Didier Guigue (1954)

Études Achroniques

piano
(piano)

Movimentos:

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II. p. 4

15 p.

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Patrocínio Realização

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BRASIL GOVERNO FEDERAL
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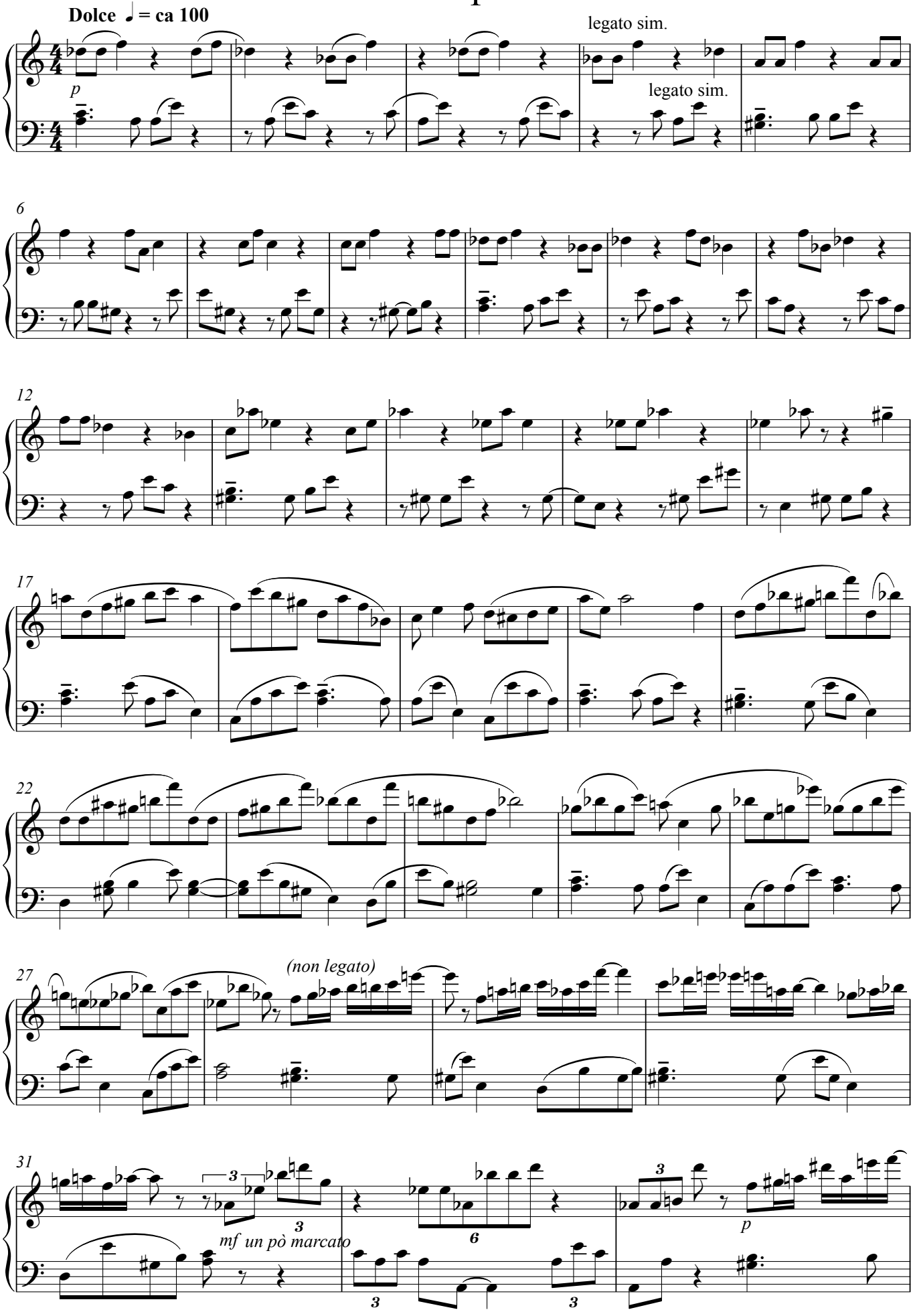
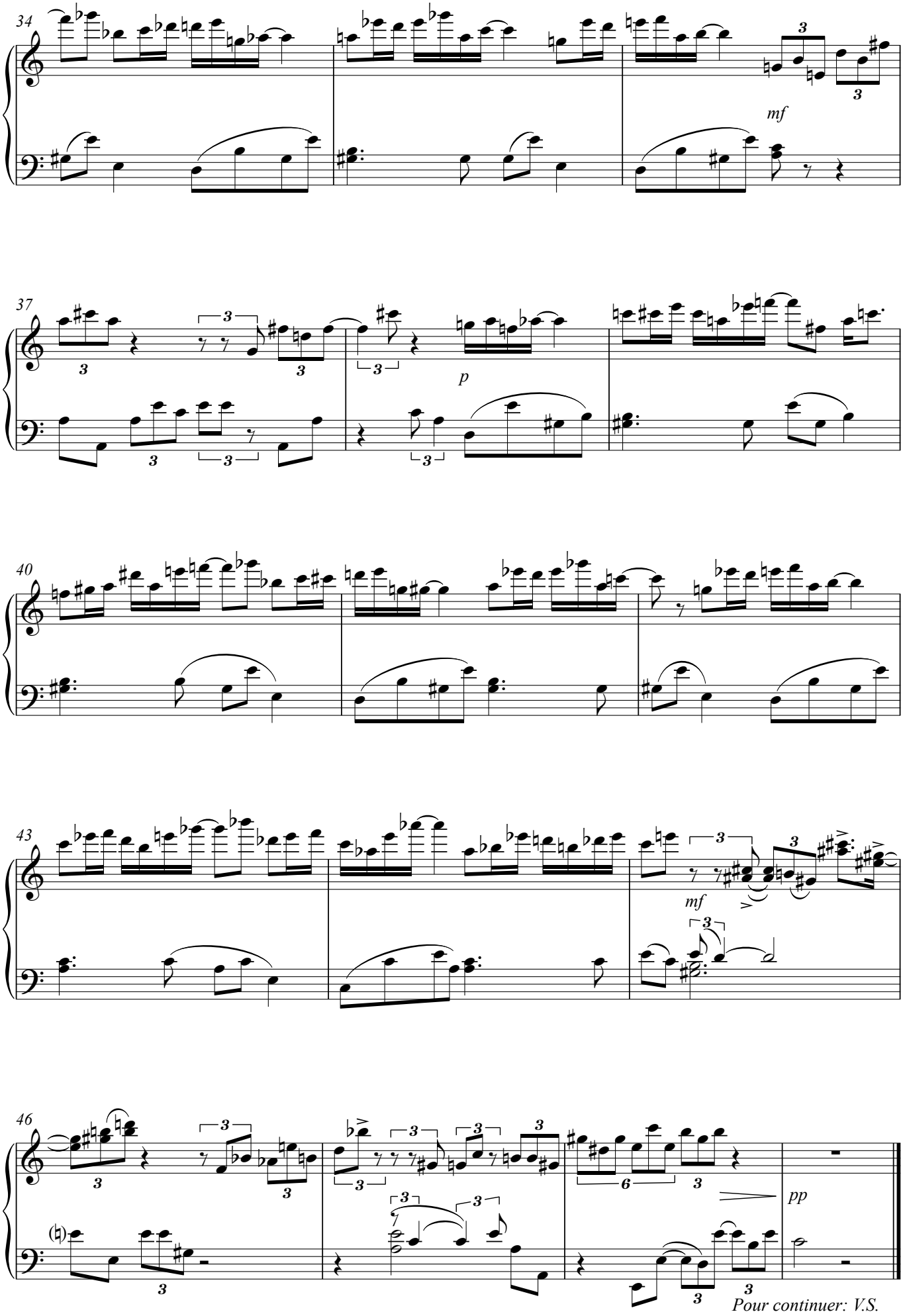
Études Achroniques

