

Elvio Cipollone

Soirs

per flauto, clarinetto, pianoforte, violino et violoncello

2004

Legenda

La partitura non è scritta in suoni reali.

Se i segni di *crescendo* e *diminuendo* non sono preceduti o seguiti da una dinamica, «dal niente» o «al niente» sono sottintesi.

Flauto

Le diteggiature dei suoni multifonici sono indicate in partitura.



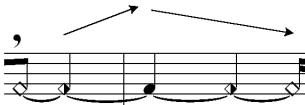
Suono multifonico naturale.
Con la diteggiatura indicata dalla nota grave, produrre gli armonici scritti in notine.



Soffio in posizione ordinaria.



Con la boccola completamente coperta, soffiare e pronunciare la consonante “R” (preferibilmente di lingua).



Passare gradualmente dal soffio al suono e viceversa.



“Bisbigliando” o “tremolo di chiave”.
Trillo che alterna la diteggiatura ordinaria a una diteggiatura leggermente “scordata”.



“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 son réels.

Si les signes de *crescendo* et *diminuendo* ne sont pas précédés ou suivis par une nuance, «dal niente» ou «al niente» sont sousentendus.

Flûte

Les doigtés des sons multiphoniques sont indiqués dans la partition.



Son multiphonique naturel.
Avec le doigté indiqué par la note grave, produire les harmoniques écrites en petites notes.



Souffle en position ordinaire.



Avec l’embouchure complètement “dans” la bouche, souffler et prononcer la consonne “R” (de préférence le “R” roulé).

Performance notes

The score is not written in actual sounds.

If the *crescendo* and *diminuendo* signs are not preceded or followed by a dynamic mark, «dal niente» or «al niente» are to be understood.

Flute

Multiphonics fingerings are marked in the score.



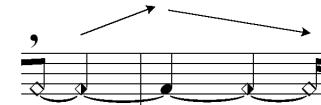
Natural multiphonetic sound. Using the fingering of the low note, produce the harmonics written in little notes.



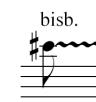
Blowing in ordinary position.



With the embouchure “in” the mouth, blow and pronounce an “R” (preferably with the tongue).



Gradually from blow to sound and backwards.



“Bisbigliando” or “key-tremolo”.
Trill alternating the ordinary fingering with another one slightly out of tune.

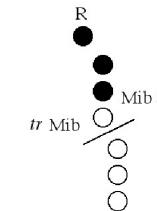
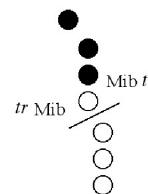


“Pizzicato”. Without blowing, pronounce a very “explosive” “T”. This technique is often used to emphasize key-strokes.

Clarinetto

Le diteggiature dei suoni multifonici sono indicate in partitura.

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



Tra il soffio e il suono. La dinamica ottenuta è meno forte della dinamica indicata.



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



Solo soffio, senza suono.



“Bisbigliando” o “tremolo di chiave”.
Trillo che alterna la diteggiatura ordinaria a una diteggiatura leggermente “scordata”.

Clarinette

Les doigtés des sons multiphoniques sont indiqués dans la partition.

Trille sur la même note, effectué en alternant les deux doigtés indiqués ci-dessous :



Entre le son et le souffle. La nuance obtenue est moins forte que celle indiquée.



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



Souffle uniquement, sans son.



“Bisbigliando” ou “trémoïde de clé”.
Trille qui alterne le doigté ordinaire avec un doigté légèrement désaccordé.

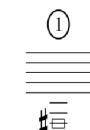
Clarinet

Multiphonics fingerings are marked in the score.

Trill on the same note, alternating the following fingerings:



Between blowing and sound. The resulting dynamic is softer than the written one.



“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



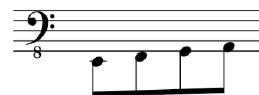
Blowing only, without sound.



“Bisbigliando” or “key-tremolo”.
Trill alternating the ordinary fingering with another one slightly out of tune.

Pianoforte

Vanno stoppate le quattro corde gravi seguenti:



Il risultato sonoro deve avvicinarsi il più possibile al suono che si ottiene premendo fortemente la corda con il pollice: l'uso, quindi, di gomme con un peso sovrapposto, o di un pettine da accordatore, può costituire una buona soluzione.

