

**Petr Bakla**

**FIRST COMES THE OBVIOUS OPENING GESTURE,  
BUT THEN THE PLOT THICKENS, AND THE SWEET BACKGROUND MUSIC  
IS NOT WHAT REALLY MATTERS HERE**

for alto saxophone, percussion, piano and soundtrack

2010

durata: 6 min.

**to the POLARIS TRIO**

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
# EXPLANATORY NOTES


## General:


- The score is not in C (A.Sax sounds a major sixth lower).
- Repeated notes are to be played evenly (without grouping in three or four or similar, no accents unless indicated).
- The dynamic markings express actual volume of sound desired rather than subjective effort, which for the same written dynamic will differ according to instrument, register, playing technique etc. Important: In more reverberant acoustics, slightly raise the dynamics of soft passages (play more *marcato*), so that the music doesn't get "swallowed up" too much by the resonance of adjacent loud sections.

## Percussion:




**Vibraphone** (vib.) – always motor off, pedal is constantly depressed

**Marimba** (mar.) – 4.5 octaves minimum, i.e. ranging from 

**Glockenspiel** (Glck.) – ranging from  (is notated an octave lower)

- It is necessary to place the instruments in such a way that playing marimba and vibraphone, and marimba and Glockenspiel simultaneously is possible.
- If not indicated otherwise (  ) always let notes sound over.

## **Mallets:**

-  medium soft vibraphone/marimba mallet (2x)
-  hard vibraphone/marimba mallet (1-2x)  
These mallets should be rather heavy, giving the sound more "body". They are also used with the Glockenspiel.
-  hard rubber mallet giving bright sound on Glck., and metallic, somewhat distorted sound on the vibraphone (where possible, consider using an extra metal mallet for vib.)


## **Electronics:**

The soundtrack consists of two audio tracks, which can be played back from CD or a computer. It is very important that the loudspeaker(s) be placed behind the players, not in the front, and if two loudspeakers are used, they should be placed close together (i.e. contrary to any kind of "spatialization", the sound should come from one spot). A guitar or keyboard amplifier may be fine to do the job, as well as a decent portable CD/mp3 soundsystem. The device is best operated by the percussionist.

The volume is to be set very low: in the first part (pages 1–3), the interventions of the soundtrack (track\_1) are to be softer than the instrumental sound in *pp* and will be (virtually) inaudible in *fff*. Do not re-adjust volume for track\_2. It is important to be able to follow the display indicating playing time. You don't need to stop track\_1, simply switch to track\_2 when indicated (and let it play). It is supposed that the reproduction starts immediately after the button is pressed.

## Piano:

- Ped right pedal (do not use unless indicated)
- SP sostenuto pedal
- 1C una corda (3C = tre corde)

 chromatic cluster within given range

THANKS! pb



FIRST COMES THE OBVIOUS OPENING GESTURE, BUT THEN THE PLOT THICKENS, AND THE SWEET BACKGROUND MUSIC IS NOT WHAT REALLY MATTERS HERE

Petr Bakla (2010)

**Handwritten Musical Score for "The Great Wall" by Petr Bakla (2010)**

**Tempo:**  $J=60$  and  $J=66$

**Instrumentation:** A. Sax in Eb, Sound track, Perc. (Vib., Mar.), Pf, vib., Glck., Ped.

**Key Signature:** One sharp (F#) and Two sharps (F#, C#)

**Performance Instructions:**

- (sempre non vibrato)*
- tr.1*
- Glck. (8)*
- sempre*
- Chromatic cluster*
- SP* (Sustained Pedal)
- 1C* (First Chord)
- 3C* (Third Chord)
- 8* (Octave)
- Ped* (Pedal)
- mar.* (marcato)
- vib.* (vibrato)
- mar.* (marcato)
- let sound*
- (mar.)* (marcato)
- Before the beat if poss.*
- (ten.)* (tension)
- marcato*
- very fast pedal exchange so that harmonics sound over*
- 1C* (First Chord)
- 3C* (Third Chord)

**Handwritten Notes:**

- \*) The subtle tempo difference should be carefully memorized, and is neither to be exaggerated nor neglected.*
- \*\*) Very loud, but still "nice", undistorted sound*

Handwritten musical score for the first system, featuring three staves: Treble, Vibraphone (vib.), and Glockenspiel (Glck.).

**Tempo markings:**  $\text{♩} = 66$ ,  $\text{♩} = 60$ ,  $\text{♩} = 66$ ,  $\text{♩} = 60$ ,  $\text{♩} = 66$ ,  $\text{♩} = 60$ ,  $\text{♩} = 66$ .

**Staff 1 (Treble):** Contains melodic lines with various dynamics including *ppp*, *fff*, *(fff)*, *pp*, *fff*, and *pp*. It includes a measure with a fermata and a measure with a triplet of eighth notes.

**Staff 2 (vib.):** Features melodic lines with dynamics *pp*, *mf*, *ppp*, *f*, *pp*, *mar. p*, *vib.*, *ff*, *f*, and *pp*. It includes a measure with a fermata and a measure with a triplet of eighth notes.

