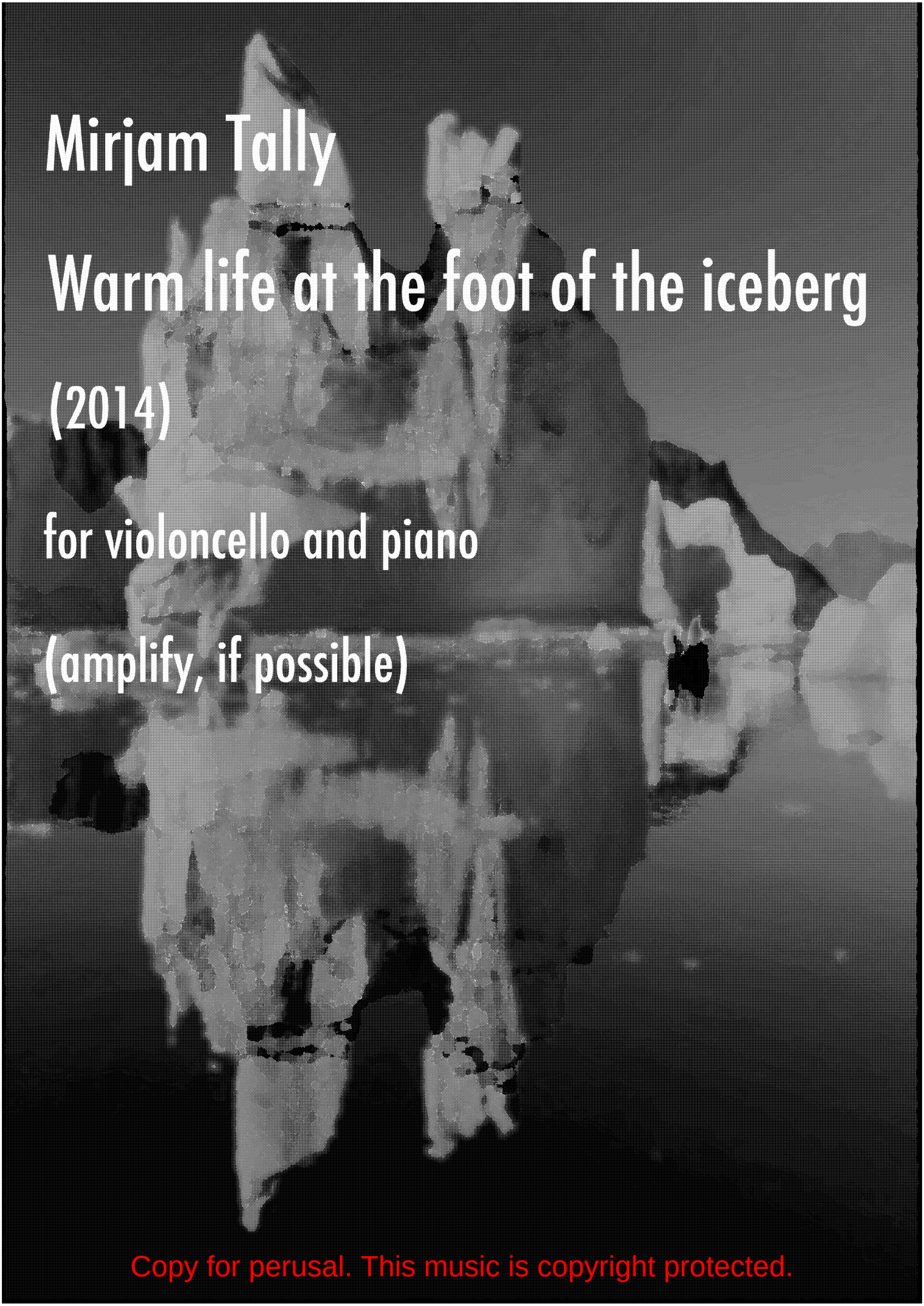

Mirjam Tally

Warm life at the foot of the iceberg

(2014)

for violoncello and piano

(amplify, if possible)

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Amplify instruments, if possible. If electroacoustic devices are available, some reverb may be added for widening the soundscape (not sounding as playing in "dry" small room).

Please make clear contrasts between rhythmical sections (marked with "agitato" or "molto ritmico" and improvisational sections "rubato, quasi improvisata"). Also tempo should be active in rhythmical parts, although metronome tempo is not given in the score. Try to reach feeling of rock music, not performing very academic way.

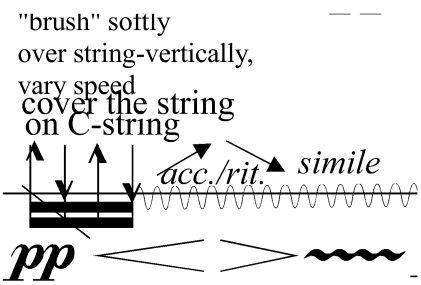
General timelines in quasi improvisata sections are approximate, you may "stretch" or shorten the timelines.

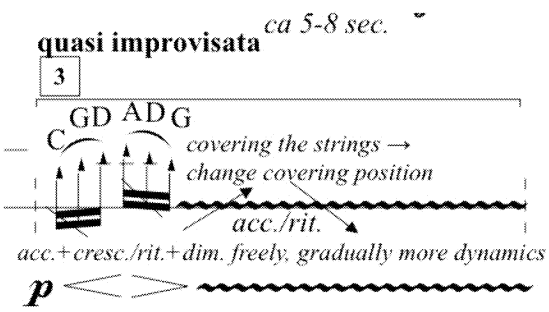
Force extra alla *sforzato´*s (sf) so that these are sticking out more.

Notation and sound effects:

"Brush"

vertical "brush" on open strings is used as main element. Starting on lowest open string (C/G) you may vary the perfomance using other open strings as well, freely. "Brush" is performed covering the string(s) softly, in the middle part of a string (to avoid certain pitch). Vary also bow pressure from minimal pressure, and gradually adding more pressure. 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.





"High bowing"

Passages of highest possible notes on several strings. 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.

"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

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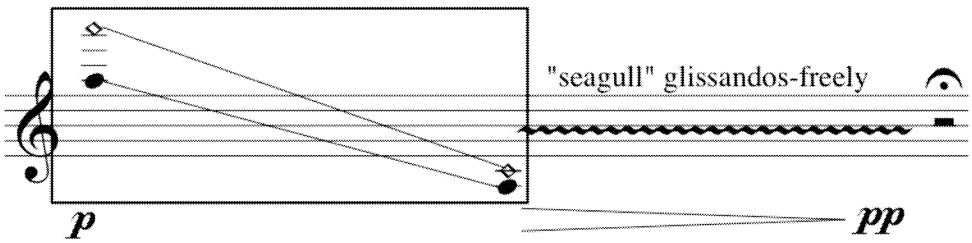
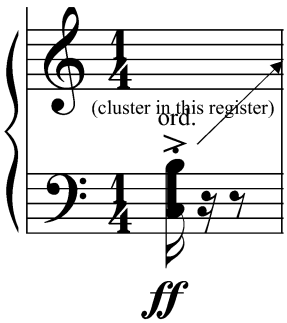
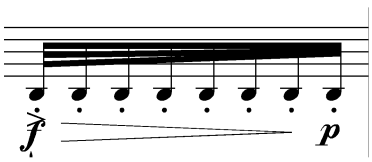
high position with an octave span between the fingers. Glissando down the length of the fingerboard, without adjusting the space between the fingers (which thereby diminishes the interval). The fixed finger spacing causes higher partials of lower fundamentals to be activated as the left-hand motion continues towards the scroll, which repeatedly restarts the glissando.



