



Mirjam Tally

The birds for company

(Lindude seltsis)

2014

version for violoncello and tape

The birds for company (Lindude seltsis), version for violoncello and tape (2014).  
Amplify, if needed.

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.

quasi improvisata ca 5-8 sec.

1 cover the string → 2

“brush” softly over C-string-vertically, vary speed

acc./rit. simile

acc.+cresc./rit.+dim. freely, gradually more dynamics

*p* *p*

\* with no pressure (effect 1) → with pressure (effect 2), gradually

“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.

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quasi improvisata ca 5-8 sec.

3

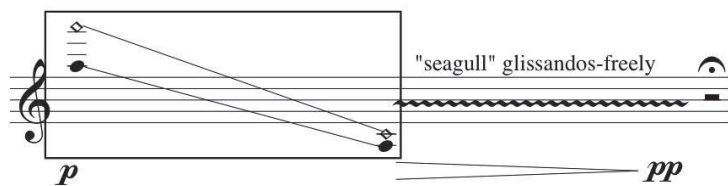
GD AD G

C covering the strings → change covering position

acc./rit. simile

acc.+cresc./rit.+dim. freely, gradually more dynamics

*p* *p*



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

“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.

Instructions for tape:

Start the tape in the beginning of piece (it begins with 14 sec. silence). Timelines should indicate how to synchronize cello and tape, some general references are given in the score as well, written in Tape-part. Sometimes the tape “imitates” the original sounds of cello but not always. Timelines are approximate not exact.

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.

# The birds for company

## (Lindude seltsis)

version for violoncello and tape (amplify, if needed) Mirjam Tally

ca 0'07''

**quasi improvisata**

\*with no pressure (effect 1) → with pressure (effect 2), gradually

1 cover the string

**Agitato**  
sul pont.

"brush" softly  
over C-string-vertically,  
vary speed

acc./rit.

simile

acc.+cresc./rit.+dim. freely, gradually more dynamics

*p*

*p*

Tape

tape starts with silence 0'00'' - ca 0'14''

ca 0'14''

**quasi improvisata**

1 faster to effect 2 2

cover the string

ca 0'12''

**Agitato**  
sul pont.

"brush" softly  
over C-string-vertically,  
vary speed

acc./rit.

*p*

*p*

acc.+cresc./rit.+dim. freely, gradually more dynamics

"brush"+drone (reversed)

ca 0'24''

**Tranquillo** poco accel.

glisses from/to highest  
possible note

sul D

sul G

**Agitato**  
sul pont.

ca 0'22''

**Agitato**  
sul pont.

*mp* < *ff*

*pp*

*p*

*pp*

*sf p*

*pp*

*sf p*

*pp*

*sf*

"glisses-multiplied"