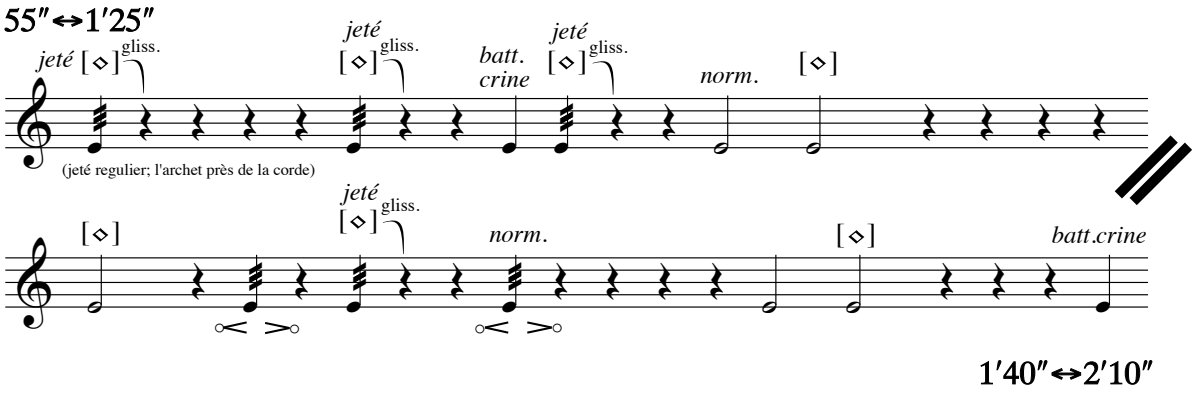
Notturno in progressione

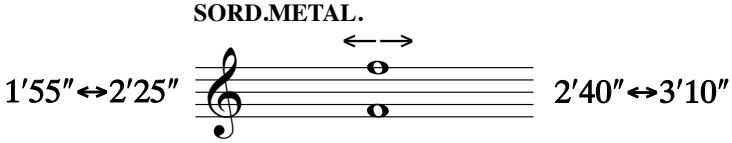
Vno.2

Giuliano d'Angiolini

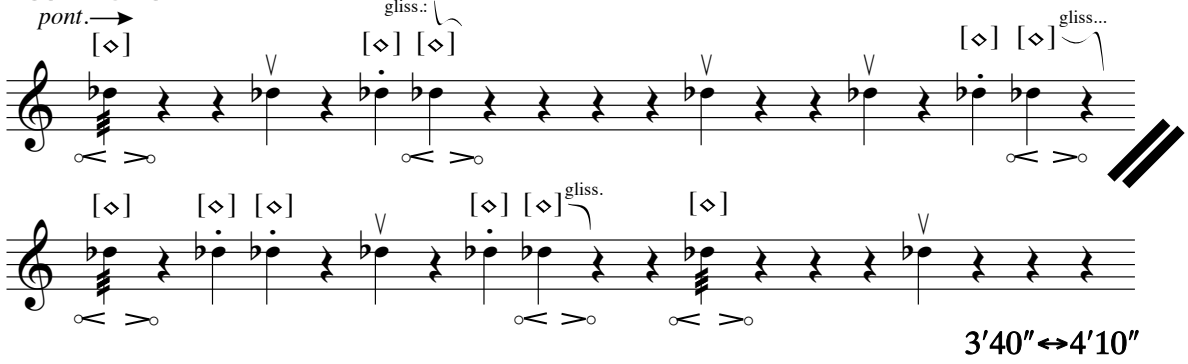






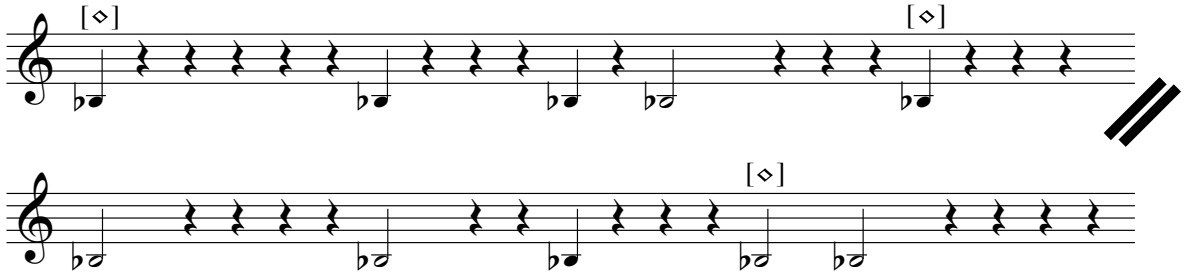


2′55″↔3′25″



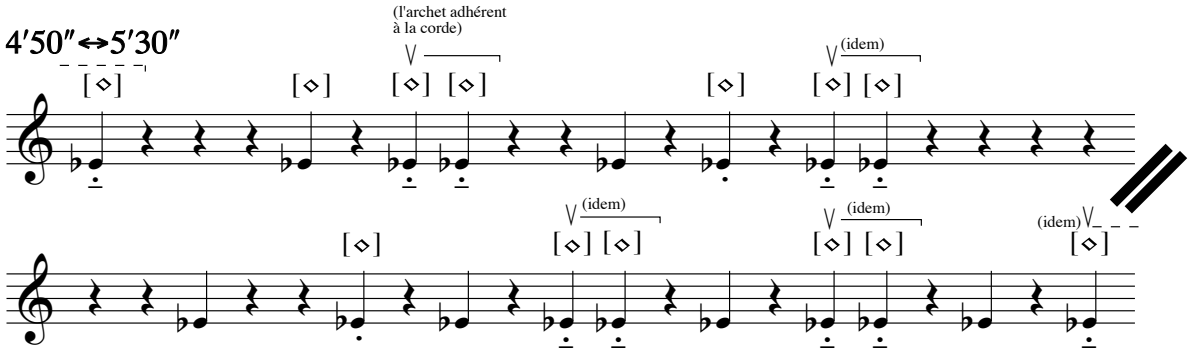
3′40″↔4′10″

3′55″↔4′25″



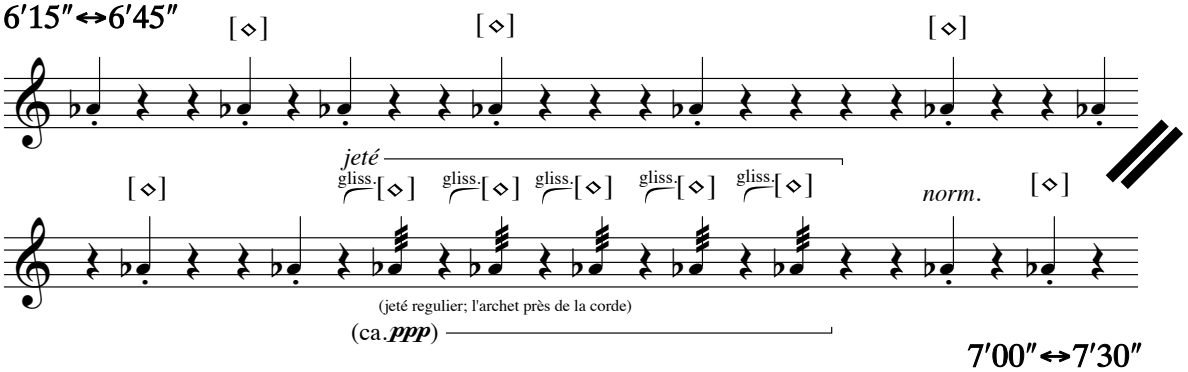
4′40″↔5′10″

4′50″↔5′30″



5′50″↔6′30″

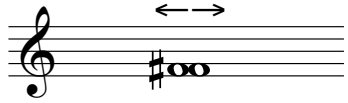
