

Petr Bakla

SHIFT

*for flute, English horn / oboe,
bass clarinet and percussion*
(2011)

durata: 13:30

commissioned by ensemble recherche

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Ensemble:

Flute

English horn / Oboe

Bass clarinet (in Bb, ranging down to written C)

Percussion (1 player):

2 kettle drums (Timp.)

minimum range:

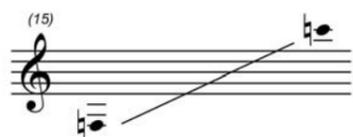


tubular bells (Camp.)



Glockenspiel (Glck.)

(no pedal required)



3 suspended cymbals (Cymb.)



1 – very large / dark crash

2 – (very) large crash with “sizzle” (delicate, continuous hiss, no “trashy” sound, please – nails around the perimeter rather than a chain are strongly recommended. Alternatively: a larger china cymbal.)

3 – medium crash

1 triangle

(medium sized)



Mallets:

2 soft timpani mallets

2 medium mallets (e.g. for vibraphone; suitable for use with tubular bells)

2 soft mallets (for cymbals)

2 rubber (“soft”) Glockenspiel mallets

2 hard Glockenspiel mallets

(the triangle is always to be played with wooden stem of a mallet)

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Score in C

♩ = ca. 96

The first system of the score includes parts for Flute, English horn, Bass clarinet, and Percussion. The Flute part begins with a *pp* dynamic and features a melodic line with a *quasi gliss.* marking at the end. The English horn and Bass clarinet parts also start with *pp* dynamics. The Percussion part includes a Cymbal section with *ppp* dynamics and a section for Camp (Cymbal) with *ppp* dynamics. The score is in 2/4 time and the key signature has one flat.

*) Unless expressly indicated otherwise, let all instruments sound over
(consider blocking the pedal of the bells and the Glockenspiel; where asked for, damp by hand / forearm).

The second system of the score continues the parts for Flute (Fl.), English horn (E.h.), Bass clarinet (B.Cl.), and Percussion (Perc.). The Flute part features a long melodic line starting at measure 6. The English horn and Bass clarinet parts continue their respective parts. The Percussion part includes a section for Camp (Cymbal) with *ppp* dynamics and a section for Camp (Cymbal) with *ppp* dynamics. The score is in 2/4 time and the key signature has one flat.

A

11

Fl. *lightly tongued, tenuto* *pp* 7:8

E.h. *lightly tongued, tenuto* *pp* 7:8

B.Cl. *pp* 7:8

Perc. *ppp*

15

Fl. *ff* 7:8 3

E.h. *mp* 7:8 5

B.Cl. *mp* 7:8 3 7:8

Perc. 3 3

18

Fl. *mp* *ff* *pp* *p* *pp* 7:8

E.h. *fff* *pp* 7:8 5 7:8

B.Cl. *pp* *pp* 7:8 7:8

Perc. *ppp* 3

B

21

Fl. *pp* *f* *pp*

E.h. *pp* *fff* *pp*

B.Cl. *pp* *fff* *mf* *pp*

Perc. *pp* *ppp*

24

Fl. *pp* *ff* *pp*

E.h. *pp* *pp*

B.Cl. *ff* *pp*

Perc.

C

27

Fl. *ppp*

E.h. *ppp*

B.Cl. *ppp*

Perc. *ppp*

30

Fl.

E.h.

B.Cl.

30

Perc.

34

Fl.

E.h.

B.Cl.

34

Perc.

39

Fl.

E.h.

B.Cl.

39

Perc.

45

Fl.

E.h.

B.Cl.

Perc.

ppp

ppp

51

Fl.

E.h.

B.Cl.

Perc.

Timp.

f

p

f

p

f

p

f

p

pp

mp

*) always play the octaves as a single gesture -- as much "legato" as possible

54

Fl.

E.h.

B.Cl.

Perc.

f

p

f

p

f

p

f

p

mp

57

Fl. *f* *ff* *fff* *p* *f*

E.h. *f* *ff* *fff* *p* *f*

B.Cl. *f* *fff* *mf* *p* *f*

Perc. *mp* *ppp* *p* Camp. *mp*

[F]

60

Fl. *p* *f* *p* *mf* *f* *fff*

E.h. *p* *f* *p* *mp* *fff*

B.Cl. *p* *f* *p* *fff* *f*

Perc. *p* Timp. *pp* *mp*

63

Fl. *f* *p* *f* *fff*

E.h. *f* *p* *f* *fff*

B.Cl. *f* *p* *f* *fff*

Perc. *pp* *p* Camp. *mf*

66 G

Fl. *p* *f* *p* *mp* *p* *f*

E.h. *p* *f* *mp* *p* *f*

B.Cl. *p* *f* *pp* *mp* *p* *mf* *ff*

Perc. *pp* *p* *p* *ord.* *mf*

dome (always with camp. mallet)