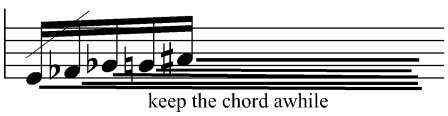
Cluster in given register (between given notes):



Ritenuto of note repetition, freely -



Cluster, so fast as possible, keep the chord -



Acc./rit. note repetition, freely -

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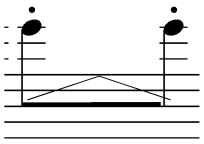
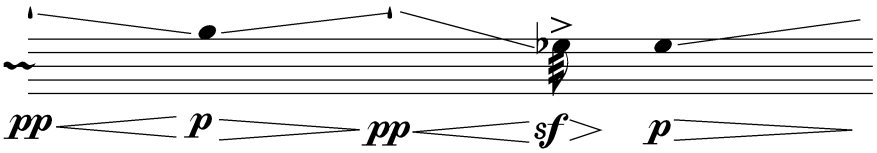
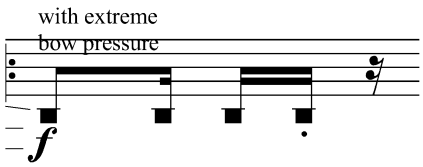


Glisses from/to highest possible note -



With extreme bow pressure -



Pedal (piano) is sometimes written in the score. Sometimes, if not written, the performer may decide how much/where to add it.

Programme note:

The title of this work “Warm life at the foot of the iceberg” is from Estonian poet, Kristiina Ehin, whos poetry has inspired me several times before. I think this title describes well the character and technique of this work: contrasts between “cold” airy colors in high register plus rustle, and rhythmic “rocky” sections, sometimes performed with extra pressure; and gliding between these two contrasting worlds. Like a melting iceberg, unstable on the ground, rapidly vanishing.

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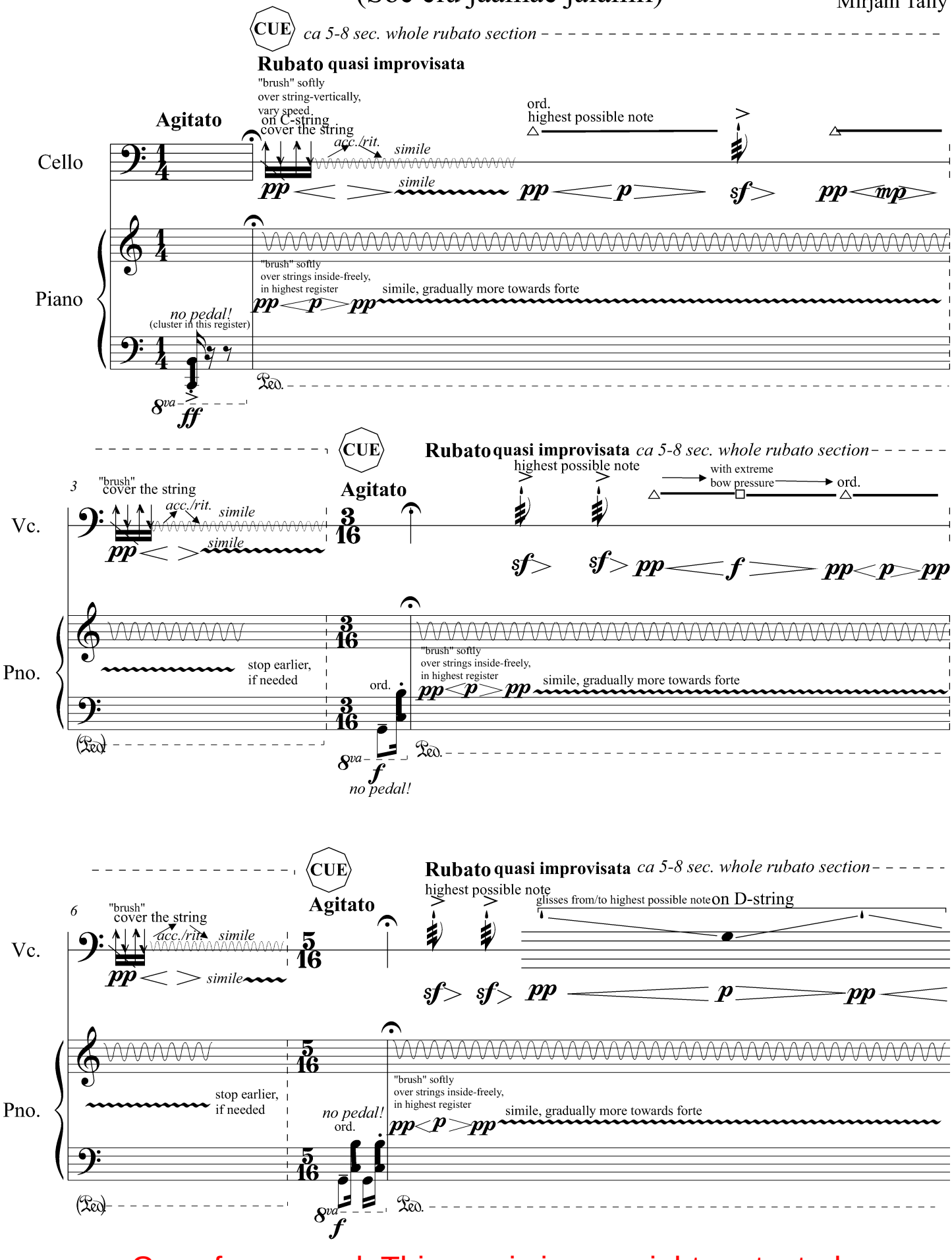
Score

Warm life at the foot of the iceberg

(Soe elu jäämäe jalamil)

Mirjam Tally



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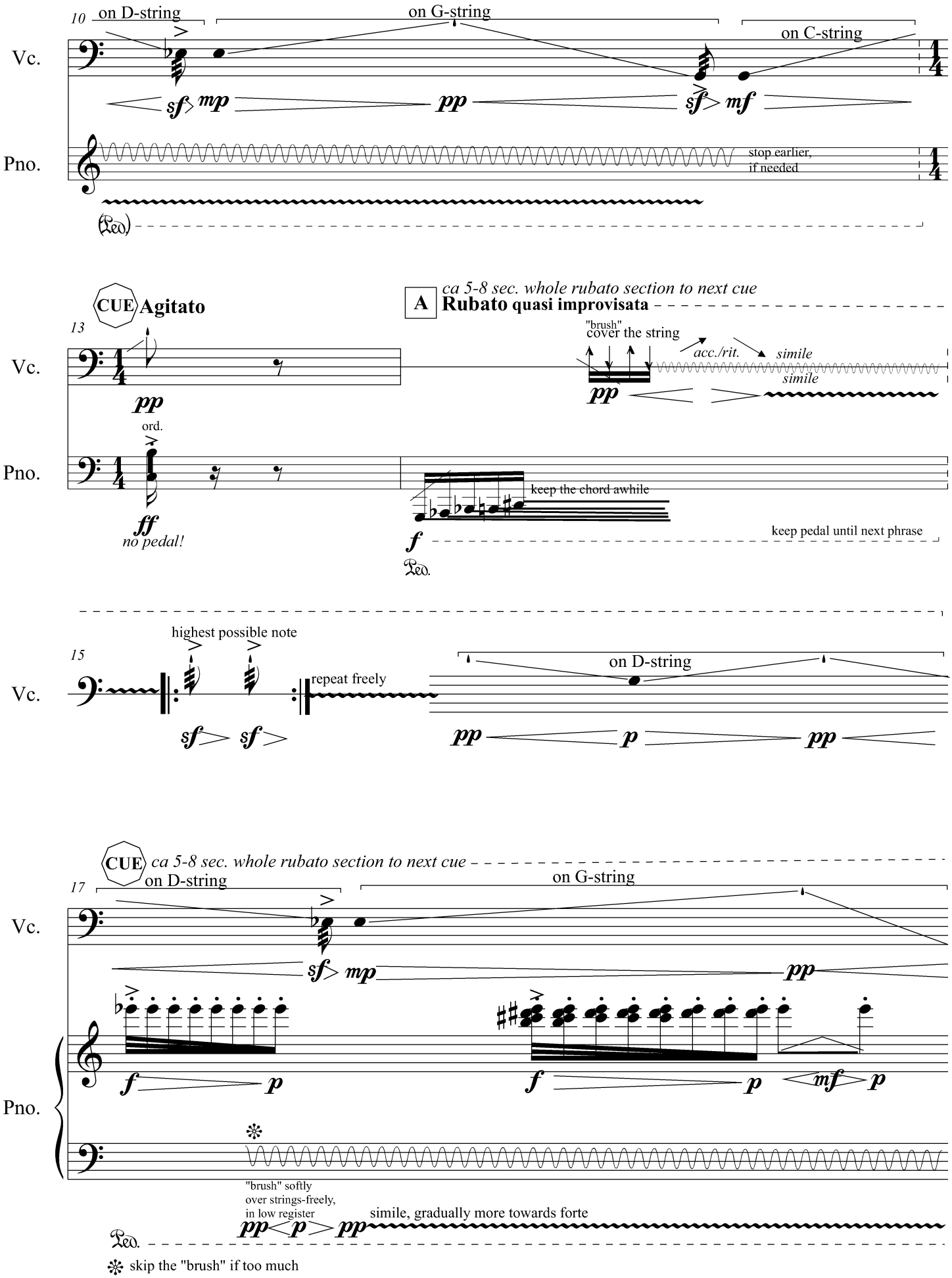

