

Mirjam Tally

In the bottomless hollow of the winter sky

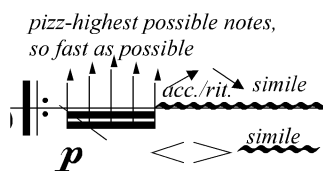
(2016)

for solo violin and electronics

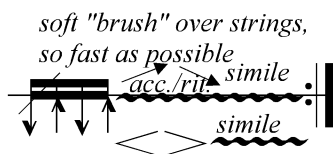
In the bottomless hollow of the winter sky (2016). The musical material is based on recordings of extended techniques of (baroque) violin, performed by Halla Steinunn Stefánsdóttir. The title is a fragment of a poem by Kristiina Ehin, the Estonian poet, and describes best the character of that work. For instance, rustle tones on violin body what sounds like steps in snow, etc. The whole concept is that the violinist plays duet with tape, sometimes imitating the recorded material. Tape material is recorded in Studio B at Inter Arts Centre, Malmö, Sweden and mixed in Studio Alpha at Visby International Centre for Composers. Recorded sounds: a fence with contact microphones (by Halla Steinunn Stefánsdóttir), vocal sounds and metal constructions (by Mirjam Tally).

Notation:

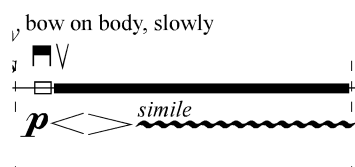
Pizz. - highest possible notes, so fast as possible. Also vary speed and pitches.



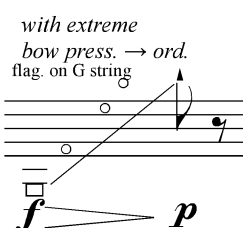
Soft “brush” over strings, so fast as possible, with vertical bowing. Also vary speed.



Bow on violin's body, find a resonate spot where the sound is most distinctive. You may vary that spot in similar sections. Also rhythmical bowing on violin's body appears later.

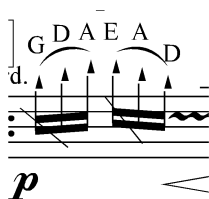


Notes with extreme bow pressure, gradually to ord. Also opposite.

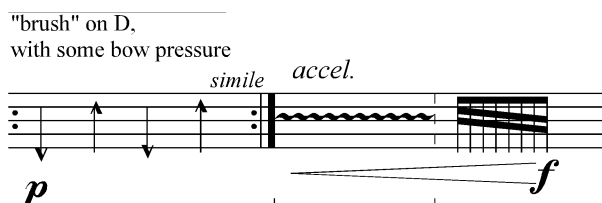


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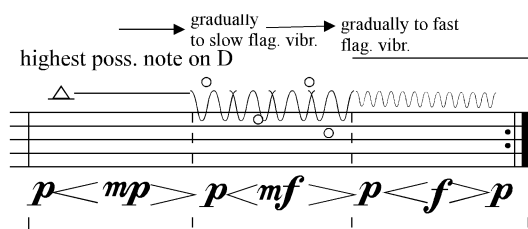
High passages on open strings, so fast as possible. Also vary speed.



“Brush” on open string(s), with some bow pressure. Vertical bowing. Results with didgeridoo-like sound.



Highest possible note on open string(s), with flageolet-vibrato, gradually from slow to fast.



Electronics:

Tape, amplification for violin; delay is *ad libitum*. Maybe use of a contact microphone is most suitable due to quiet extended techniques, such as bowing on violin's body.

