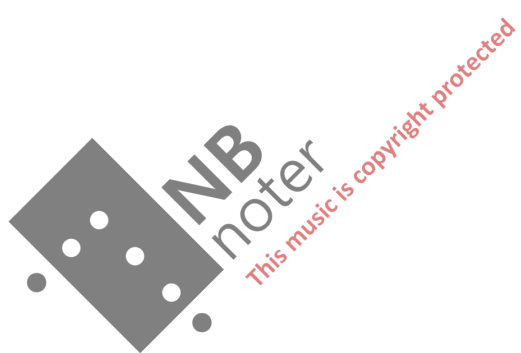


Martin Rane Bauck

The air from afar

for solo cello





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2018



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, 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.



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♩ = 52, e nondimeno: cantabile

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

(dampen string(s) with two or more fingers - or the whole hand - to avoid natural harmonics)

long 'molto gettato' -> fast bow w/ no bow pressure

change slowly to harm. during gliss.

slowly release harm. (into open string)

4/8 II *secco* *mp* > *ppp* *pp* sul pont. 4-5"

6 *ppp* (slight harm. -> to lightly pressed) *mf* *pp* past the fingerboard IV ord.

9 even further III etc. I sul pont. poco sul tasto long schioccando 'molto gettato' -> fast bow w/ no bow pressure *mp* > *ppp* 5/16 4/8

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 *mfppppp* *mfppppp* (ppppp) *ppp* (gradual change) *poco sul tasto*

17 *pppp* *p* (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

21 *pppp* *pppp* sul tasto ord. sul tasto II (stable pitch) I II I

normal pressure with left hand on fingerboard

subito: normal pressure in left hand

26 light left hand pressure II slow, even glissando pochissimo gettato poch. gett. *ppppp subito*

4

31 on the bridge 3-4" *legato* as if from afar *sul tasto* (lots of bow) *poco portamento*
ppppp

37 *pochissimo sul tasto* *pochissimo gettato*

42 abruptly: norm. press. punta d'arco sul pont. extr. sul pont., light bow pressure *f sub. ppp sub.* *ppppp* *pp*
 no bow pressure, lots of "breath noise" from bowing *poco sul tasto sempre su II* *crescendi achieved through bow length (not through pressure)*

48 *ppppppp* *pp* *ppppppp* *pp* *ppppppp* *pp* *ppppppp*

52 *pp* *ppppppp* *pp* *ppppppp* *pp* *ppppppp*

55 *pp* *pp* *ppppp* *pppp* *pppp*
 normal pressure in l.h. *poco sul tasto 15-17"* *sul pont.*
trem. *non trem.*

61 *poco sul tasto, lots of movement and noise in bow*
p > ppp *p > ppp* *p > ppp* *p > ppp*

67 slowly change to lighth pressure with left hand on fingerboard *pp*
 2 (lots of bow) *accel.*
 8

74 *sim.* *rit.* *rit.*