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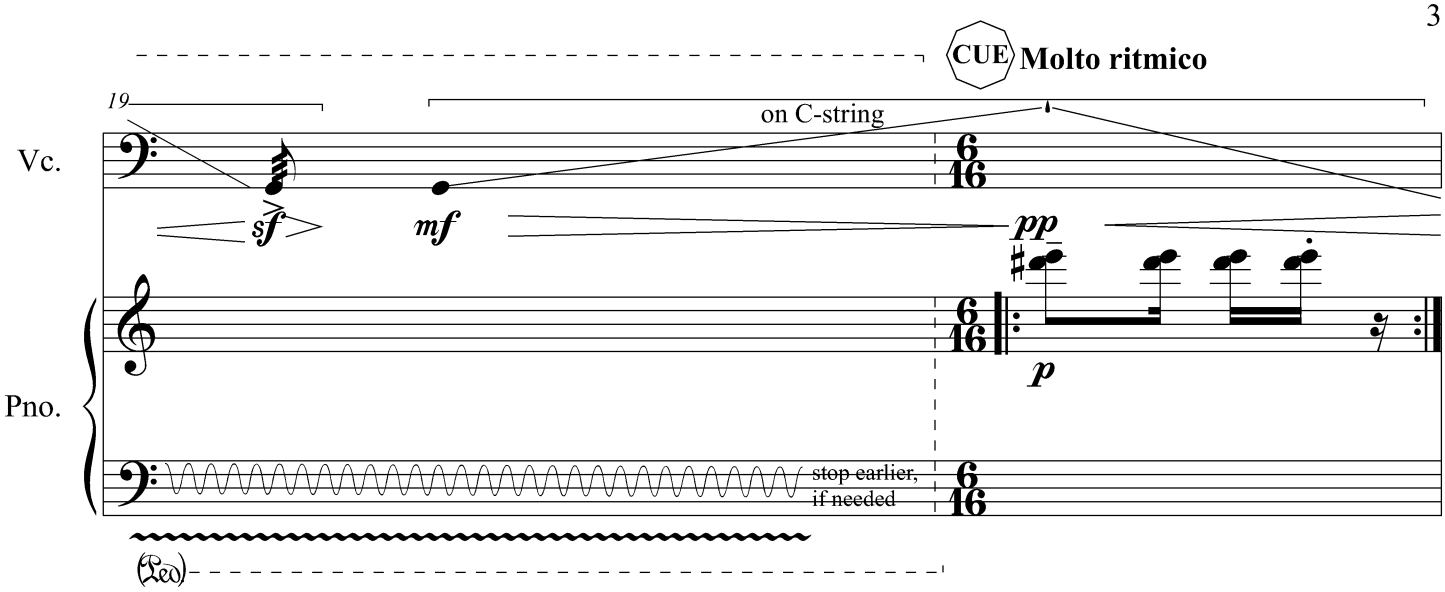

