

Dog Variations

FOR PIANO TRIO

Petr Bakla 2013, rev. 2015

duration: ca. 14 min.

$\text{♩} = 80 - 84$

Violin

Cello

Piano

Violin

Vlc.

Pno.

EXPLANATORY NOTES

General: Play the whole piece with a certain objective detachment. The two layers (loud and soft) should be kept clearly separated and hard-edged; please do not regard the material as "expressive gestures"- do not make any crescendi or decrescendi, keep very regular pace and evenness of sound over the registers, both in the loud and the soft sections. Rather than calling for an expressive way of playing, the accent marks simply highlight loud notes (throughout the piece, all notes with an accent attached are loud, the ones without are soft). In many cases, some of the *pp* notes will be lost to the ear because of the resonance of the piano's *f* notes that precede; this is entirely within composer's intention, do not attempt to prevent it by playing any of the *pp* notes louder, neither in the piano part nor in the strings'.

Strings: Dynamics: Play "into the sound" of the piano, especially in *pp*. Do not start/end the *pp* passages with an accent - on the contrary, a hint of "fade-in" / "fade-out" is desirable (where applicable).

Wherever practical, please prioritize *sul tasto* position for the material in *pp*. Violoncello: notes written as normally stopped may be performed as harmonics, should this help.

Piano: Strive for highest possible evenness of touch. The scales in *pp* should feel very smooth; all successive notes in *f* must be of the same loudness (the first note in the succession must never feel "accented" in comparison with the notes which follow). Hold right pedal down throughout the piece, making no pedal changes at all (no exception).

Thank you! PB

26

Vln. *f* *f*

Vlc. *(f)* *pp* *f*

Pno. *(pp)* *f* *pp* *f* *pp* *f* *(f)*

8va-

31

Vln. *(f)* *pp* *f* *pp*

Vlc. *pp* *f* *pp* *f* *pp*

Pno. *pp* *f* *pp* *(pp)* *f* *pp* *(pp)*

8va-

(Accidentals do not repeat in octaves)

35

Vln. *pp* *f* *pp* *f* *pp*

Vlc. *f* *pp* *f* *pp*

Pno. *f* *pp* *f* *pp* *f* *pp* *f* *pp*

8va-

40

Vln.

Vlc.

Pno.

pp f pp

f pp f pp

8va

Detailed description: This system of music covers measures 40 to 45. The Violin (Vln.) part starts with a forte (f) dynamic, followed by piano-piano (pp) and then a return to forte (f). The Viola (Vlc.) part mirrors the violin's dynamics, starting with f, then pp, and ending with f. The Piano (Pno.) part begins with a forte (f) dynamic, then shifts to pp, followed by f, pp, and finally f. A '8va' marking is present above the piano part in measure 42, indicating an octave shift. The music features intricate rhythmic patterns with many accents and slurs.

46

Vln.

Vlc.

Pno.

f pp

(pp) f pp f pp f

f pp f pp f pp

8va

(f) pp

(pp)

Detailed description: This system covers measures 46 to 50. The Violin (Vln.) part starts with a forte (f) dynamic, then piano-piano (pp), and ends with a forte (f) dynamic. The Viola (Vlc.) part starts with piano-piano (pp) and forte (f), then pp, f, pp, f, pp, f, and ends with (f) pp. The Piano (Pno.) part starts with a forte (f) dynamic, then pp, f, pp, f, pp, f, pp, and ends with (pp). A '8va' marking is present above the piano part in measure 49, indicating an octave shift. The music is highly rhythmic with many accents and slurs.

51

Vln.

Vlc.

Pno.

f pp f

f pp f

f pp

8va

Detailed description: This system covers measures 51 to 55. The Violin (Vln.) part starts with a forte (f) dynamic, then piano-piano (pp), and ends with a forte (f) dynamic. The Viola (Vlc.) part starts with a forte (f) dynamic, then pp, f, pp, and ends with a forte (f) dynamic. The Piano (Pno.) part starts with a forte (f) dynamic, then pp, f, pp, and ends with a forte (f) dynamic. A '8va' marking is present above the piano part in measure 53, indicating an octave shift. The music features complex rhythmic patterns with many accents and slurs.

73

Vln. *f* *pp f* *pp* 6

Vlc. *f* *pp* *f*

Pno. *f* *pp* *f* *pp* *f* *pp* *f* *pp*

8va

78

Vln. *(pp)* *f* *pp*

Vlc. *pp* *f*

Pno. *f* *pp* *f* *pp* *f* *pp* *f* *pp*

8va

83

Vln. *f* *pp* *f* *pp*

Vlc. *pp* *f*

Pno. *f* *pp* *f* *pp* *f* *(f)* *pp* *f* *pp*

8va

104

Vln.

Vlc.

Pno.

pp f pp

(pp) f

(pp) f pp

109

Vln.

Vlc.

Pno.

f pp

pp f pp

(pp) f pp

8va

115

Vln.

Vlc.