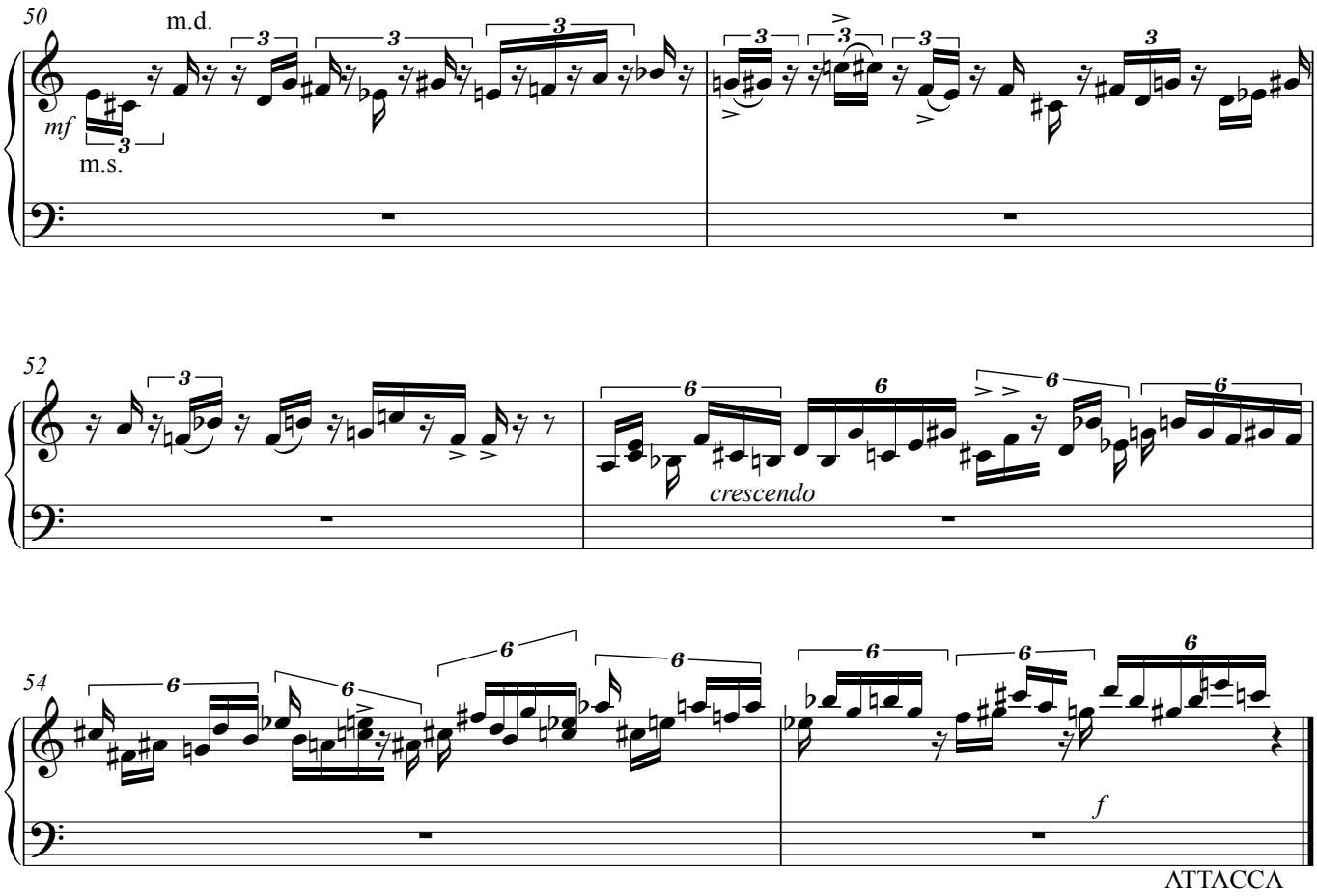
I

Didier Guigue




34
mf
37
p
40
43
mf
46
pp
Pour continuer: V.S.

PONTE . Leggiero *



* Ce passage est utilisé comme *pont* seulement quand l'interprète choisit de jouer les deux Études successivement.
Este trecho é usado como *ponte* somente quando o intérprete resolve tocar os dois Estudos sucessivamente.

La musique engendrée par des processus algorithmiques tend souvent à produire une "illusion du mouvement". C'est ce paradoxe entre dynamisme et statisme, d'où le terme "achronique" que j'emploie d'habitude pour qualifier l'abstraction du facteur temps dans le domaine de l'analyse musicale, que j'ai souhaité cultiver dans ces Études. La première utilise des algorithmes qui appartiennent à la catégorie du populaire "arpeggiator". L'algorithme de la seconde, quant à lui, exacerbe cette notion de statisme au moyen d'une longue séquence d'accords qui entretiennent l'apparence de l'immobilité sans pour autant jamais répéter aucun pattern. Je suis intervenu ici où là "à main libre" pour alléger cette austère mécanique.. En dehors de ces considérations sur le processus d'engendrement des pièces, le résultat sonore cherche à évoquer l'ambiance expérimentale de Eric Satie, dont la distance ironique pourrait guider le pianiste dans son interprétation.
L'Étude II constitue, de plus, la partie de piano du 1er mouvement de ma pièce *Energia - [Stasis] - Memória* pour trio et orchestre.

Didier Guigue

As músicas geradas por processos algorítmicos tendem, muitas vezes, a produzir uma "ilusão do movimento". É o paradoxo entre dinamismo e estatismo, donde o adjetivo "acrônico", que tenho usado para qualificar a abstração do fator tempo no campo da análise musical, que me interessou cultivar nesses Estudos. O primeiro utiliza algoritmos da categoria chamada popularmente de "arpejadores". O algoritmo do segundo, por sua vez, exacerba a "estase" por meio de uma longa sequência de acordes que mantêm a aparência da imobilidade sem no entanto existir nenhuma repetição de padrão. Intervim aqui acolá "a mão livre" para aliviar esta austera mecânica. Afora essas considerações sobre o processo gerador das peças, o resultado sonora procura evocar o ambiente experimental de Eric Satie, cujo distanciamento irônico poderia guiar o pianista na sua interpretação.
O II. Estudo se faz presente também enquanto parte de piano do I. movimento da minha obra *Energia - [Stasis] - Memória* para trio e orquestra.

Didier Guigue

II

Didier Guigue, 2011

Tempo giusto al fine ♩ = ***116***

f staccato

senza Ped.