Piano

Il est demandé d'étouffer les quatre cordes graves suivantes :



Le résultat sonore doit s'approcher le plus possible du son qu'on obtient en pressant fortement la corde avec le pouce : utiliser des gommes lestées ou un peigne d'accordeur, peut constituer une bonne solution.

Please block the following low notes:



The resulting sound should approach as much as possible the sound you obtained by pressing firmly the string with the thumb: using rubbers with something heavy on them, or a piano tuner's "comb" could be a good solution.



Tremolo non misurato sulla stessa nota.



Tremolo non mesuré sur la même note.



Unmeasured tremolo on the same note.



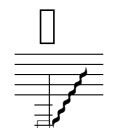
"Guiro" di tasti neri. Effettuare un glissando sui tasti neri, senza schiacciarli.



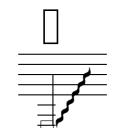
"Guiro" de touches noires. Faire un glissando sur les touches noires sans les enfoncer.



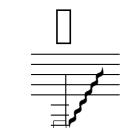
Black keys "guiro". Play a glissando on the black keys without lowering them.



"Guiro" di tasti bianchi. Effettuare un glissando con l'unghia (o un plettro, o una carta plastificata) sui tasti bianchi, senza schiacciarli.



"Guiro" de touches blanches. Faire un glissando avec l'ongle (ou un médiautor, ou une carte plastifiée) sur les touches blanches, sans les enfoncer.



White keys "guiro". Play a glissando with a nail (or a guitar pick, or a plastic card) on the white keys, without lowering them.



Tremolo su due note. Alternare le due note in maniera non misurata.



Tremolo sur deux notes. Alterner les deux notes de manière non mesurée.



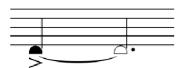
Two notes tremolo. Alternate the two notes in an unmeasured way.

Violino e Violoncello

Tutti i trilli ed i tremoli sono non misurati.



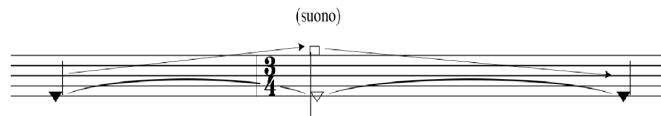
Stoppare la corda con il collo prima di suonare il pizz. Bartók.



Soffio ottenuto sfregando il ponticello con l'archetto.



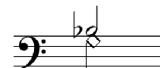
Il risultato di questo armonico naturale è un sib acuto un po' calante.



Sulla cordiera. Aumentando la pressione dell'arco, la cordiera emette un suono "cantato".



Arco pesante.



Due suoni simultanei : sfiorare il SOL sulla IIc. e premere il SIb sulla Ic.

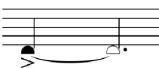
Per l'ultimo glissando del violino, si richiede di cambiare corda in modo impercettibile.

Violon et Violoncelle

Tous les trilles et tremolos sont non mésurés.



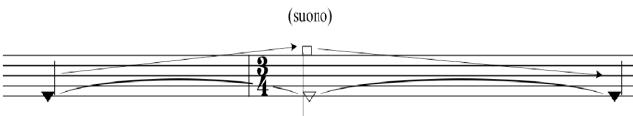
Etouffer la corde avec le cou avant de jouer le pizz. Bartók.



Souffle obtenu en frottant le chevalet avec l'archet.



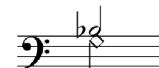
Le résultat de cette harmonique naturelle est un sib aigu légèrement trop bas.



Sur le cordier. En augmentant la pression de l'archet, le cordier produit un son "chanté".



Archet écrasé.



Deux sons simultanés : effleurer le SOL sur la IIc. tout en appuyant le SIb sur la Ic.

Pour le dernier glissando du violon, le changement de corde doit se faire de manière imperceptible.

Violin and Cello

All the trills and tremolos are unmeasured.



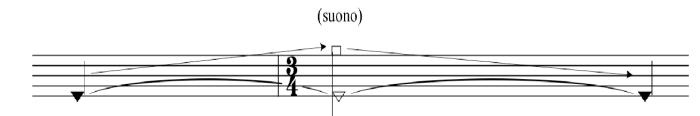
Damp the string with the neck before playing the Bartók pizzicato.



Blowing produced by drawing the bow on the bridge.



