Petr Bakla

STATEMENTS?

for soprano, flute, trumpet,
trombone, violoncello, percussion and piano

2011
durata ca. 11 min.

commissioned by the Musik-Akademie der Stadt Basel

SCORE

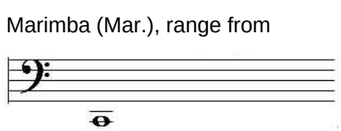
bakla@volny.cz
+420 724 150 109

ENSEMBLE:

(7 musicians)

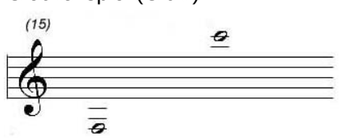
Soprano
Flute (also piccolo, bass flute)
Trumpet in C
Trombone
Violoncello
Piano
Percussion

Marimba (Mar.), range from



Set of gongs (Gng.), chromatic range

Glockenspiel (Glck.)



TEXT:

Is every piece of music essentially repetitive?
Or is it simply easier to write music that is iterative one way or another?
What would music of today be like if there was no engraving software on hand?
Is re-using other people's music inferior to inventing your own material?
Is inventing your own material re-using without admitting it?
Do pieces of notated music inherently get crippled when writing music is so laborious?
Could you compose as, for instance, Basquiat painted?
Would you need a computer to do that?
Is sound analysis for composers the same thing as postcards for Sunday painters?
Have you ever realized that the harmonic series is quite ugly?
Have you ever found it in nature?
Does a bell sound better when its sound is made by an orchestra?
Does Gerhard Richter paint on Sundays?
Does a lot of sul ponticello help anything?
Or tremolo?
Or writing harmonics where there are no harmonics?
If you use lots of breathing sounds, will the audience think you are a humanist?
Are imitators always more emotional than inventors?
Is music notes going up and down?
Is working with "sounds" antiquated?
Could setting Rilke instead have worked better?
Are extended playing techniques just ways of upgrading the expressionist style?

Statements?

for soprano, flute, trumpet, trombone, violoncello, percussion and piano

Petr Bakla (2011)

♪ = 160

(8)

Piccolo

Flute

NO VIBRATO throughout!

non legato sempre

mp

Trumpet in C

f *)

Trombone

f *)

Cello

poco pont., rough

ff *)

ord.

p

mf

poco pont., rough

ff

Soprano

♪ = 160

*) Producing homogeneous "melange" of sound, percussion somewhat in the background

Percussion

Mar.
medium mallets

mf sempre *)

Piano

ff sempre *)

Ped. *sempre*

Throughout: do not release/change pedal unless indicated.

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

7

mp

NO VIBRATO throughout!
ord.

p

mf

poco pont., rough

ff

3

8va

8vb

13

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

p *mf*

f *p*

f *ff*

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

19

mp

mf

p

ord.

poco pont., rough

f

mf

ff

mp

3

8va

8vb

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

25

mp

3

8va

8vb

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

31

3

mp

mp

ord.

p

mf

8va

8vb

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

37

poco pont., rough

ord.

poco pont., rough sempre

ff *p* *mp* *f* *mf* *ff*

8va 8vb

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

43

mp

take flute

8va

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Gng.
soft mallets

always let sound over

mp *sempre*

Pno.

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

67

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

83

(loco)

Flute

mp

mf

3

8va

8vb

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

92

mf

mp

f sempre

p

f

p

mp

p sempre

8va

8vb

Ped.

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

100

p

8va

8vb

Ped.

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

107

p

8va

8vb

Ped.

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

113

p

p *sempre*

8va

Ped.

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

119

8va

8vb

mf

Ped.

gradually release pedal

125

Fl.

125

Tpt.

cup mute

pp

125

Tbn.

125

Vlc.

sul tasto

pp

125

Sop.

125

Perc.

125

Pno.

mf

8vb

132

Fl.

pp

Tpt.

pp

mp

Tbn.

3

(senza dim.)

mf

Vlc.

ord.
sul C

sul C-G

mp

p

pppp

Sop.

Perc.

(Gng.)