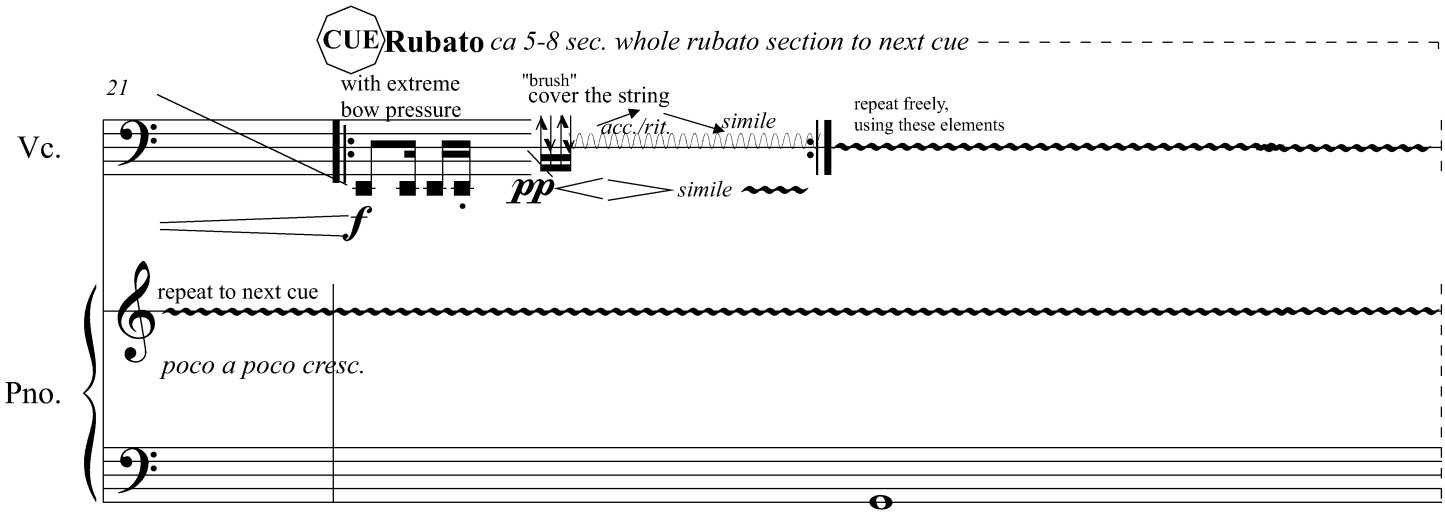

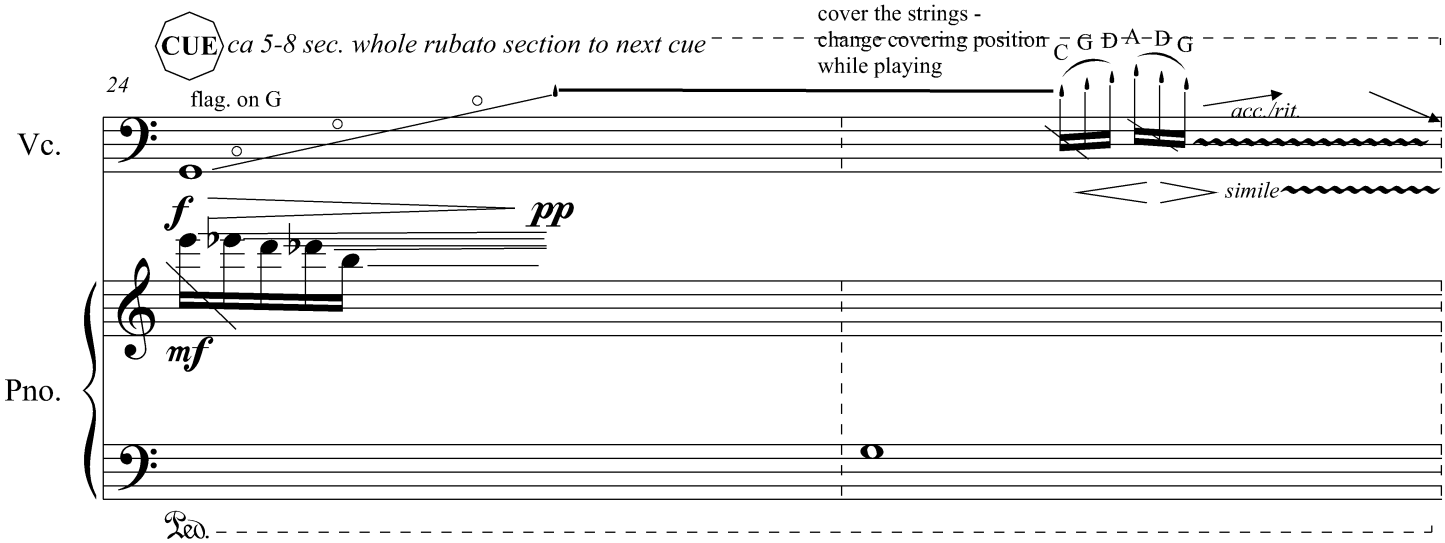

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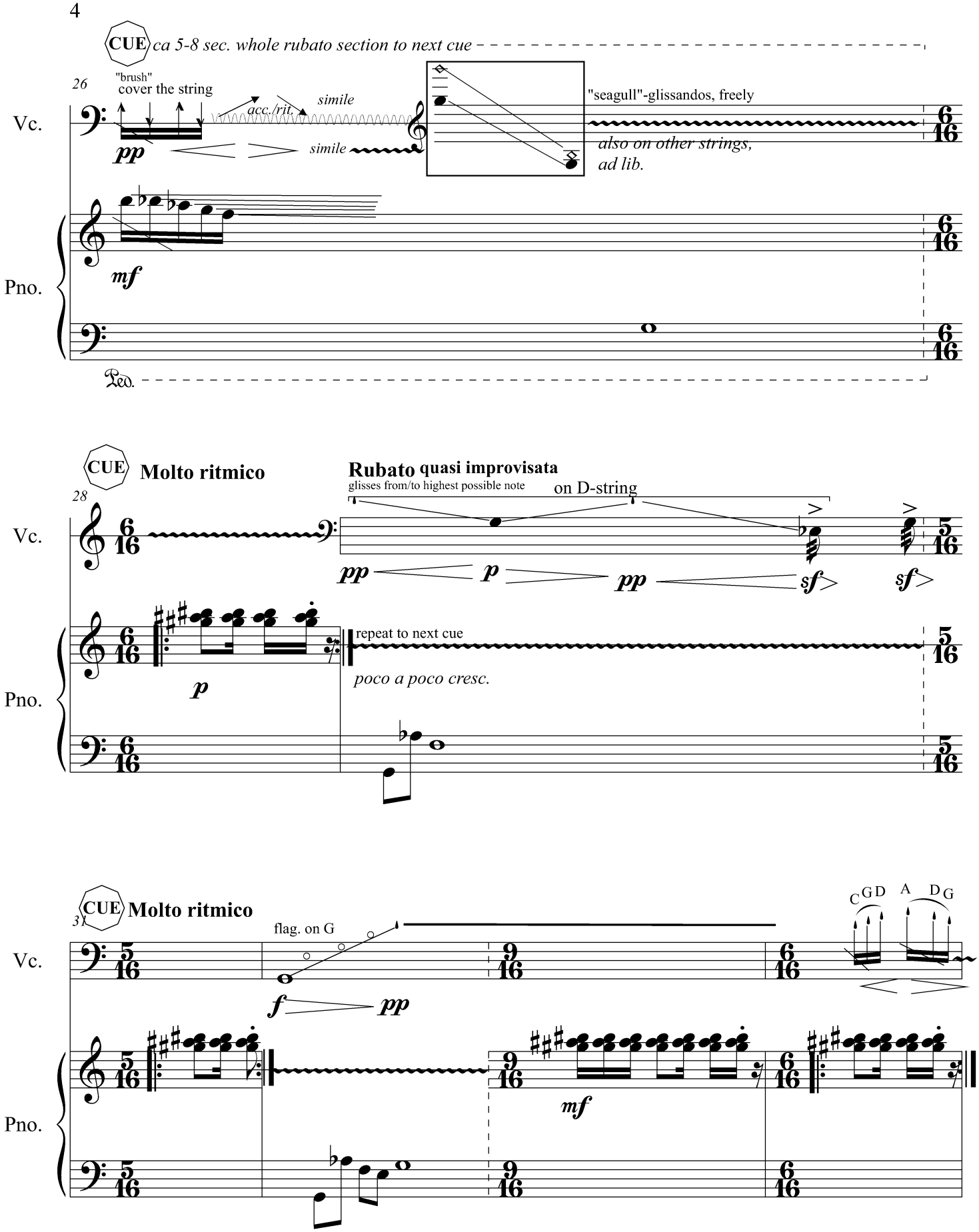

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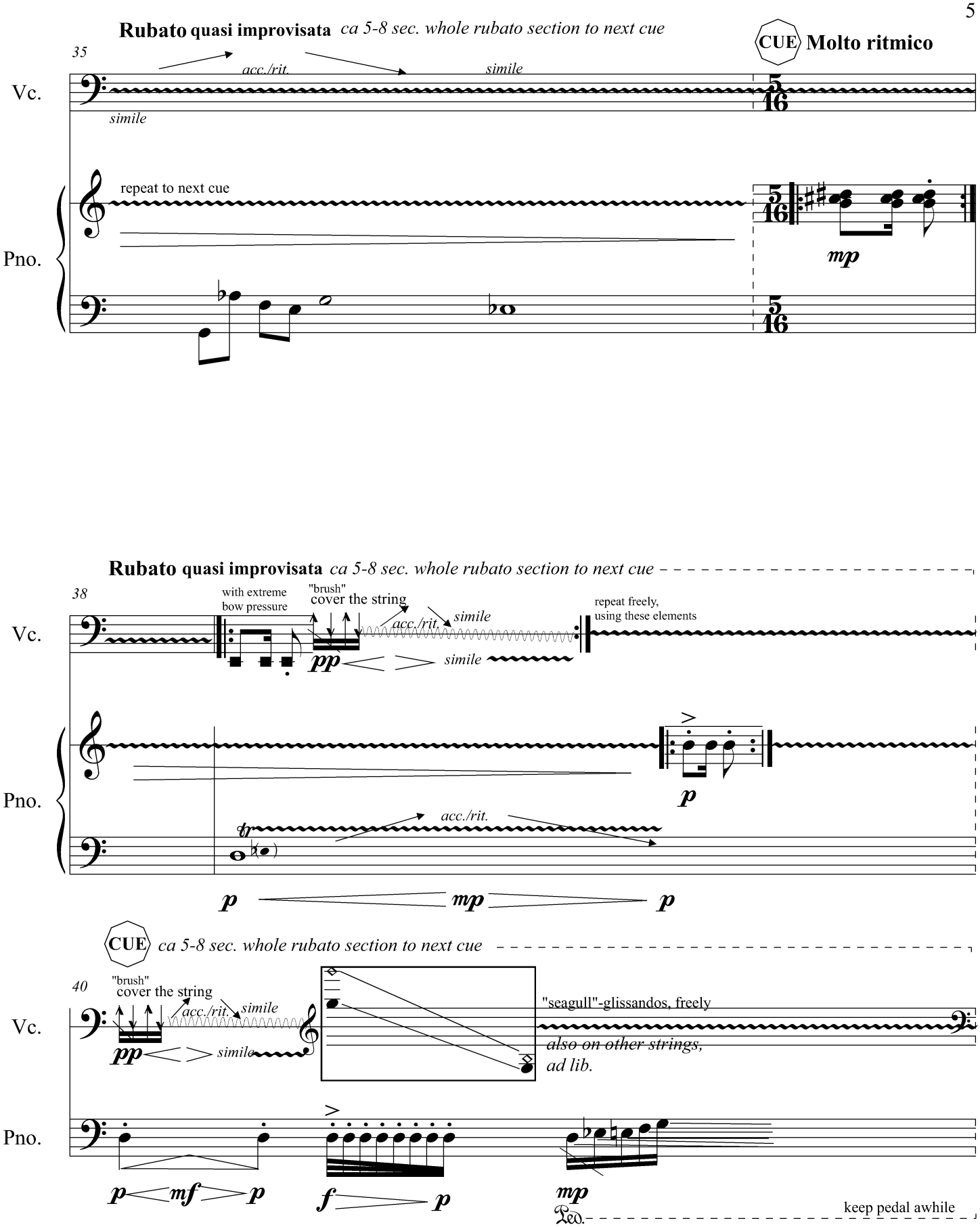

