Mirjam Tally

The birds for company

(Lindude seltsis)

2014

for violoncello solo



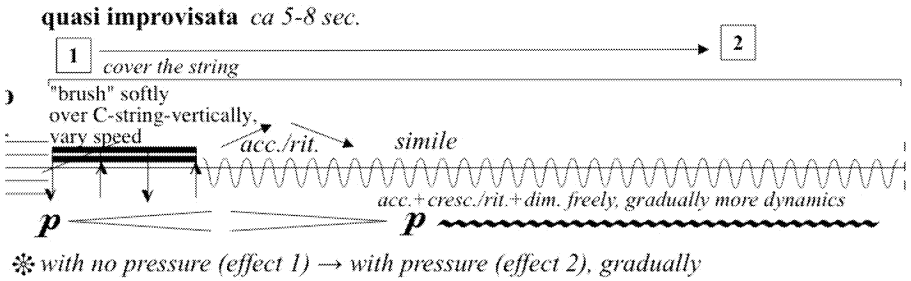
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Notation and sound effects:

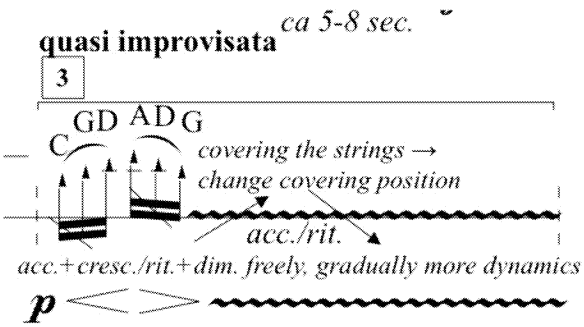
"Brush" (effects 1 and 2)

vertical "brush" on C string is used as main element. Here is used two different kind of "brush", both performed covering the string softly, in the middle part of string (to avoid certain pitch). Effect 1 is produced with minimal pressure of bowing (rustle tone with almost no sound at all), gradually adding more pressure (effect 2, rustle tone, sounding more). Concrete pitches should be avoided and the sound should remind something like flapping of wings. Vary pressure of both hands (bowing and covering strings) freely to achieve variety of rustle. Please notice that you should hold the bow fingers curled into the palm (a fist), not as normally. Always "brush" so fast as possible.
"Brush" is later performed on the other open strings, ad lib.



"High bowing" (effect 3)

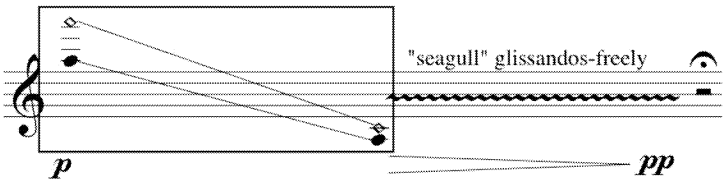
Passages of highest possible notes on several strings (effect 3). Strings are covered, bowing sul ponticello (?). Not being mixed up with bowing behind the bridge. Vary speed and movement of left hand (change covering position randomly) and use random bowing to achieve variation of sound and speed.



Ends with an improvisational section, combining elements 1-2-3, starting from 1, gradually moving to 2, then gradually to 3 and back.

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“Seagull”-glissandos



“seagull” effect is used most famously (and perhaps created?) by George Crumb in *Vox Balaenae for Three Masked Players*. This is a stopped harmonic beginning in a very high position with an octave span between the fingers. Glissando down the length of the fingerboard, without adjusting the space between the fingers (which thereby diminishes the interval). The fixed finger spacing causes higher partials of lower fundamentals to be activated as the left-hand motion continues towards the scroll, which repeatedly restarts the glissando.

This work is commissioned by Estonian cellist Aare Tammesalu. Premiere: on June 21, 2014 at Suure-Jaani Music Festival, Estonia.

Programme note:
Birds are more an abstract source of inspiration in this piece, more like fantasy-birds, or cyber-birds, or from ancient times, when *tyrannosaurus rex* and other ancient animals ruled the world. Some techniques though, for instance, the vertical rustle, reminds flapping of wings of a big and clumsy bird. Some fragmented melody-lines, which appear later, are inspired of birds as well, of their motions appearing suddenly.

