

Zamówienia kompozytorskie 2017-2018

Jerzy Bauer (*1936)

dla

Marcina Zdunika

i

Łukasza Długosza

Akwarela dla dwóch

na flet, wiolonczelę i dla żartu

Water-colour for two

for flute, cello and for the fun

(2017)

partytura/score

Composing Commissions 2017-2018

Dofinansowano ze środków Ministra Kultury i Dziedzictwa Narodowego w ramach programu „Zamówienia kompozytorskie”, realizowanego przez Instytut Muzyki i Tańca.

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data powstania utworu / date of origin of the work: 10.07.2017

data i miejsce prawykonania / first performance:

21.07.2017, Sucha Beskidzka, Pałac Suski

wykonawcy / performers:

Łukasz Długosz, flet poprzeczny / flute - Marcin Zdunik, wiolonczela / cello

czas trwania / duration: ca 10'

obsada / scoring:

flet poprzeczny / flute wiolonczela/cello

Partytura w C / Score in C

Objaśnienia:

Komentarz od-autorski: utwór został napisany dla dwóch znakomitych instrumentalistów (na ich prośbę) - grających na diametralnie różnych instrumentach.

Oczywiście - różne są również charaktery wykonawców. Wiolonczelista prezentuje charakter spokojny, kontemplacyjny, momentami liryczny i momentami porywczy, a flecista jest trochę - żartobliwym filutem.

Utwór rozpoczyna się od demonstrowania możliwości technicznych, wyrazowych i skalowych posiadanych instrumentów, rozpoczyna się snem niedźwiedzia, potem prezentacją pewnych możliwości wiolonczeli.

Od wejścia flecisty rozpoczyna się mimiczny dialog między instrumentalistami - to jest miejsce na odrobinę żartobliwego teatru mimicznego (komentarze szczegółowe są zaznaczone w głosach).

Flecista wchodzi na estradę nieco później - jest radosny, beztroski, demonstruje skalę i ruchliwość swojego instrumentu, zwracając uwagę na swoje wysokie dźwięki

(w przekonaniu, że wiolonczelista takimi dźwiękami na swoim instrumencie nie dysponuje).

Po próbach uzgodnienia wysokości wspólnego wysokiego dźwięku i po próbach uzgodnienia instrumentalnych artykulacji - obaj wykonawcy stwierdzają (nolens volens), że mogą grać razem, no i grają.

Utwór kończy mini - fugato, którego temat każdorazowo kończy się charakterystycznym zwrotem melodycznym tworzącym zakończenie znacznej liczby polskich tańców.

Te uporczywe powroty zdają się brzmieć tak, jakby odnosiły się do naszej politycznej rzeczywistości i jakby ilustrowały muzycznie - starą, optymistyczną, quasi filozoficzną - sentencję „szwejkowską” (Jarosława Haška) - **"Jeszcze nigdy tak nie było, żeby jakoś nie było"**.

The explanations:

The author's comment: this piece has been written for two magnificent instrumentalists (on their request) - who play very different instruments.

Of course, characters of performers are different too.

The cellist represents a peaceful nature, contemplative, sometimes lyrical and sometimes impetuous and the flutist is some kind of a funny wag. The piece begins by demonstrating the technical, expressive capacities and scale abilities of each instrument.

At first there comes a dream of a bear and presentation of many of cello capacities.

Then the flutist enters and here a mimic dialog between instrumentalist begins -

this is the place for a hint of mimic theatre (more detailed comments have been marked in the score).

The flutist enters the stage a little bit later - he is cheerful, carefree and he demonstrates scale and mobility of his instrument with a special attention for his high tones (being convicted that the cellist doesn't have any).

After many attempts of agreeing on a common high note and common articulation they both state that (nolens volens) they can play together, and so they do. The piece finishes with a mini-fugato.

Every time its theme is ended by a characteristic melodic phrase which is a typical conclusion of many polish dances.

Those persistent repetitive motives seem to sound as if they would refer to our political reality and illustrate by music an old, optimistic, quasi- philosophical svejk's sentence - **„There was no times when there wasn't in a way” (Jaroslav Hašek).**

Score

Akwarela dla dwóch Water-colour for two

Jerzy Bauer

Flute

$\bullet = ca\ 80$

trem. ? sul pontic.

