Festivalen - for cello + bugurabu

Rudiger Meyer

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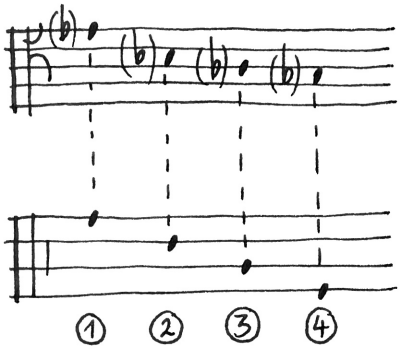
Festivalen was commissioned by the Fonds voor de Scheppende Toonkunst Amsterdam for Annie Tangberg and Niels Meliefste

The piece is an exploration of the act of storytelling and the speech melodies inherent in the Norwegian language. Its point of departure is a page of text (as spoken by the Dutch/Norwegian cellist Annie Tangberg) taken from the novel "Halv Broren" (The Half Brother) by the Norwegian author Lars Saabye Christensen.

The bugurabu drums have the following approximate pitches:
(pitch varies slightly depending on the strength of the stroke)



The three basic drum strokes are notated as follows:

- the basic stroke — which is played in the middle of the drum head with the base of the hand
- the ghost stroke — in which the fingers or base of the hand fall(s) back onto the drum head after having played a basic stroke. The effect is that of a damped note.
- the slap — which is a strong accent played on the side of the drum head

The wrist rattles which the bugurabu player wears are of crucial importance to the bugurabu part. The right hand rattle is slightly higher in pitch than the left hand rattle and the movement between the hands creates secondary wrist rattle patterns which provide an important second layer of sound not immediately apparent in the score

It should be noted in this regard that the drums are arranged not from highest to lowest, as they appear in the score, but as follows with the highest sounding drums in the middle.



The tempo of the bugvrabu patterns is almost always independent of that of the cello. A tempo indication in the bugvrabu part should be maintained until the next bugvrabu tempo indication. Unless otherwise indicated the cello maintains a tempo of ♩= 60.

Notes under a solid slur in the cello part should be played portamento. The dynamic marking mf in the score refers to a comfortable speaking volume.

