

Petr Bakla

Piano Concerto No. 2

for piano and 8 instruments

2021

score

Ensemble:

Bass Clarinet

Bassoon

Bass Trombone

Tuba

Piano solo

2 Cellos

2 Double Basses (5 strings NOT required)

(= 9 players + conductor)

Duration: 19 min.

Score in C

Piano Concerto No. 2

to Miroslav Beinhauer

Score in C

Petr Bakla

2021

$\text{♩} = 80$ exactly, or almost exactly

Bass Clarinet

Bassoon

Bass Trombone

Tuba

Piano solo

Don't emphasize initial and final notes, yet make sure they "are there".

*sempre ff*** (all notes marked \geq)

*sempre ppp**

These notes must never be emphasized.

ped. (until the end; no pedal changes at all)

*) The chromatic ascents should be played as evenly and smoothly as possible, like a kind of "white noise". The dynamic level must not change throughout the piece and it should be adjusted so as to allow these notes to recede to absolute background (even to a point of occasional inaudibility) when the ensemble enters.

**) Very loud without becoming "metallic". Both notes should feel equally loud. Play precisely in rhythm (don't "exaggerate the dot"). Needless to say, all notes will ring freely due to the pedal (i.e. the 32nd values have been used for formal reasons only).

Cello I

Cello II

Double Bass I

Double Bass II

Pno.

Pno.

Pno.

Pno.

Pno.

Piano score for Pno. (Piano) with measures 19 through 55. The score consists of 11 systems, each containing a single staff of music. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 4/4. The music features a complex rhythmic pattern with frequent sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *mf* and *f* are present throughout. The piece concludes with a double bar line at the end of measure 55.

58

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

Vc. I

Vc. II

D.B. I

D.B. II

sempre p leggero

sempre p leggero

sempre p leggero



61

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

Vc. I

Vc. II

D.B. I

D.B. II

sempre mp distinto

sempre mp distinto

sempre mp distinto

sempre mp distinto

*sempre f** (all notes marked V (notes marked ≥ no change))*

sempre simile until the end

sempre simile until the end

sempre simile until the end

sempre simile until the end

sempre p leggero

sempre simile until the end

sempre simile until the end

sempre simile until the end

sempre simile until the end

****)** Play these notes with somewhat lighter attack than the ones marked ≥
Bottom notes will have a natural tendency to be more prominent – let them be so. Overall, the difference between notes marked V and those marked ≥ will not be substantial (both being clearly on the "loud side").

*) Notes are separate, but not as short as strict staccato and also more mellow.

CONDUCTOR'S NOTE: The strings combined should feel slightly louder than the piano's chromatic ascents. Wind instruments will stand out over the strings (will be more "focused"), especially, in accord with their nature, the brass.

64

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

Vc. I

Vc. II

D.B. I

D.B. II

67

B

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

Vc. I

Vc. II

D.B. I

D.B. II

70

B. Cl.   

Bsn.   

B. Tbn.   

Tuba   

Pno. 

Vc. I   

Vc. II   

D.B. I   

D.B. II   

73

B. Cl.   

Bsn.   

B. Tbn.   

Tuba   

Pno. 

Vc. I   

Vc. II   

D.B. I   

D.B. II   

C

76

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

Vc. I

Vc. II

D.B. I

D.B. II



79

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

Vc. I

Vc. II

D.B. I

D.B. II

82

B. Cl.

Bsn.

B. Tbn.

Tuba

82

Pno.

82

Vc. I

Vc. II

D.B. I

D.B. II

85

B. Cl.

Bsn.

B. Tbn.

Tuba

85

Pno.

85

Vc. I

Vc. II

D.B. I

D.B. II

E

88

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

Vc. I

Vc. II

D.B. I

D.B. II



91

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

Vc. I

Vc. II

D.B. I

D.B. II

94

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

Vc. I

Vc. II

D.B. I

D.B. II

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

Vc. I

Vc. II

D.B. I

D.B. II

100

B. Cl.

Bsn.