6′15″↔6′45″



7′00″↔7′30″

SORD.METAL.

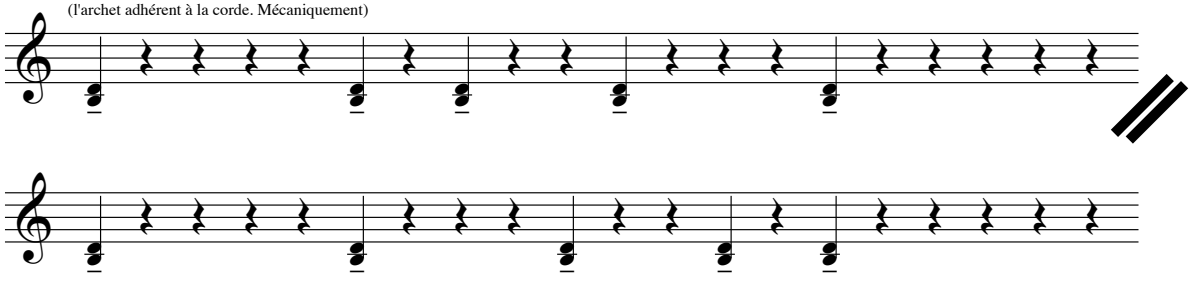
7′15″↔7′45″



8′00″↔8′30″

8′20″↔8′40″

(l'archet adhérent à la corde. Mécaniquement)

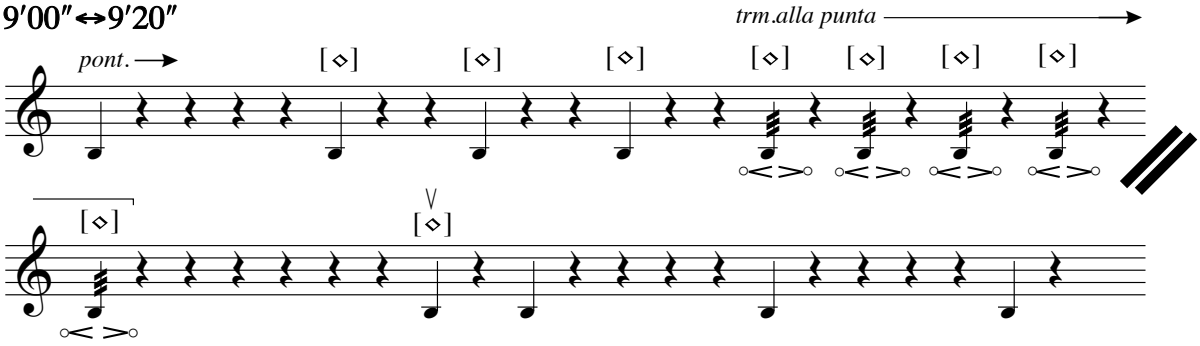


8′50″↔9′10″

9′00″↔9′20″

trm.alla punta

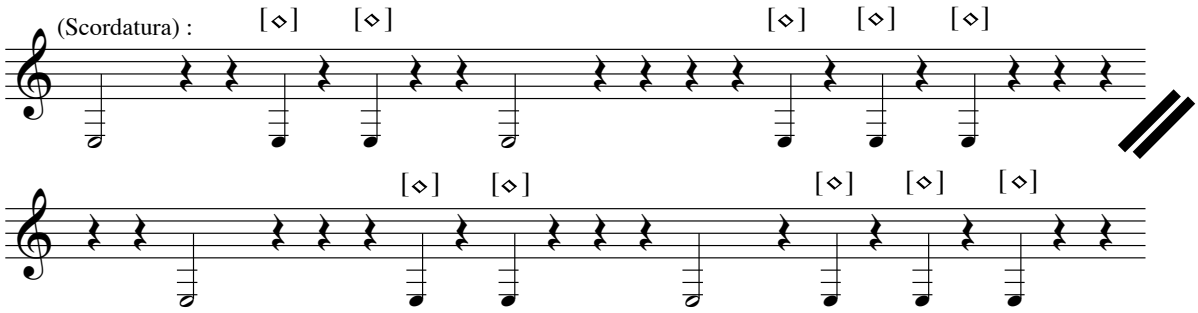
pont.



9′30″↔9′50″

9′45″↔9′55″

(Scordatura) :



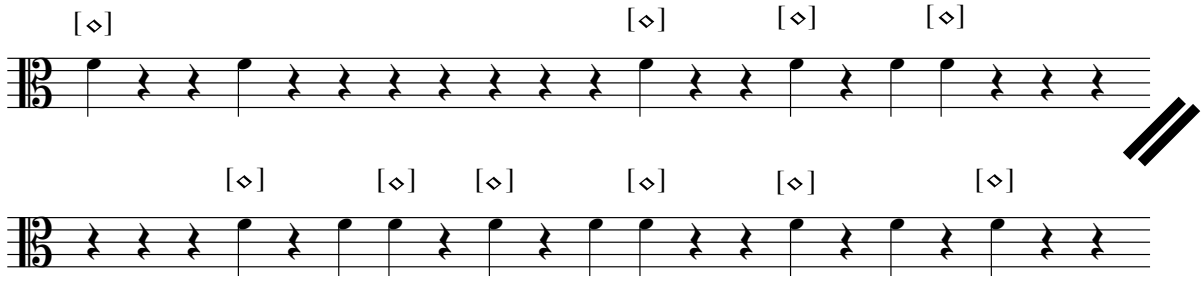
10′00″↔10′10″

Notturno in progressione

Vla.