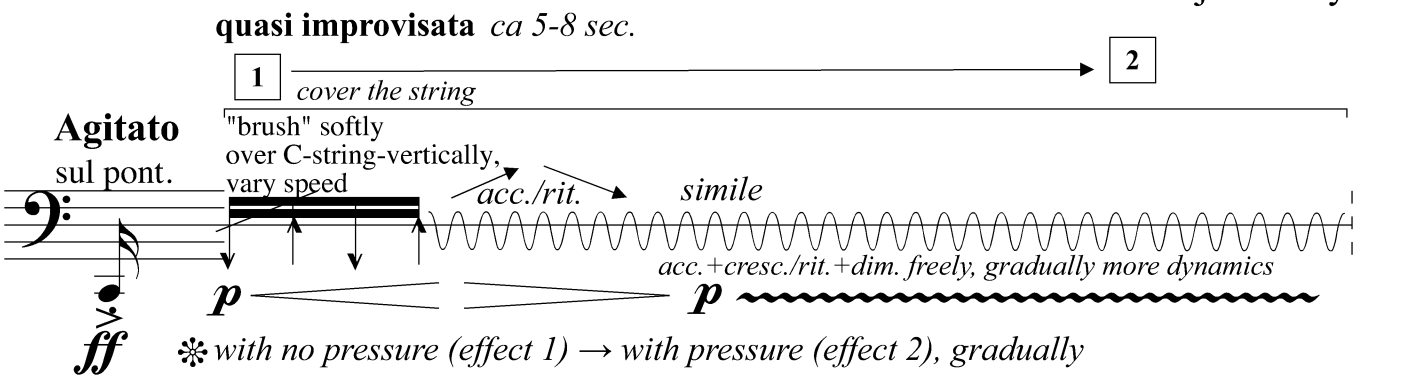
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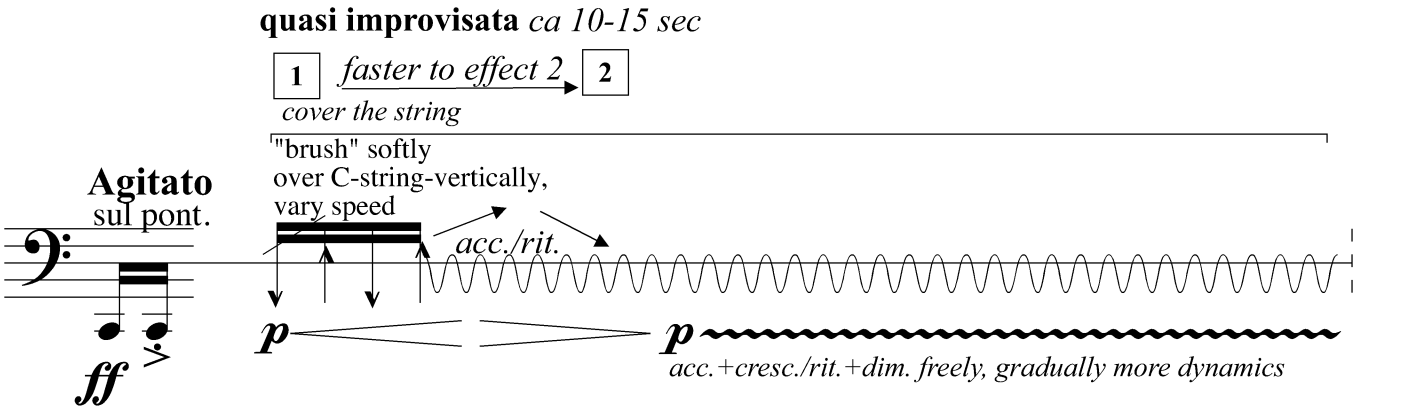
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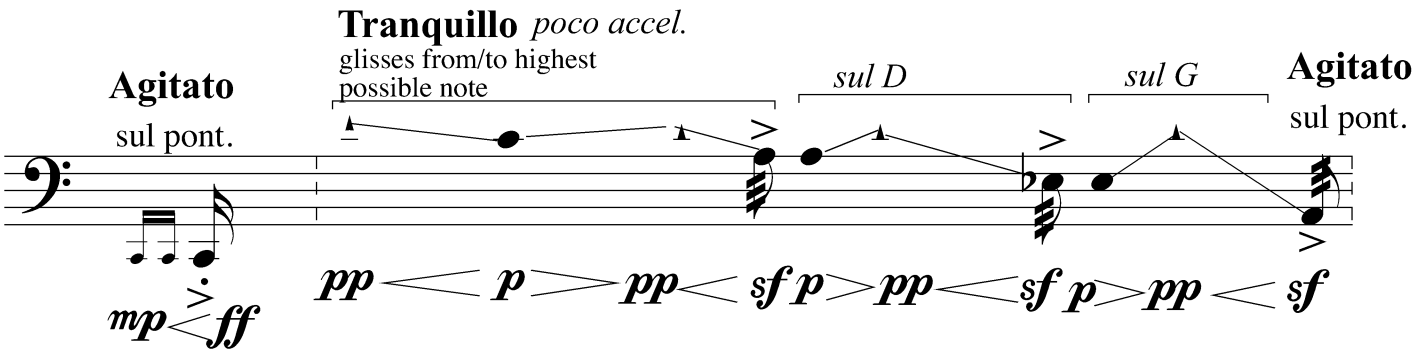
