

NÄHTE

for cello
(2018)

TREVOR BAČA

Start again, hide the tracks, stitches in rungs, in place of seams only floating. Turn under, mark, tailors' tack holds the pattern, basting like chalk shows the way. At the end of the work only tissue — and for tissue read 'text' — in laces left open, cording drawn tight, synthetics bound in their bales. Gone in their time the scarring has left and his hands now show only their care. Fold upon fold she reads through the text, she quilts it in blocks that repeat. Wales stitched in series, backstitched in bundles, the feel of the work is its edges: edges drawn, edges mend, fingers wended, fingers close. She finishes heart wide-bright open. Tomorrow the brilliance of another cloak.

'Nähte' in German are stitches, and the music is about the joining together of body, movement, color and time, over and over in rows. Differences in bow speed — from quick skimmings of the strings to almost completely stopped — are taken as primary in the piece. Transitions between categories of bow speed are animated by quick actions of left hand — single-, double- and triple-harmonic trills, classes of vibrato — and also by cross-string tremoli and bow waverings executed by the right. The relentlessly fast coordinative movements of the cellist's bow and body are modulated by the inventory of tempo types that structure the music: materials given only fleeting moments early in the piece come back later under the magnification of time and with a correspondingly transfigured effort of choreography — and sensitivity — on the part of the cellist and her movements in the music.

Nähte was written for Ashley Walters who gave the world premiere on 16 November 2018 at ArtshareLA in Los Angeles, California.

NÄHTE

for Ashley Walters

Trevor Bača (*1975)

♩ = 117

Φ ----- vib. molto ----- NV
 II / III mod. ----- no scr. ----- scr. -----
 ord. ----- P ----- T ----- (very wide) ----- spazz. larg. ----- no scr. ----- scr. ----- poss.

Cello

pp mf pp ppppp f ff

----- XFB ----- spazz. strett. ----- Φ ----- II / III largo ----- strett. ----- largo ----- strett. ----- largo ----- strett.

4

p mf p pp f pp f f

♩ = 52

♩ = 52

no scr. ----- scr. ----- no scr. ----- scr. ----- RH vib. ----- II / III strett. ----- larg. ----- XFB -----
 T ----- trem. ----- larg.

9

f pp f f

♩ = 117

----- II / III strett. ----- larg. ----- II / III larg. ----- XFB -----
 (T) ----- P ----- trem. ----- larg.

12

ppp f f ppp

♩ = 39

♩ = 117

XFB ----- Φ ----- II / III largo -----

17

pppp pp

♩ = 52

♩ = 117

----- strett. ----- largo ----- strett. ----- no scr. ----- scr. ----- RH vib. ----- Φ ----- no scr. ----- scr. ----- poss.

20

f pp f pp f fff

_____→1-2 clicks / sec. _____→scr. poss. _____→XFB.....

The bass line is written on a single staff in 4/4 time. It begins with a whole note chord of G2 and B1, marked with a fermata. This is followed by a 6-measure rest, then another whole note chord of G2 and B1, marked with a fermata and the dynamic *fff*. The final section consists of a 12-measure rest, followed by a half note G2 marked *fff*, and a final half note B1 marked *pppp*.

♀ (very wide) spz. ... (LH) vib. molto II / III
 no scr. —→ scr. —→ scr. poss.

First system of the musical score for 'The Little Boat'. The key signature is G major (one sharp). The time signature is 2/4. The melody is written in bass clef. Dynamics include *p*, *ppp*, and *f*. A 4:3 ratio is indicated over a group of notes. The system ends with a repeat sign and a 3:2 ratio.

$\text{♩} = 52$

II / III largo ————— strett. ————— larg. —————

vib. mod. ————— NV
no scr. ————— scr. poss.

ppp ————— fff ————— p

pppp sempre

II / III strett. —————> larg. —————> XFB —————> II / III strett. —————> larg.
 T —————> P —————> T —————> (T) —————> P
 trem. —————> larg.

ppp —————> *f*

$\text{♩} = 52$

II / III larg. \dots
 P \rightarrow T \dots (very wide) \dots spz. \dots (LH) vib. molto \dots II / III \dots
 trem. \rightarrow larg. \dots no scr. \rightarrow scr. \dots scr. poss. \rightarrow

f \dots ppp \triangleleft p \triangleright ppp \triangleleft p \triangleright ppp \dots f

ϕ —————
 II / III mod. ————— strett. ————— mod. ————— strett. ————— mod. ————— strett. —————
 — no scr. —————

ϕ ρ (very wide) spazz. larg. RH vib. molto NV
no scr. scr. poss.

