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A New Performance
Exploring the possibilities and difficulties related to the inclusion of the voice in violin playing

The sounding part consists of the following recording: TerjeVigenForViolin.mp4
Abstract

This thesis seeks to explore the many possibilities that lie within the incorporation of the voice alongside playing the violin. This territory is still very unknown, and the author believes that many new artistic possibilities and tools are yet to be discovered. The attempts made seek to understand the difficulties and limitations of the incorporation of the voice, while discovering its bountiful treasures.

Key Words

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1. Introduction and explanation of the project:

It has always baffled the author how certain instrumentalists are able to perform multiple tasks during a performance. This is not to be confused with operating a bow arm while correctly selecting the pitch with the left hand as a conventional string player, or managing the different aspects of piano playing, including feet and two separate arms. Nor is it related to the different tasks regarding wind instruments – correct flow of air with correct fingerings.

However, what it is related to, is drummers singing while playing the drums, for instance. The same goes for pianists, guitarists and other instrumentalists occupying, or playing, two instruments at the same time. Some notable examples of this phenomena are Mickey Dolenz of “The Monkees”, Karen Carpenter of “The Carpenters”, Dave Clark of “The Dave Clark Five”, Levon Helm of “The Band”, and Phil Collins of “Genesis”. These are all drummers, but their mastery of operating the drums while functioning as lead singers in their respective bands is quite remarkable. When asked about whether it was difficult or not playing while singing, Phil Collins stated in an interview with the magazine “Interview” that “Not for me. I did it while I was in a school group. I had a group when I was fourteen – we did a lot of Motown stuff, a lot of Styx stuff. I was the only singer in the group so I learned to co-ordinate and sing at the same time so now it’s no problem. It has to be second nature. It just looks so dull – to have the lead singer of a group on the drums is visually the kiss of death.”

Collins brings up a most important point in this interview – namely that singing while operating another instrument has to become second nature. Impressive as it may be, Collins and other drummers are not subject to the difficulties of intonation in one aspect of their performance. The author would like to stress that the difficulties concerning intonation in this type of undertaking greatly increases the difficulty but will explore the topic at a later point in the thesis. A more impressive example, in the authors mind, of this phenomenon is the American jazz musician Esperanza Spalding. The absolute independence between this artists hands and voice is truly a marvel of modern music. Spalding starting off as a violin player switched instruments at an early age.

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1 Interview with Phil Collins, in “Interview”
2 Interview with Esperanza Spalding, Public Broadcasting Service.
Later she opted to play the double bass and became a jazz musician, being the first musician related to jazz to win the “Best New Artist-Grammy-award.” She has been praised for her ability to play the bass while singing by fellow jazz musicians, Gil Goldstein saying “I can’t think of any other jazz singer who can sing the melody and comp with the bass notes for herself the way she does. It’s singing the melody and anchoring the rhythm. The world would collapse around her, or she could be playing with the worst drummer, and she would still protect the rhythm like a soccer goalie.”

In some sense, Spalding’s abilities truly are unique. In an interview with Cliff Engel, founder of the International Institute of Bassists, and author of several books and courses related to teaching and playing the bass, asking her about the ways to practice singing while playing Spalding stated “Playing the bass line is half of counterpoint, and good counterpoint tells you everything you need to know about the harmony. As a bassist, everything you play works contrapuntally with other lines. Even though the lines might be going in two completely different directions, they have to be related in some fashion in order to sound good. I work on this aspect of my playing really slow. In fact sometimes I will continually repeat just two notes on the bass to make sure that I can play those notes perfectly in time and in tune while I sing some kind of melody on top of that. You have to practice each part well enough so that you can achieve a certain level of freedom to adjust each part independently during live performances.”

This answer is unfortunately quite obscure, not giving any clear tips on how to progress in such an undertaking. Perhaps the most valuable tip given by Spalding is that which comes in the last sentence. The author also believes that each part of any such performance must be incorporated so well that it reaches a level of freedom during the performance.

The incorporation of the voice into a performance has so far been exemplified with pop and jazz musicians. There are few examples of this phenomenon in the classical sphere, but there are some.

Narek Hakhnazaryan, a brilliant young Armenian cellist, included a vocal piece, Giovanni Sollima’s “Lamentatio”, during a performance in Toulouse in 2014. A videoclip of this exists on YouTube. The vocal part is very limited, but being one of the few examples of this type of performance in a classical setting, it is very relevant to the project of this thesis.

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3 List of Grammy nominations and wins by Esperanza Spalding
4 Interview with Esperanza Spalding, Downbeat
5 Information on Cliff Engel from said persons homepage
6 Interview with Esperanza Spalding, by Cliff Engel (Institute of Bass)
7 Biography and merits of cellist Narek Hakhnazaryan
8 Video clip of Narek Hakhnazaryan utilizing voice during performance, https://www.youtube.com/watch?v=bJKtdGD2Rk (a.d. 06.06.2021)
Another example of such a practice in the classical sphere is the Finnish violinist Pekka Kuusisto. He is known for incorporating the voice alongside playing the violin from time to time. A famous example of this was his encore, a Finnish folk song, after playing the Tchaikovsky violin concerto at Royal Albert Hall during the Proms of 2016. And then there is, of course, Glenn Gould. The famous Canadian pianist had a habit of singing parts of the music while playing and could of course be included as an example. However, this habit of his is not universally appreciated, and it was rather an unconscious element of his performance, than a thought-out part of it.

However, a composer who has delved into this territory is Pēteris Vasks. There is a famous piece called “Gramata Cellam”, where in one movement a cello soloist is singing while playing. This type of incorporation of the voice alongside the playing of the instrument is closer to what the author had in mind, when envisioning this project – a vocal part that is more or less independent from the playing part.

Having now given examples of the usage of vocals while operating another instrument, the time has come to put the nature of this project into clear words. Some aspect of this phenomena has come from necessity – the drummer in the given band is clearly the better vocalist, but it is also a form of showing off talent. That may be, but the author believes that the potential that lies within this phenomena’s applicability could open new performance possibilities for string players. The central question of this thesis is therefore:

**Is it possible for string players to incorporate their voice into creating a manageable and sound stand-alone performance?**

The intention of this work is to explore the possibilities for violinists regarding such a question. Attempts will be made to explore the possibilities and boundaries, putting difficulties into words and providing solutions and strategies towards these.

A guided journey through the author’s own project will also be provided (chapter 5), in which explanations for practical and artistic choices will be given, while also providing a demonstration of this idea’s manageability.

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9 Pekka Kuusisto’s performance of the concerto and the encore can be found on youtube (https://www.youtube.com/watch?v=fvXq7URwYds) (a.d. 06.06.2021)

10 Performance of the Vasks-piece by cellist Sol Gabetta 2013. https://www.youtube.com/watch?v=1X_HlgJqha8 (a.d. 06.06.2020)
2. Exploration of the difficulties:

2.1 Selecting the piece:

It became apparent that finding pieces of poetry or of other literature, that was unifiable with this project, was of supreme importance. Some preferences were established:

- 1) The piece had to be of universal quality, recognized by people as a solid work of art. This project being very unorthodox in a classical setting, the author hoped choosing a profound piece of poetry might give the project more credibility.
- 2) The piece had to be of a small scale, meaning few characters and dense plotline.
- 3) The piece had to be of a manageable duration.

A fairytale, “The Little Match Girl” (original title: Den Lille Pige med Svovelstikkene), by Hans Christian Andersen was considered as a potential project piece, but it was scrapped due to both its connection to Christmas and its short length. One might say that it is perfect for this type of project, but being so tightly connected to Christmas, a work that would not necessarily limit any future performance to this particular time of a given year was seemed better. The choice fell on “Terje Vigen” by Henrik Ibsen. There are several reasons for this.

“Terje Vigen” was already put to music by Ivar Bøksle, a Norwegian singer/songwriter and accordion player. Bøksle has had a long and humble career in music, being most noted for his collaboration with his brother, Eivind, in a duo. Notable examples of Bøksle’s musicianship are represented in the albums released by the brother’s duo in the early 1970s. Having the poem already put to music by Bøksle, would mean that it could be arranged instead of composed. This was considered a good thing, as the authors experience with composing is lacking, and arranging something seemed easier.

Bøksle, being asked by the director of the Ibsen-museum, Jarle Bjørklund, to put the poem to music, declined at first. But after thinking about it for a time, Bøksle started writing the music while staying at a pub in Ireland. After having composed the two main melodies of the composition, he later contacted the actor Helge Jordal, known from Norwegian theatre stages and movies, and they began collaborating.
Ibsen, born in 1828, wrote “Terje Vigen” in 1861, and published it the following year in the pamphlet “Nytaarsutgave for Illustreret Nyhedsblads Abonnenter”. The poem was written during one of Ibsen’s most demanding periods. His financial situation was troublesome, leading to court summons, and critics obliterated his newly written play, “Nils Lykke”. Ibsen became more and more depressed and fell into alcoholism, sometimes being found passed out in the streets.

After serious illness, being bedridden for several weeks, without signs of recovery, Ibsen apparently wandered out into a stormy night, walking down by the docks of Christiania for an hour or two in nothing but his shirt. The morning after, the fever had receded.

The poem tells a story of a lonely old sailor, Terje Vigen, who lost his family in a famine. Terje tried to provide for them, by rowing from Norway to Denmark to acquire food, but, due to a geopolitical conflict (Napoleonic War), is hindered on his way back by the British navy. Terje is then put in prison, and after the war returns and begins working as a costal pilot. Later, during a stormy night, a British ship is spotted of the coast in dire need of assistance. Terje sails out to help, but when discovering that the people on board are his former captor with family, he plots to take his revenge. The poem ends with Terje not avenging his family, forgiving his former captor and instead saving them.

The story of Terje Vigen is well known in Norway, and Henrik Ibsen has “…given the country its mightiest, best told and beloved poem in its literature history. No other poem has been performed more, published in so many editions and illustrated by so many artists.”

The author himself witnessed a performance of the poem when in primary school. Norwegian school children were taught to recite parts of, or the entire poem by heart well into the middle part of the 20th-century. Adaptations of the poem has also been made, including several movies. The best known is probably the Swedish movie “Terje Vigen: Skådespel I Fyra Akter” by Victor Sjöström from 1917. Probably lesser known is a German version, “Das Meer ruft” from 1933, by Hans Hinrich, in which the poem is adapted to a more modern context.

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5 S. Mørkhagen, “Ibsen”, p. 187
6 S. Mørkhagen, “Ibsen”, p. 202
7 S. Mørkhagen, “Ibsen”, p. 197
8 V. Sjöström, “Terje Vigen: Skådespel I Fyra Akter”, 1917
9 H. Hinrich, “Das Meer ruft”, 1933
Ibsen’s relationship to music and music in his works is also to be noted. His close relationship with the composer Edvard Grieg served as a lifelong connection to the musical artform. Mutual friends of Grieg and Ibsen describe a moved Henrik Ibsen after hearing Nina Grieg perform several songs of Grieg’s composition.8 After coming to Christiania in 1850, Ibsen was at times an opera critic, and aspired himself to write the libretto to one at some point in his life. However, his attempts never came to fruition, and his closest attempt was declined by Grieg himself. Whether or not this was of Ibsen’s lacking in writing the libretto or Grieg’s lack of confidence in the endeavor or his own competence as a composer is unknown.9

The two major players in Norwegian cultural life of mid to late 19th-century would later cooperate a great deal, and perhaps the climax being the putting of music to the play “Peer Gynt”. Ibsen was quite involved in the creation of the music, exchanging letters with Grieg and promoting his own wishes for the composition. It appears however that Ibsen would have to yield to the will of the composer at several times, as the composer on multiple occasions refused to satisfy the wishes of the writer.10 Nevertheless, the musical performance of “Peer Gynt” remains one of the most beloved pieces of Norwegian culture, having been yearly performed at the culture festival “Peer Gynt-stemnet” at Gålå since 1993. The play itself has been performed yearly since 1989.11 Therefore, the author believes it to be of great importance to undertake a solo project of the caliber described in chapter 1.1, precisely with the poem of “Terje Vigen”. The story of the poem fits quite nicely into the project itself. It is a story of one man, and this being a project concerned with the capabilities of one person performing multiple tasks far beyond normal convention, it seemed like a perfect match. The piece also matches all the given criteria as listed in the beginning of the chapter.

Ibsen’s fondness of music and his close collaboration with Grieg also inspired the author to undertake this project. Although Bøksle has already put it to music, the concerns of the author are rather that of making a viable performance out of the existing musical material. The difficulties arising for such a performance will therefore stem from having this piece in mind. These will be elaborated upon and attempts to provide simple solutions will be given at a later point in this thesis.

8 N. Grinde “Ibsen og musikken” p. 12
9 N. Grinde “Ibsen og musikken” p. 25
10 N. Grinde “Ibsen og musikken”, p. 272 - 276
11 Information on the performance of the play from the homepage of the arranger
2.2 The independence of the elements

The most obvious obstacle, at least for any string player, would be the combination of the vocal part with the playing part. This requires a completely independent relationship between the arms and the voice. String players are in almost all cases trained to be fully occupied with the sound that is produced by the instrument, therefore the mind’s capacity is almost always aligned with the preferred pitch, sound quality and phrasing, and nothing else. Attempts made to widen the scope of attention must therefore include automation of the playing aspect and the shift of focus from this to, ultimately, the vocal part.

Starting off simple, the first fully automated part of music was selected to be a long, sustained note on an open G-string. Focus was delegated to reading, out loud, an easy text. At this level, no problems arose, and a healthy sound was maintained while the mind was occupied with the text at hand. The next level incorporated a steady altering of pitch by switching between open G-string (G₃) and A₃ at 60 beats per minute, while reading the same piece of text as before. Astoundingly enough, problems began to arise already at this level. The task was manageable, but it became evident that some form of “cheating” was involved. Being trained in music and having a natural musicality, the mind sought to read the words in some form of tempo or rhythm, corresponding to the tempo of the pitch altering.

It became clear that the most efficient way of training the ability to read while playing would be to prepare for a set of possible readings of the text in combination with the automated playing. This means that in almost any readthrough of the text, a form of pattern might be detectable, but the body would be trained to be comfortable with several versions of the same task. Now, this is only to drill the ability. When given a performance situation, a preferable reading of the text must be established, practiced and executed. As this combination of skills being so foreign to one another, it seemed prudent to strive to make things as easy as possible. In these earliest attempts of creating an independency between the arms and the voice, it became evident that what previously was considered the easiest verses of the poem, would be the trickiest to form into a meaningful and aesthetically pleasing performance. The verses that include singing of the text have an intrinsically pattern-based relationship between the actions of the arms and the voice.

After training the body to be able to read a text out loud while playing music ranging from long sustained notes to simple scales, the incorporation of singing seemed to be the obvious next step. This is where the difficulties truly become apparent, and it all has to do with intonation.
2.3 Intonation

String players are notoriously occupied with intonation. Wind players are also, but intonation on a string instrument is intuitively a combination of a visual element with a sound element. At later stages of learning to play a string instrument, intonation is also a matter of bodily perception. Children learning to play a string instrument often have markers and other visual aids to help guide their fingers to the correct place on the fingerboard. The author experienced this when starting out playing the violin at very young age. Ivan Galamian, one of the most praised violin pedagogues of the previous century, summed up the main factors for securing good intonation in the following manner:

“…these are the main factors in the building of a sound intonation: (a) a sense of touch, highly developed for the feeling of location as well as for distance; (b) constant guidance and intense control by the ear; (c) correct and facile application of the frame (the basic shape of the hand as it plays the octave interval); and finally, (d) the ability to make instantaneous adjustments in pitch to meet the musical requirements of the moment.” ¹

The mechanical aspects of the establishment of good intonation are greatly covered in Galamian’s book,² but the topic of difference tones and combination tones and how they can contribute to a widening of the understanding of intonation is somewhat missing. This will be explored in-depth in chapter 2.4 in the thesis. He is however very specific about the application of formulae and patterns of rules regarding intonation stating, “Lastly in this discussion of intonation, it is necessary to consider what type of intonation ought to be used: the “tempered” or the “natural.” This is not the place to go into the technicalities of the two systems. No violinist can play according to a mathematical formula; he can only follow the judgement of his own ear. Be that as it may, no one system of intonation will suffice alone. A performer has constantly to adjust his intonation to match his accompanying medium.” ³

Intonation also effects the sound quality, and it is therefore paramount that it is taken in the most serious of manners. In his book, “Das Klang Problem im Geigenspiel”, Carl Flesch, creator of a widely recognized scale system as well as other exercises for violin playing, references his own book “Die Kunst des Violin-Spiels” stating “Apparently intonation and sound effect are only loosely connected. However, tone-production loses through imperfect intonation, inasmuch as our satisfaction at hearing a beautiful sound will be considerably

¹ I. Galamian, “Principles of Violin Playing and Teaching”, p. 22
² I. Galamian, “Principles of Violin Playing and Teaching”, p. 12 - 22
³ I. Galamian, “Principles of Violin Playing and Teaching”, p. 22
lessened through deviation from correct pitch, without our being conscious at all times of the real cause. Moreover sympathetic vibration of the open strings, which is apt to ennable the tonal quality to so considerable an extent, will be interfered with. Therefore, intonation which is either too high or too low, will offend our aural as well as tonal sense.”