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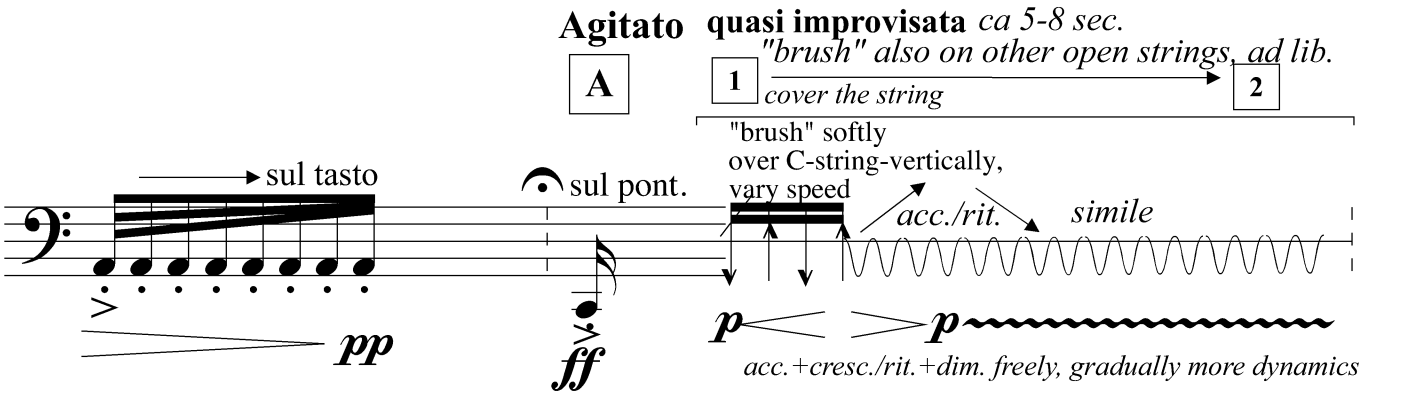
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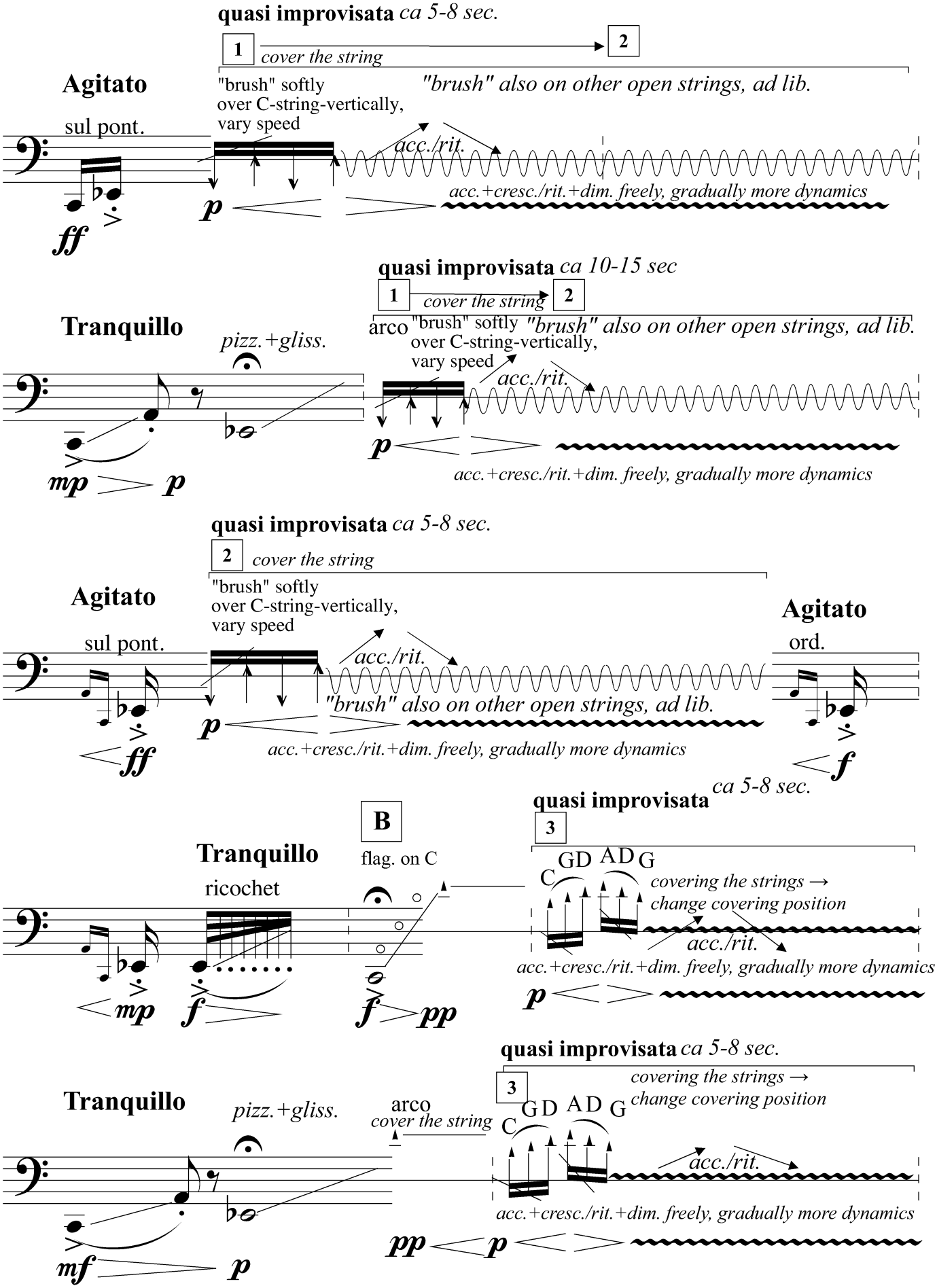