B. Tbn.

Tuba

This block contains the musical notation for measures 100, 101, and 102 for the brass section. It includes staves for B. Cl., Bsn., B. Tbn., and Tuba. The notation features various rhythmic patterns and rests across the three measures.

100

Pno.

This block contains the piano part for measures 100, 101, and 102. The notation includes dynamic markings such as accents (V) and accents with staccato (V^). The piano part features a complex rhythmic texture with many sixteenth notes.

100

Vc. I

Vc. II

D.B. I

D.B. II

This block contains the musical notation for measures 100, 101, and 102 for the string section. It includes staves for Vc. I, Vc. II, D.B. I, and D.B. II. The notation shows rhythmic patterns and rests for each instrument.



103 G

B. Cl.

Bsn.

B. Tbn.

Tuba

This block contains the musical notation for measures 103, 104, and 105 for the brass section. A rehearsal mark 'G' is placed in a box above measure 103. The notation includes rests and rhythmic patterns for B. Cl., Bsn., B. Tbn., and Tuba.

103

Pno.

This block contains the piano part for measures 103, 104, and 105. The notation includes dynamic markings such as accents (V) and accents with staccato (V^). The piano part continues with a complex rhythmic texture.

103

Vc. I

Vc. II

D.B. I

D.B. II

This block contains the musical notation for measures 103, 104, and 105 for the string section. It includes staves for Vc. I, Vc. II, D.B. I, and D.B. II. The notation shows rhythmic patterns and rests for each instrument.

