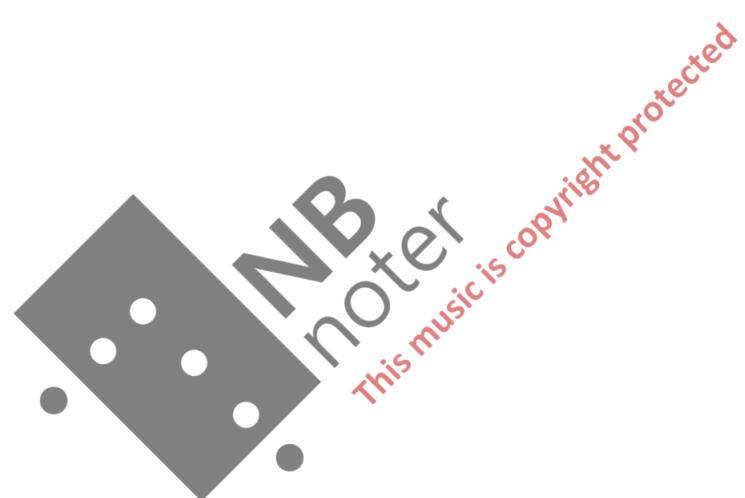
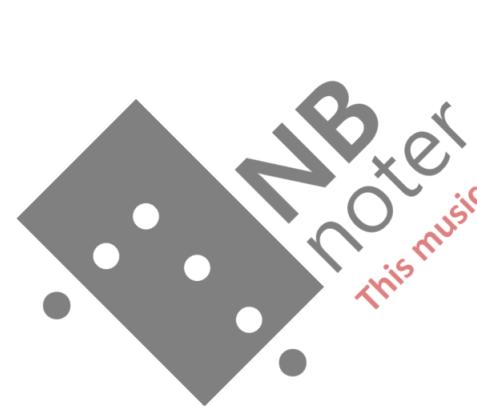


# Prologue & Avian Chatters

solo violin





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## **Kristine Tjøgersen: Prologue and 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



### **Preparation:**

In Prologue the violin is prepared with a knitting needle between IV and II string. The knitting needle is of metal with measurements 3 mm in diameter, and 20 cm long. The III string is situated on the middle of the needle, and the needle is placed just above the fingerboard to get the right pitches (see score).

### **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 vocalisations.

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 behaviour 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.

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# Prologue

For Marco Fusi

*rubato, delicate*

Kristine Tjøgersen 2021

approx. 5 sec.

connect the sounds seamlessly

knitting needle

"mf"

tap fingers on IV string

approx. 3,5 sec.

rubato

2 3 1 2 3 1

mp

≈ 54

l.r.

mf

approx. 20 sec.

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move needle, delicate

III col leg. bat.

circular movements

pp "mp" mp "p"

col leg. trat.

I l.b.

≈ 56

l.r.

mf "

mp

≈ 56

III l.b. rubato IV

l.b.

2 3 1 2 3 1

tap fingers on IV string

approx. 15 sec.

crini, stroke vertical on the III string where the knitting needle is, light bow pressure, trill next to the bow, airy sound

move needle, delicate, place it in the right position

col leg. trat.

pp

p

tr

pp

$\text{♩} = 72$

sounding

arco  
open strings

l.h.  
pizz

**pp**      **mp**

$\text{♩} = 54$

approx. 20 sec.

stroke vertical on the III string where  
the knitting needle is, light bow pressure,  
airy sound

l.b.

**mp**      **p**

**ppp**      **tr**      **tr**

$\text{♩} = 60$

**pp**

l.h.  
pizz      l.r.      l.h.  
pizz      l.r.      l.h.  
pizz      l.r.

open III string,  
diamonds are  
sounding pitch

open II and III string  
diamonds are  
sounding pitch

**mf**

II  
r.h.  
pizz      l.h.  
tap      l.h.  
release

**rubato**

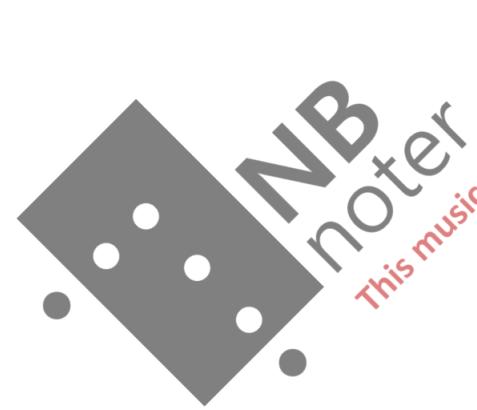
**pp**

3 1 3 1      tap fingers on IV string

**p**

stop  
vibrating  
needle,  
remove it

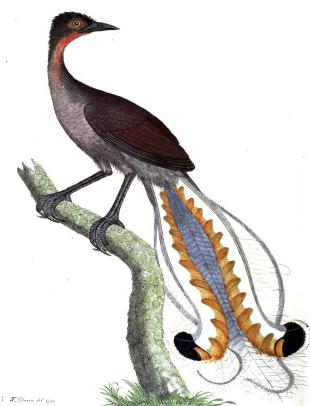
"**mp**"



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# Avian Chatters

For Marco Fusi



Kristine Tjøgersen 2021

$\text{♩} = 116$

*rubato*  
*playful, light and delicate*

$8^{\text{va}}$

$\text{pp}$        $p^3$       *accel.*

$\text{♩} = 106$

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

(8)

