

Responsorium

for

Solo Violin

and

African Birdcalls

Hans Huyssen

München

1996

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This playful little piece merges 'artificial' and 'natural' music, 'composed' and 'found' sounds and also (on a different level) 'technical' and 'natural' sound production. It does so by interweaving a couple of characteristic South African birdcalls into the texture of the violin part.

Today's sampling technologies would offer limitless possibilities to manipulate and change any given sound to the extreme. However, in this case, only the tempi and pitches of the birdcalls were altered ever so slightly, to adjust them to concert pitch. They still sound perfectly natural yet have become controllable to be used as conventional musical elements - motives, melodies, rhythms, ostinato-figures. As such they naturally attain conventional structural functions and intrinsically become part of the music instead of being perceived as external or atmospheric sounds.

Performance is facilitated by means of a CD with recordings of the birdcalls. The calls are cued in the score and playback is to be synchronized exactly with the violinist. This can easily be achieved as every call is allocated to a new CD track. In that way the violinist may at all times be free in his timing and phrasing.

Credit and thanks to Len Gillard: The calls used in this piece are taken from his cassette series: *Southern African Bird Calls, Part 1*.

The soloists in the order of their appearance:

Redchested Cuckoo - Piet my vrou - *Cuculus solitarius*

Cape Turtle Dove - Gewone Tortelduif - *Streptopelia capicola*

Redeyed Dove - Grootringduif - *Streptopelia semitorquata*

Wood Owl - Bosuil - *Strix woodfordii*

Responsorium

für Solovioline und afrikanische Vogelrufe

Aninka, zum 30. 7. 96

Hans Huysen

A (♩ ca. 116) sehr stark, fast schrill [Vogelruf] ♩ ca 88 Kontrast: warmer Geigenklang

ff $\hat{a}2$ *ff* *ff* *f* *dim.* *mp*
fließend

⊗ [] = Kennzeichnung der Vogelrufe: Approximative Notation; der Ruf soll aber jedesmal (charakteristisch) gleich gespielt werden

(♩ ca. 88) warmer, voller Geigenklang

(♩ ca. 100) frei

B (♩ ca. 116) langsam, frei (Mittelstimme hervor)

ff *menof* *dim.* *mp*
adce

① [Piet my vrou] *Sva* ♩ = 100

② *Sva* * ③ *Sva* *

ca. 116 kräftig, poco accel. --- ♩ = 110 *Sva* **4** *più mosso*

5

C [Gewone tortelduif]

* *loco*

$\text{♩} = 112$
wie ein Ländler

mp (breit)

6

Sva

(a tempo)

meno f *f* mit viel "swing"

* *ff*

D *langsamer (frei) accel.*

$\text{♩} = 112$
a tempo

mp

7

[Grootringduif]

E $\text{♩} = 116$
poco più mosso

ff *breit* *poco f*

*

die Taube begleiten

meno f

$\text{♩} = \text{♩} = 116$ ($\text{♩} = 176$)

8

f *poco dim.* *mp* *cresc.*

$\text{♩} = \text{♩} = 116$

*

$\text{♩} = \text{♩}$

F 9

$\text{♩} = \text{♩}$

10

f *p* *poco* *mp* (weich) *p*

G Tempo I ca. 88 wieder ruhig

ff *poco f* *rall.* *p* *espr.* *poco cresc.*

poco f *dim.* *p*

3 3 3 *cresc.* 3 *drängen* V V V

♩ = 116
♩ = 88
f p f p f p *meno f*

⊗ 2 Tempi!

[H] (Abendlied) *frei, ruhig* ca. 56
[Bosuil] *
mp *sempre* *p espressivo*

(12) *

(13) * *flüchtig* (14) *

(15) * *pp* *p*

(16) * (17) * *pp* *morendo* *pp* *Fine*