

Umberto Bombardelli

FLOW

Per 4 clarinetti

1. Clarinetto in Si bemolle (anche clarinetto piccolo)
2. Clarinetto in Si bemolle
3. Clarinetto in Si bemolle (anche clarinetto basso)
4. Clarinetto in Si bemolle (anche clarinetto basso)

FLOW

per quattro clarinetti

N.B. Le alterazioni valgono per la battuta e per la stessa altezza.

Umberto Bombardelli

1

STATICO ♩ = 60

Bs.2

slp. *vibr.* *slp.* *(n.v.)* *vibr.* *flatterz.*

sfz > mf *pp* *p* *f* *sfz* *ppp (come eco)* *p* *f* *mp (sempre)*

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SCORREVOLE (♩ = 60)

21

Cl.1

21

Cl.2

21

Cl.3

21

Bs.2

ripete ad libitum *ripete ad libitum* *ripete ad libitum* *ripete ad libitum*

mp *mp* *mp*

* La partitura è scritta secondo le trasposizioni degli strumenti indicati.

27

mf mp

mf mp f

mf mp f

mf mp f flatterz.

sfz > p f ff (teso)

//

32

ff

ff

mf sempre cresc.

2

35 *ff* *ff* *ff* *ff* *vibr. rall.*

5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

//

37 **PRENDE PICCOLO MI b**

37 *tr* *p* *mf* *f* *f* *slp.* *tr* *p* *sfz = mf*

3 6 6 6 6 6 6

PIU' ANIMATO ♩ = 72

Musical score for measures 39-43. The score is in 3/4 time and features four staves: Picc., Cl.2, Cl.3, and Bs.2. The Picc. part starts with a dynamic of *ff* and includes trills and slurs. The Cl.2 part is marked *mf (neutro)*. The Cl.3 part has dynamics ranging from *mp* to *mf*. The Bs.2 part starts with a slur and dynamic *p*, then moves to *sfz* and *pp*.

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Musical score for measures 44-48. The score continues with three staves: Cl.2, Cl.3, and Bs.2. The Cl.2 part starts with a dynamic of *f* and includes trills and slurs. The Cl.3 part has dynamics ranging from *f* to *mp*. The Bs.2 part starts with a dynamic of *mf* and includes slurs and trills. The score concludes with a dynamic of *pppp*.

1) "smorzato": attacchi ottenuti con il diaframma.

49

49

49

49

mf *mp* *mf* *mp* *f*

sempre ben sciolto

f *tr*

mf

//

54

54

54

54

quasi distrattamente

mf *ff*

flatterz.

distrattamente

p subito

ppp *mf* *ppp* *mf* *ppp* *mf* *ppp*

59 **PRENDE CLAR. SI b**

misterioso

p

mf *p* *mf* *poco rall.....*

59 **PRENDE BASSO**

//

ENERGICO ♩ = 88

64

CL.1 *(p)*

CL.2 *p*

a tempo

Bs.1 *aggressivo* 1) *f sfz f sfz f sfz f*

Bs.2 *aggressivo* 1) *f sfz f sfz f sfz f*

1) nota ausiliaria sempre al semitono superiore o inferiore

69

69

69

69

69

sfz *f* *sfz* *f* *sfz* *f*

sfz *f* *sfz* *f* *sfz* *f*

//

72

72

72

72

72

mf

mf

p subito *mp* *pp* *mf* *p*

p subito *mp* *pp* *mf* *p*

75 *p*

75 *p*

75 PRENDE CLAR. SI b *rall....* *...fino a....*

75 PRENDE CLAR. SI b

//

79 CON SCIOLTEZZA ♩ = 76

Cl.1 *mf* *pppp* *pp*

Cl.2 *p*

Cl.3

Cl.4 *f* *ff* *ff ppp (subtone)*

(in rilievo) *flatterz.* *flatterz.* *(n.v.)*

84

mp

mp

p *mf*

f *flatterz.*

//

88

f *ff*

f

ff

ff *flatterz.*

91

91

91

91

mf *mp* *p* *mp*

mf *mp* *p* *mp*

ff *mf*

//

95

95

95

95

mf *f* *ff*

f *ff*

mf *f*

f *flutterz.*

99

mf *mp* *p* *mp*

mf *mp* *p* *mp*

p

vibr. rall.

ff *f* *p* *f* *p subito*

//

104

mf *ff*

mf *ff*

mp *mf* *ff*

f *ff (sempre)*

flatterz.

subito TEMPO I° ♩ = 60

PRENDE PICCOLO MI b

109 vibr. *p subito* (n.v.)