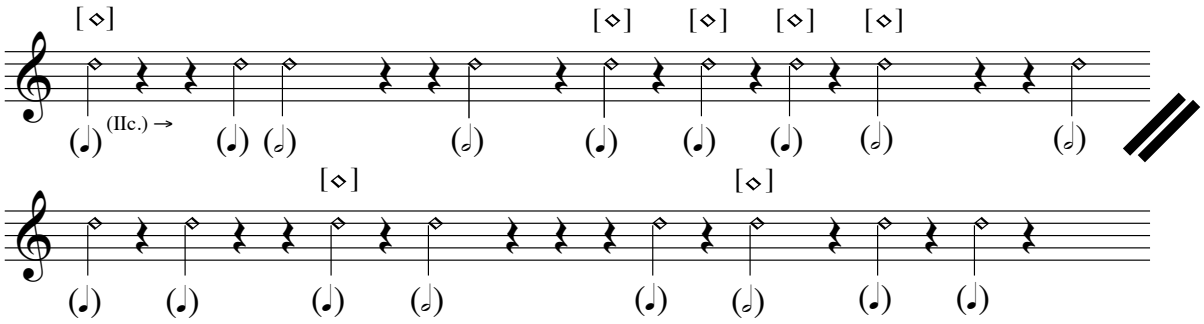
Giuliano d'Angiolini

0″↔10″



15″↔25″

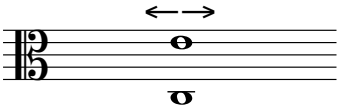
10″↔40″



55″↔1′25″

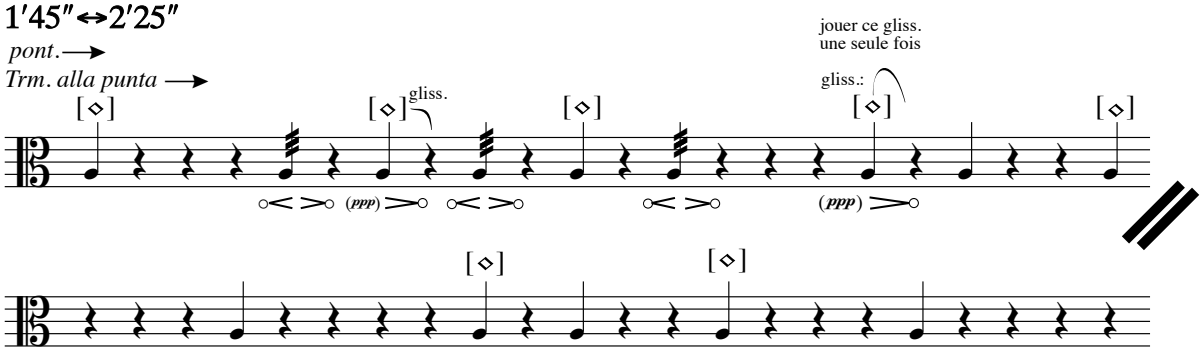
SORD.METAL.

