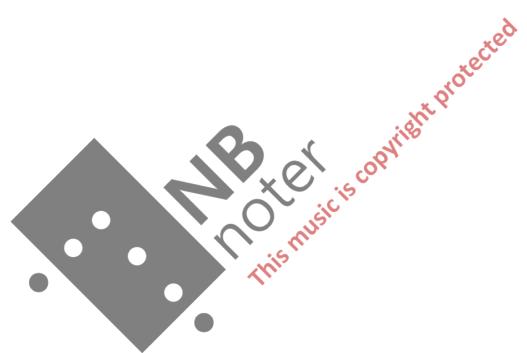
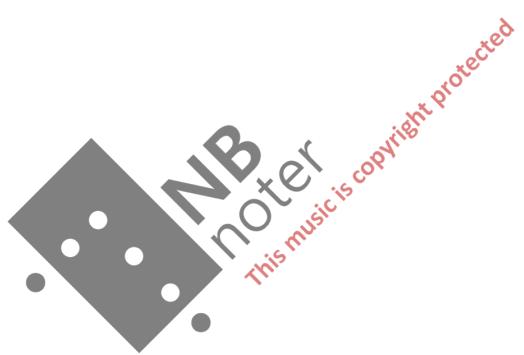


Martin Rane Bauck

# The air from afar

for solo cello





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Martin Rane Bauck  
**The air from afar**  
for solo cello

2018



Duration: ca. 11-12 min.

Commissioned by Christina Meißner.

*The air from afar* is based upon Hildegard of Bingen's (1098–1179) hymn *Aer enim volat*.

According to Hildegard, who didn't lack any of the confidence typical of a medieval theologian, Adam knew angelic song before the fall of man, and «he had a voice that sounded like the monochord». Despite being sent into exile, we still possess traces of this primordial peace and innocence, and when we listen to music, we are reconnected with this original state and send forth a lamentation.

Whether one believes in this or not, the imagery is striking. And *The air from afar* is based upon this idea of putting oneself in contact – through the noise of sound – with distant music, distant songs, distant voices, distant air – with a mythic beginning, and with the 12th-century hymn of Hildegard.

## Performance notes

(Techniques are mostly explained in the score.)

### General

- Always senza vibrato.
- All tremolos are to be performed "unrhythmically" and as fast as possible.
- Diminuendi/crescendi to/from small circles indicate to/from niente, i.e. to/from nothing or as weak as possible.
- In general during the piece, the performer should make use of a lot of the bow, by means of both high bow speed and use of the whole length of the bow, even if the note is very short. This especially applies to the parts with squared noteheads, where the airy forward-momentum is key to the character.

### Multiphonics

- The use of multiphonics is inspired by Ellen Fallowfield's web site, [www.cellomap.com](http://www.cellomap.com), which may be consulted for hints and tips. The production of multiphonics is a result of making several natural harmonics on the same string sound at the same time. It requires careful examination to find the right harmonic node in combination with the right placement of bow, bow speed and bow pressure.



for Christina Meißner  
**The air from afar**  
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3

$\text{♪} = 52$ , e nondimeno: cantabile

press lightly on fingerboard to create  
 distant pitch with lots of air/"breath" noise

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4 8 (dampen string(s) with two or more fingers - or the whole hand - to avoid natural harmonics)  
 long 'molto gett.' → fast bow w/ no bow pressure  
 II  $\text{secco}$  V  
 $\text{mp} > \text{ppp}$

change slowly to harm. during gliss.  
 slowly release harm. (into open string)  
 sul pont. 4-5"

6 poco sul tasto → ord.  
 III V  
 $\text{ppp}$  (slight harm. → to lightly pressed)  
 mf pp

past the fingerboard IV ord.  
 V

9 even further III etc. I sul pont. schmatzend/ poco sul long schioccando  
 tasto II molto gett.' → fast bow w/ no bow pressure 5 16 4 8  
 6-7" secco 0  
 sharp attacks, otherwise no bow pressure (like air/breath), rapidly to light pressure in left hand  
 left hand: tap/hit this group of pitches as hard as possible at the same time as the gettato (without synchronizing)

13 4 8 molto sul pont. (gradual change) poco sul tasto  
 (sempr II) 0 unstable pitch, +/- eight tone  
 $\text{mfpppppp}$  (pppppp)  
 $\text{mfpppppp}$

