Petr Bakla

STRING TRIO

for violin, viola and violoncello

2008
duration: 6'

comissioned by La SACEM
for Ensemble Calliopée

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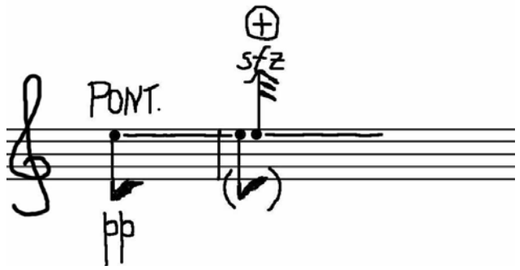
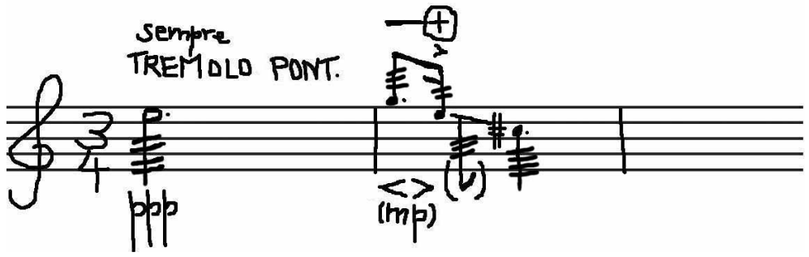
EXPLANATORY NOTES

First movement:



Right hand is bowing steadily the indicated pitch (*pp* sul pont.), then, on respective beat, left hand plays *sfz* pizz (basically as loud as possible) on the same string which is being bowed, the legato bowing not being interrupted at any moment. As if percussive, “wood” sound will be obtained. Important: to produce the pizz, don’t flick the string with the finger, but rather tap (stop) the string and then immediately pizz. As a result, slight acciaccatura preceding the pizz will appear, which in best case should fall between minor and major third, but more important than the actual pitch is the physical efficiency of the action (also depending on register – where the string is too short, the tap point-acciaccatura will probably have to be pitched higher). Please note that in most (if not in all) cases first finger has to be used for stopping the bowed note, in order that the pizz. can be produced effectively with fourth (or third) finger. Distinct sul pont. is necessary to make this technique work.

Second movement:



In principle the same as before, but what in the first movement was just an acciaccatura, is now developed and rhythmically and tonally specific. For example: the *e* is being bowed (the whole 2nd mov. is played tremolo sul pont., with a small exception in the viola part), stopped with first finger; then comes the *g* (third or fourth finger, on the same string) with a crescendo to *mp* and decrescendo back to *ppp*, followed by a left hand pizz (circa *mf*) on *e*, which is produced by the action of the stopping finger being “removed” from the *g*; the *e* then descends via glissando down to *c#*. The tremolo bowing is not to be interrupted at any moment. Play the whole movement alla corda, always stopping the held note with first finger.
Arrowed accidentals: raise/lower the note a quarter-tone approximately.

Thank you
PB

♩≅175 MECCANICO, WITHOUT "DRAMATISING"

I.

vn

vla

vcllo

(arco ord.) sul E, ben tenuto (sempre simile)

"colourless" (sempre sim.)

(arco ord.)

"colourless" (sempre sim.)

(arco ord.)

5

10

sul E (sempre sim.)

PONT.

ORD.

pizz., at the bridge

NO VIBRATO THROUGHOUT

*) DON'T ACCENT THE FIRST NOTE, SENZA DIM., SENZA CRESC.
THE THREE INSTRUMENTS MUST HAVE THE SAME
DYNAMIC LEVEL IN THE RESULTING SOUND.
RATHER SHORT BOW, MORE PRESSURE.

15

arco ORD.

PONT. ben tenuto (sempre sim.)

PONT. ben tenuto (sempre sim.)