1′15″↔1′35″



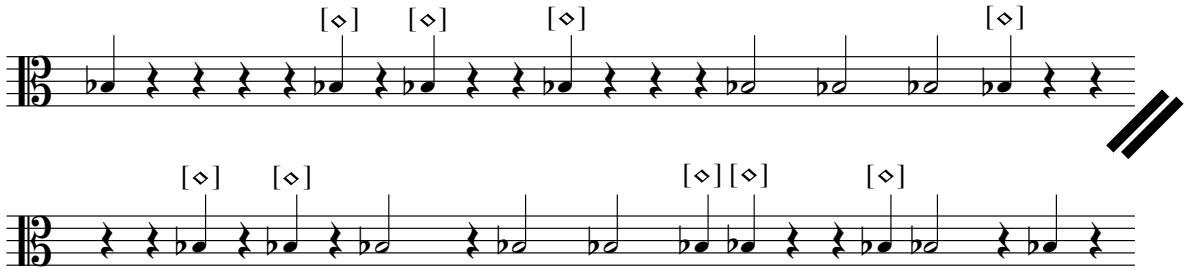
1′45″↔2′05″

1′45″↔2′25″



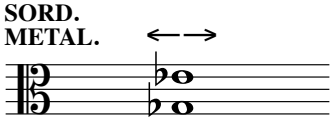
2′45″↔3′25″

3′15″↔3′35″



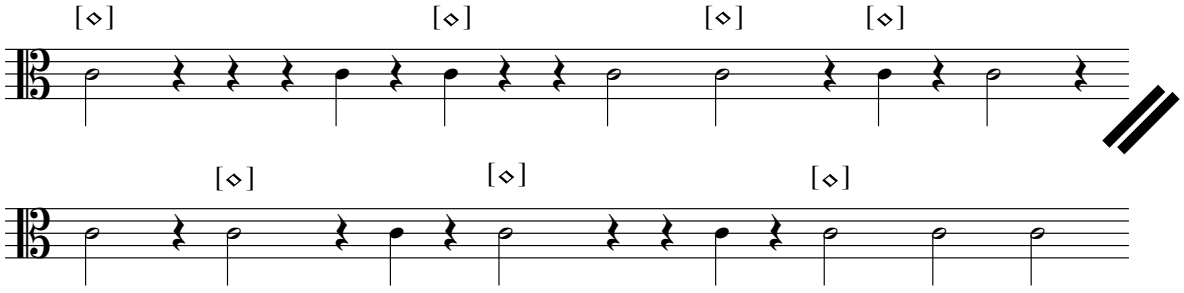
3′45″↔4′05″

3′50″↔4′20″



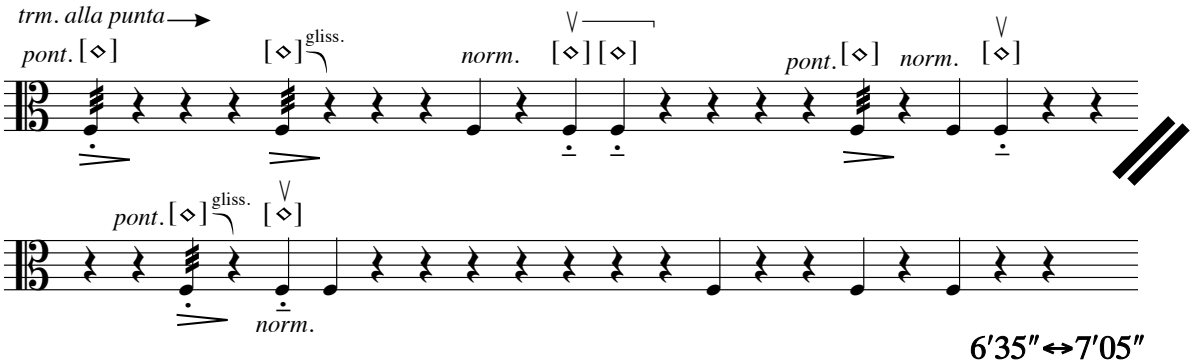
4′35″↔5′05″

4′50″↔5′20″



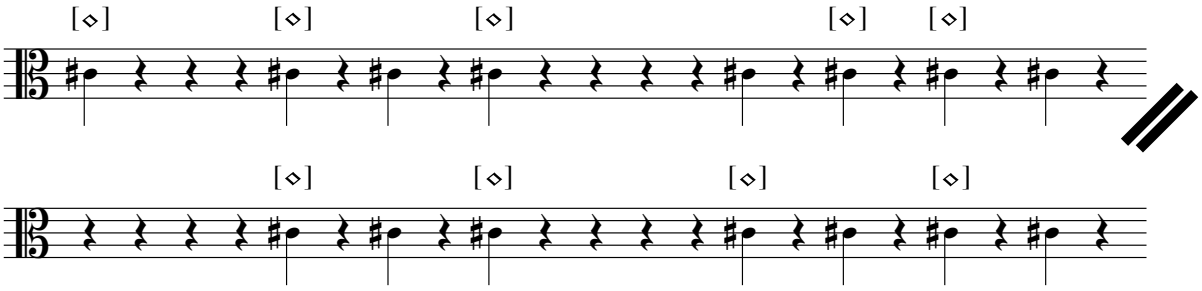
5′35″↔6′05″

5′50″↔6′20″



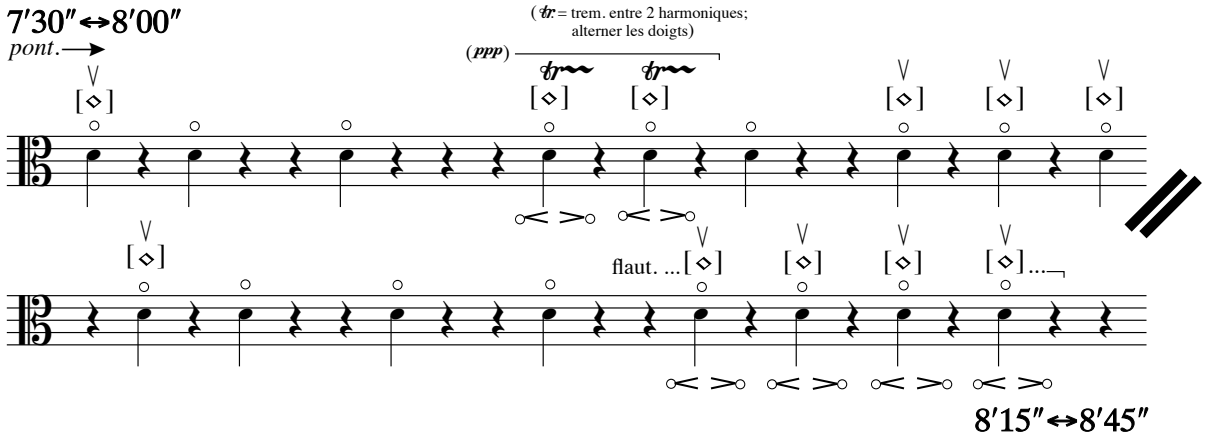
6′35″↔7′05″

6′55″↔7′15″



7′25″↔7′45″

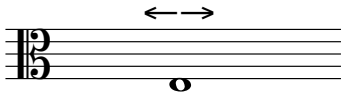
7′30″↔8′00″



8′15″↔8′45″

SORD.METAL.

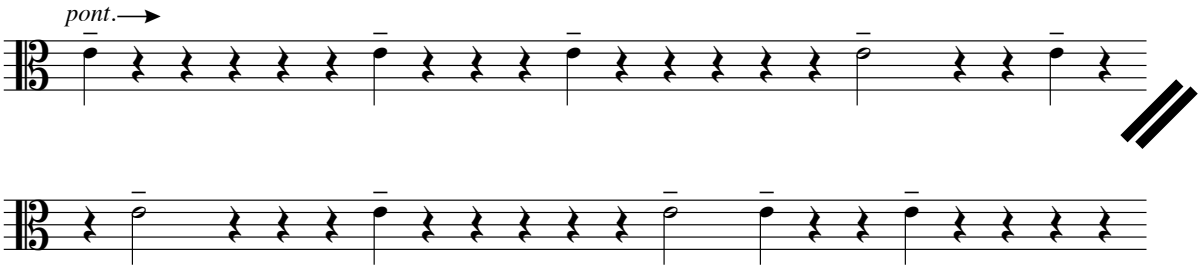
8′30″↔9′00″



9′15″↔9′45″

9′40″↔9′50″

(l'archet toujours adhérent à la corde)



9′55″↔10′05″

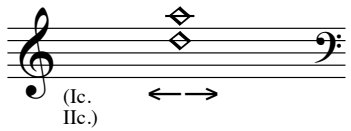
Notturno in progressione

Vc.

Giuliano d'Angiolini

SORD.METAL.

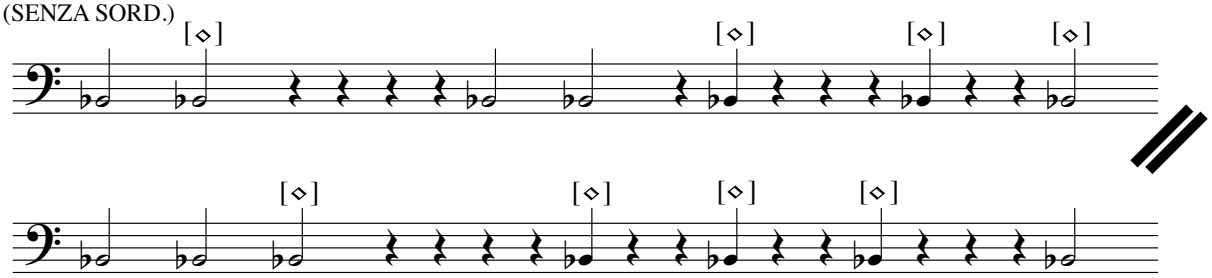
0″↔20″



30″↔50″

40″↔1′00″

(SENZA SORD.)