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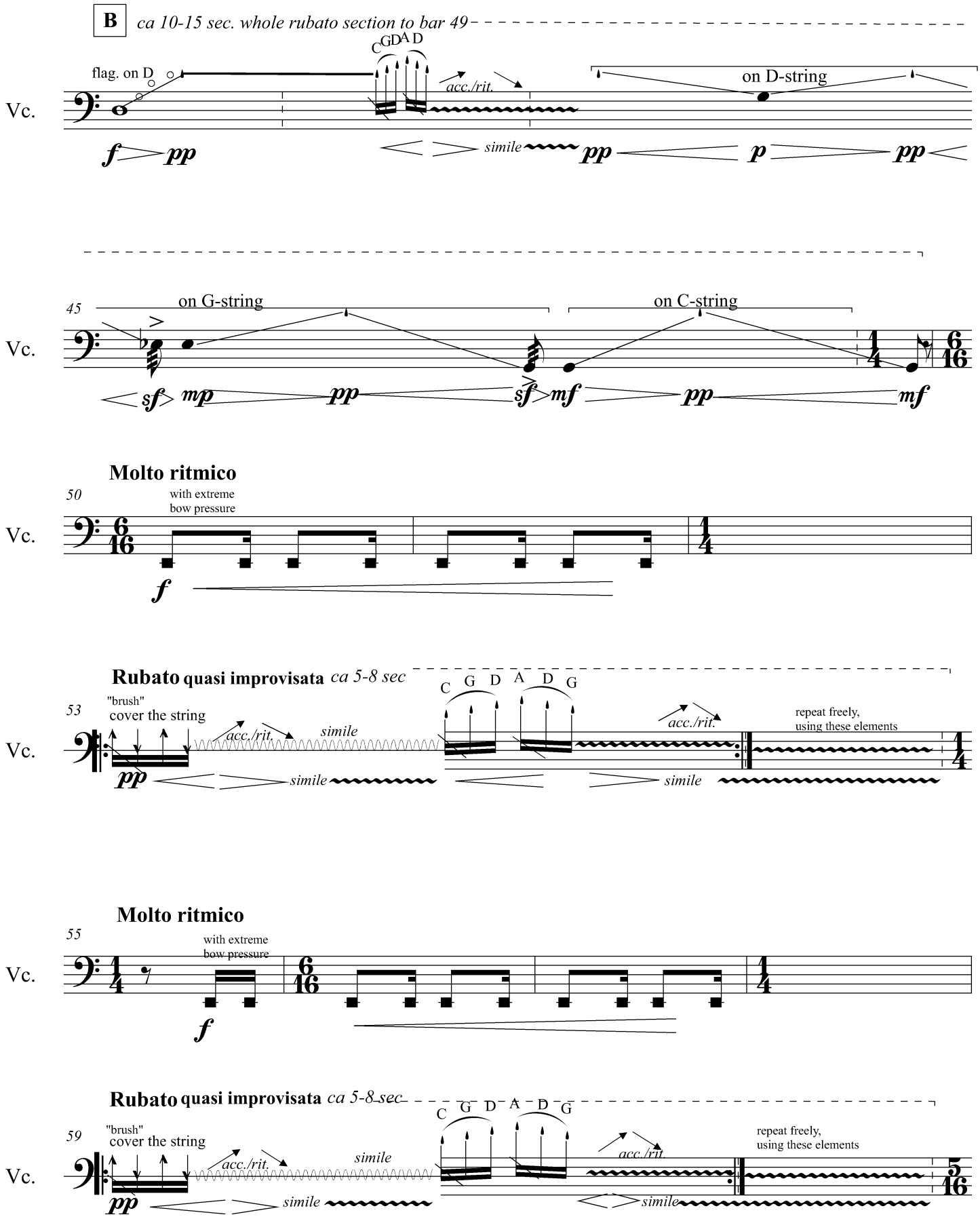

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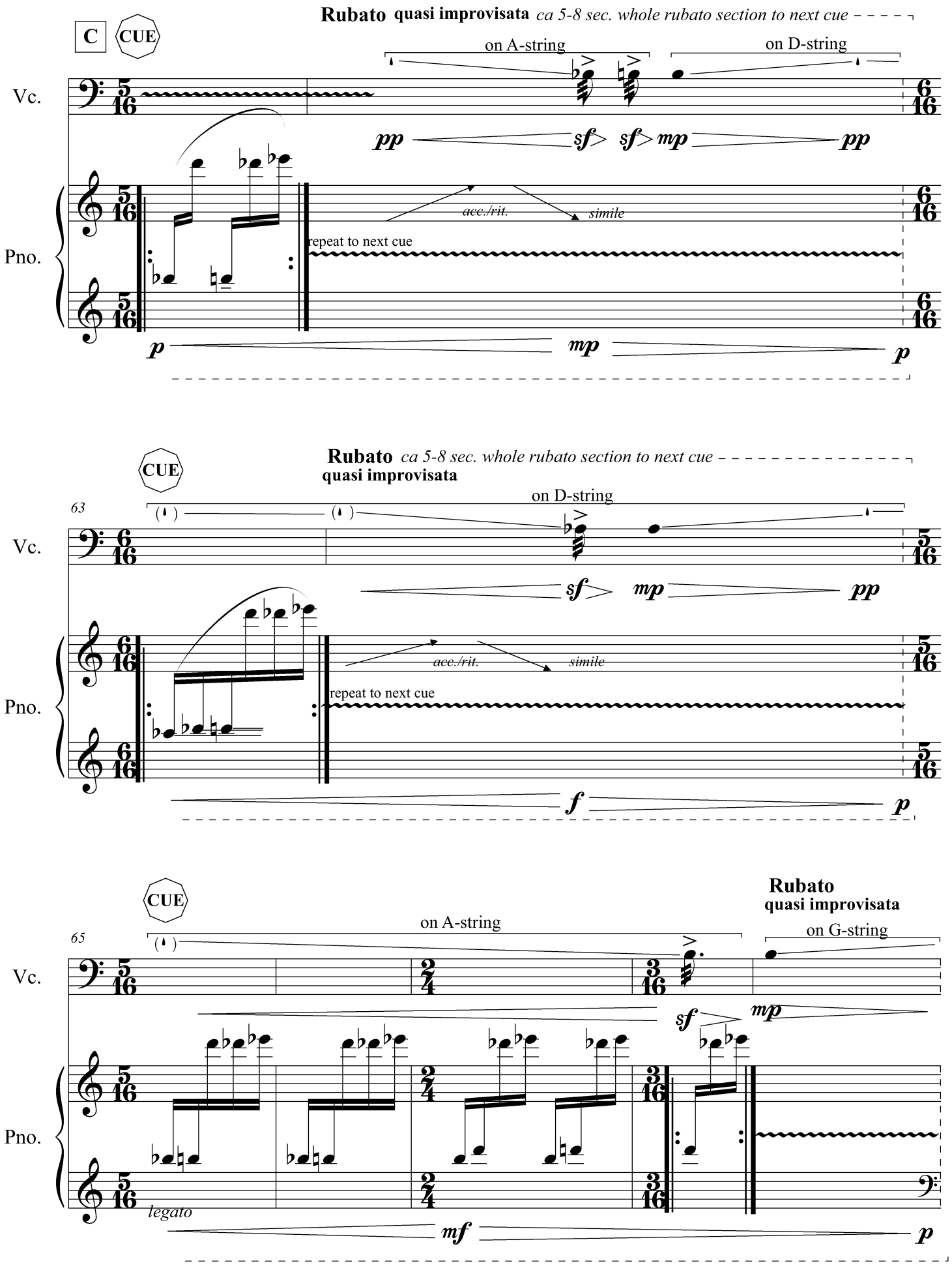