ppp

damp

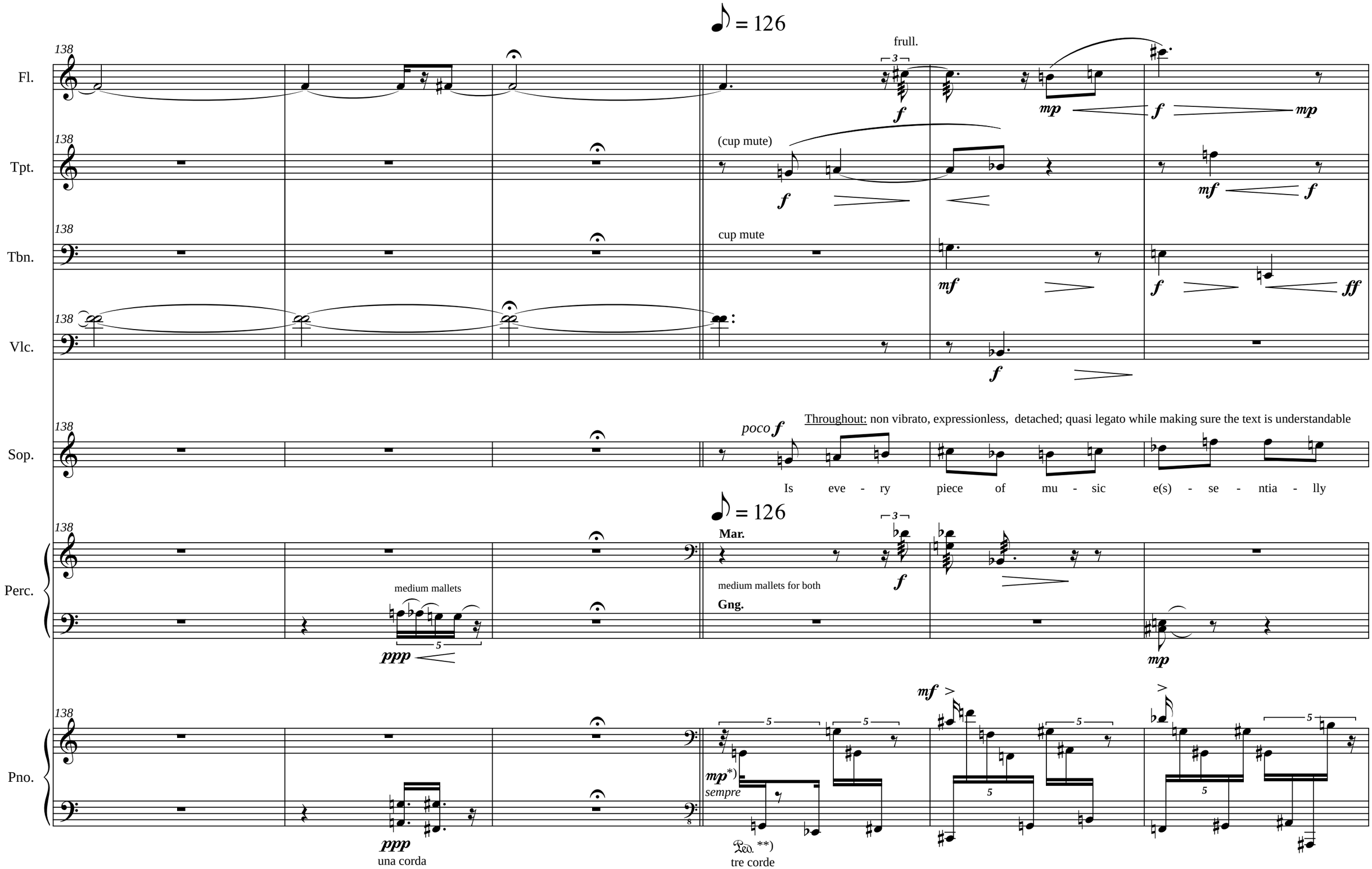
pp

Pno.

pp

8vb

Ped.



*) Allowing sufficient presence of the other instruments, but not entirely in the background.

**) Somewhat control clarity of sound by smoothly, imperceptibly (half-)changing the pedal, making sure, however, that there is always rich enough, uninterrupted flow of resonance.

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

144

frull.

gliss.

re - pe - ti - tive? Or is it simp - ly ea - si - er to write mu sic that

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

150

pizz.

arco

frull.

is i - te - ra - tive one way or an - o - ther?

What would mu - - sic of to -

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

156

frull.

ff f mf

mp f p mp

mp f pp mp

ff p mp mf

3

day be like if there was no en - gra - ving soft - ware on ha - (a)nd?

p mf

mp

pp

5

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

162

7

mp *sempre*

pizz.

"dumb", almost dampened strings

5

p

let resonate as long as possible

stacc. = stopped attacks, no resonance

3

p

(Gng.)

pp

8

Fl.

168

frull.

Tpt.

168

play
sing

sing
play

ppp

Tbn.

168

ppp

Vlc.

168

pp

Sop.

168

[n]

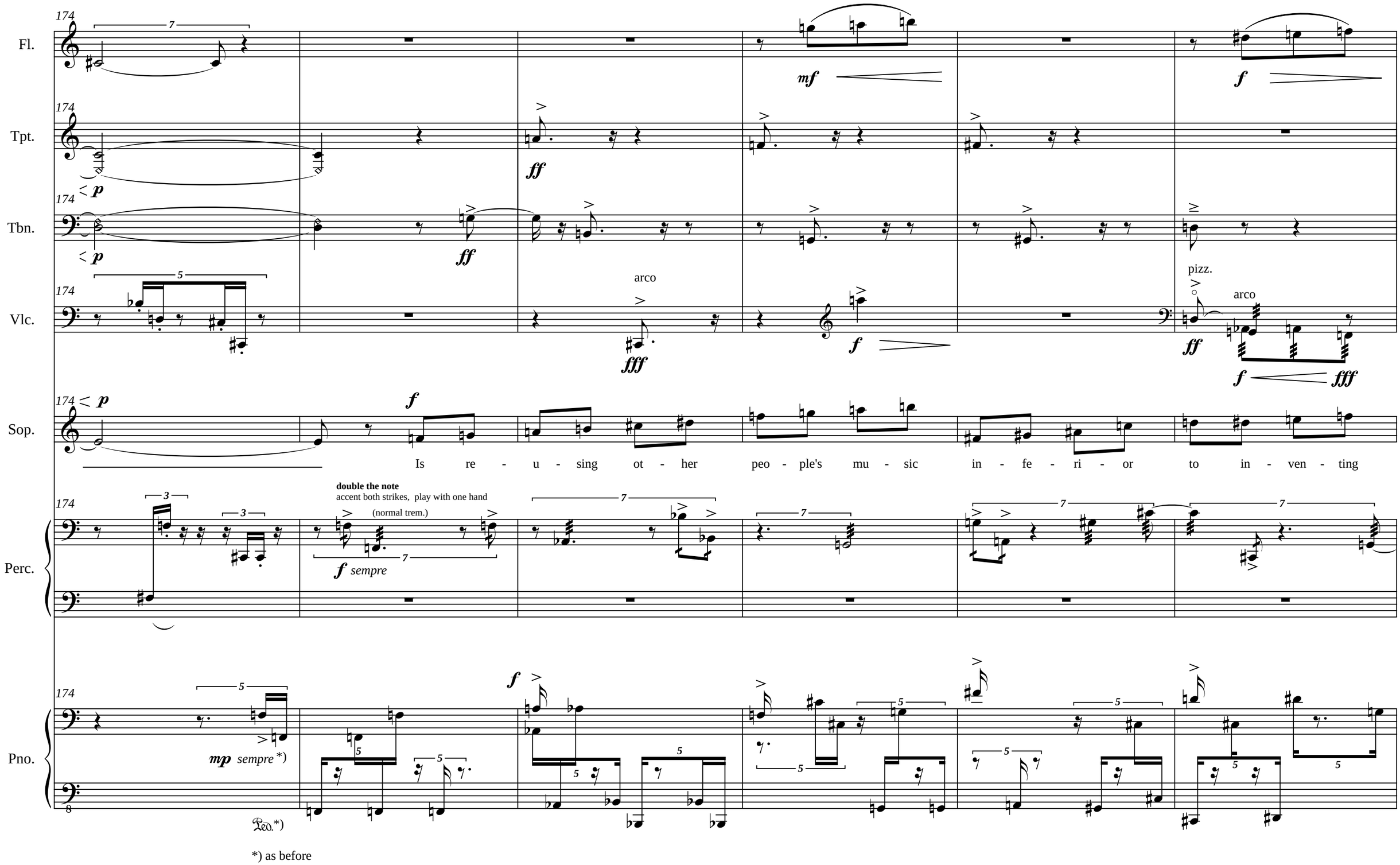
Perc.

168

p

Pno.

