

Second Take

for viola, percussion/piano

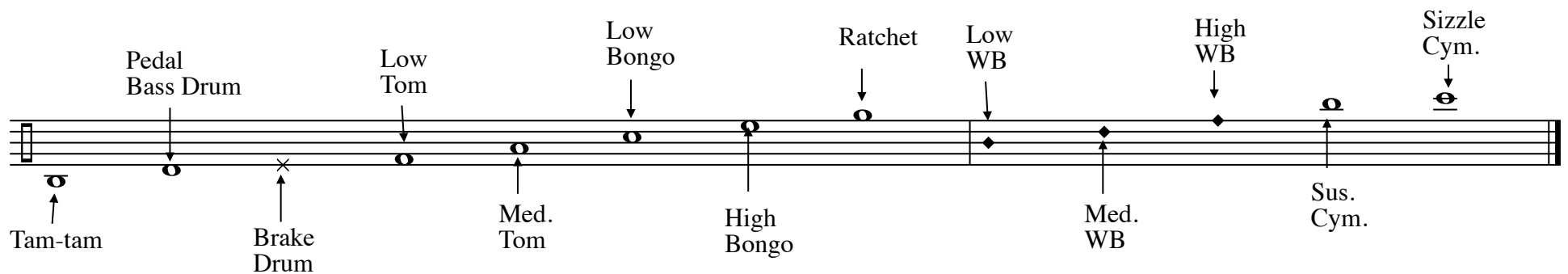
Karl Blench

Program note - Second Take is my second collaborative work with violist, Molly Gebrian, and is a sequel to a previous work of mine for her, called the Book of Mental Imagery. The title comes from the process of taking takes in a film. The first attempt at scene in a film or TV show would be called the first take, the second would be the second take, and so on. Second Take is my second take on a work viola and other instruments. The work can also be thought of as an appendix or prequel to its predecessor. The Book of Mental Imagery was a series of nine miniatures that were inspired by imagery created in my mind. Second Take builds upon the idea of imagery, either imaginary or real. Some of the musical material used is taken from sketches that I originally wrote to use in the Book of Mental Imagery, while some of the material is new to this work. The five movements of Second Take are much like a series of paintings, they can stand alone as small independent works, but are connected by common musical language that binds them together, much like how an artist will use a common element or technique in a series of paintings.

This work is dedicated to Molly Gebrian and Danny Holt

Duration - 10'

Second Take Percussion



Second Take

for Molly Gebrian and Danny Holt

Karl Blech

I. The Beginning

Mechanical ♩ = 92

The musical score is arranged in three systems, each containing staves for Viola, Percussion, and Piano. The key signature is one flat (B-flat) and the time signature is 3/4. The score includes various dynamic markings such as *mp*, *f*, *sfz*, *mf*, *p*, and *arco*. Performance instructions like *pizz.*, *(l.v.)*, and *stacc.* are also present. Measure numbers 10, 18, and 18 are circled at the beginning of their respective systems. The Viola part features a rhythmic pattern of eighth notes with accents and dynamic shifts. The Percussion part provides a steady accompaniment with accents and dynamic changes. The Piano part consists of chords and melodic lines, often marked with *sfz* and *mp*.

28

Vla. *pizz.*
mf sfz mf sfz ff mf sfz mf sfz ff mf

Perc. *f mf f*

Pno. *sfz mp sfz*
mf sfz mf sfz ff mf sfz mf sfz ff f
stacc.

37

Vla. *sfz ff mf sfz ff mf ff*

Perc. *f*

Pno. *f*
pp

II. Barbarism

Fast and Agressive ♩ = 136

Slightly slower ♩ = 120

Tempo I ♩ = 136

Viola

Percussion

Piano

Close piano keyboard lid. Place pad on lid.

Tempo II ♩ = 120

Tempo I ♩ = 136

Tempo II ♩ = 120

IV. In Abstract

Looming ♩ = 120

Percussive sounds

Viola

Percussion

Piano

f

heavy

f

mf

8vb

Vla.

Perc.

Pno.

10

10

(both hands 8vb) loco (both hands 8vb) (both hands 8vb)

norm.

f

mf

8vb

subito *ff*

como sopra

subito *ff*

como sopra

subito *ff*

mf

Vla.