The resulting harmonic is a high Bb, a little bit too low.



On the tail piece. By increasing the bow pressure, the tail piece produces a "singing" sound.



Heavy bow.



Two simultaneous sounds: lightly touch the G on the IIc., whilst pressing the Bb on the Ic.

During the last violin glissando, switch imperceptibly from one string to another.

*a Francesco Filidei
e al suo pianismo di farfalla*

Soirs

Lentamente ($\text{♩} = 48 \text{ ca.}$), ma molto flessibile

Elvio Cipollone (2004)

The musical score consists of five staves:

- Flauto:** Starts with ***ff***, followed by ***p***. Measures 3-5 show slurs and dynamics ***mf***, ***mf***, ***p***, ***mp***, ***pp***.
- Clarinetto in Sib:** Starts with ***tr***, followed by ***sffz***.
- Piano:** Measures 1-2 are silent. Measures 3-5 show dynamics ***p***, ***mp***, ***pp***.
- Violino:** Starts with ***p***. Measures 3-5 show dynamics ***p***, ***mp***, ***pp***. The instruction "molto al Pt." is written above the staff.
- Violoncello:** Starts with ***ff***, followed by ***p***. Measures 3-5 show dynamics ***p***, ***Vd***, ***p***.

Dynamics include ***ff***, ***p***, ***tr***, ***sffz***, ***mf***, ***mp***, ***pp***, ***ff***, ***ff***, ***tr***, ***p***, ***mp***, ***pp***, ***p***, ***Vd***, and ***p***. Measure numbers 1-5 are indicated above the staves.

(5)

Fl. *p* R *La* 1b 2 4
Cl. 3 - *Pa* 2 3 4 5
Pno. 7 5 *f* *p* 3 *ff*
V.no *mf* 3 3 *pp*
Vc. *pp* alla punta *mf* 3 *pp* alla punta

(8)

Fl.

Cl.

Pno.

V.no

Vc.

p >

mp

Mib

Do#

Sol#

ppp <

pp

p >

pp

p >

alternées

mf >

mf

mf

alla punta

pp <

13

19

Fl. *R* *f* *p* *mf* *bisb.* *3* *R* *5* *pp* *3* *3* *mf* *Dof* *Solf* *ppp*

Cl. *f*

Pno. *ff* *pp* *mp* *ppp* *alternées* *p*

V.no *sulla cordiera* *(suono)* *molto al Pt.* *pp* *3* *5* *6* *3* *6* *6*

Vc.

Musical score page 23. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (V.no.), and Cello (Vc.).

Flute (Fl.): Dynamics ***ff*** at measures 1-3, dynamic ***mf*** with grace notes at measure 4, dynamic ***pp*** at measure 7.

Clarinet (Cl.): Dynamics ***f*** at measure 1, dynamic ***ord.*** (ordinary) indicated by a bracket from measure 1 to measure 4.

Piano (Pno.): Dynamics ***ff*** at measure 4, dynamic ***p*** with ***acc.*** (acceleration) at measure 7, dynamic ***pp*** with ***x*** (crossed-out dynamic) at measure 8.

Violin (V.no.): Dynamics ***ff*** at measure 1, dynamic ***pp*** at measure 4, dynamic ***alla punta*** (on the point) at measure 7.

Cello (Vc.): Dynamics ***ff*** at measures 1-3, dynamic ***pp*** at measure 7.

29

Musical score page 29. The score consists of five staves:

- Fl.**: Flute, treble clef, no notes.
- Cl.**: Clarinet, treble clef, no notes.
- Pno.**: Piano, bass clef, no notes. A dynamic marking **ppp** with a crescendo arrow is placed above the piano staff.
- V.no**: Violin, treble clef, no notes.
- Vc.**: Cello, bass clef, no notes.

The piano part features a complex sixteenth-note pattern starting at measure 8va. The pattern consists of six groups of sixteenth notes, each group starting with a sharp note and ending with a flat note. The piano staff also includes a dynamic marking **pp** and a dynamic marking **p**.

33

Fl.

Cl.

Pno.

V.no

Vc.

(8va)

R

f *mf* *f*

pp > *pp* *mf*

sffzmf

p

esitando

ff ♩

38

bisb.