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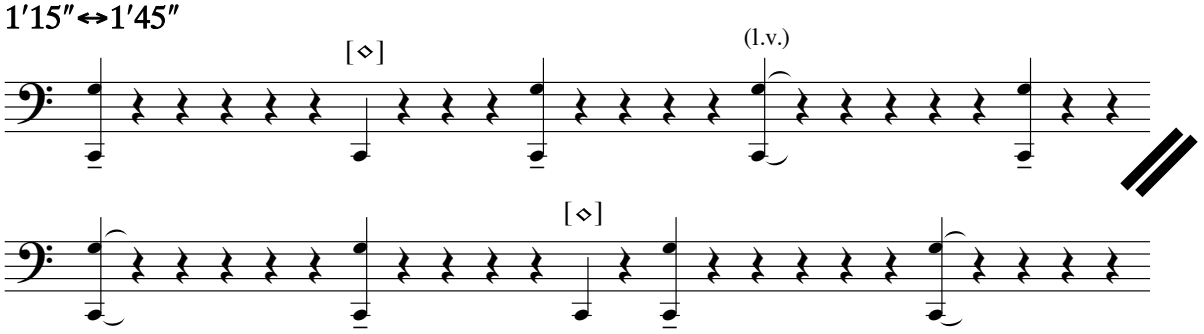
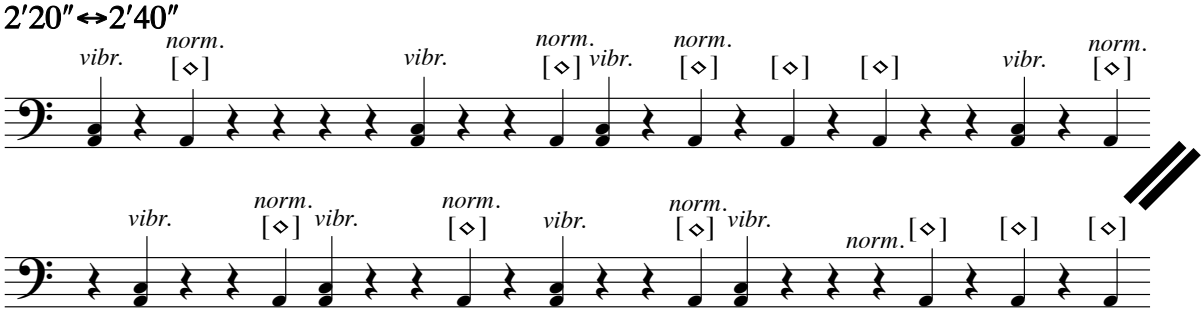


2′00″↔2′30″

2′20″↔2′40″



2′50″↔3′10″

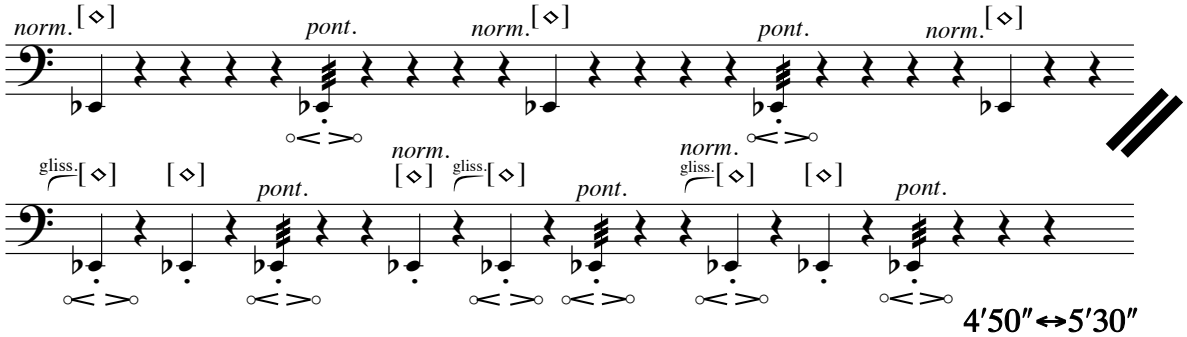
SORD.
METAL.

2′55″↔3′25″

3′40″↔4′10″

3′50″↔4′30″

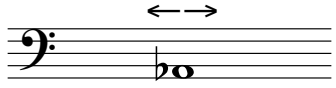
(SENZA SORD.)



4′50″↔5′30″

SORD.METAL.

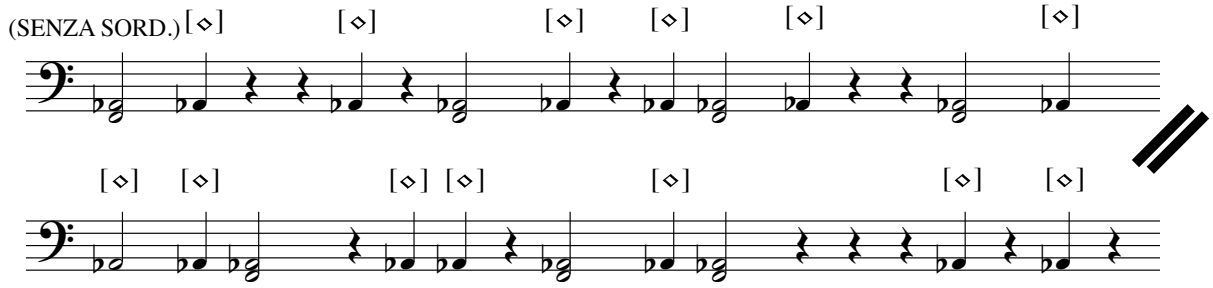
5′25″↔5′35″



5′40″↔5′50″

5′35″↔6′05″

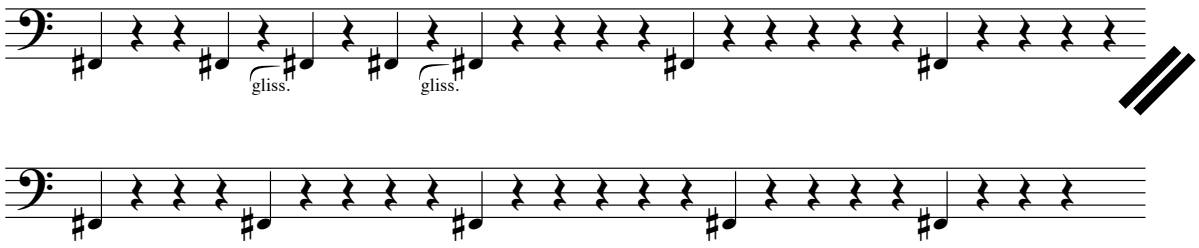
(SENZA SORD.)