69

Fl. *p* *fff* *p* *f*

E.h. *p* *fff* *p* *f*

B.Cl. *p* *p* *mf* *fff* *p* *f*

Perc. *pp* *mp* *dome* *p*

72

Fl. *p* *f* *p*

E.h. *ff* *p* *f* *p*

B.Cl. *p* *f* *p*

Perc. *mf* *f* *mp* *ord.* *p*

damp e⁴ and f⁴

Timp.

[H]

76

Fl. *f* *mp* *pp*

E.h. *f* *mp* *p* *pp*

B.Cl. *f* *mp* *p* *pp*

Perc. *pp* dome *ppp* Camp. *pp*

80

Fl. *fff* *p* *f* *p* *f* *p*

E.h. *fff* *p* *f* *p* *f* *p*

B.Cl. *p* *f* *p* *f* *p*

Perc. dome *pp* Timp. *ppp*

[I]

83

Fl. *f* *mp* *fff* *mf* *f* *p* *f*

E.h. *mp* *f*

B.Cl. *f* *p* *fff* *mf* *fff* *p*

Perc. *p* *ppp* *pp* *mf* ord. *p*

87

Fl. *p* *f* *p*

E.h. *p* *f* *p*

B.Cl. *mf* *fff* *f* *p* *ff*

Perc. Timp. *pp* *mp* *p* at center *pppp*

J

91

Fl. *p*

E.h. *mf*

B.Cl. *p*

Perc. *pp* *p*

95

Fl. *mp*

E.h. *p* *relaxed*

B.Cl. *fff* *p* *pp* *relaxed*

Perc. *ppp* *ord.* damp cymbal *relaxed* *pppp* dome *ord.*

K

(let sound while retuning)

101

Fl. *mf* *pp*

E.h.

B.Cl. *mp* *ppp* *pp*

Perc. *pp* (vibraphone mallets no longer necessary)

107

Fl. *mf* *pp* [L]

E.h. *mf* *pp* *mf* *mf* *pp*

B.Cl. *mf* *pp* *mf* *mf* *pp*

Perc. sordi (soft cymbal mallets ad lib.) *pppp*

113

Fl. *mf* *mf* *pp* *mf*

E.h. *mf* *pp* *mf* *mf* *pp*

B.Cl. *mf* *pp* *mf* *pp*

Perc. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

119

Fl. *pp* *mf* *pp* M

E.h. *mf* *pp* *mf* *pp*

B.Cl. *mf* *pp* *mf* *pp*

Perc. *pp* *pppp*

125

Fl. *mf* N

E.h. *mf* *pp*

B.Cl. *mf* *pp*

Perc. *ppp* senza sord.

130

Fl. *mf* *pp* *mf* *pp* *mf*

E.h. *mf* *pp* *mf*

B.Cl. *mf*

Perc.

136

Fl.

E.h.

B.Cl.

Perc.

p

pp *mf*

pp

mf *pp*

pp

mf *pp*

3

142

Fl.

E.h.

B.Cl.

Perc.

pp

pp

ff *pp* *mf*

pppp

sordi

148

Fl.

E.h.

B.Cl.

Perc.

mf *pp*

mf *pp*

mf *pp*

pp *mf*

154

Fl. *mf* *pp*

E.h. *mf*

B.Cl. *pp* *mf* *pp*

Perc.

160

Fl. *mf*

E.h. *pp* *mf*

B.Cl. *mf* *mf*

Perc. *pp*

Triangle
play with the wooden stem of the timp. mallet; "meccanico"

166

Fl. *mf* *pp*

E.h. *mf* *pp*

B.Cl. *pp* *mf* *pp*

Perc.

172

Fl. *mf*

E.h. *mf* *pp* *mf* *mf* *pp*

B.Cl. *mf* *pp* *mf*

Perc.

178

Fl. *pp* *mf* *mf* *pp*

E.h. *mf* *pp*

B.Cl. *pp* *mf* *pp*

Perc. (E₄ → G₄)
(G₄ → B₄)

184

Fl.

E.h.

B.Cl. *f* (senza dim.)

Perc. with fingertips, secco
rather close to center (dark)
mp

191

Fl.

E.h.

B.Cl.

191

Perc.

197

Fl.

E.h.

B.Cl.

senza crescendo / senza diminuendo sempre

ppp

fff

5

197

Perc.

4:5

203

Fl.

E.h.