168


174
Fl.
Tpt.
Tbn.
Vlc.
Sop.
Perc.
Pno.
arco
pizz.
arco
double the note
accent both strikes, play with one hand
(normal trem.)
f sempre
mp sempre *)
Is re - u - sing ot - her peo - ple's mu - sic in - fe - ri - or to in - ven - ting
*) as before

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

180

gliss.

your own ma - te - ri - al? Is in - ven - ting your own ma - te - ri - al re - - - - u -

Fl.

Tpt.

Tbn.

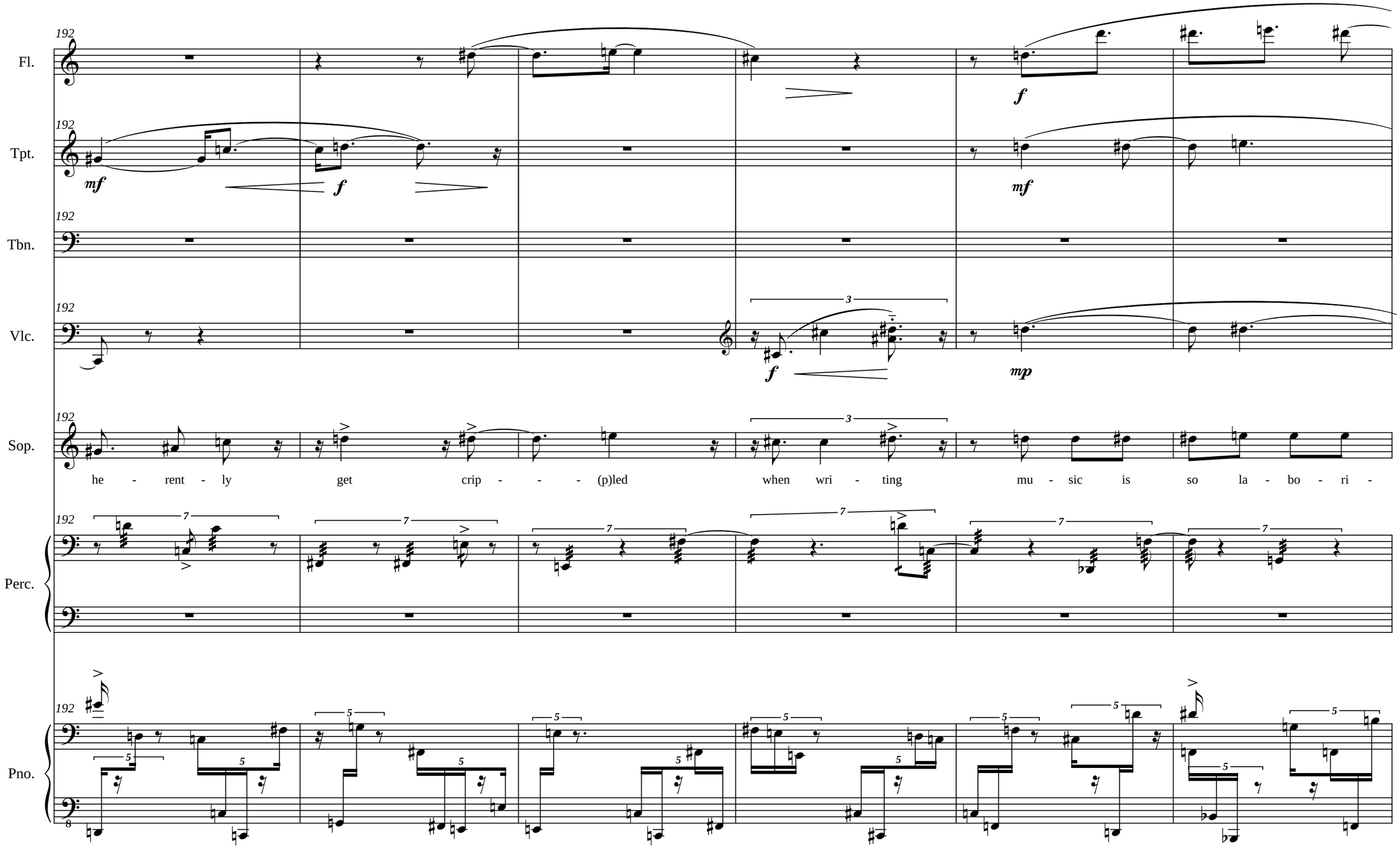
Vlc.

Sop.

- sing with - out ad - mit - ting it? Do pie - ces of no - ta - ted mu - - - sic in -

Perc.

Pno.


192
Fl.
Tpt.
Tbn.
Vlc.
Sop.
Perc.
Pno.
mf
f
mp
he - rent - ly get crip - - - (p)led when wri - ting mu - sic is so la - bo - ri -

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

198

frull.

ff

f

gliss.

mp

poco f

pp

ppp

mf

ous? Could you com - pose as forinstance Bas - qui - at

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

204

ppp

poco pont.

mp

pp

poco

p

pain - - - ted?

Would you need a com - pu - ter to do that?

soft mallets

Gng.

Fl.

210

take bass flute

Tpt.

210

change to wa-wa mute very discreetly

Tbn.

210

change to wa-wa mute very discreetly

Vlc.

210

ord.

Sop.

210

Perc.

210

ppp

Pno.

210

8

Fl.

Tpt.

wa-wa mute *)

Tbn.

wa-wa mute *)

Vlc.

pizz. - trem.
sul G-D
sul A
sul C
let sound over

Sop.

*) + closed mute
O open mute
----- gradually close/open

Perc.

poco

Pno.

♪ = 160

Bass flute

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

222

(8) *f*

mp *sempre*

(*mp* = distinct, "dolce" sound)

+ sempre

p *leggero sempre*

arco poco pont.

pont. sempre

mp *sempre*

Always let sound over

mf

pp

pp *sempre*

8va

f

p

(loco) *mf*

Ped.

pp

Ped. *sempre*

una corda

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

240

ord.

ppp

mp

p

mf

Is sound a - na - ly -

repeated notes always with one hand

p

tre corde

246

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

sis for com - po - sers the same thing as post - cards for Sun - day pain - ters?

poco

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

252

f *mp* *mp sempre*

+ sempre

p leggero sempre

poco pont.

ff *p*

pont. *mp*

ord. *mp*

pont. *mp*

Have you e - ver re - a - lized

mf *mp* *pp* *pp sempre*

8va *f* *p* *pp*

una corda

p

tre corde

Fl.

Tpt.

Tbn.