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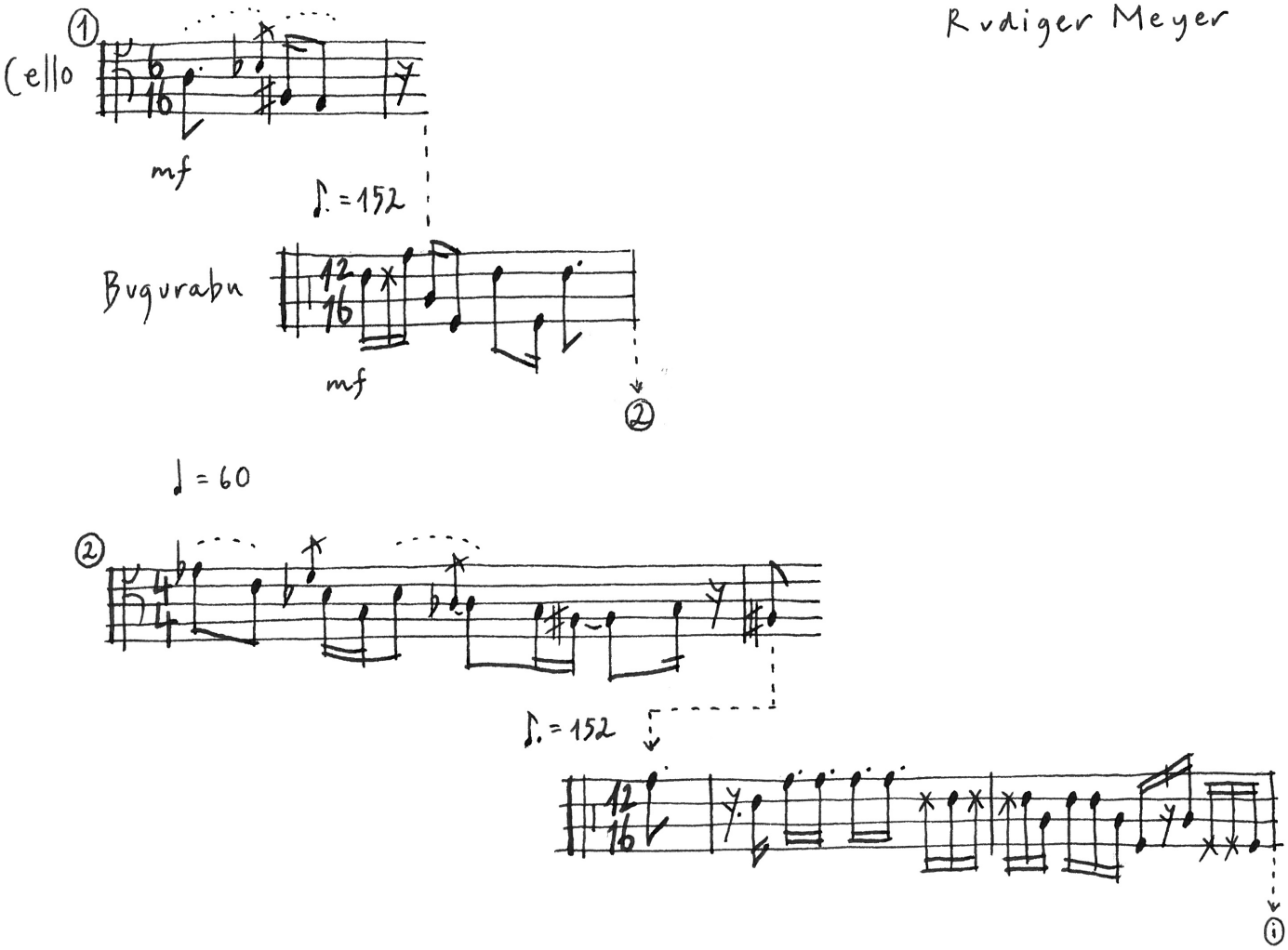
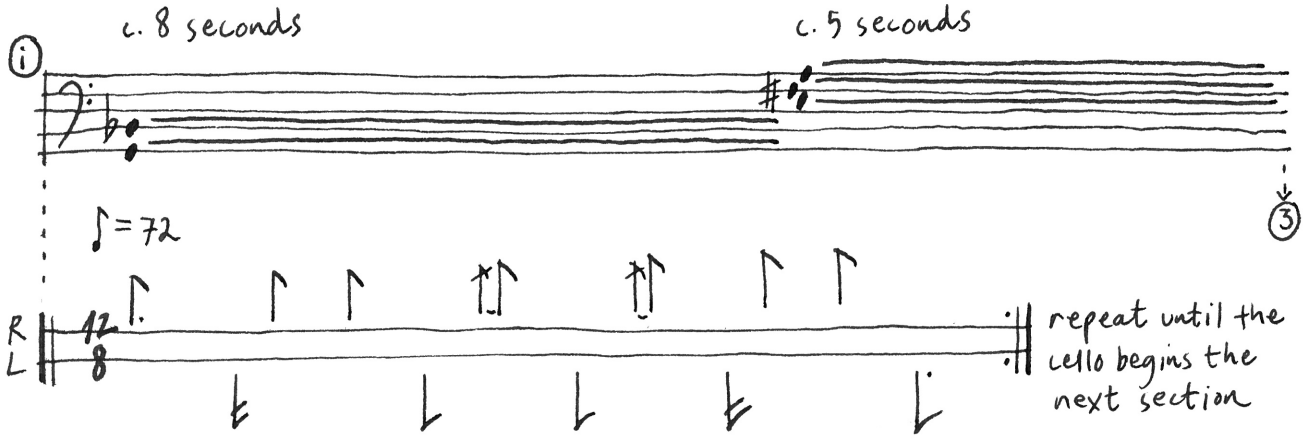
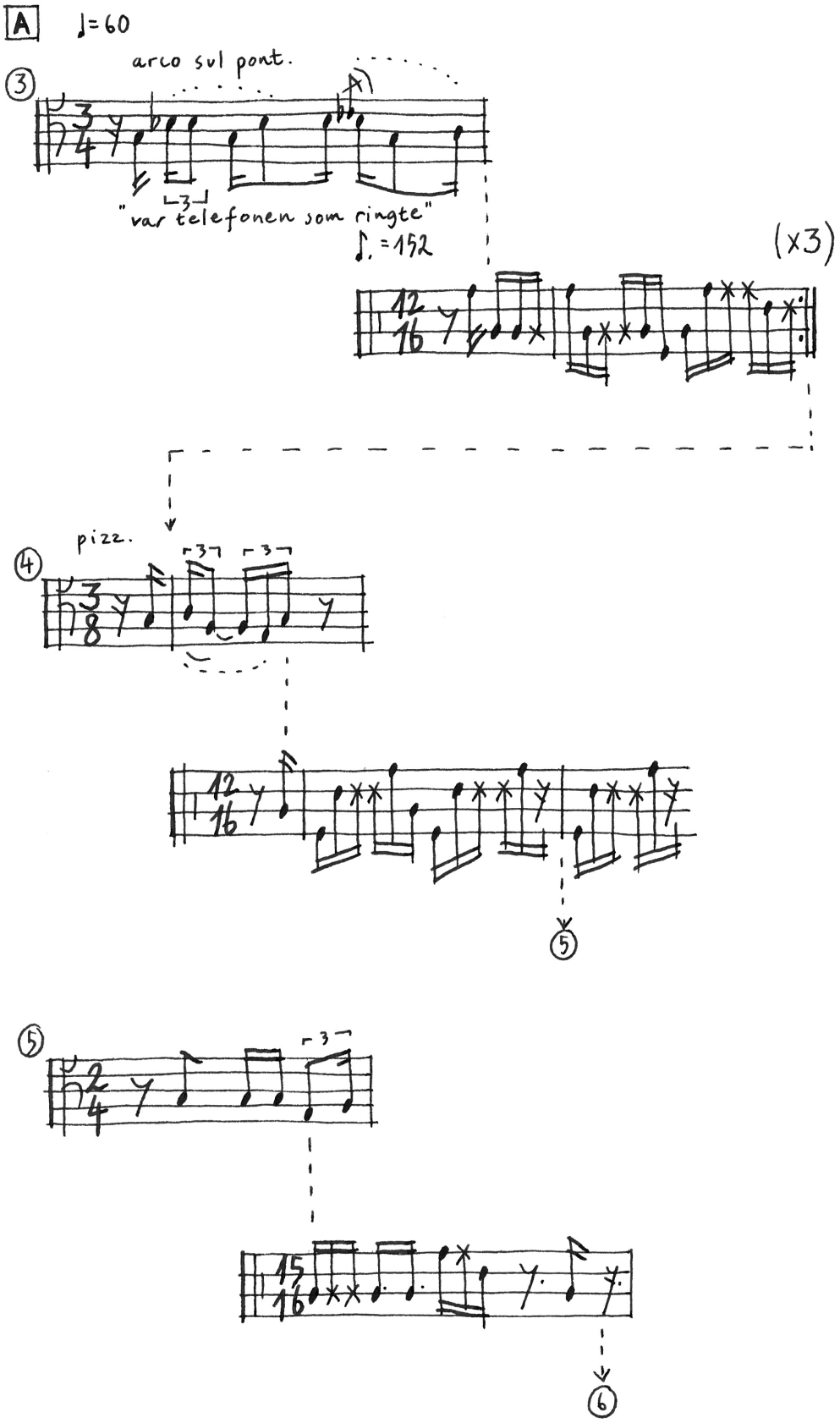