Flesch highlights the fact the pitches failing to resonate with open strings and the other frequencies of the violin hampers the all over sound quality. The effects of unsatisfactory intonation coming from an external source of so close proximity to the violin as that of the players own voice might also have unwanted effects on the complete sound picture. As stated previously, regarding Galamian, the physical nature of the soundwaves and their effect of the human ear and, to some extent, brain, are never really delved into. The author remembers fondly the aural teachings during the early years spent at the Norwegian Academy of Music, being taught serious lessons about different tuning systems, the dividing of tones into cents and the concept of combination tones. Real knowledge of the nature of intonation can be achieved through the understanding of these concepts. The author is somewhat dismayed to inform that no violin teacher of his has ever talked about or explained any of these concepts to him. Simon Fischer, British violinist and world-renowned musical pedagogue, attempts to bring forth such a knowledge to the common violinist. In his book, “The Violin Lesson”, Fischer tries to accentuate the concept of the acoustic beat in certain exercises. The acoustic beat is, according to Fischer, “... a throbbing sound that you can hear in the background when you play two notes (tones) together as a double stop.” The player is told to play an open A-string and a corresponding A on the D-string. Thereafter, Fischer instructs the player to shift the A on the D-string lower, continuously listening for the change of the interfering soundwaves. Then, the exercise moves on to octaves, stating that “Notice how you cannot hear the beat when the octave is perfectly in tune.” Fischer’s attempts to include such a notion into standard violin teaching is warmly welcomed by the author. In all fairness, violin teachers tend to have some knowledge of these concepts, but the standard answer of searching for “a calmness in the sound” (meaning that the acoustic beats are silent, to put it in Fischer’s words) when working on intonation is only applicable to certain intervals. An understanding of combination tones and the workings of the inner ear could serve to greatly improve the way teachers teach students about intonation, and it will be of great importance for this project.

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4 C. Flesch, “Das Klangproblem im Geigenspiel”, p.11 (12 in the pdf)
5 Information from Simon Fischer’s homepage
6 S. Fischer, The Violin Lesson, p. 57
7 S. Fischer, The Violin Lesson, p. 58
2.4 Combination tones and difference tones

Relating back to the memories of aural teaching during the first years of the authors bachelor’s degree at the Norwegian Academy of Music, certain lessons given by Anne Katrine Bergby are considered some of the most important experienced throughout the entire degree. Bergby, having primarily studied pedagogy at the Norwegian Academy of Music and musical science at the University of Oslo, later devoted herself completely to aural teachings.1 Her book “Praktisk intonasjon for blåsere” has been of outmost use for the author, not just concerning this project, but throughout daily intonation exercises on the violin. During her lessons students were instructed to play recorders in pairs in order to experience both the fluctuations of sound relating to the previously mentioned concept of acoustic beats (chapter 2.3), and combination tones – more precisely, difference tones.

Difference tones are tones that do not exist acoustically in the room but occur in the ear, when two tones are played simultaneously. They occur when a set of prerequisites are met: (1) the two tones are played in a fairly high register, (2) the timbre of the sound is lacking in overtones, (3) the two primary tones are played with a certain volume and (4) the two primary tones are experienced through the same ear. A difference tone’s frequency or pitch, is, as the name implies, always the difference between the frequencies of the two primary tones.2

There are many types of difference tones, many of them are far too high-pitched to be noted, and difference tones can themselves induce other difference tones. The difference tones created as a product of a difference tone and one of the primary tones are given a higher order (as in difference tone of 1st-order, 2nd-order etc.).3 Bergby implores readers to concentrate on the simplest difference tones for simplicities sake. This is a very sound advice, as the others are hard to observe but could also create difficulties regarding intonation.

Explaining the difference between acoustic beats and difference tones Bergby states “As a practical matter for the musician, acoustic beats and difference tones are two distinct phenomena, with different ramifications. They occur in different contexts and are used for aiding the intonation in very different ways.”4

Any given interval played as a double stop on the violin will yield difference tones. This is because the tonal production almost always fulfills the prerequisites.

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1 Short biography of Anne Katrine Bergby, form the homepages of the Norwegian Academy of Music
2 A. K. Bergby, “Praktisk intonasjon for blåsere”, p. 31
3 A. K. Bergby, “Praktisk intonasjon for blåsere”, p. 38
4 A. K. Bergby, “Praktisk intonasjon for blåsere”, p.36
Consider the following double stops and their corresponding difference tones (example (a)).

Example (a), a set of intervals in the treble clef and their corresponding difference tones in the bass clef.

The intervals illustrated above yield their corresponding difference tones. These are easy to observe as a violinist as the sound source is just to the left of the left ear. By listening for these tones as one goes about tuning the intervals it becomes much easier. But the greatest advantage of all that can be derived from this concept is the fact that every interval has a difference tone that directly corresponds to said interval. Any given minor third, not just the one depicted in the example (A in example (a)) will yield a difference tone that is two octaves and one major third below the lowest tone in said interval. Any given major sixth will always yield a difference tone that is one fifth below the lowest tone in said interval.

Not only will this knowledge greatly increase any violinists rate of shaping intonation, but the author dares postulate that every violinist above a certain level of playing is already applying this knowledge, whether they are aware of it or not. Intonation is always a matter of relationships between the tones, and we are taught from a very young age to listen for when the “sound calms” or “sits still.” When playing consonant intervals, the experience of “sounding calm” or “sitting still” is achieved when the difference tone matches the corresponding interval – or, the other way around; the difference tone matches the corresponding interval when the interval is played in tune. Having this concept put into words for violinists, and other string players for that matter, could save teachers and students enormous amounts of time when discussing and working on intonation. Now, the application of this knowledge is of course another topic of discussion. Many questions may arise, such as “where do the difference tones fit into the all over key of the piece?” or “where are the points in the piece where a compromise is needed between the difference tones and the overall performance?” Bergby goes into some details concerning such questions. The author does not intend to answer these questions but will return ever so slightly to the matter in later chapters of the thesis. The greater question of them all is how to deal with having this knowledge when involving another instrument so close to the source of the primary tones of any difference tone, and so close to the ear which perceives them – namely, the voice.

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2.5 Difficulties concerning the implementation of the voice and exercises

Having started off with baby steps, as described in chapter 2.2, with the smallest of attempts to create an independency of the playing of the violin and singing, a set of daily exercises were created. This was in order to allow this new form of playing to become second nature and free, as, stated by some of the artists indulged in this technique (see chapter 1.1), it must. In order to relate the exercises to the project, the exercises were all constructed in G-major. The reasons for picking G-major will be elaborated upon at a later point in the thesis.

The initial exercise is a simple scale. The idea is to let the voice become a part of any performance by introducing it slowly, and step by step, so that the mind adapts to it and gradually incorporates it into the overall sound. Getting to know the sensation of the intonation of the voice and experiencing the difference tones that form between the voice and the pedal point. The next step is to allow the violin part to follow the vocal part, making sure that there are no acoustic beats while maintaining a sound intonation towards the open G-string.

This increases the difficulty but playing in unison serves as a crutch for the player to lean on. Assuming that sound intonation in simple scales, on the violin, can be produced almost automatically, the real challenge is to correctly place the vocal part according to the violin part.
Now, ramping up the difficulty quite a bit, a scale in thirds will allow the ear to experience the varying difference tones and harmonies created by the shifting between minor and major thirds step by step along the scale. The exercises in thirds starts off with the violin being the dominant part (it starts the scale motion), so that the ear and voice can perceive the pitches before executing them. The exercise is also intended with the voice being the leading role, attempting to create self-agency for the voice and hinder its automatic reliance on the violin.

Moving on to sixths in, the exercises become increasingly difficult. Sixths yield a difference tone that is closer to the executed interval, thusly picking up on it is harder.

Starting off with the vocal part in the same register as in the exercises concerning thirds is so that the voice continues to operate in a known register while the ear and the mind can concentrate on the new interval.

The exercise is repeated with the violin and the vocal part switching roles, giving the voice the opportunity to experience an extended vocal range.
The next exercise is a harmonized scale, with the intention being to never let the voice being doubled by the violin part, attempting to create independence in the vocal part. Difficulty increases further, but the training of the ear, body and mind to familiarize with the vocal part being an independent element of the performance is of outmost importance.

These are the seven basic exercises. The authors must stress that adequately completing any of these exercises are not an easy matter, and much time was used simply getting through them. Normal scales (for solo violin, without any vocal part, that is) are difficult as well, but the foreign element of the voice, and the strain the new exercises put on the mind of the performer are enormous. The experience was a sensation of starting all over every day, the vocal part being just as strange as it had been the first time ever incorporated, then slowly but surely reducing the amount of time needed with the exercises to reach an adequate level of intonation and performative flexibility.

Up to this point, the vocal part had only been occupied with moving from one tone to the neighboring. Therefore, the previous exercises were expanded upon, introducing broken thirds harmonized with both thirds, sixths and in the manner of example (g).
Example (h), scale in broke thirds, harmonized in thirds, lower vocal part.

Example (i), scale in broken thirds, harmonized in thirds, upper vocal part.

Example (j), scale in broken thirds, harmonized in sixths, lower vocal part.

Example (k), scale in broken thirds, harmonized in sixths, upper vocal part.
The exercises in broken thirds serve to make the voice more independent, as it must move to
different tones than the neighboring. The difficulties concerning the intonation were many,
and the exercises were made in order to familiarize the player with the concept of playing
while singing. Lingering on intervals and exploring the different aspects of the difference
tones and the sensation of resonance is not part of the planned performance. However,
these simple and basic steps in experiencing the effect introducing the voice has on playing
are an essential part of building up a tool kit of references when going forward with a less
exploratory and more aesthetic application of the voice.

One problem that was quite quickly identified in the author’s case was that the fingers of the
left hand tend to do the adjustments instead of the voice. As stated in the opening of chapter
2.3, string players are notorious for their concerns with intonation, and any intonational
issues are (almost) always related to the placement of the fingers. This immediate
adjustment of the fingers that occurred after placing the vocal too low or too high had to be
forcibly suppressed. Of course, the intonation of the left hand would also falter at instances,
but in almost every case the voice was to blame. It is indeed a dangerous path to suppress
what usually is the solution to intonational problems, but, over time, a confidence in the
intonation of the fingers grew, and focus could be shifted towards the correct placement of
pitch in the vocal part.

The elaboration upon the issues of difference tones was included in order to give words to
the many difficulties that arise when attempting to incorporate the voice while playing an
instrument without fixed intonation. It is impressive that pianists, drummers and guitarists, for
instance, are able to multitask at such a high level. But when faced with the tasks concerning
intonation on a string instrument, in all its mechanisms, in combination with the voice, there
can be no comparison made. Close to every difficulty concerning the practical matters of this
project are subject to the merciless difficulties that intonation on a string instrument produce.
Exercises concerning the combination of voice with violin in different intervals were also undertaken, but the authors thought it would suffice to include only the most commonly practiced. Octaves became a useful exercise, because of the pure nature of the interval, and tenths were only done when ambitions were especially high. The interval of the tenth is already covered in the third, so its usefulness was lacking.

Other exercises included triads, that is playing the triad and singing one tone behind the violin (or vice versa). The triad variants were those commonly used in scales systems such as the one created by Carl Flesch (see example (m)). Exercises concerning keeping a fixed interval between the voice and the violin, and moving it chromatically were also explored. The idea here being to listen to the chromatically rising difference tone (see example (n)).

This territory is little explored, and the author feels that only a fraction of the possibilities is being touched upon within this project. Although it in terms of scholarly accuracy concerning the hidden chorales in J. S. Bach “Ciacona” for solo violin is disputed, the project undertaken by the German violinist Christoph Poppen and the Hillard Ensemble of having singers sing the “hidden” chorales throughout the Ciacona while Poppen plays it in its entirety is one of many possible projects for solo violinists. The vocal parts would of course have to be reduced in order to be manageable for a single performer, but the idea for a project is sound and intriguing.

Example (m), triad “in canon” between vocal and violin part. Continuing in a manner of that of the triads in the scale system of C. Flesch (going on to the relative minor, subdominant, subdominant minor, diminished and tonic seventh).

Example (n), fixed major third between the vocal part and the violin part.

2 C. Poppen and Hillard Ensemble, Album, “Bach: Morimur”
After struggling with the exercises for some time the author wanted to move on to more musical exercises, getting ever closer to the project at hand. The simplest exercises were to utilize chorales in the Norwegian Choral Book and play any of the accompanying voices while singing the melody or another voice (see example (o)). Several lessons were learned from this undertaking. Firstly, singing the melody and playing the bass part was the easiest of the variants. Presumably because of the familiarity of the melody, and its logical musicality, and the simplicity of the bass part. Vice versa was also quite doable, while singing of the middle parts (alto and tenor) gave rise to difficulties. Not terrible ones, but difficulties, nonetheless.

Secondly, hymns in very foreign keys (D-flat major or B major, to name some), preventing the usage of open strings for both convenience of the left hand and having a point to relate the intonation to, were much harder than those in simpler keys. It therefore became clear that the project itself had to be arranged in one of the more sympathetic keys for the violin (G-major, D-major or even A-major on the sharp side, or C-major, F-major or B-flat-major on the flat side).

The in-depth discussion of selecting the key for the project will be undertaken at a later point in the thesis, but the difficulties avoided regarding intonation in both the violin part and the vocal part by choosing a more sympathetic key played a major part in it. The project itself was of such an ambitious nature, that any unnecessary difficulties that could be avoided were to be avoided. However, another great obstacle concerning the performance was yet to be overcome – the learning of the poem itself.

Example (o), example of a choral, “No livnar det i lundar”

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3 «Koralbok for den Norske kirke», p. 152, no. 157
2.6 The memorization of the poem

Classical musicians, for the most part, have a habit of learning pieces by heart. With exceptions such as complicated modern music, or sonatas accompanied by piano, violinists almost always learn their pieces by heart. One of the motives for this is to enhance the performance, by ridding the situation of any unnecessary obstacles, such as a music stand, between the audience and the performer. Another motive is to allow the performer to immerse completely with the music, not having a crutch to fall back on, but confidently engaging in the performance situation, and directing all his or her focus on the task at hand. A performance is not only a show of the piece at hand, but a display of the performers ability to perform – to act something out – for the audience and relay a set of skills that the audience is unable to perform themselves. Edward Wadie Said, professor of literature at Columbia University and musical thinker, wrote in his book “Musical Elaborations” that “What makes the audience attend concerts in concert houses or opera stages, is that the performer attempts to accomplish something that most of the audience is not even close to accomplishing themselves.”

This statement is more or less self-explanatory, and even possibly being considered a cliché, it holds true nonetheless. There is no evident need to attend anything that does not hold any external value to oneself. Concerning music this is evidently truer in this day than previous times, because of the availability of music from different platforms – cd’s, streaming services and the Internet. The performance itself, and not only the music, could therefore be considered of great value to any concert experience.

Having this in mind, while picturing the setup of the planned performance of the musical arrangement of “Terje Vigen”, the choice fell confidently on undertaking the performance without visual aid, sheet music or any other external aids – by heart, in other words. The image of a lonely violinist reciting a 2500-word poem, while accompanying himself, seemed utterly disturbed by having a music stand between the audience and himself. Being so completely alone on stage, and for such a long time (around 45 minutes), adding any helping element to the performance might interfere quite too much with the fragile bond that was going to be attempted established between the audience and the performer.

Now, knowing that the poem itself is of old language, and containing many words considered foreign in modern Norwegian, the author wanted to provide a full text of the poem for the audience as a helping hand throughout the performance.

After several readthroughs of the poem, with dictionaries and commentaries on the poem available, the sentences and words were still difficult to grapple with. However, the plot of the poem is not difficult to understand, and, as stated previously (chapter 2.1, p. 7), can easily be summarized with a few sentences. But a poem is not a simple story supposed to be told in a matter of mere seconds, but a display of language as well as profound ideas concerning the human condition. The language in this poem, or any poem of sound quality for that matter, is full of nuances, connections with other works of art, history, and much more. Therefore, it was decided that the text of the poem was to be displayed on a sheet behind the performer (see example (a), bottom of the page), so that the audience could, if necessary, reference the written word to better understand the poem itself. In the very first performance of the arrangement, it was necessary to create a Swedish translation of the poem. A rather crude attempt was made by the author himself, but with the help of friends and other students, a sufficient translation was accomplished (full translation provided in attachments, chapter 7). The author would like to thank Ragnhild Kvist and her father, Sebastian Enhamra and Jakob Oskar Ander for the guidance through some of the many nuances of the Swedish language.

Being deeply grateful to the people listed, and not attempting to diminish their contributions on this project, it needs to be said that the author, and his helpers, are very much aware of the fact that this translation is in no way intended to do the poem justice. Words and meanings are simply lost in translation and translating any work of art into another language is a task far beyond the abilities of the author. The project itself is intended for a Norwegian audience, but for the performance to be viable to a Swedish audience (as it was supposed to be performed for the first time for primarily Swedes) - for such an audience to be able to move beyond the basic plot of the story - a rudimentary translation was needed. However, Norwegian and Swedish are quite similar, so the author opted for the inclusion of the original text of the poem alongside the Swedish translation. The hope being that the Swedes would be able to follow the original text, and only referencing the translation when needed.

Sedan jag såg honom en enda gång, han låg vid bryggen med fisk. 
Siden jeg så ham en enkelt gang, han lå ved bryggen med fisk;
Hans hår var vitt, fast han skrattade och sjöng.
Hans hår var hvidt, men han lø og sang och var som en ungdom frisk.
och var som en pojke frisk.
Till flickorna hade han skåmtsamma ord, han skojade med stadens barn.
Til pigerne havde han skjentsomme ord, han spågte med byens børn,
Han slängde sydvästen och sprang ombord;
nå hissade han focken, och hem han for, i solskenet, den gamla örnen.

så hissade han focken, och hem han for, i solskenet, den gamla örnen.

Example (a), a negative of an excerpt from the provided power point during the performance, Swedish on the left, Norwegian on the right. Negative referring to the colors, as having a bright white light in the form of a conventional power point behind the performer would be very disturbing to the performance.
Going about memorizing the poem was a considerable task. In most cases such an endeavor is only undertaken by actors, but this being in a musical context, and the author having learned numerous pieces of music by heart before, things could become less daunting than anticipated. Alongside the fact that the poem already was put to music, and therefore giving it an element to attach the words to, some other factors would help the memorization of the poem.

Firstly, the poem tells a story - character development, clear motives for the character, building of tension, climax and resolution. In “Learn to Remember”, the author Dominic O’Brien explains that utilizing the concept of storytelling, or arranging the objects that are to be remembered along a mental journey, are a common tool when trying to remember long passages of information. O’Brien tells of his own exploits of this particular mnemonic tool when remembering randomly shuffled decks of cards as part of mental competitions. O’Brien also writes about the coloring of information, in order to make the impression it makes on us more profound, to better the recollection of said information. “An efficient usage of the memory demands the enrichment of the mundane.”

