

Avian Chatters

solo violin



Kristine Tjøgersen 2021



Kristine Tjøgersen: Avian Chatters (2021)

For solo violin

Commissioned by and dedicated to Marco Fusi

Violin techniques and notation developed in close collaboration with Marco Fusi

Supported by: Norsk komponistfond

Program text:

Avian Chatters is based on the calls of the Australian Supreme Lyrebird. The Lyrebird is most notable for its extraordinary ability to mimic both natural and artificial sounds from its local environment. Also female lyrebirds mimic complex vocalizations.

Young birds take about a year to perfect their mimicked repertoire. Their song is an intricate mixture of elements of songs and noises, like the chatter and songs of other birds, sounds from animals such as koalas and dingoes, but also man-made sounds like chainsaws, car engines and car alarms, rifle-shots, camera shutters, dogs barking crying babies, music, mobile phones and even the human voice.

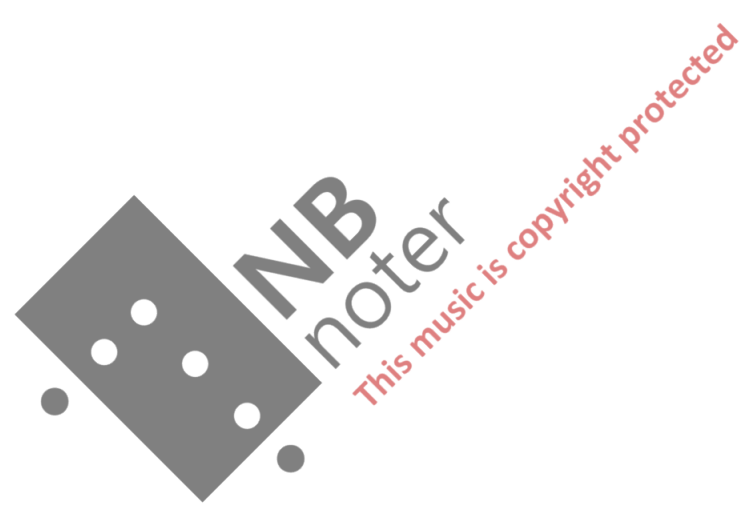
The lyrebird is capable of imitating almost any sound, and a legend says that a lyrebird chick that was raised in captivity in the 1920s, started to mimic the sounds of the household's flute player. When released back into the wild, this flute-like songs and timbre spread throughout the local lyrebird population.

Recordings of Supreme Lyrebird, also from the so-called «flute lyrebirds», are used as material in this piece. By following the lyrebird's behavior as a composer, I have chosen phrases from recordings of Lyrebird noises and songs and put them together in my own way. By translating these sounds very exactly to the violin, both melodically and rhythmically, and then mixing it with new violin techniques, the violin player becomes a new type of lyrebird, raised in our sound tradition.

Superb Lyrebird was driven almost to extinction due to habitat clearing and hunting for their stunning tail feathers. The population has since recovered, but the 2019-2020 bushfires damaged much of its habitat, which may lead to a reclassification of its status from 'common' to 'threatened'.

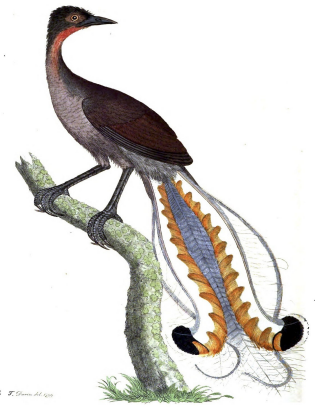


Picture: John Gould's early 1800s painting of museum specimens of a male superb lyrebird (with tail feathers incorrectly displayed) and a female superb lyrebird. The picture in *Avian Chatters* is *Menura Superba - Superb Lyrebird (1800)* by Thomas Davies, From *Transactions of the Linnean Society of London*, Volume 6.



Avian Chatters

For Marco Fusi



Kristine Tjøgersen 2021

♩ = 116

rubato
playful, light and delicate

8^{va}

pp *p* *3* *accel.* *3* *3*

♩ = 106

rhythmical
crini bounce on the C of the violin body
with upper 1/3 of the bow, damped strings

pp *p* *pp*

♩ = 116

rubato

8^{va}

pp *p* *3* *accel.* *3* *3*

♩ = 106

rhythmical

♩ = 116

rubato

♩ = 106

rhythmical

8^{va}

mp *p* *pp*

A

♩ = 116

rubato

♩ = 106

rhythmical

♩ = 116

rubato

8^{va}

pp *mp* *pp* *ppp* *pp* *3*

8^{va}

accel. *3* *3* *ppp*

♩ = 116

♩ = 106
rhythmical

molto
sul pont.

rubato
ord.

p *pp* *mf* *pp* *3* *jeté* *tratto*

8va
molto sul pont. ord. molto sul pont. ord.

mf *p* *mf* *p*

(8) molto sul pont. ord. molto sul pont. **B** 8va
molto sul pont.

mf *pp* *mf* *mf*

(8)

mp *mf* *mp* *mf* *mp* *mf*

(8)

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

8va
molto sul pont. ord.

mf *p*

8va sul pont. ord. crush behind bridge ord. jeté

mp *p* *mp*

C 8va
molto sul pont. rubato ord. accel.

mf *p*

(8)

mf *p*

♩ = 100 (8) molto sul pont. **D** *mp*

rhythmical strings damped close to the nut, l.b.

mp *mf* *p*

8^{va}
sul pont.

III
IV
I

mp mf mp mf

rhythmical
strings damped
close to the nut,
l.b.

I II III I

p mp

8^{va}
sul pont.

mf p mf p

♩ = 92

E T P
l.h position
half pressure

bow position
III
IV

III IV I

mp

♩ = 100

8^{va}
sul pont.

III IV I

mf mp p mf

♩ = 84

flautando
sul tasto

sul pont.

flautando
sul tasto

p f p

♩ = 100

rhythmical
strings damped
close to the nut,
l.b.

F

I II III I

mp

II III I III IV I

G ♩=94 like coming from afar, light, delicate and playful

rhythmical strings damped close to the nut, l.b.

H like coming from afar, light, delicate and playful, observe the small changes in pitch

rhythmical strings damped close to the nut, l.b.

♩=84

8va flautando



$\text{♩} = 94$
 I sim.
 III
 IV

mp

8va
 flautando

mf p mf

8va
 flautando

p mf p

J III
 IV

mp mp mf

l.b.
 f 6

rhythmical

$\text{♩} = 90$
 I P
 III
 IV
 half pressure

bow position
 III
 IV
 I

T P
 I P
 III
 IV
 half pressure

bow position
 III
 IV
 I

mp

sim.

mp

K

8va
 flautando

p

(8)

(8)

sul pont *f* sul tasto *p* sul pont *f* sul tasto *p* sul pont *f*

L

I l.b. jeté left C of the violin I l.b. T P l.h position half pressure jeté left C of the violin sim.

jeté 3 5

jeté 5

M

8va

sul pont. *f* sul tasto *p* sul pont. *f* sul tasto *p*

(8)

sul pont. *f* sul tasto *p* sul pont. *f*

(8)

sul tasto *p*

(8)

morendo