106

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

Vc. I

Vc. II

D.B. I

D.B. II

109

H

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

Vc. I

Vc. II

D.B. I

D.B. II

112

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

Vc. I

Vc. II

D.B. I

D.B. II

115

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

Vc. I

Vc. II

D.B. I

D.B. II

I

118

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

Vc. I

Vc. II

D.B. I

D.B. II

121

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

Vc. I

Vc. II

D.B. I

D.B. II

J

124

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

Vc. I

Vc. II

D.B. I

D.B. II



127

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

Vc. I

Vc. II

D.B. I

D.B. II

K

130

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

Vc. I

Vc. II

D.B. I

D.B. II



133

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

Vc. I

Vc. II

D.B. I

D.B. II

L

136

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

Vc. I

Vc. II

D.B. I

D.B. II



139

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

Vc. I

Vc. II

D.B. I

D.B. II

142

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

Vc. I

Vc. II

D.B. I

D.B. II

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

Vc. I

Vc. II

D.B. I

D.B. II

148

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

Vc. I

Vc. II

D.B. I

D.B. II



151

N

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

Vc. I

Vc. II

D.B. I

D.B. II

154

B. Cl.  3/4

Bsn.  3/4

B. Tbn.  3/4

Tuba  3/4

Pno.  3/4

154

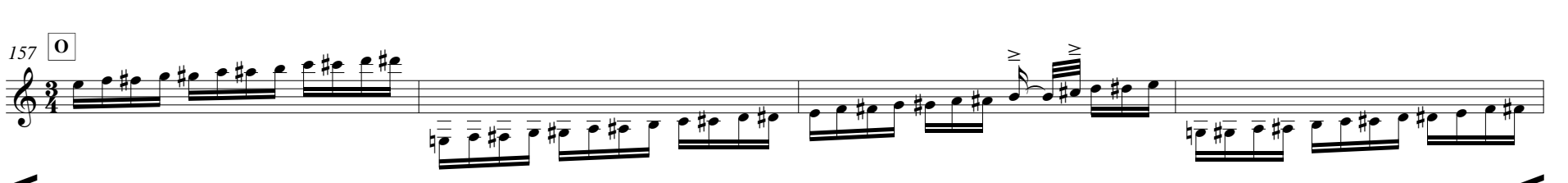
Vc. I  3/4

Vc. II  3/4

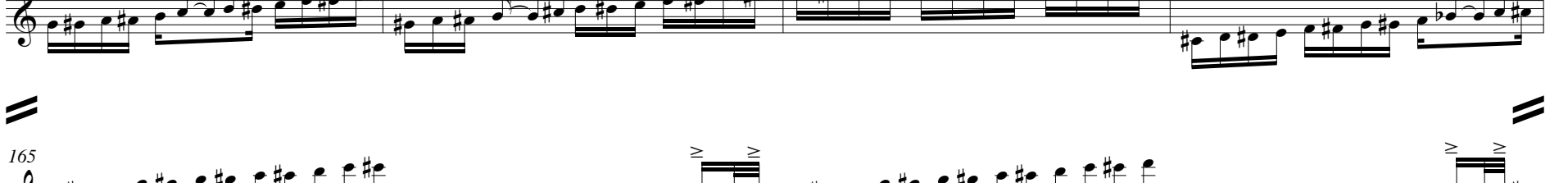
D.B. I  3/4

D.B. II  3/4

157

Pno.  3/4

161

Pno.  3/4

165

Pno.  3/4

169

Pno.  3/4

173

Pno.  3/4

177

Pno.  3/4

181 Pno.

185 Pno.

189 Pno.

193 Pno.

197 Pno. (*f*)

201 P

B. Cl.

Bsn.

B. Tbn.

Tuba

201 Pno.

(upper staff: no change)

always as a single phrase

bottom staff: *mp sempre* (louder than the chromatic ascents while still in the background compared to the notes marked V and ≥)

201

Vc. I (*sempre sim.*)

Vc. II (*mp sempre*)

D.B. I (*mp sempre*)

D.B. II (*mp sempre*)

CONDUCTOR'S NOTE: The strings play "into the sound" of the piano's bottom staff (= combined, the strings should be approx. as loud as the low piano material and they should blend with it in terms of color). Wind instruments (entering in m. 205) will now be clearly louder, comparable to the accented notes of the piano. The brass, however, should not overshadow the woodwinds too much.

205

(sempre sim.)

B. Cl. *poco f sempre* (sempre sim.)

Bsn. *poco f sempre* (sempre sim.)

B. Tbn. *poco f sempre* (sempre sim.)

Tuba *poco f sempre* (sempre sim.)

Pno.

205

Vc. I

Vc. II

D.B. I

D.B. II

209

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

209

Vc. I

Vc. II

D.B. I

D.B. II

213

B. Cl.

Bsn.

B. Tbn.

Tuba

213

Pno.

213

Vc. I

Vc. II

D.B. I

D.B. II



217

R

B. Cl.

Bsn.

B. Tbn.

Tuba

217

Pno.

217

Vc. I

Vc. II

D.B. I

D.B. II

221

B. Cl.
Bsn.
B. Tbn.
Tuba

Pno.

221

Vc. I
Vc. II
D.B. I
D.B. II

225

S

B. Cl.
Bsn.
B. Tbn.
Tuba

Pno.

225

Vc. I
Vc. II
D.B. I
D.B. II

229

B. Cl.

Bsn.

B. Tbn.

Tuba

229

Pno.

229

Vc. I

Vc. II

D.B. I

D.B. II



233

T

B. Cl.

Bsn.

B. Tbn.

Tuba

233

Pno.

233

Vc. I

Vc. II

D.B. I

D.B. II

237

B. Cl.
Bsn.
B. Tbn.
Tuba

Pno.

237

Vc. I
Vc. II
D.B. I
D.B. II

241

U

B. Cl.
Bsn.
B. Tbn.
Tuba

Pno.

241

Vc. I
Vc. II
D.B. I
D.B. II

V

245

B. Cl.

Bsn.

B. Tbn.

Tuba

245

Pno.

245

Vc. I

Vc. II

D.B. I

D.B. II



249

B. Cl.

Bsn.