Having mental images when learning something by heart is nothing new to the author, as students of music are instructed to relate their playing to more metaphysical ideas. “Imagine this phrase as though it is played by trumpets,” or “you need to sing the phrase,” or “this phrase of the piece needs a more majestic character” and similar tips are often given to students when cooperating with their teachers regarding performance, and not simply discussing or studying rudimentary technical exercises. When talking about the selection of the usage of a particular string during the 3rd-movement of Brahms Violin Sonata op. 78, Carl Flesch states “In order to preserve the uniform character of the themes tonal color must be limited to one string as much as possible and must not oscillate between the G and D, or D and A strings. Furthermore the muted character of the mp is better suited for the D, than for the heroic timbre of the G string.” This usage of adjectives or other descriptive concepts relating to sound quality, phrases and overall themes in music, can also aid the player in simply better remembering the “correct” or preferred playing.

2 D. O’Brien, «Learn to Remember», p. 102-107
3 D. O’Brien, “Learn to Remember”; p. 68, paraphrased from the Norwegian translation
The story of the poem was therefore visualized and painted as brightly as possible in the author’s mind for him to remember it better – imagining the waves of the ocean, the smell of the salty water, the sensation of sea sprayed on both limbs and face or touching the murky floor of a prison cell.

Secondly, the poem is written in a strict pattern of rhyme, giving the performer additional tags to latch his or her memory onto. However, this is a double-edged sword, as some phrases in the poem can easily be mixed up while retaining their original meaning (see example (b)).

<table>
<thead>
<tr>
<th>Original text (verse 18)</th>
<th>Rhyme</th>
<th>Possible mix up of the lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ditind Terje Vigens skægte før</td>
<td>A</td>
<td>Ditind Terje Vigens skægte før</td>
</tr>
<tr>
<td>lig en pil mellem brått og brand;</td>
<td>B</td>
<td>lig en pil mellem brått og brand;</td>
</tr>
<tr>
<td>men bag efter ham, i kølvandets spor,</td>
<td>A</td>
<td>men bag efter ham, i kølvandets spor,</td>
</tr>
<tr>
<td>jog jollen med femten mand.</td>
<td>B</td>
<td>jog jollen med femten mand.</td>
</tr>
<tr>
<td>Da var det han skreg gennem brændingens sus</td>
<td>C</td>
<td>Da var det han skreg gennem brændingens sus</td>
</tr>
<tr>
<td>til Gud i sin højeste nød:</td>
<td>D</td>
<td>til Gud i sin højeste nød:</td>
</tr>
<tr>
<td>«inderst derinde på strandses grus</td>
<td>C</td>
<td>«inderst derinde ved det fattige hus,</td>
</tr>
<tr>
<td>sidder min viv ved det fattige hus,</td>
<td>C</td>
<td>sidder min viv på strandses grus,</td>
</tr>
<tr>
<td>og venter med barnet på brød!»</td>
<td>D</td>
<td>og venter med barnet på brød!»</td>
</tr>
</tbody>
</table>

Example (b), table showing the rhyme pattern throughout the poem, and a possible mix up of the lines.

Other occasions where mix ups are likely are the sections of the poem that are very similar to one another – the first verse being almost identical to the 25th verse word for word, and the moment of smashing an oar into the floor of a boat being described at two different occasions with only one word in difference (verse 19 and 30). On both these occasions simple mnemonic techniques were applied for remembering the correct wording.

The learning of the poem went on for several months, starting off by reading the poem and exploring the somewhat strange language. A small section of the poem was selected for each day and drilled through several of the mnemonic devices discussed previously and repetition until a free, narrative retelling of the story was secure. A daily checkup was also conducted as one of the first things undertaken at any day – going reading out loud, in a performative manner, through all the verses learned up to that point in time, then adding a new verse or section. At later stages, when bigger parts of the poem were learned by heart, movements and mime-playing was added alongside the narrative reading, gently adding elements to the run-through and getting closer and closer to the real task at hand.

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5 H. Ibsen, “Terje Vigen”
When deliberating upon practicing without instrument, the violinist Robert Gerle writes in his book "The Art of Practicing The Violin" “Going through the imaginary performance of a work, complete or in sections, imagining vividly (and correctly) every element connected with its execution (pitch and rhythm, physical motions on the left hand bow arm, musical expression, and so on) will improve the work of the control center and, consequently, the actual performance.”, and “This way of practicing is not only helpful to the technical aspects of playing, is it especially useful in memorizing.” 6

But to be perfectly clear; correct repetition of the performance served as the absolute best way of learning this arrangement. Running through a verse with the correct accompaniment, allowing the mind to freely associate to the connected created sensations corresponding to the particular verse, recording the session and listening through it and repeating until a satisfactory result was achieved, remained the cornerstone of the daily practice leading up to the performance.

The author would like to stress that every element of the preparations of this project was undertaken continuously – the original piece was analyzed, the arrangement and its multiple elements were constructed and the piece as a totality was practiced all at the same time, not moving from task to task. Strategies were altered and changes were made to the arrangement continuously. The order in which these elements appear in this thesis is to attempt to give the reader a clearer understanding of every element and putting them into a logical order.

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6 R. Gerle, "The Art of Practicing The Violin", p. 22
3. Structure and analysis of the original piece of music

3.1 Brief analysis of the piece

For the author to start arranging the piece for solo violin, a brief but adequate analysis was needed. The idea with supplying this basic analysis of the musical and thematic structure, orchestration and overall performance of the piece is to give the reader a view into the process of creating the arrangement. It is to be noted that the analysis will be quite rudimentary in nature, attempting to convey the way the author approached the process of analyzing the piece and creating the foundations for the arrangement, as a more in-depth analysis of the created arrangement and the construction of the elements it consists of will follow. The original piece by Bøksle start off in G-major, and contains the following instruments: vocals, violin, guitars, bass, keys (including organ), percussion, accordion and bouzouki.

The tracks listed below and throughout the chapter are taken from the recording that can be found on Spotify.¹

<table>
<thead>
<tr>
<th>Track</th>
<th>Verse</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>-</td>
<td>A short introduction opens the piece. Listeners are met with a low registered tone creating a pedal point from which several of the instruments are presented. The main melody of the piece is then presented by the guitar and the violin, with bass and keys forming the bass accompaniment.</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>The first verse is recited with only the low registered pedal point as accompaniment. This serves as an introduction to both the story and the vocal part. Between the verses the ostinato is presented in the guitar.</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>Accompanied by the ostinato, creating a non-interfering flow to the story. Intermezzo in form of a short recapitulation of the first part of the main melody.</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>Accompanied by a full playthrough of the melody establishing a bond between the main theme and the character of Terje Vigen. It is to be noted that this verse tells of Terje’s death, maybe attempting some form of metaphor for a lifespan with the main theme.</td>
</tr>
</tbody>
</table>

¹ Helge Jordal. Album, «Henrik Ibsen – Terje Vigen,»
<table>
<thead>
<tr>
<th></th>
<th>3</th>
<th>4</th>
<th>Accompanied by a full playthrough of the melody, adding the bass guitar. First appearance of singing in the performance. The verse speaks of the protagonist's young days as a sailor, and the introduction of the vocal part at this particular point is possibly an attempt to convey the presumed happiness of going abroad and living a life at sea.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5</td>
<td>Accompanied by a full playthrough of the melody, same instruments as last verse. Same structure.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>Accompanied by a full playthrough of the melody, including the bouzouki. Same structure as the last two verses. Ending with a violin intermezzo, playing the last part of the main theme.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>Full playthrough of the melody, including the violin in the accompaniment. Violin keeping a prominent role as some sort of counter-voice.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>Full playthrough of the melody, the bouzouki gets a more prominent role.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>Calmer ambience, accordion more prominent in first part, including several instruments in the second part.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>Introduction of the relative minor part, introduction of the minor melody as well. Serves as a way of creating seriousness relating to the lines in the poem. Prominent synthesizer in the accompaniment.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>Return to the main key, calmer ambience, harmonics in the bass, painting a picture of sound.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>Prominent ostinato in guitar, sense of loneliness.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>More prominent guitar, tremolo in the bouzouki, trembling sensation, spark of hope.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>Introduction of slightly distorted electric guitar, change of character, perhaps to convey a sense of power, or accomplishment.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>Starting off in the major key, abrupt switch to the minor key, introduction of prominent percussion. Violin in supporting role.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>Low registered percussion introduced, creating a flowing triplet tempo. Increasing drama due to this a usage of sharp and distorted sound form the electric guitar.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>Increasing support of the tempo, clear rhythm due to percussion. Accordion gets a more prominent role.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>Modulation to g-minor, parallel key to the original key. This alone increases the drama and escalates the musical tension. Further increase in the rhythmical aspect, prominent drums. Piercing violin to support the famous lines in the last part of the verse.</td>
<td></td>
</tr>
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<td></td>
<td></td>
<td></td>
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<tr>
<td>----</td>
<td>-----</td>
<td>-----------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td></td>
<td>Violin again acting as counter-voice, low register. Further increase of the rhythmical aspect. Short guitar intermezzo.</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td></td>
<td>Climax of the first part, concluding the story for now, and ending with the same piercing violin part as in verse 18.</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td></td>
<td>Return to the pedal point, disappears with the introduction of the “antagonist” of the story. Percussion instrument appears to give unsettling closure of the verse.</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td></td>
<td>Return of the ostinato, perhaps conveying the passing of time, a sense of hopelessness or loneliness.</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td></td>
<td>Return of the melody in guitar, simple accompaniment. A rather calm verse, possibly attempting to release tension.</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td></td>
<td>Same structure as previous verse, more prominent singing part. Accordion makes an appearance, as a call back to the earlier state of being of the character. Short violin outro of the verse. Clear conclusion of the middle part.</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td></td>
<td>Calm first part of the verse accompanied by keys (organ), second part with an increase of instruments and a short intermezzo to reenter the relative minor part.</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td></td>
<td>Plucked accompaniment every beat, hollow drumbeat at every fourth beat, creating a forward sensation.</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td></td>
<td>Adding more rhythmical percussion and bass alongside the other plucked instruments every beat. Increasing tension with Terje's discovery of the people on board of the ship.</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td></td>
<td>Same structure as before.</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td></td>
<td>Ponticello tremolo in the violin, creating terror and dread. Slight crescendo at the end, making further forward progress.</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td></td>
<td>Violin acting as counter-voice, yet again, alongside accordion.</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td></td>
<td>Distorted electric guitar reappearance, adding to the drama, piercing violin part in the end reintroduced.</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td></td>
<td>Modulation to the parallel minor, creating yet again a further increase of drama. More profound violin accompaniment, tremolo with accentuated beats.</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td></td>
<td>Simplification of accompaniment, bass on the beats and violin as supporting role to the melody. Reduction of dynamics in the second part, preparing for the speech in the next verse.</td>
<td></td>
</tr>
</tbody>
</table>

Dread-inducing full orchestra with increasing foreign metallic sounds in percussion.

Modulation to a-minor, further increasing the tension and preparing for climax of the story. Several parts at their most extravagant. Climactic outro with repetition and landing on an organ chord, ominous ending.

Silence and slight hint at ostinato in electric guitar. Calming down after climax and giving space to the speech. Suspense of tonality.

Percussion creating an obscure ambience, return of electric guitar. Suspense of tonality.

Return to main key, return of melody in guitar, violin as counter-voice, return to main accompaniment of the beginning.

More prominent accordion role, same structure as previous verse.

Calmer ambience in the first part, increasing ensemble in the second part, supporting the text. Short outro, second part of main theme played in the violin.

Return to the ostinato in guitar, calming down, preparing the conclusion of the story. Ending of accompaniment.

Clean conclusion without accompaniment giving space for the ending lines of the poem. Last line of the poem is repeated in a singing manner.

Already being stated in the beginning of the chapter, the author would like to iterate the notion that this brief walkthrough by no means serves to do the original work justice in terms of an adequate analysis – that undertaking could be the subject of a whole other project. The idea is to highlight the thought process the author went through trying to get a grasp of the original piece of work, and explaining the roots for the discussion around the construction of the elements in the authors arrangement, and the application of said elements.

After going through the original piece of work several times a simple table showing the usage of keys and other auditive devices was created to better illustrate the bigger picture of the work. The table (see example (a) on next page) is filled out with the authors usage of said devices at this point in the thesis, only to allow for a cross-reference to be established, and illustrate the process which the author went through in creating his own arrangement. As it
was stated at the end of chapter 2, the order of the chapters and the processes that are
given in this thesis is not explicitly related to the chronological order in which said processes
were undertaken during the development of this project – in fact, much of it happened
simultaneously. The arrangement was listened to and analyzed, several ideas were played
out, both in the authors mind and through the means of his instrument, then scrapped or
retained for further exploration, and so on. The performance attempted to achieve is clearly
subject to the limitations created by the project itself, and a more theoretical and intelligent
approach to the construction of the arrangement was so to speak impossible – ideas simply
had to be tested out in an ongoing process in order to discover their usefulness and/or
applicability or deeming them too ambitious or complicated as a matter of practicality. Of
course, the musicality and atmosphere attempted in the original piece was never to be
compromised for the sake of practicality in the arrangement.

A simple visual aid as the table (example (a) on next page), the original recording of the
piece and the poem itself allowed the author to put together a simple dramaturgical structure
of the performance, making the order of application of the constructed elements of the
arrangement to be composed – a division into parts (see colored segments for the authors
division into parts in the example), in other words. A simple dramaturgical plan is provided in
the table (relayed in *cursive* after the hyphen (as understood in the original piece and
planned in the arrangement by the author)) at this point in the thesis, and a more in-depth
guide to the following up of said dramaturgical plan and the application of the elements of
arrangement to accomplish this is covered in chapter 5.
<table>
<thead>
<tr>
<th>Verse</th>
<th>Original</th>
<th>Arrangement</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>Overture</td>
<td>Overture – establishing tonality, introducing ensemble</td>
</tr>
<tr>
<td>1</td>
<td>Major</td>
<td>Major – establishing ostinato</td>
</tr>
<tr>
<td>2</td>
<td>Major</td>
<td>Major – introducing the spoken word</td>
</tr>
<tr>
<td>3</td>
<td>Major</td>
<td>Major – full playthrough of the melody</td>
</tr>
<tr>
<td>4</td>
<td>Major</td>
<td>Major – increasing orchestration, adding singing vocal part</td>
</tr>
<tr>
<td>5</td>
<td>Major</td>
<td>Major – establishing structure</td>
</tr>
<tr>
<td>6</td>
<td>Major</td>
<td>Major – increasing orchestration</td>
</tr>
<tr>
<td>7</td>
<td>Major</td>
<td>Major – establishing new accompaniment</td>
</tr>
<tr>
<td>8</td>
<td>Major</td>
<td>Major – calming down accompaniment</td>
</tr>
<tr>
<td>9</td>
<td>Minor</td>
<td>Minor – introducing relative minor and melody</td>
</tr>
<tr>
<td>10</td>
<td>Minor</td>
<td>Minor – straightforward reintroduction of major tonality, calm accompaniment</td>
</tr>
<tr>
<td>11</td>
<td>Major</td>
<td>Major – calming accompaniment</td>
</tr>
<tr>
<td>12</td>
<td>Major</td>
<td>Major – increasing orchestration, building energy</td>
</tr>
<tr>
<td>13</td>
<td>Major</td>
<td>Major – increasing orchestration, building energy</td>
</tr>
<tr>
<td>14</td>
<td>Major</td>
<td>Major – increasing orchestration, building energy</td>
</tr>
<tr>
<td>15</td>
<td>Major/Minor</td>
<td>Major/Minor – abruptly reintroducing minor tonality at the midway point</td>
</tr>
<tr>
<td>16</td>
<td>Minor</td>
<td>Minor – establishing minor tonality, building tension</td>
</tr>
<tr>
<td>17</td>
<td>Minor</td>
<td>Minor – increasing orchestration and sense of rhythm and forward momentum</td>
</tr>
<tr>
<td>18</td>
<td>Minor</td>
<td>Minor – modulating, increasing orchestration and tension</td>
</tr>
<tr>
<td>19</td>
<td>Minor</td>
<td>Minor – introducing minor accompaniment</td>
</tr>
<tr>
<td>20</td>
<td>Minor</td>
<td>Minor – returning to major key</td>
</tr>
<tr>
<td>21</td>
<td>Hidden</td>
<td>Hidden (pedal) – returning to a very calm accompaniment</td>
</tr>
<tr>
<td>22</td>
<td>Easter</td>
<td>Easter ending of segment</td>
</tr>
<tr>
<td>23</td>
<td>Major</td>
<td>Major – returning the ostinato</td>
</tr>
<tr>
<td>24</td>
<td>Major</td>
<td>Major – return of melody, calm accompaniment</td>
</tr>
<tr>
<td>25</td>
<td>Major</td>
<td>Major – remaining in major tonality, ending segment</td>
</tr>
<tr>
<td>26</td>
<td>Minor</td>
<td>Minor – establishing minor tonality, building tension</td>
</tr>
<tr>
<td>27</td>
<td>Minor</td>
<td>Minor – increasing tension, rhythmic strictness</td>
</tr>
<tr>
<td>28</td>
<td>Minor</td>
<td>Minor – increasing tension</td>
</tr>
<tr>
<td>29</td>
<td>Minor</td>
<td>Minor – further increasing tension, expanding orchestration</td>
</tr>
<tr>
<td>30</td>
<td>Minor</td>
<td>Minor – building tension</td>
</tr>
<tr>
<td>31</td>
<td>Minor</td>
<td>Minor – increasing tension</td>
</tr>
<tr>
<td>32</td>
<td>Minor</td>
<td>Minor – modulating from relative minor to parallel, increasing tension</td>
</tr>
<tr>
<td>33</td>
<td>Minor</td>
<td>Minor – simplification of accompaniment, preparing speech</td>
</tr>
<tr>
<td>34</td>
<td>Minor</td>
<td>Minor – simple accompaniment</td>
</tr>
<tr>
<td>35</td>
<td>Minor</td>
<td>Minor – full orchestra, gearing up for final building of tension</td>
</tr>
<tr>
<td>36</td>
<td>Minor</td>
<td>Minor – modulation up one whole step (to a–minor), increasing tension, climactic ending</td>
</tr>
<tr>
<td>37</td>
<td>Minor</td>
<td>Minor – silence, small accompaniment</td>
</tr>
<tr>
<td>38</td>
<td>Minor</td>
<td>Minor – silence, small accompaniment</td>
</tr>
<tr>
<td>39</td>
<td>Minor</td>
<td>Major – return to major tonality and major accompaniment</td>
</tr>
<tr>
<td>40</td>
<td>Major</td>
<td>Major – slight increase in orchestration</td>
</tr>
<tr>
<td>41</td>
<td>Major</td>
<td>Major – calming down the orchestration and performance</td>
</tr>
<tr>
<td>42</td>
<td>Major</td>
<td>Major – calming down the orchestration and performance, ending accompaniment</td>
</tr>
</tbody>
</table>

Example (a), rudimentary table of musical keys and devices in both the original piece and the authors arrangement.
3.2 The selection of the key

As discussed in chapter 2.4 considering the challenges related to intonation, finding a suitable key became subject to two factors – (1) the troubles related to having or not having sympathetic open strings, and (2) the vocal range of the author. Luckily, the key of G-major suited the authors voice adequately. Some transposing of the melody (in octaves) would have to be made to secure a sufficient performance throughout the arrangement, however, but the luxury of having all four open strings available throughout the performance (apart from the E-string at some points in the minor parts) made the arrangement and execution of this project much more viable. It would of course be possible to perform the same project in a different key (closely related to G-major in pitch for the author), but this being the first attempt the author has made of such an undertaking, further complications were avoided.