6′20″↔6′50″

6′35″↔7′05″

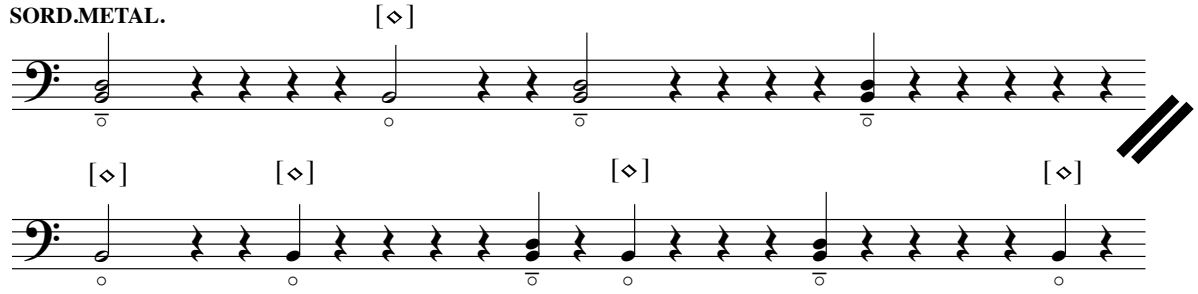
(jouer ces gliss. une seule fois)



7′20″↔7′50″

7′35″↔8′05″

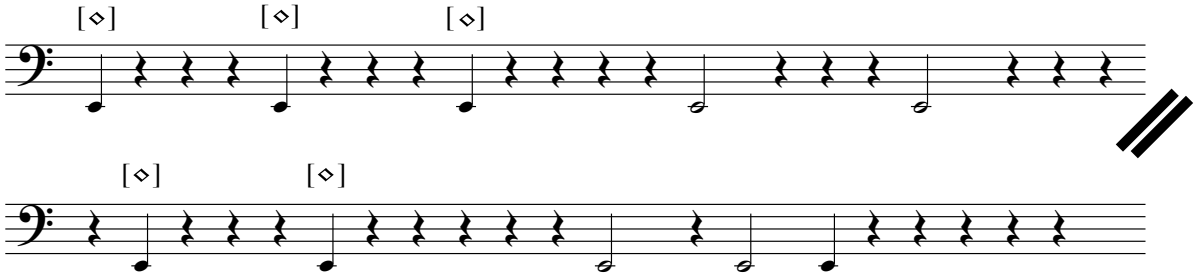
SORD.METAL.



8′20″↔8′50″

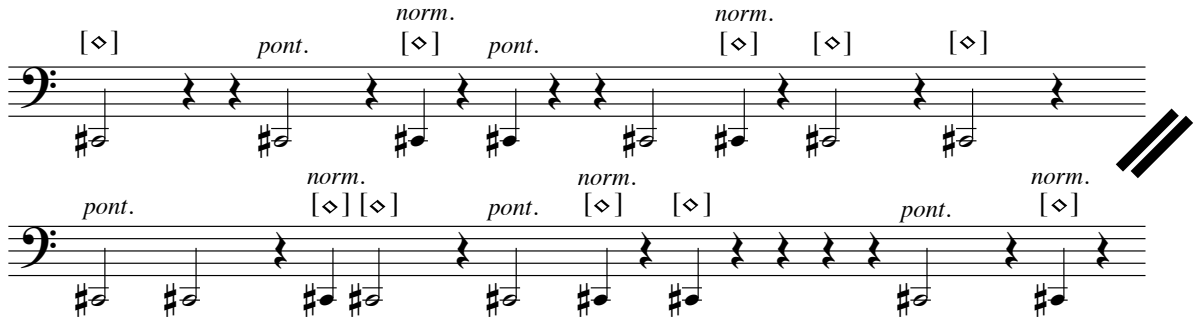
8′45″↔8′55″

(SENZA SORD.)