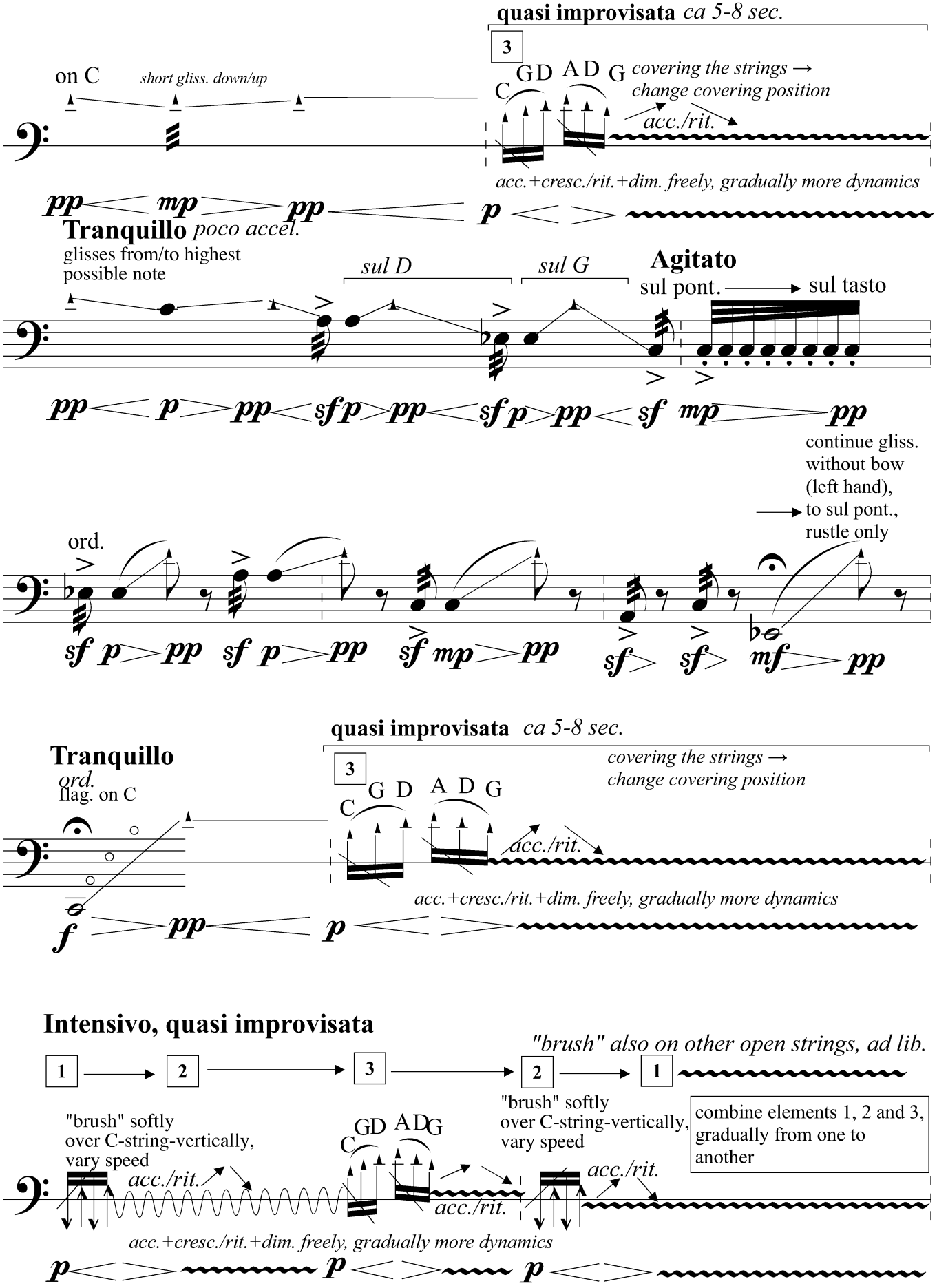


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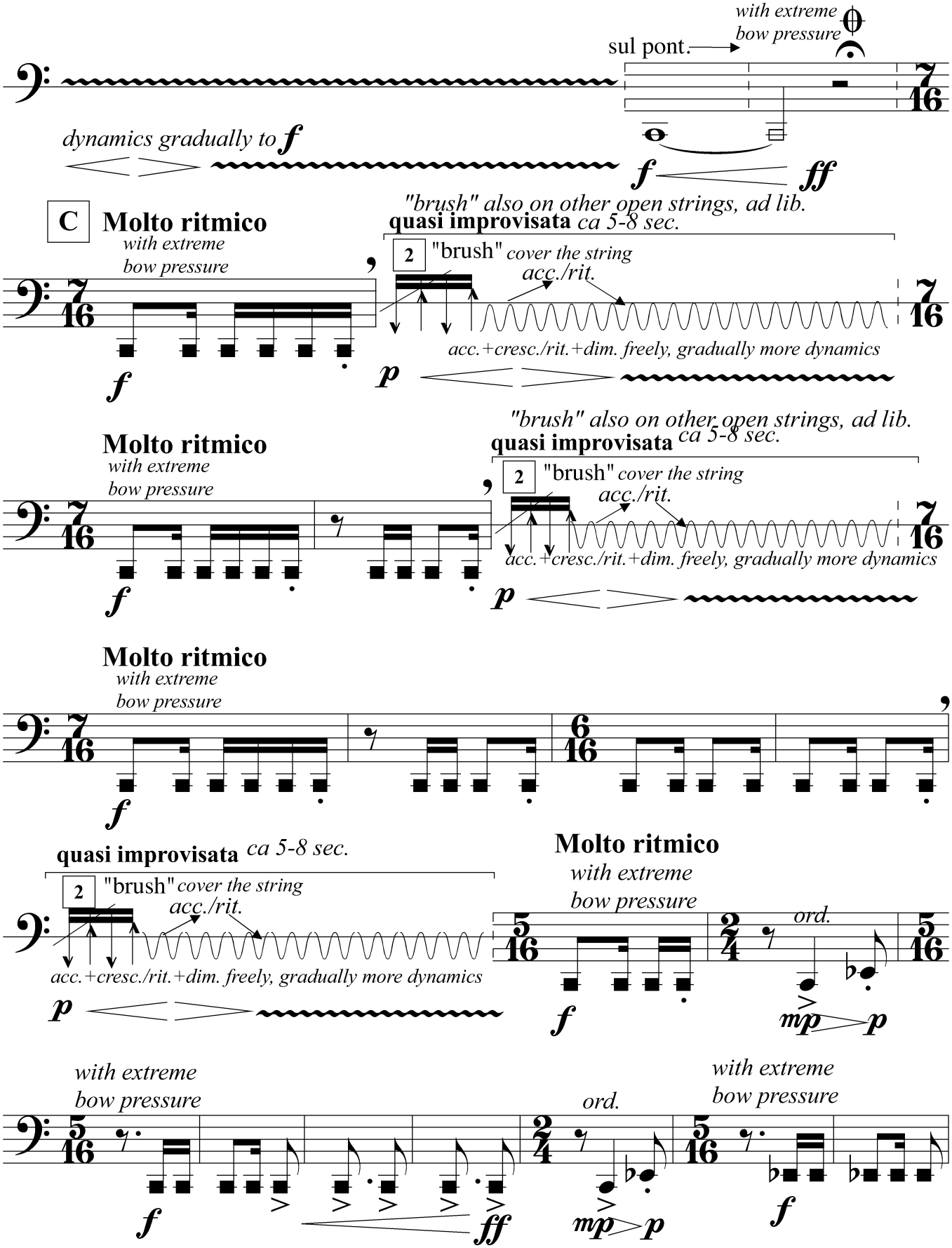


