

Magnus Hexeberg

# UNDER TUSEN AUGO

*For hardanger fiddle*



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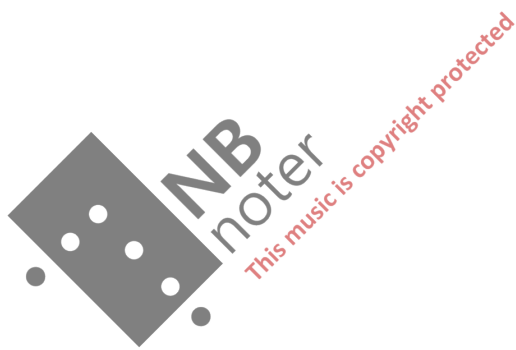
# UNDER TUSEN AUGO

*For hardanger fiddle*



Magnus Hexeberg

2022



*This piece was written for, and premiered by Tiril Eirunn Einarsdotter in Emanuel Vigeland's Museum the 9<sup>th</sup> of April 2022*

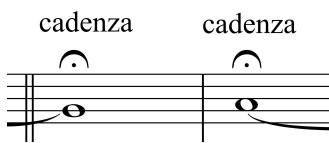
# Performance notes:

This piece should be performed in a room with lots of reverb, ideally with a decay of 15 seconds. Alternatively, the reverb could be simulated with ambisonics. The top staff of the score is performed live by the soloist, and the two other staves need to be prerecorded and controlled with faders at the performance by a technician who knows the score. The prerecorded sounds should be sent to loudspeakers placed in a way that it blends with the soloist as much as possible.

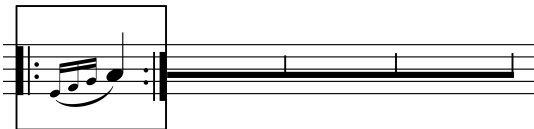
The piece is based on the Norwegian folk music, and the soloist is encouraged to take liberties when regarding the embellishments and play it in a way that feels natural to the performer. The timing can also be interpreted freely based on how the sound interacts with the room.

## Transposition:

The score is transposed to the tuning of the hardanger fiddle, so that it can be played with ease, as you would on a normal violin. All the notes are derived by counting the interval from the closest open string below. When it's not clear which string is being played, I specify it by writing for instance *sul G*. This is also transposed, so *sul G* would be the lowest string (tuned to a sounding B). When in doubt, consult the untransposed score at the end.



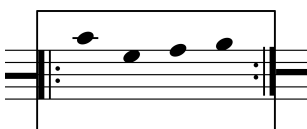
Cadence: Here the soloist can improvise somewhat freely. Preferably, the motif from bar 82 should be included in the embellishments. It should not last much longer than four bars on each note.



This should be repeated three times. When there are a single thick horizontal line with no vertical lines, it should be repeated x times, and the performer needs to navigate by listening to the other voices.



These embellishments are implying short trills to the highest note whenever the performer feel like it.



Play fast, and in a consistent tempo, but in a non-consistent order. Preferably not in the same tempo as the other voices.

Optional: It can be nice to stack more than one layer of these boxes to ensure a thick texture.

**Duration: 07'40''**

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Transposed score

For hardanger fiddle

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♩ = 60 - 70

stille: sul tasto → ord.

pp

10 ord. → sul pont. ord.

• sul D

42 ♩ = 62

59

16 20

*fade out*

68

4

*fade in*

74

8 12

82 *free time, poco accel.*

16

87

20 24

94

cadenza      cadenza

fade out

mp

101

poco cresc. ad lib.

Sul G

Sul D

rep. ad lib.

poco cresc. ad lib.

mf poco cresc. ad lib.

Sul G

*(Watermark: NB noter, this music is copyright protected)*

103

x12

104

slow fade out

slow fade out

*(Watermark: NB noter, this music is copyright protected)*





# UNDER TUSEN AUGO

Pitches notated as sounding

For hardanger fiddle

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♩ = 60 - 70

sul tasto → ord.

9 ord. → sul pont. ord.

40 ♩ = 62

fade in

57

16 20

*fade out*

66

4

*fade in*

72

8 12

80 *free time, poco accel.*

16

85

20 24

92

cadenza      cadenza

fade out

99

(Accidentals apply throughout the system)

*poco cresc. ad lib.*

rep. ad lib.

*poco cresc. ad lib.*

*poco cresc. ad lib.*

103

104

slow fade out

slow fade out