Vlc.

ord.

pont.

mf

mp

Sop.

that the har - mo - nic se - ries is quite ug - ly? Have you e - ver found it

Perc.

Pno.

pp

una corda

p

tre corde

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

264

p

mp

pp

___ in na - ture?

Does a bell sound bet - (t)er

una corda

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

270

ord.

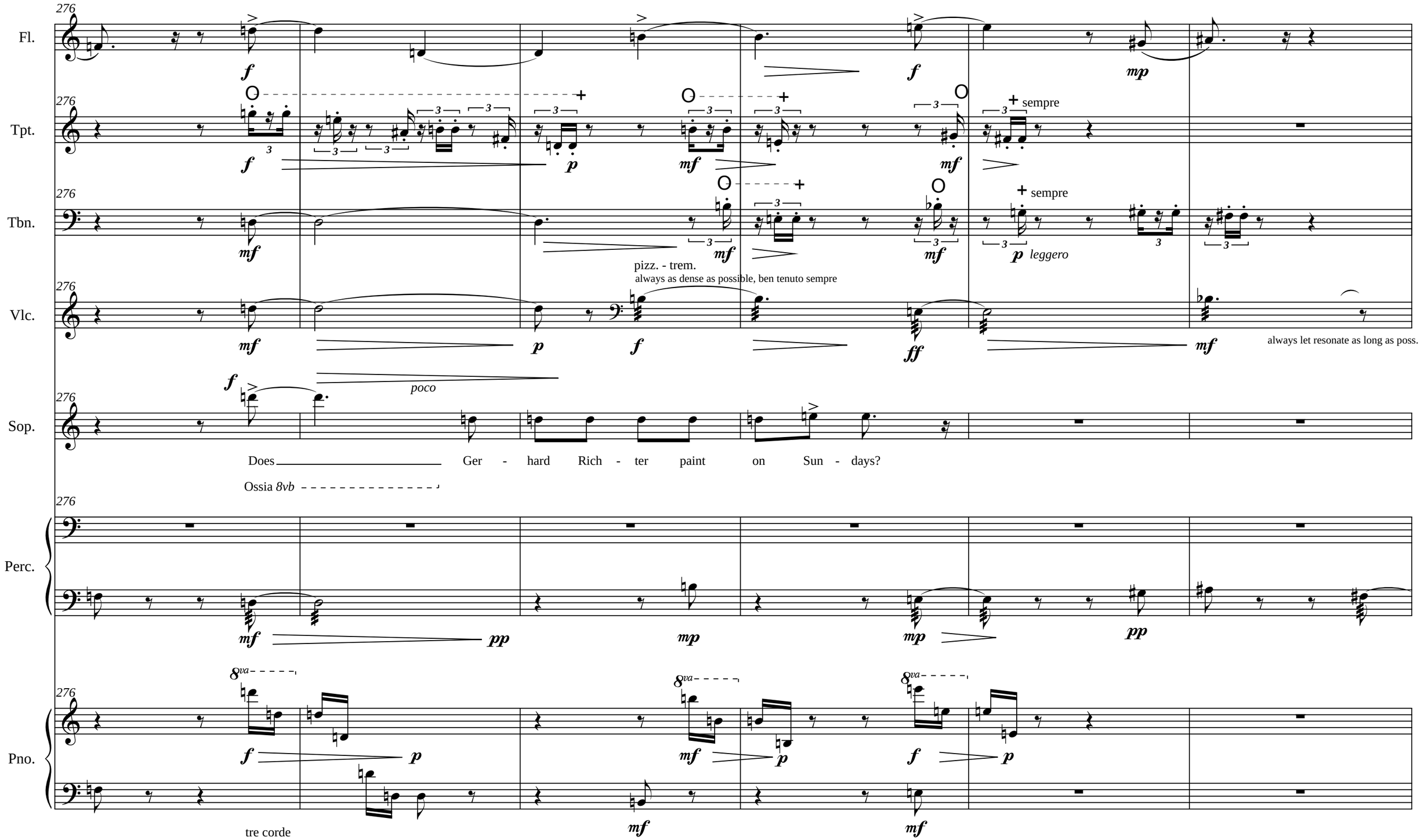
f

p

mf

p leggero

when its sound is made by an or - chest - - - ra?


276
Fl.
Tpt.
Tbn.
Vlc.
Sop.
Perc.
Pno.
sempre
leggero
pizz. - trem.
always as dense as possible, ben tenuto sempre
always let resonate as long as poss.
poco
Does Ger - hard Rich - ter paint on Sun - days?
Ossia 8vb
8va
tre corde

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

282

frull.

p *leggero sempre*

mp

senza sord.

f

pp

una corda

tre corde

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

288

wa-wa mute

arco ord.

mf ff mp f pp p 8va

294

Fl.

Tpt.

