

Notturmo in progressione

pour quatuor à cordes

GIULIANO D'ANGIOLINI

NOTTURNO IN PROGRESSIONE

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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 séquence. Toutefois on pourra alterner occasionnellement 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 staff 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.

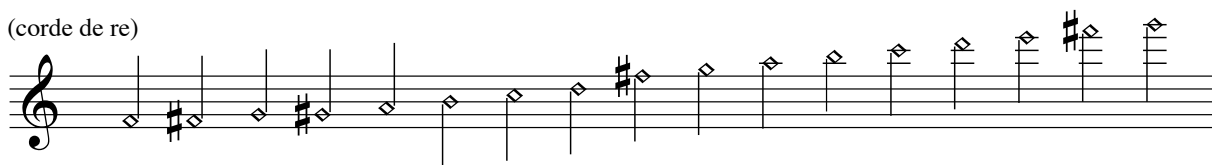
The rhythm is also flexible and not metronomic.

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)



(corde de re)



Notturmo in progressione

Vno.1

Giuliano d'Angiolini

0" ↔ 10"

Musical notation for the first system, measures 0 to 10. It consists of two staves. The first staff has a fermata over the final measure. The second staff has a fermata over the final measure. There are diamond-shaped markers in brackets above the notes.

15" ↔ 25"

15" ↔ 35"

Musical notation for the second system, measures 15 to 35. It consists of two staves. The first staff has a fermata over the final measure. The second staff has a fermata over the final measure. There are diamond-shaped markers in brackets above the notes.

45" ↔ 1'05"

50" ↔ 1'20"

Musical notation for the third system, measures 50 to 1'20. It consists of two staves. The first staff has a fermata over the final measure. The second staff has a fermata over the final measure. There are diamond-shaped markers in brackets above the notes.

1'35" ↔ 2'05"

1'50" ↔ 2'20"

(*trm. alla punta*) →

Musical notation for the fourth system, measures 1'50 to 2'20. It consists of two staves. The first staff has a fermata over the final measure. The second staff has a fermata over the final measure. There are diamond-shaped markers in brackets above the notes.

(*ca. ppp*)

2'35" ↔ 3'05"

2'45" ↔ 3'25"

(*trm. alla punta*) → [◇] — [◇]

3'45" ↔ 4'25"

4'10" ↔ 4'40"

(*tr*: = trem. entre 2 harmoniques;
alterner les doigts)

[◇] [◇] flautando *tr* gliss. [◇] gliss. (*ppp*)

[◇] flaut. *tr* gliss. [◇] [◇]

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.

9'00" ↔ 9'10"

9'15" ↔ 9'25"

SORD.METAL.

Notturmo in progressione

Vno.2

Giuliano d'Angiolini

0" ↔ 20"

30" ↔ 50"

SORD.METAL.

45" ↔ 55" 1'00" ↔ 1'10"

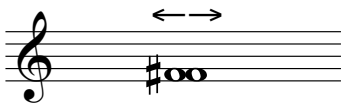
55" ↔ 1'25"

1'40" ↔ 2'10"

SORD.METAL.

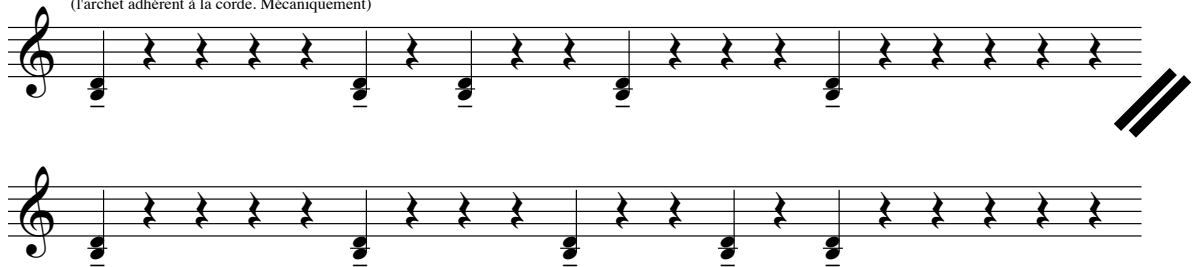
1'55" ↔ 2'25" 2'40" ↔ 3'10"

SORD.METAL.

