

Two Instances

for cello and piano

Petr Bakla 2016

duration: 7'

♩ = 92

pizz. throughout
rhythm is notated as rounded-up to a beat; always let sound until the next note or as long as possible

Cello



pp matching the piano, with mellow attack

Piano

(chromatic) rhythm is notated as rounded-up to a beat; due to Sost.-Ped., all notes will freely resonate



Sost.-Ped. until the end
(no right pedal throughout) Una corda ad libitum – throughout, or not at all.

11

Vc.



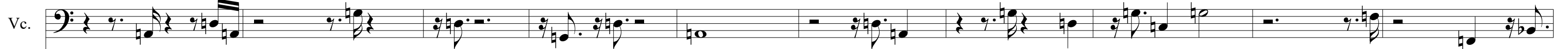
11

Pno.



22

Vc.



22

Pno.



32

Vc.



(continue in *pp*, blending with piano)

32

Pno.



(*pp*)

left and right hand's material blending, no distinction between the two voices



pp

smoothly connect the notes: no gaps, no overlapping, as "attack-less" as possible

40

Vc.

40

Pno.

8

48

Vc.

48

Pno.

8

56

Vc.

56

Pno.

8

63

Vc.

Pno.

70

Vc.

Pno.

accented notes: louder than before,
equal presence as the bottom voice of the piano (= ca. *f*)

no mark: soft as before

mp (= more distinct than before, somewhat emphasize each note; all notes held for their exact duration)

*) *poco f* / *pp* concerns right hand's material only!

79

Vc.

Pno.

(only the top note is loud)

(both notes loud)

*) *pp* (= soft as before, therefore in the background now)

poco f

86

Vc.

Pno.

pp

94

Vc.

Pno.

poco f

pp

poco f

101

Vc.

Pno.

pp

poco f

108

Vc.

Pno.

pp

poco f

pp

116

Vc.

Pno.

poco f

pp

124

Vc.

Pno.

poco f

pp

poco f

pp

132

Vc.

Pno.

poco f *pp* *poco f* *pp*

141

Vc.

Pno.

poco f *pp*

149

Vc.

Pno.

poco f

157

Vc.

157

Pno.

8

release Sost. - *ℳ*