109 *p subito*

109 *p subito*

109 *f (sempre)* (solo) *f* flatterz. *ff*

//

(rigorosamente ♩ = 60)

Picc. 112 (n.v.) *p* *sfz* *p* *sfz* *p*

Cl.2 112 *ff* *p* *sfz* *p* *sfz* *p*

Cl.3 112 (n.v.) *p* *sfz* *p* *sfz* *p*

Cl.4 112 PRENDE BASSO (n.v.) *p* *sfz* *p* *sfz* *p*

119 *slp.*
sfz *p* *sfz* *p*

119 *slp.*
sfz *p* *sfz* *p*

119 *slp.*
sfz *p* *sfz* *p*

119 *slp.*
sfz *p* *p* *flatterz.*
mf

//

125

125

125

125 *vibr.* *(n.v.)* *slp.* *(n.v.)*
p *ppp subito* *sfz* *f* *p*

130 *slp.* *slp.*

p *mf* *sfz* *p* *sfz* *p*

flatterz. *slp.* *slp.*

p *sfz* *p* *sfz* *p*

flatterz. *slp.* *flatterz.* *slp.*

p *sfz* *p* *mf* *sfz* *p*

130 *slp.* *slp.*

sfz *p* *sfz*

//

134 *slp.*

f *mp* *f* *mf* *mp* *f* *p* *sfz*

slp.

p *sfz*

134 *slp.*

mf *p* *sfz*

134 *slp.*

p *sfz*

137 *slp.* *p* *sfz* *mf* *p* *sfz* *slp.*

137 *slp.* *p* *sfz* *p* *sfz* *slp.*

137 *slp.* *p* *sfz* *p* *sfz* *slp.*

137 *mf* *p* *sfz* *p* *sfz* *slp.*

//

143 *slp.* *sfz* *slp.* *sfz*

143 *slp.* *sfz* *slp.* *sfz*

143 *slp.* *sfz* *slp.* *sfz* *(pomposo)* *f (sempre)*

143 *(pomposo)* *f (sempre)*

147

147

147

147

147

flutterz.

//

152

c.p.

slp.

p *sfz* *p* *sfz > p*

152

p *sfz* *c.p.*

sfz *p* *sfz > p*

152

slp. *c.p.*

p *sfz* *p* *sfz > p*

152

slp. *vibr.*

p *sfz* *p* *sfz > p*



simile

158 *cresc. sempre...* *simile*

158 *cresc. sempre...* *simile*

158 *cresc. sempre...* *simile*

158 *mf (sempre)* *legato sempre*

//

163 *...fino a...*

163 *...fino a...*

163 *...fino a...*

163 *...fino a...*



167

167

167

167

...ff

...ff

...ff

...ff

mp

//

172

172

172

172

f

slp. (tacet !)

sfz

mf

(tacet !)

Musical score for four staves, measures 177-180. The score includes dynamics (*mf*, *f*, *mp*), articulation (*flatterz.*), and performance instructions (*n.v.*).

Staff 1: Measure 177 starts with a treble clef and a 3/4 time signature. It contains a triplet of eighth notes (E, E, E) marked *mf*. A slur covers measures 178 and 179, ending with a half note marked *f* and *(n.v.)*.

Staff 2: Measure 177 contains a whole rest. Measure 178 starts with a treble clef and a 3/4 time signature, containing a half note marked *f*. A slur covers measures 179 and 180, ending with a half note marked *f* and *(n.v.)*.

Staff 3: Measure 177 contains a whole rest. Measure 178 starts with a treble clef and a 3/4 time signature, containing a half note marked *f*. A slur covers measures 179 and 180, ending with a half note marked *(n.v.)*.

Staff 4: Measure 177 contains a whole rest. Measure 178 starts with a treble clef and a 3/4 time signature, containing a half note marked *mp* and *flatterz.*. A slur covers measures 179 and 180, ending with a half note marked *f* and *(n.v.)*.

Milano, 12 luglio 1994