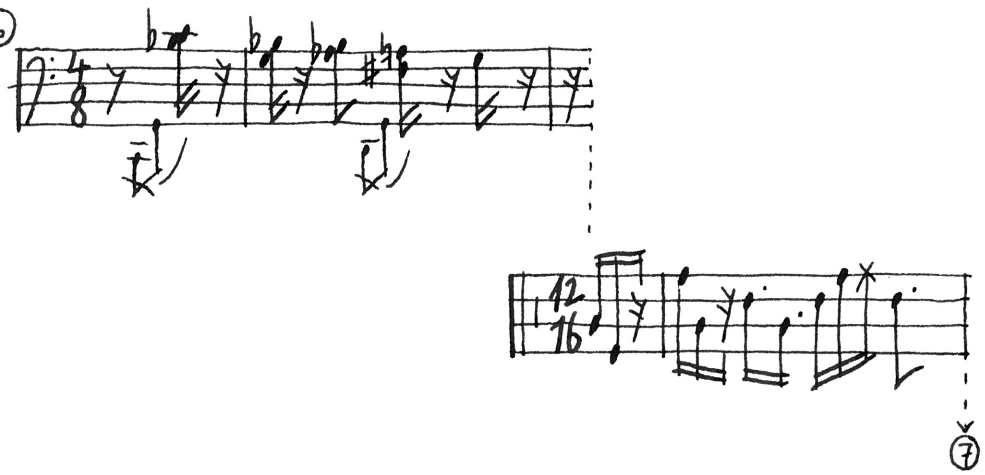
static, like a slowly unfolding moment



pattern to be played 'in the air' above the drums so that only the wrist rattles sound

