

# **How Does This Work Then?**

(for solo cello)

By Zack Moir

**Note to the Performer:**

Whenever I get to play around with a cello or think about writing for it, I instinctively seem to see it as some sort of 'orchestral' version of the bass guitar – an instrument that I am more familiar with. As such, this music was composed to represent the exploratory, experimental 'bass-like' mentality I naturally have when thinking about the instrument.

When performed, this piece should sound like someone 'discovering' the cello through the lens of their own experience of playing the bass guitar. The performer should convey a sense of naïve, experimental investigation throughout, and should feel free to hesitate, become frustrated, and embrace any issues associated with exploring an alien, yet strangely familiar instrument.

# How Does This Work Then?

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## PART I

♩ = 60 (Slowly and ponderously, as if trying to find the 'correct' pitch)

Pizz.

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

3

*ff* (Hammer on) *p* *ff*

5

*accel.*

*p*

7

Arco

*ff*

9

Slow Glis.

Slow Glis. over 8ve

8va

*mp* *f* *mp* *fff*

sul pont. molto sul pont.

NOTES:

1. For the accented double-stops play as 'Bartók pizz', as if trying to sound like a bass player 'popping'.
2. All notes under the gliss mark should be played as such, with a somewhat 'uncertain' feeling.
3. Finering for the double-stops has been suggested to enhance the feeling of 'awkwardness' of the performance

♩ = 80 (Freely but with purpose)

Pizz. sul tasto

11

1onD, 3onC, gliss., 1onA, 3onG, gliss., mf

13

3onA, 1onG, gliss., 1onA, 3onG, gliss.

15

1onD, 3onC, gliss., 3onD, 1onG, gliss., 1onA, 3onG, gliss., 2onA, 2onA, 3onG, 3onG, gliss., 3onA, 1onD

17

2onD, 1onC, gliss., 3onD, 1onG, gliss., 1onA, 3onG, gliss., 3onD, 1onG, 3onD, 1onG

In Time...

19

2onA, 3onC, gliss., 2onD, 3onG, gliss., 2onA, 3onG, gliss., 2onA, 3onG, gliss., 3onD, 1onG, gliss., 3onD, 1onG

Frustratedly, as if getting angry!-----

Slap strings angrily with right hand (in resignation)

21

2onD, 1onG, f, fff

More calmly, having regained composure

22

*p*

poco agitato (as if losing the rhythm)

24

Sul pont. (poco a poco)

26

28

(Becoming angry, forcefull, and frustrated!)

30

rall.

*f*

32

*fff*

(Strum like a guitar)

### Part III

**NOTE:** When bowing the tailpiece, aim for 'scratchy' harmonics, rather than resonant deep tones.

♩ = 40 Grave

34

Bow the tailpiece -----

*p* *ff*

38

(Pluck bass note with left hand and let ring)

Bow the tailpiece -----

*p* *ff*

42 (Pluck bass notes with left hand and hammer on)

Bow the tailpiece -----

*gliss.* *ff*

Strike open strings (increasingly hard) to make ring

46

*fff* niente