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
(Lluïsa Espigolé, Mariko Nishioka, Vincent Minguet)

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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 then 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 Glockenpiel 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

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Petr Bakla (2010)

A. Sax in Eb

Perc.

Sound track

Vib.

Mar.

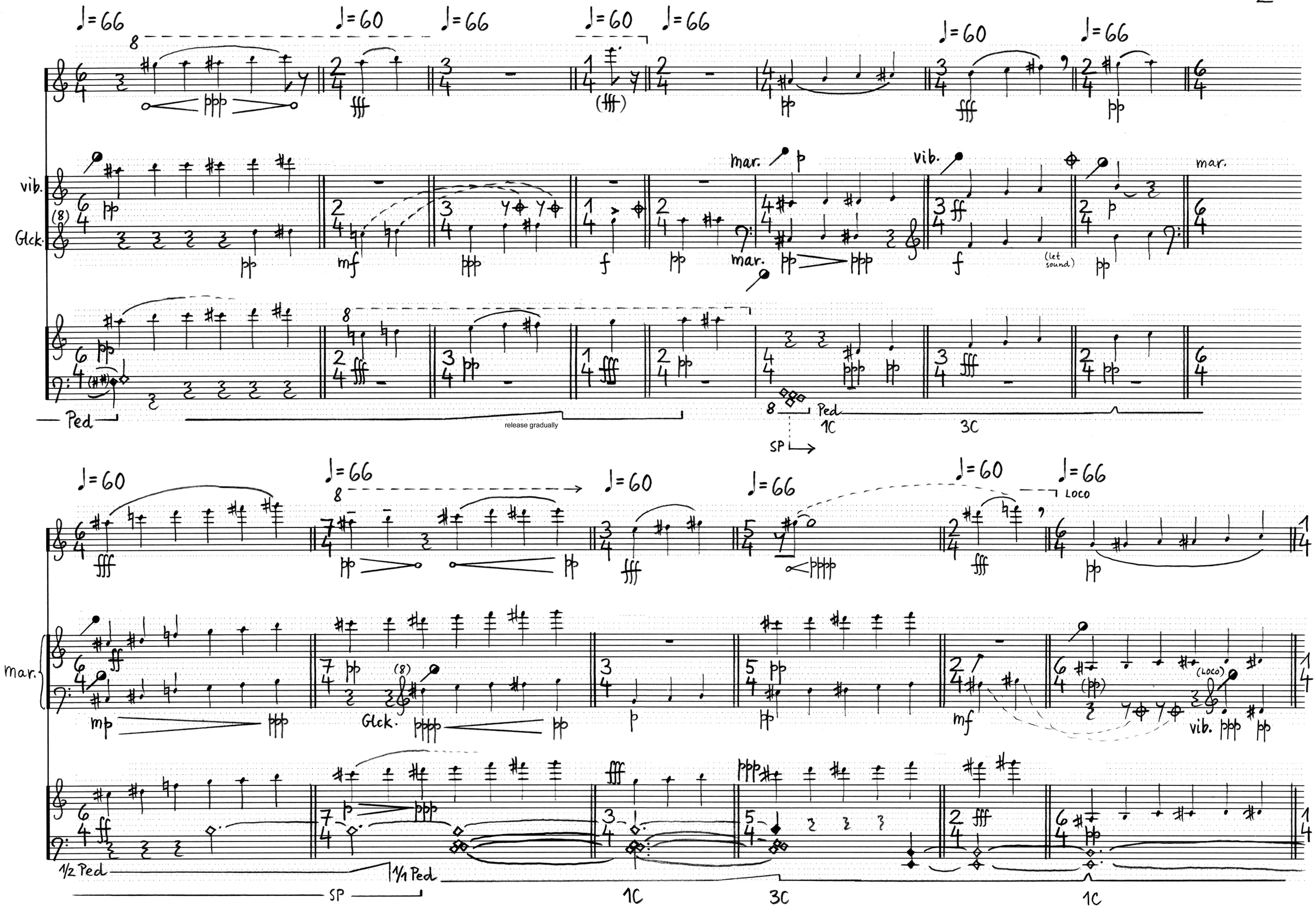
Pf

vib.

