

Closer Still

for solo Cello

Marko Marinic

2025

Perusal Score

Performance Notes

The opening section features rhythms and gestures without specified notes. Here, players should use a muted, scratchy tone in a manner that is fluid and comfortable.

Rhythm is always relative; this score has been written with the assumption that the player will push and pull the tempo with expressive rubato. With regard to phrasing, grace notes with a slash should occur just before the beat, and grace notes without a slash should occur on the beat and immediately proceed to the regular-sized notehead.

“Swoop” symbols are micro-glissando within the semitone above the original pitch. The pitch shifting should occur toward the end of the given duration.

Parenthesized noteheads should not to be played. They are given as a reference aid for left-hand chord shapes when it would make sense to hold down the notes before they are actually played.

Slurred left-hand pizzicato, such as in section B, should always be treated as “hammer-ons and pull-offs,” borrowing terms from guitar technique. Subsequent pizzicato notes under a slur should never be re-articulated with the right hand.

Program Notes

In the summer of 2024, my wife and I had the pleasure of travelling to Scandinavia for our belated honeymoon. We camped in a fjord, hiked to the North Sea, and visited a ton of museums. At the National Museum in Oslo I was particularly entranced by the gestures of Kandinsky, and became lost in the texture and density of Rothko.

Closer Still is a reflection on the beauty of brushstrokes, geometry, crashing waves and looming mountains.

Duration: ca. 8 minutes

Closer Still

Marko Marinic

♩ = 60 ... as though drawn by some magnetism

ord. → s.p. → ord. → sul tasto

Violoncello

fpp *mf* *f* *mp*

A Reaching, yearning. Rubato ad lib.

pp *pp* *mf*

p *mf*

n *mf* *p*

mp *f*

p sub. *mf*

rit.....a tempo

p sub. *f* *mf*

barré

3

ff

ff

pizz.

B Boisterous, blossoming

hammer-ons / pull-offs

3

3

pizzicato until C

3

3

3

3

3

3

3

3

barré

p sub. < ff

arco

C

n < mf

rit.....a tempo

p

3

3

3

pizz.

pizz.

m.s.p.

pizz.

pp < mf

f

p

pp

3

>n

mf

D arco (ord)

n < p

3

< mf

p

3

f

p sub.

pizz. *f* arco *n* *mf*

fp *mf* *n*

p *mf* *pp*

rit.....a tempo *mf* *f* *pizz.* *p*

E Becoming lethargic, viscous

arco *p* *mf*

f *p*

f *p* *n* *pizz.* *p* *arco* *n*

F a little faster, more insistent ♩ = c. 68-70

Musical notation for section F, measures 1-4. Bass clef, 4/4 time signature. Dynamics: *mf*, *f*, *mp*, *f*. Includes triplets and slurs.

Musical notation for section F, measures 5-8. Bass clef, 4/4 time signature. Dynamics: *p*, *mf*, *f*. Includes a "molto rit....." marking.

G Expanding/contracting like a rubber band

hold down left hand through bar

Musical notation for section G, measures 1-4. Bass clef, 3/8 time signature. Dynamics: *p*, *mf*, *f*, *ff*. Includes glissando markings and slurs.

H Full of fire

Musical notation for section H, measures 1-4. Bass clef, 4/4 time signature. Dynamics: *p*, *mf*, *f*, *ff*. Includes slurs and triplets.

rit..... $\text{♩} = 68$ **molto rit**.....

I Sweet, soft *mf* *p*

$\text{♩} = 60$ *n* *pp* *pizz.* *Sul G* *arco* *pp* *n*

pp *ppp* *n* *pizz. (mf)* *pp* *ppp*

soft, like brushstrokes