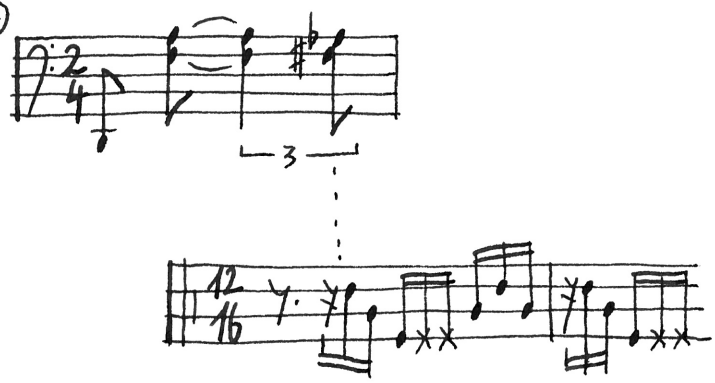

A
♩=60
③
arco sul pont.
"var telefonen som ringte"
♪.=152
(x3)
④
pizz.
⑤
⑤
⑥

⑥

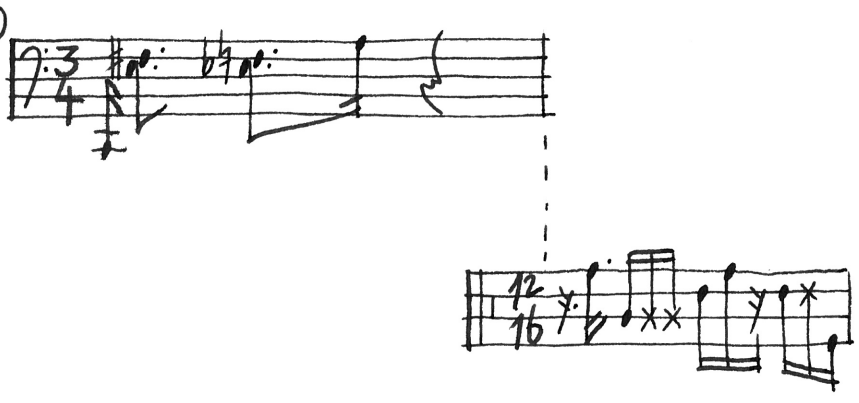


