

Dog Variations

FOR PIANO TRIO

Petr Bakla 2013, rev. 2015

duration: ca. 14 min.

$\text{♩} = 80 - 84$

The image shows the first five measures of the musical score for 'Dog Variations' for Piano Trio. The score is written for Violin, Cello, and Piano. The tempo is marked as quarter note = 80-84. The key signature has one sharp (F#). The time signature is 4/4. The score is divided into five measures by vertical bar lines. Measure 1: Violin and Cello are silent. Piano plays a series of eighth notes, starting with a piano (*pp*) dynamic and moving to forte (*f*). Measure 2: Violin and Cello enter with a melody. Violin starts with a forte (*f*) dynamic, then piano (*pp*). Cello starts with a forte (*f*) dynamic, then piano (*pp*). Both are marked 'molto legato (sempre sim.)'. Measure 3: Violin and Cello continue their melody. Violin has a piano (*pp*) dynamic, then forte (*f*). Cello has a piano (*pp*) dynamic, then forte (*f*). Measure 4: Violin and Cello continue their melody. Violin has a piano (*pp*) dynamic, then forte (*f*). Cello has a piano (*pp*) dynamic, then forte (*f*). Measure 5: Violin and Cello continue their melody. Violin has a piano (*pp*) dynamic, then forte (*f*). Cello has a piano (*pp*) dynamic, then forte (*f*). The Piano part continues with eighth notes, alternating between piano (*pp*) and forte (*f*) dynamics. There are several annotations: '(Accidentals do not repeat in octaves)' appears above the Violin and Piano parts in measures 2, 3, and 4. '(Accidentals hold for repeated notes)' appears above the Cello part in measure 3. An '8va' marking with a dashed line indicates an octave shift in the Violin part in measure 3. A 'Ped.' marking with an arrow points to the start of the Piano part in measure 1.

EXPLANATORY NOTES

General: Play the whole piece with a certain objective detachment. The two layers (loud and soft) should be kept clearly separated and hard-edged; please do not regard the material as "expressive gestures"- do not make any crescendi or decrescendi, keep very regular pace and evenness of sound over the registers, both in the loud and the soft sections. Rather than calling for an expressive way of playing, the accent marks simply highlight loud notes (throughout the piece, all notes with an accent attached are loud, the ones without are soft). In many cases, some of the *pp* notes will be lost to the ear because of the resonance of the piano's *f* notes that precede; this is entirely within composer's intention, do not attempt to prevent it by playing any of the *pp* notes louder, neither in the piano part nor in the strings'.

Strings: Dynamics: Play "into the sound" of the piano, especially in *pp*. Do not start/end the *pp* passages with an accent - on the contrary, a hint of "fade-in" / "fade-out" is desirable (where applicable).

Wherever practical, please prioritize *sul tasto* position for the material in *pp*. Violoncello: notes written as normally stopped may be performed as harmonics, should this help.

Piano: Strive for highest possible evenness of touch. The scales in *pp* should feel very smooth; all successive notes in *f* must be of the same loudness (the first note in the succession must never feel "accented" in comparison with the notes which follow). Hold right pedal down throughout the piece, making no pedal changes at all (no exception).

Thank you! PB

10

Vln. *(f) pp* *f pp*

Vlc. *pp*

Pno. *f pp f pp*

8va

pp

15

Vln. *f* *pp*

Vlc. *(pp) f* *f*

Pno. *f pp f pp f pp f pp*

8va

pp

21

Vln. *f pp* *pp f pp*

Vlc. *(f)* *f*

Pno. *f pp* *(pp) f pp* *f pp*

8va

f pp

26

Vln. *f* *f*

Vlc. *(f)* *pp* *f*

Pno. *(pp)* *f* *pp* *f* *pp* *f* *(f)*

8va-

31

Vln. *(f)* *pp* *f* *pp* *f* *pp*

Vlc. *pp* *f* *pp* *f* *pp* *f* *pp*

Pno. *pp* *f* *pp* *(pp)* *f* *pp* *(pp)*

8va-

(Accidentals do not repeat in octaves)

35

Vln. *pp* *f* *pp* *f* *pp*

Vlc. *f* *pp* *f* *pp*

Pno. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

8va-

40

Vln.

Vlc.

Pno.

f *pp* *f* *pp*

f *pp* *f* *pp*

f *pp* *f* *pp*

8va

46

Vln.

Vlc.

Pno.

f *pp* *f* *pp*

(pp) *f* *pp* *f* *pp* *f* *pp* *f*

(f) *pp*

f *pp* *f* *pp* *f* *pp*

8va

(pp)

51

Vln.

Vlc.

Pno.

