

Elvio Cipollone

# Himmelwärts

*per flauto in Do*

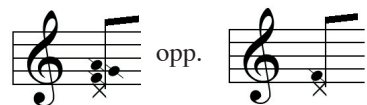
2002

## Legenda

La partitura non è scritta in suoni reali.

Il rigo inferiore, ove è presente, indica l'azione della mano destra.

Diteggiature dei colpi di chiave:



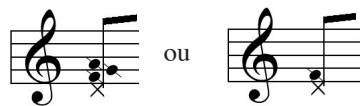
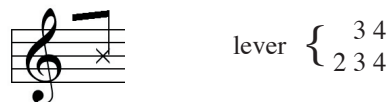
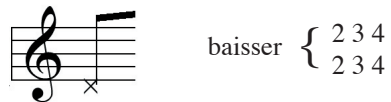
abbassare unicamente le dita 3 4 della mano sinistra.

## Légende

La partition n'est pas écrite en sons réels.

La portée inférieure, quand elle est présente, indique l'action de la main droite.

Doigtées des coups de clés :



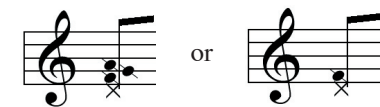
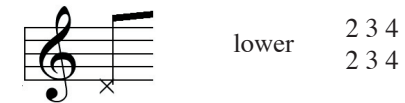
baisser uniquement les doigts 3 4 de la main gauche.

## Performance notes

The score is not written in actual sounds.

The lower staff, when actually there, indicates the action of the right hand .

Key-strokes fingerings:



lower left hand fingers 3 4 only.



= tongue-ram



= tongue-ram



= tongue-ram



= soffio in posizione ordinaria



= souffle en position ordinaire.



= blowing in ordinary position.



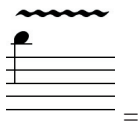
= “pizzicato”, ottenuto pronunciando una “T” molto sonora, all’altezza indicata, senza emettere aria.



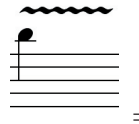
= “pizzicato”, obtenu en prononçant un “T” très sonore, à la hauteur indiquée, sans émission d’air.



= “pizzicato”. Without blowing, pronounce a very “explosive” “T”.



= “bisbigliando” o “tremolo di chiave”. Trillo che alterna la diteggiatura ordinaria ad una diteggiatura leggermente disaccordata. Se il secondo rigo è presente, la diteggiatura vi è indicata. Quando la notazione prevede un solo rigo, si raccomanda di scegliere la diteggiatura in funzione della sonorità dei colpi di chiave, che devono essere chiaramente percepiti.



= “bisbigliando” ou “trémolo de clé”. Trille qui alterne le doigté ordinaire à un doigté légèrement désaccordé. Si la deuxième portée est présente, le doigté y est indiqué. Quand la notation ne prévoit qu’une portée, il est recommandé de choisir le doigté en fonction de la sonorité des coups de clés, qui doivent être clairement perçus.

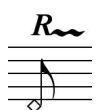


= “bisbigliando” or “key-tremolo”. Trill alternating the ordinary fingering with a fingering slightly detuned. If the second staff is present, the fingering is already indicated. When the score reports only one staff, it is recommended to chose the fingering according to the key-clicks loudness (the louder, the better).



=

con la boccia completamente coperta, soffiare e pronunciare la consonante "R" (di lingua).



=

avec l'embouchure complètement "dans" la bouche, souffler et prononcer la consonne "R" (avec la langue).



=

with the embouchure "in" the mouth, blow and pronounce an "R" (tongue).



=

suono multifonico naturale. Con la diteggiatura indicata dalla nota romboidale, produrre gli armonici scritti in notine.



=

son multiphonique naturel. Avec le doigté indiqué par la note en losange, produire les harmoniques écrits en petites notes.



=

natural multiphonic sound. Using the fingering of the diamond note, produce the harmonics in little notes.

--- o ---

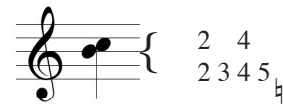
--- o ---

--- o ---

Diteggiature proposte per i suoni multifonici :

Doigtés proposés pour les sons multiphoniques :

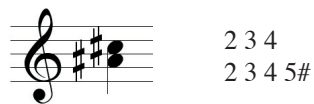
Suggested fingerings for multiphonics :



2 4  
2 3 4 5  $\flat$



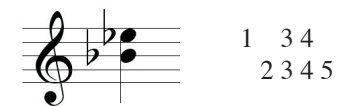
3 4  
2 3 4



2 3 4  
2 3 4 5#



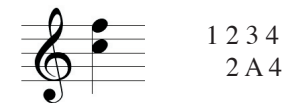
1 3 4  
2 A 3 5



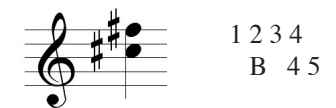
1 3 4  
2 3 4 5




1 3 4  
2 3 (5)