5

9

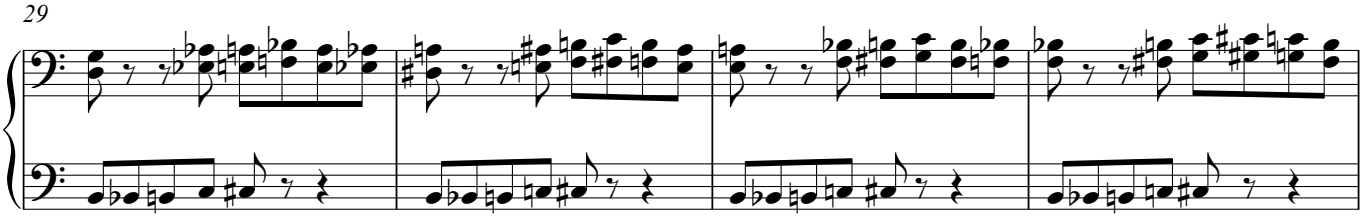
13

17

21

25

29



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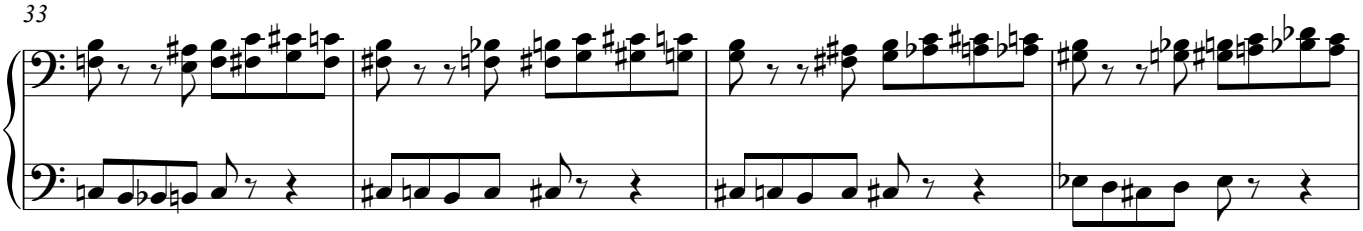

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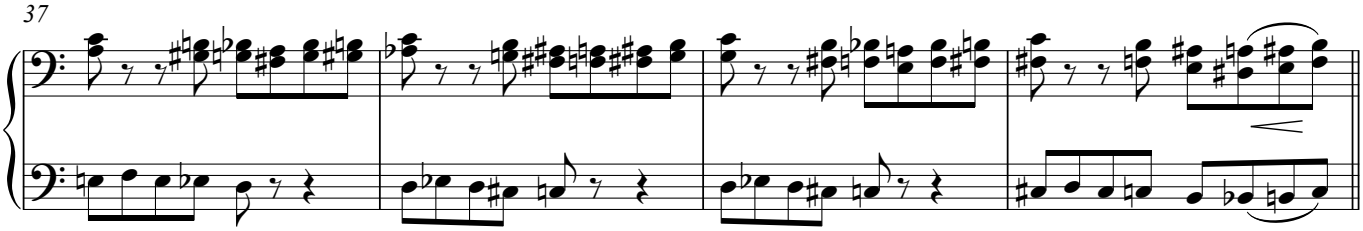
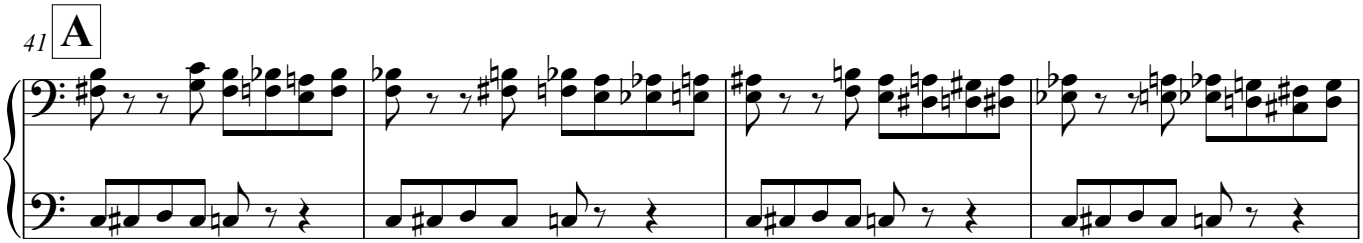


41 **A**



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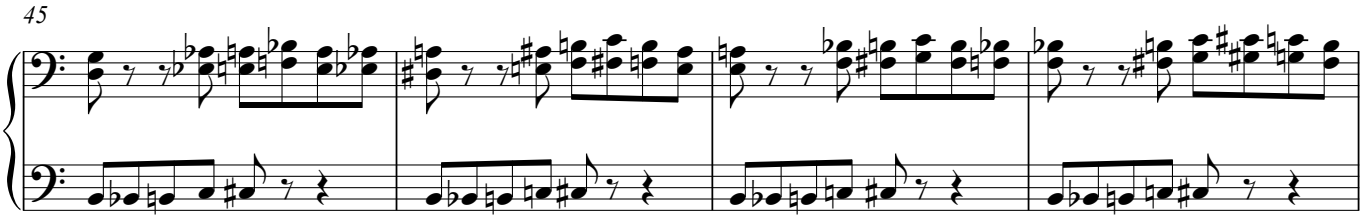

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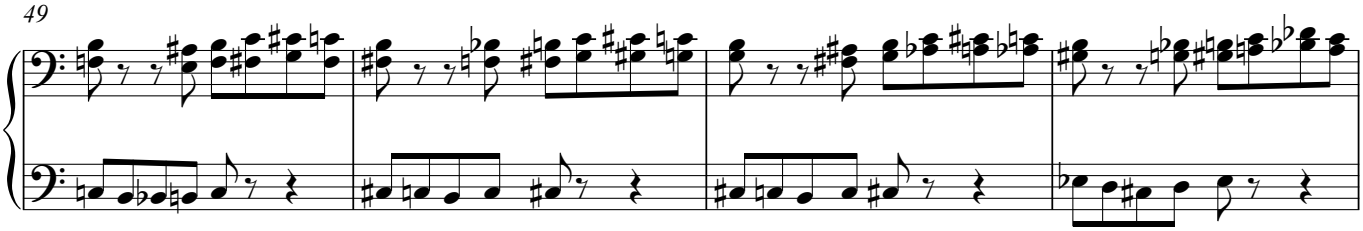

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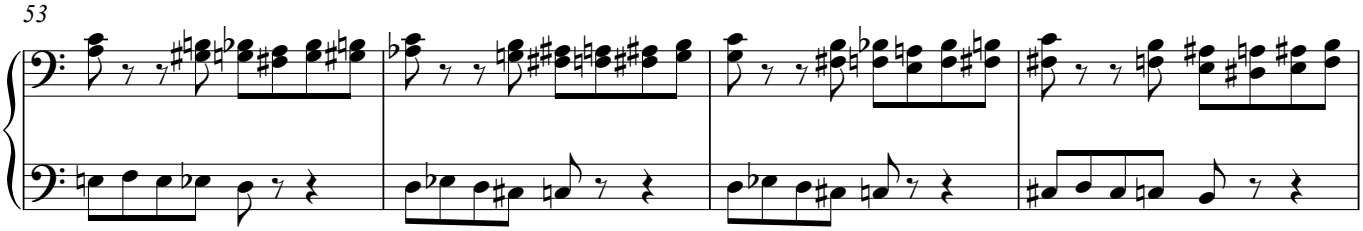