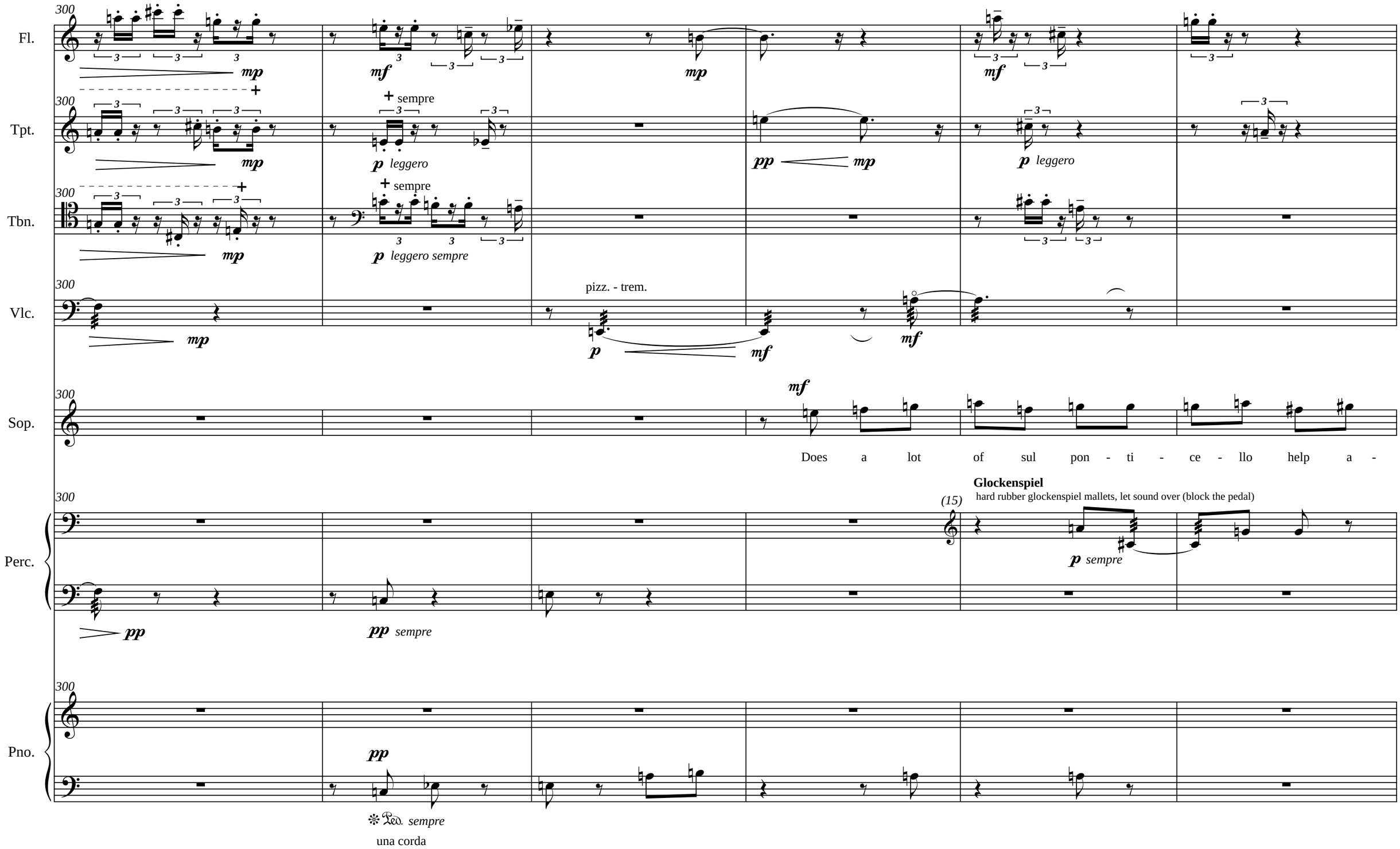
Tbn.

Vlc.

Sop.

Perc.

Pno.


Fl.
Tpt.
Tbn.
Vlc.
Sop.
Perc.
Pno.
300
mp
mf
+ sempre
p leggero
p leggero sempre
pp
pizz. - trem.
Does a lot of sul pon - ti - ce - llo help a -
Glockenspiel
hard rubber glockenspiel mallets, let sound over (block the pedal)
(15)
p sempre
pp sempre
Ped. sempre
una corda

306

Fl.

mp

mf

306

Tpt.

306

Tbn.

306

Vlc.

arco

mf

306

Sop.

ny - thing? Or tre - mo - lo? Or writ - ing har - mo -

306

Perc.

306

Pno.

p

tre corde

Fl.

Tpt.

Tbn.

Vlc.

pizz. - trem.

Sop.

nics where there are no har - mo - nics?

Perc.

Pno.

una corda

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

318

f *mp* *ff* *mp* *mf*

f *p* *f* *p* + sempre *mp*

f *p*

f *mf*

mf *pp* *mf* *mp* sempre

8va *f* *p* *mp* sempre

tremolo - both hands

tre corde

una corda

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

324

mp

mf

mp

frull.

mp

mf

mp

+ sempre

mp

pp

mp

mf

If you use lots

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

330

frull.