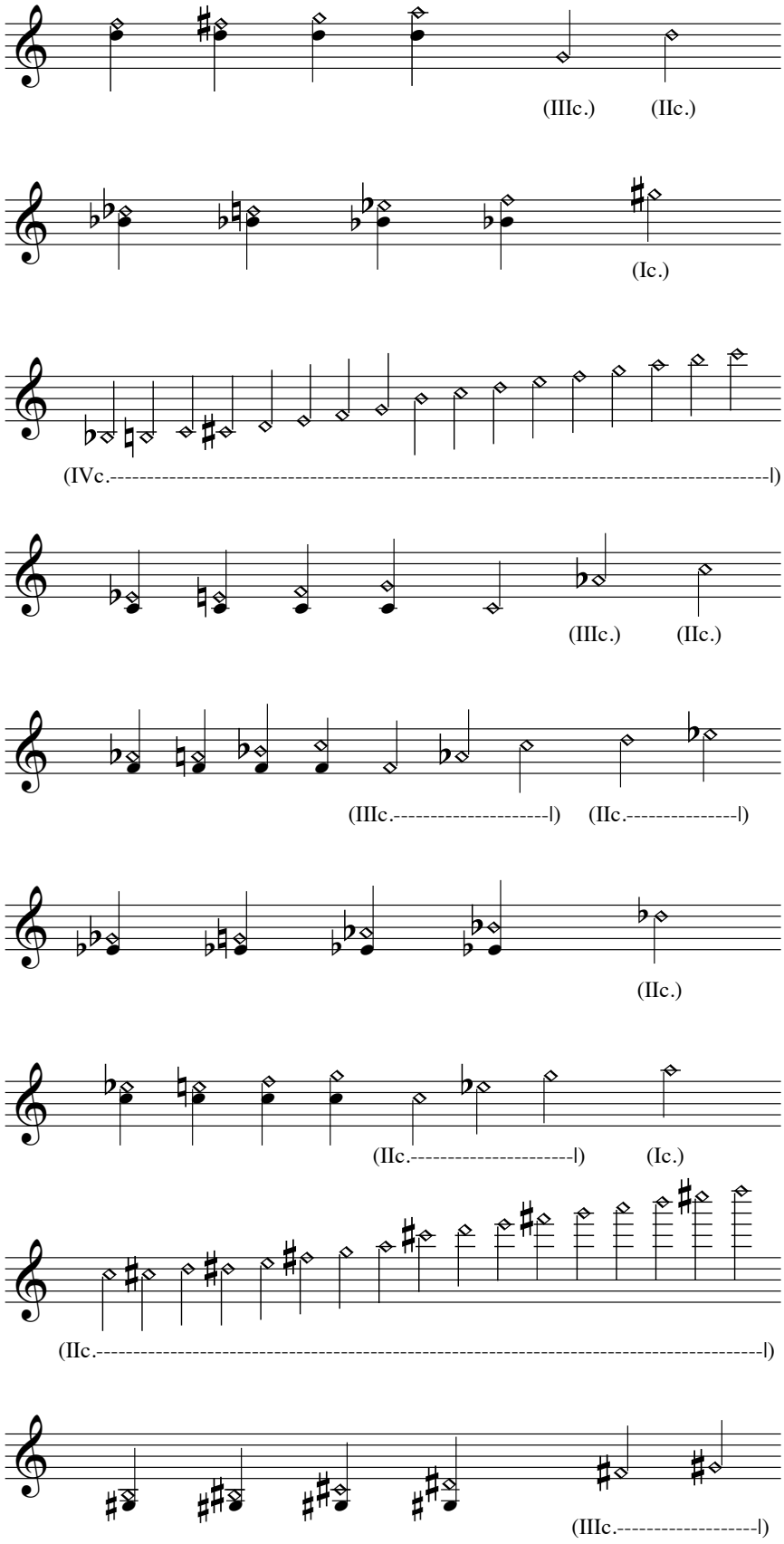
9′00″↔9′10″

8′55″↔9′25″



9′40″↔10′10″

Table des harmoniques
Vno.1



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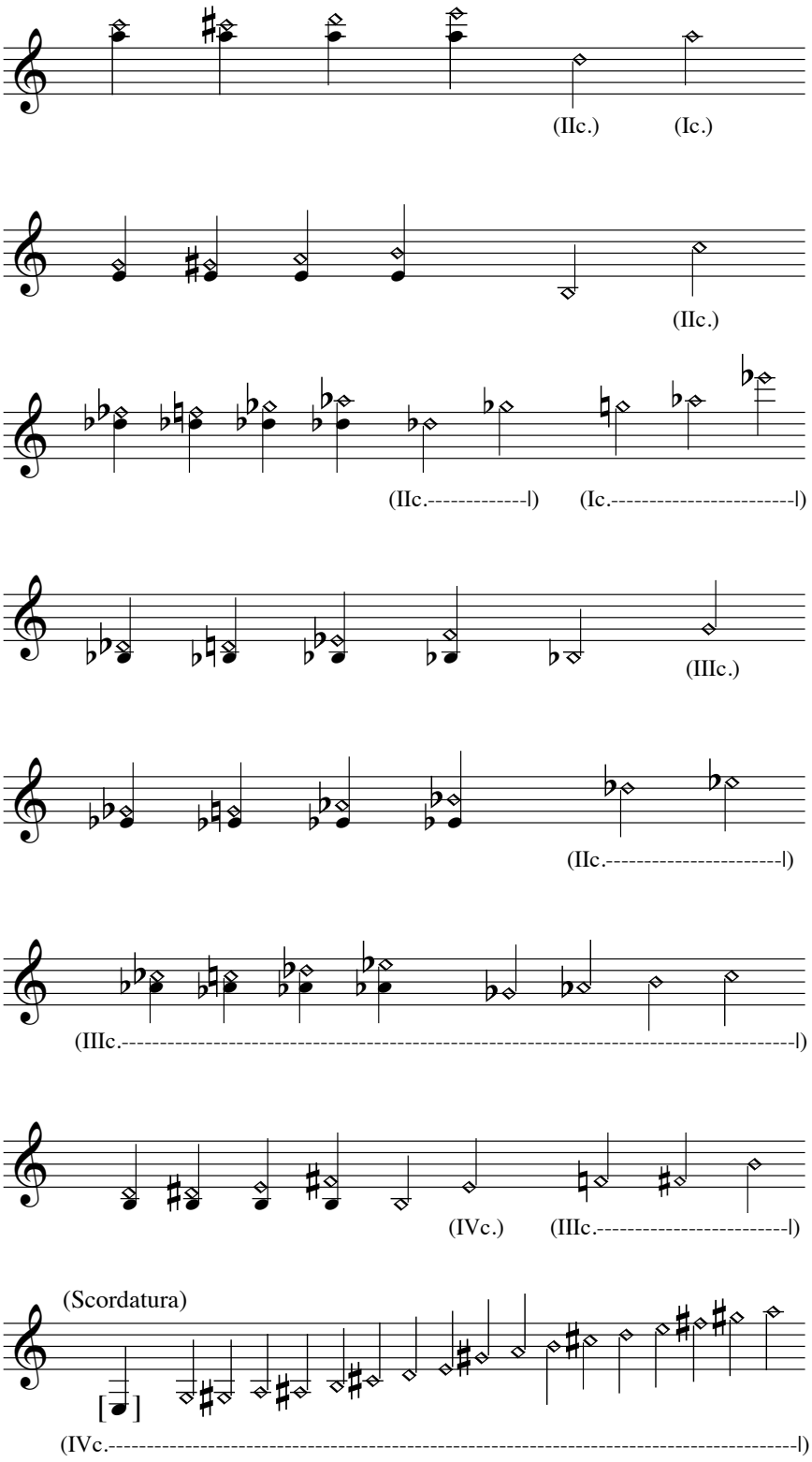
Vno.2



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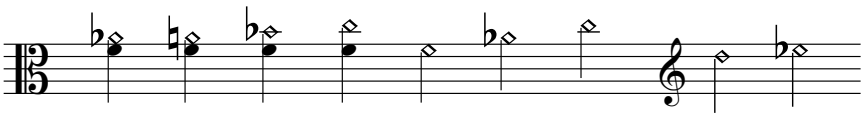