The inclusion of the discussion of the selection of the key at this point in the thesis comes as a result of the necessity of having established this factor before continuing elaborating on the construction of the elements of the arrangement. It could be included in the next chapter but relating the discussion to the analysis of the keys and modulations applied in the original piece seemed prudent. The same pattern of thinking applies for the reveal of the dramaturgical structure of the authors arrangement in the table on the previous page (example (a)).

The modulations in the original piece are listed in the table in the previous chapter (see chapter 3.1, example (a)). Considering the vocal range of the authors voice, and when taking into account the complicated accompaniment planned for the minor parts of the arrangement, no modulations were attempted. The author was dismayed with having to leave out the possibility of modulation in the arrangement, as it is quite an effective (although simple) tool for building tension. The intonational challenges that would have to be overcome by attempting to utilize such a device were simply too great. Other means of increasing tension would have to be applied, but the discussion is best saved for a later chapter.

The author would also like to include that future projects of this sort will attempt to include both modulations and less sympathetic keys. The colors of sound that can be achieved in the more foreign keys on the violin are wonderful, and the avoidance of them for the sake of practicality should not become a cheap way of avoiding intonational difficulties. Creating an arrangement for another piece of literature or art that can have the singing parts in certain keys and modulate into related, but less sympathetic, keys in intermezzos or other parts where the vocal part is absent is one possible bridge that can be made to discover the further possibilities in this type of projects.
4. The construction of the elements

4.1 The construction of the major parts of the accompaniment

The first order of business was to uncover the harmonic structure of Bøksle’s music (see examples (a) and (b)). It would be from this aspect of the piece that all the elements of the arrangement would come. There was no wish to rewrite any material, as that was not the intention of the project. The idea was rather to expand upon what was already constructed, arranging it properly and attempting to find applicable solutions to common problems arising in this kind of endeavor. The author would like to underline that part of this project is an attempt to lay foundations for future projects of this sort. Therefore, mixing in practical solutions in arrangements is part of the undertaking.

Example (a), a simple sheet music of the main melody of the piece with corresponding chords.

Example (b), a simple sheet music of the minor melody with corresponding chords.
The major melody had to be transposed an octave down (see example (c)), at several places, in order to make it possible for the author to perform it at an adequate level throughout the performance. Bar one through second beat of bar two, bar five through second beat of ten and bar 13 through second beat of bar 16 were all transposed down, leaving the following melody for the most common usage in the major parts of the performance. The upbeats to bars five, eleven and 17 were executed in the original octave.

Example (c), general picture of the adjusted melody fitting the author's vocal range.

After uncovering the basic musical material of the piece, the process of constructing a playable accompaniment on the violin could now begin. In the beginning, attempts were made to create one accompaniment consisting of only chords played arco. This proved to be unfruitful, as the complex nature of chords in violin-playing and their unavoidable level of harshness turned out to be counter-productive in relation to the vocal part.

Therefore, the author opted to go for a more subtle approach – avoiding the usage of chords, in the arco mode at least, as much as possible. One option was to construct different counter-voices that could be played alongside the melody. This would be a good solution were it not for the fact that the harmonic structure of the piece might become obscure or dull. Counter melodies might end up clouding this intended perceived harmonic structure, as they would have to be of a level of independence in relation to the main melody. Constructing counter voices in strict relation to the harmonic structure would end up yielding few melodies and might then again dull the performance.

The middle ground answer became a flowing slow arpeggio-like accompaniment, inspired by structures used by composers such as Rimsky-Korsakov, Debussy and Smetana (to name a few), to introduce a connection to water and ocean, as most of the story of the poem takes place in this element.
The works that particularly came to mind were “Má Vlast”, “Scheherazade” and “La Mer”.

In the first movement of Debussy’s “La Mer”, two bars before rehearsal figure 3, a flowing structure is introduced in the woodwinds (see example (d)). Another structure appears at rehearsal figure 11, in the strings (example (e)). In the first movement of “Scheherazade”, by Rimsky-Korsakov, after the first violin solo, a flowing accompaniment is established in the strings in the Allegro non troppo (example (f)). This figure is also developed during the movement, going into a quicker rhythm, which will be discussed when considering the minor parts of the arrangement. In the second movement of Smetana’s “Má Vlast”, “Vltava” (or “The Moldau”), a rolling-like figure is introduced in the beginning of the piece an established as an ongoing accompaniment from bar 40 and onwards (example (g)).

Example (d), excerpt (only woodwind-parts) from the 1st-movement of “La Mer,” two bars before figure 3.

Example (e), excerpt from 1st-movement of La Mer (only strings-part), (transcribed by the author to better fit the page). In the pdf-score, these two bars are on two different pages, making the creation of this example impossible without hampering with the score.

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1 B. Smetana, “Má Vlast”
2 N. Rimsky-Korsakov, “Scheherazade”
3 C. Debussy, “La Mer”
All these structures have this ascending and then descending (or vice versa) rolling motion in common, and all of them are related to water. This pattern of accompaniment was then attempted in one of the accompanying structures of the arrangement. The result is illustrated in example (h) (next page).

The structure of the accompaniment was given several objectives. Firstly, it had to convey the harmonic structure of the arrangement. Secondly, it was supposed to, to the best of its ability and without sounding constructed or like a lifeline, help the performer navigate the difficulties regarding intonation throughout any verse. And, thirdly, to underline the rhythmic structure of the poem and the phrasing of the music. The harmonic structure of the accompaniment was maintained due to the fact that almost all the figures are broken chords. Unless this created unforeseen difficulties or other problems, this structure was to be applied throughout the verse, in order to secure the harmony. The intentional usage of the same note in both the accompaniment serves to give the performer help in staying in tune. It takes away from the independence of the accompaniment, but it is however a necessary sacrifice to secure the wholeness of the performance.
The deliberate usage of ninths (and other dissonances) (bar two and three, for example) and voices moving in opposite directions (bar three and upbeat to bar 17, for example) are attempts to maintain a certain independency between the melody and the accompaniment.

The initial eight bars of the accompaniment are constructed in phrases of $1 + 1 + 2$, a classical setup of any musical passage. The rising and falling structure of bars one and two are answered by a longer structure in bars three and four. The same applies for bars five to eight. Then, as a longer phrase commences, the accompaniment follows suit, attempting to create a line from bar nine to bar twelve. The initial structure of the accompaniment from the beginning of the verse is reintroduced but continued in the same rising and falling pattern in bars 15 and 16, to create variation and a longer line towards the end of the accompaniment of the verse. The usage of the slow arpeggio accompaniment was prominent throughout most parts of the major parts of the performance, but for the sake of variation and allowing for the possibility of development of the accompaniment, a simpler and more anonymous harmonization of the melody was also created. A guide to the application of the different accompaniments will follow in chapter 5.
An accompaniment created by the fusion of the existing ostinato (see example (i)) of the piece with the illustrated (see example (j)) harmonized structure of the latter part of the melody became the best option to develop the accompaniment from the ostinato to a more prominent role. The ostinato does not convey the harmonic structure of the arrangement in an adequate way and was therefore not suitable as accompaniment for the sung vocal part. It was therefore decided that the accompaniment would develop into this more harmonic structure in order to better convey the harmonic structure and help the performer’s ability to sing.

Example (i), the ostinato of the original piece in its most commonly applied forms (A and B).

Example (j), the harmonized accompaniment of the latter part of the main melody (which is sung) of the piece.

As illustrated, the notes in the main melody are almost always found in the accompaniment, creating a lifeline for the performer. With the development of the accompaniment being intended at an early stage in the performance, it seemed prudent to have in mind the possible difficulties of getting used to the challenges regarding intonation.

The main accompaniment in the 1st-movement of Scheherazade is, as previously stated, further developed going into the middle part of the movement (see example (k) on next page). The development is ever so slight, only changing the rhythm from triplets to eight-notes, but the sensation of development alongside the continuation of the flowing structure is nonetheless maintained.
Example (k), the development of the accompanying figure in the 1st-movement of "Scheherazade."

Using this idea, an ever so slight development of the slow arpeggio accompaniment (see example (l)) was created. The author would like to stress that however small this changing in the accompaniment seems, the difficulties of applying it were nonetheless quite big. It is important to keep in mind that the true difficulty of this project does not lie in the technical difficulties of the violin playing as a separate entity, but the combination of the playing with the vocal part – or, in other words, the performance in its entirety.

Example (l), the developed version of the slow arpeggio accompaniment.
4.2 The construction of the minor parts of the arrangement

The original piece has clear separations of the dramatic passages of the poem and the less dramatic ones by the usage of a minor key (see end of chapter 3.1), and a corresponding melody. Retaining this structure throughout the arrangement was intended, and the construction of an applicable accompaniment for the minor parts was needed. Again, going back to “Scheherazade”, another structure related to the flowing ascending and descending accompaniment is introduced in the 1st-movement, at rehearsal figure D (see example (a)).

One could argue that one of the main purposes of this structure is to supply energy or a forward sensation, through the quickening of the rhythm of previous established figures.

Having the most prominent of the previous accompanying figures in the arrangement related to these pieces ("Má Vlast", "Scheherazade" and "La Mer") opened the possibility of creating an accompanying figure in the minor sections also related to the development in said pieces. The sections of the poem utilizing the minor key in the original piece by Bøksle are the ones that consist of escaping, fighting or struggle. Such experiences were to be conveyed by the quickening of rhythm as well as a minor key. However, such a structure also had to be playable, and a too complicated structure was to be avoided. The decision fell on constructing an accompaniment consisting of only one bowing technique in order to somewhat reduce the difficulty. The bowing technique that could endure long passages of time, increase the energy of the overall performance and contribute to the drama was selected to be the ricochet arpeggio. The technique also conveys a sense of virtuosity, as one of the most famous of Paganini’s Caprices are devoted entirely to this technique.1

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1 N. Paganini op. 1, 24 Caprices, No. 1 in E-major
Other examples of the usage of this technique in the violin repertoire could include the ending of the 1st-movement of Sibelius’ violin concerto, and the latter part of the cadenza in the 1st-movement of Mendelssohn’s violin concerto (see examples (b) and (c)).

Example (b), ricochet arpeggio in the ending of the 1st-movement of Sibelius’ violin concerto op. 47.

Example (c), ricochet arpeggio in the ending of the cadenza in the 1st-movement of Mendelssohn’s violin concerto in E-minor op. 64.

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2 J. Sibelius, Violin concerto op. 47 in d-minor
3 F. Mendelssohn, violin concerto op. 64 in e-minor
In both latter cases, the technique is used to build tension. In the case of Paganini, it is more a showcasing of technique, as this Caprice is considered as one of the very hardest of them all. The following accompaniment for the minor parts of the arrangement was constructed, having both these concepts in mind (see example (d)).

Example (d), the ricochet arpeggio accompaniment of the minor part of the arrangement. The ricochet is continued throughout the entire example. The accompaniment is to be played alongside the main melody of the minor segments of the arrangement (see chapter 4.1 example (b)).

One of the drawbacks of utilizing this accompaniment is that it is hard to vary. The discussion of the application of all these accompaniments, both the ones in this chapter and also those in the previous one, will be had in chapter 5. However, the author would like to include at this point that phrasing, the usage of different contact points and the inclusion of stressed beats and even other tones in the arpeggio were some of the ideas had for variation. In any case, the variation of the vocal part, and the progress of the story would also serve as means to further develop the performance, perhaps allowing for this segment of the accompaniment to be of a more static nature.
4.3 The construction of the leitmotif:

In not having the same means of orchestration as Bøksle had at his disposal, and therefore lacking a serious number of liberties in regards of arranging the piece, the author wanted to include an idea of a leitmotif throughout the arrangement. Having previously stated that altering of the original material was not intended, some adjustments would have to be made for the performance to contain enough elements not to seem stagnant or dull. The ostinato (see example (a)) of the original work became quite useful for several reasons. Firstly, its structure made it possible to combine with a more advanced accompaniment, incorporating left hand pizzicato, giving it more depth and further usage throughout the performance. However, details surrounding this will be discussed in chapter 5.

![Example (a), the original forms of the ostinatos.](image)

The ostinato appears in two versions, A and B, with A being the most prominent of the two. With A being the most prominent, it felt natural to use this version as the source of a leitmotif. Going forward, the notes G₃, D₄ and E₄ make in themselves a useful structure in that they correspond to the most prominent keys in the main key of G-major; the G is of course the main note of the key, D being the dominant key and a part of the tonic, while E gives a potential way into both the sub-dominant (C) and the relative minor (E-minor).

Thus, the leitmotif ended up in the following manner in its purest form, containing the notes G, D and E.

![Example (b), the leitmotif in commonly applied circular form.](image)

Giving the leitmotif a clear and simple form, it would be easy to incorporate it whenever fitting in the performance of the piece. Other than being inserted at key moments in the arrangement, the leitmotif was to be the source of quasi-improvisation in the beginning of the arrangement, allow for the performance to have some elements of a freer nature.
One of these quasi-improvised variants of the leitmotif, and it would be a folly to give examples of all that were intended included in the performance, is illustrated in the following example (example (c)).

Example (c), one of the "improvised" versions of the leitmotif.

By conceiving a leitmotif from the ostinatos found in the original piece, the author feels that his intentions of not hampering too much with the original work is maintained. The project attempts to explore the possibilities of going through with such an undertaking and making these simple additions to the original piece serves to that purpose, and perhaps, adds a flare of individuality to the project itself.

One of the main themes in the story of "Terje Vigen" can be said to be that of salvation or forgiveness. Sverre Mørkhagen, when discussing the conclusion in "Peer Gynt", states "Except for the conclusion of "Terje Vigen" there is an element of forgiveness in this conclusion that is nowhere else to be found in Ibsen’s poetry.". The idea was therefore to insert the leitmotif wherever the author saw fit, in accordance with the perception of one of the main themes of the poem. Yet again, this will be further explored in the next chapter.

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1 S. Mørkhagen «Ibsen», p.303, translated by the author from Norwegian.
5. Explanation and guide to the authors arrangement

5.1 First part

Consisting of the introduction of the piece and verses 1 – 9

5.1A Introduction

In the given performance (Kungliga Musikhögskolan, 17.12.2020, 7 pm.) the audience was not familiar with the poem, and only slightly familiar with the language it was written in. Therefore, a short but embellished explanation of the context of the poem, written by the author and helped translated into Swedish by Sverker Rundqvist, and a simple, but adequate, translation of the poem itself was provided (see chapter 7.1 and 7.2). The importance of being able to understand the words of the poem gives itself and knowing something of the context is also particularly useful. This poem is a part of Norwegian cultural history, and most of Norwegians have some form of relationship to it. Swedes, however, do not. Thus, it seemed appropriate to give some form of introduction to the context and a translation.

After this brief verbal introduction, the performance could begin. The first task the author had in mind, was to create a musical atmosphere from which all the different elements of the performance could emerge. As many composers have done before, the choice fell on starting out softly on a high-pitched note. Quick examples form the classical literature that come to mind are the openings of Beethoven\(^1\) and Mahler.\(^2\) This allows the piece to slowly form itself out of almost nothing, creating the sensation of a beginning. Furthermore, the author opted to include the leitmotif as early as possible, giving it a hidden but central role throughout the performance. However, a fixed composition was never intended, and the element of improvisation was never to be completely lost during this segment of the piece.

Therefore, improvisation was to occur between a fixed set of point or elements – the leitmotif and the ostinato. The introduction became thusly a quasi-improvisation on the leitmotif and the ostinato, with heavy focus on maintaining a suspended sensation of time, ending in the establishment of the ostinato and then becoming a low-pitched pedal point (G\(_3\)). The violin as an instrument is introduced, the key elements of the musical arrangement is presented, and the stage is set for welcoming the next element of the performance – the voice.

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\(^1\) L. v. Beethoven, Symphony no. 9, d-minor, op. 125.
\(^2\) G. Mahler, Symphony no. 1, D-major.
5.1B Verse 1

With the stage now being set with the pedal point, the author opted to introduce the speaking voice as unhindered as possible – with the absence of any more violin than necessary. The voice is presented performing the entirety of the first verse, only accompanied by the pedal point, giving the listeners time to adapt to the foreign element, the voice, in this performance situation. From this point on, much of the structure of the arrangement while strive to introduce the listener to different elements of accompaniment of the voice, presenting different ways of accompanying oneself while creating a sound musical dramaturgy.