Cello

pp (niby pomruki śpiącego, chrapiącego nieźwiedzia)

4

Fl.

4

Vc.

3

7

Fl.

7

Vc.

10

Fl.

10

Vc.

3

4/4

4/4

Detailed description: This is a musical score for two instruments, Flute and Cello, in 4/4 time. The score is divided into three systems. The first system (measures 1-4) shows the Flute part with a tempo marking of ca 80 and performance instructions 'trem.' and '? sul pontic.'. The Cello part begins with a piano (*pp*) dynamic and a descriptive note in Polish: '(niby pomruki śpiącego, chrapiącego nieźwiedzia)'. The second system (measures 5-7) continues the Cello part with a triplet of eighth notes in measure 6. The third system (measures 8-10) shows the Flute part with a triplet of eighth notes in measure 9 and a final double bar line with a 4/4 time signature. The Cello part also features a triplet in measure 9 and ends with a double bar line and a 4/4 time signature.

by Jerzy Bauer

13

Fl.

Vc.

16

Fl.

Vc.

arco = ca 110

pp

19

Fl.

Vc.

mf

f

(furioso)

accentuare

22

Fl.

Vc.

25

Fl.

Vc.

(con calma)

pizz. mf

arco

pizz.

28

Fl.

Vc.

arco

pizz.

31

Fl.

Vc.

Flauto ♩ = 110

f

arco

4 6 6 3

34

Fl.

Vc.

arco

pizz.

3 3 3

37

Fl.

Vc.

f

mf

a tempo

40

Fl.

Vc.

3 3

(Vc. mimika i gest, żeby fl. przestał tak grać)

43

Fl.  (Fl. tak, to mi się podoba)


Vc.  *pizz.*
mp (Vc. może zagramy coś takiego?)

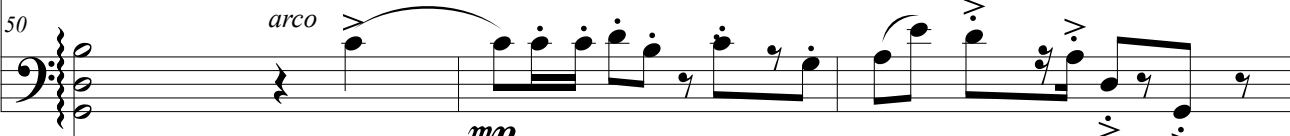
47

Fl.  *frull.*

Vc. 

50

Fl.  *ordin.*

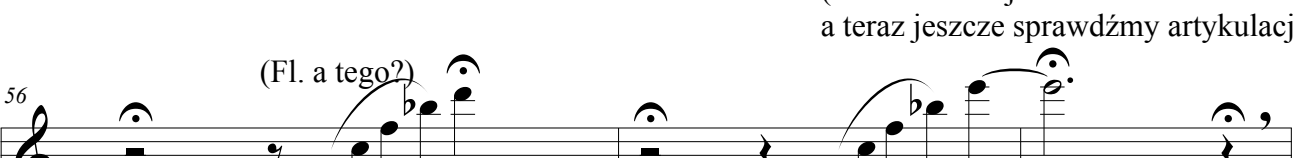
Vc.  *arco*
mp

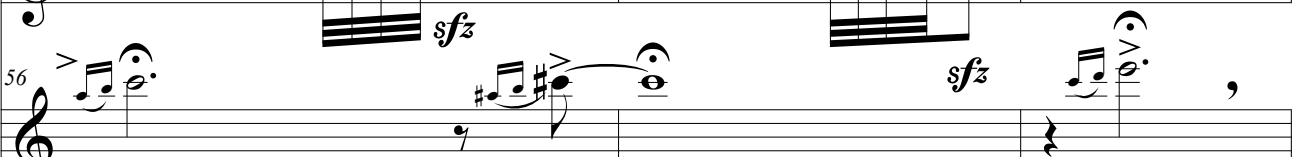
53

Fl.  (Fl. jak to jest z twoimi
wysokimi dźwiękami? mimicznie - z tym, z tym!) (Fl. no niestety - to nie to
- a spróbuj tego)

Vc.  *ff* *f* *3* *sfz*
mp

56

Fl.  (Fl. a tego?)

