

# 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** "lute-like" sound with minimum attack

Piano



Sost.-Ped. until the end  
(no right pedal throughout)

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



40

Vc.

40

Pno.

48

Vc.

48

Pno.

56

Vc.

56

Pno.

63

Vc.

Pno.

70

Vc.

Pno.

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

no mark: soft as before (= continue in *pp*)

*mf* (= clearly louder than other notes, but still "connected")

*mp* (= more distinct than before; hold each note for its full duration)

\*) *mf* / *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)

*mf*

86

Vc.

Pno.

*pp*

94

Vc.

Pno.

*mf*

*pp*

*mf*

101

Vc.

Pno.

*pp*

*mf*

108

Vc.

Pno.

*pp*

*mf*

*pp*

116

Vc.

Pno.

*mf*

*pp*

124

Vc.

Pno.

*mf*

*pp*

*mf*

*pp*

132

Vc.

Pno.

*mf* *pp* *mf* *pp*

141

Vc.

Pno.

*mf* *pp*

149

Vc.

Pno.

*mf*

158

Vc.

158

Pno.

8

release Sost. - *Ad.*