$\text{Tip}$

$\text{pp}$        $p$        $pp$

$\text{♩} = 116$

*rubato*

$8^{\text{va}}$

$\text{pp}$        $p^3$       *accel.*

$\text{♩} = 106$

*rhythrical*

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(8)

$\text{Tip}$

$mp \searrow p$

$\text{♩} = 116$

*rubato*

$8^{\text{va}}$

$p$

$\text{♩} = 106$

*rhythrical*

$\text{A}$

$\text{♩} = 116$

*rubato*

$8^{\text{va}}$

$\text{pp}$

$\text{♩} = 106$

*rhythrical*

$\text{pp}$

$\text{♩} = 116$

*rubato*

$8^{\text{va}}$

$pp^3$

$\text{accel.}$

$\text{♩} = 116$

$8^{\text{va}}$

$p$

$pp$

$\text{molto sul pont.}$

$mf$

$pp$

$\text{rubato ord.}$

$\text{jeté tratto}$

$\text{3}$

*8va*  
molto  
sul pont. ord.

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

**B** *8va*  
molto  
sul pont. tratto

(8) *8va*  
*mp* *mf* *mp* *mf* *mp* *mf*

(8) *8va*  
*mp* *p* *mp* *p* *pp* *rit.*

*8va*  
molto  
sul pont. ord.

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

*8va*  
sul pont.

*8va*  
crush  
behind  
bridge ord. jeté

*8va*  
*mf* *p* *3 p* *3* *mf* *3* *accel.*

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

**D** *rhythrical*  
strings damped  
close to the nut,  
l.b. III  
I IV I

*mp* *mf* *p*



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

A musical score for piano in 6/4 time. The treble clef staff features a melodic line consisting of eighth-note pairs and single eighth notes. Above the staff, there are dynamic markings: a circled '3' over the first group of three notes, 'sim.' (similis) above the second group, another circled '3' over the third group, and another circled '3' over the fourth group. The score concludes with a forte dynamic 'p' (piano) at the end of the line.

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

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

sim.

A musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). The music consists of eight measures, each starting with a note followed by a grace note. Measures 1-4 feature eighth-note patterns with grace notes. Measures 5-8 feature sixteenth-note patterns with grace notes. Measure 8 concludes with a double bar line and a repeat sign.

1.b.

Musical score for piano, page 10, measures 6 and 7. The score consists of two staves. The left staff is in common time (indicated by a 'C') and common key (indicated by a treble clef). It features a dynamic marking 'f' and a tempo marking '6'. The right staff is in common time and common key. Measure 6 begins with a forte dynamic 'f'. Measure 7 starts with a fermata over the first note. The music continues with eighth-note patterns and grace notes. Measure 7 concludes with a dynamic marking 'sim.' followed by a fermata over the last note.

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

close to the Nut,  
l.b. III  
IV

*mp*

**I**

sim.

Musical score for strings and bassoon. The strings play eighth-note patterns in 3/4 time, dynamic *mf*. The bassoon enters at measure 12, dynamic *mp*, playing sustained notes. Measures 12-13 show the bassoon's line with dynamics *I*, *IV*, and *I*. Measure 14 starts with a dynamic *p* and a grace note, followed by a sustained note dynamic *3*, dynamic *flautando*, and a grace note dynamic *4*.

$\text{♩} = 94$

sim.

I III IV

$8^{\text{va}}$  flautando

p

mf

mf

$8^{\text{va}}$  flautando

p

mf

p

$8^{\text{va}}$  flautando

J III IV

I

III IV

I

III IV

I

sim.

mp

mp

mf

l.b.

$\text{♩} = 90$

rhythmical

III IV

I

T P  
1.h position  
half pressure

bow position

III IV

I

T P  
1.h position  
half pressure

bow position

III IV

I

sim.

III IV

I

III IV

I

III IV

I

K

$8^{\text{va}}$  flautando

p

(8)

(8)

*f*      *p*      *f*      *p*      *f*

**L**

I l.b.      jeté left C of the violin I l.b.

l.h light pressure harmonic position      l.h light pressure harmonic position

T P  
l.h position half pressure

jeté left C of the violin sim.

3 4 5 8 5 5 3 5

IV III

III V 3 5 5 5 3 5

IV III

V 3 5 5 5 3 5

jeté      jeté      jeté

**M**

*8va*

*p*      *f*      *p*      *f*      *p*

(8)

sul pont.      sul tasto      sul pont.      sul tasto

*f*      *p*      *f*      *p*

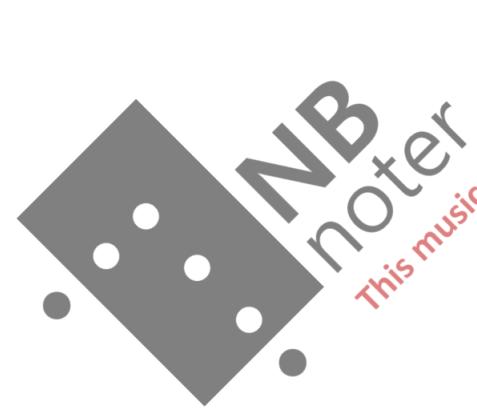
(8)

sul tasto

*p*

(8)

*morendo*



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