Perc.

Pno.

18

18

mf *ff* *mf*

poco a poco accel. -----

(both hands 8vb)

ff

8vb

25

Vla. *ff mf ff mf ff mf ff mf f*

Perc.

Pno. *(8^{ub}) mf ff mf ff mf ff mf ff f ff f ff f*

31 *♩ = 152* **Tempo I** *♩ = 120*

Vla. *ff*

Perc.

Pno. *f f f loco ff ff*

(8^{ub}) ff

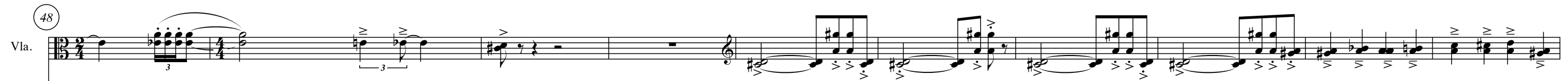
41 *(ricochet)*


Vla. *fff feroce*


Perc.

Pno. *fff*

48


Vla. 


Perc. 

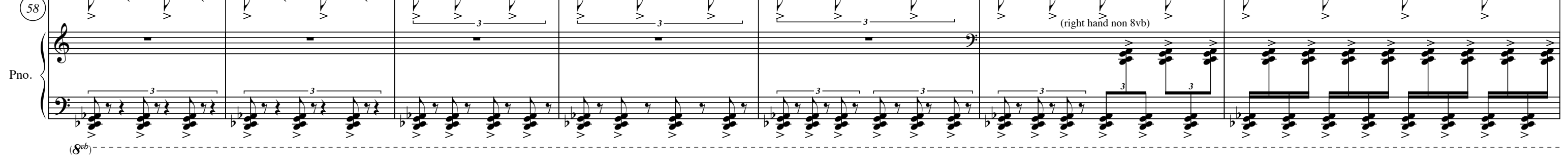
Pno. 

8vb

58

Vla. 


Perc. 

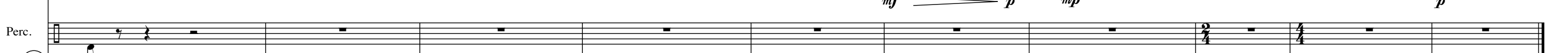
Pno. 

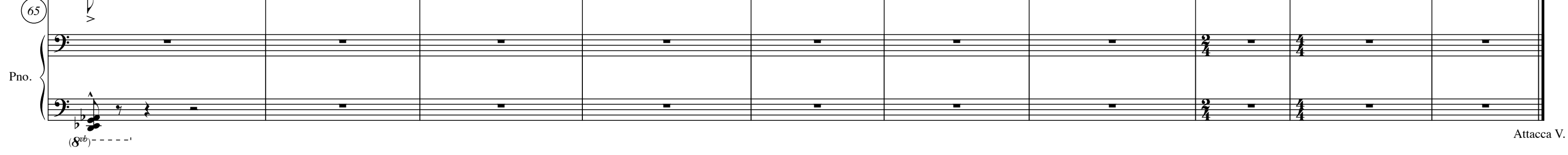
(right hand non 8vb)

8vb

65

Vla. 

Perc. 

Pno. 

freely

ff possible

mf *p* *mp* *p*

Slower

Attacca V.

8vb

V. The End

Contemplative, relaxed

♩ = 63

Viola

Percussion

Piano

tam-tam (played with fist)

no vib. ----- poco vib. *tr* (norm.)

p *mp* *p*

l.v. sempre *p* legato sempre *mp*

Leg. *Leg.* *Leg.* *Leg.*

9

Vla.

Perc.

9

Pno.

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

f *mp* *mf* *mp*

Leg. *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.*

17

Vla.

Perc.

17

Pno.

p *mp* *mf* *mp*

p *mp*

Leg. *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.*

25

Vla. *mf* *mp* *mf* *mp* *p*

Perc.

Pno. *leg.* *leg.* *leg.* *leg.* *leg.* *leg.* *p*

32

Vla. *pp*

Perc.

Pno. *pp* *leg.* *pp* *leg.* *pp* *leg.* *pp*