20 ORD.

ORD. 3:4

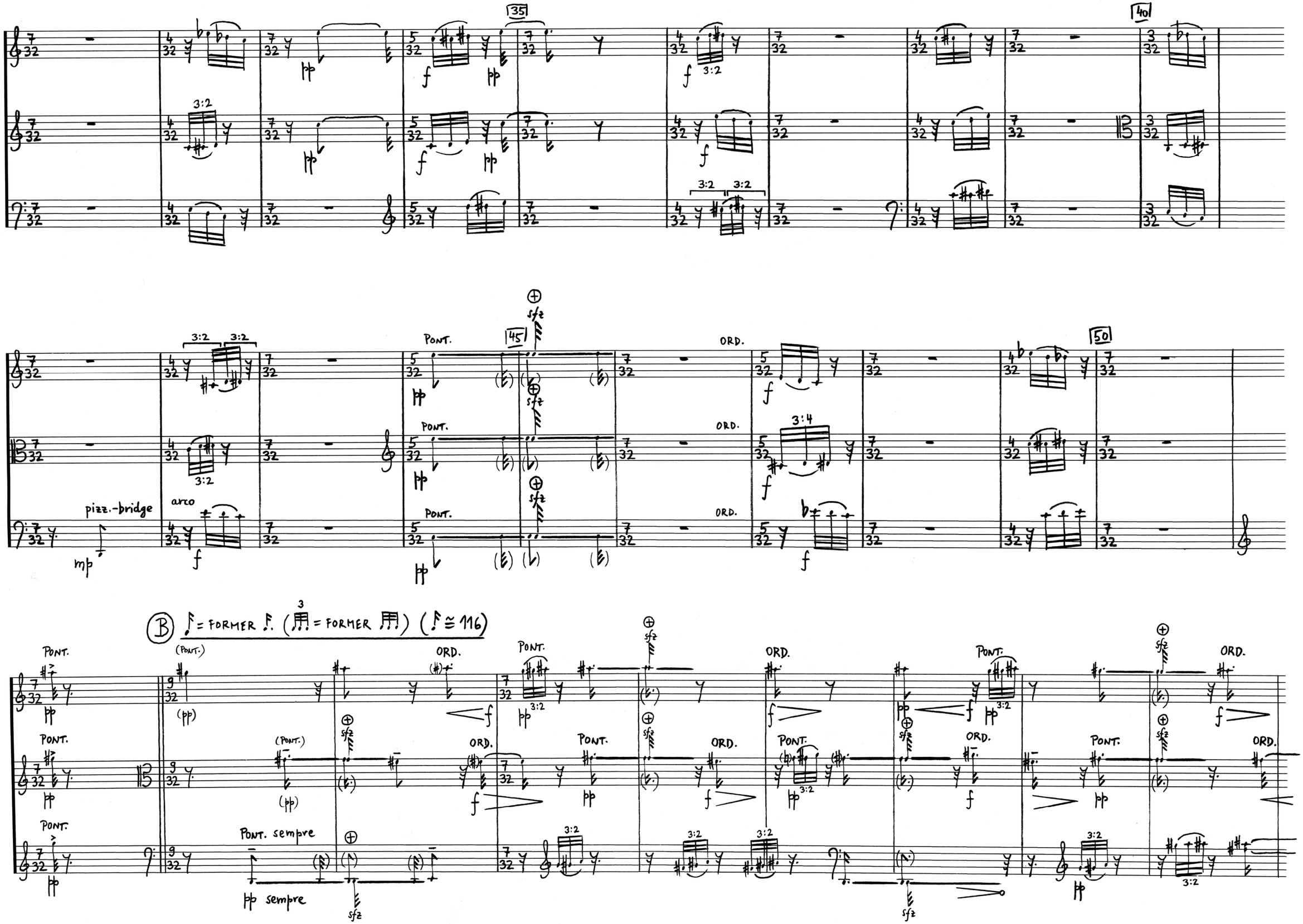
*) PLEASE SEE EXPLANATORY NOTES

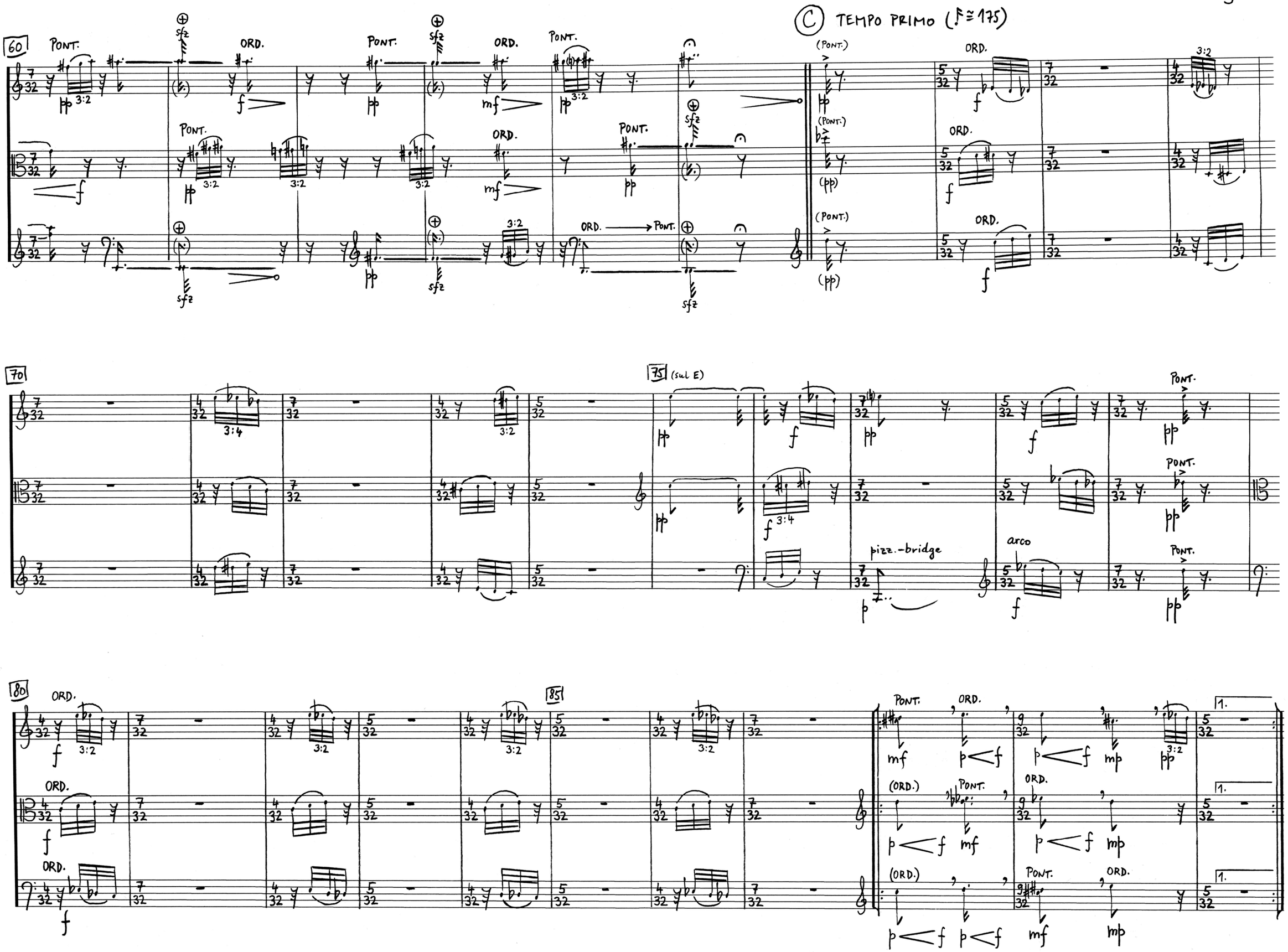
25

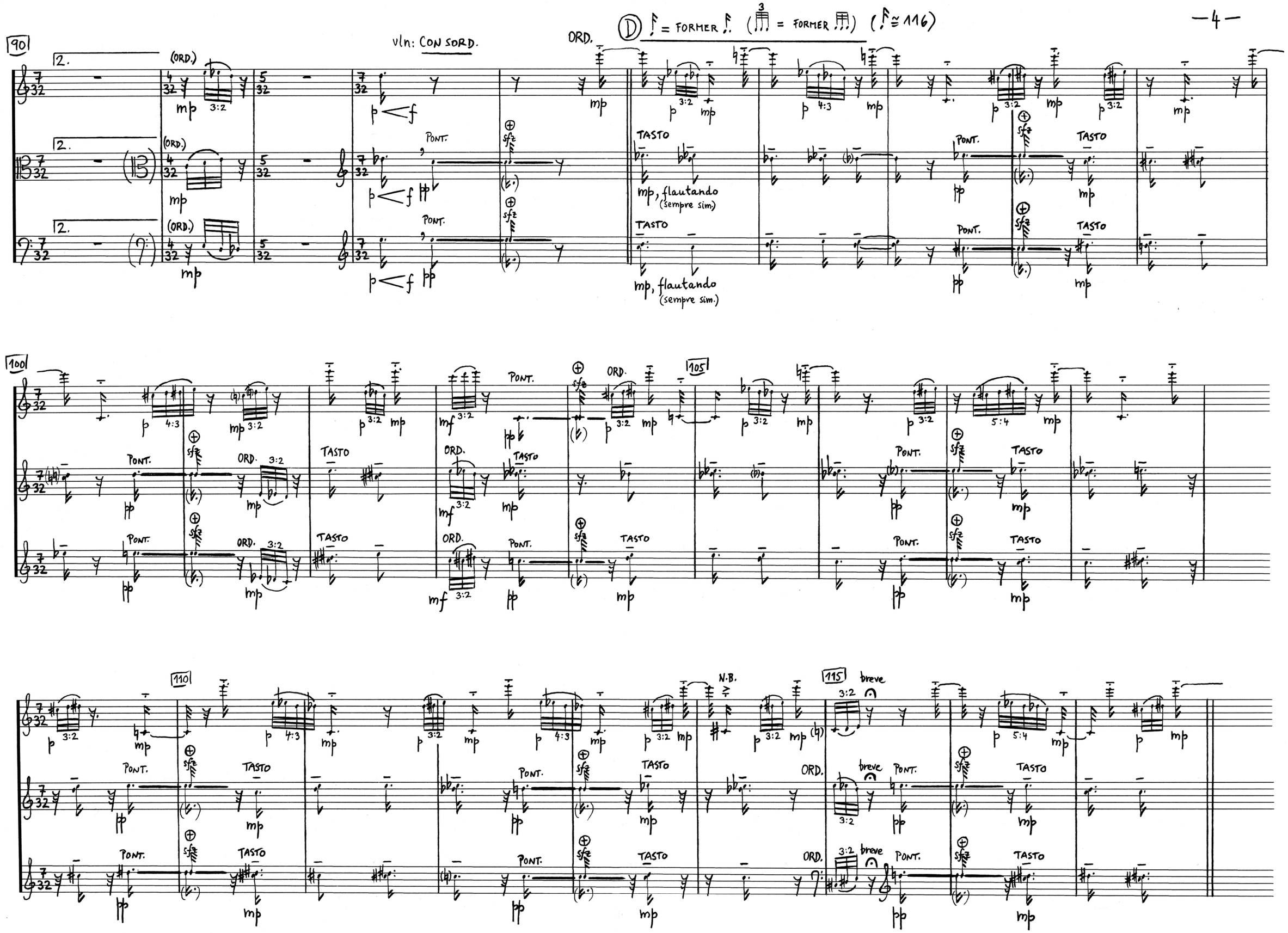
PONT.

ORD.

30


35
40
45
50
PONT.
ORD.
pizz.-bridge
arco
mp
f
pp
sfz
3:2
3:4
B
= FORMER
= FORMER
≅ 116
(PONT.)
(pp)
PONT. sempre
pp sempre


60
PONT.
ORD.
sfz
pp
f
mf
3:2
ORD. → PONT.
(PONT.)
(pp)
C TEMPO PRIMO (♪ ≅ 175)
70
3:4
75 (sul E)
pizz.-bridge
arco
p
80
85
1.
mp


90
vln: CON SORD.
ORD.