Vc.  *sfz* *sfz*

(Fl. o tak! - to jest to! bravo!
a teraz jeszcze sprawdzmy artykulacje)

8

meno mosso

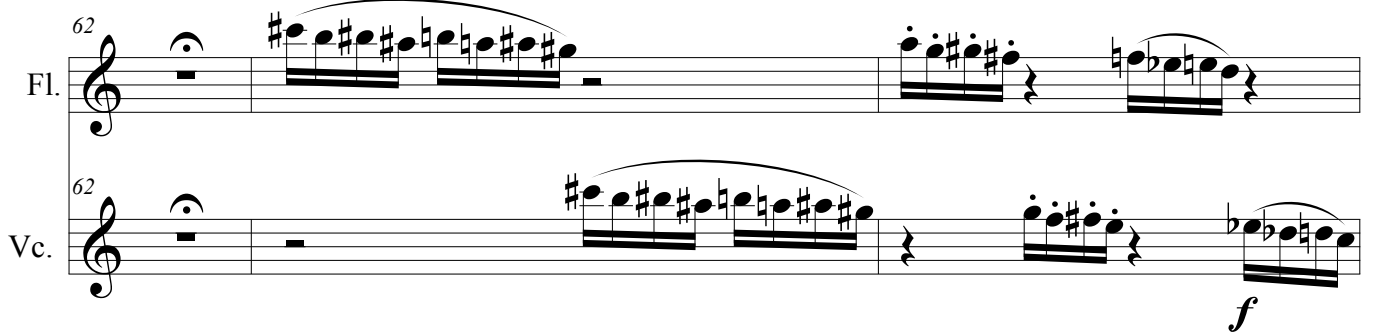
a tempo

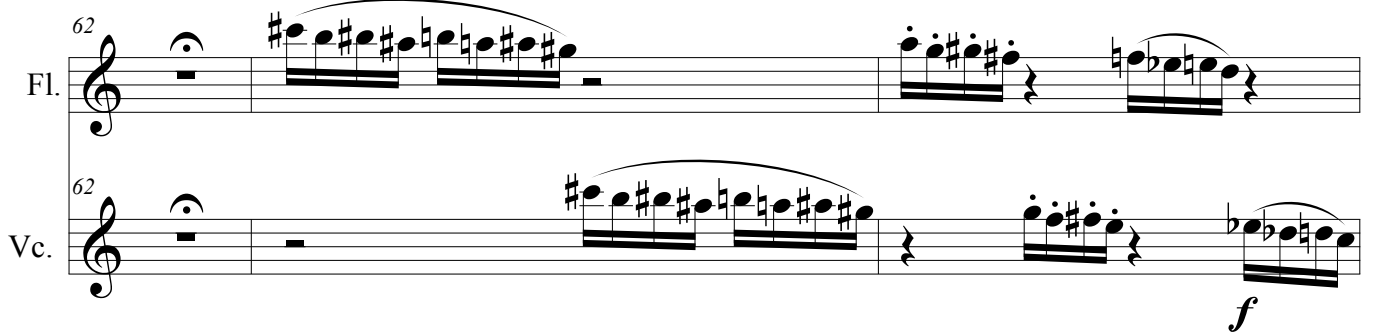
59 Fl. 