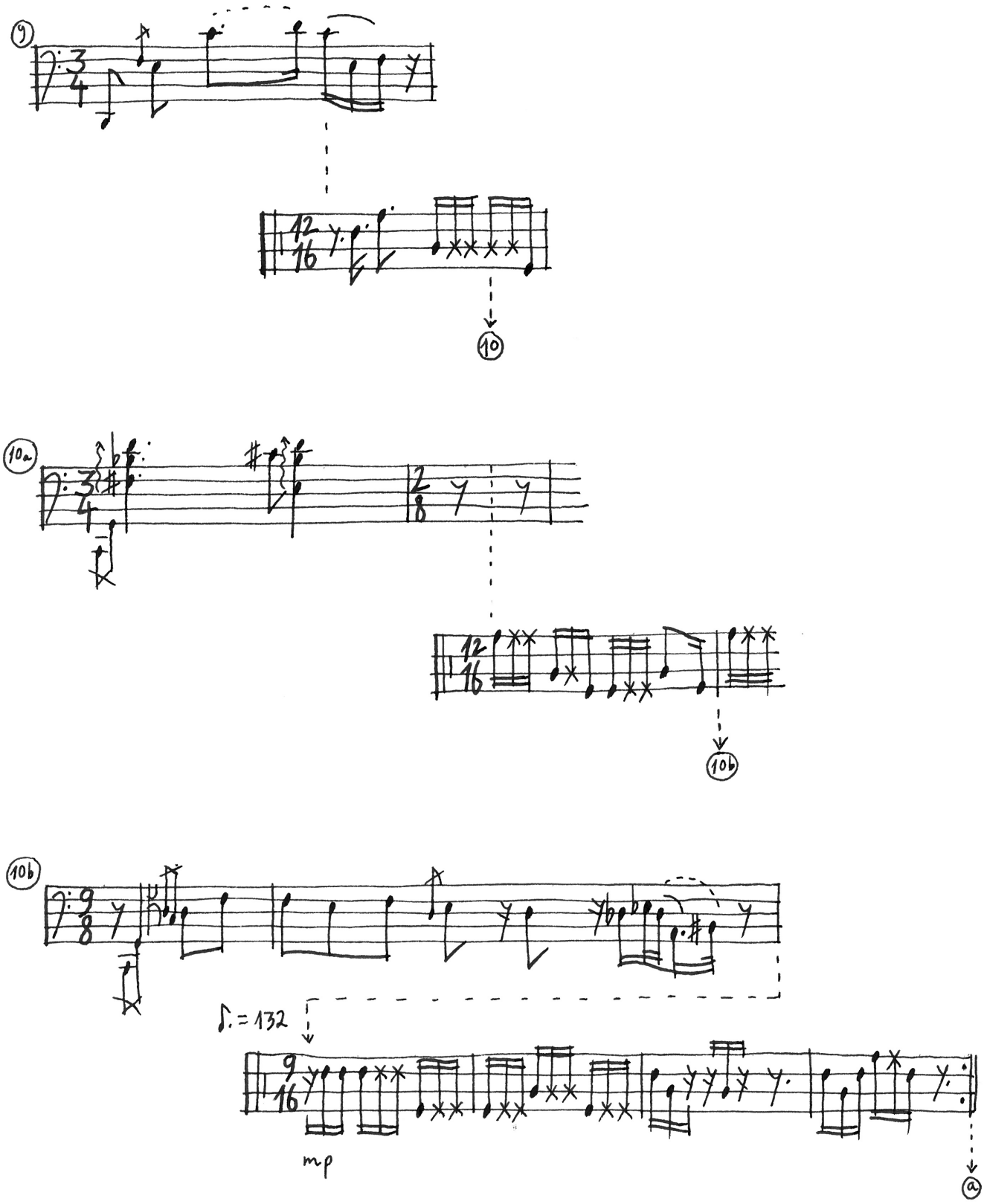
⑦

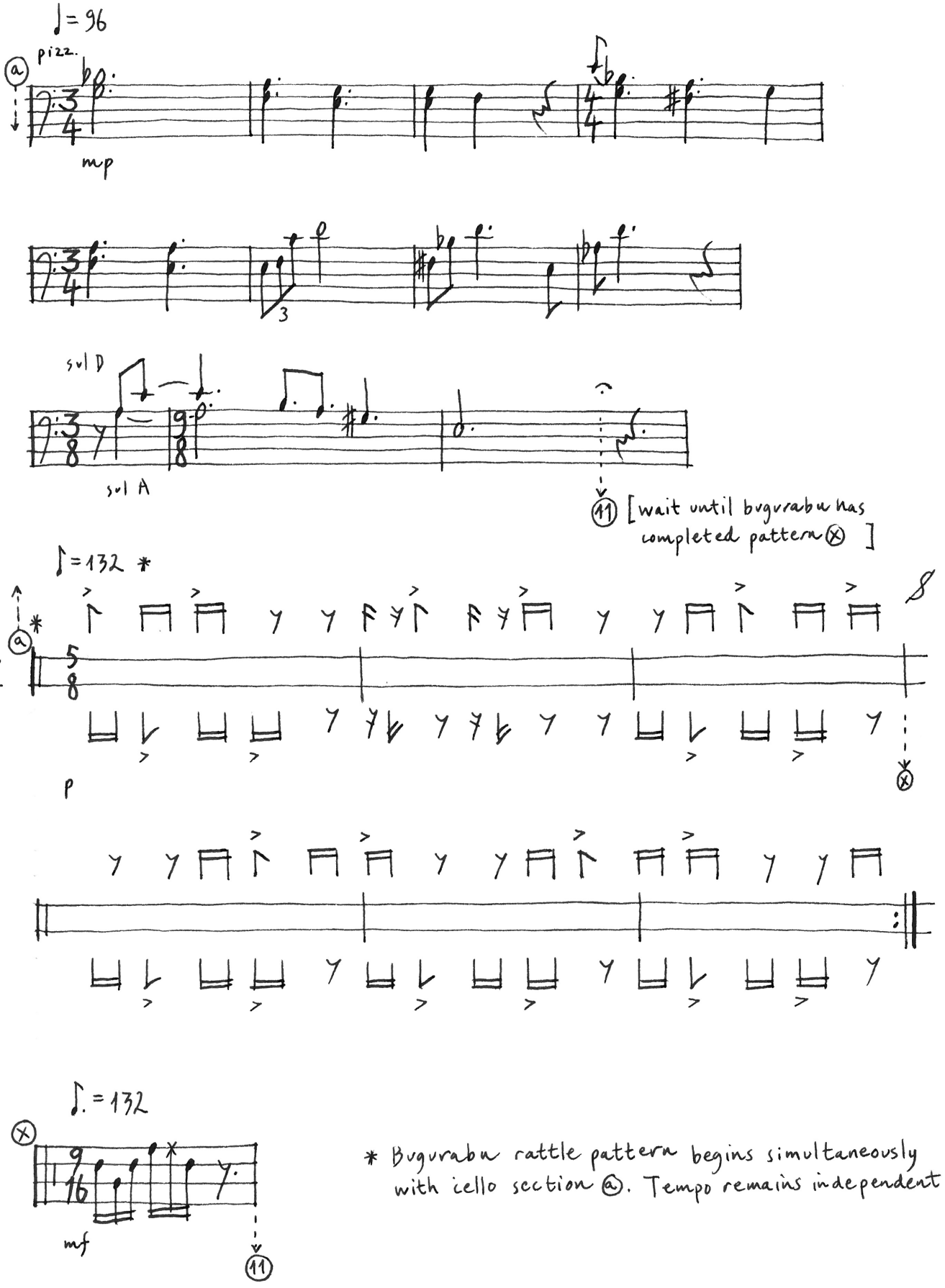
⑦



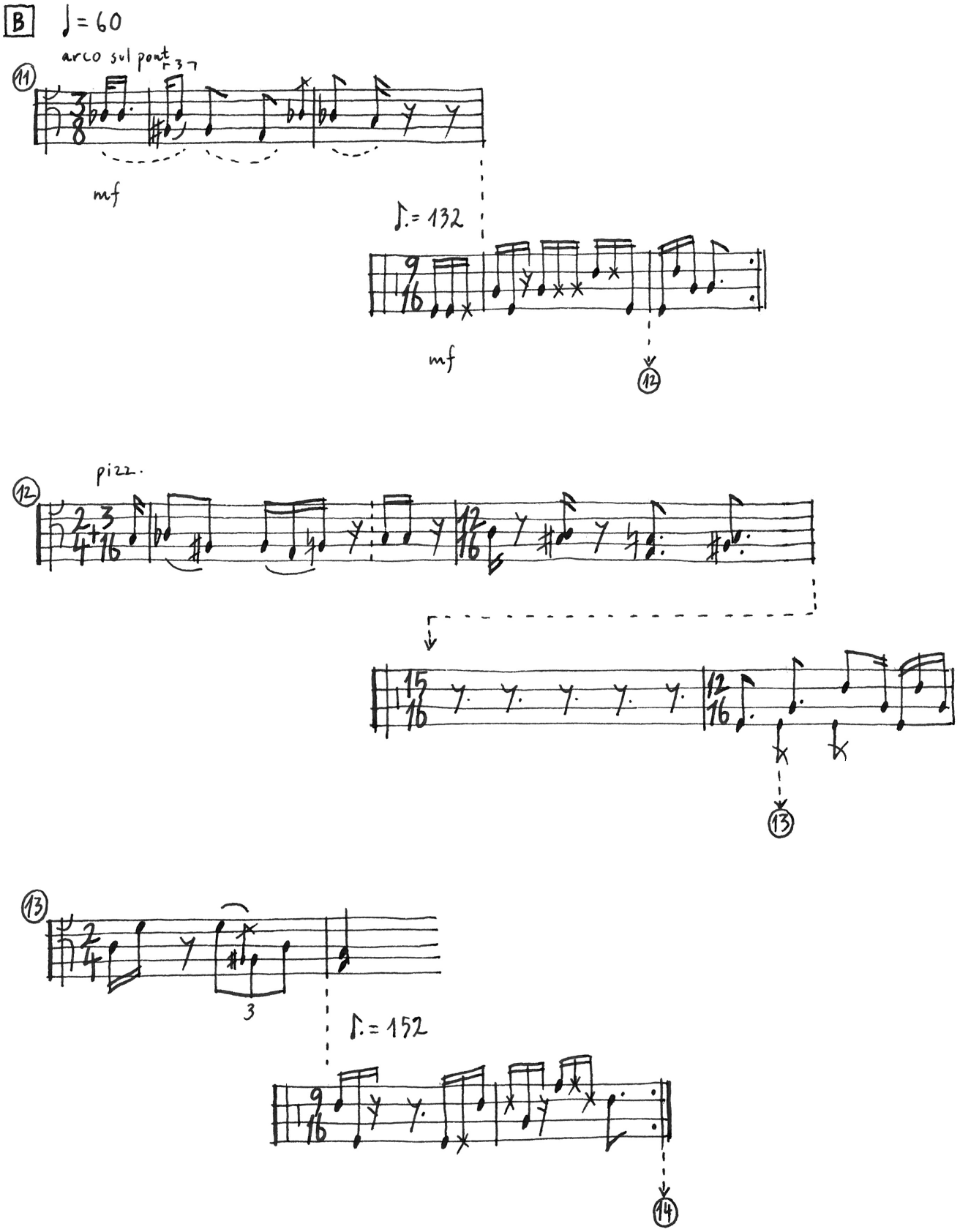
⑧