D = FORMER
= FORMER
(≅ 116)
(ORD.)
PONT.
TASTO
mp, flautando
(sempre sim.)
100
105
110
115
N.B.
breve

Ⓔ (L'ISTESSO TEMPO) (♪ ≅ 116)

SENZA SORD.

120

TASTO FLAUT.

sempre

PONT.

TASTO

ORD.

(background)

125

130

breve

Ⓕ TEMPO LIBERO - FAST, BUT NOT TOO HECTIC
(CCA TEMPO PRIMO, ♪=175)

4x

ALWAYS LET SOUND

IRREGULAR PITCH OSCILL. (APPROX. +/- QUARTER TONE)

(PITCH OSCILL.)

(ONE BOW)

(senza ritardando)

Pizz (normal posit.)

1.

2.

3.

4.

*) INTENSITY OF ACCENTS DECREASES IN CORRESPONDENCE WITH THE OVERALL DIMINUENDO

quasi attacca

II.

♩ ≅ 50

arco sempre TREMOLO PONT., ALLA CORDA

sempre TREMOLO PONT., ALLA CORDA

arco sempre TREMOLO PONT., ALLA CORDA

5

gliss.

mp (sempre sim.)

(senza dim.)

*) ppp refers to bowing intensity. The ⊕ pizz's will be much stronger (mf).

10

15

pizz-tremolo
(not so fast, but very evenly)

mf

arco
TREMOLO PONT., ALLA CORDA

ppp

PIZZ

l.v.

p

(senza dim.)

PIZZ (L.H. ad lib.)

p secco

Paris, 12/5/2008