

Elvio Cipollone

Senza respiro

per flauto in Sol e clarinetto in Sib

2001

Legenda

La partitura non è scritta in suoni reali.

Flauto in SOL

Diteggiature proposte per i suoni multifonici :



--- 0 ---



=

“pizzicato”, ottenuto pronunciando una “T” molto sonora, all’altezza indicata, senza emettere aria. Questo suono è spesso utilizzato per amplificare i colpi di chiave.

Légende

La partition n'est pas écrite en sons réels.

Flûte en SOL

Doigtés proposés pour les sons multiphoniques :



--- 0 ---



=

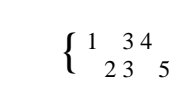
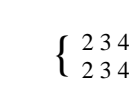
“pizzicato”, obtenu en prononçant un “T” très sonore, à la hauteur indiquée, sans émission d’air. Ce son est souvent utilisé pour amplifier les bruits de clés.

Performance notes

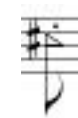
The score is not written in actual sounds.

Alto flute

Suggested fingerings for multiphonics :

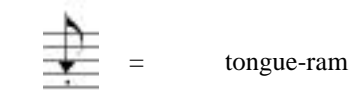


--- 0 ---

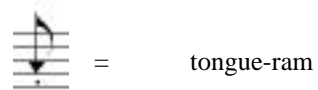


=

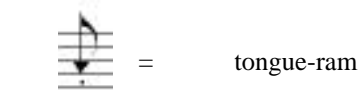
“pizzicato”. Without blowing, pronounce a very “explosive” “T”. This technique is often used to emphasize key-strokes.



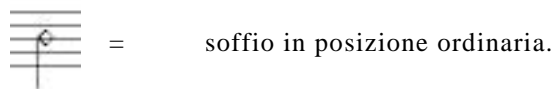
= tongue-ram



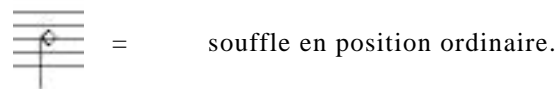
= tongue-ram



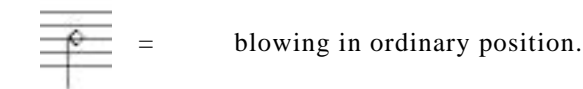
= tongue-ram



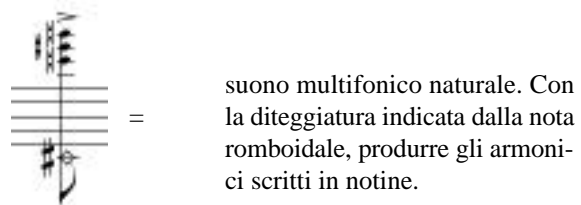
= soffio in posizione ordinaria.



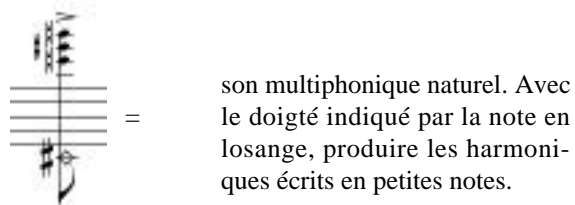
= soufflé en position ordinaire.



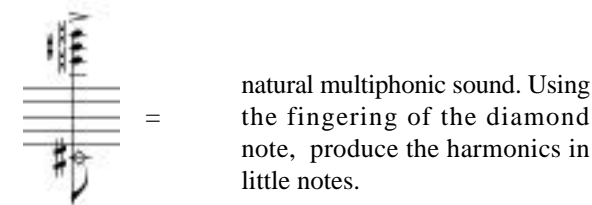
= blowing in ordinary position.



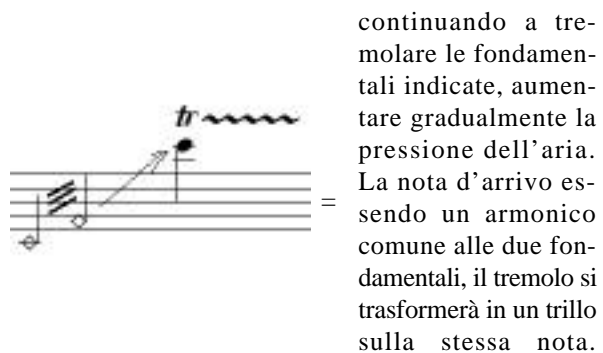
= suono multifonico naturale. Con la diteggiatura indicata dalla nota romboidale, produrre gli armonici scritti in notine.



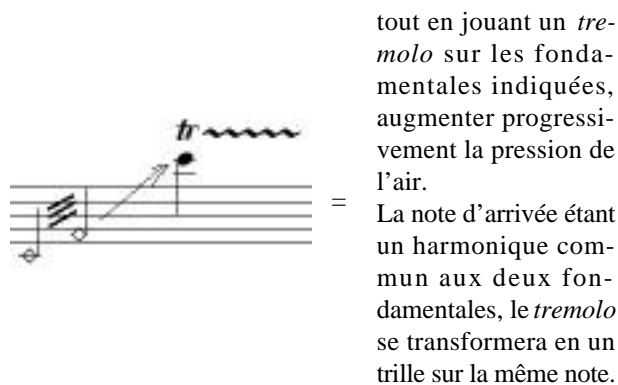
= son multiphonique naturel. Avec le doigté indiqué par la note en losange, produire les harmoniques écrits en petites notes.