Running the pedal point throughout the entirety of this verse also continues the retreat of the violin from center stage to an accompanying role. The pedal point fades out at the end of the verse, yielding way for the next element of the accompaniment.

5.1C Verse 2

The author wanted to begin this verse with the ostinato, the question being whether to start it in the pizzicato technique or the arco. Seeing as the arco technique has already had a prominent role throughout the introduction, and the pizzicato being somewhat calmer in its effect, pizzicato seemed prudent. The ostinato is intended to be soft and almost like the pleasant ticking of a clock, only existing as a blanket on which the story can be weaved. As the voice element still is foreign, efforts were made not to overload the listener with accompaniment at this point in the performance.

This segment of the ostinato finishes after the ending of the verse, in a slight ritardando, combined with left hand pizzicato in the last moment, to give time for the player to reintroduce the arco technique required for the beginning of the next verse. This ability, to go from pizzicato to arco as smoothly as possible through the usage of left-hand pizzicato is of utmost importance regarding keeping the flow throughout the performance. It also serves the general aesthetic of the performance, by allowing the player to switch from these techniques without jagged or rushed movements of the bow arm in order to reach its appropriate place at any given time.
5.1D Verse 3

Continuing the story, the combination of shifting pitches in arco and spoken words are introduced. Still the accompaniment is as simple as possible, gently introducing each new element, verse by verse, giving the listener time to incorporate every aspect of the performance.

After the verse, a small intermezzo is played, playing parts of the ostinato in a higher octave (G₄ to G₅), increasing the range of the ostinato, while also giving the violin a more prominent role, preparing for the more complicated accompaniment in the next verse.

5.1E Verse 4

The next verse opts to increase both the means of the accompaniment and the voice. Starting of playing the ostinato in the higher octave, the left-hand pizzicato is introduced, playing an alternating (every beat) fifth (G₃ – D₄) beneath the ostinato. This increases the ensemble, so to speak, of the performance, giving the left-hand pizzicato a bass-role. After the first part of the verse, a short intermezzo guides the violin part into the harmonized accompaniment (see chapter 4.1 example (j)), while keeping the flow. When this harmonized accompaniment is played, the singing voice is introduced, singing the last part of the main theme, further increasing the devices available to the performer.

The singing ensues at the same time during the performance as it does in Bøksle’s original version. The author believes it to be fitting, not only because of the placement in time related to the introduction of the different musical elements, but also because of the details of the plot. The story speaks of the main character engaging in a bachelor’s life in Amsterdam, living the existence of a young sailor during the 19th century.

5.1F Verse 5

After introducing all these elements during one verse, the author thought it would be a prudent idea to establish this pattern as a form of new normal, giving the listener one more verse to fully detect all the new aspects of the performance. No new elements are therefore introduced, nothing more of the main theme is revealed and the verse plays itself out as the previous one.

A short intermezzo is promptly played, ending up in a figure laying the grounds for the slow arpeggio accompaniment.
5.1G Verse 6

As explained when discussing the construction of the different accompanying elements, this element is supposed to reference musical paintings of sea or water ("Scheherazade", “Má Vlast”, “La Mer”, chapter 4.1). It seemed prudent to incorporate this element of the accompaniment here, because of three reasons: Firstly, there has been no change in the accompaniment for two verses. Secondly, the plot is only now starting to pick up, and adding elements to the accompaniment, giving a sense of forward momentum seemed good. Thirdly, the last lines of the previous verse speak of living on the sea. Having deliberated upon its connection with other sea-related musical works, now would be the time to introduce the slow arpeggio accompaniment in the arrangement.

The main melody of the piece is still not revealed, continuing with speaking the first part of the verse and finishing in a singing manner.

5.1H Verse 7

There ought to be no change of the accompaniment during this verse. The reasons being, yet again, to allow the listener to incorporate all the new elements in the listening experience. Therefore, more of the main melody is introduced, and so to speak three quarters of the melody is now sung.

One of the main fears the author had while developing this concept was the ever-looming danger of monotony. The violin is a very expressive instrument, and long concertos and pieces are indeed celebrated throughout the world. However, these pieces often include the accompaniment of a full symphony orchestra and are written by far more competent composers than the author ever would imagine being. Therefore, a continuous development of the few elements at disposal were needed, and the incorporation of a larger part of the main melody seemed to be a good option while preserving the idea of allowing the listener more time to detect the new elements in the accompaniment established in the previous verse.

A short intermezzo, the last bar repeated while preparing the left-hand pizzicato, is played. This combines the fading-out of the arco part with the establishment of the pizzicato, laying the foundations for the accompaniment of the next part.
5.1i Verse 8

Choosing the pizzicato version of the slow arpeggio accompaniment to this verse is based on multiple reasons. Firstly, the plot of the story calms down, with the main character returning to his home discovering his newborn baby. The pizzicato, in this case, being calmer in expression, supports the spoken words of the verse. Secondly, the importance of the relationship between the main character and his child is of outmost importance to the story, and therefore calming the accompaniment to allow the spoken word to be better observed is thought of as a reasonable idea.

The main melody of the piece is still not revealed, continuing this trend, further giving importance to the moment of revelation.

5.1J Verse 9

At last, the entirety of the melody is revealed in attempt to give this verse more meaning. The verse tells of the seriousness that befalls the main character upon the discovery of his newborn child. It speaks of his forgoing of pleasures and his commitment to work and the straight and narrow. Revealing the melody at this point is an attempt to symbolize the completion of a character, a character ending up in his purest form. The dawn of a father figure, so to speak.

The accompaniment of this verse was deliberated for a long time. Introducing too much change might take away from the importance of the text, but being ever aware of the dangers of monotony, the author decided to opt for a middle ground solution – continuing the pizzicato but changing the rhythm to that of a more static one, almost only playing on the beats. This is an attempt to maintain the flow of the piece while also giving way to the voice and the text.

After the verse concludes, the leitmotif returns and is transformed into an ascending movement landing, giving recollections to the first intermezzo played between verses 3 and 4. Thereafter, the intermezzo is transformed into a descending minor scale, landing on the lower G with a tremolo before becoming the G-harmonic, laying out the grounds for the next big part of the performance.
5.2 Second part

Consisting of verses 10 – 16

5.2A Verse 10

This section of the poem becomes increasingly dramatic. The first section, the verses up until this point, can in some sense be regarded as an introduction or exposition. Now, the plot really takes form, when the main character is forced to bring home food for his starving family, defying the British blockade of the Norwegian coast.

Bøksle introduced the relative minor key of the main key in the first verse of this second section. Having already discussed the reasons for not choosing to undertake the minor key, the author does not intend to further elaborate on the matter here.

The accompaniment in this verse became, after minor deliberation, a simple continuation of the G-harmonic the previous intermezzo landed on. It became apparent that this simple accompaniment would benefit the introduction of the minor part and the minor melody, which is sung in its entirety during this verse. The text in this verse serves as a form of out of context explanation for the historical context of the poem itself – it has a noticeably clear element of narration to it.

The accompaniment ends with a fast tremolo on the G-harmonic, serving as a means to break out of the narrative mode the text and the simple accompaniment has produced.

5.2B Verse 11

The choice of accompaniment in this verse fell on the pizzicato ostinato in the lower octave. This attempts to give a calmness after the previous outbreak in the minor key and serves as way of getting the listener back into the story after the more distanced previous verse. It also attempts to bring back the sensation of something beginning, or starting, as we learn in this verse of the main character’s plans of securing food for his family.

The usage of left-hand pizzicato becomes quite relevant yet again, as to create flow in the transition into arco for the intermezzo and the next verse. The following intermezzo, in arco, is a simple but effective means to reintroduce the arco, ending in half-figured ideas from the slow arpeggio accompaniment.
5.2C Verse 12

In this verse the plot talks about the main character’s journey across the sea. Therefore, the reintroduction of the slow arpeggio accompaniment was warranted, it being connected to historical usage of “sea-motifs”. However, having already revealed the complete main theme, and already exposed the listeners to the slow arpeggio accompaniment, further development of the material was needed.

The slow arpeggio accompaniment is already quite complicated to perform while singing or speaking, and any further explorations of this pattern of accompaniment seemed excessive. Therefore, the author chose not to go for any more complicated harmony, but instead create variation through rhythm. Much development was not needed, just enough to create a sense of development.

5.2D Verse 13

The next verse contains the same structure of the slow arpeggio accompaniment but breaks from it during the second part of the verse. This is in order to further create development and underline the importance of the text. The leitmotif is inserted in the second part of the verse, and the harmonic accompaniment from verse 3 is reintroduced in a tremolo mode. This underlines the main characters acquiring of the food needed to save his family and the new energy from this realization. A realization of possible salvation.

After the verse, a short intermezzo of more virtuous character follows, creating a difference from the music between verse 12 and 13. This intermezzo was fully composed, leaving no room for improvisation at this exact point.

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Coming from the previous verse

Violin

Continuing to the next verse
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*Example (a), the notation of the intermezzo between verse 13 and 14*
**5.2E Verse 14**

Verse 14 follows the same setup as verse 13, breaking with the slow arpeggio accompaniment at the same point in the score. The story entails the main characters journey home, and upon seeing the mountain tops of his homeland, the leitmotif is once again played, in tremolo harmonic. The same harmonic structure as played in the last part of verse 13 is also used, but now without the tremolo.

After a short intermezzo (improvised) the entire main theme is played on the violin alone, giving room for the violin to shine, and for the voice to rest bit. The main theme transforms into pizzicato by the usage of left-hand pizzicato once again, preparing the pizzicato section in the next verse.

**5.2F Verse 15**

This verse consists of a pizzicato version of the slow arpeggio accompaniment. This is to calm the situation and create a false sense of security, only to be interrupted by the silencing of the accompaniment, leaving room for the voice to be heard unhindered while delivering the important lines in the text. The plot now tightens further, with the main character being exposed by a British ship, searching to hunt down anyone trying to enter Norwegian ports.

It seemed prudent to give room for the text and provide the performer a short break before embarking on the next part of the performance.
5.3 Third part

Consisting of verses 16 – 20

5.3A Verse 16

After the silence of the violin, the instrument is reintroduced in the same manner it was in the beginning – a harmonic on the G-string. Furthermore, an illusion of beginning the leitmotif is produced by continuing with a tremolo on a D-harmonic, descending into a harmonic on the G-string again. After delivering the final lines of the verse, the accompaniment rises in a crescendo on the G-string-harmonic, creating tension.

The simplicity of the accompaniment in this verse was intended, yet again, to give room to the text, and underline the seriousness of the situation the protagonist finds himself in.

The following intermezzo was composed in its entirety and was intended to drag the performance into a dramatic part, and conclusion of the first half of the poem.

Example (a), introduction intermezzo to the dramatic minor part between verse 17 and 20.

5.3B Verse 17

At the ending of the dramatic intermezzo between verse 16 and 17, the fast minor arpeggio accompaniment is established. It should be specified that the accompaniment was ought to be held out so that it can establish itself both in the arms of the performer but also give the listener time to enter the new world in minor. The accompaniment in the following sections will only consist of this structure, and any changes in or relevant intermezzos will be commented upon.
The following section of the poem entails the protagonist’s desperate attempt to escape the British navy and consists of some of the most dramatic passages in the entire poem. Therefore, the fast minor arpeggio accompaniment was constructed with precisely this in mind. It allows for great speed in the delivery of lines and is one of the most dramatic and haste-inducing effects possible to produce on the violin.

There is another aspect of choosing this accompaniment here that the author would like to comment on:

Maintaining a steady ricochet bowing while singing and delivering lines was one of the most demanding technical challenges concerning this project. Remembering the lines, keeping focus on the intonation, and adjusting the arms alongside the ricochet is a daring task and demands a serious amount of focus. The intention was to create a parallel between the plot of the story – the desperate struggle to escape – and the playing itself. In other words, the accompanying figure was intended to be hard in order to reflect the ongoing struggle of the main character.

Dramatic moments in renowned classical music often entail technical difficulty. A few examples to illustrate this would be the opening of Brahms violin concerto (solo violin part), the opening of Don Juan by R. Strauss, the opening of the 4th-movement of Mahler’s 1st symphony or parts of the violin solo in R. Strauss “Ein Heldenleben”.

While the accompanying fast minor ricochet structure is not of ultimate difficulty, the combination of it with the vocal part results in a severely hard passage.

After the lines of the verse are delivered a short intermezzo consisting of a continuation of the ricochet bowing ensues.

5.3C Verse 18

The ricochet is continued but ends after a ritardando and crescendo three quarters into the verse. This is in order to deliver one of the most famous lines from the poem itself properly. The intention was to perform it screaming, not at the top of the lungs, but with enough force that it would come as a shock to the listeners. Up until now, spoken words and singing have been the only aspects of the vocal part.

As a matter of practicality, pausing the ricochet for a moment allows for any adjustments needed to it to be made, if not able during the preceding passages.

Slowly but surely, the ricochet is started again, serving as an effective pathway to the continuation of the performance.
5.3D Verse 19

Verse 19 continues with the ricochet and the stronger vocal part is further incorporated into the performance, with character lines being performed with a more prominent voice. The word “stop!” is shouted during one of the last lines of the verse.

The intermezzo leading into the next verse (verse 20) is a simple continuation of the ricochet but differs slightly with a musical parallel attempted to be made to the plot at this point. Verse 19 describes an English officer ramming an oar in the bottom of the protagonist’s boat, causing it to sink. It is represented in the musical arrangements in the following manner.

Example (b), notation of the intermezzo between verse 19 and 20.

Adding only a lower G to the structure of the arpeggio might not seem as sufficient to paint any musical picture, but the author believes it to be in keeping with the principle of less is more. It adds an element to the repetitive nature of the accompaniment, and given the clear context given by the text in the poem itself, it serves its purpose.

One problem arising from this however is that there becomes so many of them. It was considered to only include one G but given music’s inherent logic of repeating newly introduced elements, it seemed meaningful to incorporate it naturally in the progression of the phrase.
5.3E Verse 20

The performance was thought continued forward in the same manner as before, singing the last verse of the second part above the now well-known fast arpeggio accompaniment.

During the verse, the plot tells of the last struggle of the main character, and his ultimate defeat at the hands of the British navy. Thusly, the author sought to compose a fitting dramatic end to the part, by giving the violin the main stage. The following intermezzo in the form of a cadenza is the attempt to achieve this effect, incorporating a sorrowful theme also included by Bøksle.

Example (c), cadenza after the last verse in the second part of the poem.

The ending of the cadenza seeks to bring an end to the drama and return to a performative state of suspended time, bringing the element of narration into the next couple of verses. This is achieved through the usage of the pedal point, now on a G-harmonic (once again).
5.4 Fourth part

Consisting of verses 21 – 24

5.4A Verse 21

The plot of the story now enters a middle point, and the poem calms down. The verses speak of the main characters captivity and his recollections of his home and of his family. The pace of time drastically changes, with the passage of many years are described in a couple of lines. To give meaning to the musical arrangement at this point, the author wanted to fully utilize the attempted established element of the suspended time during these verses.

Verse 21 is therefore only accompanied by the g-harmonic pedal point, attempting to calm down the performance and give room for the spoken word.

5.4B Verse 22

In this verse, finally, after 21 verses of accompanying on the violin, the author thought it would be of great necessity to include a small break. Playtime at his point of any performance of this arrangement would be around 25 minutes, and a small pause from complicated accompaniments and ever-changing patterns of elements seemed like a good idea. However, acknowledging that the performer is alone in his performance, this break could not only come from practical necessities, but would need to be argued from a dramaturgical point.

Verse 22 contains a line in the poem that the author thought might substantiate the usage of silence. The line reads:

Original text: «Da taug Terje Vigen; nu var det gjort, nu tog han sin sorg for sig selv.»

Literal translation: “Then Terje fell silent, now it was done. Now, he took his sorrow for himself.”

This line, alongside the hopelessness and resignation that is portrayed in the poem at this point made it seem defendable to utilize silence here. It is to be noted that the element of silence is also a musical one. Having a limited number of devices and means at hand when arranging this performance for solo violin, the incorporation of silence in key places throughout became an important tool for conveying important lines or verses and giving the performer much needed breaks at key points.
5.4C Verse 23

After the break of verse 22, a way of reintroducing the violin accompaniment in a meaningful way became the next task at hand. The author opted to go for pizzicato, with conventional pizzicato being the less intrusive and a more anonymous playing technique. As a matter of stage aesthetics, it would be less disturbing utilizing the left-hand pizzicato, giving the bow arm further resting time while remaining out of the way of the performance. The left-hand pizzicato is therefore the preferred technique.

Coming from a minor section of the arrangement, it seemed rushed to go straight into the old pizzicato ostinato. This would also draw the performance too quickly out of the minor mode and into the major. A major key at this point would also be dramaturgically unfitting. Going for a simple alternating fifth, G₃ and D₄ (also found as bass accompaniment to the major pizzicato ostinato), seemed like a good idea. The ticking element can be related to the passage of time, and the open fifth does not reveal any connection to either major or minor.

After three quarter of the verse, when the plot speaks of the ending of the war, the freeing of prisoners and the return of the main character to his home, the major pizzicato ostinato is reintroduced, growing out of the ticking alternating fifth. This serves to put an end to the narrative nature of this verse and return the performance to a more present state, changing the scope of the in-performance-time from broad narration to the here and now.

5.4D Verse 24

Verse 23 goes straight into the verse 24. Seeing as the performance already has slowed down to such a calm degree, the author did not want to make room for an unnecessary intermezzo between the verses.

The accompaniment has now been developed from a harmonic pedal point to a pizzicato ostinato through an alternating plucked fifth. The last transformation happened three quarters of the way through the previous verse, when the plot of the story changed substantially (main character being released from prison). This structure of changing the accompaniment was followed during verse 24 as well, given that the plot once again seemed to demand it.

