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

\( \frac{1}{4} = 60 \) (Slowly and ponderously, as if trying to find the 'correct' pitch)

\[ \text{Pizz.} \]

\[ \text{p} \]

\[ \text{f} \rightarrow \text{mp} \]

\[ \text{mf} \]

\[ \text{ff} \]

(Hammer on)

accel...

\[ \text{p} \]

\[ \text{ff} \]

\[ \text{Arco} \]

Slow Glis.

\[ \text{Slow Glis. over 8ve} \]

\[ \text{mp} \]

\[ \text{f} \rightarrow \text{mp} \]

\[ \text{fff} \]

molto sul pont.

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

\[ \text{Note: } \text{Freely but with purpose} \]

Pizz. sul tasto

\[
\begin{align*}
&= 80 \\
\text{In Time...} \\
&= \text{Slap strings angrily with right hand (in resignation)}
\end{align*}
\]
More calmly, having regained composure

poco agitato (as if losing the rhythm)

Sul pont. (poco a poco)

(Becoming angry, forceful, and frustrated!)

rall.

f

fff (Strum like a guitar)
Part III

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

\[ \text{\( \frac{3}{4} \)} \quad \text{ff} \]

Bow the tailpiece -----

\[ \text{\( \frac{3}{8} \)} \quad \text{ff} \]

(Bow bass note with left hand and let ring)

Bow the tailpiece -------

\[ \text{\( \frac{4}{2} \)} \quad \text{fff} \quad \text{a niente} \]

Strike open strings (increasingly hard) to make ring