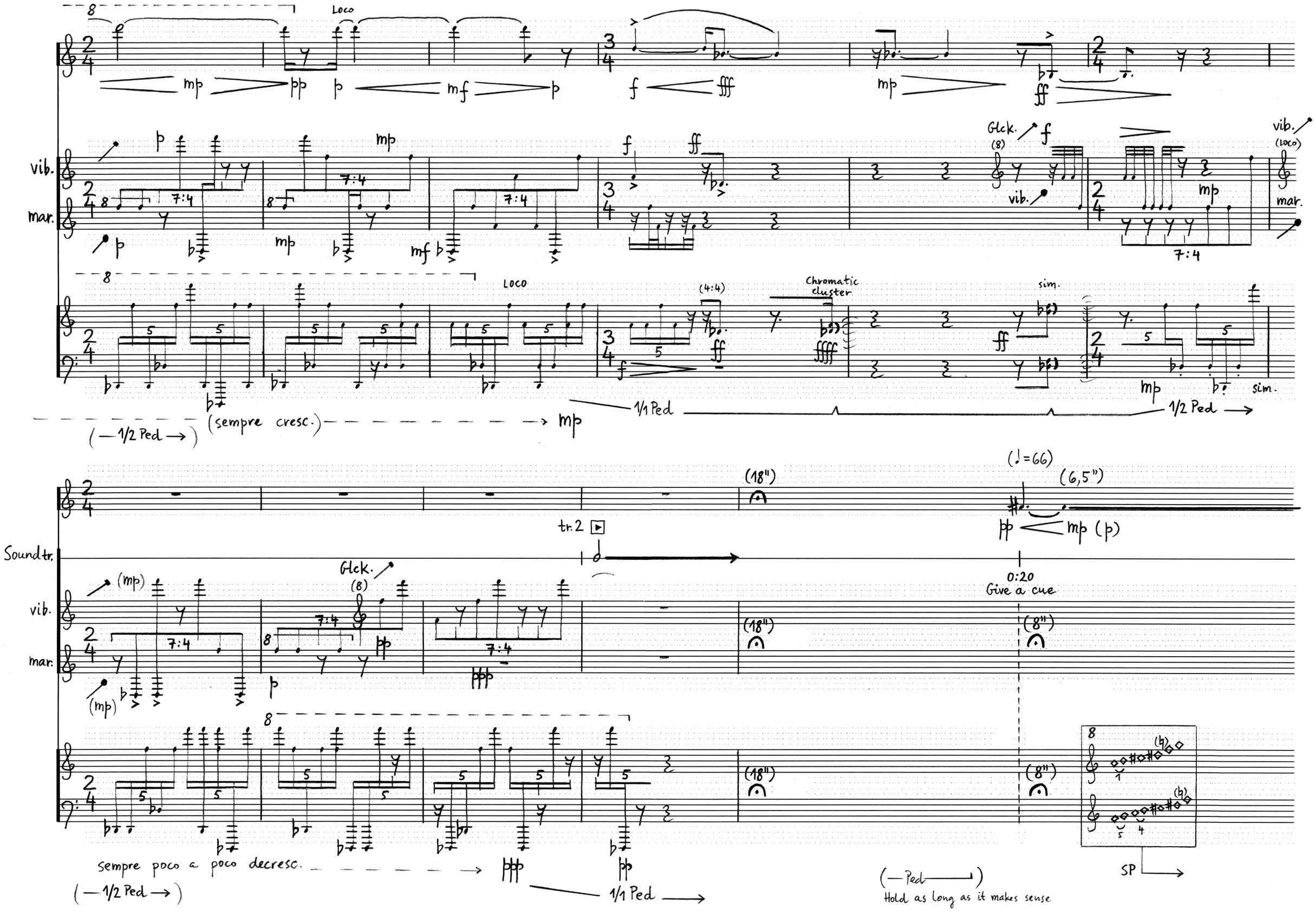
Glck.