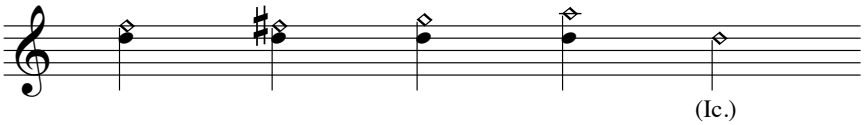

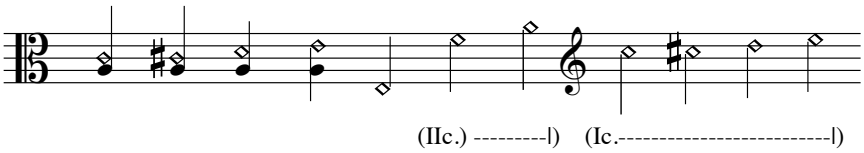

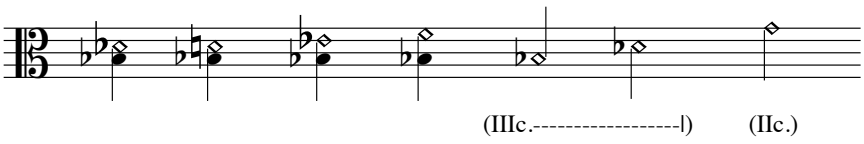

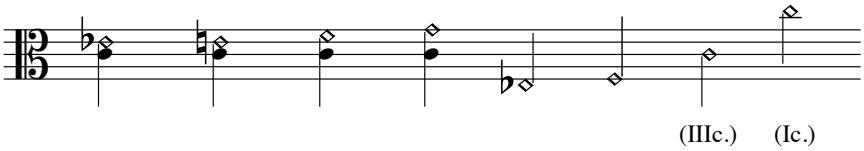

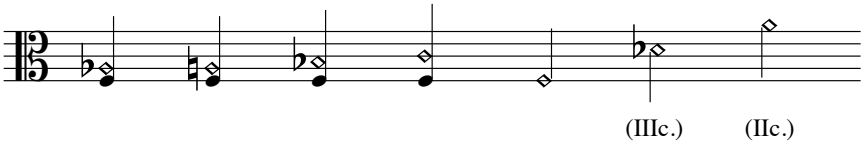

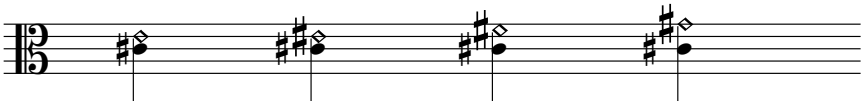

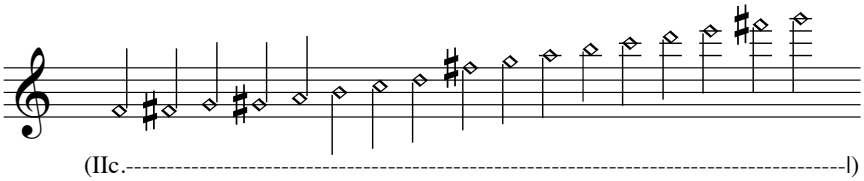
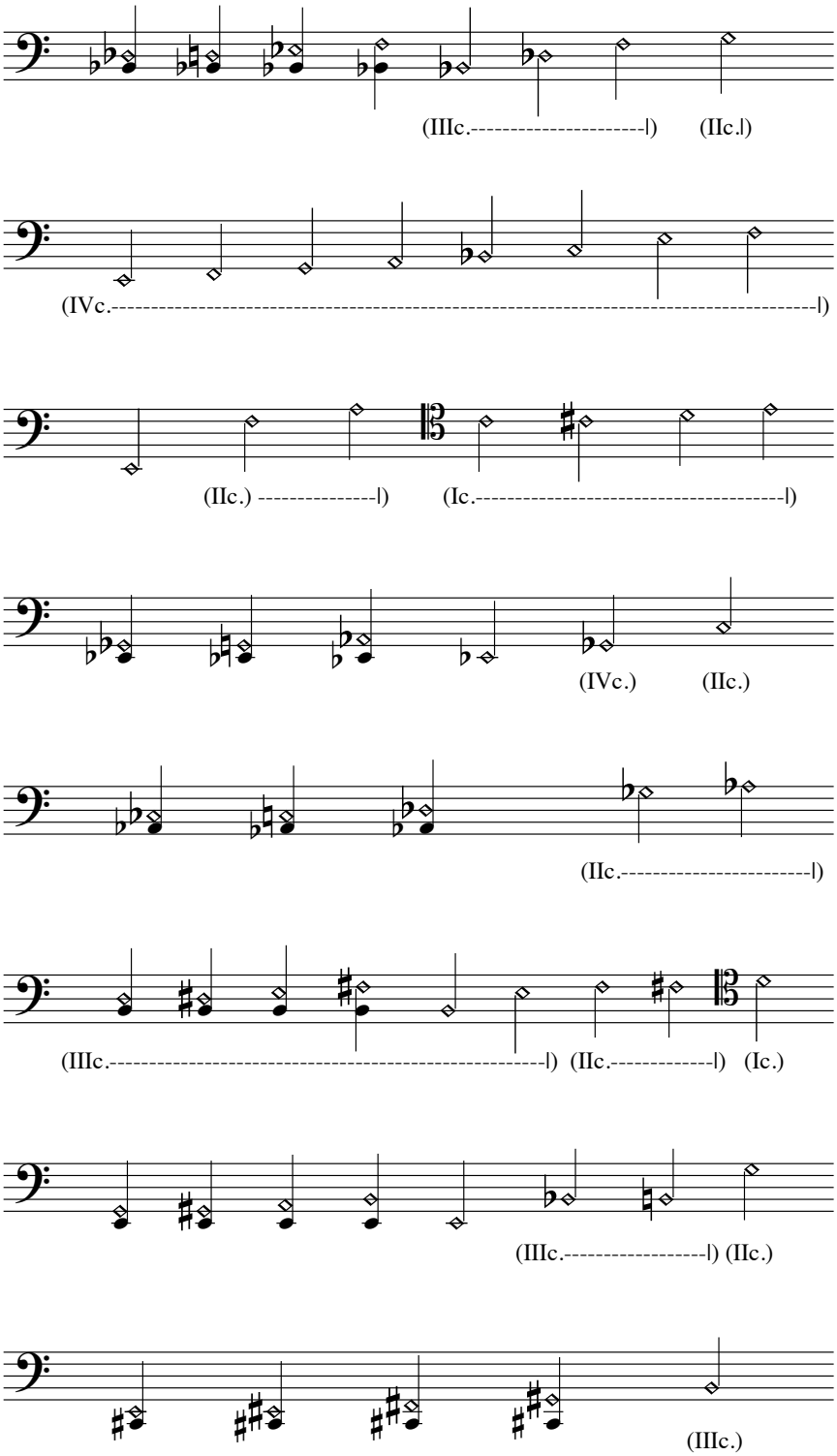
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Vc.