Fl. *mf*

Cl. *mf*

Pno. {
9
>p
II

V.no *pp*

Vc. *pizz.*
mf

alla punta

pp

Dor. Pa# *p*

3

3

ff

This musical score page contains five staves of music. The top two staves are for woodwind instruments: Flute and Clarinet. The Flute has a sustained note with a grace mark, and the Clarinet has a similar note. The third staff is for the Piano, divided into two staves. The first piano staff has a dynamic marking of >p followed by a measure with a wavy line above it labeled 'II'. The second piano staff has a dynamic marking of pp followed by a measure with a wavy line above it labeled '3' twice. The bottom two staves are for strings: Violin and Cello. The Violin has a dynamic marking of pp and a measure with a wavy line above it labeled '3'. The Cello has a dynamic marking of pizz. and a sustained note with a grace mark. The page number 38 is in the top left corner, and the instruction bisb. is above the woodwind staves. There are also performance instructions like Dor. Pa# and Pa# near the end of the piano section.

41

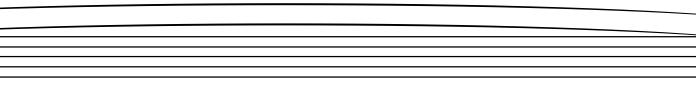
1 2 3 4

2 3 4

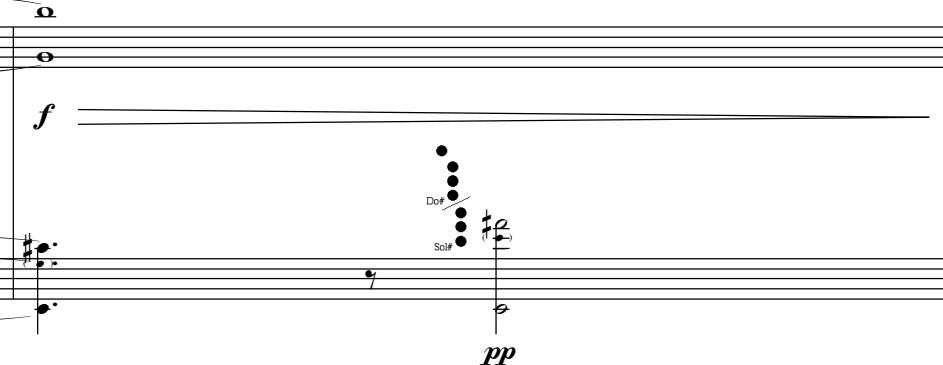
Fl.



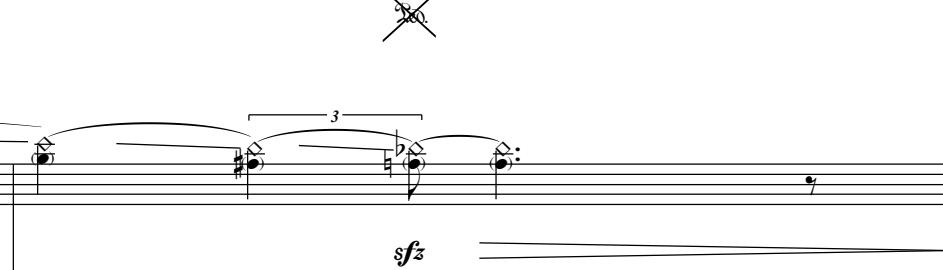
Cl.



Pno.



V.no



Vc.



43

Fl.

bisb.

p

Cl.

Pno.

f

V.no

p

Vc.

bisb.

p

mp

p

mf

pp

pp

pp

pp

p

ppp

sulla cordiera

(suono)

This musical score page contains five staves. The first staff (Flute) has dynamic markings *p*, *mp*, and *p*. The second staff (Clarinet) has dynamic *mf* and *p*. The third staff (Piano) features sixteenth-note patterns with dynamics *f* and *p*, and measure numbers 6, 6, 6, 6, 6, 6, 9, 5, and 6. The fourth staff (Trombone) has dynamics *pp* and *ppp*. The fifth staff (Bassoon) has dynamics *p* and *pp*, and performance instructions *sulla cordiera* and *(suono)*. Measure 43 concludes with a measure of *p* followed by a measure of *ppp*.

45 bisb.