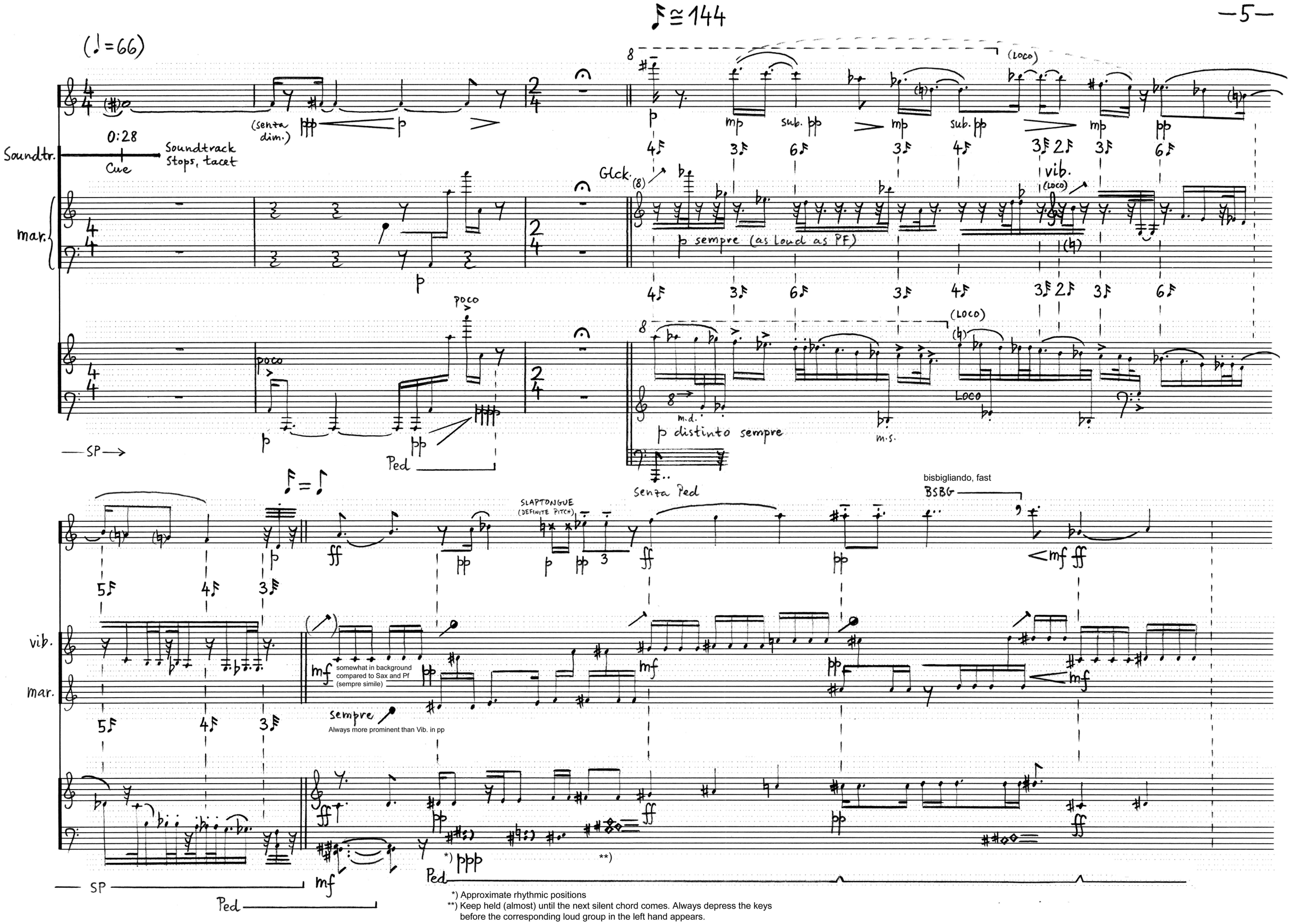
*) The subtle tempo difference should be carefully memorized, and is neither to be exaggerated nor neglected.

**) Very loud, but still "nice", undistorted sound


♩=66
♩=60
♩=66
♩=60
♩=66
♩=60
♩=66
vib.
Glck.
mar.
vib.
mar.
(let sound)
Ped
release gradually
Ped
1C
3C
SP
♩=60
♩=66
♩=60
♩=66
♩=60
♩=66
LOCO
mar.
Glck.
vib.
(LOCO)
1/2 Ped
1/1 Ped
SP
1C
3C
1C

mar.
vib.
Ped
3C
1C
3C
1/2 Ped
Glck.
mar.
1/1 Ped
1C
3C
sim.
sempre poco a poco cresc.
1/2 Ped


Loco
vib.
mar.
Glck.
(8)
vib.
(Loco)
mar.
Loco
(4:4)
Chromatic cluster
sim.
sim.
(sempre cresc.)
(— 1/2 Ped →)
1/1 Ped
1/2 Ped →
(♩=66)
(18")
(6,5")
tr. 2
Sound tr.
0:20
Give a cue
(mp)
Glck.
(8)
(8")
sempre poco a poco decresc.
(— 1/2 Ped →)
1/1 Ped →
(— Ped —)
Hold as long as it makes sense
SP



*) 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.

fmll.