Pno.

f

pp f pp

(pp) f pp f pp f

8va

120

Vln. *f* *pp*

Vlc. *f* *pp*

Pno. *pp* *f* *pp*

8va-

125

Vln. *f* *pp* *f* *pp*

Vlc. *f* *pp* *f* *pp* *f* *pp*

Pno. *f* *pp* *f* *pp* *f* *pp* *pp* *f*

8va-

129

Vln. *pp* *f* *pp* *f* *pp*

Vlc. *pp* *f* *pp* *f*

Pno. *pp* *f* *pp* *f* *pp* *f* *pp*

8va-

134

Vln.

Vlc.

Pno.

Dynamic markings: *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*. *8va* markings are present above the piano part.

140

Vln.

Vlc.

Pno.

Dynamic markings: *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*, *pp*. *8va* markings are present above the piano part.

146

Vln.

Vlc.

Pno.

Dynamic markings: *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*. *8va* markings are present above the piano part.

151

Vln. *pp* *f*

Vlc. *pp*

Pno. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

8va

156

Vln. *pp* *(pp)* *f*

Vlc. *f*

Pno. *f* *pp* *f* *(f)* *pp*

8va

161

Vln. *(f)* *pp* *f*

Vlc. *pp* *f* *pp* *f* *pp*

Pno. *(pp)* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

8va

182

Vln.

Vlc.

Pno.

pp

8va

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

Detailed description: This system covers measures 182 to 187. The Violin part (Vln.) has rests. The Viola part (Vlc.) starts with a piano (*pp*) texture. The Piano part (Pno.) features a complex rhythmic pattern with dynamic markings of *pp*, *f*, *pp*, *f*, *pp*, *f*, and *pp*. An *8va* marking is present above the piano part in measures 184, 185, and 187.

188

Vln.

Vlc.

Pno.

f

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

8va

Detailed description: This system covers measures 188 to 192. The Violin part (Vln.) has a *f* dynamic. The Viola part (Vlc.) has dynamics of *pp*, *f*, *pp*, and *f*. The Piano part (Pno.) has dynamics of *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*, and *pp*. An *8va* marking is present above the piano part in measure 191.

193

Vln.

Vlc.

Pno.

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

8va

Detailed description: This system covers measures 193 to 198. The Violin part (Vln.) has dynamics of *f*, *pp*, *f*, *pp*, *f*, and *pp*. The Viola part (Vlc.) has dynamics of *f*, *pp*, *f*, *pp*, *f*, and *pp*. The Piano part (Pno.) has dynamics of *pp*, *f*, *pp*, *f*, *pp*, *f*, and *pp*. An *8va* marking is present above the piano part in measure 194.

197

Vln. *pp* *f* *8va*

Vlc. *pp* *f* *8va*

Pno. *(pp)* *f* *pp* *f* *pp*

202

Vln. *f* *(f)* *pp*

Vlc. *pp* *f* *pp* *(pp)* *f* *pp*

Pno. *f* *pp* *f* *pp* *f* *pp* *(pp)* *8va*

208

Vln. *(pp)*

Vlc.

Pno. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *(pp)* *8va*

214

Vln. *pp* *f* *pp* *f* *f*

Vlc. *f* *pp* *pp* *f*

Pno. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

220

Vln. *f* *pp* *f* *pp* *f* *pp*

Vlc. *f* *pp* *f* *pp* *f* *pp*

Pno. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

225

Vln. *f* *pp* *f* *pp* *f* *pp*

Vlc. *f* *pp* *f* *pp* *f* *pp*

Pno. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

231

Vln.

Vlc.

Pno.

pp

f pp f pp

(pp) f pp f pp

Detailed description: This system contains measures 231 through 236. The Violin part is mostly silent, with a few notes in measure 236 marked *pp*. The Viola part is also mostly silent, with notes in measures 236 and 237 marked *pp*. The Piano part features a complex rhythmic pattern of eighth and sixteenth notes, with dynamic markings *f* and *pp* alternating throughout. A long slur covers the first two measures of the piano part.

237

Vln.

Vlc.

Pno.

f pp f

f pp

8va f pp f pp

8va f pp

Detailed description: This system contains measures 237 through 241. The Violin part has notes in measures 237, 238, and 241, with dynamics *f* and *pp*. The Viola part has a continuous eighth-note pattern in measure 237, followed by notes in measures 238 and 241, with dynamics *f* and *pp*. The Piano part has notes in measures 237, 238, 240, and 241, with dynamics *pp*, *f*, and *pp*. An *8va* marking is present above the piano part in measures 238 and 240.

242

Vln.

Vlc.

Pno.

(f)

f pp

8va f pp

8va f pp

Detailed description: This system contains measures 242 through 246. The Violin part has notes in measures 242, 243, and 245, with dynamics *f*. The Viola part has notes in measures 243, 244, 245, and 246, with dynamics *pp* and *f*. The Piano part has notes in measures 242, 243, 244, 245, and 246, with dynamics *f* and *pp*. *8va* markings are present above the piano part in measures 243 and 245.

247 *8va*

Vln. *pp* *f pp*

Vlc. *(pp) f pp* *(pp)*

Pno. *(pp) f pp*

252

Vln. *f pp*

Vlc. *(pp) f*

Pno. *f pp*

258

Vln. *(pp) f pp f (f) pp f*

Vlc. *(f) pp f pp f pp*

Pno. *(pp) f pp f pp f pp (pp) f* *8va*