7'15" ↔ 7'45"  8'00" ↔ 8'30"

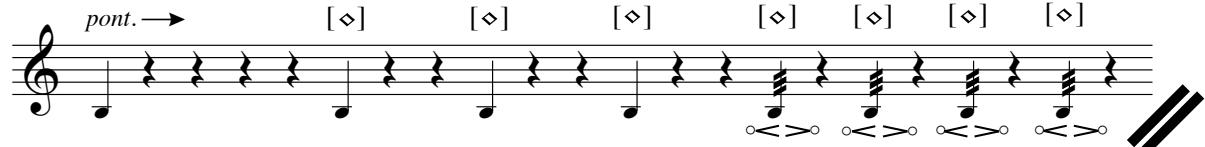
8'20" ↔ 8'40"


(l'archet adhérent à la corde. Mécaniquement)



8'50" ↔ 9'10"

9'00" ↔ 9'20"

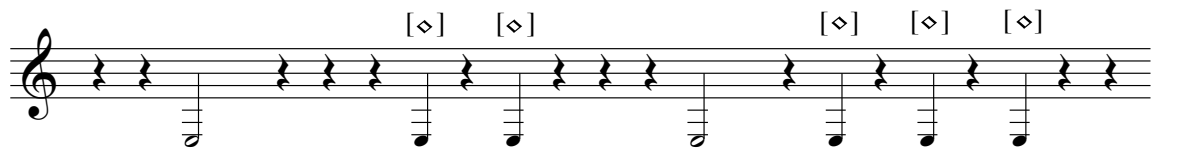
pont. → 

trm. alla punta → 

9'30" ↔ 9'50"

9'45" ↔ 9'55"

(Scordatura): 



10'00" ↔ 10'10"

Notturmo in progressione

Vla.

Giuliano d'Angiolini

0" ↔ 10"

[◇] [◇] [◇] [◇]

[◇] [◇] [◇] [◇] [◇] [◇]

15" ↔ 25"

10" ↔ 40"

[◇] [◇] [◇] [◇]

(Ilc.) → [◇] [◇]

55" ↔ 1'25"

SORD.METAL.

1'15" ↔ 1'35" [◇] 1'45" ↔ 2'05" [◇]

1'45" ↔ 2'25"

pont. →

Trm. alla punta →

[◇] [◇] [◇] [◇] [◇]

[◇] [◇]

gliss. *gliss.:*

(ppp) *(ppp)*

jouer ce gliss. une seule fois


2'45" ↔ 3'25"

3'15" ↔ 3'35"

Musical notation for the first section, consisting of two staves in bass clef. The first staff has four diamond-shaped accents above it. The second staff has four diamond-shaped accents above it. A double bar line is at the end of the first staff.

3'45" ↔ 4'05"

SORD.
METAL. ←→

3'50" ↔ 4'20"  4'35" ↔ 5'05"

Musical notation for a double bar line with a diamond-shaped accent above it.

4'50" ↔ 5'20"

Musical notation for the second section, consisting of two staves in bass clef. The first staff has four diamond-shaped accents above it. The second staff has three diamond-shaped accents above it. A double bar line is at the end of the first staff.

5'35" ↔ 6'05"

5'50" ↔ 6'20"

trm. alla punta →

pont. [◇] *[◇]*^{gliss.} *norm.* [◇][◇] *pont.* [◇] *norm.* [◇]

pont. [◇] *[◇]*^{gliss.} [◇] *norm.*

Musical notation for the third section, consisting of two staves in bass clef. The first staff has various accents and markings above it, including diamond shapes and a glissando line. The second staff has diamond-shaped accents above it. A double bar line is at the end of the first staff.

6'35" ↔ 7'05"

6'55" ↔ 7'15"

[◇] [◇] [◇] [◇] [◇]

[◇] [◇] [◇] [◇]

7'25" ↔ 7'45"

7'30" ↔ 8'00"

pont. →

(*ppp*) (*tr* = trem. entre 2 harmoniques; alterner les doigts)

flaut. ... [◇] [◇] [◇] [◇] ...

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)

pont. →

9'55" ↔ 10'05"

Notturmo in progressione

Vc.

Giuliano d'Angiolini

SORD.METAL.

0" ↔ 20" 30" ↔ 50"

(Ic.
IIc.)

40" ↔ 1'00"

(SENZA SORD.)

[◇] [◇] [◇] [◇]

[◇] [◇] [◇] [◇]

1'10" ↔ 1'30"

1'15" ↔ 1'45"

[◇] (1.v.)

[◇]

2'00" ↔ 2'30"

2'20" ↔ 2'40"

vibr. norm. vibr. norm. norm. vibr. norm.

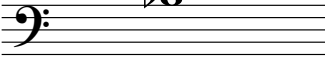
[◇] [◇] [◇] [◇] [◇] [◇] [◇]

vibr. norm. vibr. norm. vibr. norm. norm.

