

Elvio Cipollone

***Verso la libertà***

*per sopr., cl., arpa, pf. (due esecutori) e vc.*

(1995)

*Deinem Blick mich zu bequemen,  
Deinem Munde, deiner Brust,  
Deine Stimme zu vernehmen,  
War mir erst' und letzte Lust.*

*(Goethe)*

*Abbandonarmi al tuo sguardo,  
Alla tua bocca, al tuo seno,  
Udire la tua voce  
Era la mia prima e ultima gioia.*

*(trad. Liliana Scalero)*

## Segni e avvertenze

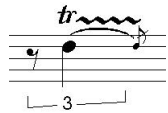
### Voce



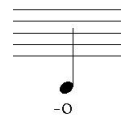
= colpo di glottide sulla vocale indicata tra parentesi.



= senza suono : solo soffio sulla vocale indicata tra parentesi.



= vibrato molto ampio, simile al trillo sulla stessa nota del clarinetto



= la nota più grave possibile

- canto
- morm.
- gridato
- sottovoce

= varie modalità di produzione del suono.  
Per *mormorando* si intende un suono grave, molto vibrato. Nel *f*, questa tecnica dà luogo a un suono continuamente spezzato dalle onde del vibrato.



= parlato

## Performance Notes

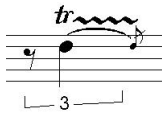
### Voice



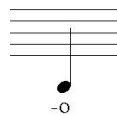
= glottis stroke on the vowel within brackets.



= without sound : just air on the vowel within brackets.



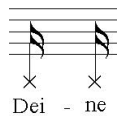
= very large vibrato , close to the clarinet's trill on the same note.



= the lowest possible note.

- canto
- morm.
- gridato
- sottovoce

= different ways of producing sound.  
*Mormorando* is, here, a low sound, with a large vibrato. If sung *f*, this technique produces a sound which is continuously broken by the vibrato waves.



= spoken

## Notes pour l'exécution

### Voix



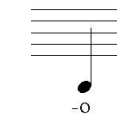
= coup de glotte sur la voyelle entre parenthèses.



= sans son : uniquement du souffle sur la voyelle indiquée entre parenthèses.



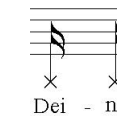
= vibré très large, semblable au trille sur la même note de la clarinette.



= la note la plus grave possible.

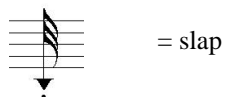
- canto
- morm.
- gridato
- sottovoce

= différentes manières de produire le son.  
*Mormorando* est, ici, un son grave, très vibrato. Dans le *f*, cette technique produit un son sans cesse brisé par les vagues du vibrato

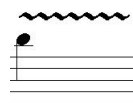


= parlé

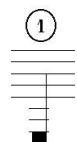
### Clarinetto in Sib



= slap



= trillo di chiavi sulla stessa nota



= suono "rotto" sulla fondamentale indicata. Nel suono "rotto", possono essere esaltati gli armonici gravi (1), medi (2) o acuti (3).



= solo soffio

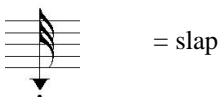


= tra soffio e suono

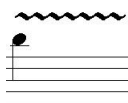


= suono

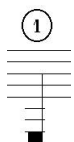
### Bb Clarinet



= slap



= key-trill on the same note.



= "broken" sound on the indicated fundamental. In the "broken" sound, you can exalt low (1), middle (2) or high (3) harmonics.



= just air



= between air and sound

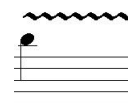


= sound

### Clarinete en Sib



= slap



= trille de clés sur la même note.



= son "cassé" sur la fondamentale indiquée. Dans le son "cassé", il est possible d'exalter les harmoniques graves (1), moyennes (2) ou aiguës (3).



= seulement du souffle



= entre souffle et son



= son

## Arpa



= stoppato



= all'altezza indicata, pizzicare la corda in modo da ottenere un suono armonico. La nota risultante suonerà un'ottava sopra.

## Harp



= muted



= on the indicated pitch, pluck the string in order to obtain a harmonic sound. The resulting note will sound an octave higher.

## Harpe



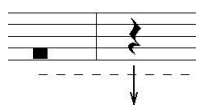
= étouffé



= à la hauteur indiquée, pincer la corde de manière à faire sortir l'harmonique. La note résultante sonnera une octave plus haut que la note écrite.