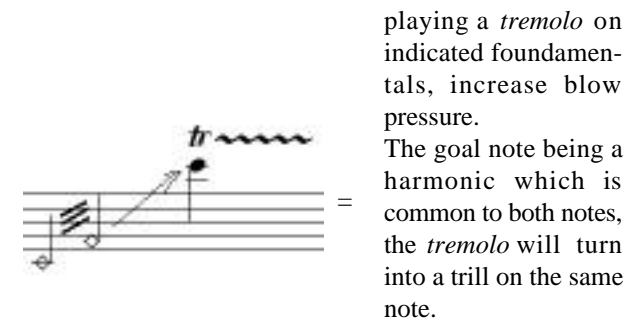
= natural multiphonic sound. Using the fingering of the diamond note, produce the harmonics in little notes.



= continuando a tremolare le fondamentali indicate, aumentare gradualmente la pressione dell'aria. La nota d'arrivo essendo un armonico comune alle due fondamentali, il tremolo si trasformerà in un trillo sulla stessa nota.



= tout en jouant un *tremolo* sur les fondamentales indiquées, augmenter progressivement la pression de l'air. La note d'arrivée étant un harmonique commun aux deux fondamentales, le *tremolo* se transformera en un trille sur la même note.



= playing a *tremolo* on indicated fundamentals, increase blow pressure. The goal note being a harmonic which is common to both notes, the *tremolo* will turn into a trill on the same note.

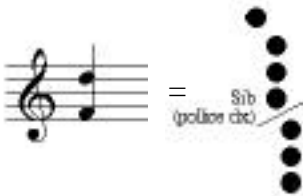
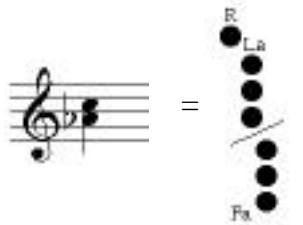
N.B. : basandosi su questo principio, tutte le indicazioni di trillo nel pezzo si devono interpretare come tremoli su due fondamentali a distanza di quarta.

N.B. : à partir de ce principe, toutes les indications de trille dans la pièce sont à interpréter comme *tremoli* sur deux fondamentales à distance de quarte.

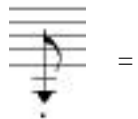
N.B. : assuming this principle, every trill sign in the piece has to be understood as *tremoli* on two fundamentals a fourth apart.

Clarinetto

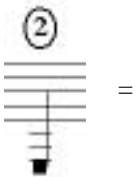
Diteggiature proposte per i suoni multifonici :



--- 0 ---



= slap.



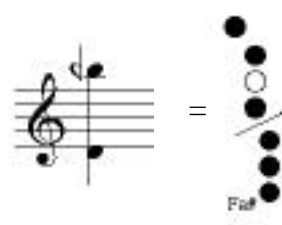
suono "rotto". Questo multifonico si ottiene sovrapponendo gli armonici di una fondamentale grave.

Il registro di questo *cluster* è indicato dalle cifre :

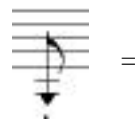
- 1 = grave
- 2 = medio
- 3 = acuto

Clarinette

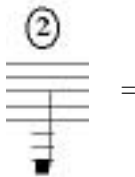
Doigtés proposés pour les sons multiphoniques :



--- 0 ---



= slap.



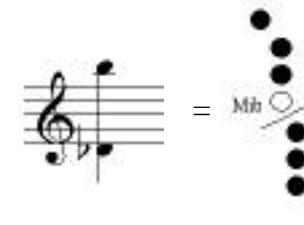
son "fendu". Ce multiphonique est obtenu par la superposition des harmoniques d'une fondamentale grave.

Le registre de ce *cluster* est indiqué par les chiffres :

- 1 = grave
- 2 = medium
- 3 = aigu

Bb Clarinet

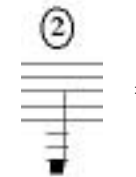
Suggested fingerings for multiphonics :



--- 0 ---




= slap.




"broken" sound. This multiphonic is obtained by superposing the harmonics of a low fundamental.


The range in which this cluster is to be played is indicated by :


- 1 = low
- 2 = middle
- 3 = high


 = solo soffio, senza suono.


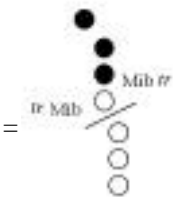
 = soufflé uniquement, sans son.


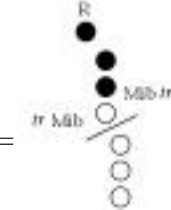
 = blowing only.