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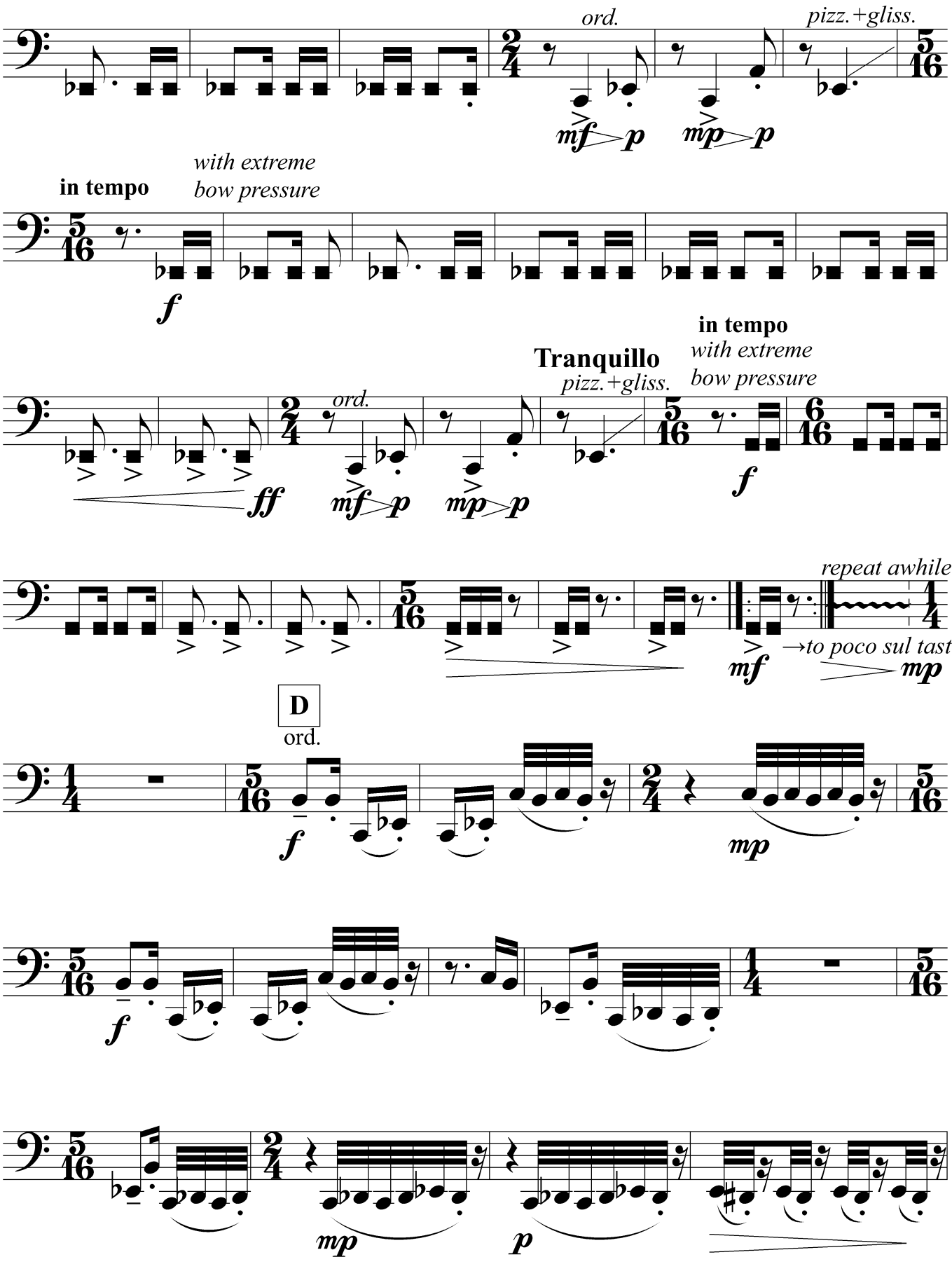