B.Cl.

slightly sharp (less than a 1/4 tone)

ppp

ppp

fff

pp

5

203

Perc.

(let resonate)

secco

209

Fl. *p* in tune *ppp* slightly sharp *ppp* in tune

E.h. *ppp*

B.Cl. *fff*

Perc.

with fingernail

215

Fl. *pp* lunga

E.h. *f* lunga

B.Cl. *ppp* lunga

Perc.

222

Fl. *f* *ppp* *pp* T

E.h. *ppp*

B.Cl. *ppp* *pp*

Perc.

229

Fl. *ppp* *fff* *ppp*

E.h. *ppp* *fff* *ppp*

B.Cl. *ppp* *pp* *ppp*

Perc.

236

Fl. *p* *ppp* slightly sharp in tune

E.h. *pp* *ppp*

B.Cl. *f* *ppp*

Perc.

243

Fl. *f* *ppp* slightly sharp in tune

E.h. *f* *fff*

B.Cl. *f* *ppp* poco

Perc.

250

Fl.

E.h.

B.Cl.

Perc.

W

f

ppp

ppp

7:8

7:8

7:8

7:8

257

Fl.

E.h.

B.Cl.

Perc.

X

slightly sharp

f

f

mp

f

7:8

7:8

7:8

7:8

7:8

3

3

264

Fl.

E.h.

B.Cl.

Perc.

Y

in tune

mp

ppp

ppp

ppp sempre

270

Fl. *lunga* *slightly sharp*

E.h. *mf* *lunga*

B.Cl. *lunga*

Perc.

7:8

7:8

7:8

take oboe

ppp

277

Fl. *Take breath ad lib., not simultaneously with clarinet.*

Ob. *Take breath ad lib., not simultaneously with flute.*

B.Cl.

277

Perc. *Cymb. soft mallets ppp*

Camp. with the wooden stem ppp "uncertain"

3

5

5

5

5

283

Fl.

Ob. *Oboe "anti-pastorale solo" -- rough, dirty sound*

frull. p

(ord.) f mp

B.Cl.

283

Perc.

5

5

5

5

5

5

289

Fl.

Ob.

B.Cl.

poco a poco frull.

(ord.)

mf

mp

289

Perc.

295

Fl.

Ob.

B.Cl.

ff

f

mf

p

mp

BB

295

Perc.

("bottom-top shaking")

Timp.

senza sord; with fingertips, as dense as poss., at center

mp

mf

301

Fl.

Ob.

B.Cl.

take English horn

ossia:
any pitch above c♯

ppp

301

Perc.

(senza dim.)

307 CC

Fl. *ppp* slightly sharp

E.h.

B.Cl.

Perc. dome with the wooden stem *ppp*

313

Fl. in tune

E.h.

B.Cl. (mellow, ballanced sound) *pp*

Perc. Camp. (as before) *ppp*

320 DD

Fl. *mp*

E.h.

B.Cl. *p* \rhd *ppp* *ppp*

Perc. ord. soft mallets *ppp* damp cymbals abruptly

327

Fl. *lunga* EE *mp ff mp mf mp*

E.h. *lunga* English horn *mp*

B.Cl. *lunga* *mp*

327

Perc. *lunga* Triangle with the wooden stem *p sempre* Glck. (15) *mf* (loco) Camp. *mp*

Rubber ("soft") Glockenspiel mallets for Glck. and Camp. Keep one soft mallet for Cymb.

333

Fl. *pp ff mp ff mp ff*

E.h. *f mp*

B.Cl. *f mp ff mp*

333

Perc. Glck. *mf* Camp. *mp*

339

Fl. FF *mp ff mp mf fff*

E.h. *mf mp f fff*

B.Cl. *f mp pp mp mf*

339

Perc. *mf*

345

Fl. *fffz* *mf* *ff* *ff* *mf*

E.h. *mp* *f* *mf* *mp*

B.Cl. *fff* *mf* *mp*

Perc. *p* *Glock.* *mp* *Camp.* *mp* *sempre*

(poco più) - - - - -

351

Fl. *mp* *pp* *ff* *mp* *pp* *mp* *pp* *ff*

E.h. *f* *mp* *f* *mp*

B.Cl. *pp* *mp* *f* *mf* *mp*

GG

Perc. *ppp* *dome with Glock. mallet* *p*

357

Fl. *pp* *mf* *mp* *mp* *mf*

E.h. *mf* *mp* *fff*

B.Cl. *mf* *mp* *fff*

HH

Perc. *N.B.*

II

363

Fl. *mp*

E.h. slaptongue (well pitched)
mp

B.Cl. *f*
slaptongue (well pitched)
mp

Perc. ord. soft mallet *p* (= audible, but in the background)
(soft mallet no longer necessary)

369

Fl. slaptongue (well pitched) *f* ord. *mp*

E.h. *f*

B.Cl. *f*

Perc. *pp*
Glock. with one hand 4:5

JJ

374

Fl.

