

mahrem bir eser | a private work

for Cello

for Mariel Roberts

Ian Power

2017

GUIDE

Play this piece on any cello in any condition or tuning (or lack thereof), so long as it has four strings and a bow capable of producing sound.

It could be said that there are many different ways to perform this. Mostly, however, it relies on your love of the sounds you produce, your trust in them, the way small differences can make your heart flutter. The piece is for you, not them. They can listen to parts of it if they want, if you let them.

Move from one section of the piece to another smoothly, at your own pace.

Electronic Portion

This piece has an accompanying electronic drone that can be triggered and held with a midi foot pedal via a Max/MSP patch. The player should use this drone to create a private space wherein they can play and hear themselves, but the audience cannot hear them. It should not be loud enough to hurt anyone's ears. Make sure to find the right volume for this in the sound check.

Trigger this drone once each during parts I., II., and III. of the piece, at a place that you enjoy playing. During the drone, repeat the small part of the movement at which you have arrived, over and over, for as long as you like, enjoy it. When you're ready to move on, release the foot pedal.

There is one instance where triggering the drone is prescribed in the score, toward the very end of the piece, by the words "ON" and "OFF" in boxed text.

In the event this piece is recorded, the player should still trigger the drone and repeat the parts they desire. The then-released recording should **not** contain the electronics. In this way, one only gets to hear what the cellist plays in their private space when they are not present. If the recording is made of a live performance, every effort should be made to procure a recording of the cello only without the background drone. It is also possible that two versions, one with electronics and one without, can be released.

My sincere thanks to Gleb Kanasevich for creating the patch. For the patch, audio file, and instructions on calibrating it to a specific MIDI controller, contact me at ianhpower@gmail.com.

PROGRAM NOTES

mahrem bir eser is Turkish for “a private work.” The cellist plays through a set of instructions intended to produce enjoyment of the small differences in sound production that a person in a close relationship with an instrument can appreciate, and appreciate their ability to affect that sound. At certain moments the player enters into a private space, away from the audience, where the dynamics of noticing and of affecting and of enjoying are quite different. This piece, like every solo piece, is about attention to detail, aloneness, and love.

This piece is commissioned by and made in collaboration with Mariel Roberts, cellist. It is dedicated to her, with admiration for her tireless and indiscriminate dedication to performance and musicianship, and her amazing instincts with this music. It is also dedicated to Aida Eser Kuzucan.

A handwritten signature in black ink, appearing to read 'Ian Power', with a long, sweeping horizontal flourish extending to the right.

Ian Power

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Cambridge / Baltimore / Istanbul

I

Each instruction lasts for the length of one full bow. Play open string unless otherwise indicated.

One separation line = pause and breathe comfortably. Two separation lines = do that twice, or for twice as long. What's most important is that you play at your own pace. "Same" = play the previous instruction, plus any addenda.

Unless specifically instructed, make full bows full, but not too long. They should be longish, but not feel like drones. Bow speed indications will affect duration.

1. $\frac{IV}{\square}$ As Clear And Unwavering A Tone As You Can Make. Not loud.

2. $\frac{IV}{\square}$ Same.

3. $\frac{IV}{\square}$ Same, one degree louder.

4. $\frac{IV}{\square}$ Same.

5. $\frac{\text{C}}{\text{~}}$

6. $\frac{IV}{\square}$ Fast bow, not too loud.

7. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ Same, one degree softer.

8. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ As Clear And Unwavering A Tone As You Can Make.

9. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ Same.

10. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ Same.

11. $\begin{matrix} \text{C} \\ \text{f} \end{matrix}$

12. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ As Clear And Unwavering A Tone As You Can Make with a slightly faster bow.

13. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ As Clear And Unwavering A Tone As You Can Make.

14. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ Same, slightly faster bow.

15. $\frac{IV}{\square}$ ACAUATAYCM with a slightly slower bow than normal.

16. $\frac{IV}{\square}$ ACAUATAYCM, fast bow.

17. $\frac{IV}{\square}$ Same, bow one degree slower than normal.

18. $\frac{IV}{\square}$ Same, bow one degree slower.

19. $\frac{IV}{\square}$ Same, bow one degree slower.

20. $\frac{IV}{\square}$ ACAUATAYCM.

21. $\frac{IV}{\square}$ Same, bow one degree slower.

22. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ Same, bow one degree slower.

23. $\begin{matrix} \text{C} \\ \text{~} \\ \text{~} \\ \text{~} \end{matrix}$

24. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ Same, bow one degree slower.

25. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ ACAUATAYCM.

26. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ Same.

27. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ Same, bow one degree slower, with the **slightest** bump in bow pressure in the middle of the gesture.

28. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ Same, bump with one degree more pressure.

29. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ Same, bump with one degree more pressure.

30. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ Same, bump with one degree more pressure.

31. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ Same, bump with one degree more pressure (not full overpressure yet).

32. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ Same, bump with one degree more pressure (closer...).

33. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ Same, bump with one degree less pressure (à la 30).

34. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ Same, bump with one degree less pressure (à la 29).

35. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ Same, bump with one degree less pressure (à la 28).

36. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ ACAUATAYCM.

37. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ ACAUATAYCM.

38. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ Same.

39. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ Same.


40. $\begin{matrix} \text{C} \\ \text{Z} \end{matrix}$

41. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ Draw The Bow Across The String Slowly, and with any* consistent pressure.
*This will become the default (zero) pressure.

42. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ Same, one degree slower, pressure one *tiny* degree higher.

43. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ Same.

44. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ Draw The Bow Across The String Slowly, with light pressure.

45. 



46. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ Same, extremely slow.



47. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ DTBATSS, with light pressure.



48. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ ACAUATAYCM, slightly fast bow, for half a bow.



49. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ Same, 1 degree toward ponticello.



50. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ Same, more toward ponticello.



51. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ Same, slightly more toward ponticello.



52. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ Same, 1 degree toward tasto from ord.



53. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ Very slow bow, sul tasto.

54. $\begin{matrix} \text{IV} \\ \square \end{matrix}$ Same.

55. $\begin{matrix} \frown & \frown \\ \} & \} \end{matrix}$ Relax.

56. $\begin{matrix} \text{III} \\ \vee \end{matrix}$ Stop near D (which does not need to be exactly the same each time).
A Clear, Unwavering, In-Your-Face Tone. | *f* | v. slow vibrato

57. $\begin{matrix} \text{III} \\ \vee \end{matrix}$ (D)
A Clear, Unwavering, In-Your-Face Tone. | *f* | no vibrato

58. $\begin{matrix} \text{III} \\ \vee \end{matrix}$ (D)
Same.

59. $\begin{matrix} \text{III} \\ \vee \end{matrix}$ (D)
Same. | v. slow vib. -> no vib.

60. $\begin{matrix} \text{III} \\ \vee \end{matrix}$ (D)
A Clear, Unwavering, In-Your-Face Tone. | *mf*

61. **III** (D)
∨ Same. | **p** | poco sul pont. | v. slow vib.

62. **III** (D)
∨ Same.

63. **III** (D)
∨ Same. | no vib.

64. **III** (D)
∨ ACUI-Y-FT. | **f** | poco sul pont. | v. slow vib.

65. **III** (D - 1*)
∨ Same. | no vib. *1 = a microtonal distance downward.
Think in terms of distance, not pitch.

66. **III** (65 - 1)
∨ Same. | slow vib.

67. **III** (66 - 1)
∨ Same. | no vib.

68. **III** (67 - 1)
∨ Same. | slow vib. | pressure higher than normal, w/o crackling.
(68 - 1)

69. **III**
∨ Same. | no vib.

70. **III**
∨ (69 – 1)
Same.

71. **III**
∨ (66 – 1)
Same. | slow vib.

72. **III**
∨ (67 – 1)
Same.

73. **III**
∨ (68 – 1)
Same.

74. **III**
∨ (69 – 1)
Same. | no vib. | bow one degree slower

75. **III**
∨ (70 – 1)
Same. | bow one degree slower

72. **III**
∨ (71 – 1)
Same. | bow one degree slower | pressure to the first *crackle*
of overpressure

attacca

II

15" (or longer) per system

Focus on bowing slowly, evenly.

At first, pause slightly at bow breaks.
Then, gradually get rid of the pauses.

p-mf wander

to s.p. _____ to vib. _____ vib./n.v. _____
s.p.

_____ vib./n.v. _____ vib./n.v. _____
ord.

_____ vib./n.v. gradually tie vib. to □ , n.v. to √ . _____ →

□ - vib.
√ - n.v. like deep breathing

gradually decouple vib. from bowing.

phase out vib.

very long stop abruptly 3-4"

long *ppp* *poss* *attacca*

2 ♩ = 50

Sharp attack & release.
Like a blinking light.

II.
7th partial

sharp cutoffs throughout

p Repeat at least 15x

molto sul pont.

p

I.
7th partial
ord.

mp

molto sul pont.
(same stopped pitch)

mp

ord.

mf

// *attacca*

III

Larghetto

All rhythmic values are approximate and relative to each other.

Warm

Stopped pitches, similarly, should be thought of as relative to each other rather than discrete or tempered. Accidentals do not carry.

Insistent

Take time.

Suspended

II I I II I II
p don't sharply cut off, but also don't l.v.

airy flaut. ord. flaut. ord. ord. sp1 ord. etc. I
mp p mp p pp numbers after pont or tasto indicate degree

vib → m.vib vib vib n.v.
mp p mp

mf p pp

sp1 sp2 sp3 sp2 sp1 ord st1 st2 st3 st2 st1 ord overp1 vib ord.
p

detaché no vib III III III , III ad lib string
p mp

First musical staff showing notes and a fermata.

(during repeats)

vib → m.vib n.v.

Second musical staff with a repeat sign and notes.

Repeat 9x

p rough

Third musical staff with notes and dynamic markings.

vib III

n.v.

III 5th partial

mp

f

mp

Fourth musical staff with notes and dynamic markings.

n.v.

vib III

n.v.

vib →

f

mp

f

Fifth musical staff with notes and dynamic markings.

n.v.

take time.

—op—ord

mp

> *pp* < *f* > *mf*

mp

< *f* > *mf* > *mp*

poss.

mp sempre

Sixth musical staff with notes and dynamic markings.

vib

n.v.

vib

n.v.

vib

mf sempre

Seventh musical staff with notes and dynamic markings.

one small microtone lower (sim. to 65-72 from I.)

and lower with each arrow

vib

creep toward p.s.p...

slow vib. long

Eighth musical staff with notes and dynamic markings.

4"

just p.s.p.

5"

sim.

6"

ON

7"

mp

mp

mp

mp

Ninth musical staff with notes and dynamic markings.

p.s.p.

long

OFF

mf slow dim.

mp

p

pp