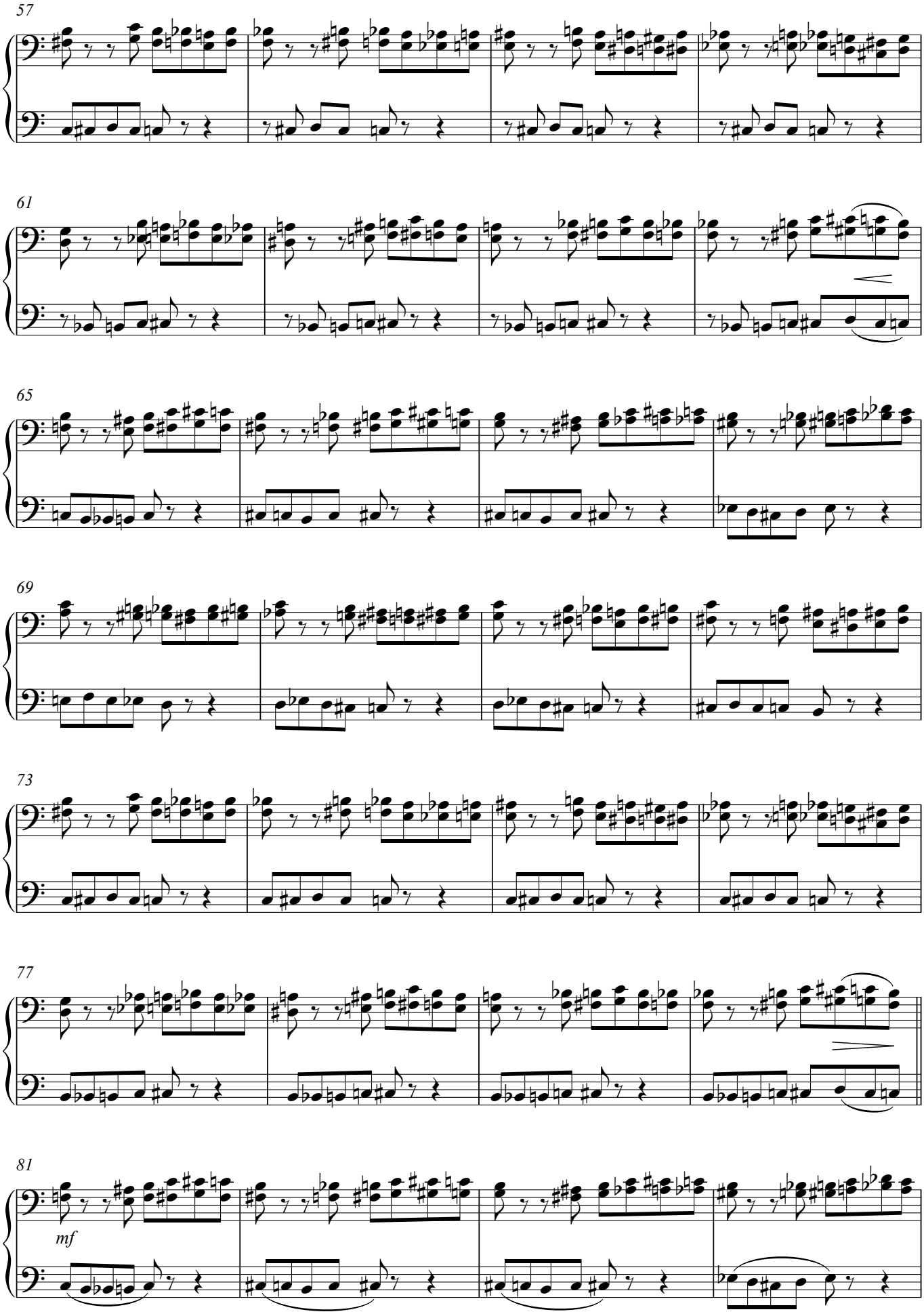
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61
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