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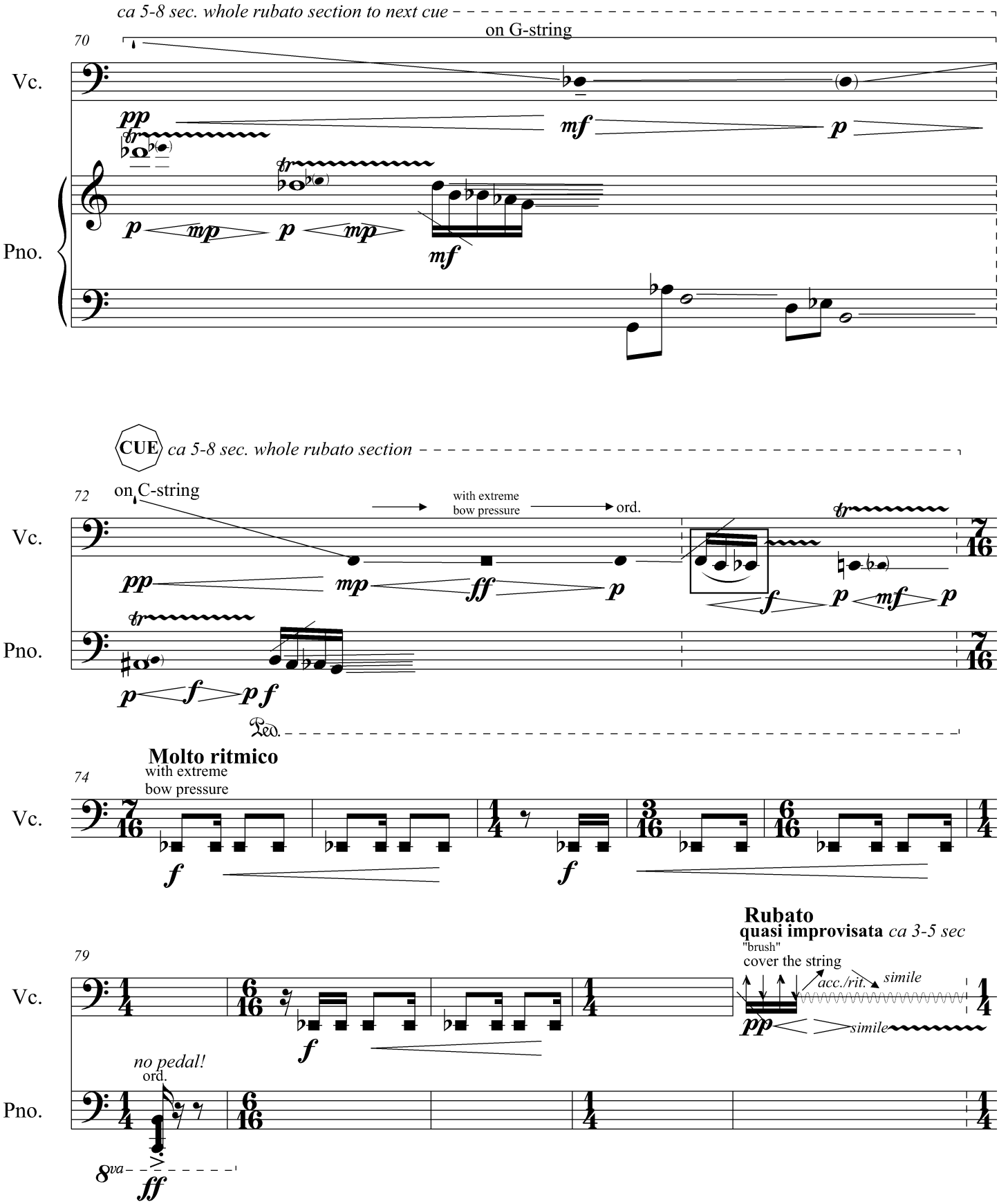

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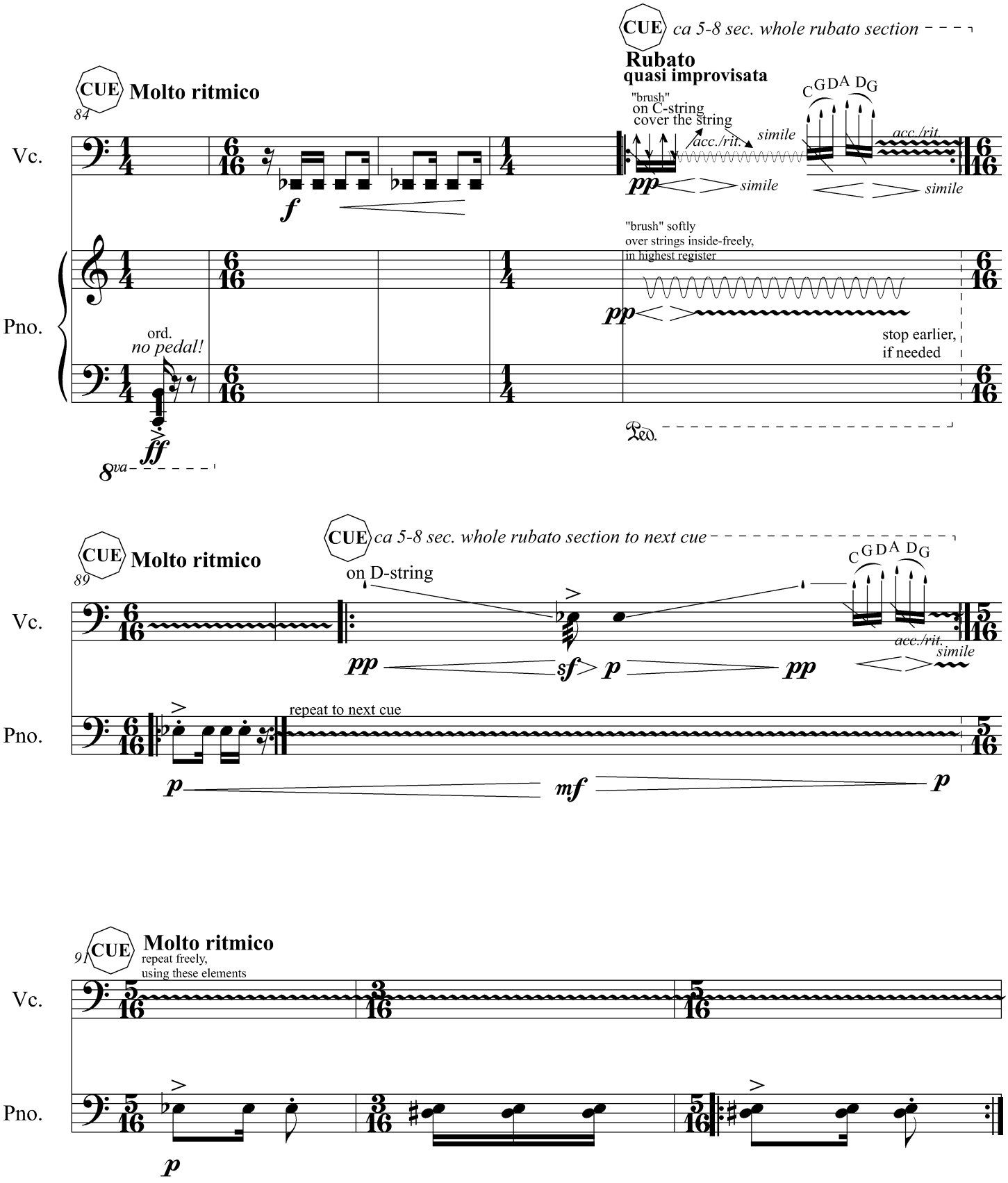