mf

mp

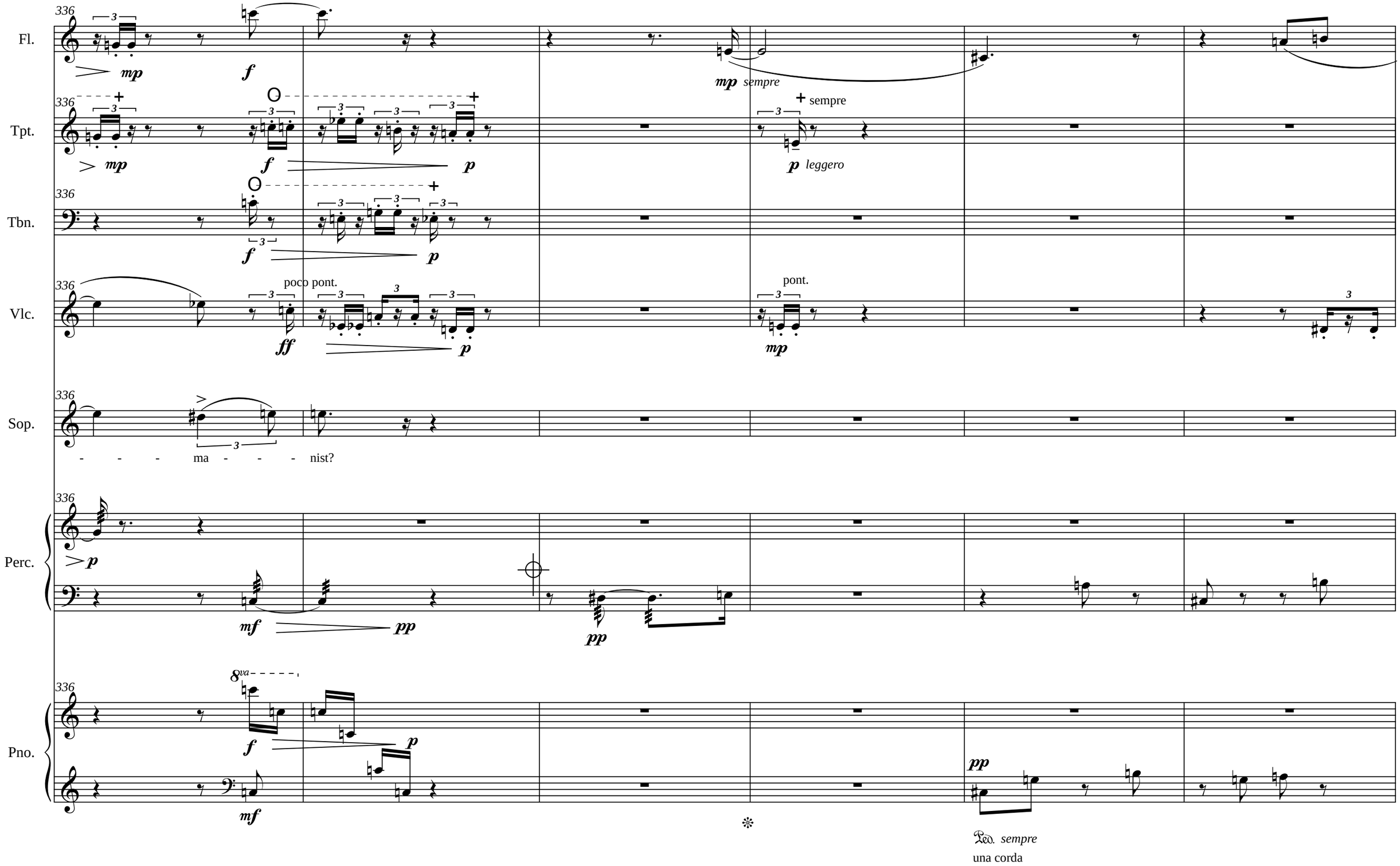
f

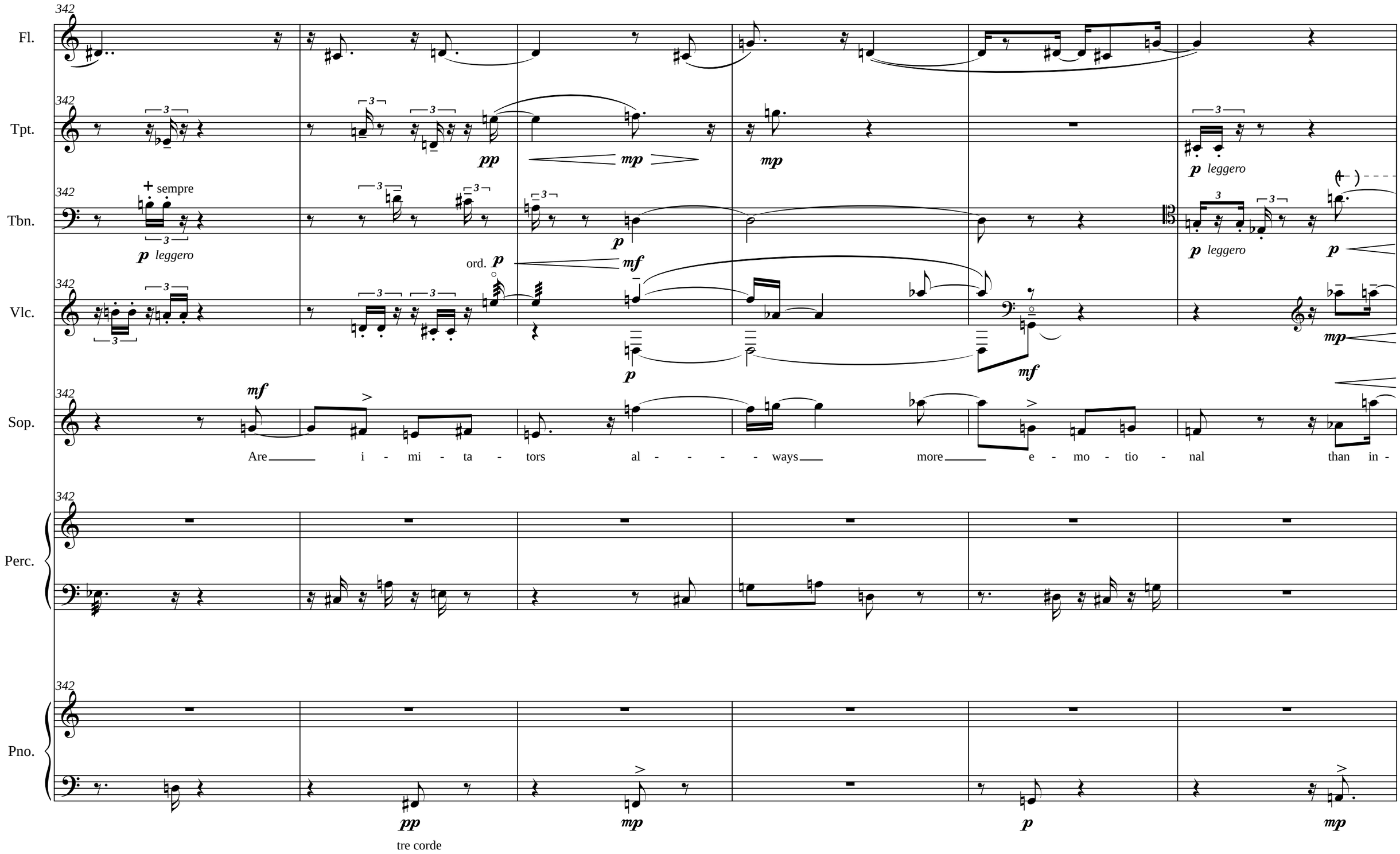
ff

arco

of breath - - - - ing sounds, will the au - - - - di - ence think you are a hu -

tre corde


336
Fl.
mp
f
mp sempre
Tpt.
mp
f
p
sempre
p leggero
Tbn.
f
p
Vlc.
poco pont.
ff
p
pont.
mp
Sop.
- - - ma - - - nist?
Perc.
p
mf
pp
pp
Pno.
8va
f
p
mf
pp
Ped. sempre
una corda


342
Fl.
Tpt.
Tbn.
Vlc.
Sop.
Perc.
Pno.
sempre
p leggero
ord.
Are i - mi - ta - tors al - - - - ways more e - mo - tio - nal than in -
tre corde

Fl.

Tpt.

Tbn.

senza sord.

frull.

Vlc.

poco pont.

ord.