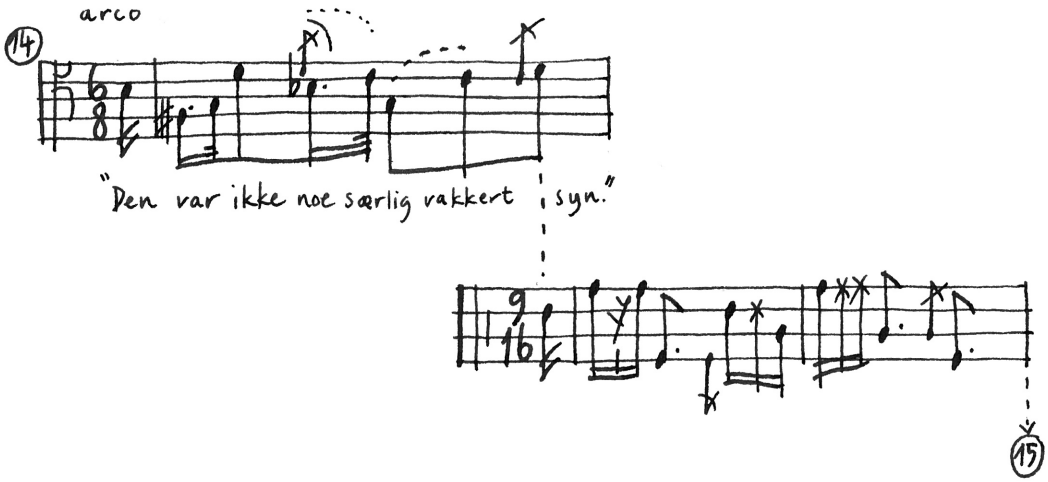


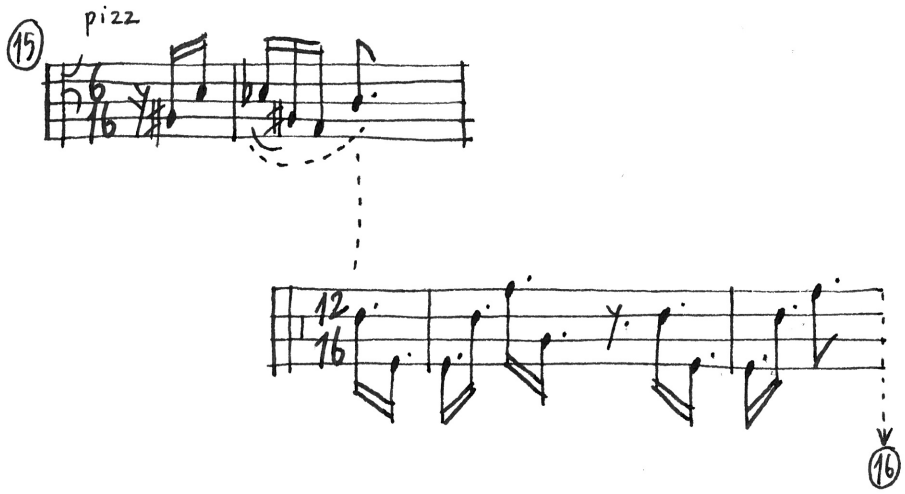

9
10
10a
10b
10b
♪. = 132
mp
a

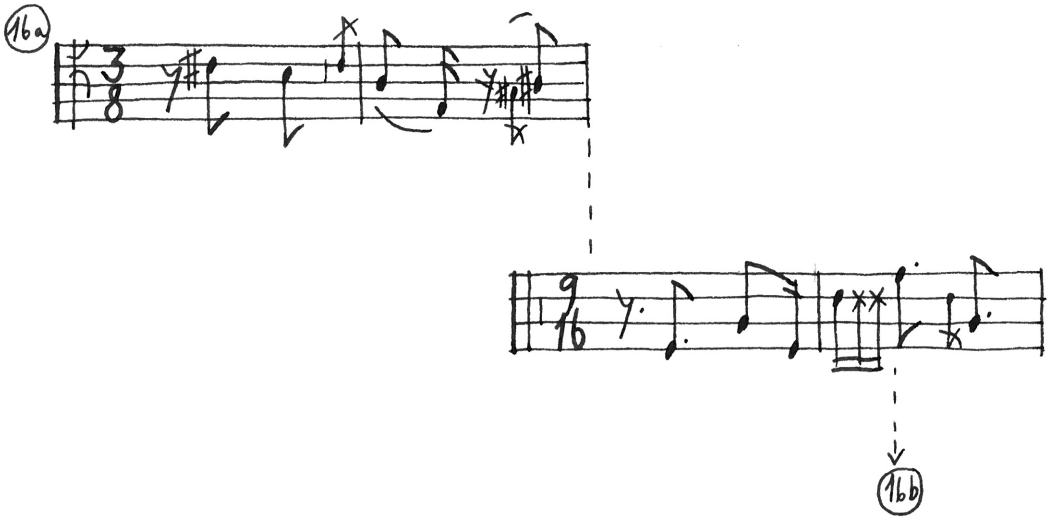