(f) *pp* *f*

f *pp* *f* *pp*

f *pp* *f* *pp*

8va

56

Vln. *pp* *f*

Vlc. *pp* *f*

Pno. *pp* *f* *pp* *f* *pp*

62

Vln. *pp* *f*

Vlc. *pp* *f* *pp* *f* *pp*

Pno. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

67

Vln. *f* *pp*

Vlc. *pp* *f* *pp* *f* *pp*

Pno. *f* *pp* *f* *pp* *f* *pp* *f* *pp*

73

Vln. *f* *pp f* *pp* 6

Vlc. *f* *pp* *f*

Pno. *f* *pp* *f* *pp* *f* *pp* *f* *pp*

8va

78

Vln. *(pp)* *f* *pp*

Vlc. *pp* *f*

Pno. *f* *pp* *f* *pp* *f* *pp* *f* *pp*

8va

83

Vln. *f* *pp* *f* *pp*

Vlc. *pp* *f*

Pno. *f* *pp* *f* *pp* *f* *pp* *f* *pp*

8va

7

88

Vln. *pp* *f* *pp* *f* *pp*

Vlc. *f* *pp* *f* *pp* *f*

Pno. *pp* *f* *pp* *f* *pp* *f* *pp* *f*

8va

93

Vln. *f* *pp* *pp* *f* *pp*

Vlc. *f* *f*

Pno. *pp* *pp* *f* *pp* *pp* *pp*

8va

99

Vln. *f* *pp* *f* *pp* *f* *pp*

Vlc. *pp* *f* *pp*

Pno. *f* *pp* *f* *pp* *f* *pp* *f* *pp*

8va

104

Vln. *pp f pp*

Vlc. *(pp) f*

Pno. *(pp) f pp*

109

Vln. *f pp pp*

Vlc. *pp f pp*

Pno. *(pp) f pp*

8va

115

Vln. *f*

Vlc. *pp f pp f pp*

Pno. *(pp) f pp f pp f pp f*

8va

120

Vln. *f* *pp*

Vlc. *f* *pp*

Pno. *pp* *f* *pp*

8va-

125

Vln. *f* *pp* *f* *pp*

Vlc. *f* *pp* *f* *pp* *f* *pp*

Pno. *f* *pp* *f* *pp* *f* *pp* *pp* *f*

8va-

129

Vln. *pp* *f* *pp* *f* *pp* *pp*

Vlc. *pp* *f* *pp* *f* *f* *pp*

Pno. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

8va-

134

Vln.

Vlc.

Pno.

f *pp* *f*

pp

f *pp* *f*

8va

140

Vln.

Vlc.

Pno.

f *pp* *f*

f

pp

f

8va

8va

146

Vln.

Vlc.

Pno.

f *pp* *f*

pp *f*

f *pp* *f*

f *pp* *f*

f *pp* *f*

8va

8va

151

Vln. *pp* *f*

Vlc. *pp*

Pno. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

8va

156

Vln. *pp* (*pp*) *f*

Vlc. *f*

Pno. *f* *pp* *f* (*f*) *pp*

8va

161

Vln. (*f*) *pp* *f*

Vlc. *pp* *f* *pp* *f* *pp*

Pno. (*pp*) *f* *pp* *f* *pp* *f* *pp*

8va

166

Vln.

Vlc.

Pno.

pp

f

pp

f

pp

f

pp

f

171

Vln.

Vlc.

Pno.

f

pp

pp

f

pp

f

pp

f

pp

f

pp

f

pp

f

8^{va}

8^{va}

176

Vln.

Vlc.

Pno.

f

pp

pp

f

pp

f

pp

f

pp

f

pp

8^{va}

182

Vln.

Vlc.

Pno.

pp

8va

f *pp* *f* *pp* *f* *pp*

Detailed description: This system covers measures 182 to 187. The Violin part (Vln.) has rests. The Viola part (Vlc.) starts with a piano (*pp*) texture. The Piano part (Pno.) features a complex rhythmic pattern with dynamic markings of *pp*, *f*, *pp*, *f*, *pp*, *f*, and *pp*. An *8va* marking is present above the piano part in measures 185 and 187.

188

Vln.

Vlc.

Pno.

f

(pp) f

pp *f* *pp*

f *pp* *f*

pp *f* *pp* *f* *pp*

8va

Detailed description: This system covers measures 188 to 192. The Violin part (Vln.) has a forte (*f*) dynamic. The Viola part (Vlc.) has dynamics of *(pp) f*, *pp*, *f*, *pp*, and *(pp)*. The Piano part (Pno.) has dynamics of *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*, and *pp*. An *8va* marking is present above the piano part in measure 191.

193

Vln.

Vlc.

Pno.

f

pp *f* *pp* *f* *pp* *f* *pp* *f* *pp*

f *pp* *f* *pp* *f* *pp* *f* *pp*

(pp) *f* *pp* *f* *pp* *f* *pp*

8va

Detailed description: This system covers measures 193 to 198. The Violin part (Vln.) starts with a forte (*f*) dynamic. The Viola part (Vlc.) has dynamics of *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*, and *pp*. The Piano part (Pno.) has dynamics of *(pp)*, *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*, and *pp*. An *8va* marking is present above the piano part in measure 194.

197

Violin (Vln.) and Viola (Vlc.) parts: Measure 197 starts with a *pp* dynamic. Measure 198 features an *8va* marking above the staff. Measure 199 has a *f* dynamic. Measure 200 is a whole rest. Measure 201 has a *f* dynamic.