Vln. 27 *vary sul tasto → sul pont. → sul t. so fast as possible*

3-5x *acc./rit.*

p *mf* *mp* *p* *mp*

Tape

Vln. 33 3-5x *acc./rit.* *fade out delay* *sul pont.*

pp *mp* *p* *mp* *f*

Tape

Vln. 37 *ord. → with extreme bow press.* **D** **E** *ca 4' 20'' - 4'30'' sec* *ca 4'30''* *G.P.* *p* *f* *p* *simile* *mp* *ca 40 rhythmic bowing on body* $\frac{3}{8} + \frac{3}{16}$

Tape

Allegro molto ritmico

Vln. 44 *bow on body 3-5x* $\frac{3}{8} + \frac{3}{16}$ $\frac{3}{8} + \frac{6}{16}$ $\frac{6}{16}$ $\frac{3}{8} + \frac{6}{16}$ $\frac{4}{4}$ *mp*

Tape

Vln. 49 *poco rit.* *repeat whole section from E, freely, until ca 5'45''*

Tape

F Rubato quasi improvisata *ca 5'50''* *ord.* *G D A E A D* *rit. molto* *accel.* *soft "brush" over strings, so fast as possible* *combine freely these elements* *end exactly together with tape, 6'25''*

Vln. *p* *mf* *p* *f* *p* *f* *ff* *G.P.*

Tape

G ca 6' 40" - 8'10" sec
"brush" on D,
with some bow pressure

LIVE ELECTRONICS:
add some delay

gradually to slow flag. vibr. → gradually to fast flag. vibr.

highest poss. note on D

Vln. *p* *simile* *accel.* *f* G.P. *p* *mp* *p* *mf* *p* *f* *p*

Tape

ca 8'15" - 10'00" **LIVE ELECTRONICS:** use long delay to create random cloud-like textures

repeat freely whole section from G

H *sul tasto*

66 Vln. G.P. 3-5x *acc./rit.* 3-5x *acc./rit.* 3-5x *acc./rit.*

Tape *pp* *p* *pp* *p* *pp* *mp*

74 Vln. *so fast as possible* 3-5x *acc./rit.* 3-5x *acc./rit.* 3-5x *acc./rit.*

Tape *p* *mf* *p* *mp* *p* *mp* *pp*

81 Vln. 3-5x *acc./rit.* *fade out delay* *sul pont.* *ord.*

Tape *mp* *p* *mp* *ff* *f* *p*

I **Rubato quasi improvisata**

flag. on G string *vary speed* flag. on D string *vary speed* flag. on A string *vary speed*

repeat freely, end exactly 10'00

10'00" - 10'10"

Vln. *p* *f* *p* *mf* *pp* *mp* *pp* G.P.

Tape

LIVE ELECTRONICS: use long delay to create random cloud-like textures

J ca 10'10"

bow on body, slowly

simile

sul tasto *ord.* 3-5x *acc./rit.* 3-5x *acc./rit.*

end exactly, G. P. 10'38- 11'02

Vln. G.P. *pp* *mp* *pp* *p* *pp* G.P.

Tape

4

In the bottomless hollow of the winter sky

ca 11'02"

LIVE ELECTRONICS: use long delay to create random cloud-like textures

vary sul tasto → sul pont. → sul tasto

Vln. 99

3-5x
acc./rit.

3-5x
acc./rit.

3-5x
acc./rit.

p *f* *p* *mf* *pp* *mp*

Tape

fade out delay

Vln. 105

sul pont.

p *f*

Tape

ca 11' 47" - 12'02" sec

G.P.

K

ca 12'02"

LIVE ELECTRONICS: use long delay to create random cloud-like textures

vary sul tasto → sul pont. → sul tasto

Vln.

3-5x
acc./rit.

3-5x
acc./rit.

3-5x
acc./rit.

p *f* *p* *mf* *pp* *mp*

Tape

Vln. 114

sul pont.

ord.

p *ff* *f* *p*

Tape

ca 12' 47" - 13'02" sec

G.P.

L

ca 13'02"

vary sul tasto → sul pont. → sul tasto

Vln.

3-5x
acc./rit.

3-5x
acc./rit.

3-5x
acc./rit.

p *f* *p* *mf* *pp* *mp*

Tape

Vln. 124

scratch tone

p *ff* *f* *p* *f*

Tape

Vln. 128

"brush" on D,
with some bow pressure

simile accel.

p *f*

Tape

End exactly
together with tape

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