Halfway through verse 24, the main character learns of the demise of his family, and what became of his home during the time he spent in prison. At this point the accompaniment changes from the pizzicato ostinato to the pizzicato version of the slow arpeggio accompaniment, attempting to be used as a retrospective element.
After this verse, the author felt a sort of climax was needed. The main character is now utterly broken by the death of his family, and he is unrecognizable due to the long years spent in prison. He has become a resigned shell of his former self. The following short composition seeks to unite several of the previous elements of the accompaniment, counter-voices, left-hand pizzicato, chords and a pedal-point. The idea was also to create a parallel between the accompaniment and the story itself. The character has given his all and failed in his attempt to save his family. Thusly, the author thought it would be of significant symbolic value to throw all the previous techniques into the climax of the violin accompaniment, knowing that any further complication of the elements would be redundant. Despite all the struggles of the main character, everything he gave was given for nothing. The author hopes this cadenza like intermezzo would give a fitting end to the middle part of the poem.

*Example (a), climax between the third and fourth part of the poem.*
5.5 Fifth part

Consisting of verses 25 – 36

5.5A Verse 25

The fourth part of the poem was chosen to be the longest one, consisting of twelve verses, and encompassing the true climax of the story. Attempting to illustrate that a new part of the poem is now beginning, the author wanted to start off in a calm manner by using the tools necessary to create a suspension of time. With verse 25 being a near word for word repeat of the first verse of the poem, the accompaniment was selected accordingly – the pedal point on G3.

After verse 25, a quick transition in the form of an intermezzo brings the accompaniment back to the pedal point on the G-harmonic.

5.5B Verse 26

This verse serves as a laying of the context of the verses to come. The poem speaks of a stormy night off the Norwegian coast, with a British ship in distress. The main character, now working as a costal pilot, ventures out attempting to save whoever is on board. The chosen accompaniment is supposed to yield the stage for the voice, now singing the minor melody, explaining this context. This results in a simple G-harmonic pedal point throughout the entire verse.

5.5C Verse 27

With only a simple pizzicato intermezzo, the performance continues with simple on the beat pizzicato chords to bring the atmosphere back to the here and now. With the poem now abandoning the suspension of time, so too must the accompaniment. The minor part is once again thoroughly established at this point, through the singing of the melody in the previous verse, and the establishing of the harmonic structure in this verse through the chords.

The poem makes it clear that there is something about the people on board this ship that triggers something malevolent within the main character. Attempting to convey this, the last phrase of the verse, though usually repeated in the minor version, is only spoken once at this point. This is only intended to happen here, precisely because of the realization of the main character, currently hidden for the audience, in order to create suspense.
5.5D Verse 28

After setting the stage for the most dramatic part of the performance at the end of the last verse, the author wanted to go into a long increase of tension, maintaining it over several verses. In not having the ensemble, or instruments, to create a conventional increase of tension – not being able to add different instruments or orchestrating thicker layers of sound – a carefully planned usage of already familiar elements was to be employed to achieve this.

After long deliberation on how to compose the elements in the different order, the author opted to start of this long passage with arco triplets in the accompaniment. This rhythmic figure in this context will serve to create a sensation of haste or tension, and having already used the arpeggio as a device in the minor mode, actions were taken to save the arpeggio for later.

Example (a), the intermezzo between verse 27 and 28, introducing the triplet accompaniment. Continues after final bar.

The resulting continuous triplet figure accompaniment, harmonically consisting of the already presented harmonic structure of the minor part, serves to start this long passage of tension building in this climactic part of the poem.

The density of direct character lines in this part of the poem also serves this purpose. Direct lines have previously been few and far between, but in this section, they increase in frequency and the return of the spoken character lines from the performers part gives the performance a new element of presence.
5.5E Verse 29

Quickly moving on, after only a short repeat of the final cadence in the minor accompaniment, verse 29 should have the same structure as verse 30. With the devices at hand being limited, using the same structure twice is needed, and the long increase of tension planned for this section of the poem does not suffer from it. On the contrary, the shortening of the time spent on each verse allows for the tension to more easily be forwarded from one verse to the next.

The ending of the accompaniment in this verse consists of a ritardando of the triplet figure going into the already established fast ricochet arpeggio accompaniment. This avoids the possible monotony the prolonging of the triplet figure might cause and serves to bring the audience back to the atmosphere of the previous dramatic section of the performance.

The reintroduction of the fast ricochet arpeggio was deliberated. The triplet figured could possibly have endured another verse, but the plot seemed to demand a change of accompaniment. In the last phrase of verse 29, the main character starts his revenge by sinking the boat of the survivors in the same manner his own boat was sunk all those years ago. The return of the ricochet bowing provides an efficient parallel to previous parts of the story, further uniting the minor sections of the second part of the poem with the fourth.

Example (b), intermezzo between verse 29 and 30, reintroducing the ricochet bowing in the arpeggio accompaniment.
5.5F Verse 30

After reestablishing the ricochet bowing, verse 30 plays itself out with the minor melody being sung on top of the accompaniment. A short intermezzo attempting to relate to the text of the poem is played after. The last phrase of the verse speaks of the main character, now somewhat regretting his decision to sink the boat, struggling to keep the boat above water in the stormy night. A slight change in the arpeggio structure, creating a short melody in the top part is intended to represent this, and also to serve as a breaking of potential monotony considering the ricochet arpeggio.

Example (c), intermezzo between verse 30 and 31, containing short melody in the top part.

5.5G Verse 31

At this point in the performance the ricochet arpeggio accompaniment is beginning to wear out its potential. However, due to the increasing direct character lines, the vocal part of the performance can maintain and further carry the progress of the increasing tension. This is part of the carefully planned structure of the accompaniment. Of course, more prominent dialogue demands greater delivery, so difficulties are not receding. The amounting difficulties serve a purpose in this part of the performance, furthering the drama and tension. In verse 32 the ricochet accompaniment is not further developed, saving what remains of possible changes for the verse to come. The vocal part must deal with three different aspects – the narration of the story, the lines of the antagonist and the lines of the protagonist – delivering these with as much character as possible. The intermezzo at the end of verse 32 seeks to introduce the final element of development to the ricochet arpeggio – the sul ponticello version.
5.5H Verse 32

The establishment of the sul ponticello sound seeks to underline the dread revealed for the antagonist in the final lines of verse 31. These are not made clear to the audience before the beginning of verse 32, but as an anticipation, and a smoother transition into the sul ponticello sound, the author opted to introduce it in the intermezzo. The last lines of verse 31 and the first lines of verse 32 reads as follows:

Last part of verse 31:

Original text:
“Da råbte lorden: “kend,- båens ryg-
den svigter,- det er ingen flu!”
Men lodsens smilte: «nej vær De tryg;
en sunken skægte med tre tønner byg
er båen, som bær os nu.”

Literal translation:
Then the lord screamed: “look – the top of the rock - it gives way, - there is no bottom!”
But the pilot smiled: “No, remain calm, a sunken boat with three barrels of barley,
is the rock, that carries us now.”

Opening of verse 32:

Original text:
«Der jog et minde om halvglemt dåd
lig et lyn over lordens træk -,
han kendte matrosen, som lå med gråd,
iknæ på korvettens dæk!”

Literal translation:
“A recollection of half-forgotten deeds flashed like a lightning across the lord’s face,–,
he remembered the sailor, who lay and wept,
on his knees on the corvette’s deck.”

This memory flashing like a lightning across the face of the antagonist is attempted illustrated with the sul ponticello sound and the stresses made on the same beats in the intermezzo trying to bring back the striking of the oar between verses 19 and 20 (see chapter 5.3 example (b))

Having now established the ponticello, it has served its purpose, and the prompt return to normal arco (approximately at the point of the Bb-major chord in the harmony (see chapter
4.1 example (b)) yields the stage for the vocal part and the delivery of crucial lines during the middle part of verse 32.

The intermezzo between verse 31 and 32 serves as a temporary end of the ricochet, before it enters in one final verse before having fully served its purpose, and the establishing of a counter-voice to the main minor melody.

Example (d), sheet music of the transition between verse 31 and 32, illustrating the introduction of the sul ponticello.

5.5I Verse 33

Leaving the ricochet arpeggio behind and introducing a counter-voice to the melody serves to further give performative space to the vocal part. The lines that are delivered in verse 33, and the following two, makes up the infamous speech given by the main character, explaining his actions to the antagonist. Therefore, the author wanted to settle for a simpler accompaniment.

Example (e), the intermezzo between verse 33 and 34, introducing a simple melodic structure as accompaniment.
The first part of verse 33 describes the main character as almost consumed by hatred towards the antagonist, and the following lines have a malevolent character to them. The counter melody is supporting the narration of the scene, rising to a climax just before the beginning of the speech. The author decided to arrange the delivery of these first lines of the speech with the accompaniment of harsh chords in the violin, stressing beats and some of the words in the speech.

Example (f), the first part of arrangement of verse 33.

The vocal part of the last part of the verse is almost entirely in a spoken manner, with the exception of the last line of the verse. They are sung, both times, ending the verse in the same manner as the vocal part began. The lines are delivered dramatically, attempting to act out the part of the main character. The author thought it not necessary to time the majority of the words to align with the accompaniment, with one exception – the word “death”. It is somewhat of a cliché, but the volume of the delivery increases greatly when the harsh chords of the violin match the hard “d” of the word “døden.” The remainder of the accompanying chords are played out in the following manner, only constraining the line delivery to one beat and the singing part at the end.

Example (g), the arrangement of the last part of verse 33, starting at bar 10 of example (f).
**5.5J Verse 34**

As an intermezzo to verse 34, attempting to yet again suspend the in-performance time, the sorrowful theme at the end of the intermezzo between verse 20 and 21 (chapter 5.2, example (c) bar 7), is played in the lower octave, without any left-hand pizzicato accompaniment, then merging into a g-harmonic, giving space for the main part of the infamous speech of the main character. Bøksle also reintroduced this sorrowful theme in the original version.

The theme is played in a lower octave, sul D-string, giving it a darker timbre. After a calm tremolo on a D-harmonic, the violin descends into the G-harmonic. The vocal part is of great importance in this verse, therefore further focus and difficulty in the delivery of the lines amounts. The G-harmonic accompaniment is faded out at the end of the verse.

**5.5K Verse 35**

In order to give recollection to the main characters time spent in prison, and the demise of his family as a result of this, the ticking alternating fifth is reintroduced. In the beginning of the verse, it is played slowly, with increasing speed towards the end. The reason being to give multiple arguments for the usage of the alternating fifth. The parallel could seem forced if the accompaniment was equal to that of verse 23. The increasing speed of the alternation is an attempt to both give a feeling of time running out, as the performance is about to leave the sense of suspension of time during the speech, and return to the here and now.

The transition into the next verse reintroduces the fast ricochet arpeggio for the last time, starting off in sul ponticello, attempting to bring back the drama from its previous appearances.

**Example (h), intermezzo between verse 35 and 36, reintroducing the ricochet bowing for the final time.**
5.5L Verse 36

As stated above, verse 36 starts out in sul ponticello, going into normal arco at the point of the Bb-major chord, when the lines of the main character have been delivered, and narration ensues.

The intention is to allow the horrid lines of the protagonist, telling the antagonist that any resistance towards the killing of his wife and child will result in their death (a dreadful paradox for the antagonist given that either course of action would imply a most tragic outcome), remain in the ominous context of the sul ponticello.

The narration that follows from the halfway point of the verse describes the antagonist's desperate realization of the truly horrible nature of his situation. Therefore, the author wanted to illustrate the running out of options on the antagonist's part by grinding the accompaniment to a loud halt at the ending of the verse, resulting in a ritardando and crescendo and a crushing of sound before going into verse 37.

Example (i), sheet music of the end of verse 36.
5.6 Sixth part

Consisting of verses 37 – 43 (final)

5.6A Verse 37

Verse 36 marks an end to the dramatic climax of the poem, and Henrik Ibsen now moves forward to conclude the story. The main character is ready to avenge his family, by killing the wife and child of the antagonist.

The author opted to go for the same g-harmonic pedal point as the main accompaniment of verse 37, yet again wanting to establish both calmness and a suspense of the in-performative time. It is to be noted that the main characters choice of saving the family of the antagonist, instead of killing them, is undertaken while on board a sinking boat in a stormy night. The lines that speak of redemption and salvation differ greatly from the context in which they are delivered, and a more complicated accompaniment would serve only to confuse the listener as to what is going on.

When delivering the lines conveying said redemption and salvation, the leitmotif is reintroduced. The author would like to present the meaning of the leitmotif as that of precisely salvation. It is the greater, or overarching, theme of the story, and it is only inserted, apart from being presented in the beginning, at the points of the story that contain an element of salvation. The first reintroduction of the leitmotif is when the main character acquires the food needed to save his family (verse 13), and the second being in the following verse (verse 14), serving both as a repeat of a newly introduced musical element, and underlining the main character almost making it home.

It is because of these arguments, concerning the meaning of the leitmotif, that the leitmotif itself is deliberately avoided in the climax of the violin part in the cadenza-like intermezzo between the third and fourth part of the arrangement (intermezzo between verse 24 and 25). Though climactic in nature, the discovery of the demise of the main characters family is not consisting of any element of salvation – rather the contrary. The “hidden” meaning of the leitmotif is only to be revealed for the listener at the moment it is clear that “Terje Vigen” is indeed not a classical vengeance-story, but one that speaks of the searching of the self and salvation.

The precise delivery of the leitmotif was set to the following line:

“Ærbedig løftet han barnet ned, og kyssed dets hænder mildt.”

(trans: “Respectfully he lowered the child, and kissed its hands gently.”)
The leitmotif is given a short coda here, in order to smoothly merge it back into the g-harmonic pedal point. The pedal point is reestablished, in order to give space to the delivery of the main characters continued speech, and the verse ends.

5.6B Verse 38

The opening lines of verse 38 speaks of the protagonist’s time spent in prison. He retells the story and explains what it did to his character. The recollection of imprisonment is attempted symbolized through the use of the alternating fifth accompaniment. The previous time this accompaniment was used, it was developed into an accelerando leading into the climax of the story. This time however, the plot is solved, and the author wanted to reintroduce the pizzicato ostinato as a way of symbolizing this change, or becoming, of character.

The protagonist speaks of the way God created him, in a sense saying that he was always forgiving, but that he had forgotten himself, due to the tragedies put upon him. The ticking element of the ostinato and its role in the beginning of the piece is therefore attempted brought to the listeners mind, making it clear that the intentions of the protagonist somehow never were to harm or kill the family of the antagonist.

5.6C Verse 39

Verse 39 is introduced by a short intermezzo in the arco technique going into the slow arpeggio accompaniment. The major key is now firmly reestablished, and remembrance of the atmosphere created by the slow arpeggio accompaniment is attempted. Halfway through the verse, the singing voice is reintroduced further strengthening the recollection of the more happy descriptions in the beginning of the poem.
5.6D Verse 40

Verse 40 continues in the major key, but the accompaniment is changed to the higher octave of the arco ostinato, also containing left-hand pizzicato. The structure of the accompaniment is the same as that of verse 4, attempting to create a sense of a reversing of the in-performance time, calm the performance down and further prepare the end of the piece.

The reverse of time is attempted by reversing the order of the development of the accompaniment in the beginning of the arrangement – going from complicated to less complicated. This is process is continued in the next verse.

5.6E Verse 41

The reverse is continued by going into the simple arco ostinato from verse 3, finally ending the participation of the arco in the piece at the halfway point of verse 41 by going into a pizzicato of the harmony.

5.6F Verse 42

Further calming down the performance is attempted by the complete transition to the pizzicato ostinato, prioritizing the common version (see Example ()), fading out the left-hand technique at towards the end. The accompaniment of the performance ends in a slight ritardando on the ostinato.

Example (b), the pizzicato ostinato during the penultimate verse, version A being the more common.

5.6G Verse 43

The last verse of the poem is not accompanied, leaving only the vocal part to carry out a spoken performance of the final lines. Bøksle opted for a repeat of the last line of the poem in a singing manner. Although being a neat homage to the song-element of the performance, the author thought it to be counter-productive towards the steadily decreasing of complexity, and it was thusly abandoned in the arrangement.
6. Conclusions

The idea of incorporating the voice into violin playing is a possible one, but it presents many difficulties. The absolute pinnacle of such difficulties is the intonation aspect. The stress put on the mind when handling the added musical element of the voice is large, and any project of this sort is bound to having to deal with such difficulties. Other minor difficulties that arose were that of tension. A locked jaw, or a tense neck would not allow for an adequate performance of the vocal part, and uncovering these tensions as they came up became a necessary part of the preparations. However, uncovering tensions are not difficulties that are solely linked to such an undertaking, they are a daily occurrence in the life of a violinist, but the author would like to say that a better bodily perception in regards to tension and tenseness has been achieved through the work on this project.

When applying the proposed exercises, having a clear artistic vision and utilizing the modern availability of recording devices, such a performance is achievable at a high artistic level. The reactions to the performance itself have been nothing but positive, and Professor of Chamber Music at the Norwegian Academy of Music, Are Sandbakken, expressed hope for a continued effort to pursue further projects of this sort, stating “You have such qualities in your violin play and your declamation that they become a symbiosis. I have always had faith in combining words and music, but I have never heard anything like this. I hope you will continue exploring this field.” The author intends to continue exploring this field and hopes that this work can inspire other instrumentalists to undertake similar projects.