## Percussioni

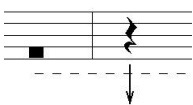
L'esecutore suona nel pianoforte, con bacchette morbide.



= stoppare la corda indicata, per tutta la durata del tratteggio. Le frecce segnalano quando il pianista suonerà il tasto corrispondente alla corda stoppata.

## Percussion

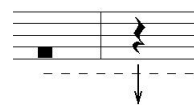
The instrumentist plays in the piano, with soft sticks.



= mute the indicated string, as long as suggested by the dashed line. Arrows indicate when the key corresponding to the muted string will be played.

## Percussions

L'instrumentiste joue dans le piano, avec des baguettes souples.



= étouffer la corde indiquée, pour toute la durée du pointillé. Les flèches signalent quand le pianiste jouera la touche correspondante à la corde jouée.

## Pianoforte

I cluster si eseguono di preferenza sui tasti bianchi.

## Piano


White-keys clusters are preferred.


## Piano

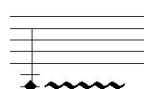
Les clusters de touches blanches sont préférés.

## Violoncello

 = stoppare la corda.

 = sfiorare la corda nella posizione indicata dal rombo.

 = tremolato stretto, alla punta.


 = arco "spazzolato".  
L'archetto scorre verticalmente sulla corda indicata, con pochissima pressione, dal tasto al ponticello e viceversa.


*arco pesante* = "grattato": eccesso di pressione rispetto alla velocità.


*(norm.)* = normale.  
Si riferisce alla pressione dello arco, e non alla sua posizione.

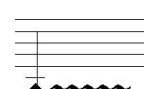
N.B. : *la partitura non è scritta in suoni reali*

## Cello

 = mute the string.

 = graze the string in the position indicated by the rhomb.

 = as fast as possible tremolo, at the point of the bow.


 = "brushing" bow.  
The bow slides vertically on the indicated string, from the key to the bridge and vice versa. An extremely light pressure is demanded.


*arco pesante* = "scratched": exceeding pressure compared to the speed.


*(norm.)* = normal.  
Referred to the bow pressure, not to its position.

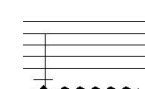
N.B. : *the score is not written in actual sounds.*

## Violoncelle

 = étouffer la corde.

 = effleurer la corde dans la position indiquée par la losange.

 = tremolo serré, à la pointe.

 = archet "en brossant".  
L'archet frotte très légèrement la corde indiquée dans le sens longitudinal, de la touche au chevalet et vice-versa.

*arco pesante* = "grattato": excès de pression par rapport à la vitesse.

*(norm.)* = normal.  
Référé à la pression de l'archet, et pas à sa position.

N.B. : *la partition n'est pas écrite en sons réels.*

# Verso la libertà

per soprano, clarinetto, arpa, pianoforte (due esecutori) e violoncello

Elvio Cipollone (1995)

*Calmò e legato : lirico* (♩. 60)

The musical score is arranged in six staves, each with a label on the left: **voce**, **clarinetto in sib**, **arpa**, **percussioni**, **pianoforte**, and **violoncello**. The music is in 4/4 time and consists of four measures. The **voce** staff features a soprano line with lyrics "(o) Ω (o)" and dynamic markings *f* and *p*. The **clarinetto in sib** staff has dynamic markings *f* and *p*, and includes a triplet of eighth notes in the final measure. The **arpa** staff shows arpeggiated chords in the bass clef with dynamic marking *f*. The **percussioni** staff uses a bass clef and a 15mb tom drum, with a dashed line indicating a sustained sound. The **pianoforte** staff has dynamic marking *sfz* and includes a sub-octave marking "Sub---". The **violoncello** staff has dynamic markings *f* and *p*, and includes a pizzicato marking "pizz.". The score concludes with a double bar line and a 5/4 time signature in the final measure of each staff.

*Più mosso* (♩ = 70)

*Tempo I* (♩ = 60)

voce

cl.

arpa

perc.

pf.

vc.

*p* *tr* *mf* *tr* *sf* *sf* *sf* *f* *f*

*3* *3* *3* *3* *3* *3*

*mf* *f* *mf* *p* *f* *sf*

*15 mb* *ff*

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

*8va* *m.sx.* *8va* *8vb*

*1/2 red.* *III* *III* *IV* *al tasto*

$\Omega$  (o)



voce

*f* *p* *ff* *sf* *sf* *ff* *Tempo I* (♩ = 60)

Più mosso (♩ = 70)

cl.

