

# 40.5 → ← 32

Simon Vosecek  
and  
Kunihiro Nakamura

Flute

Clarinet in B $\flat$

Violin

action

Cello

action (Soprano)

Soprano

Piano

The time which is given for each bar is the time that is required to play that bar.

Feel at the passage of time for silence for at least six seconds plus.

6"----

6" *pppp*

4" *p*

3" *mp*

6" *mp* *pp*

4" *pppp* *pp*

3" *pppp*

2" *mf*

3" *ff*

With your left hand press down on all the bowstrings, so that the pitch becomes indistinct.

The arrow drawn with a thick line indicates the part where the bow and the bowstring come into contact with each other (top of the bowstring) / e.a. d, g from the top; the left is the fingerboard side and the right is the bridge side.

The arrow drawn with a thick dotted line indicates the orbit of the bow.

The thin dotted line is the part where the bow and the bowstring come into contact with each other (top of the bow).

With the passage of time being marked by each bar, when the arrow points from right to left, the bars proceed from right to left, (in which case, the cresc. and the dim. correspond to the direction of the arrow).

10

a - Vln.

2" 6" 2" 1" 3" 4" 1" 2" 1" 4"

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

20

a - Vln.

2" 1" 2" 4" 0.5" 2" 0.5" 4" 2" 1"

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

Using the bow play on the bowstring from the bridge to the end-pin.

30 a - Vln.

40 a - Vln.

50 Vln.

Continue to move the bow to the constricted part of the body of the violin, (in such a way that the friction sound created with the bowstring and the friction sound created with the body of the violin overlap simultaneously.)  
Using the bow, play on the constricted part of the body of the violin.

Rotate the bow little by little and effect the change to "collegno tratto".

*Simon*

With dash and spirit, write the sign of "Simon Vosecek" in the air with the tip of the bow. (It is all right even if you cannot "write" the sign precisely in the air. It is the movement that is done with dash and spirit that is more important than "writing" the sign.)

50 a - Vln.

60 Fl. *poco accel.* *poco riten.*

B<sup>b</sup> Cl.

Vln. *arco* *tasto* *pp*

Vc. *pizz.* *f* *arco* *tasto* *pp*

S

Pno. *p* *sempre stacc.* *8va* *3* *5* *sfz* *p*

**♩ = 72**

*legatissimo*

65

Fl. *pp* *ff* *pp* *ff*

B $\flat$  Cl. *pp* *p* *ff*

Vln. *tasto* *pont.* *ff* *fff* *ord.* *sfz*

Vc. *tasto* *pont.* *ff* *fff*

Ossia:

S *mf* *3*  
This is a weak move al - rea - dy.

Pno. *f* *sfz* *sfz*

*(X<sub>80</sub>)*

69

Fl. *mf* *f*

B $\flat$  Cl. *slap tongue* *fp* *sfzp* *ff* *sfzp* *ff*

Vln. *sfz* *mf* *f*

Vc. *tasto* *pont.* *pp* *ff* *sfzp* *ff* *sfzp* *ff*

S

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

*8va* *3* *5* *3* *5* *5*

73

*legatissimo*

Fl. *pp* 5 7

B $\flat$  Cl. *legatissimo* 5 3 7 *pp* 5 7 9 5

Vln. *p* *tasto* 5 *ord. pont.* *bow overpressure* *tasto* *ff*

Vc. *p* *ff*

S *mf* 3 3 3  
 Black is in what's like a "zug - zwang" po - si - tion here. He can't de - ve - lop the Queens'

Pno. *pp* 3

75

Fl. *mf* 3 10 *pp* 5 6 7 9 10

B $\flat$  Cl. *mf* 5 7 5 *pp* 5 6 7 10

Vln. 5:3 7:3 *tasto* 3 3 3 *ord. pont.*

Vc. *ord. pont.* *bow overpressure* *tasto* *ord. pont.* *bow overpressure* *tasto* *5:3* *p* *ff* *p*

S 3 3 3 3 3 3  
 Knight be - cause of the han - ging Pawn. The Bi - shop is blocked be - cause of the Queen.

Pno. *sfz* *sfz* *ffz*

♩ = 60 ca.

78

Fl. *ff* *f* *p* *f* *mp* *mp* *f* *rit.*

B♭ Cl. *ff* *f* *mp* *p* *f*

Vln. *ff* *f* *p* *pizz.* *arco* *f* *p* *f*

Vc. *ff* *f* *mf* *f* *p* *f*

a - Sop. *pp* *mp* *mf*

S. *pp* *mp* *mf*

Let's try with Sho - gi a - gain. gohon gohon fu s(u)

Gradually put up hands highly

Harrumph Blow out a breath deeply Breathe in deeply

Phno. *f* *p* *mp* *mf* *f*

82 *a tempo*

Fl. *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

B♭ Cl. *mp* *f* *mp* *f* *ppp*

Vln. *f* *mp* *f* *ppp* *pp*

Vc. *f* *mp* *f* *pp*

a - Sop. *ff* *f* *mf* *ff* *f* *mf* *f*

S. *ff* *f* *mf* *ff* *f* *mf* *f*

hun! i ya? n s(u) hun! n ! ha!? n s(u) n s(u) n

Phno. *f* *p* *f* *ppp*

In harmony with the movement of a singer Jet whistle

In harmony with the movement of a singer

In harmony with the movement of a singer

In harmony with the movement of a singer

In harmony with the movement of a singer

In harmony with the movement of a singer

In harmony with the movement of a singer

Breath in from a mouthpiece

col legno on C

Hit the music stand with tap-tap with the second joint of the middle finger with an expression of boredom

Swing down hands at a breath But hesitate just before that Gradually put up hands highly Swing down hands at a breath

But hesitate just before that Begin to be troubled

But hesitate just before that Put your hands up like the instruction to stop playing the instrument (and quickly hands down).

Touch the chin with a forefinger and a middle finger in turn as if thinking