59 Vc. 

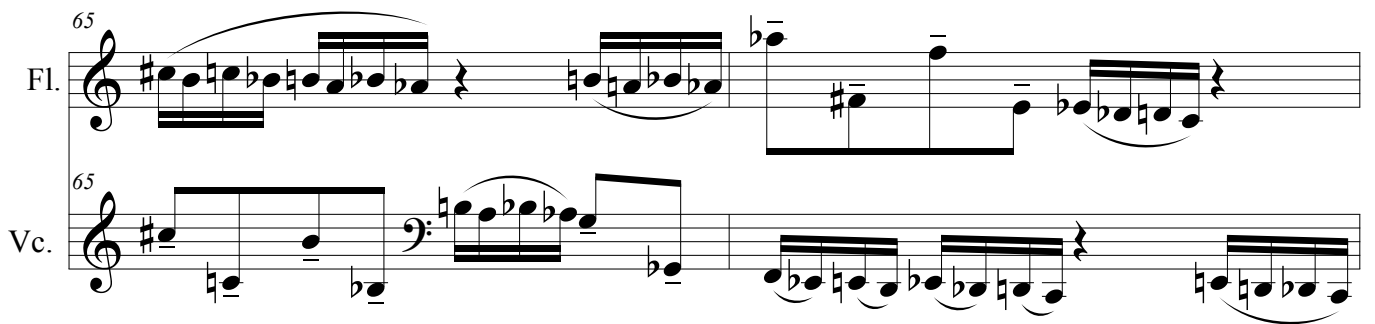
(Vc. aha! - o to chodzi!)

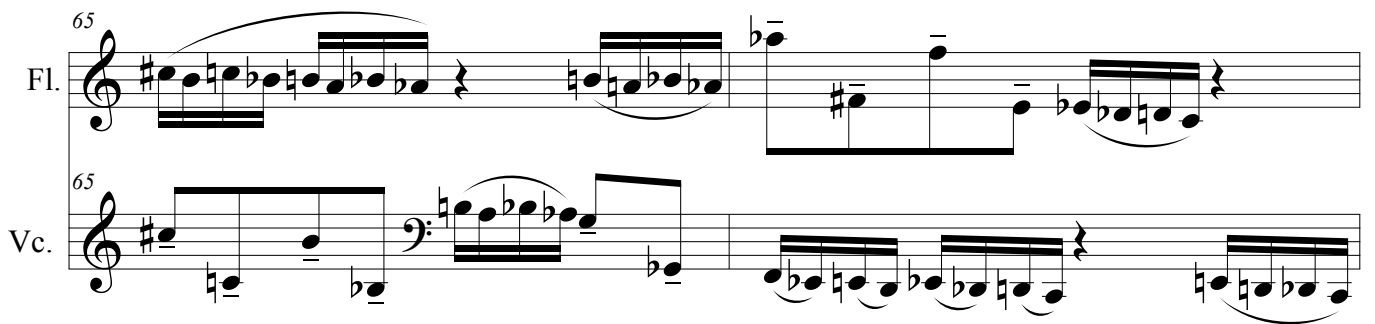
(no, to - grajmy!)

62 Fl. 

62 Vc. 

f

65 Fl. 

65 Vc. 

frull.

67 Fl. 

67 Vc. 

trem.

f

71 Fl. 

71 Vc. 

ff

mf

74 *ordin.*
Fl. *mp*
Vc. *mp*

77 *ordin.*
Fl. *ordin.*
Vc. *ordin.*

80 *a tempo*
Fl. *a tempo*
Vc. *trem.* *a tempo* *ordin.* *mf*

83 *meno m*
Fl. *meno m*
Vc. *rizz.*

86 *a tempo*
Fl. *a tempo*
Vc. *arco* *a tempo*

89

Fl.

Vc.

89

pizz.

92

Fl.

Vc.

meno mosso

a tempo

arco

92

95

Fl.

Vc.

meno mosso

mf

rit.

p *mp*

$\bullet = ca\ 80$

95

98

Fl.

Vc.

mf

5

3 3

11

98

101

Fl.

Vc.

f

3

mf

5

f

mf

mp

101

104

Fl. *mp* *p*

Vc. *no.*

107 *accel.* ♩ = 120

Fl. *trem.* *ordin.*

Vc. *mp*

110 *mf*

Fl. *5*

Vc. *mf* *gliss. sempre*

113

Fl. *5*

Vc.

116

Fl.

Vc.

119

Fl.

Vc.

Detailed description: This system contains measures 119 to 121. The Flute part (top staff) begins with a quarter rest, followed by quarter notes G4, A4, B4, and C5. It then features a sixteenth-note triplet in the next measure, followed by a quarter note G4 and a quarter rest. The Violin part (bottom staff) starts with a sixteenth-note triplet, followed by quarter notes G3, A3, and B3. It includes a fermata over the B3 note in the second measure, then continues with quarter notes C4, D4, and E4, and quarter notes F4, G4, and A4.