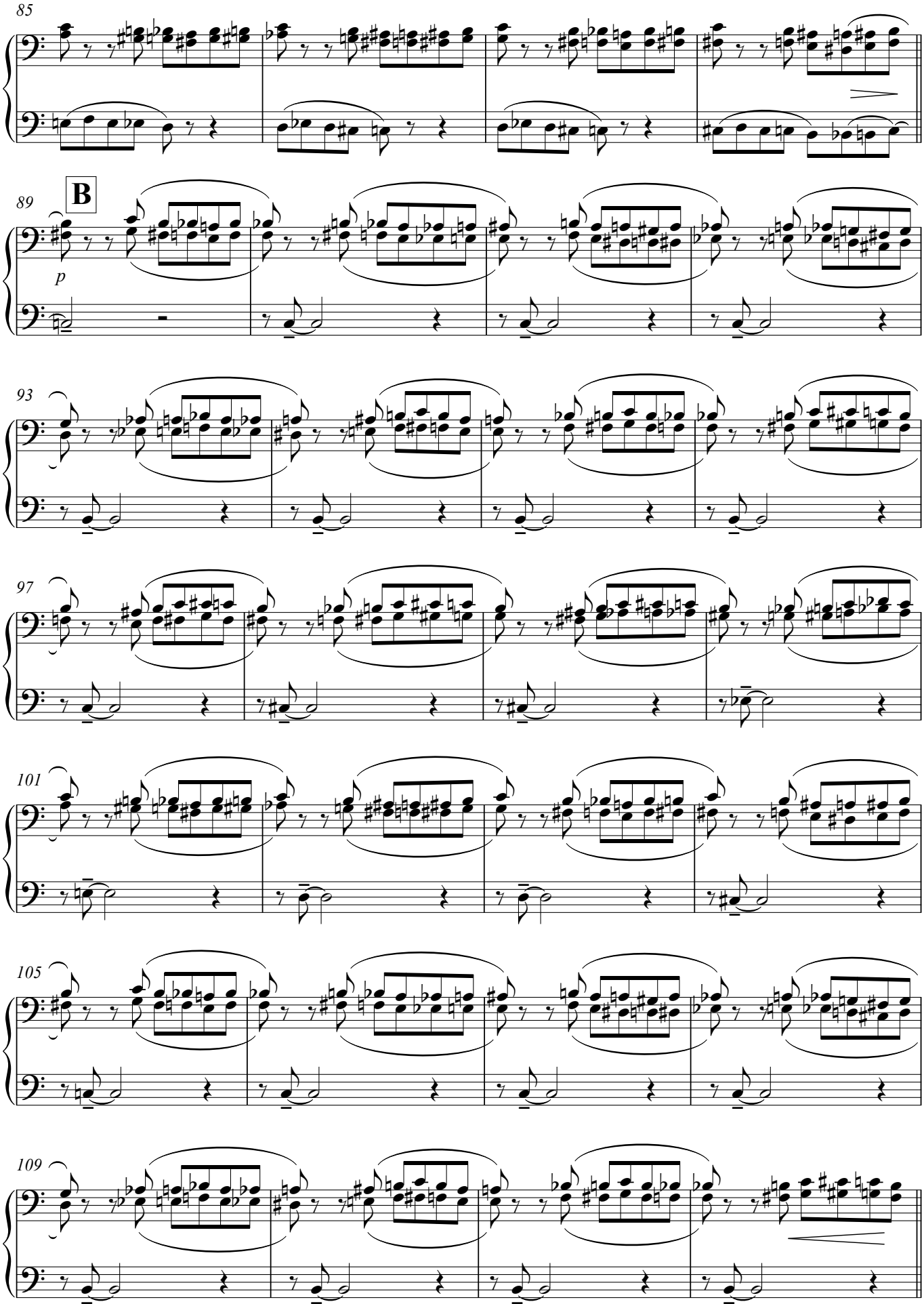
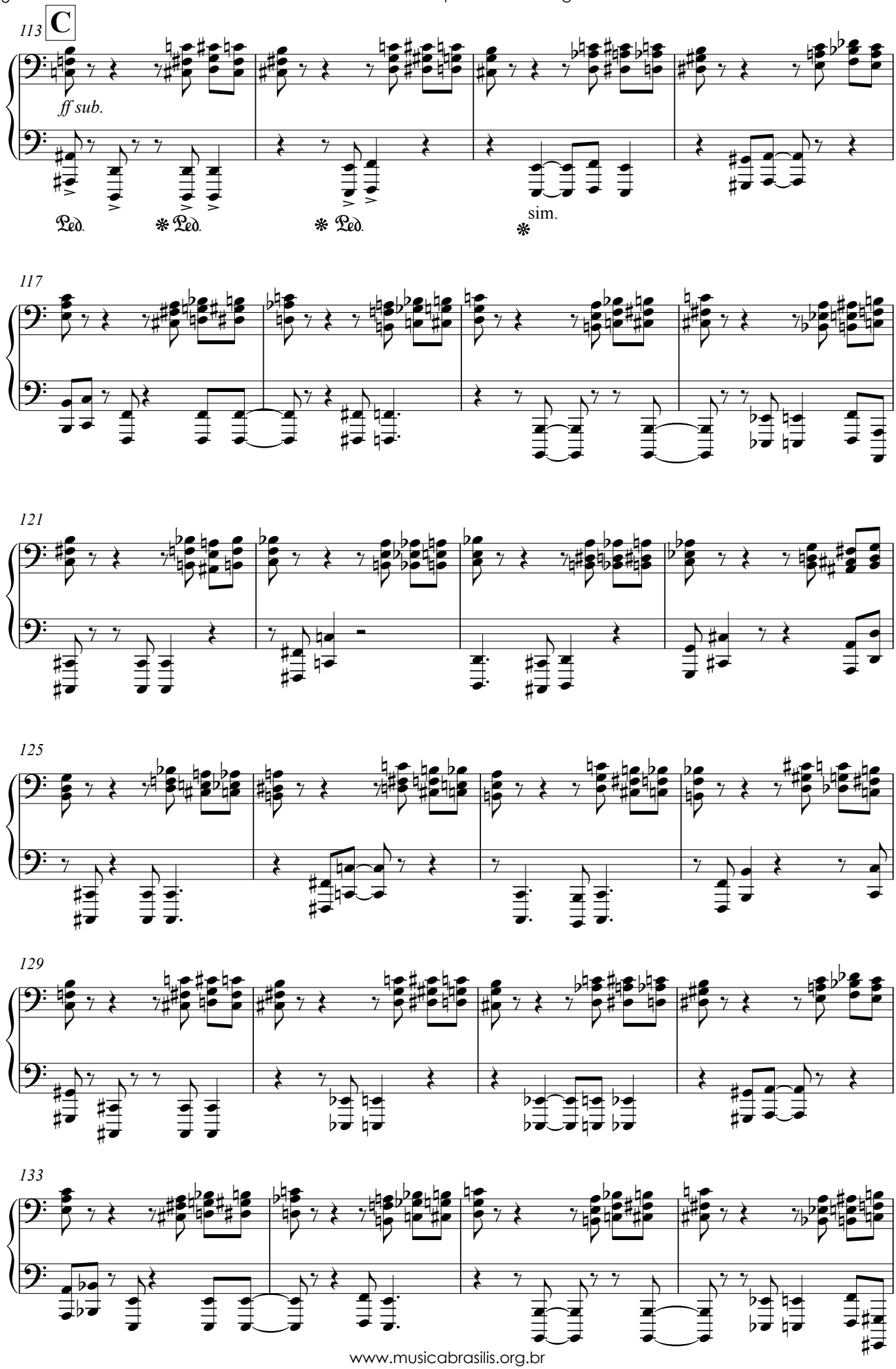
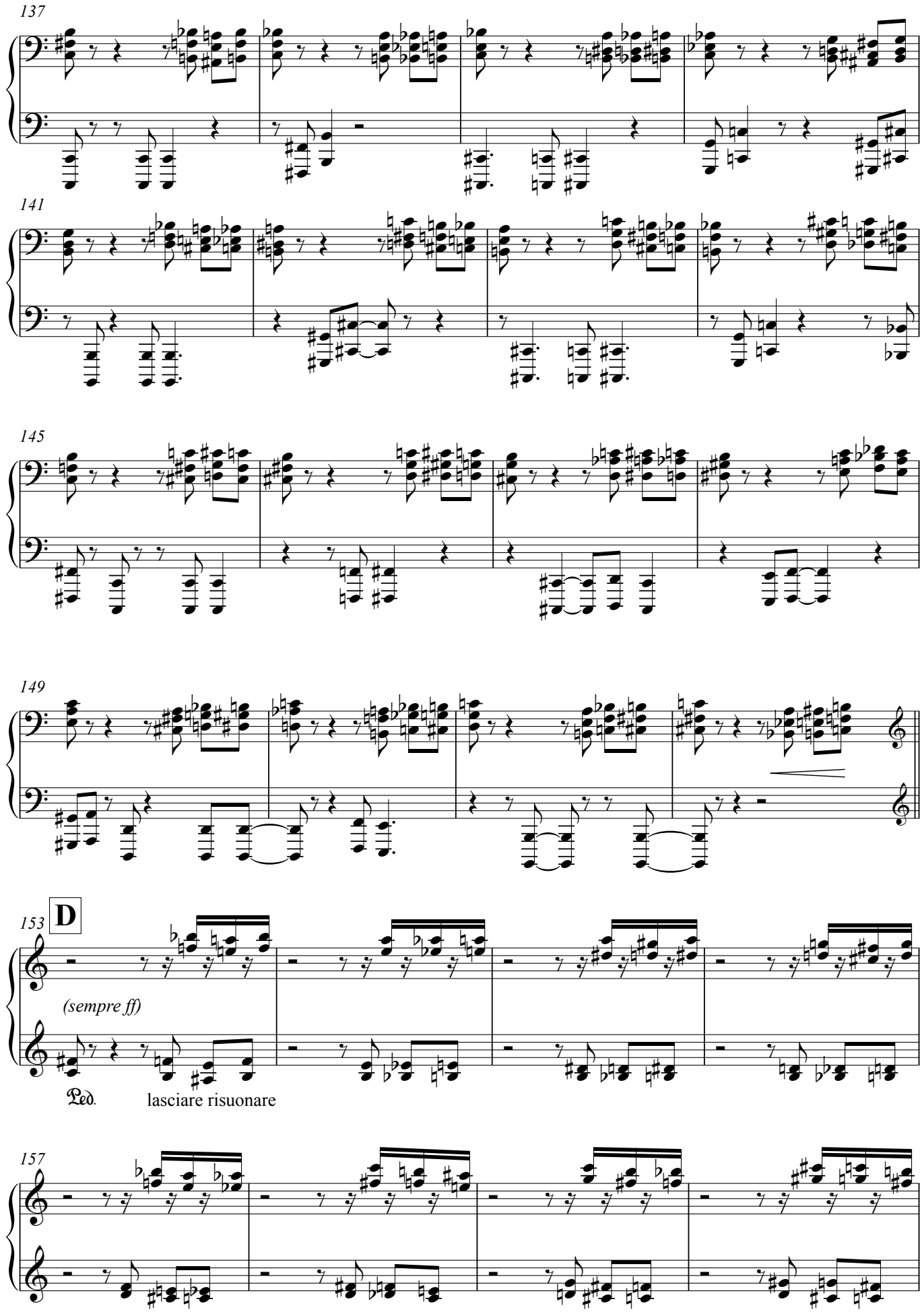
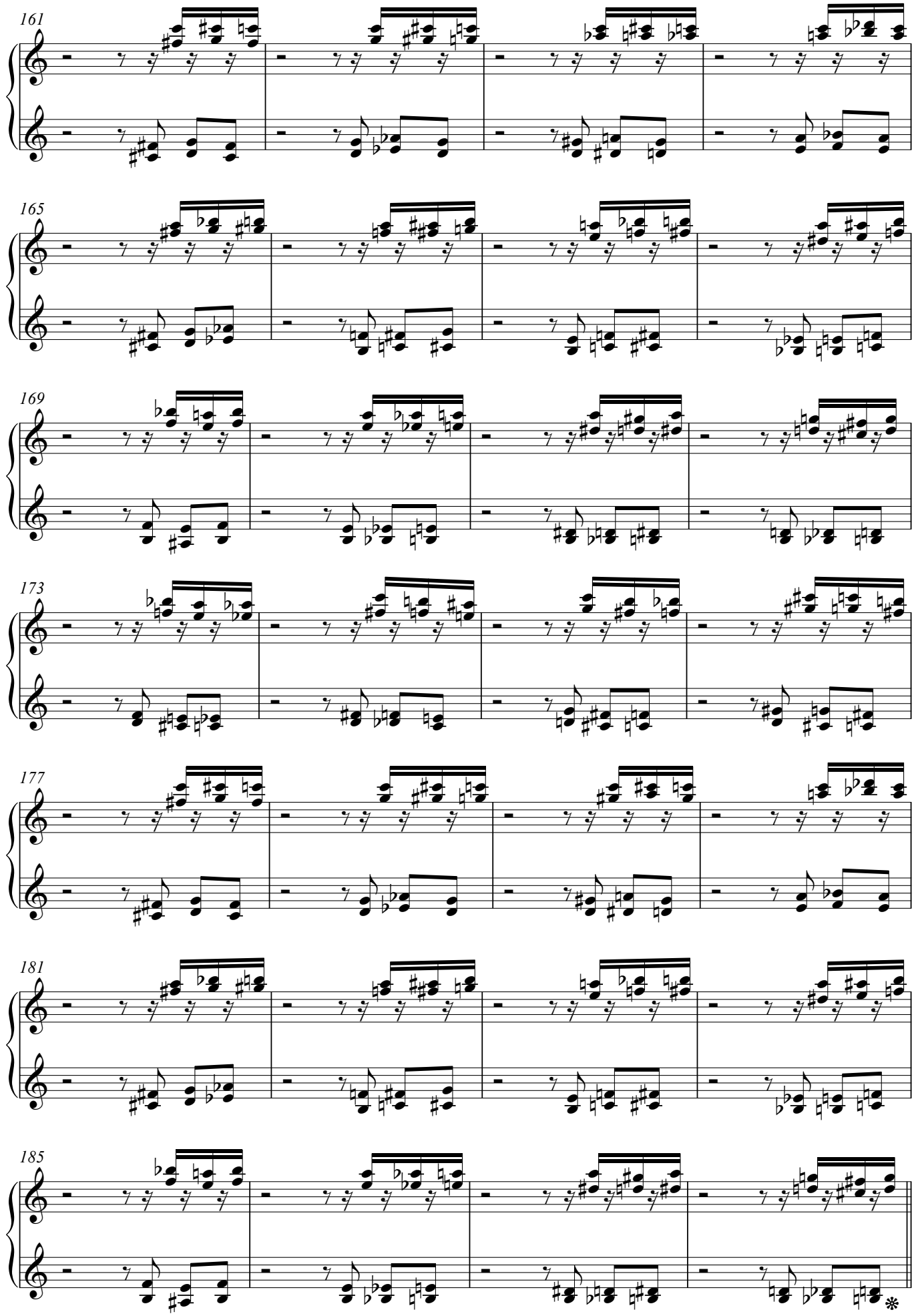
69
73
77
81
mf