B. Tbn.

Tuba

249

Pno.

249

Vc. I

Vc. II

D.B. I

D.B. II

253

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

253

Vc. I

Vc. II

D.B. I

D.B. II

257

W

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

257

Vc. I

Vc. II

D.B. I

D.B. II

261

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

261

Vc. I

Vc. II

D.B. I

D.B. II



265

B. Cl.

Bsn.

B. Tbn.

Tuba

X

Pno.

265

Vc. I

Vc. II

D.B. I

D.B. II

269

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

269

Vc. I

Vc. II

D.B. I

D.B. II

273

Y

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

273

Vc. I

Vc. II

D.B. I

D.B. II

277

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

277

277

Vc. I

Vc. II

D.B. I

D.B. II

281

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

281

281

Vc. I

Vc. II

D.B. I

D.B. II

285

B. Cl.

Bsn.

B. Tbn.

Tuba

285

Pno.

285

Vc. I

Vc. II

D.B. I

D.B. II

289

B. Cl.

Bsn.

B. Tbn.

Tuba

289

Pno.

289

Vc. I

Vc. II

D.B. I

D.B. II

BB

293

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

Vc. I

Vc. II

D.B. I

D.B. II

297

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

Vc. I

Vc. II

D.B. I

D.B. II

301

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

301

Vc. I

Vc. II

D.B. I

D.B. II

305

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

305

Vc. I

Vc. II

D.B. I

D.B. II

DD

309

B. Cl.

Bsn.

B. Tbn.

Tuba

309

Pno.

309

Vc. I

Vc. II

D.B. I

D.B. II



313

B. Cl.

Bsn.

B. Tbn.

Tuba

313

Pno.

313

Vc. I

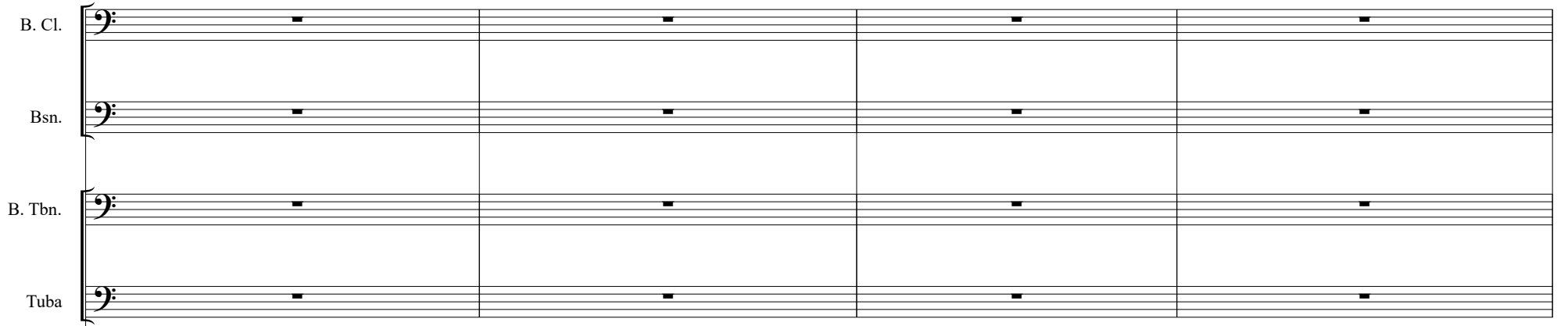
Vc. II

D.B. I

D.B. II

317

B. Cl.
Bsn.
B. Tbn.
Tuba



Pno.