BSBG

ord.

vib.

mar.

(release)

Ped

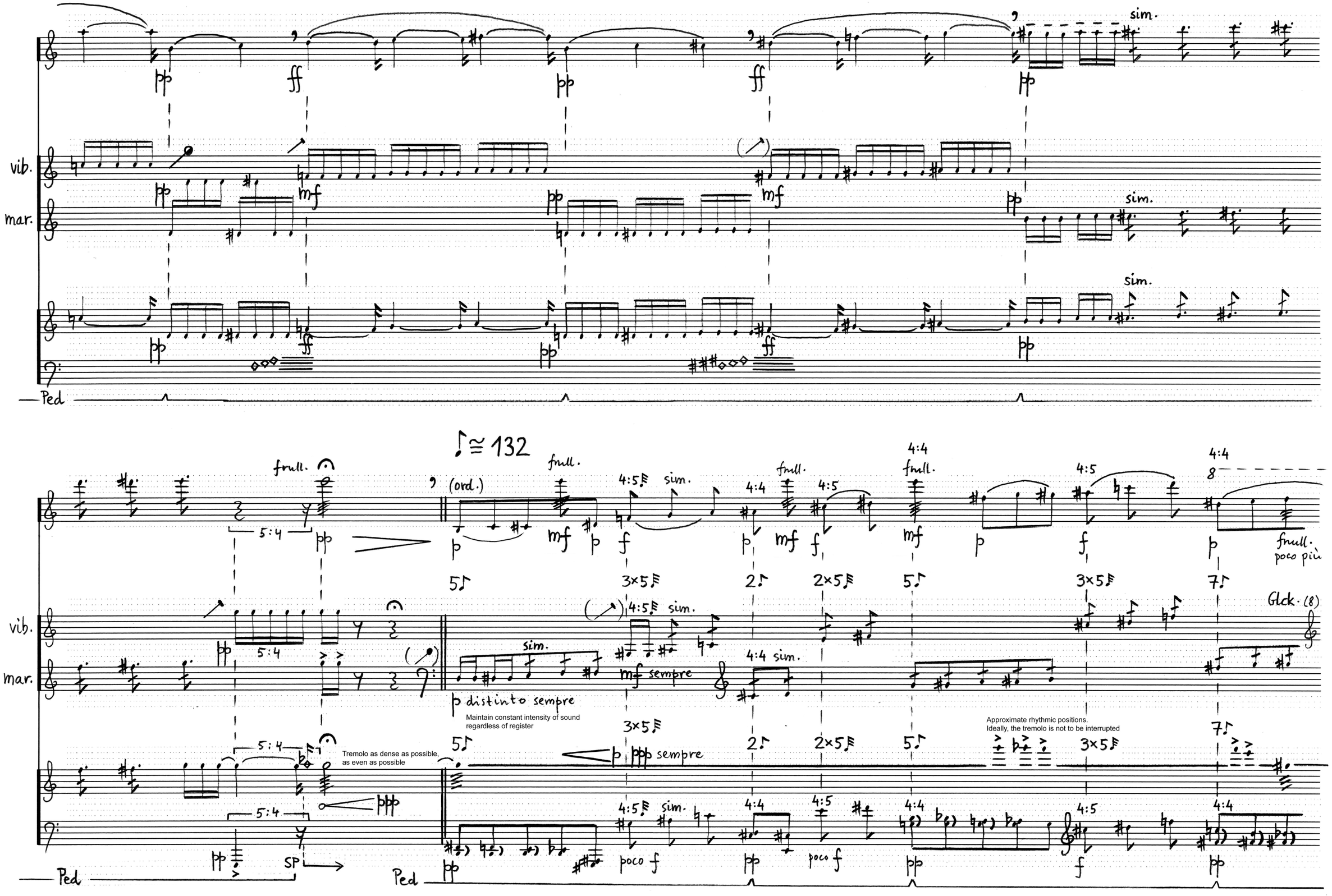
fmll.