Piano (Pno.) part: Measure 197 has a *(pp)* dynamic. Measure 198 has a *f* dynamic. Measure 199 has a *pp* dynamic. Measure 200 has a *f* dynamic. Measure 201 has a *pp* dynamic.

202

Violin (Vln.) part: Measure 202 has a *f* dynamic. Measure 203 is a whole rest. Measure 204 is a whole rest. Measure 205 has a *(f)* dynamic. Measure 206 has a *pp* dynamic. Measure 207 is a whole rest.

Viola (Vlc.) part: Measure 202 has *pp*, *f*, and *pp* dynamics. Measure 203 is a whole rest. Measure 204 is a whole rest. Measure 205 has a *(pp)* and *f* dynamic. Measure 206 has a *pp* dynamic. Measure 207 has a *pp* dynamic.

Piano (Pno.) part: Measure 202 has a *f* dynamic. Measure 203 has *pp* and *f* dynamics. Measure 204 has a *pp* dynamic. Measure 205 has an *8va* marking above the staff and a *f* dynamic. Measure 206 has a *pp* dynamic. Measure 207 has an *8va* marking above the staff and a *(pp)* dynamic.

208

Violin (Vln.) part: Measure 208 has a *(pp)* dynamic. Measure 209 is a whole rest. Measure 210 is a whole rest. Measure 211 is a whole rest. Measure 212 is a whole rest. Measure 213 is a whole rest.

Viola (Vlc.) part: Measure 208 has a *(pp)* dynamic. Measure 209 is a whole rest. Measure 210 is a whole rest. Measure 211 is a whole rest. Measure 212 is a whole rest. Measure 213 is a whole rest.

Piano (Pno.) part: Measure 208 has a *(pp)* dynamic. Measure 209 has a *f* dynamic. Measure 210 has *pp* and *f* dynamics. Measure 211 has an *8va* marking above the staff and a *pp* dynamic. Measure 212 has *f* and *pp* dynamics. Measure 213 has an *8va* marking above the staff and a *f* dynamic. Measure 214 has a *pp* dynamic.

214

Vln. *pp* *f* *pp* *f* *f*

Vlc. *f* *pp* *pp* *f*

Pno. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

220

Vln. *f* *pp* *f* *pp* *f* *pp*

Vlc. *f* *pp* *f* *pp* *f* *pp*

Pno. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

225

Vln. *f* *pp* *f* *pp* *f* *pp*

Vlc. *f* *pp* *f* *pp* *f* *pp*

Pno. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

231

Vln. *(pp)*

Vlc. *pp*

Pno. *f pp f pp (pp) f pp f pp*

Detailed description: This system covers measures 231 to 236. The Violin part is mostly silent, with a few notes in measure 236 marked *(pp)*. The Viola part is also mostly silent, with a few notes in measure 236 marked *pp*. The Piano part features a complex rhythmic pattern of eighth and sixteenth notes, with dynamic markings *f* and *pp* alternating throughout. A long slur covers the first two measures of the piano part.

237

Vln. *f pp f*

Vlc. *f pp f*

Pno. *(pp) f pp f (f) pp f pp f pp*

8va

Detailed description: This system covers measures 237 to 241. The Violin part has notes in measures 237, 238, and 240, with dynamics *f*, *pp*, and *f* respectively. The Viola part has notes in measures 237, 238, and 240, with dynamics *f*, *pp*, and *f*. The Piano part continues with its rhythmic pattern, including an *8va* marking in measure 240. Dynamics include *(pp)*, *f*, *pp*, *f*, *(f)*, *pp*, *f*, and *pp*.

242

Vln. *(f)*

Vlc. *pp f pp*

Pno. *f pp f pp f pp*

8va

Detailed description: This system covers measures 242 to 246. The Violin part has notes in measures 242, 243, and 245, with dynamics *(f)*, *(f)*, and *(f)*. The Viola part has notes in measures 242, 243, 244, 245, and 246, with dynamics *pp*, *f*, and *pp*. The Piano part continues with its rhythmic pattern, including an *8va* marking in measure 243. Dynamics include *f*, *pp*, *f*, *pp*, *f*, and *pp*.

247 *8va*

Vln. *pp* *f pp*

Vlc. *(pp) f pp* *(pp)*

Pno. *(pp) f pp*

252

Vln. *f pp*

Vlc. *(pp) f*

Pno. *f pp*

258

Vln. *(pp) f pp f (f) pp f*

Vlc. *(f) pp f pp f pp*

Pno. *(pp) f pp f pp f pp (pp) f* *8va*

263

Vln. *(f)*

Vlc. *f pp*

Pno. *pp f pp f pp f pp*

8va

269

Vln. *(pp) f pp*

Vlc. *(pp)*

Pno. *f pp (pp) pp f pp*

8va

275

Vln. *(pp) f*

Vlc. *f pp*

Pno. *(pp) f pp f pp f pp f pp*

8va

(senza fermata)

*