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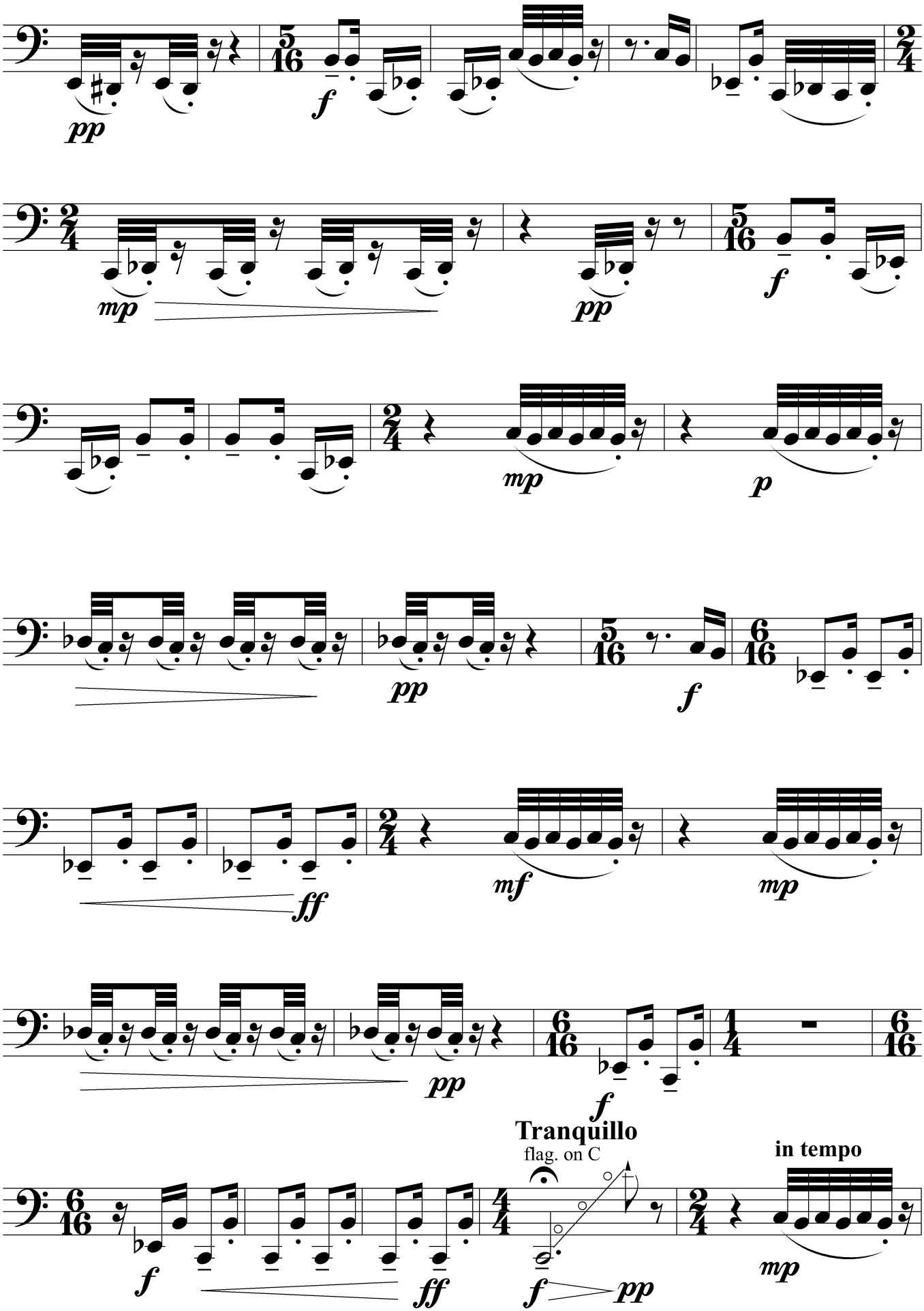
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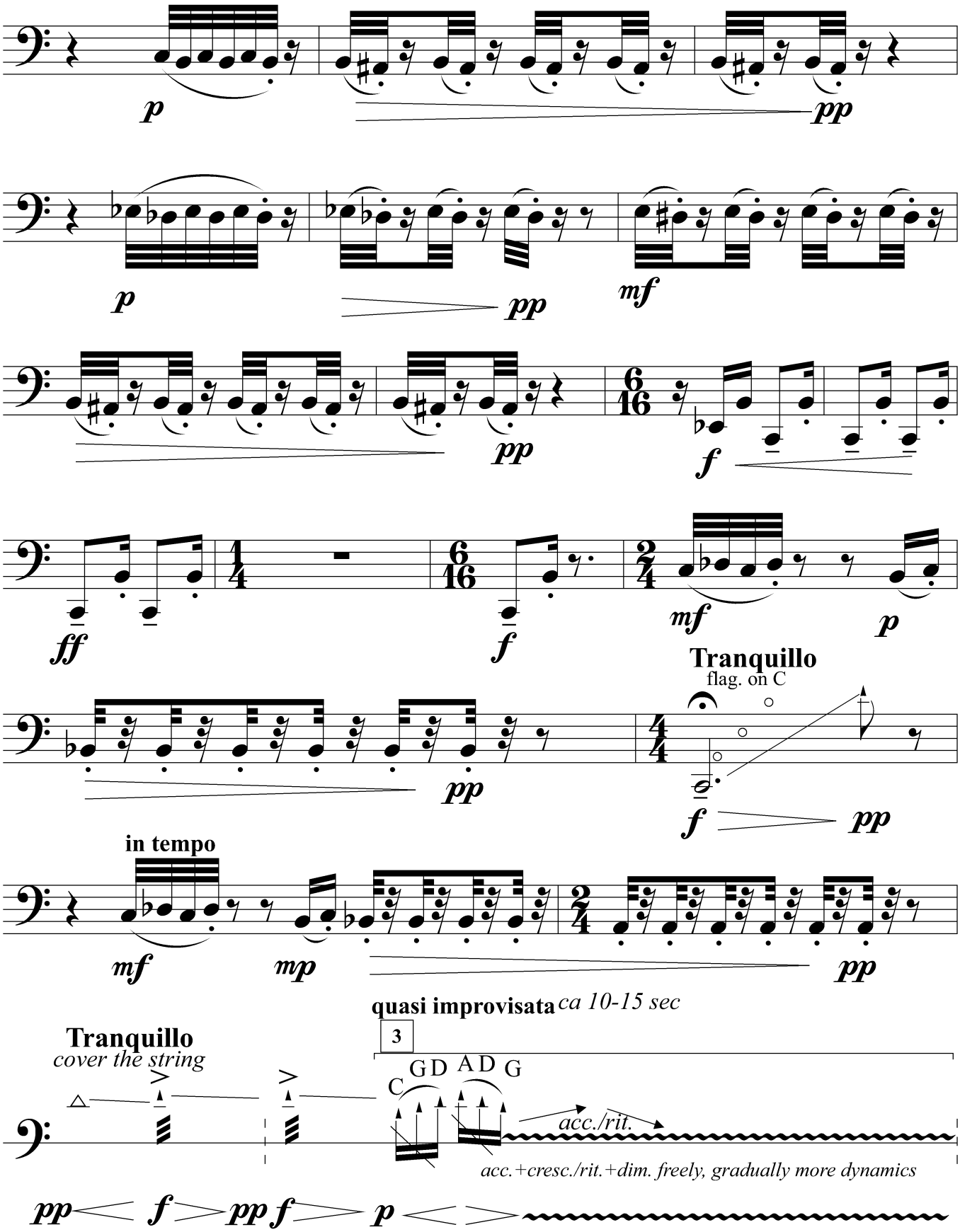