85
89
B
p
93
97
101
105
109


113
C
ff sub.
Ped.
Ped.
Ped.
sim.
117
121
125
129
133


137
141
145
149
153
D
(sempre ff)
Ped.
lasciare risuonare
157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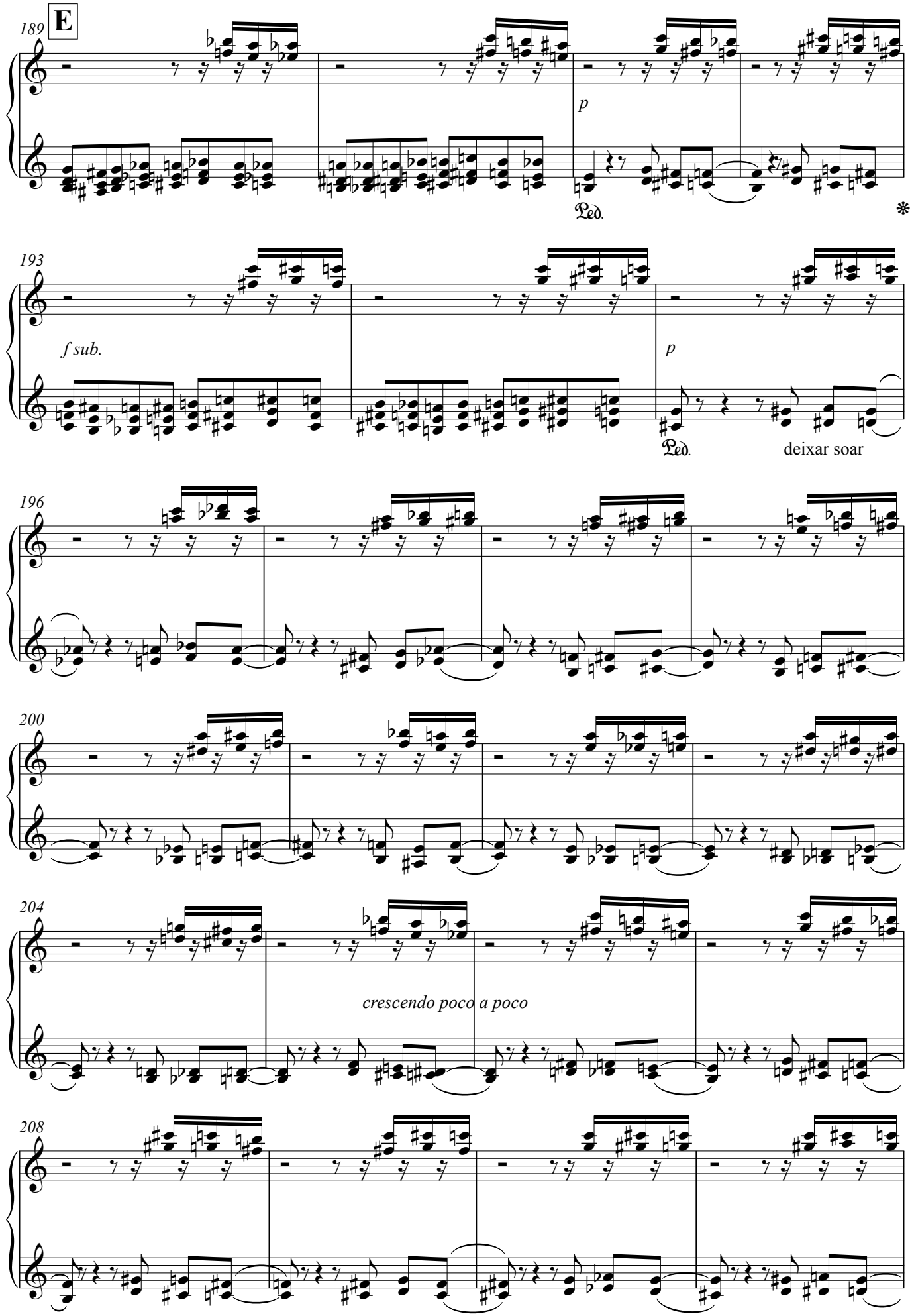
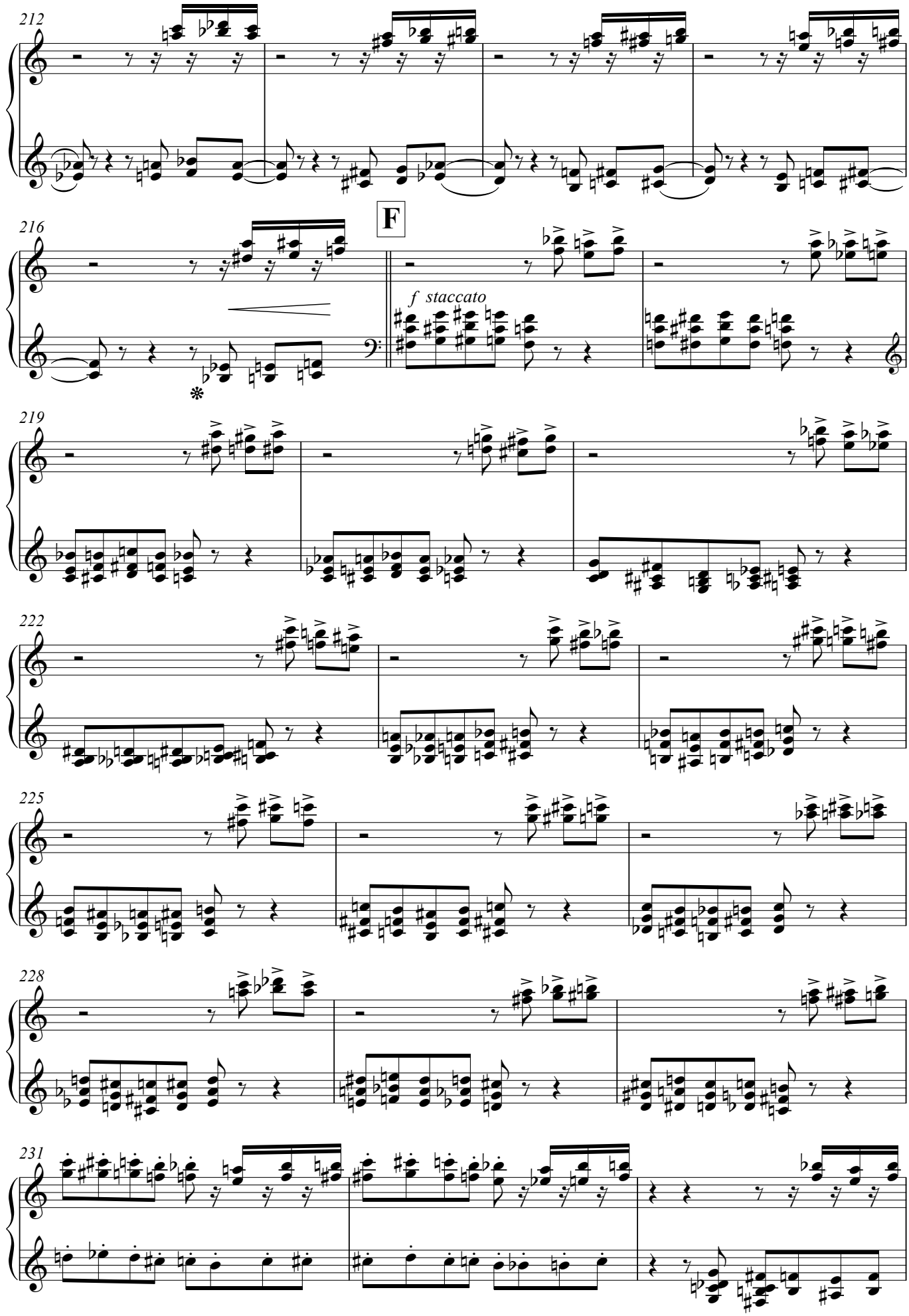
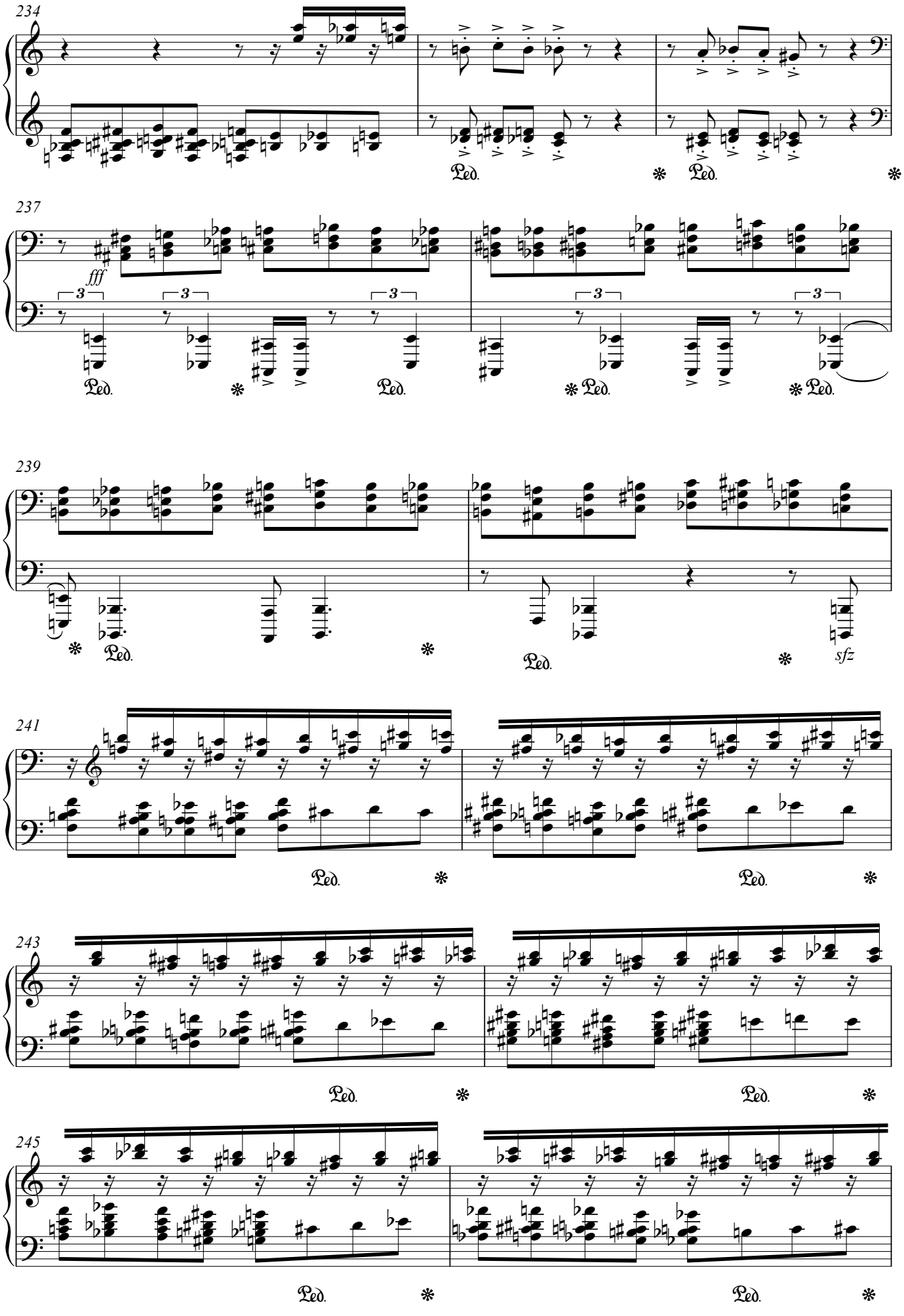
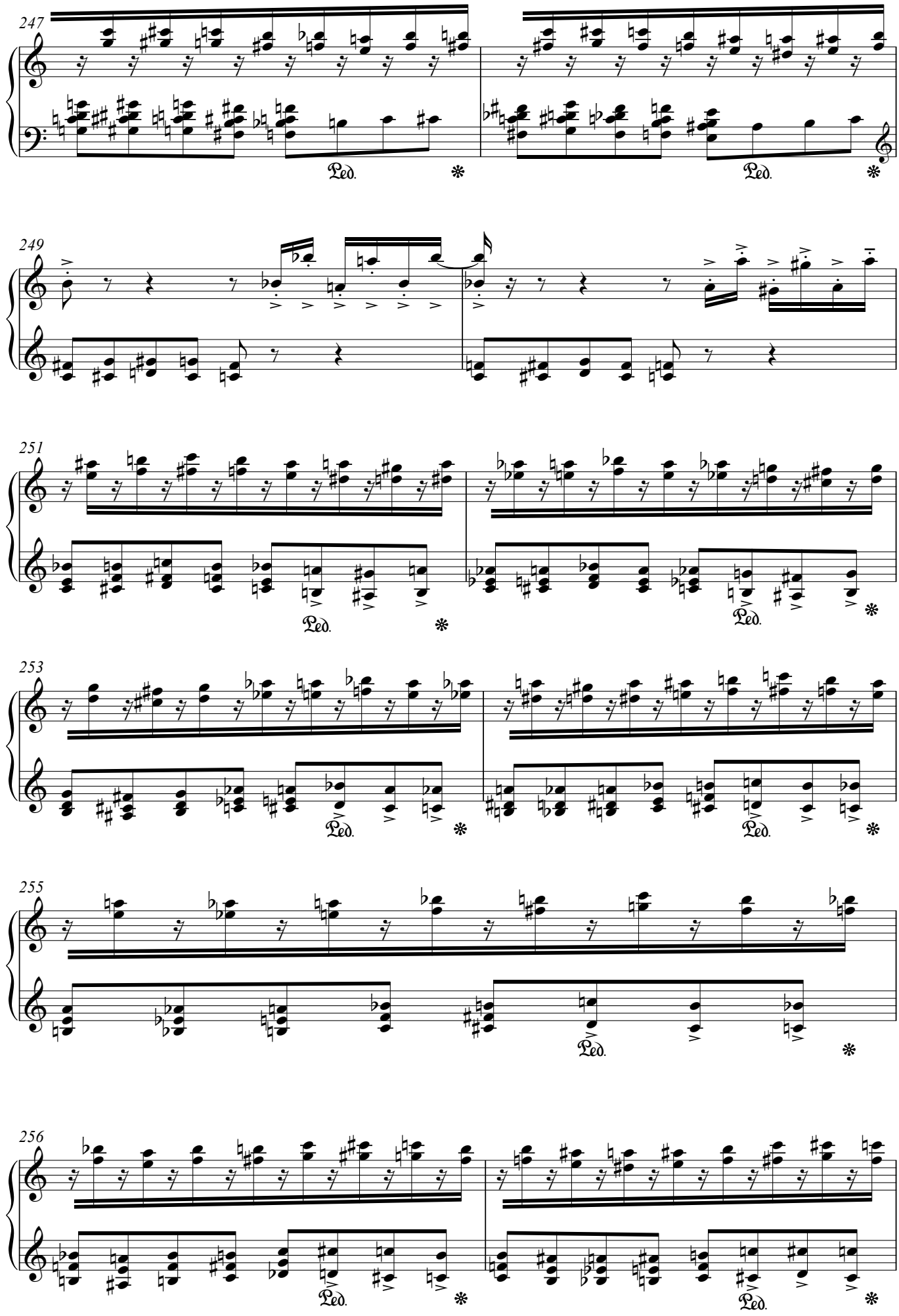