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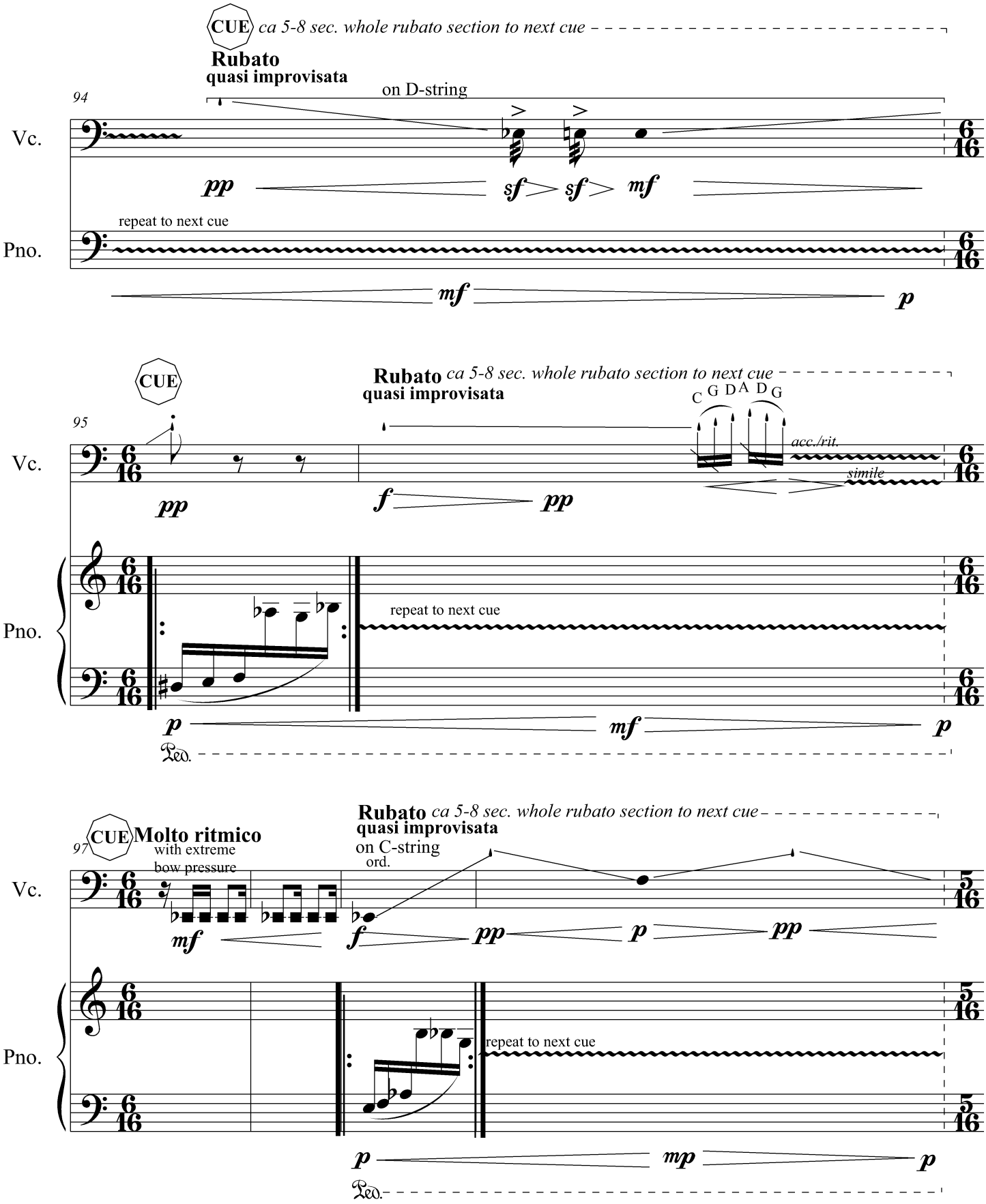

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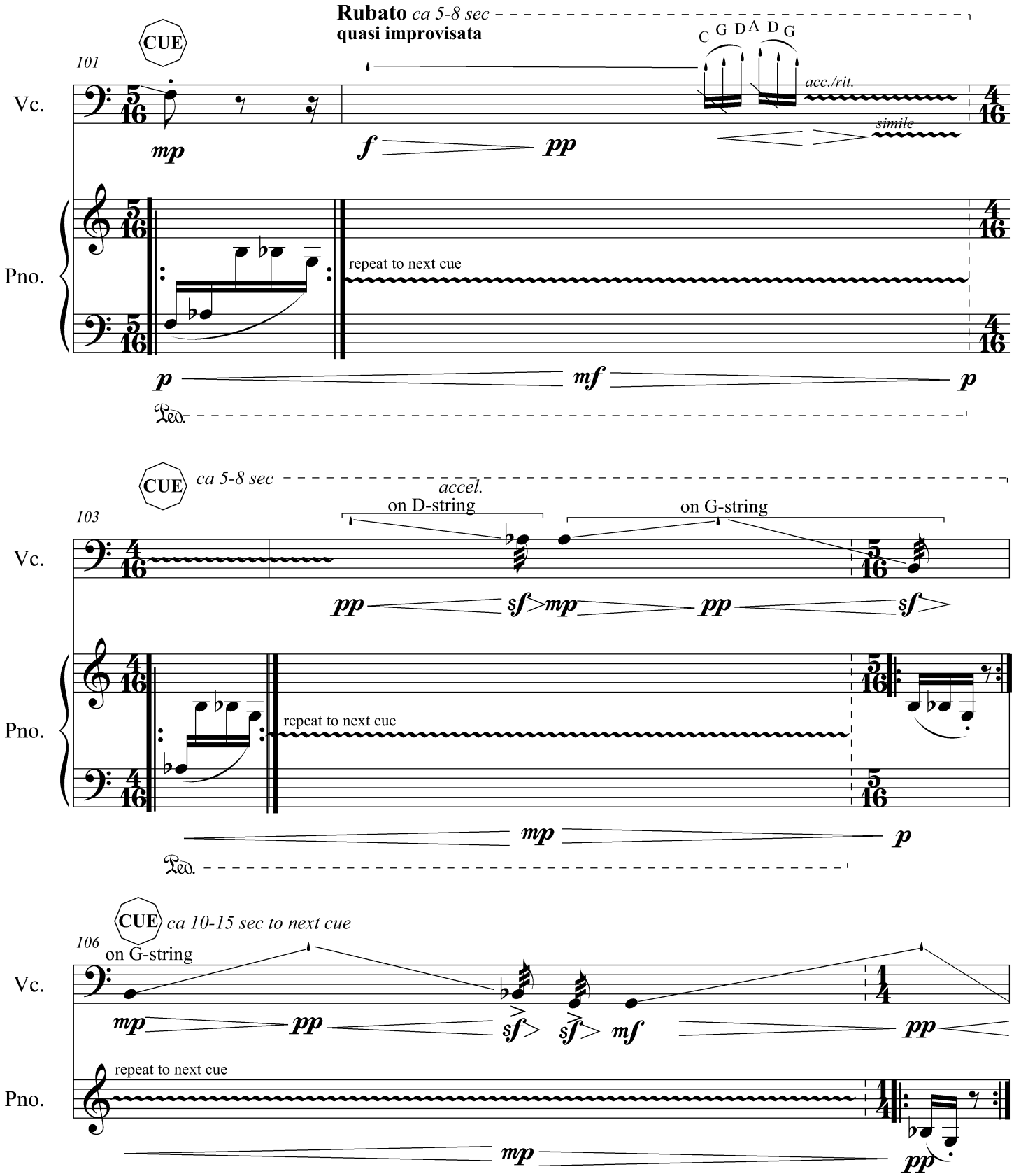