E.h. quasi stacc. ordinario *f*

B.Cl. quasi stacc. ordinario *f*

Perc. 4:5 *mf*

LL

392

Fl.

E.h.

B.Cl.

Perc.

pp

ppp almost inaudible

396

Fl.

E.h.

B.Cl.

Perc.

fff *pp* *fff* *pp* *fff* *pp*

f *ff* *f*

fff *pp* *fff* *pp* *fff* *pp*

400

Fl.

E.h.

B.Cl.

Perc.

400

404 MM

Fl. *fff* *pp* *fff*

E.h. *f*

B.Cl. *fff* *pp*

Perc. *p*

408

Fl. *pp* *fff* *pp*

E.h. *f* *pp*

B.Cl. *fff* *pp* *fff* *pp*

Perc. *pp* *pp*

412 NN

Fl. *mf*

E.h. *f* *mf* *p* *rough* *ff*

B.Cl. *mf*

Perc. *pp* *pp* *pp* *ff*

416

Fl.

E.h.

B.Cl.

Perc.

fff *mf* *fff* *mf* *fff*

420

Fl.

E.h.

B.Cl.

Perc.

mf *fff* *pp* *pp* *fp* *p*

short, with tension

short, with tension

short, with tension

424

Fl.

E.h.

B.Cl.

Perc.

mp *p* *fff* *pp*

ff *pp* *mf* *fff* *pp*

ppp *p* *pp* *mp* *mf* *f*

428

Fl.

Ob. take oboe

B.Cl.

Perc.

take a pair of hard Glockenspiel mallets (keep the rubber ones as well)

432

Fl.

Ob.

B.Cl.

Perc.

fff *pp* *fff* *pp* *ppp* *p*

Oboe

436

Fl.

Ob.

B.Cl.

Perc.

fff *pp* *p sempre* *fff* *pp* *p*

+ = hard mallet
o = rubber mallet

Please make sure that the difference is primarily in tone colour rather than dynamics.

440

Fl. *fff pp*

Ob.

B.Cl. *fff pp*

Perc.

444

Fl. *fff pp fff pp*

Ob. *f p*

B.Cl. *fff pp fff pp fff pp*

Perc. *pp p*

QQ

448

Fl. *pp p*

Ob. *pp p*

B.Cl.

Perc. *pp*

452 RR

Fl. *fff pp fff pp fff*

Ob. *p mf f*

B.Cl. *fff pp fff pp fff pp*

Perc. *p*

456

Fl. *pp fff pp*

Ob. *p*

B.Cl. *fff pp*

Perc. *p*

460

Fl. *fff pp fff pp*

Ob. *p ff*

B.Cl. *fff pp fff pp fff pp*

Perc. *pp p*

464 SS

Fl. *fff pp* *fff* *pp*

Ob. *pp* *mf*

B.Cl. *fff pp* *fff* *pp*

Perc. *pp* *mf*

468

Fl. *fff pp* *fff* *pp fff pp*

Ob. *ppp*

B.Cl. *fff ppp pp* *fff* *pp fff pp*

Perc. damp B^b only *p*

472 TT

Fl. *fff pp* *fff pp*

Ob. *mp* *p*

B.Cl. *fff pp* *fff pp*

Perc. *fff*

UU

476

Fl.

Ob.

B.Cl.

Perc.

pp

p

3

3

3

3

480

Fl.

Ob.

B.Cl.

Perc.

fff

pp

fff

pp

mf

f

mf

fff

pp

fff

pp

3

3

3

3

484

Fl.

Ob.

B.Cl.

Perc.

fff

pp

fff

pp

pp

pp

3

3

VV

488

Fl.

Ob.

B.Cl.

Perc.

rubber mallets

(damp c# only)

p

3

3

WW

493

Fl.

Ob.

B.Cl.

Perc.

p

pp *leggero*

p

pp *leggero*

pp *leggero*

Camp.
with rubber Glck. mallets

mf

3

498

Fl.

Ob.

B.Cl.

Perc.

hard mallets

pppp

3

3

502

Fl.

Ob.

B.Cl.

Perc.

p

p

506

Fl.

Ob.

B.Cl.

Perc.

pp

pp

rubber mallets

p

XX

513

Fl.

Ob.

B.Cl.

Perc.

p

pp

pp

damp c# and d#