189
E
p
Ped.
*
193
f sub.
p
Ped.
deixar soar
196
200
204
crescendo poco a poco
208


212
216
F
f staccato
219
222
225
228
231


234
Ped.
237
fff
3
Ped.
239
Ped.
sfz
241
Ped.
243
Ped.
245
Ped.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Ped.
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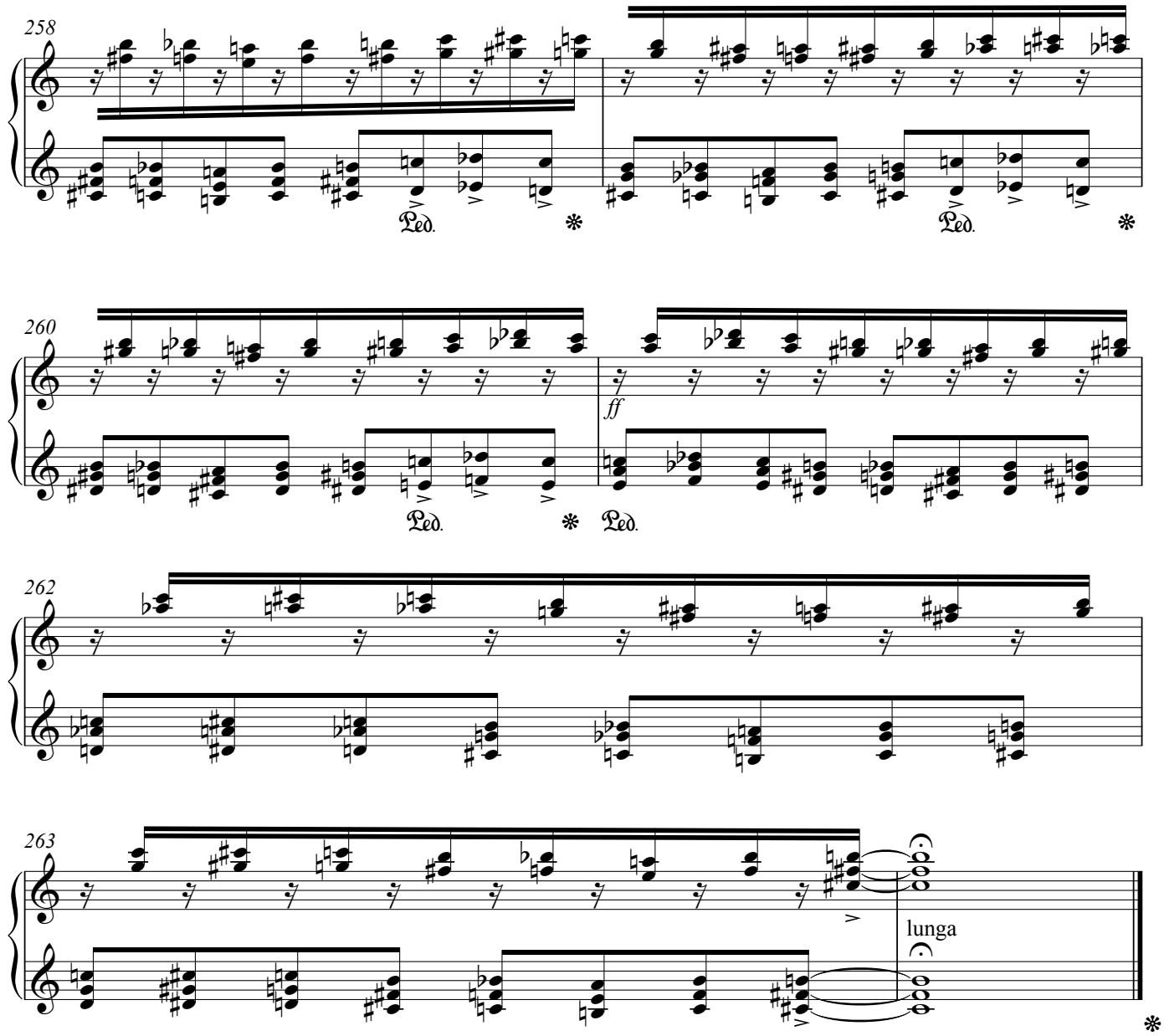
251
253
255
256


258
Ped.
260
ff
Ped.
262
263
lunga