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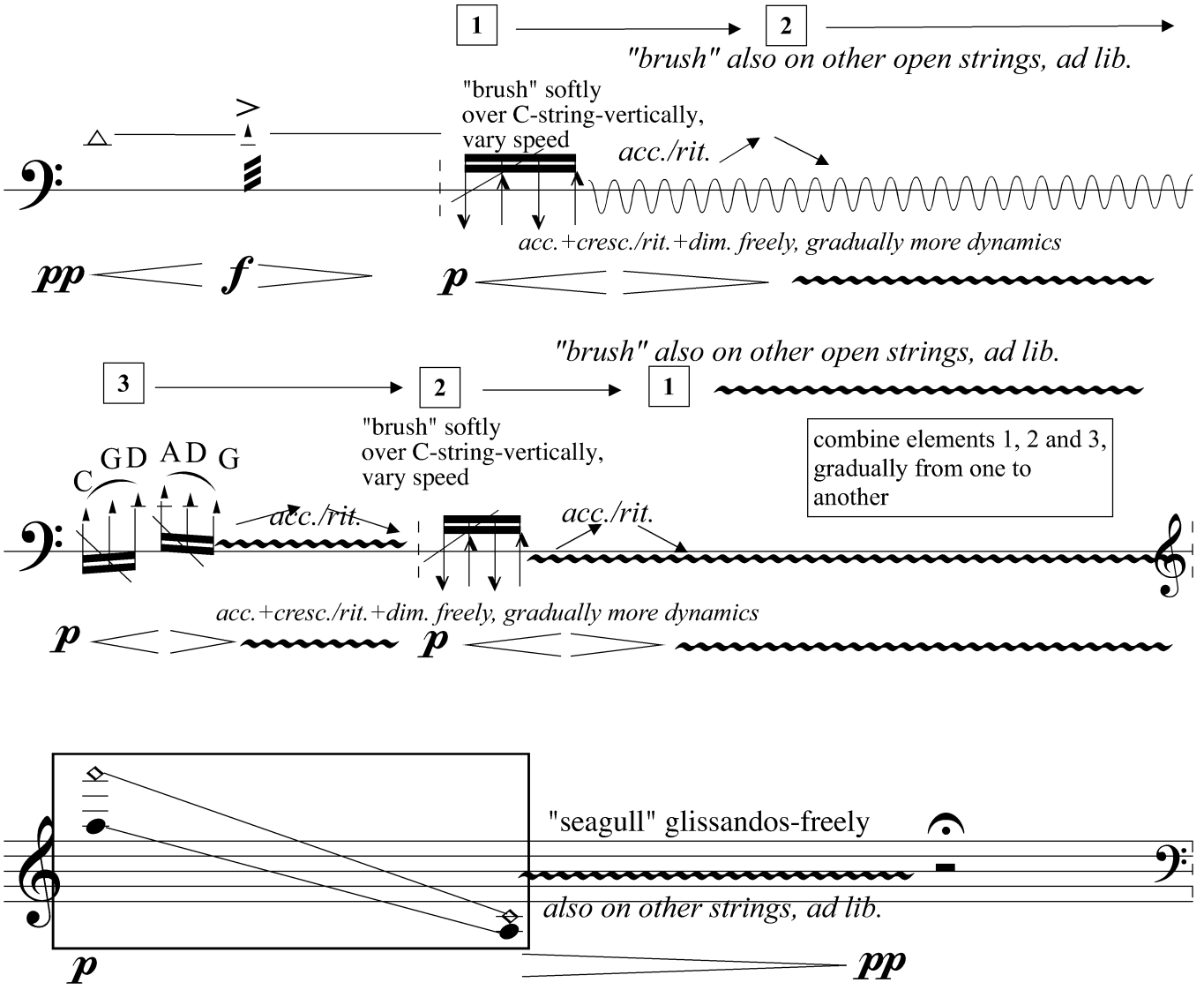
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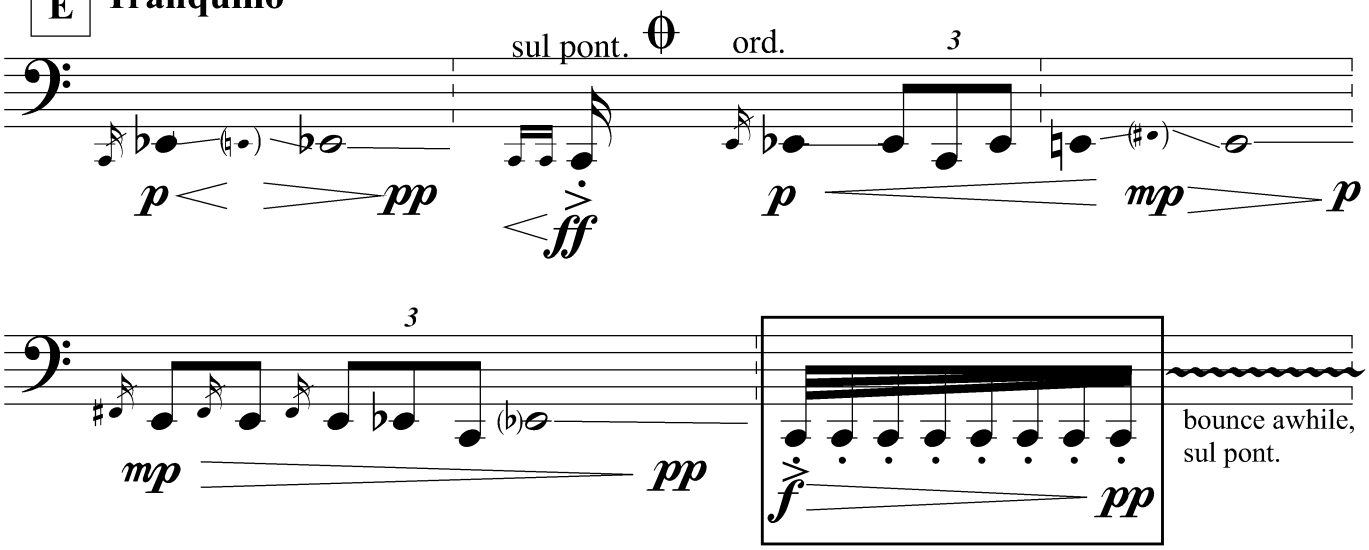