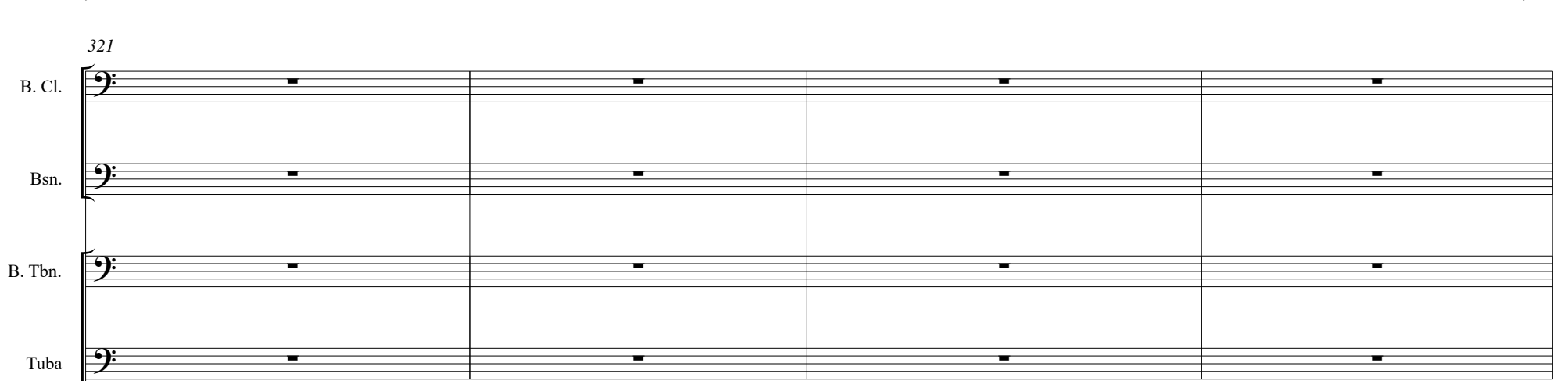
317

Vc. I
Vc. II
D.B. I
D.B. II

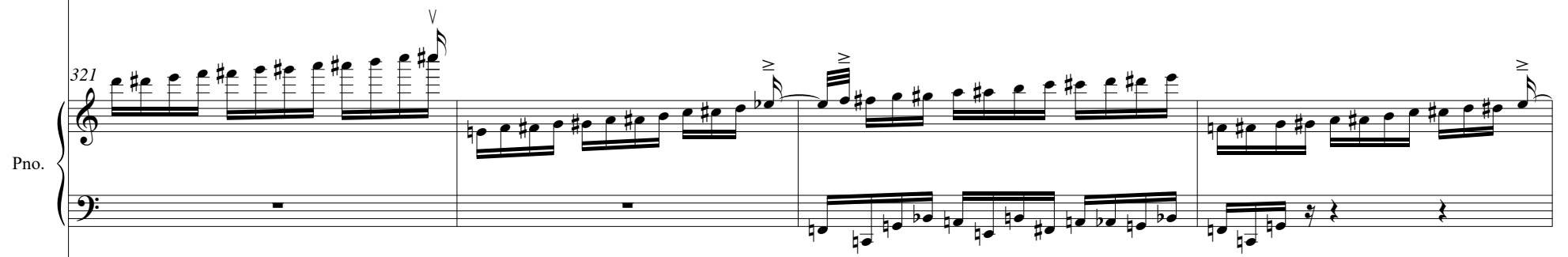


321

B. Cl.
Bsn.
B. Tbn.
Tuba

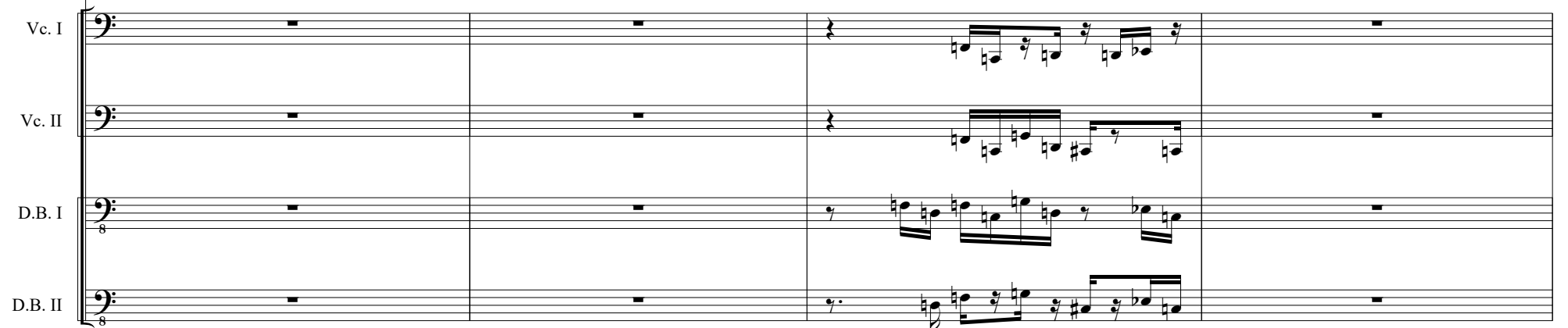


Pno.



321

Vc. I
Vc. II
D.B. I
D.B. II



FF

325

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

325

Vc. I

Vc. II

D.B. I

D.B. II

329

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

329

Vc. I

Vc. II

D.B. I

D.B. II

333

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

333

Vc. I

Vc. II

D.B. I

D.B. II

337

GG

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

337

Vc. I

Vc. II

D.B. I

D.B. II

341

B. Cl.

Bsn.

B. Tbn.

Tuba

341

Pno.

341

Vc. I

Vc. II

D.B. I

D.B. II



345

HH

B. Cl.

Bsn.

B. Tbn.

Tuba

345

Pno.

345

Vc. I

Vc. II

D.B. I

D.B. II

349

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

349

Vc. I

Vc. II

D.B. I

D.B. II

353

II

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

353

Vc. I

Vc. II

D.B. I

D.B. II

JJ

357

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

357

Vc. I

Vc. II

D.B. I

D.B. II



361

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

361

Vc. I

Vc. II

D.B. I

D.B. II

KK

365

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