The first system of the musical score is written in bass clef with a key signature of one sharp (F#). It begins with a 6/8 time signature. The melody starts on a quarter note G#4, followed by a quarter note A4. A bracket labeled "7:6" spans the next two measures, which contain a quarter note B4 and a quarter note C#5. This is followed by a 3/4 time signature change. The melody continues with a quarter note B4, a quarter note A4, and a quarter note G#4. Another bracket labeled "7:6" spans the next two measures, which contain a quarter note F#4 and a quarter note E4. The system concludes with a quarter note D4 and a quarter note C#4, with a bracket labeled "3:2" underneath. Dynamics include a forte "f" marking at the beginning, a *ppppp* marking in the middle, and *f* and *ff* markings at the end.

♩=52

49

XFB —————

RH NV —————

scr. —————

RH vib. —————

no scr. —————

XFB —————

II / III strett. —————

T —————

larg. —————

P —————

trem. —————

larg. —————

5:4 11:6

p *mf* *p* *f*

mf *p* *f* *ppp*

7:6 3:2

♩=91

53

II / III strett. —————

(T) —————

larg. —————

P —————

II / III larg. —————

P —————

T —————

φ (very wide) —————

spz. —————

(LH) vib. molto

trem. —————

larg. —————

7:6

ppp *f*

f *ppp* *p* *ppp* *p* *ppp*

5:4 4:3 3:2

♩=39

57

II / III —————

no scr. —————

scr. —————

no scr. —————

scr. poss. —————

φ

f *f* *ppp* *mp*

♩=52

60

I / II larg. —————

strett. —————

larg. trill larg. —————

strett. —————

larg. —————

φ

mf *pp* *mf*

♩=39

62

RH vibr. strettiss. —————

no scr. —————

RH NV —————

scr. poss. —————

XFB —————

3:2

pp *ppp* *f*

♩=52

65

φ

spz. larg. —————

str. —————

RH NV —————

scr. —————

RH vib. —————

no scr. —————

XFB —————

f *p* *f* *mf*

♩=117

68

I / II mod. —————

strett. —————

spazz. strett. —————

φ

5:3

p *ppp* *pp* *pppp* *ppp*

♩=52

71

XFB ----- ∅ ----- spz. -----

no scr. ----- scr. -----

ppppp ----- 4:3 ----- p -----

5:4 ----- f ----- p -----

74

p sempre

5:4 ----- 5:4 ----- 5:4 -----

♩=39

♩=52

♩=117

77

RH vibr. strettiss. ----- RH NV -----

no scr. ----- scr. poss. -----

3:2 -----

5:4 ----- 5:4 ----- 7:6 -----

pppp ----- f ----- p ----- p ----- f -----

XFB ----- II / III mod. -----

♩=52

♩=117

80

XFB ----- ∅ ----- spz. -----

no scr. ----- scr. -----

ppppp ----- 4:3 ----- p -----

5:4 ----- f ----- p ----- p -----

5:4 ----- 7:6 -----

XFB ----- II / III mod. -----

♩=39

84

no scr. ----- NV -----

vib. molto ----- ∅ (very wide) -----

f ----- p ----- ff ----- pp -----

ppp -----

∅ (very wide) -----

♩=52

♩=52

89

RH vib. molto ----- NV -----

no scr. ----- scr. poss. ----- XFB -----

3:2 -----

4:3 -----

ppp ----- p ----- pp ----- mp ----- p ----- mf ----- mp -----

fff ----- ppp ----- p -----

♩=117

♩=52

92

I / II str. ----- I / II str. -----

no scr. ----- scr. -----

RH vib. poss. ----- NV -----

no scr. ----- scr. -----

ppp ----- fff ----- ppp ----- fff ----- ppp ----- mf -----

p sempre

5:4 -----

♩=117

96

XFB

II / III mod. - - - - -

no scr. - - - - -

vib. - - - - - NV

scr. - - - - - ϕ (very wide) - - - - -

I / II larg. - - - - -

5:4 7:6

p - - - - - *f* - - - - - *p* - - - - - *ff* - - - - - *ppp* - - - - - *p*

♩=39

100

degrees of ponticello

0 - - - - - 2 - - - - - 1 - - - - - 3 - - - - - 2 - - - - - 4 - - - - - 3 - - - - - DZ - - - - - 4 - - - - - OB - - - - - DZ - - - - - OB - - - - -

pppp - - - - - *pppp* - - - - -

♩=117

103

I / II larg. - - - - -

½ clt. - - - - -

ppp - - - - - *pppp* - - - - - *ppp* - - - - - *ppp* - - - - - *pppp* - - - - - *ppp*

♩=52

♩=117

105

XFB

RH vib. molto - - - - - NV

no scr. - - - - - scr. poss. - - - - -

II / III mod. - - - - -

no scr. - - - - - scr. - - - - -

3:2 4:3 7:6

p - - - - - *mp* - - - - - *ppp* - - - - - *p* - - - - - *pp* - - - - - *mp* - - - - - *p* - - - - - *mf* - - - - - *mp* - - - - - *fff* - - - - - *pppp* sempre

110

II / III mod. - - - - -

no scr. - - - - - scr. - - - - -

XFB

7:6 appena udibile

Madison, WI.
August - October 2018.