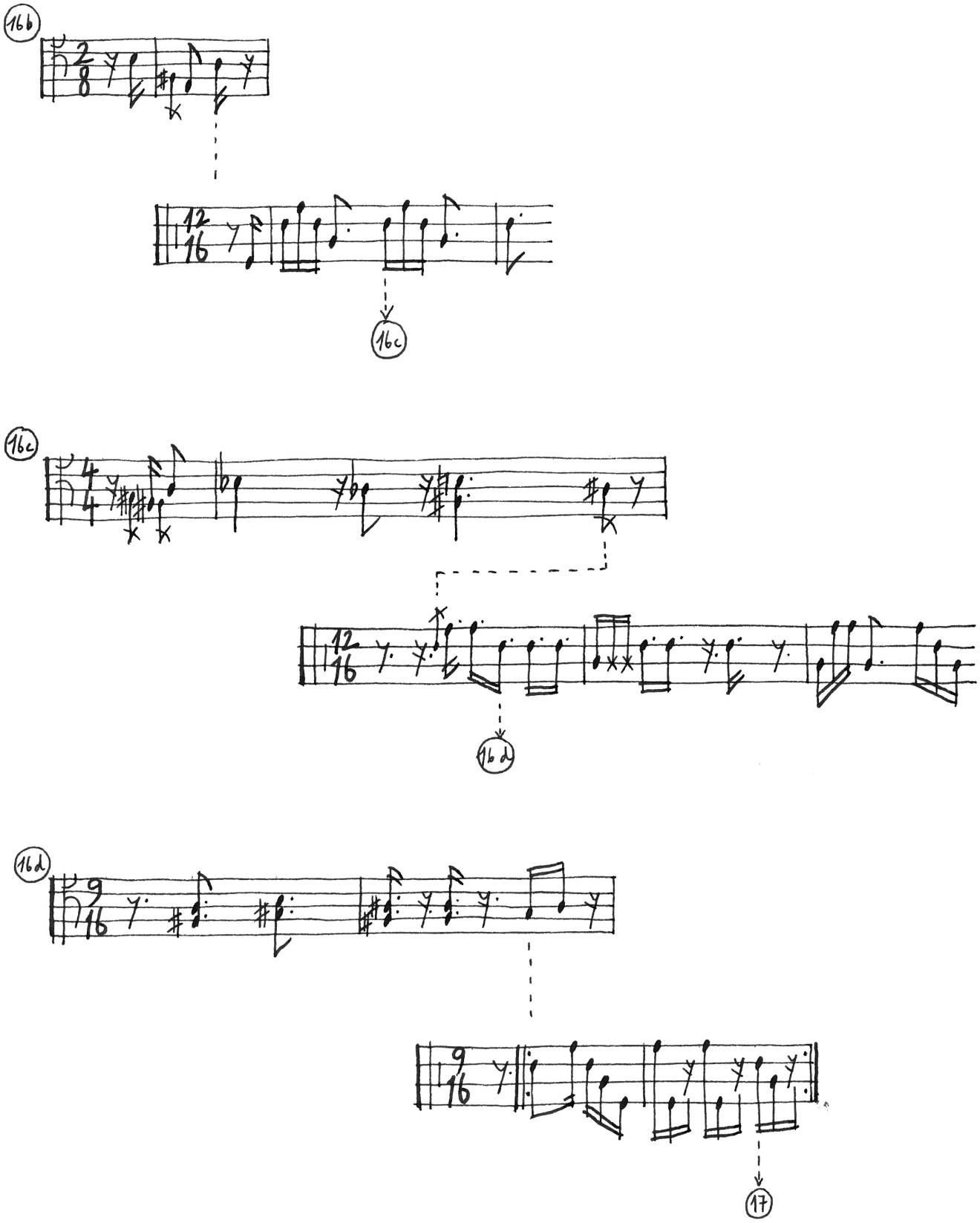
* Bugvrabu rattle pattern begins simultaneously with cello section ⓐ. Tempo remains independent