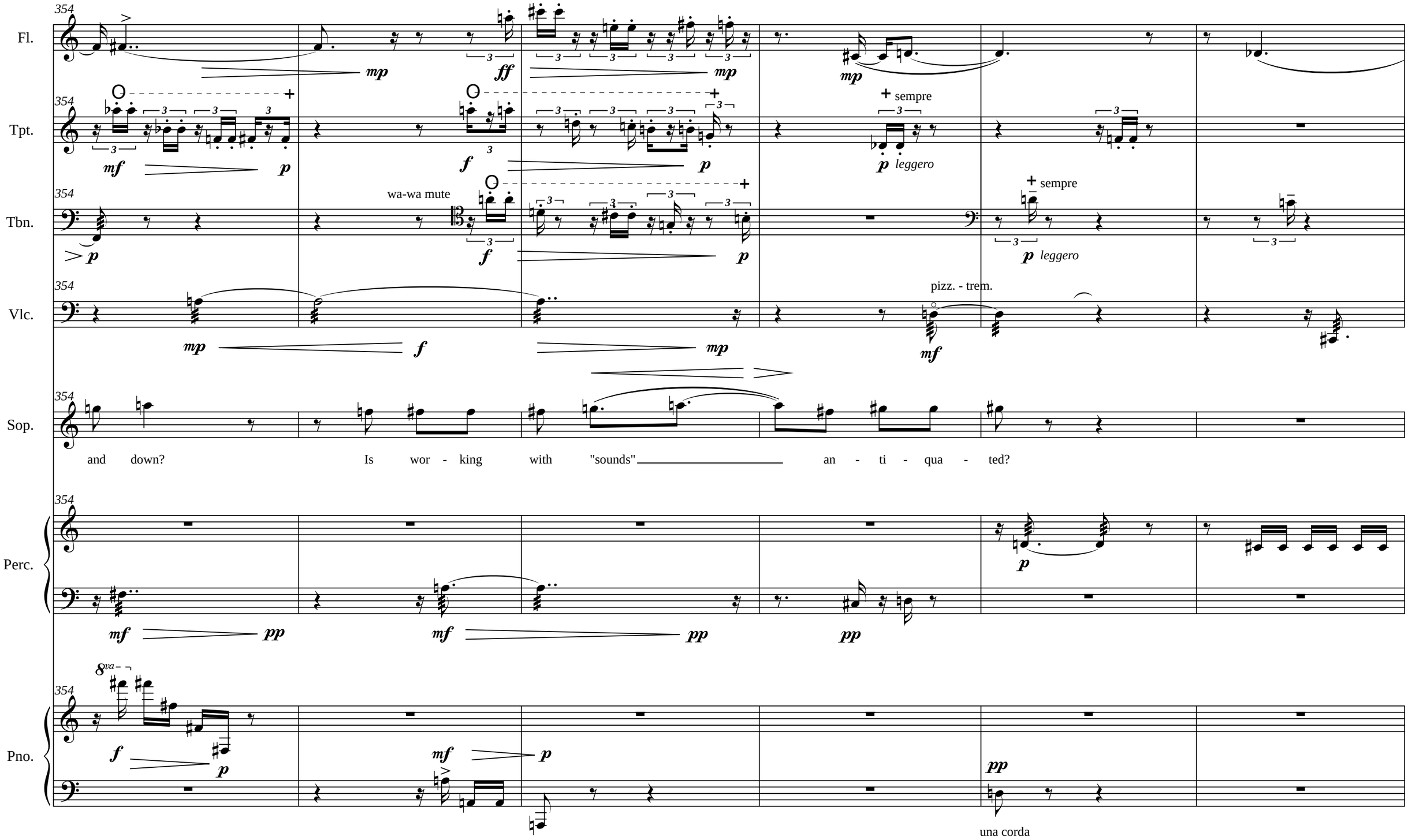
Sop.

- ven - tors?

Is mu - sic notes go - ing up

Perc.

Pno.


354
Fl.
Tpt.
Tbn.
Vlc.
Sop.
Perc.
Pno.
mp
ff
mf
p
f
pp
sempre
leggero
wa-wa mute
pizz. - trem.
and down? Is wor - king with "sounds" an - ti - qua - ted?
8va
una corda

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

360

= 126

take flute

with tension

arco pont.

pizz. - trem.

mp

mf

damp abruptly

p > ppp

`(let sound over)

Fl.

Tpt.

Tbn.

Vlc.

365

ord.

p

Sop.

Perc.

Pno.

pppp

ppp

pp

Ped.

una corda

371

Fl.

Flute
take breath ad lib.

(loco)

mp

371

Tpt.

cup mute

p

371

Tbn.

senza sord.

5

frull.

5

5

p

p

5

frull.

mp

371

Vlc.

mp

pp

371

Sop.

371

Perc.

Mar.
medium mallets

5

5

p

371

Pno.

5

5

8

p

tre corde

Ped. ✻ Ped. ✻ Ped. ✻ Ped.

pp

p

mp

take bass flute

[3x]

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Could set - (t)ing Ril - ke in - stead have worked be(t) - ter?

[3x] Are ex - ten - ded

Perc.

Pno.

(single diminuendo over the 3 repeats)

♪ = 160

Fl.

Tpt.

Tbn.

Vlc.

Sop.

Perc.

Pno.

383

Bass flute

(8)

mp sempre

(senza cresc.)

play - ing tech - niques just ways of up - gra - ding the ex - pre(s) - sio - nist style?

♪ = 160

(Glockenspiel)

Gng.
soft mallets

pp

5

8

(loco)

gradually release pedal

389

Fl.

Tpt.

wa-wa mute

+ sempre

p *leggero*

Tbn.

wa-wa mute

+ sempre

p *leggero*

Vlc.

pont.

mp

pizz. - trem.

mf

arco

pont.

mp

Sop.

Perc.

