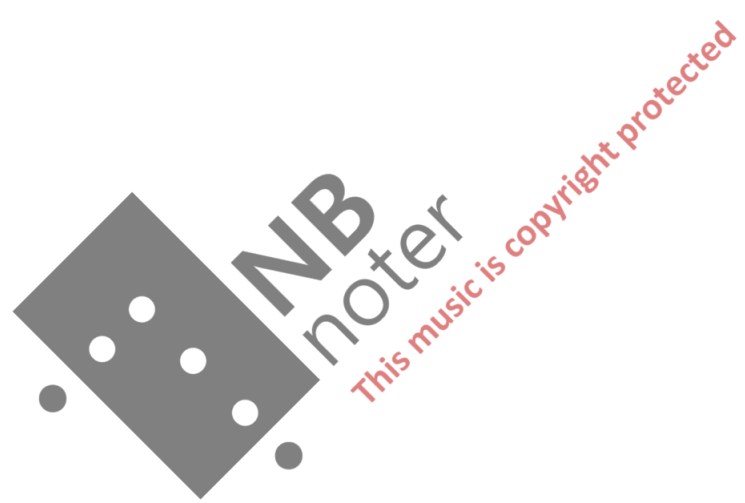


Prologue & Avian Chatters

solo violin





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.

Prologue

For Marco Fusi

rubato, delicate

Kristine Tjøgersen 2021

approx. 5 sec. connect the sounds seamlessly

knitting needle

"mf"

3 1 3 1

mp

tap fingers on IV string

approx. 3,5 sec. rubato

2 3 1 2 3 1

mp

"mf"

mp

♩ = 54

l.r

approx. 20 sec.

move needle, delicate

pp

"mf"

mp

III col leg. bat.

p

circular movements

pp

col leg. trat.

I l.b.

mp

♩ = 56

l.r

"mf"

mp

III l.b.

rubato IV

2 3 1 2 3 1

tap fingers on IV string

ppp

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

col leg. trat.

pp

p

pp

pp

move needle, delicate, place it in the right position

♩ = 72

sounding

(sounding) l.r.

arco open strings

l.h. pizz

pp

mp

♩ = 54

l.b.

l.r.

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

mp

p

ppp

approx. 20 sec.

♩ = 60

pp

l.h. pizz

l.r.

l.h. pizz

l.r.

l.h. pizz

l.r.

open II and III string diamonds are sounding pitch

II

r.h. pizz

l.h. tap

l.h. release

mf

sounding

l.r.

rubato

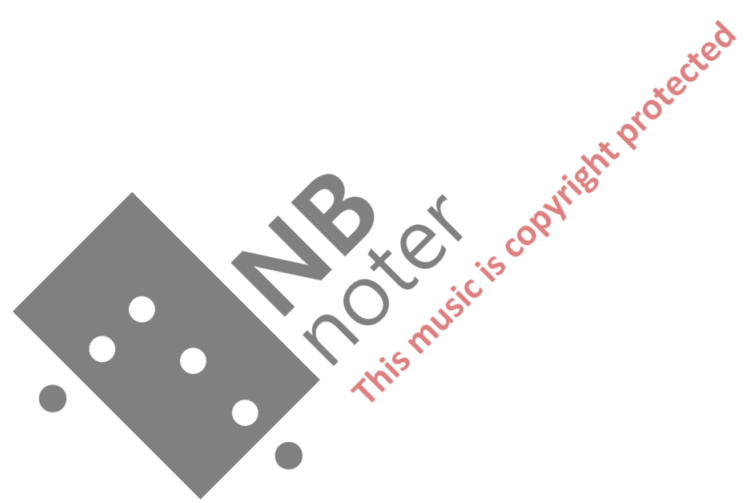
stop vibrating needle, remove it

pp

p

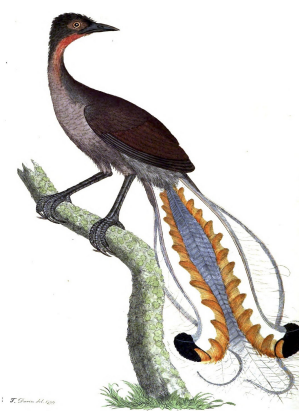
"*mp*"

tap fingers on IV string



Avian Chatters

For Marco Fusi



Kristine Tjøgersen 2021

♩ = 116

rubato
playful, light and delicate

8va

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

♩ = 106

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

(8)

pp *p* *pp*

♩ = 116

rubato

8va

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

♩ = 106

rhythmical

♩ = 116

rubato

♩ = 106

rhythmical

(8)

mp *p* *p*

A

♩ = 116

rubato

♩ = 106

rhythmical

♩ = 116

rubato

8va

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

(8)

accel. *p* *pp* *ppp*

♩ = 116

8va

♩ = 106
rhythmical

molto
sul pont.

rubato
ord.

p *pp* *mf* *pp* *jeté* *tratto*

III
IV
I

III
IV
I

8va
sul pont.

mp *mf* *mp* *mf*

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

(8)

I II
III
I II
III
I II
III

p *mp*

8va
sul pont.

mf *p* *mf* *p*

♩ = 92

E T P
l.h position
half pressure

bow position

III
IV
I

III
IV
I

sim.

III
IV
I

mp

♩ = 100

8va
sul pont.

III
IV
I

III
IV
I

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

(8)

♩ = 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 II
III
I II
III

mp

II
III
I
II
III
IV
I

mp

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

sim. *p*

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

mp

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

sim.

f 6

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

mp

mf *mp* *p* 8va flautando

$\text{♩} = 94$

sim.

I III IV

mp

3

I III IV

3

sim. 3 3

8va flautando

mf p mf

3

sim. 3

8va flautando

p mf p

3

J III IV

mp

3

I III IV

mp

3

sim. 3

mf

l.b.

f 6

mp

90

rhythmical

III IV

I

l.h position half pressure

III IV

I

bow position

III IV

I

l.h position half pressure

III IV

I

bow position

III IV

I

sim.

III IV

I

III IV

I

III IV

I

K

8va flautando

p

III IV

I

(8)

(8)

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

L

jeté left C of the violin I l.b. l.h light pressure harmonic position jeté left C of the violin sim.

jeté jeté jeté jeté jeté

jeté jeté jeté jeté jeté

M

8va

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

(8)

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

(8)

sul tasto *p* sul tasto *p* sul tasto *p* sul tasto *p* sul tasto *p*

(8)

morendo