*f* *ff* *p*

arpa

*f* *ff* *p*

perc.

15<sup>mb</sup>, *p* *ff*

pf.

*f* *ff* *7* *3* *15<sup>ma</sup>*

8<sup>vb</sup> *f* 8<sup>vb</sup> 1/2 *ced.* 8<sup>vb</sup>

vc.

*ff* *p* *3*

*Più mosso* (♩ = 70)

*Tempo I* (♩ = 60)

*strin*

voce

5 *f* 5 *f* *p* *f*

(o) Ω (o) (o) Ω (o) (o) Ω (o)

cl.

*p cresc.* *ff* *f* *p*

arpa

*p* *ff* *f*

perc.

15 *p*

pf.

vc.

arco spazzolato *f* *pizz. arco* *f* *p*

Molto mosso (♩=80)

voce: *gen* *p* *do* *ff* *sf* *sf* *ff* *sf* *p* (ripetere x 30' ca.)

cl.: *tr* *ff* *p* *mf* *ff* (ripetere x 30' ca.)

arpa: *8va* *ff* (dalla 2ª volta) *8va* *f* *p* (ripetere x 30' ca.)

perc.: *15mb* *ff* *ff* (ripetere x 30' ca.)

pf.: *15ma* *7* *ff* *7* *8va* *15ma* (ripetere x 30' ca.)

vc.: *3* *tr* *arco spazzolato* *ff* *arco pesante* *ff* *f* (ripetere x 30' ca.)

Poco meno (♩=70)

voce

*f* *f* *f* **3** *f* **sottovoce** *f* *f* **m o m .** *f* **m o m .** *f* **sottovoce** *f* **sottovoce** *strin*

(o) Ω(o) De - i - ne zu zu zu zu zu zu zu zu zu zu Dei-- ne (o) Ω(o) Lus - t erst' und letz - te

cl.

*pp* *f* *p*

arpa

*pp* *f* *pp*

perc.

15 mb<sub>1</sub>

pf.

vc.

arco spazzolato

*f* *pp* *f* *pp*

*Molto mosso* (♩ = 80)

voce *p* *m om .* *canto* *gen do* *ff* *p* *ff* *ff* *m om .* *canto* *p*

Lu -u (o) Lust (o) (o)

cl. *f* *ff* *p* *ff*

arpa *pp* *f* *f* *ff* *p* *f*

perc. *p* *ff*

pf. *f* *ff* *mf* *ff* *mf* *ff*

vc. *f* *ff* *(norm.)* *arco pesante* *ff* *(norm.)* *arco pesante* *ff*

The image shows a page of a musical score for a piece in 4/4 time, marked 'Molto mosso' with a tempo of 80 beats per minute. The score is for six instruments: voice, clarinet (cl.), arpa (harp), percussion (perc.), piano (pf.), and violin (vc.). The key signature has one sharp (F#). The voice part has lyrics: 'Lu -u (o) Lust (o) (o)'. The score includes various dynamics such as *p*, *pp*, *f*, *ff*, and *mf*, as well as performance instructions like 'arco pesante' and '1/2 Red. sempre'. There are also markings for 'gen do' and 'canto'. The piano part features complex textures with 7th and 15th partials, and the arpa part has 15th and 8th partials. The violin part starts with a forte dynamic and includes 'arco pesante' sections.

*Poco meno* (♩ = 70)

voce *ff* *p* *ff* *sottovoce* *gridato*  
 Lu - Dei - ne Stim -

cl. *ff* *pp*

arpa *f* *pp*

perc. *mf* *ff*

pf. *mf* *ff*

vc. *f* *ff* *pp* arco pesante

voce *f* **canto** De - i - ne *f* Dei - nem *f* zu zu zu zu

cl.