1 2 3 4  
2 A 4



1 2 3 4  
B 4 5




1 $\flat$  2 4  
2 3 4 5



1 3 4  
2 5



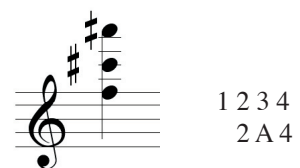
1 2 4  
2 5



1 2 3  
2 3 4 5



1 3  
2 5



1 2 3 4  
2 A 4

# Himmelwärts

per flauto in DO

Elvio Cipollone

Speditamente ♩ = 120

Flauto in DO

non ribattere!  
...et cetera  
mf

3  
ff  
p  
3

16  
R~  
p  
p  
3 3 3

Musical score for measures 23-28. The score is written for two staves. The upper staff contains the melody with various dynamics and articulations, while the lower staff provides a rhythmic accompaniment with 'x' marks. Measure numbers 23, 24, 25, 26, 27, and 28 are indicated above the staff. Dynamics include *mf*, *p*, *fmf*, *sfz*, and *p*. Articulations include *R* (ritardando) and triplets (3).

**Velocissimo**  
*attacca subito!*

*rall.* ..... **a T.°**

*leggerissimo, come ali di farfalla*

*prendendo peso*

*pp* *ff* *mf* *ff* *pp*

*puro, senza soffio*

Musical score for measures 30-34. The score is written for two staves. The upper staff contains the melody with various dynamics and articulations, while the lower staff provides a rhythmic accompaniment with 'x' marks. Measure numbers 30, 31, 32, 33, and 34 are indicated above the staff. Dynamics include *pp*, *ff*, *mf*, *ff*, and *pp*. Articulations include *R* (ritardando) and triplets (3).

*R*

*puro, senza soffio*

Musical score for measures 35-39. The score is written for two staves. The upper staff contains the melody with various dynamics and articulations, while the lower staff provides a rhythmic accompaniment with 'x' marks. Measure numbers 35, 36, 37, 38, and 39 are indicated above the staff. Dynamics include *p*, *f*, *p*, *ff*, *p*, *f*, *p*, and *pp*. Articulations include *R* (ritardando) and triplets (3).

38 *R* *p*  $\frac{3}{4} + \frac{1}{8}$  *R* *R* *sfz pp*  $\frac{3}{4}$   $\frac{4}{4}$

41 *ff* *f* *ff* *pp* *pp* *f* *ff* *R* *con il rumore delle chiavi per quanto possibile in evidenza*

44 *sfz pp* *ff* *pp* *f* *R* *poco rallentando* *R* *R* *R*



47 *solo soffio!* *R* *p* *pochissimo* *ff* *ff* *p* *sfz* *pp*

51 **Velocissimo** *leggerissimo, come ali di farfalla* *rall.* **Poco più lento** *R* *pp* *R*

54 *prendendo peso* *mf* *pp* *f* *mf* *pp*

57 *p* *pp* *pp* *pp sempre* *R*

(la nota acuta sempre in evidenza)

T.° primo

Velocissimo

69 *a T.º*

8<sup>va</sup>-----

*ff* *pp* *ff*

3 3 3

*ff*

72

8<sup>va</sup>-----

*ff* *fff* (possibile!) *p* *ff* *f* *p* *pp*

3 3 3 3 3 3

*R* *flatt.* ~~~~~

75

8<sup>va</sup>-----

*f* *ff* *sfz pp* *ff* *fff*

*vibr.* *stringendo il vibr.*

3 3 3

8<sup>va</sup>-----

78 *8va* *f* *p* *fff ff*

con il rumore delle chiavi per quanto possibile in evidenza

81 *fff* *ff* *pp* *p* *ff* *f* *ff* *mf* *ff* *mf* *f*

84 *f* *ff* *f* *ff* *mf* *ff*

perturbare il multifonico con una chiave

87 *f* *mf* *f* *mf* *ff* *mf*

3 3 3 3 3 3

perturbare il multifonico con una chiave

8<sup>va</sup>

90 *mf* *p* *p* *mf* *ff*

3 3 3 3

passando gradualmente da un suono all'altro

R

94 *p* *pp* *f* *ppp* *pp* *pp* sempre

3 3 3 3 3 3

R

4+1 4 8

97 *p* *pp* *pp* *pp* *pp* *pp*

3 3 3 3 3 3

R

101 *Rum*

*f* *pp*

106 *Rum*

*ppp* *p*

112 *Rum*

*mf* *p*

116 *Rum*

*f* *pp*

120 *Rum*

*mf* *p*

123

*p* *pp* *p* *pp*

3

*R*

126

*R* *R* *fff*

8va

130

8va

*p*

135

8va

*p* *p* *p* *p* *mf*

bisb. con chiave rumorosa sempre  
continuare ad articolare per quartine

140

*pp* *p* *p* *p* *p* *pp*

*rallentando molto*

a T.°

145

*al soffio* *f* *pp* *pp*

149

*solo soffio!*

**Velocissimo**

*p*

*leggerissimo, come ali di farfalla*

*pp*

153

*senza enfasi*

*ff*

Strasbourg, 31.I.2002