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1 Information on Prof. Are Sandbakken, from the homepages of the Norwegian Academy of Music
2 Quote taken from an e-mail exchange between the author and professor Sandbakken, translated by the author from Norwegian to English.
7. Attachments

7.1 Explanation of the context


Translation: It is in the beginning of the 19th-century, just before the disastrous “Napoleonic Wars.” Crops are failing in Norway and Scandinavia – people starve. Recipes for bark bread, bread made on flour mixed with bark, as much as 1/3, and other emergency measures, are printed in newspapers and flyers and distributed across the country. People are eating fish bones, tree-moss and all else they can come across. Many die of malnutrition, not only hunger. Southern Norway experience astounding -45°C in coastal regions. The ports freeze and are closed – food is impossible to import. Later comes the war, and the already harshly tested countries in Scandinavia end up on different sides, due to the quarrels of the powers that be – Denmark-Norway fighting with France, and Sweden allied with Great Britain and the rest of the continent. After having raided Copenhagen and robbed the Danish-Norwegian fleet, British forces initiate a blockade of southern Norway. Food is nowhere to be found. The border to Sweden is ravaged by war, and the desperately needed food from Denmark ends up in England, or the sea. Sources say “Old people are found in the fields, dead, with rotten seeds in their mouths. Infants are discovered in abandoned homes, nursing blood from their dead mothers’ breasts. Children are killed, to spare them the suffering or the save the food for those that can still work.” People desperately try to find food by any means, and whether the story told in this poem is true or not, is not known. Probably not. I believe it is an attempt to put to words the desperation people at this time found themselves in. A story of what human beings are capable of when the world punishes them too harshly – a story of atonement bound to happen after loss, of vengeance and redemption.
### 7.2 Translations of the poem

<table>
<thead>
<tr>
<th>Norwegian</th>
<th>Swedish</th>
<th>English¹</th>
</tr>
</thead>
<tbody>
<tr>
<td>Der bodde en underlig gråsprængt en på den yderste, nøgne ø; –han gjorde visst intet menneske mën hverken på land eller sjø; dog stundom gnistred hans øjne stygt, –helst mod uroligt vejr, – og da mente folk, at han var forrykt, og da var der få, som uden frygt kom Terje Vigen nær.</td>
<td>Det bodde en märkelig, gråsprängd man, på den yttersta, nakna ö. Han gjorde visst inga människor men, varken på land eller sjö. Dock stundom gnistrade hans ögon, mot oroligt väder gärna, och då tyckte folk han var förryckt, och då var det få, som utan fruktan, kom Terje Vigen nära.</td>
<td>There lived a remarkably grizzled man on the uttermost, barren isle he never harmed, in the wide world’s span, a soul by deceit or by guile; his eyes, though, sometimes would blaze and fret most when a storm was nigh, - and then people sensed he was troubled yet and then there were few that felt no threat with Terje Vigen by.</td>
</tr>
<tr>
<td>Siden jeg så ham en enkelt gang, han låg ved bryggen med fisk; hans hår var hvidt, men han skrattede og sjöng og var som en ungdom frisk. Til pigerne havde han skjentsomme ord, han spøgte med byens børn, han svingede sydvesten og sprang ombord; så højste han fokken, og hjem han faer i solskenen, den gamle ørn.</td>
<td>Sedan jag såg honom en enda gång, han låg vid bryggen med fisk. Hans hår var vitt, fast han skrattade och sjöng och var som en pojke frisk Till flickorna hade han skämtstamma ord, han skojade med stadens barn Han slängde sydvästen och sprang ombord, så hissadde han fokken, och hem han for, i solskenet, den gamla örnen.</td>
<td>Distant the day, and that only day I saw him with fish by the quay; his hair was white, but he sang as gay and blithe as a boy may be. The lasses he used as a light banter toward, he joined in the town-lads’ talk, he waved his sou-wester, and leaped aboard; then homeward he sailed with the jib set broad in sunshine, the aged hawk.</td>
</tr>
<tr>
<td>Nu skal jeg fortælle, hvad jeg har hørt om Terje fra først til sidst, og skulde det stundom falde lidt tørt, så er det dog sandt og visst; jeg har det just ej fra hans egen mund, men vel fra hans nærmeste kreds, –fra dem, som stod hos i hans sidste stund og lukked hans øjne til fredens blund, da han døde højt opp’i de treds.</td>
<td>Nu ska jag berätta vad jag har hört, om Terje, från början till slut. Och om det kanske faller lite tort, så är det faktiskt sant och visst. Jag har det just inte från honom själv, men väl från hans närmaste krets, från dem som stod hos i hans sista stund, och stängde hans ögon till fridens blund, då han dog, högt uppe i sextioårsåldern.</td>
<td>And now, all I’ve heard about Terje I’ll try to tell from the first to last, and if it should sometimes strike you as dry at least it is truly cast; it came to me not as a firsthand piece but from others, his intimates then,- from those who stood by at his last release and closed up his eyes in the sleep of peace when he died at near three-score and ten.</td>
</tr>
<tr>
<td>Han var i sin ungdom en vild krabat, kom tidlig fra far og mor, og havde alt døjet mangen dravat som yngste jungmand ombord. Siden han rømte i Amsterdam, men længtede nok hjem tilslut, og kom med »Foreningen«, kaptejn Pram; men hjemme var ingen, som kendte ham, der rejste som liden gut.</td>
<td>Han var i sin ungdom en vild krabat, kom tidigt från far och mor, och hade alt mästrat många skepp, som yngsta medlemmen ombord. Sedan han rymde till Amsterdam, men längtade nog hem tillslut, och kom med ”Foreningen“ och kapten Pram, men hemma var inga som kände hans namn, som rest i väg som liten baner.</td>
<td>He proved quite a scamp in his early days, his family soon outgrew, he learned about hardship’s chastening ways as youngest lad in the crew. Later, jumped ship once in Amsterdam but pined, in the end, for home, and came on the ‘Union’, captain Pram; but home there was no-one to care a damn, he’d left it so young to roam.</td>
</tr>
<tr>
<td>Nu var han vokset sig smuk og stor, og var dertil en velklædt knægt. Men døde var både far og mor, og sagtens hans hele slægt. Han stured en dag, ja kanhændte to, –men så rysted han sorgen af. Han fandt ej, med landjorden under sig, ro; nej, da var det bedre at bygge og bo på det store bølgende hav!</td>
<td>Nu var han vuxit sig snygg och stor, och var altom en välklädd knekt. Men döda var både far och mor, och i tilläggs hans hela släkt. Han tducer en dag, ja, kan hånda två, men så skakade han sorgen av. Han fann ingen ro med landjorden under sig, nej, då var det bättre att bygga och bo, på det stora bålljande havet.</td>
<td>Now he’d filled out, and he fairly shone as a chap who would dress with pride. But father and mother both were gone and all of his kin be side. He drooped for a while, but his miseries where shed in a day or so. With land underfoot he was never at ease; no, better by far then to dwell on the seas, on the mighty ebb and the flow.</td>
</tr>
</tbody>
</table>

## Da isen løsned for lindvejs bør, gik Terje med briggen på rejs; om høsten, da grøgåsen flyg mod søer, han mødte den undervejs. Da faldt som en vægt på matrosens bryst; han kendte sig stark og ung, han kom fra solskinet lysende kyst, agter lå verden med liv og lyst, og for bougen en vinter tung.

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Da isen løsned</td>
<td>The year that followed saw Terje wed, the die seemed hastily cast. Folks thought he repented the thing he’d sped that suddenly bound him fast. So under a roof of his own he stayed one winter in wild carouse though clear as daylight the windows displayed their little curtains and blooms arrayed in the tine red-painted house.</td>
</tr>
</tbody>
</table>

Da isen småløchte, og med båttere veder, gick Terje med brigg på resa. Om hösten då grøgåsen flyg mot söder, mötte han den på vägen hem. Då landade som en tyngd på matrosens bröst; han som tidigare kände sig stark och ung - han kom från solskinet lysande kust, akterom honom låg värden med liv och lust, och framför bogen en vinter tung.

De ankrede, og kammeraterne gik med landlov til sus og dus. Han sendte dem endnu et længelsblik, da han stod ved sit lille hus. Han grytted ind bag det hvide gardin, -da så han i stuen to, – hans kone sad stilte och hespled lin, men i vuggen lå, frisk og rød och fin, en liden pigo og lo.

 Skeppet ankrad, och kamraterna gick, med permission, till fest och kalas. Han tittade längtansfullt på dem, där han stod vid sitt lilla hus. Han kikade in, bakom vita gardiner, då såg han i vardagsrummet två - hans fru satt lugt och nystade lin medan i vaggan låg frisk och röd och fin, en liten flicka och log.

 Der sagdes, at Terjes sind med et fik alvor fra denne stund. Han trælled og sled, og blev aldrig træt af at vugge sit barn i blund. Om søndagssvelden, når dansen klang vildt fra den nærmeste gård, sine gladeste viser han hjemme sang, mens lille Anna lå på hans fang og drog i hans brune hår.

 Man sade at Terjes karakter med ens blev allvarlig fra denna stund. Han arbetet og slet og blev aldrig trött, av at viss jacta barn till sömans. På söndagskvällen, när dansen klingade livligt från nærmaste gård, sjöng han sina gladaste visor hemmavid, medan lille Anna låg i hans arm, och drog i hans bruna hår.

Så lakked og led det til krigens år i attenhundred og ni. Endnu går sagom om de trængels-kår, som folket da stedtes i. Engelske kryssere stängde hver havn, i landet var misväxt och nød, den fattige suleted, den rige led savn, to kraftige arme var ingen till gavn, for døren stod sot og død.

Så gick det mot krigets år, 1809. Fortfarande går sågen om den fattigdom som folket då ramlade i. Engelska kryssare stängde varje hamn, i landet var missväxt och nöd. Den fattiga svällte, den rika efterlängtade. Två starka armar var ingen hjälp av Utanför dörren stod sjukdom och död.

Life ambled along till the year of war in eighteen-hundred and nine. The tale’s still told of what people bore, where want and distress combine. Cruisers from England blockaded each port, by land there was death far and wide, the poor people starved, and the wealthy went short, two powerful arms were no longer support with death and disease outside.
<table>
<thead>
<tr>
<th>Da stured Terje en dag eller to, så rysted han sorgen af; han mindtes en kending, gammel og tro; det store bølgender hav. –Der vester har endnu hans gerning liv i sagnet, som djerveste daed: «da vinden kuled lidt mindre stive, Terje Vigen rode for barn og viv over havet i åben båd!» Då tjurade Terje en dag eller två, sedan skakade han av sig sorgen; han kom ihåg en bekant, gammal og trogen: det stora börjande havet. –Där väster har forfarande hans gärning liv, i sagan som modigaste daed: “då vinden blâste mindre svår Terje Vigen rode för barn och fru over havet i öppen båt.” Then Terje drooped for a day or two but his miseries quickly go; he thought of a comrade, ancient and true, the sea’s great ebb and it’s flow. Out west men are still by his deeds beguiled, his daring the legends still quote: “When winds stopped blustering quite so wild Terje Vigen roved for his wife and child, crossed the sea in an open boat!”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Den ministe skægte, der var at få, blev valgt til hans Skagensfart. Sejl og mast lod han hjemme stå, –slig tyktes han bedst bevart. Han mente nok, Terje, at bådeen bar, om sjøen kom lidt påtvers, det jyske rev var vel svært at gå, –men være den engelske «Man of war» med ørneøjne fra mers. Den minsta snipa som fanns att få blev valt till hans “Skagensfartyg.” Segel och mast fick bli kvar hemma, det tyckte han var säkrast. Han tänkte nog, Terje, att snipan bar om sjön blev lite uppjagad; Jyllands rev var väl svårt att gå förbi, men värre de engelska stridsfartygen med falk-blick från varje mast. The smallest dory there was to hand he chose for his Skagen trip. Sail and mast he left home on land,- such gear he thought best not ship. He reckoned, did Terje, the boat would steer though seas ram a bit a-beam; the Jutland reef was the devil to clear,- but worse, he’d the English blockade to fear, its look-out’s eagle-eyed gleam.</td>
</tr>
<tr>
<td>Så gav han sig trosig lykken ivold og tog til årene haste. Til Fladstrand kom han i god behold og hented sin dyra last. Gud ved, hans føring var ikke stor: tre tunnor korn, det var alt. Men Terje kom fra en fattig jord, –nu havde han livsens frelse ombord; det var hustru og barn det gälde. Så gav han sig hån till lyckan, och grep kring åromna fast. Till Fladstrand kom han, välbehållen, och hâmte sin dyra last. Gud vet att hans last inte var stor - tre tunnor corn, det var alt. Men Terje kom från en fattig jord, nu hade han livets frâlsning ombord; det var fru och barn det gälde. Then trusting to fortune’s grace profound he smartly took on the oars. At Fladstrand, reaching there safe and sound, he gathered his precious stores. God knows his cargo was nothing grand: three casks of barley, that’s all; but Terje came from a wretched land,- and here was the staff of life to hand; and his wife and baby call.</td>
</tr>
<tr>
<td>Tre nätter och dage till toften bandt den stærke modige mand; den fjerde morgen, da solen randt, han skimted en tåget rand. Det var ikke flygtende skyer han så, det var fjele med tinder og skar; han højtt over alle åsene lå Imenes-sadlen bred og blå. Da kendte han, hvor han var. Tre nätter och dager fjätttrad, den stärka modiga manen i båten. Den fjärde morgonen, vid soluppgången, han skymtade en dimmig rand. Det var inte flyktiga moln han såg, det var fjället med toppar och hack. Men högt över alla åsarna låg, ’Imenessalen’ bred och blå, då förstod han var han var. He slaved on the thwart for three nights and days, that brave and powerful man; the fourth, at dawn, by sun’s first rays, a blurred, misty line to scan. It wasn’t the skeltering clouds he spied, it was mountain and summit and brae: but high above the ridges’ pride, Imenes-Saddle, blue and wide. He knew then just where he lay.</td>
</tr>
<tr>
<td>Nær hjemmet var han; en stakket tid han holder endnu vel ud! Hans hjerte sig løftede i tro og lid, han var nær ved en bøn til Gud. Da var det som ordet frøs på hans mund; han stirret, han tog ikke fejl, –gennem skodden, som letted i samme stund, han så en korvet i Hesnæs-sund at duve for bakkedje sejl. Nær hemmet var hans en liten tid, han håller väl ånnu ut. Hans hjerta sig lyftes i tro og tillit, han var nåer en bøn til Gud. Då var det som orden frös i hans mun, han stirrade, han såg inte fel. Genom dimman som løstes upp i samme stund, han såg en korvett i Hesnæs-sund, ligga og skvalpa med vinden emot. Near home at last; a wretched time he’d weathered with strength unflawed! In hope and in trust his spirits climb, he was ready to thank his Lord. That instant the phrases froze on his lip; he stared but his sighting was true,- he could see, as the mist had relaxed its grip, in Hesnæs-sound lay an English ship with canvas a-back and hove-to.</td>
</tr>
<tr>
<td>Båden var robet; der låd et signal, og det nærmeste løb var lukt; men solgangsvinden blafrede skral; –mod vester gick Terjes flugt. Da firte de jollen fra rælingens kant, han hørte matrosernes sang, – med færderne stemte mod skægterns spant han roede så sjæn fossed og brandt, og blodet fra neglerne sprang. Snipan var upptäckt, dår hörs en signal, och närmaste flyktnöjden var stängd; men sjöbrisen fladdrade svagt, -mot väster gick Terjes flykt. Da firade de jollen från relingens kant, han hörde matrosernas sång, -med fötterna fästa i snipans spann han rodde så sjön förads och brann, och blodet från naglarna sprang. The boat was sighted; a challenged was heard, and the handiest route was barred; the dawn-breeze flickered and barely stirreddo Terje went westwards, hard. They lowered the jolly-boat over the side he heard how the sailor men sang,- he pressed on the ribs with his feet braced wide, he rowed till the waters seethed to the stride, and blood from his fingernails sprang.</td>
</tr>
</tbody>
</table>
Didid Terje Vigens skægte foer lig en pil mellem brøtt og brand; men bag efter ham, i kældertets spor; jeg jollen med femten mand. Da var det han skreg gennem brænderings sus til God i sin højeste nød: einderst derinde på strandens grus sidder min liv ved det fattige hus, og venter med barnet på brød!" Han hævede en åre med bladet op, og hug den i skæftens bund.

"Gasølingen" kallas de gømda skår, lите øster om Homborg-sund Där bryter det svårt i pålandsvind, under två fot vatten finns botten. Där förr om det vitt, och glimrar gult, även den lugnaste havspiegels dag: men om svalvågén går aldrig så långt, innanför är det som oftast grunn, med stillare vattenskum.