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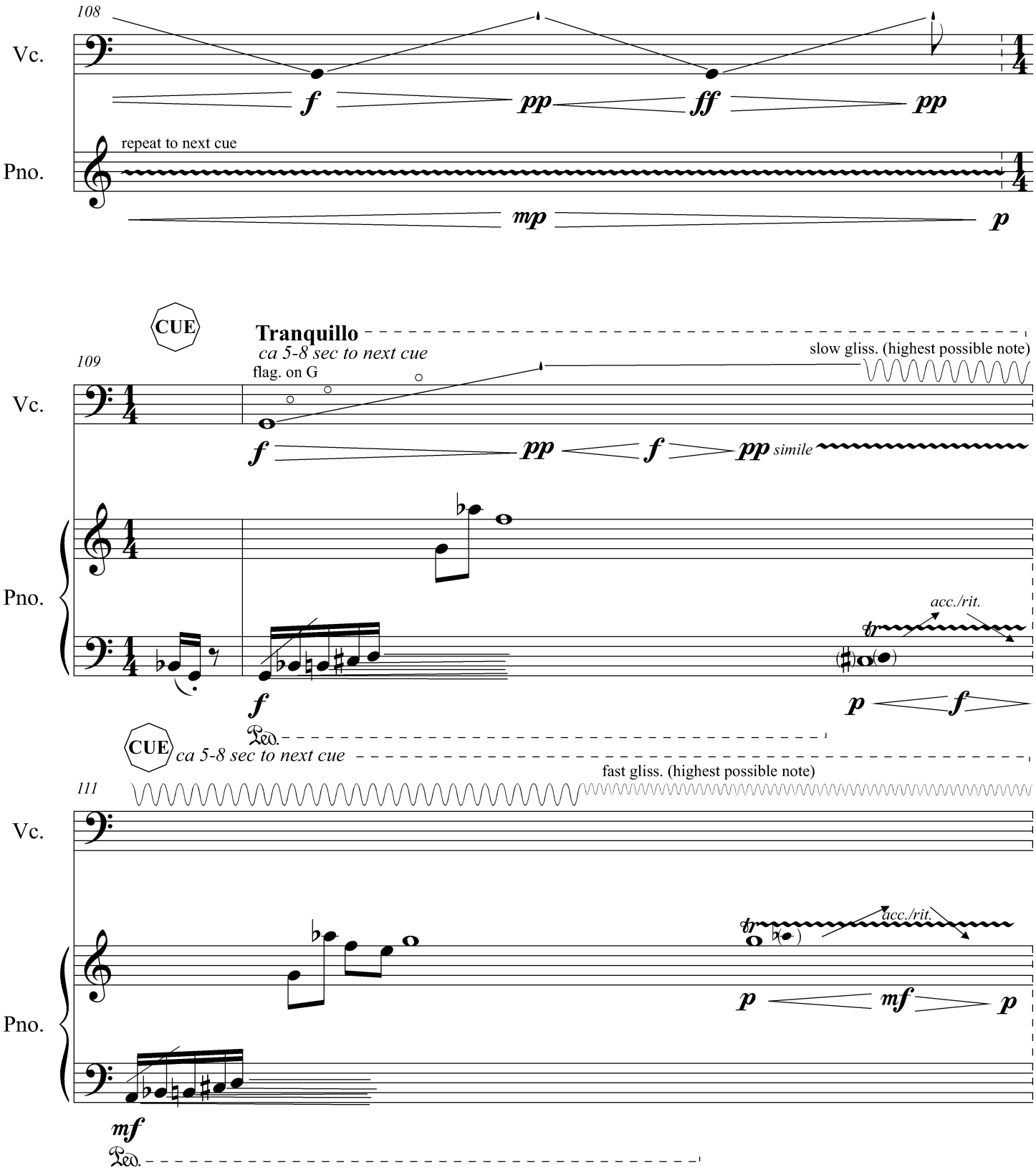

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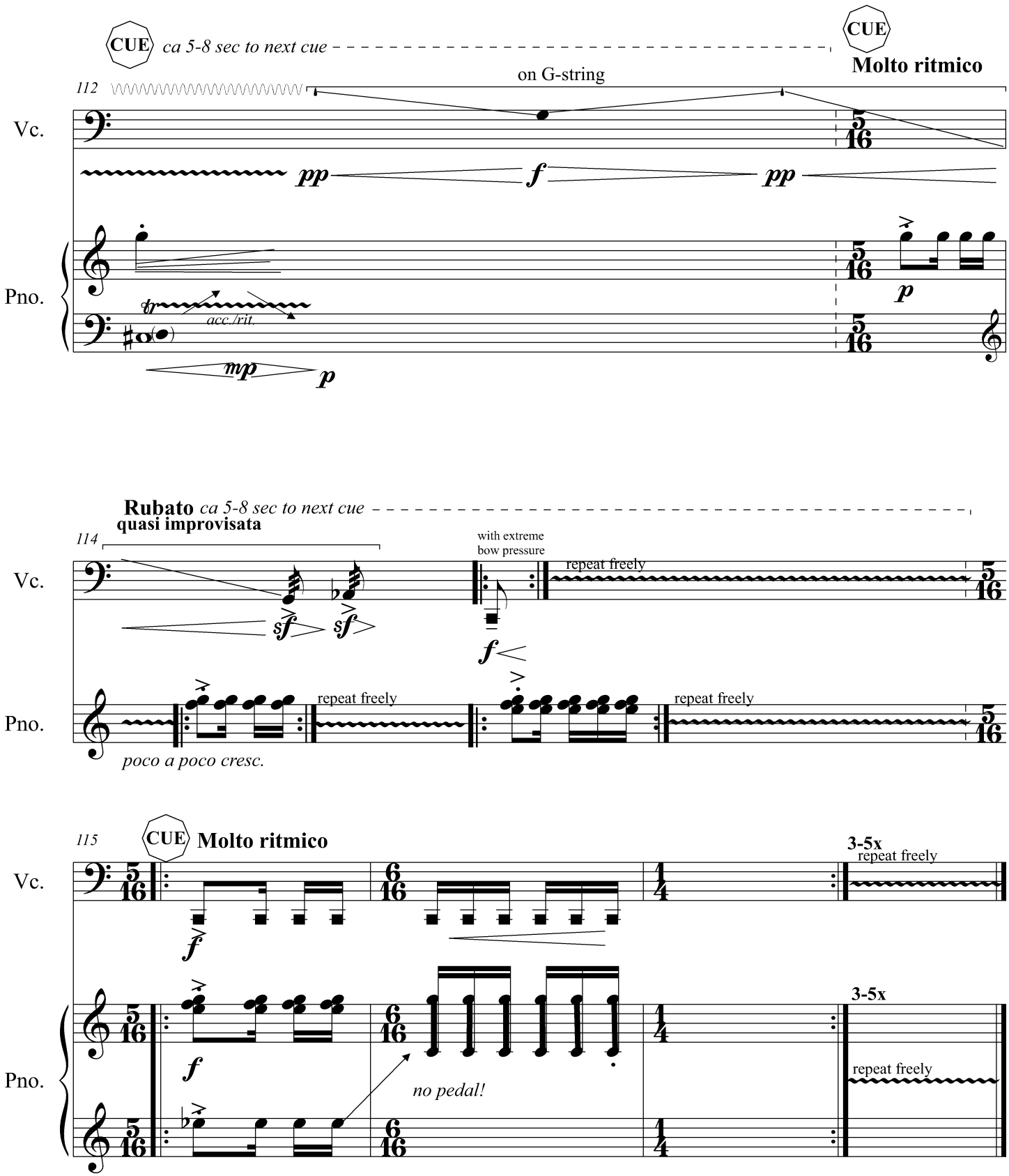

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