

# THE PAPER CLOCK

*for violin, cello & piano*

*dedicated to Julie*

Šimon Voseček

2017/18

durata: ca 20'

## About the music:

*Any association you may have with “the paper clock” fits to the music.*

*Do not play in the manner of “contemporary music”. The piece has much more to do with Mahler than with Ferneyhough. Think in terms of phrases, rubato, agogic.*

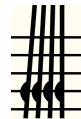
## Remarks:

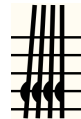
*The violin & the cello will need a “normal” sordino as well as a practice mute (preferably in wood but I am all right with a rubber mute, too). The practice mute is only required for the last few bars as a sort of a “diminuendo”.*

*Bow positions: *tasto* and *pont.* change significantly the sound quality, without ever letting to disappear the pitch. *Pont. estr.* means letting to disappear the first partial.*

*If not indicated differently, play non vibrato. If playing vibrato, make it obvious.*

*Vibr. *estr.* should reach a range of at least a third, but do not vibrate too fast – no “hysterical” vibrato is meant with it.*



*The piano player has to touch the strings with the right hand when indicated by a special clef: . Imagine the vertical lines being the piano strings with dampers. The positions of notes in the staff indicates the touching point at the piano string (before or behind the dampers and how far of the dampers).*

*Depending on the size of the grand piano it might become impossible to touch the strings as indicated. In this case play “una corda” instead.*

# THE PAPER CLOCK

for Julie

Šimon Voseček 2017/18

♩ = ca. 40

3:7

Violine

Cello

Klavier

Viol.

Cello

Klav.

3

Viol.

Cello

Klav.

4

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**6**

Viol. *f* *p*

Cello *f* *p*

Klav. *f* *p*

8va

8vb

**8**

Viol. *p* *p*

Cello *p*

Klav. *p* *f*

8va

8vb

**10**

Viol. *sfz sfz sfz sfzp*

Cello *sfzp f*

Klav. *sfz sfz sfz sfz p*

15<sup>ma</sup>

**14**

Viol. *sfz sfz sfz p port. ff*

Cello *sfzp f*

Klav. *sfz sfz sfz sfz ff*

7:5

5:3

8<sup>va</sup>

**17**

Viol. *sfz p*

Cello *p*

Klav. *sfz p*

15<sup>ma</sup>

8<sup>va</sup>

8<sup>vb</sup>

20

Viol. *p*

Cello *p*

Klav. *p*

7:6

8<sup>va</sup>

8<sup>vb</sup>

21

Viol. *p* *f* *sfz* *ff*

Cello *p* *sfz* *sfz* *ff*

Klav. *p* *f* *sfz* *sfz* *sfz*

7:3 5

3 5 3 3

4:3 5

8<sup>va</sup>

8<sup>vb</sup>

*con* *And.*

23

Viol. *sfz*

Cello *sfz*

Klav. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

5 7 3

3 3

8<sup>va</sup>

**26**

Viol. *sfz*

Cello *sfz*

Klav. *sfz* *sffz*

*8va*

**29**

Viol. *sffz p*

Cello *sffz p* *pp*

Klav. *sffz* *pp*

*ord.*  $\longrightarrow$  *pont.*

*una corda*

*loco*

*4:5*

*8vb*

**32**

Viol. *pp*

Cello *pp*

Klav. *p* *pp* *pp* *mp*

*tre corde* *una corda* *6:7* *tre corde* *una corda*

*8va* *8va*

*press the strings at the very edge*

*8vb*

34

Viol. *pp* 7:3 3 *pp* 7 3

Cello *pp* *pp*

Klav. *pp*

36

Viol. *pp* *ord.* → *pont.* 3 5 7 *pp* *ord.* *pp* *ord.*

Cello *pp* *ord.* → *pont.* *pp* *ord.* 5:3 3

Klav. *p* *8va* *tre corde* *una corda* *8vb*

39

Viol. *pp* *ord.* → *pont.* 3 5 7

Cello *pp* *ord.* → *pont.* 5 7 5

Klav. *pp*



41

Viol. *ord.*  
*fp* 3 5 7 *p* 7

Cello *ord.*  
*tre corde* *8va* *fp* 3 5 7 3 *p*

Klav. *mf*  
*8vb*

44

Viol. *ord.* → *pont.* *f* 3 5 7 *pp* *p* *ord.* → *pont. estr.*

Cello *f* *ord.* → *pont.* *pp* *p* *ord.* → *pont. estr.*

Klav. *4:3*

46

Viol. *ppp* II+III 3 5 7 *ppp*

Cello *ppp* 3 3 5:3

Klav. *una corda* *fp* 5 *p* 3

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50

Viol. *fpp*

Cello *ppp* *fpp*

Klav. *mp* *p* *p*

5:3 5 3 7:3

(con *And.*) \*

54

Viol. *ppp*

Cello *ppp*

Klav. *mp* *p*

4:3

\*) In the case that the piano frame does not allow to touch the upper string, play una corda, touch e and let eb ring.

58

Viol. *ppp* *ord.* *tasto* *non cresc.* *pont. estr.*

Cello *ppp* *ff*

Klav. *pp*

5

non vibr. → vibr. estr. → non vibr.