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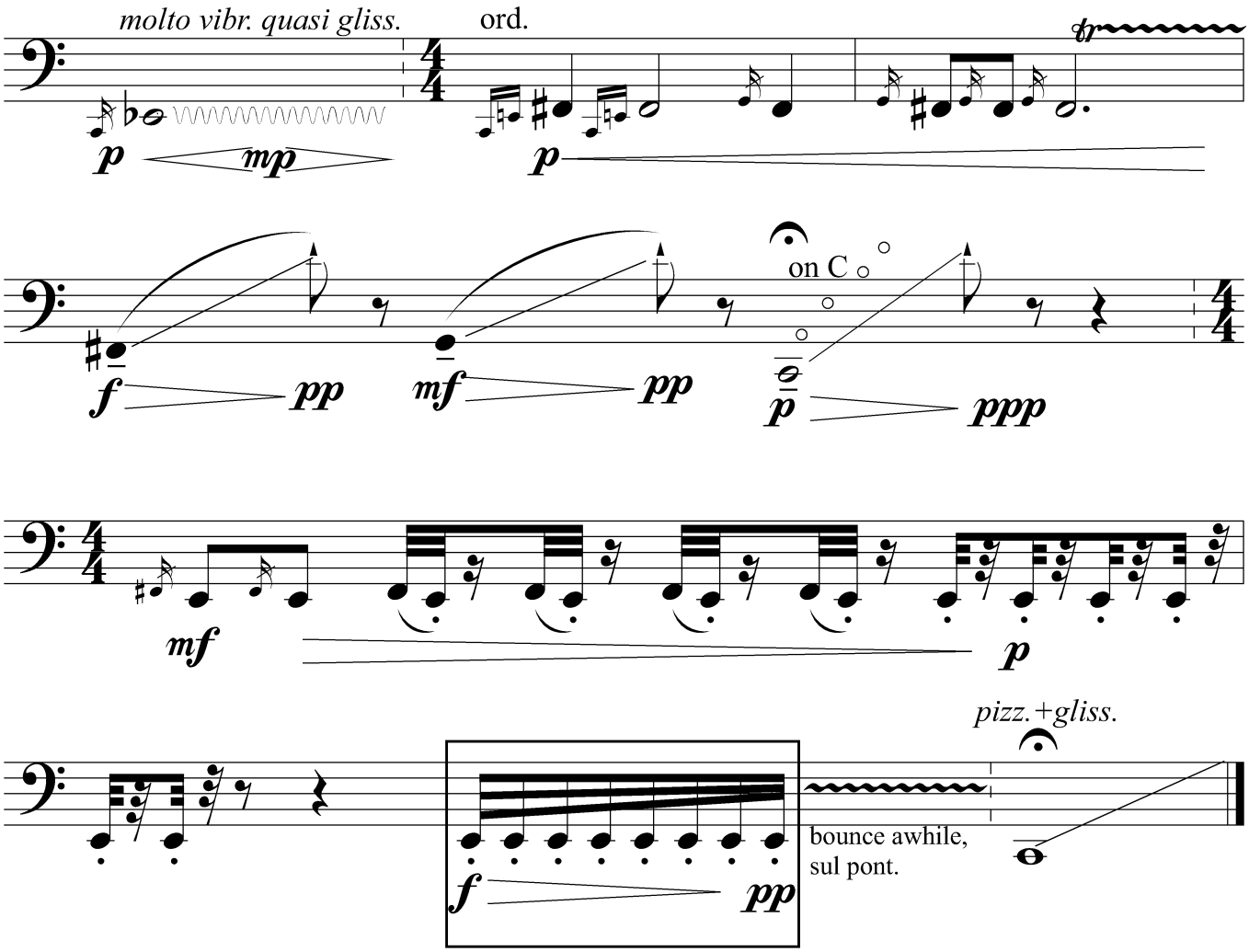
Intensivo, quasi improvisata



E **Tranquillo**



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