Fl. *p*

Cl. *b*

Pno. *p* *f* *ff* (1) *f*

V.no *molto al Pt.* *ord.* *mf* *5* *6* *f*

Vc. *f*

48

Fl. *ff* 6 6 5 *ff* 6 *ff*

Cl. *ff* *ord.* ③

Pno. *ff* 9 6 *ff* 6 6 *ff* 3 *ff* 3 *pp* *ffff* 5 *f*

V.no *mf* 5 6 *ff* *molto al Pt.* 5 6 *ff* *f cresc. molto*

Vc. *f*

50
 Fl.
 Cl.
 Pno.
 Vno.
 Vc.

51

Fl.

pp < f > pp < f > pp < f > pp < mf > pp < mp > pp < p > ppp >

Cl.

f > pp < f > pp < f > pp < mf > pp < mp > pp < p > pp >

Pno.

8va

fff pp 3 5 3 3 6 5 3

8va

5 5 5 3 5 3 3

V.n.

fff pp molto vibr. non vibr. molto vibr. non vibr.

Vc.

fff pp

Fl. 55

Cl.

Pno.

V.no

Vc.

ff

pp 3

5 5

3 5

8va

pp

ff

molto vibr.

non vibr.

molto vibr.

non vibr.

pp

58

Fl.

pp ————— *mf* > *pp* < *mp* > *pp* <— *p* —————

pp ————— *mp* > *pp* <— *p* —————

Cl.

mf ————— *pp* < *mp* > *pp* <— *p* ————— *pp*

pp <— *mp* —————

Pno.

*pp*³ 5 5

*ppp*³ 5

pp 3 3

ppp 5 5

V.no

pp

molto vibr. non vibr.

sfz pp
molto vibr.

non vibr.

Vc.

f > *p*

pp

60

Fl.

Cl.

Pno.

V.no

Vc.

15^{ma} -

15^{ma} -

molto vibr.

molto vibr.

molto vibr.

molto vibr.

pp

64

Fl.

Cl.

Pno.

V.no

Vc.

15ma-

(pp)

ff

①

f

ff

f

f

ff

I c.

ff

ff

ff

ff

66 3
 Fl. **ff**
 Cl. ord.
 Pno. **ff** **pp**
 V.no **pp**
 Vc. **ff**

1 2 3 4
 2 3 4 5 \sharp

R~~~~ **pp**
 (15^{ma}) 3
pp
 ff 3
ff
 8 3
ff
p
>
alla punta
pp

70
 Fl. *R* *bisb.*
f *p*
5 *3*
 Cl. *mf* *p* *mp* *3*
trem. *3* *3*
 Pno. *f* *p* *mf* *3*
8va *3*
 Pno. *3*
 Vcl. *p* *pp* *mp* *ppp* *pp*
6 *5* *3*
 Vno. *al Tasto*
pp *5* *5* *5*
 Vcl. *sulla cordiera* *3*
(suono) *3* *5* *5* *3*
come un'ombra *7* *5* *bisb.*
p *3* *4*

74

Fl. *ff* *ff*

Cl. (1) *ord. tr.* *sfz*

Pno. *ff* *p* *ff* *p*

V.no *p* *p*

Vc. *ff* *ff* *p* *p*

bisb. *sfz pp* *cresc. molto* *p subito*

ff *ff* *p* *p*

ff *p* *p*

mf *ff*

molto al Pt.

78

Fl. *sfp* *sfp* *mf* *mf* *pp*

Cl. *bisb.* *mf* *mp* *p*

Pno. *mf* *mp* *mp* *sfp* *mp* *p*

V.no *pp* *mp* *mp* *sfp* *mp*

Vc. *ff* *ff* *ff* *ff* *ff*

83

Fl.

Cl.

Pno.

V.no

Vc.

mf > p

mf > p

pp >

pp

sffz

f

loco

p >

f

pp

8va

ff

ff

cresc. molto

alla punta

sfz pp

alla punta

sfz ppp

ppp

< p >

91

Fl. *pizz.* *p* *p*

Cl. *pp* *8* *8* *mf*

Ripetere 2 o 3 volte senza regolarità . Il violino termina da solo.

Pno. *p* *p* *p*

V.no *I c.* *8va* *p* *p*

Vc. *p* *p*

lunghissima, senza tempo

ripetere 2 o 3 volte senza regolarità . Il violino termina da solo.

alla punta *pp*