arpa *ff* *pp* 15<sup>ma</sup> 3 15<sup>ma</sup>

perc. 15<sup>mb</sup>

pf. *ff* 7 15<sup>ma</sup> 7 7 15<sup>ma</sup> 7 7 15<sup>ma</sup> 7 7 8<sup>vb</sup> 8<sup>vb</sup> 8<sup>vb</sup> 1/2 *sed.* *sempre*

vc. arco pesante *ff* II norm. *f* arco pesante *ff* II norm. *f* *ppp*

Detailed description of the musical score: The score is for a vocal piece in 4/4 time. The vocal line (voce) features a melodic line with lyrics: '-me De - i - ne Dei - nem zu zu zu zu'. The dynamics are marked *f* (forte) and *pp* (pianissimo). A 'canto' box is present above the first measure. The clarinet (cl.) part has a complex melodic line with many slurs and ties. The arpa (harp) part has a sparse accompaniment with a triplet of eighth notes and a 15th fret marking. The percussion (perc.) part has a simple pattern with a 15th fret marking. The piano (pf.) part features a rhythmic accompaniment with chords and a 15th fret marking. The violin (vc.) part has a simple accompaniment with a 15th fret marking and dynamic markings *ff*, *f*, and *ppp*. The score includes various performance instructions such as 'arco pesante', 'II norm.', and '1/2 sed. sempre'.

Tempo I (♩=60)

voce *ff* 3 *p* 3 *sottovoce p* *f* *canto p* *mf* *pp*  
Brus - t zu zu zu zu zu ver - neh - men blick zu be - que - men Dei - nem  
          ich

cl. *pp* *pp* *mf*

arpa *pp* *mf*

perc. 15 *mb*

pf. *p* 8va 15 *ma* 8b

vc.



Molto mosso (♩=80)

Poco meno (♩=70)

sottovoce

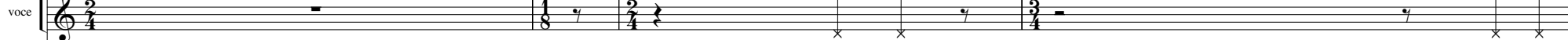
Brus -

*p*

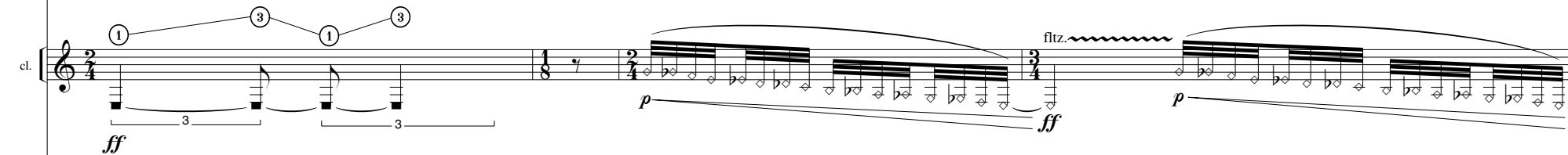
3

*p*

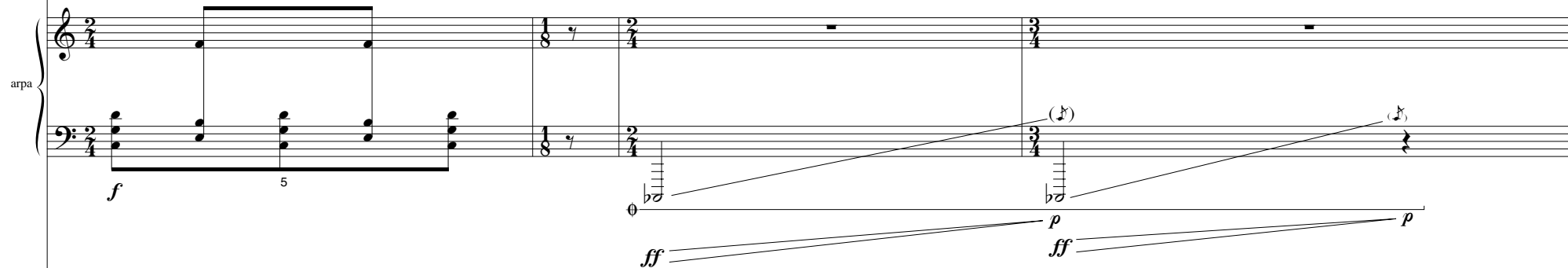
voce



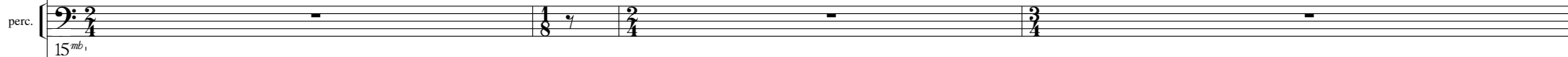
cl.