**Staff 3 (Glck.):** Contains rhythmic patterns with dynamics *pp*, *mf*, *ppp*, *f*, *pp*, *mar. pp*, *ppp*, *f*, *(let sound)*, and *pp*. It includes a measure with a fermata and a measure with a triplet of eighth notes.

**Performance instructions:** *Ped* (Pedal), *release gradually*, *8*, *Ped 1C*, *3C*, *SPL*.

Handwritten musical score for the second system, featuring three staves: Treble, Maracas (mar.), and Glockenspiel (Glck.).

**Tempo markings:**  $\text{♩} = 60$ ,  $\text{♩} = 66$ ,  $\text{♩} = 60$ ,  $\text{♩} = 66$ ,  $\text{♩} = 60$ ,  $\text{♩} = 66$ .

**Staff 1 (Treble):** Contains melodic lines with dynamics *fff*, *pp*, *fff*, *ppp*, *fff*, and *pp*. It includes a measure with a fermata and a measure with a triplet of eighth notes.

**Staff 2 (mar.):** Features melodic lines with dynamics *mp*, *ppp*, *pp*, *p*, *pp*, *mf*, *(Loco)*, *vib. ppp*, and *pp*. It includes a measure with a fermata and a measure with a triplet of eighth notes.

**Staff 3 (Glck.):** Contains rhythmic patterns with dynamics *ff*, *ppp*, *fff*, *ppp*, *fff*, *ppp*, *fff*, and *pp*. It includes a measure with a fermata and a measure with a triplet of eighth notes.

**Performance instructions:**  $\frac{1}{2}$  *Ped*, *SP*,  $\frac{1}{4}$  *Ped*, *1C*, *3C*, *1C*.





[illegible]



\*) Approximate rhythmic positions  
 \*\*) Keep held (almost) until the next silent chord comes. Always depress the keys before the corresponding loud group in the left hand appears.

Handwritten musical score for the first system, featuring three staves: Piano (top), Vibraphone (middle), and Maracas (bottom). The Piano part includes dynamic markings such as *pp*, *p*, *ff*, *3 pp*, *full.*, and *ord.*. The Vibraphone part includes *pp*, *mf*, and *3*. The Maracas part includes *ff* and a *(release)* instruction. A *Ped* (pedal) marking is present at the bottom left. The score is written in treble clef with a key signature of one sharp (F#).

Handwritten musical score for the second system, featuring three staves: Piano (top), Vibraphone (middle), and Maracas (bottom). The Piano part includes dynamic markings such as *ff*, *3 p*, *pp*, *mp*, *ff*, *pp*, *ff*, *pp*, *ff*, and *ff*. The Vibraphone part includes *f*, *pp*, *mf*, *pp*, *mf*, *pp*, and *mf*. The Maracas part includes *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, and *ff*. A *Ped* (pedal) marking is present at the bottom left. The score is written in treble clef with a key signature of one sharp (F#).

Handwritten musical score for the first system. The score is written for piano (p), vibraphone (vib.), and maracas (mar.). The piano part features a melodic line with dynamic markings *pp*, *ff*, and *sim.* (simulazione). The vibraphone and maracas parts provide a rhythmic accompaniment with various patterns and dynamics including *pp*, *mf*, and *ff*. A *Ped* (pedal) marking is present at the bottom left.

Handwritten musical score for the second system. The tempo is marked  $\text{♩} \approx 132$ . The score continues for piano (p), vibraphone (vib.), and maracas (mar.). The piano part includes complex rhythmic patterns with time signatures such as 5:4, 4:5, 4:4, and 8. Dynamics range from *pp* to *ff*, with markings like *full.*, *mf*, *f*, and *poco f*. The vibraphone and maracas parts also feature intricate rhythms and dynamics. A *Ped* marking is at the bottom left. A note at the bottom right states: "Approximate rhythmic positions. Ideally, the tremolo is not to be interrupted".



Handwritten musical score for the first system, featuring five staves: Grand Piano (Glc.), Maracas (mar.), Suboctave Pedal (Sub. Ped.), Pedal (Ped.), and Soprano Pedal (SP). The score includes various musical notations such as notes, rests, and dynamic markings (p, f, mf, pp, ppp, ff, ppp sempre). It also contains tempo and performance instructions like "poco rit.", "a tempo", "Loco", "vib. (loco)", "ca. 4''", and "poco più mosso". Time signatures 4:5 and 4:4 are indicated. The SP staff has a rightward arrow. The Ped staff has a rightward arrow. The Sub. Ped. staff has a rightward arrow. The mar. staff has a rightward arrow. The Glc. staff has a rightward arrow.

Handwritten musical score for the second system, continuing the five-staff arrangement. It includes musical notation, dynamic markings, and performance instructions such as "poco più mosso", "TACET", and "senza dim.". A tempo marking of  $\text{♩} \approx 120$  is present. The SP staff has a rightward arrow. The Ped staff has a rightward arrow. The Sub. Ped. staff has a rightward arrow. The mar. staff has a rightward arrow. The Glc. staff has a rightward arrow.

16.4.2010