17 → ord. (II) (stable pitch) (keep high bow speed with no bow pressure)  
 slowly change to harmonic slowly change back to light pressure slowly change back to harmonic  
 $\text{pppp}$  p

21 → sul tasto → ord. → sul tasto I II (stable pitch) I II  
 $\text{pppp}$  normal pressure with left hand on fingerboard  
 II (stable pitch) 0 II (stable pitch) 0 I II I  
 light left hand pressure II slow, even glissando poch. gett. subito: normal pressure in left hand  
 poch. gett. ord.  
 $\text{pppp}$  subito

4

31 → on the bridge 3-4"      no bow pressure, high bow speed,  
but with forward momentum and sudden fast bowing at accents  
*legato* as if from afar  
sul tasto (lots of bow)      poco --- portamento

37 → pochissimo sul tasto      pochissimo gettato

42 abruptly: norm. press. punta d'arco sul pont.      extr. sul pont., light bow pressure I/V      6"      poco sul tasto sempre su II      crescendi achieved through bow length (not through pressure)

*f sub.*    *ppp sub.*      = *ppppp*      ○ = *pp*

48 0      III      5      > *pppppppp* < *pp* > *pppppppp*      = *pp* = *pppppppp*      < *pp* > *pppppppp*

52 0 0      5      5 5      5 5      0 0 0      5      normal pressure in l.h.      poco sul tasto      sul pont. 15-17"

55 trem.      non trem.

61 poco sul tasto, lots of movement and noise in bow

67 slowly change to light pressure with left hand on fingerboard

68 2 (♩ = 52)      accel.      8 (lots of bow)      = *pp*

74 sim.      ♩ = 60 rit.      ♩ = 52 rit.      trill      trill

84 (tr) tr tr tr tr tr tr tr tr rit. = 48 rit. = 44 accel. = 48 rit. 5

93 tr tr (6th part.) II tr = 42 (subito) = 30 (subito) I 1 8 near the frog extr. sul pont. 4 8 (extr. sul pont.) 3 4 8

sharp attacks, otherwise no bow pressure (like air/breath), rapidly to light pressure in left hand

102 4 8 III 5 5 5 5 normal pressure in l.h. 3 8 6 8 poco sul pont. ord. poco sul pont. ord.

*mfppppp* sim. sim. *ppppppp* *p*

6 sharp attacks, otherwise no bow pressure (like air/breath), rapidly to light pressure in left hand

108 8 II poco sul tasto 4 8 non trem. trem. trem. *ppppppp* *ppppp*

*mfppppp* sim. sim. sim. natural harmonics ad lib. close to the nut, more and more towards b. 122

116 2 8 4 8 normal pressure 6-9" in l.h. III ord. V

non trem. (non dim!) *ppppppp* subito 2 8 4 8

122 4 8 (sounding) 6 8 4 8 multiphonic; III [7+13+6] ord. 10 c 6th partial V the 6th harm. should keep on resonating in the open string 4-5" hoarse (6th) poco sul tasto ord. (8th)

*mp* subito *ppp* subito *ppppp* *ppppp-ppppppp*

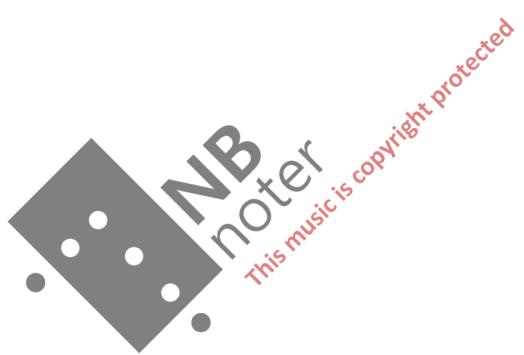
128 poco sul pont. (7th) (do not change bowing) III V V V poco sul tasto (do not change bowing)

rubato calmer/slower tremolo molto accentuato poco sul tasto <*pp*> <*mp*> <*mf*> <*p*> *ppp*

135 40-55" (change bow ad lib.) II rubato calmer/slower tremolo molto accentuato poco sul tasto <*ppp*> 5 <*ppp*> <*ppp*> <*ppp*> <*ppp*>



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