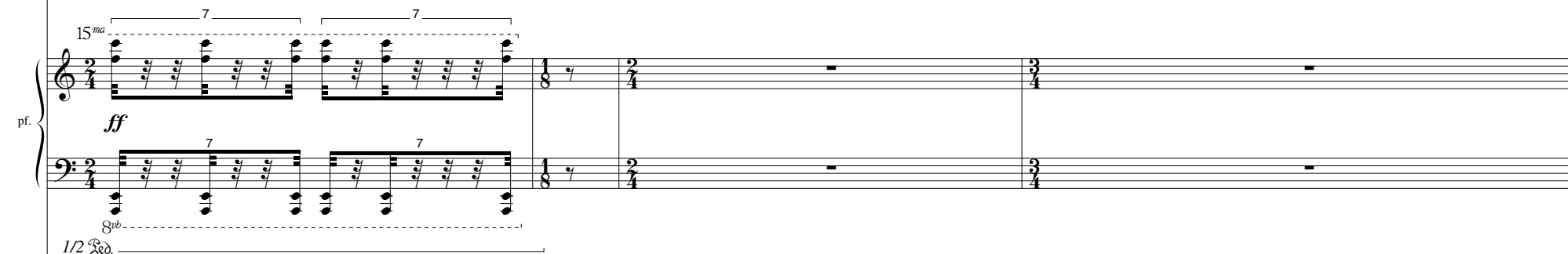
arpa



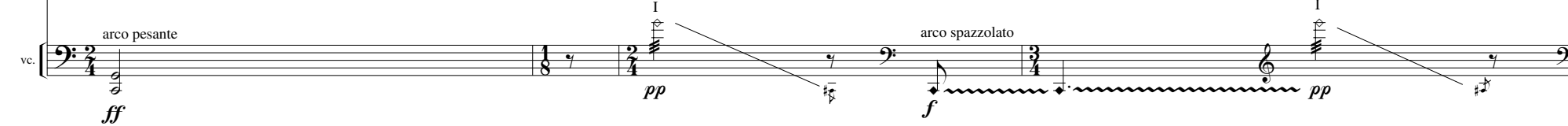
perc.



pf.



vc.



can to *ff* (vibr.) *Tempo I* (♩ = 60) *p* *Sempre più calmo* *f*

voce

Stim - que - men

cl.

*ff* *tr* *ff* *p*

arpa

*ff* *mf*

perc.

15<sup>mb</sup> *pp*

pf.

15<sup>ma</sup> 7 *ff* 15<sup>ma</sup> 3 *ff* 3 *ff* 8<sup>vb</sup> 7 1/2 *♩* & d. *ppp*

vc.

*ppp* arco pesante *ff* *ppp*

Detailed description of the musical score: The score is for page 12 and consists of six staves. The top staff is for voice, with lyrics 'Stim - que - men' and dynamic markings *ff* (vibr.), *p*, and *f*. The tempo is *Tempo I* (♩ = 60) and the instruction is *Sempre più calmo*. The second staff is for clarinet (cl.), with fingering 1-5-3 and dynamic markings *ff*, *tr*, *ff*, and *p*. The third staff is for arpa (arpa), with dynamic markings *ff* and *mf*. The fourth staff is for percussion (perc.), with a mallet part (15<sup>mb</sup>) and dynamic marking *pp*. The fifth staff is for piano (pf.), with complex rhythmic patterns, dynamic markings *ff*, and articulation like *15<sup>ma</sup>*, *7*, *3*, *8<sup>vb</sup>*, and *1/2 ♩ & d.*. The bottom staff is for violin (vc.), with dynamic markings *ppp*, *ff*, and *ppp*, and the instruction *arco pesante*. The time signature changes from 4/4 to 2/4 and back to 4/4.

*Poco più mosso*

voce  $\leq f$   $P$  (vibr.)

Ω (o) Mi - (o)

cl. *f*-sub. *p* *ff* *pp* *tr*

arpa *p* *p* *f*

perc.  $15^{mb_1}$  *pp*

pf.  $15^{ma_1}$  *ff* *Sub*

vc. *f* *ff* *PPP* *pp* III

voce *f*  $\Omega$  (o) *mf*  $\Omega$  (o) *mf*  $\Omega$  (o) *p*  $\Omega$  (o)

cl. *tr* *f-sub. pp* continua a battere !

arpa *p* *p* *pp* continua a battere !

perc. *15 mb<sub>1</sub>*

pf. *8vb* *f* *p* *p* *pp* continua a battere !

vc. *f-sub. p* *pizz.* *p* *p* *pp*