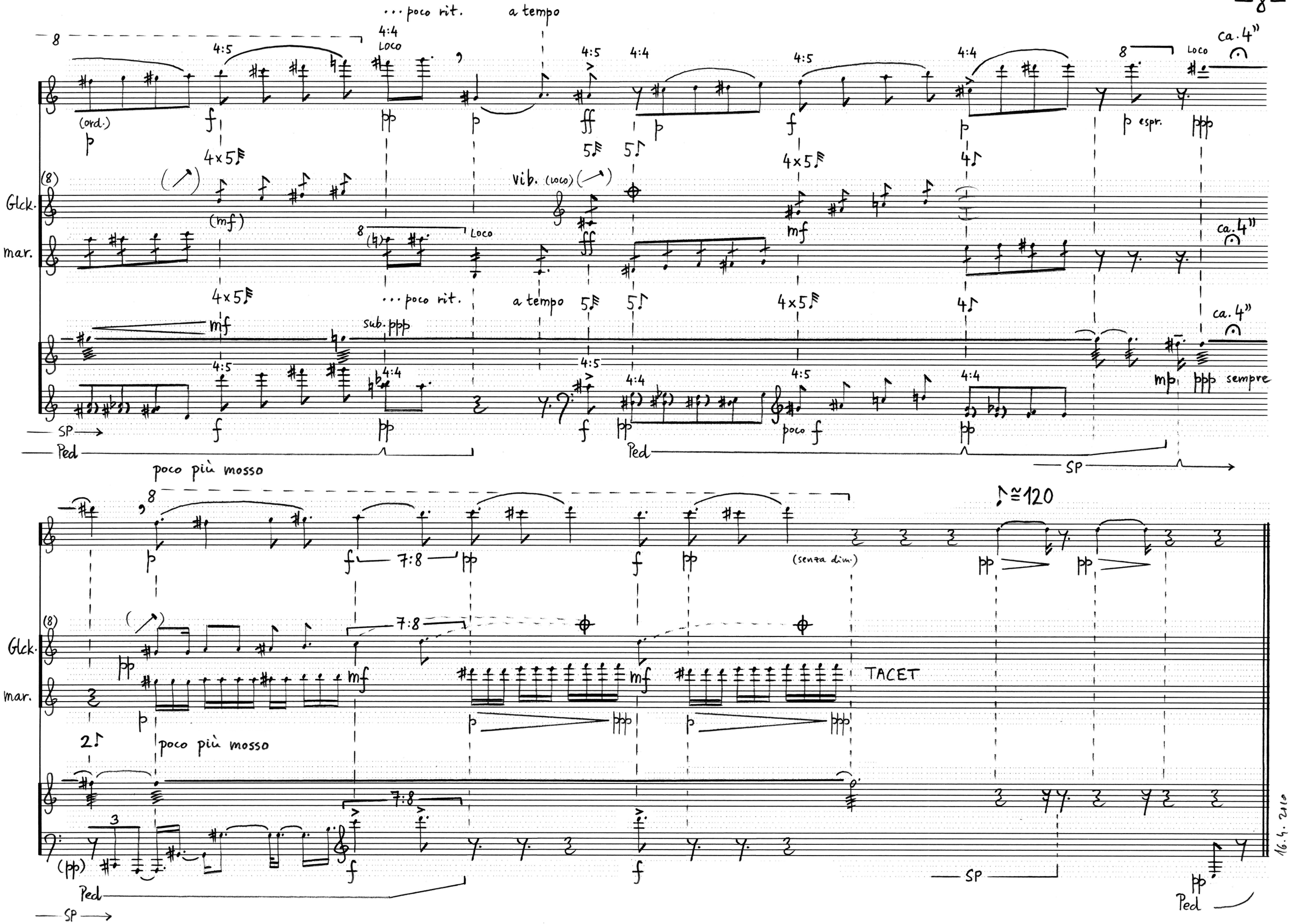
BSBG

5:7

4:5

Ped


vib.
mar.
sim.
Ped
♪ ≅ 132
frull.
(ord.)
5:4
4:5
4:4
8
poco più
Glck. (8)
p distinto sempre
Maintain constant intensity of sound regardless of register
mf sempre
ppp sempre
Tremolo as dense as possible, as even as possible
Approximate rhythmic positions. Ideally, the tremolo is not to be interrupted
poco f
SP



... poco rit.
a tempo
Loco
(ord.)
p espr.
ca. 4"
Glck.
mar.
vib. (loco)
sub. ppp
poco f
sempre
SP
Ped
poco più mosso
(senza dim.)
TACET
(pp)

16.4.2010