122

Fl.

Vc.

Detailed description: This system contains measures 122 to 124. The Flute part (top staff) has a sixteenth-note triplet, followed by quarter notes G4, A4, and B4. It then features a sixteenth-note triplet, followed by quarter notes C5, B4, and A4. The Violin part (bottom staff) starts with a quarter note G3, followed by quarter notes A3, B3, and C4. It includes a fermata over the C4 note in the second measure, then continues with quarter notes D4, E4, and F4, and quarter notes G4, A4, and B4.

125

Fl.

Vc.

mf

Detailed description: This system contains measures 125 to 127. The Flute part (top staff) begins with a quarter note G4, followed by a sixteenth-note triplet. It then features a quarter note A4, followed by a quarter rest, and quarter notes B4, C5, and B4. The Violin part (bottom staff) starts with a quarter note G3, followed by a quarter rest, and quarter notes A3, B3, and C4. It includes a fermata over the C4 note in the second measure, then continues with quarter notes D4, E4, and F4, and quarter notes G4, A4, and B4. The dynamic marking *mf* is placed below the Violin staff.

128

Fl.

Vc.

Detailed description: This system contains measures 128 to 130. The Flute part (top staff) starts with a quarter note G4, followed by a quarter rest, and quarter notes A4, B4, and C5. It then features a quarter note D5, followed by a quarter rest, and quarter notes C5, B4, and A4. The Violin part (bottom staff) begins with a quarter note G3, followed by quarter notes A3, B3, and C4. It includes a fermata over the C4 note in the second measure, then continues with quarter notes D4, E4, and F4, and quarter notes G4, A4, and B4.

131

Fl.

Vc.

Detailed description: This system contains measures 131 to 133. The Flute part (top staff) starts with a quarter note G4, followed by quarter notes A4, B4, and C5. It then features a quarter note D5, followed by a quarter rest, and quarter notes C5, B4, and A4. The Violin part (bottom staff) begins with a quarter note G3, followed by quarter notes A3, B3, and C4. It includes a fermata over the C4 note in the second measure, then continues with quarter notes D4, E4, and F4, and quarter notes G4, A4, and B4.

134

Fl.

Vc.

137

Fl.

Vc.

140

Fl.

Vc.

pizz.

143

Fl.

Vc.

mf

(i dziękuje za wspólne granie,
Vc. chce wychodzić, ale flecista jeszcze chce grać)

146

Fl.

Vc.

f

$\bullet = ca\ 100$

149 Fl.

149 Vc.

152 Fl.

152 Vc.

155 Fl.

155 Vc.

158 Fl. *accel.*

158 Vc. *p*

161 Fl. *a tempo* *mp*

161 Vc.

164

Fl.

Vc.

mp

Musical score for measures 164-166. The Flute part (Fl.) begins with a fermata and a wavy line above it, indicating a sustained note. The Violin part (Vc.) starts with a rest. The dynamics include *mp*.

167

Fl.

Vc.

Musical score for measures 167-169. The Flute part (Fl.) continues with a wavy line above it. The Violin part (Vc.) continues with a wavy line above it.

170

Fl.

Vc.

Musical score for measures 170-172. The Flute part (Fl.) continues with a wavy line above it. The Violin part (Vc.) continues with a wavy line above it.

173

Fl.

Vc.

accel.

Musical score for measures 173-175. The Flute part (Fl.) has an *accel.* marking. The Violin part (Vc.) continues with a wavy line above it.

176

Fl.

Vc.

Musical score for measures 176-178. The Flute part (Fl.) continues with a wavy line above it. The Violin part (Vc.) continues with a wavy line above it.

179 *meno mosso* *a tempo*

Fl. *f* *p*

183 *f*

Fl. *f*

Vc. *f*

187 *mp*

Fl. *mp*

Vc. *mp*

192 *f*

Fl. *f*

Vc. *f*

197 *meno mosso*

Fl. *f*

Vc. *pizz.* *arco* *f*