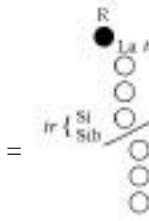
 = trillo sulla stessa nota, alternando le due diteggiature indicate qui di seguito :


 = trille sur la même note, en alternant les deux doigtées indiqués ci-dessous :


 = trill on the same note, alternating the following fingerings :


 = 

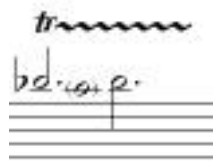
 = 


 = 

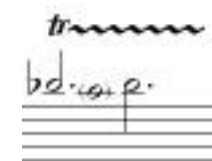
 = l'alternanza delle due diteggiature si "desincronizza", lasciando così apparire la nota indicata fra parentesi.

 = l'alternance des deux doigtées se fait moins synchrone, en laissant apparaître la note indiquée entre parenthèses.

 = the two fingerings are alternated in a less and less synchronized way : the note in brackets starts to appear.

 = alternanza di tre note : tra le due note alla stessa altezza , la nota fra parentesi appare chiaramente.

 = alternance de trois notes : entre les deux notes à la même hauteur, la note entre parenthèses apparaît clairement.

 = alternating of three notes : between the two notes of the same pitch, the note in brackets appears clearly.

a Julie Lebreton

Senza respiro

per flauto in sol e clarinetto in sib

Elvio Cipollone (2001)

Lentamente (♩ = 58 ca.)

Flauto in SOL

Clarinetto in Bb

pp

tr

p *f* *sfz* *f*

4

Fl.

Cl.

pp *pp* *pp* *p*

f *f* *sfz*

8

Fl. *f* *sfz* *mf* *p* *mf* *p* *p* *mf*

Cl. *f* *sfz* *f* *f*

11

Fl. *sfz* *sfz mf* *sfz* *mf* *pp subito*

Cl. *sfz* *f*

14

Fl. *ppp* *sfz* *f*

Cl. *pp subito* *ppp* *p*

17

Fl. *sfz* *mf* *p* *mf* *p* *mf* *sfz* *sffz* *sffz*

Cl. *sfz* *mf* *sfz* *sfz* *ff*

19

Fl. *sffz* *ppp subito* *sffz* *sffz* *pp*

Cl. *sfz* *fff* *f*

22

Fl. *mp* *pp* *mf* *sffz* *sffz* *sffz* *p* *subito*

Cl. *ppp quasi soffio* *pp* *mf* *fff*

doigté multiphonique

24

Fl. *f* *f* *mf* *mf* *sfz* *mf* *pp* *mf* *mf* *sfz* *pp*

Cl. *mf* *ppp* *fff* *ppp* *p* *pp* *mf* *5* *mf* *7* *ppp* *p*

26

Fl. *p* *pp* *sfz* *sfz* *sfz* *f* *mp* *flatt.*

Cl. *pp* *mf* *f* *sfz* *fff* *3*

28

Fl. *p mp p f p ff sffz mf fff* *tr*

Cl. *mp fff pp fff* *flatt.* ① ③ ②

31

Fl. *p ff mf fff sffz mf* *tr*

Cl. ① *fff f ff mf fff* *tr* ②

33

Fl. *tr* *f* *sfz* *p* *f* *p* *ff* *tr* *sfz*

Cl. ① *mf* *mf* *f* *pp* *f* *p* *fff* ③

35

Fl. *f* *f* *f* *f* *sfz* *p* *ff* *sfz* *ff* *mf*

Cl. ③ *p* *f* *p* *f* *fff* ① *mf* *ff*

37

Fl. *fff* *tr* *sffz* *fff* *mf* *fff*

Cl. *fff* *tr* *p* *ff* *p*

39

Fl. *p* *f* *p* *f* *p* *f* *sffz* *p* *fff* *p*

Cl. *ff* *pp* *ff* *pp* *fff* *tr* *ff*

41

Fl. *fff* *mf* *ff* *mf* *fff*

Cl. *f* *fff* *fff* *mf* *ff* *mf* *fff* *mf* *ff*

sffz

tr

43

Fl. *mf* *fff* *mf* *fff* *p* *fff*

Cl. *p* *fff* *pp* *ff* *mf* *ff*

tr

45

Fl. *p* *fff* *p* *fff* *p*

Cl. *p* *fff* *p* *ff* *p*

48

Fl. *fff* *p* *fff* *fff* *fff*

Cl. *fff* *p* *pp* *fff* *ppp*

senza attacco !

51

Fl. *tr* *ff* *f* *mf*

Cl. *tr* *pp* *fff* *p* *ff* *pp* *ff* *pp* *pp* *mp*

54

Fl. *tr* *p* *tr* *tr* *tr* *tr* *flatt.* *p* *senza diminuire* *5* *sffz*

Cl. *tr* *p* *tr* *mf* *ppp* *p*

57

Fl. *p* *f f sfz* *p* *pp* *pp*

Cl. *f* *ppp* *fff* *pp* *mp*

60

Fl. *mp* *p* *pp* *mp*

Cl. *sfz* *f* *pp* *sfz* *f* *pp*

64

Fl.

Cl.

f *p* *fff* *f*

p *p* *f*

67

Fl.

Cl.

p *p* *sfz* *pp*

p *ppp* *p* *ppp* *pp*

tr *tr*