[◇] [◇] [◇] [◇] [◇] [◇] [◇]

2'50" ↔ 3'10"

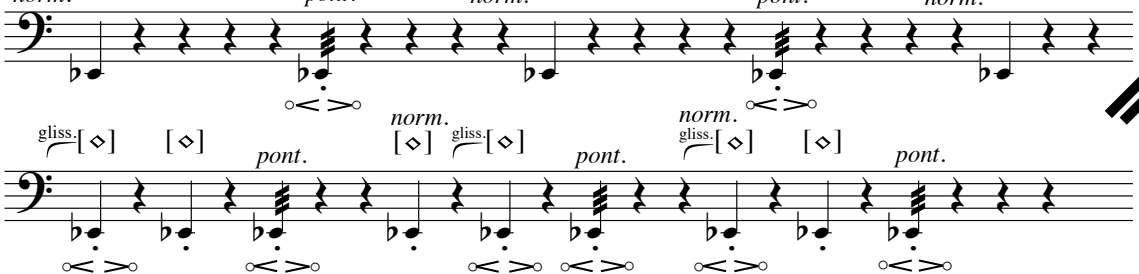
SORD.
METAL. ↔

2'55" ↔ 3'25"  3'40" ↔ 4'10"

3'50" ↔ 4'30"

(SENZA SORD.)

norm. [◇] *pont.* *norm.* [◇] *pont.* *norm.* [◇]



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

Musical staff 1: Treble clef, notes G4, A4, B4, C5, G4, A4. Labels: (IIIc.) (IIc.)

Musical staff 2: Treble clef, notes Bb4, Ab4, Gb4, Fb4, Gb4, Ab4. Label: (Ic.)

Musical staff 3: Treble clef, notes Bb4, Ab4, Gb4, Fb4, Gb4, Ab4, Bb4, Ab4, Gb4, Fb4, Gb4, Ab4, Bb4, Ab4, Gb4, Fb4, Gb4, Ab4. Label: (IVc.....-l)

Musical staff 4: Treble clef, notes Bb4, Ab4, Gb4, Fb4, Gb4, Ab4, Bb4, Ab4. Labels: (IIIc.) (IIc.)

Musical staff 5: Treble clef, notes Bb4, Ab4, Gb4, Fb4, Gb4, Ab4, Bb4, Ab4, Gb4, Fb4, Gb4, Ab4. Labels: (IIIc.....-l) (IIc.....-l)

Musical staff 6: Treble clef, notes Bb4, Ab4, Gb4, Fb4, Gb4, Ab4, Bb4, Ab4. Label: (IIc.)

Musical staff 7: Treble clef, notes Bb4, Ab4, Gb4, Fb4, Gb4, Ab4, Bb4, Ab4, Gb4, Fb4, Gb4, Ab4. Labels: (IIc.....-l) (Ic.)

Musical staff 8: Treble clef, notes Bb4, Ab4, Gb4, Fb4, Gb4, Ab4, Bb4, Ab4, Gb4, Fb4, Gb4, Ab4, Bb4, Ab4, Gb4, Fb4, Gb4, Ab4, Bb4, Ab4, Gb4, Fb4, Gb4, Ab4. Label: (IIc.....-l)

Musical staff 9: Treble clef, notes Bb4, Ab4, Gb4, Fb4, Gb4, Ab4, Bb4, Ab4, Gb4, Fb4, Gb4, Ab4. Label: (IIIc.....-l)

Table des harmoniques

Vno.2

(IIc.) (Ic.)

(IIc.)

(IIc.-----) (Ic.-----)

(IIIc.)

(IIc.-----)

(IIIc.-----)

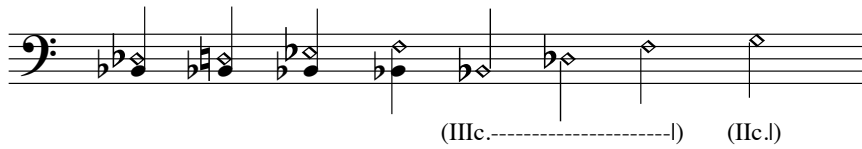
(IVc.) (IIIc.-----)

(Scordatura)


(IVc.-----)

Table des harmoniques

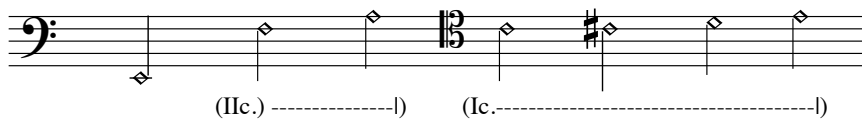
Vc.



(IIIc.-----l) (IIc.l)



(IVc.-----l)



(IIc.)-----l (Ic.-----l)



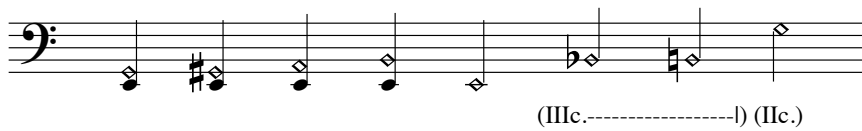
(IVc.) (IIc.)



(IIc.-----l)



(IIIc.-----l) (IIc.-----l) (Ic.)



(IIIc.-----l) (IIc.)



(IIIc.)