Spant og planker for hugget brast, sjøen stod ind som en fos; på to fod vand sank den dyre last, dog sank ikke Terjes trods. Han slog sig gennem de væbnede mænd og sprang over æsingen ud, –han dukked og svømmede og dukked igen; men jollen kom los; hvor han vendte sig hen klang planker for.
| Han købte med tårer, de solgte ham smil,  |
| de agred med spot for bøn. Det kuled fra øster, tilhavs med il stod Englands sejrende søn. Da taug Terje Vigen; nu var det gjort, nu tog han sin sorg for sig selv. Men de, som ham fanged, fandt sært hvor fort et noget var ligesom vejret bort fra hans pandes skyede hvæl. |
| Han forsøkte köpa med tårar, de sälde honom leenden, de hänade hans enkla bön. Det blaste från öster, ut på hav med hast, stod Englands segrande son. Då tystnade Terje Vigen, nu var det gjort, nu tog han sin sorg för sig själv. Men de som fångat honom, undrade over at något var liksom vädrat bort, från hans pannas malmöntäcka valv. |
| He offered his sorrow, they sold him their glee, they bartered with scorn for prayer. It blew from the east, so with speed to sea stood England’s conquering heir. Then Terje fell silent; all hope was past, he locked up his grief in his soul. Yet non of his captors but marked how fast, like warning of storm before the blast, the clouds on his brow would roll. |
| Han sad i «prisonen» i lange år, der siges, i fulde fem; hans nakke bøjed sig, grått blev hans hår af drømmene om hans hjem. Noget han bar på, men gav ej besked, –det var som hans eneste skat. Så kom en åttaenhundred og fjernt med fred; de norske fanger, og Terje med, færtes hjem på en svensk fregat. |
| Hemma på kajen, han gick i land, med bryd från kungen, som lots. Men få kände den gråsprängde mannen, som rest som ung matros. Hans hus var en främlings, som hans pannas molntäckta valv. Han gjorde åt, men stundom gnistrade hans ögon, både på land eller sjö; han gjorde visst inga människor ont, som lods på den yderste ø; Årene gick, och han arbetade som lods på den yderste ø; han gjorde visst inte menneske ondt, hverken på land eller sjö; men stundom gnistrde hans øjne stytt, når det brød over båer og skær, –og da mente folk, at han var forrykt, og da var der få, så uden frygt kom Terje Vigen nær. |
| Back at the jetty he came ashore, a pilot by King’s decree; but few recalled in the greybeard they saw the youngster who braved the sea. His house was a stranger’s; and how they fared those two, – that was easily found: ‘The husband forsook them, and nobody cared, they came to the plot that the paupers shared in the parish burial-ground.’-|
| Hjemme ved bryggen han steg i land med kongens patent som lots, men få kun kendte den gråsprængte mand, der rejste som ung matros. Han derinde fandt han sin sorg for sig selv; hans hus var en främlings, och hans pandes skyede hvæl. Han fik med drømmen om hans hjem. Seden kom 1814 med fred, de norska fångarna, och Terje med, fratrkades hem på en svensk fregatt. |
| He languished in prison for many a day, for all five years, say some; his shoulders rounded, his hair it turned grey from dreaming about his home. Something he brooded but hid like some hoard, his only resource, from men’s view. Then eighteen-fifteen came and with it accord; a Swedish frigate brought home onboard Norways' prisoners, and Terje too. |

| Årene gik og han røgted sin dont som lods på den yderste ø; han gjorde visst intet menneske ondt, hverken på land eller sjø; men stundom gnistrde hans øjne stytt, når det brød over båer og skær, –og da mente folk, at han var forrykt, og da var der få, så uden frygt kom Terje Vigen nær. |
| Åren gick, och han arbetade signererad, som lots, på den yttersta ön. Han gjorde visst inga människor ont, varken på land eller sjö, men stundom gnistrade hans ögon fult, når det bröt över klippor och skär, och då menade folk att han var forrykt, och då var det få som utan fruktan, kom Terje Vigen nær. |
| Years went by, and he kept to his trade as a pilot out there on the isle; and never in world’s wide span he made foes by deceit or by guile. His eyes, though, sometimes would blaze and fret, when the reef to the breakers rang high,- and then people sensed he was troubled yet, and then there were few that felt no threat with Terje Vigen by. |

| En måneskinksveld med pålandsvind kom der liv i lodsp可视s flod; en engelsk yacht dreved mod kysten ind med røvnet storsegel og fok. Fra fortopen sendte det røde flag et nødskrift forunden ord. Lidt indenfor gik der en båd over stag, den vendt sig mod uvejret slag for slag, og lodsen stod stout ombord. |
| En månenskirkvall, med pålandsvind, blev det liv i lotsarnas flock. En engelsk yacht drev mot kusten in, med rämtat storsegel och fock. Från frammasten signalerade den röda flaggan, ett nødskrift utan ord. En bit innanför gick där en båt från land, som vinde sig mot ovädret, slag efter slag, och lotsen stod ombord. |
| One moonlit night, with onshore wind, there was stir where the pilots sit; an English yacht was being carried in with mainsail torn and jib split. The foretop dispatched with a flag of red its wordless appeal abroad. Close-reached to the weather, a cutter sped, it tacked and it tacked, but it still drew ahead till the pilot stood firm on board. |

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79
Han tyktes så tryg, den gråsprængte mand;
lig en kæmpe i røttet han greb;
yachten lystrred, stod atter fra land,
og båden svam efter på slæb.
Lorden, med lady og barn i arm,
kom agter, han tog til sin hød:
«jeg gør dig så rig, som du nu er arm, hvis frelste du bær os af brædingens larm».
-Men lotsen slap ror og røt.

Han tyktes så säker, den gråsprängde mannen,
lik en hjälte i røttet han grep.
Yachten lystrade, stod atter från land,
och båten sinnade efter på släp.
Lorden, med lady och barn på armen,
kom akterom, lotsen tog av sig sin hatt.
— "Jag gör dig så rik, som du nu är fattig,
om frälsning du skänker från havets larm."
Men lotsen släppte roder och røt.

He seemed so assured, the grey-beard, so grand, like a hero he seized on the wheel; the yacht responded, stood out from the land, the pilot-boat towing at heel. The lord, with his lady and babe she bore, uncovered his head and came aft: 'Preserve us alive from the breakers' roar I'll make you as wealthy as wretched before.'- The pilot let go of the craft.

Moridens brændte den skægten fæj
mod land med sin dyre last.
Agter stod lotsen, stærk og høj,
hans øje var vildt og hvast.
Han skotted i læ mod Gæsslingsens top,
og til luvart mod Hesnæs-sund;
då slap han ror og stagsøj-stROP,
han svinged en ære med bladet op
og hug den i bådens bund.

Ind stod sjøen med skumvität sprøj—
—der raste på vraget en strid —;
men moderen løfted sin datter højt
på landet, af rædsel hvid.
«Anna, mit barn!» hun skreg i sin ve;
da bævred den gråsprængte mand;
han fatted om skødet, drewe roret i læ,
og båden var fast som en fugl at se, slig foer den i bråt og brand.

Moridens brann där båten flyg,
- mot land, med sin dyra frakt.
Akter stod lotsen, stærk och höj,
hans öga var vild och argt.
Han kikade i lå mot Gaselingens topp,
och till lovart mot Hesnes-sund,
så släpten han roder och
framssegelströpp,
han svingade en åra med bladet upp,
och höggen den i båtens botten.

Phosphorus blazed as they sped along towards shore with the precious load. Aft stood the pilot, tall and strong, they were keen, and glowed. To leeward he glanced at Gæslingens's top, and to windward at Hesnes' swell; he let go helm and the foresail strop, he hoisted an oarbutt and let it drop and stove in the cutter's shell.

Den tørned, de sank; men havet var smult
derindenfor brædingens kreds;
opover rak sig en langgrund skjult,
der stod de i vand tilknæs.
Da råbte lorden: «kend, — båens ryg —
den svigter, — det er ingen flu!»
Men lotsen smilte: «nej vær De tryg;
en sunken skægte med tre tønder byg er båen, som bær os nu.»

Den krockade, och sank, men havet var grund,
där innanfor vågarans krets,
in mot land strække sig en langgrund stig,
och de stod alla i vatten till knäna.
Då ropade lorden — "Känn skårets rygg,
det sviktar, det finns ingen botten."
Men lotsen log — "Nej, herr kan vara trygg,
en skejpsbruten snipa med tre tunnor korn,
är skåret som bär oss nu."

They grounded and sank; but calmness itself inshore of the arc of rough seas; under the surface a shoal of shelf, the water but reached their knees. The lord cried out: 'But look! look! — this reef — it's shifting - it cannot be rock!' The pilot smiled: 'here is no cause for grief; a sunken dory supplies our relief; a sunken dory supplies our dock!'
| Der jeg et minde om halvglemt dåd | Där rev ett minne om ett halvglemt dåd, | A deed half-lost in the memory like a 
lig et lyn over lordens træk –, | som en blict över lordens ansikte, | a lightning the lord’s face swept the 
han kendte matrosen, som lå med | han kom ihåg matrosen som legat med | now, the sailor that on his
gråd | gråt, | knees had crouched on his deck
iknæ på korvetterns dæk! | besegrad på korvetterns däck. | and wept. Then cried Terje Vigen
Da skreg Terje Vigen: «alt mit du | Då ropade Terje Vigen –” Allt mitt, höll | ‘You held my all in your hand, it
holdt | du i din hand, och du släppte det för beröm. | was spent on renown. One
i din hånd, och du slap det for ros. | Ett enda ögonblick till, och sedan er vi | moment longer and vengeance will
Et øjeblik endnu, og engæld er voldt viss. ” | kvitt.” | fall - - “Twas then that the pilot,
–» | Då resignerade den engelske | the Norseman, stood tall while the
| | stormmanen, bøjde ned för den norske lods. | proud English lord knelt down. |
| da var det den engelske stormand stolt, | | |
| bøjde knæ for den norske lods. | | |
| Men Terje stod støttet til årens skaft, | Men Terje stod stadigt mot årans skaft, | But Terje stayed poised with the
| så rank som i ungdommens år; | så rak som i ungdomens år. | oarshaft’s length, as straight as
| hans øjne brandt i ubæn dig kraft, | Hans øgon brann i obåndig kraft, | he’d stood years before; his eyes,
| for vinden flommed hans hår. | i vinden strömmade hans hår. | they blazed with a frenzy’s
| «Du sejled imag på din store korvet, | –” Du seglade tillfreds på din stora | strength, the wind at his grey hair
| jeg rode min ringe båd; | korvet, | tore. ‘You sailed at your ease in
| jeg træld for mine til døden træt, | jag rodde min ringa båt. Jag slet för | your mighty corvette, I rowed in
| du tog deres brød, og det faldt dig så | mina, till döden trött, | my humble boat; I toiled for my
| let at hâne min bittre gråd. | du tog deras bröd, och det var för dig så | own in my forehead’s sweat, you
| | lått, | robbed them of bread, and could
| Dit barn har guldhår og øjne blå, | Min hustrus hand, den var grov og | mock me yet and over my salt
| som fattigfolks børn er flest. | hård, | griefs gloat.
| "Din rika lady er lys som en vår, | ”Din rika lady är ljus som en vår, | Your wealthy lady is bright as a
| hendes hånd er som silke fin, – | hennes hand är fin som silke. | Spring and her hand is as soft as
| min hustrus hånd den var grov og hård, | Min hustrus hand, den var grov och | a trifle’s worth but it counted to
| men hun var nu alligevel min. | hård, men hon var i alla fall min. | me a throne.- It’s time for my
| Dit barn har guldhår og øjne blå, | Ditt barn har guld-hår och ögon blå, | vengeance to strike, beware,- for
| som en liden Vorherres gæst; | som en liten vår herres gäst. | your turn to suffer comes round to
| min datter var intet at agte på, | Min dotter var intet att akta på, | match all the pain of long years’
| hun var, Gud bedre det, mager og grå, | hon var, Gud hjälpe mig, mager och grå, | despair that bowed down my
| som fattigfolks børn er flest. | som fattigfolks barn mestadels är.” | shoulders and whitened my hair
| "Se, det var min rigdom på denne jord, | ”Se, det var min rikedom, på denna | and buried my joy in the ground!
| det var alt, hvad jeg kaldte for mit. | jord, | |
| Det tyktes for mig en skat så stor; | det var allt som jag kallade mitt. | |
| men det vejed for dig så lidt. | Det tycktes för mig en skatt så stor, | |
| –Nu er det gengældens time slår, | men den vägde så lite för dig. | |
| –thi nu skal du friste en stund, | Nu, äntligen, slår gengäldens timme, | |
| som vel kommer op mod de lange år, | din rikes tide nu en stund, | |
| der bøjde min nakke og blekte mit hår | daffar ska du nu pinas en stund, | |
| og sänkte min lykke på grund.» | som kan jämföras med de långa år, | |
| Barnet han greb og svingede det frit, | Barnet han grep och svingade det frit, | Seizing the child from it’s mother’s
| med den venstre om ladyens liv. | med sin vänstra arm om ladyns liv. | care while his left grasped her
| «Tilbage, mylord! Et eneste skridt, | – “Tillbaka, mylord, ett enda steg, | waist in the memory like a
| –og det koster dig barn og liv!» | och det kostar dig barn och fru!” | lightning the lord’s face swept the
| På sprang stod Britten til kamp pånv; | På sprang stod britten beredd till kamp | now, the sailor that on his
| men armen var vek og mat; | på nytt, | knees had crouched on his deck
| –hans ænde brændte, hans øjne var | men hans arm var vek och matt, | and wept. Then cried Terje Vigen
| sky, og hans hår, – så kendtes ved første | hans andedrækt brann, hans øgon i | ‘You held my all in your hand, it
| gry | ångest, | was spent on renown. One
| –blev gråt i den eneste nat. | och hans hår, han kände vid förste | moment longer and vengeance will

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81
<table>
<thead>
<tr>
<th>Men Terjes pande bar klarhed og fred, hans brin get gik frit og stilt.</th>
<th>Men Terjes panna, kände klarhet och frid, hans bringa gick fritt och stilla.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ærbdig løfted han barnet ned, og kysse derets hænder mildt.</td>
<td>Varsamt satte han barnet ned, och kysste hennes händer mildt.</td>
</tr>
<tr>
<td>Han ånded, som løst fra et fængsels hvælv, hans stemme lød rolig og jævn: «nu er Terje Vigen igen sig selv. Indtil nu gik mit blod som en stenet elv; for jeg måtte — jeg måtte ha’e haevn!»</td>
<td>Han andades om befrid fra et fængsels valv, hans røst låt lugn og jæmn: — &quot;Nu er Terje Vigen igen sig själ, tills nu rusade mitt blod som stenig ál, for jeg behövde — jag behövde ha’e haænd.&quot;</td>
</tr>
<tr>
<td>De lange år i «prisonens» kvalm, de gjorde mit hjerte sygt. Bagefter lå jeg som hejens halm, og så i et brådyb stygt.</td>
<td>De dagningen lyste var hvermand for je vil; elv; Indtil nu gik mit blod som en stenet elv; for jeg måtte — jeg måtte ha’e haevn!</td>
</tr>
<tr>
<td>Med nattens saga gørte den den nakke, der kröktes han dag han lå og Terje bar atter så rank, som få. Langt i havn. —\ —</td>
<td>Då dagen grydde var alla räddade, yachten låg innerst i hamnen. Om nattens saga höll de gärna tyst, innerst i hamnen.</td>
</tr>
<tr>
<td>Lorde kom, og mylady med, og mange, mange med dem; de rysted hans hånd til farvel og Guds fred, der de stod i hans ringe hjem.</td>
<td>Lorde kom, og mylady med, och många, många mer i följet. De skakade hans hand till farväl och Guds frid, där de stod i hans ringa hem.</td>
</tr>
<tr>
<td>Da yachten drejed for Hesnæs-sund, lidt lærere vest er en skumklädt grund, —der gav den det glatte lag. Da tindred en tår i Terjes blik; han stirred fra hejen ud: «stort har jeg mistet, men stort jeg fik. Bedst var det, kan hænde, det gik, som det gik, og så får du ha’e tak da, Gud!»</td>
<td>Då yachten seglat förbi Hesnes-sund, den hissade den norska flagga. Lite längre västerut är ett skummande grund, där gav den en kanonsignal. Då tindrade en tår i Terjes blick, han stirrade från marken ut mot havet. —&quot;Stort har jag förlorat, men stort jag fick, bäst var det kanske att det gick som det gick, och så får du ha hacket, då, Gud.&quot;</td>
</tr>
</tbody>
</table>

| But Terje’s forehead showed peaceful and fair, his breast moved relaxed and free. He set the child on its feet with care and kissed its hands solemnly. He breathed as though freed from a prison den, his voice calm and level to say: ‘And now Terje Vigen’s himself again. Like a rocky stream flowed my blood till then; for I had to- I had to repay! |

| The years I spent in the prison’s roar, they bred my heart’s sickness. And after, I lay like a heathland straw, I peered in a foul abyss. But now it is over; we two are quit; your debtor’s not sly or low. I gave all I had-and you squandered it, and ask, if you think you’ve been dealt unfit, ask God, who fashioned me so.’ - |

| When daylight had broken, then all was well; long lay the yacht in the port. The night’s events they chose not to tell, but Terje’s great fame still caught. Vanished the dreamer’s clouded grey, clear by one storm-night swept; and Terje held straighter than most that day the shoulders that bowed when, in deep dismay he knelt on that deck and wept. |

| One day milord and lady came by and many, many folk more; they shook him by hand, bad ‘farewell!’ and ‘goodbye’ as they stood by his humble door. They thanked him for rescue from storm’s shrill blear, for rescue from reef and from sea; but Terje patted the child’s long hair: ‘No, rescue came in the nick out there from this little mite by me!’ |

| The yacht the headed for Hesnes-sound, with Norway’s own flag for wear. And further west, near a foam-washed ground, it fired a broadside there. Then teardrops glistened in Terje’s eyes; he watched from the rising shores; ‘Great are my losses, but great my prize. Perhaps it was all for the best, in some wise,- so thanks, God, are rightly yours!’ |
Slig var det jeg så ham en enkelt gang,  
han lå ved bryggen med fisk.  
Hans hår var hvidt, men han lo og  
sang,  
og var som en ungdom frisk.  
Til pigerne havde han skemtsomme  
ord,  
han spøgte  
med byens børn;  
han svingede sydvesten og sprang  
ombre,  
så hejste han fokken, og hjem han  
foer  
i solskin, den gamle ørn.

Så var det jeg såg honom en enda  
gang,  
han låg vid bryggen med fisk.  
Hans hår var vitt, fast han skrattade  
och sjöng  
och var som en pojke frisk  
Till flickorna hade han skämtsamma  
ord,  
han skojade med stadens barn  
Han slängde sydvästen och sprang  
ombre,  
så hissade han focken, och hem han  
for  
i solsken, den gamla örnen.

And such was the man on that only  
day I saw him with fish by the quay.  
His hair was white, but he sang as gay  
and blithe as a boy might be. The  
lasses he used a light banter towards,  
he joined in the town-lads' talk: he  
waived his sou-wester and leaped  
aboard, the homeward he sailed with  
the jib broad in sunshine, the aged  
hawk.

Ved Fjære kirke jeg så en grav,  
den lå på en vejrhård plet;  
den var ikke  
skøttet, var sunken og  
lav,  
men bar dog  
sitt sorte bræt.  
Där stod "Thærie Wiighen" med  
vitmålad skrift,  
samt året, han hvile fandt. –  
Han lagdes for solbrand og vindes vift,  
och derfor blev græset så stridt og  
stivt,  
men med vilde blomster iblandt.

Vid "Fjære" kyrka, jag såg en grav,  
den låg på en väderpinad plats.  
Den var inte omskött, var nedsänkt  
och låg,  
men bar dock sitt svarta bräde.  
Där stod ”Terje Vigen”, med vitmålad  
skrift,  
och året han vila fann.  
Han lades för solens brand och  
vindens vift,  
och därför blev gräset så starkt och  
stivt,  
men med vilda blommor ibland.

In Fjære churchyard I saw a pilot, that  
lay in a weathered sward; it layed all  
eglected, a mean sunken spot, but  
kept still its blackened board. It read  
'Thærie Wiighen' in white, the datehis  
final repose had been. He lay to the  
sun and the winds' keen weight, and  
that's why the grass was so stubborn-  
straight, but with wild field-flowers  
between.
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