365

Vc. I

Vc. II

D.B. I

D.B. II



LL

369

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

369

Vc. I

Vc. II

D.B. I

D.B. II



373

B. Cl.

Bsn.

B. Tbn.

Tuba

These major 2nd's must feel no louder than the preceding ones (play almost with a hint of "echo").

373

Pno.

373

Vc. I

Vc. II

D.B. I

D.B. II



378

B. Cl.

Bsn.

B. Tbn.

Tuba

378

Pno.

378

Vc. I

Vc. II

D.B. I

D.B. II

383 **MM**

B. Cl. *mp*

Bsn. *mp*

B. Tbn. *mp*

Tuba *mp*

Pno. *(mp)*

Vc. I *(mp)*

Vc. II *(mp)*

D.B. I *(mp)*

D.B. II *(mp)*

CONDUCTOR'S NOTE: Balance between the strings and the piano as before, wind instruments will slightly stand out.

387

NN

B. Cl.

Bsn.

B. Tbn.

Tuba

Pno.

Vc. I

Vc. II

D.B. I

D.B. II

391

Pno.

Vc. I

Vc. II

D.B. I

D.B. II

395

Pno.

Vc. I

Vc. II

D.B. I

D.B. II

OO

399

Pno.

Vc. I

Vc. II

D.B. I

D.B. II

403

Pno.

Vc. I

Vc. II

D.B. I

D.B. II



407

PP

Pno.

Vc. I

Vc. II

D.B. I

D.B. II



411

Pno.

Vc. I

Vc. II

D.B. I

D.B. II

415

Pno.

Vc. I

Vc. II

D.B. I

D.B. II



419 QQ

Pno.

Vc. I

Vc. II

D.B. I

D.B. II



423

Pno.

Vc. I

Vc. II

D.B. I

D.B. II

Not too short; however, release the pedal well before the resonance has faded completely.

*