

**Petr Bakla**

# **FOR EDUARD HERZOG**

for violoncello and piano

(2006) (~8 min)

Commissioned by AVANTGARDE TIROL  
for Marlies Nussbaumer and Rohan de Saram

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**Eduard Herzog** (1916–1997) was a Czech musicologist and thinker. In the 1960s, he made himself internationally famous by discovering the principle of construction of the all-interval dodecaphonic rows and worked out, using only his head, pen and paper, a complete list of these rows (there are almost 2000; independently of Herzog, the same was achieved by Herbert Eimert in Germany, but with the aid of computers and on more primitive level of understanding of the whole phenomenon). I always felt a bit sorry for Herzog, since his achievement of genius (and a kind of Holy Grail for the dodecaphonists) came somewhat too late, when the dodecaphony and related techniques were already becoming matter of history (and Herzog's country was facing the not-exactly-modern-music-supporting Soviet troops...)

The underlying idea of the piece is an attempt to re-think (and perhaps de-construct, to use a trendy word...) the very universal and elegant idea of "all-intervalness" and "full chromaticism". My approach is that of undodecaphonist simplification: the "all-intervalness" is represented by just four notes (e.g. 2-3-1), for "full chromaticism" stands nothing else than the chromatic scale. However, some 10 Herzog rows have been used with fidelity – they are running simultaneously in the D section of the piece, the pronouncedly undodecaphonic nature of the resulting music being due to certain property of the rows which I detected when reading through Herzog's list and which may be my little and late contribution to twelve-tone technique, today so ridiculously outdated.

Thus, from some point of view, FOR EDUARD HERZOG is a kind of survey on what have remained to us, born some 20-30 years after the apogee of serial music took place, from the old-good-avantgarde times; an attempt to find a personal connection with those avantgarde-heroes, to greet them and say thank you, with all that inevitably idealized nostalgia and a touch of irony.

# FOR EDUARD HERZOG

P.B. 2006

(A)  $\approx 80MM$

(b = 3/4 tone lower)

VC<sup>\*)</sup>

pp in the background

\*) NO VIBRATO THROUGHOUT!

poco accelerando  $\rightarrow$   $trio^{12}$

ff ppp (like echo) mp

poco dim. poco f

ff mf p

QUASI 5:4

Ped

ACCIDENTALS APPLY TO THE WHOLE GROUP OF REPEATED NOTES

VC

gliss.

ff ppp p

PF

ppp mp mf

VC

II(7)

(v)  $\frac{6}{5}$

6:5

mp molto dim.

mf (4) II (4) l.v.

6:5

PF

ff p

mp poco dim. p

4:3

sffz mf

see A sempre, MOLTO DÉTACHÉ, ROUGH SOUND, NO "WHISTLING"  
↳ relatively high bow pressure

VC

mp sempre

pizz

PF

mp sempre

3:5 3:5 3:5 3:5 3:5

non marcato

VC

(pizz)

PF

3:5 3:5 3:5 3:5 3:5

(Ped)

VC

mp arco

f

PF

f

molto dim.

(B)

(1/4 tone higher)

VC

FOLLOW THE PIANO

$\downarrow \cong 72 \text{ MM}^{**}$

PF

pp mp p mp

*sffz*

mp sempre (L.H. AND R.H. ARE EQUAL IN DYNAMICS)

TREMOLOS: As fast as possible, very evenly, preferably with one finger \*)

(Ped)

\*\*\*) PF: The slowing down from  $\downarrow \cong 80$  (section A, mostly high register) to  $\downarrow \cong 72$  (section B, mostly low register) is intended to produce the feeling of the same tempo in both sections A and B.

\*) Positions and durations of the tremolo notes can be somewhat approximative. Play freely, independently of the L.H.

VC

sul C

Highest obtainable natural harmonics (say from 8 to 16 or even higher), descending in fast "zig-zag" gliss. Ordinary legato bowing, sul pont. Approx. as loud as the piano.

PF

VC

sul D

as preceding-ascending

rough

*poco f*

sul D

PF

*grva*

*grva*

*VC*  $(\frac{3}{16})$  *sul A*, MOLTO DÉTACHÉ, AS BEFORE  $(\frac{4}{16})$  *sul A*

*PF* *gva* *Loco* *f* *mp* *mp sempre* *mp again*

*VC* *sul G*

*PF* *gva* *Loco* *(senza tremolo)* *f* *mp again* *(mp)*

*(Ped)*

*VC*  $(15^{\#} + 1^{\#})$   $(\pm)$  *pp* *e.v.*

*PF*  $5:4$  *(mp)* *gva*

CON SORDINO

$\text{C}$   $\text{♩} = 60$   
(c.s.)