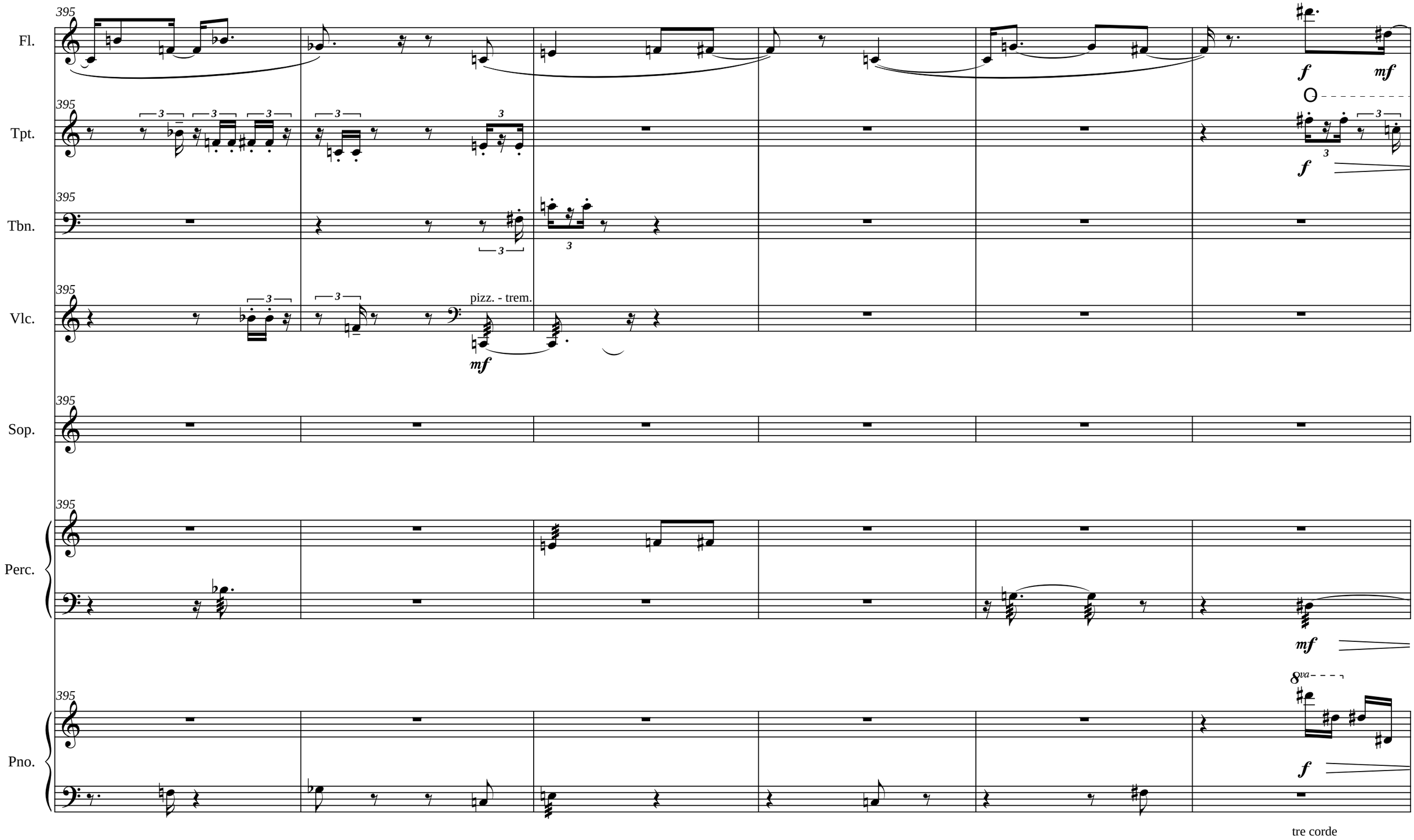
p

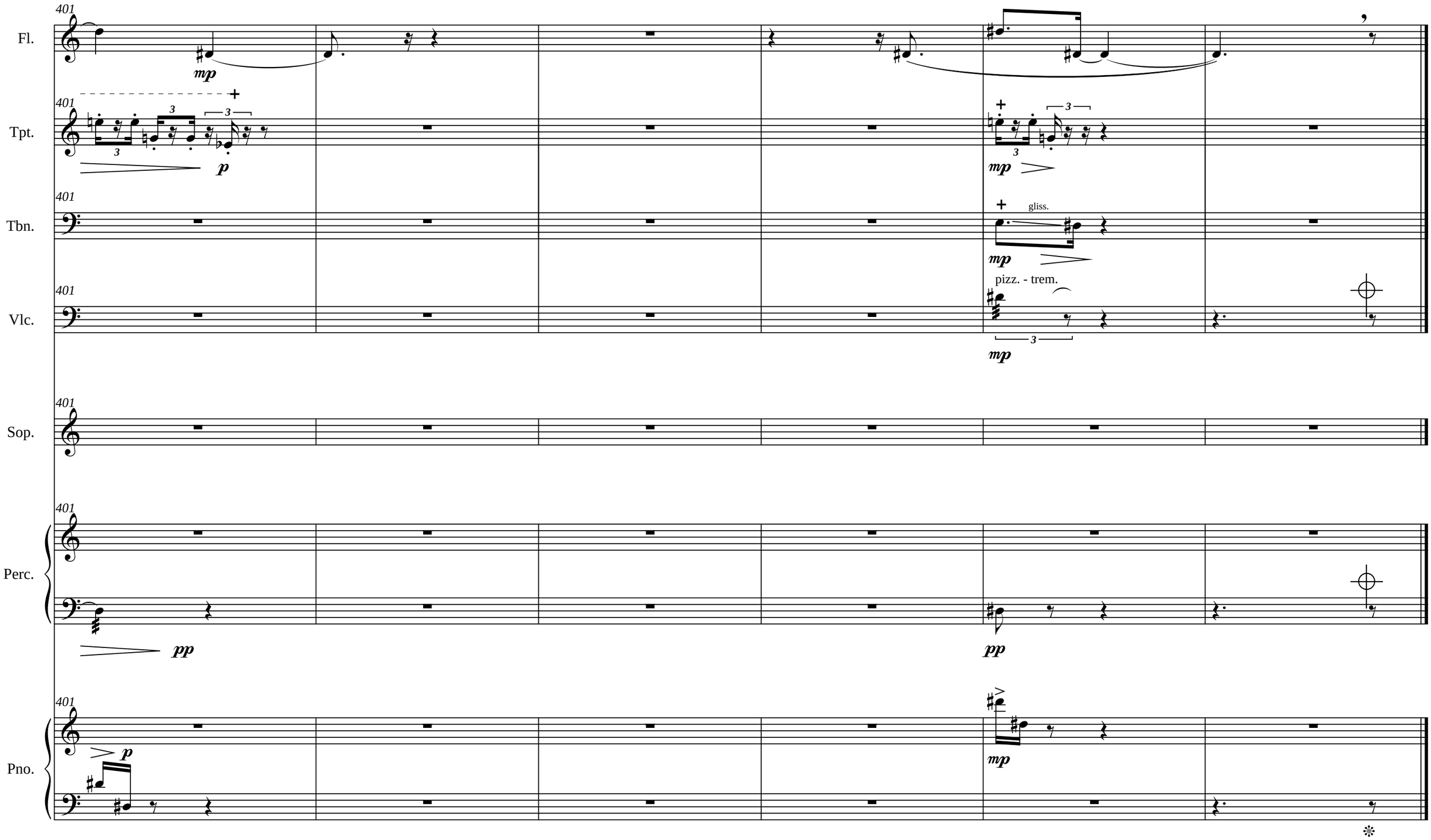
Pno.

pp

Ped. *sempre*

una corda


395
Fl.
Tpt.
Tbn.
Vlc.
Sop.
Perc.
Pno.
pizz. - trem.
f
mf
8va
tre corde


401
Fl.
mp
Tpt.
p
mp
Tbn.
gliss.
mp
Vlc.
pizz. - trem.
mp
Sop.
Perc.
pp
pp
Pno.
p
mp