

Paul Clift

V Prostranem Morju Sanj

for flute, violin, piano & one additional performer

duration ca. 3'

2018

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Partition et matériel disponibles sur:



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Performance notes:

VIOLIN: As stated in the score, the violin should use a metal practice mute throughout the piece. From beginning to end, a little (but not too much!) vibrato can be used. The violin will always sound a little louder than the flute; it may be helpful to imagine the flute sound as a sort of “shadow” of material performed by the violin.

FLUTE:



The above notation, which is used throughout the piece, indicates closed-embouchure whistle tones. This effect generally requires that the embouchure be partially blocked by the tongue. Pitches must sound as notated (upper note) using the indicated fingerings (lower note).

The *bisbigliando* in b.17 should be achieved by alternating harmonics between C & G fundamentals.

PIANO: The pianist is required to use a single brush with fairly soft bristles, like the kind used for cleaning leather shoes. This is used in bb. 8–9; the lowest strings should be played, up to the first bar of the frame (this is not notated precisely in the score, as it is different from one model of piano to another).

FOURTH PERFORMER: An additional performer is required. That person needs two brushes with fairly soft bristles, like the kind used for cleaning leather shoes. When playing, the ends (i.e. close to the far end of the piano frame) of the lowest group of strings should be strummed gently but with sufficient force that the resonance remains softly audible throughout. The performer should avoid playing on the middle of the strings, as this may abruptly dampen strings that are being played by the pianist. The effect works best when two brushes are being used in “contrary motion,” i.e., one descending and the other ascending.

Programme note:

A laconic miniature—just some three minutes long—but which through its circular nature is an attempt to obscure perception of the passage of time. The piece should be taken as an expression of gentleness; a soft-spoken, echoed, and fragmented melody, rises and falls on the surface of the gentle, noisy rumbles of the piano’s low register, and that is all. Most importantly, this piece is a modest—but sincere—homage to Slovene composer, Jakob Jež, to his remarkable catalogue of works, and to his indefatigable wit and sombre joie de vivre.

-Paul Clift, November 2018

V Prostranem Morju Sanj

Posvečeno Jakobu Ježu

Paul Clift
(composed 2018)

♩ = 60

Flute

p

metal practice mute al fine

Violin

p (match flute)

4th performer

Piano

6

pp

p

pp

p

f

L.H w/ brush on strings

8^{va}

*Piano: with a lot of sustain, so that the sound is blurred and muddy throughout.

*P →

9 $\frac{4}{4}$

+4th performer: two brushes on strings *ad libitum*; *sempre pp*

pp (Put down brush)

8va

11 $\frac{2}{4}$ $\frac{4}{4}$ *airy tr.*

p *pp* *p*

*pp** 8va

14 $\frac{2}{4}$ $\frac{3}{4}$ *airy tr.* $\frac{4}{4}$

pp *mp* *pp*

p *mp* *pp*

8va

*Piano: L.H always a little softer than R.H

17 *sim.* *p* *pp* *pp* *p* *pp*

a.s.t.

8^{va}

8^{vb}

20 *(tr)* *p* *p*

8^{va}

23 *p* *p*

8^{va}

8^{vb}

26

Musical score for measures 26-28. It features two treble clefs and a grand staff. The top two staves have melodic lines with triplets and slurs. The grand staff has a complex bass line with triplets and slurs. Performance markings include 'p', '8va', and '8vb'.

29

Musical score for measures 29-31. It features two treble clefs and a grand staff. The top two staves have melodic lines with triplets and slurs. The grand staff has a complex bass line with triplets and slurs. Performance markings include 'p', '8va', and '8vb'.

32

Musical score for measures 32-34. It features two treble clefs and a grand staff. The top two staves have melodic lines with triplets and slurs. The grand staff has a complex bass line with triplets and slurs. Performance markings include 'p', '8va', and '8vb'.

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