VC

PF

4/4

(NO VIBRATO!) pp sempre VERY SIMPLY, LIKE ORGAN

$\text{♩} = 60$

ppp sempre

SEMPRE UNA CORDA

15<sup>ma</sup>

8<sup>va</sup>

VC

PF

(Ped)

II (5)  
III (4)

I (7)  
III (2)

8<sup>va</sup>

(8<sup>va</sup>)

(Loco)

ppp 3 3

VC

PF

(Ped)

III (8)  
II (5)

I (7)  
II (7)

8<sup>va</sup>

ppp

mp

ppp

3

Loco

x) R.H. holds the c key, L.H. (middle finger) is hitting the key producing percussive sound. For best results, try releasing the key a little bit. THE NOTE MUST NEVER SOUND

flautato

! = 76 senza sord.

VC

pp Like an echo of the piano's ascending

PF

LOCO

depress silently as quickly as poss.

poco dim.

(Ped)

NO ACCENT

^ = SHORT FERMATA  
∩ = "NORMAL" FERMATA

\*) The shift of the tempo is important for the pulsation of percussive notes (xxxx). The tremolo notes should be played more relaxedly, in somewhat slower tempo (ca. ♩=60)

VC

sul D quasi niente

PF

NO ACCENT

(Ped)

NO FERMATA

PUT OFF THE BOW

VC

As short as possible

senza ritardando

PF

poco dim.

Choose any white key - experiment in order to obtain nice sound.

cut off the resonance abruptly BEFORE the pulsation starts

(Ped)



① ♩ = 52-60 senza rigore

VC

RIGHT HAND

II gliss. (o) III IV = start with sf slapping the strings against the fingerboard

II IV

5/4 ff "sempre"\*)

3/4 IV 7/8 4/4 I

6/4 DRUMMING-SLAP\*\*)

LEFT HAND

pizz-trem. (somewhat slower than R.H.)

\*) Play all the sounds as loud as possible, but in a good quality throughout.

as fast as poss. (middle finger)

PF

5/4 (Ped) 3/4 7/8 4/4 6/4

pp Any white key, as before f f = as loud as VC

Ped sempre

\*\*\*) VC-DRUMMING: DRM-SLAP = slapping the string with the thumb or index (ca. 10 cm from the bridge), as fast as poss. Produces rather soft sound.  
 DRM-NAILS = drumming on the string with the nails, alternating the thumb and middle finger, as fast as poss. Produces rather loud sound.  
 DRM-FLESH = As preceding, but with the flesh of the fingers. Produces, medium soft sound.

VC

R.H.

IV I

4/4 pizz-trem. 5/4 6/4

I III

DRM-NAILS

DRM-FLESH

DRM-NAILS

IV ♩ ≥ 60

L.H.

pizz-trem.

TAPPING Hit the string if poss. and keep stopped ORD.

With a nail, nut posit. sf sempre as before

PF

4/4 5/4 f pp p < f > p 6/4 f

III IV ♩ = 52-60

VC

R.H.

III IV

4/4 DRM DRM

pizz-trem. 5/4 ff again

III IV

DRM-NAILS → FLESH

6/4 continuous transition

L.H.

FLESH NAILS

pizz-trem.

PF

4/4 5/4 4/4 6/4 pp f

**(E) CELLO CADENZA**  
**RATHER FAST\*)**  
**ELEGANT**

I, arco molto ponticello until the end  
 LUNGA

VC  
 R.H. II IV II TAKE BOW  
 L.H. pizz-trem. 5 DRM NAILS FLESH LEFT HAND DAMPENS I & III I NAILS I L.H. sempre on I, until the end ppp sempre LUNGA  
 senza diminuendo (= pizz still as loud as poss.!)  
 \*) The duration of individual "measures" is free, however, observe the suggested proportions of lengths - The cadenza must not be too slow, but at the same time never hectic or nervous - with tension and elegance.

PF 4/4 (15") poco dim. TACET UNTIL SECTION F

(Ped)

VC  
 R.H. pizz \*)  
 L.H. sf sf p sf sf sf sf p sf p sf p

PF \*)  
 sf = sf pizz in the middle of the string (not sharp) sf = sf pizz at the nut (sharp)  
 • = slight pizz (R.H. keeps bowing)  
 p

(quasi } = 80)

VC  
 R.H. \*) fppp  
 L.H. T N T N N T M M pizz noise \*) pizz M pizz 4th harm. sf p M pp

PF \*)  
 = "pizz arpeggio" (fingers 4 3 2 1, fast) on open I: Pizz 4 3 2 1 (R.H. keeps bowing)  
 = the same with a strong accent with the index:  
 T = taste posit.  
 N = nut posit.  
 M = in the middle of the string

\*) dampen the string, only bowing noise

VC

R.H.

L.H.

2nd harm. < poco > pizz

DETUNE THE STRING

SHARP PIZZ AT THE NUT

sf

A 1/6 TONE APPROX. (Experiment in order to obtain an interesting interference with PF)

fff sempre

PF

Chromatic cluster. Depress silently, hold until the end.

f

RESONANCE

8vb

VC

R.H.

L.H.

PF

VC

R.H.

L.H.

PF

SENZA DIMINUENDO

THANK YOU!

Seeffeld-im-Tirol, August 2006

RELEASE THE CLUSTER ABRUPTLY } NO OVERSOUNDING