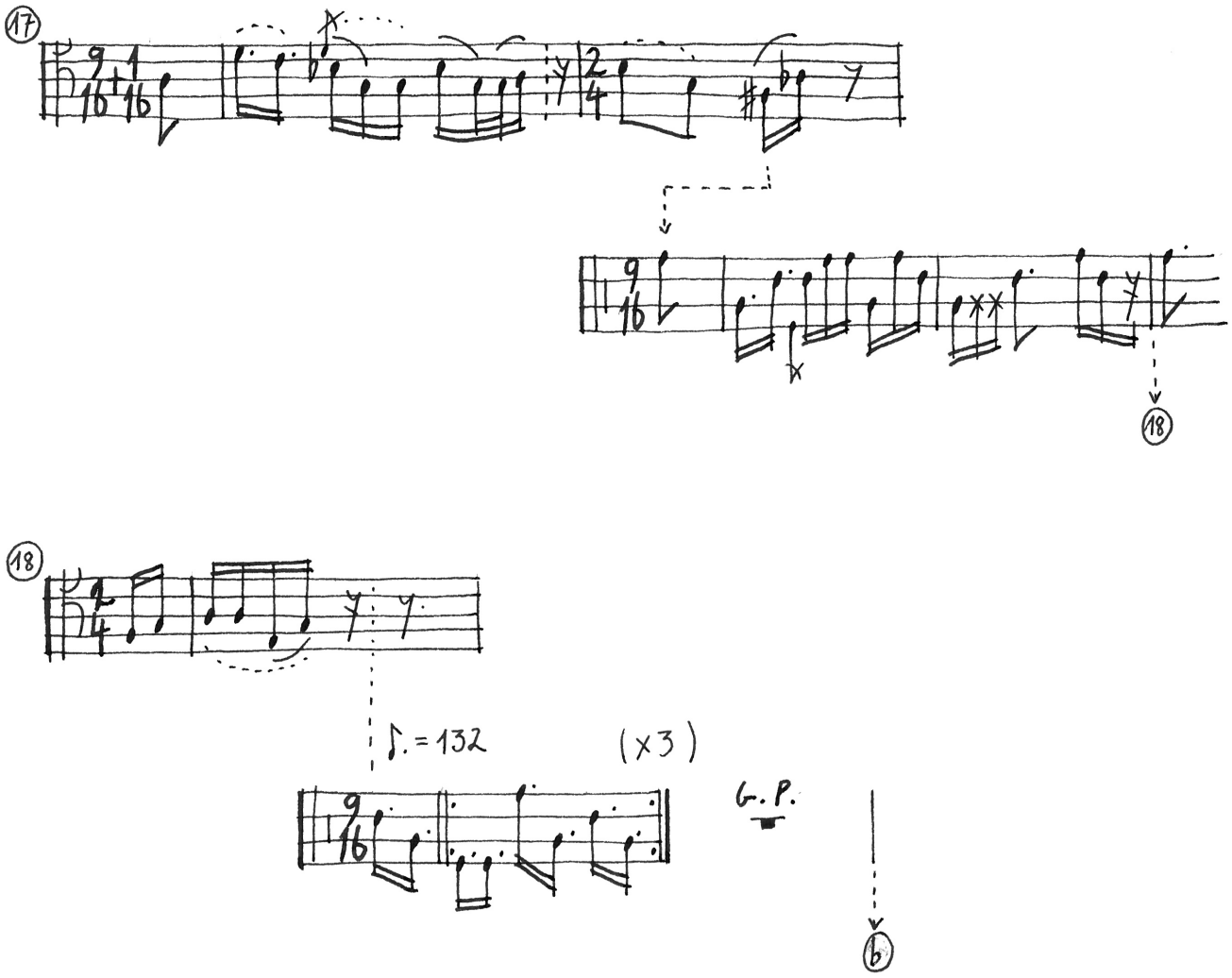

B
♩= 60
arco sul pont.
11
mf
♪.= 132
mf
12
12
pizz.
15
16
12
16
13
13
3
♪.= 152
14


14
arco
"Den var ikke noe særlig rakkert syn."
15


15
pizz
16


16a
16b

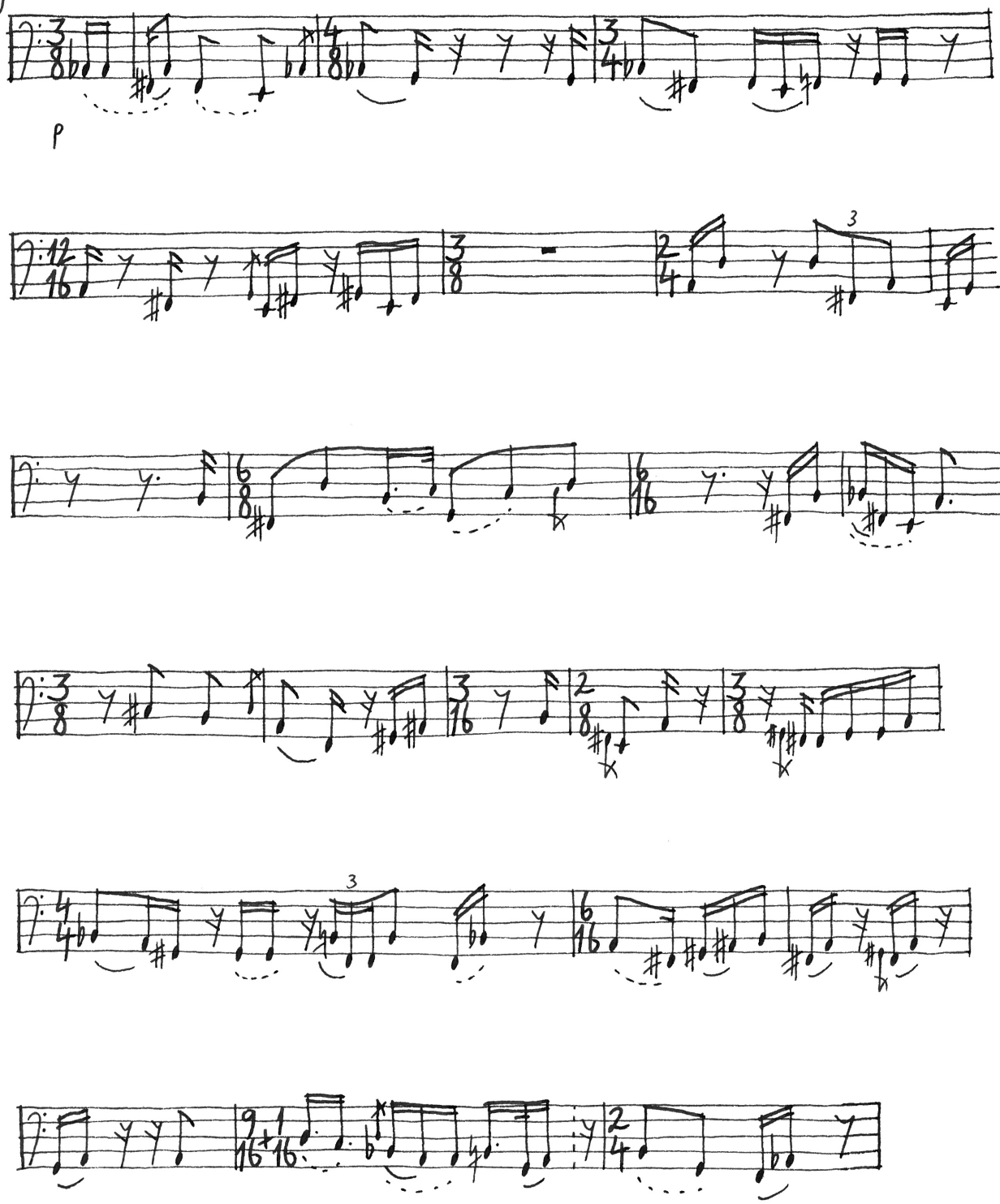

16b
16c
16c
16d
16d
17

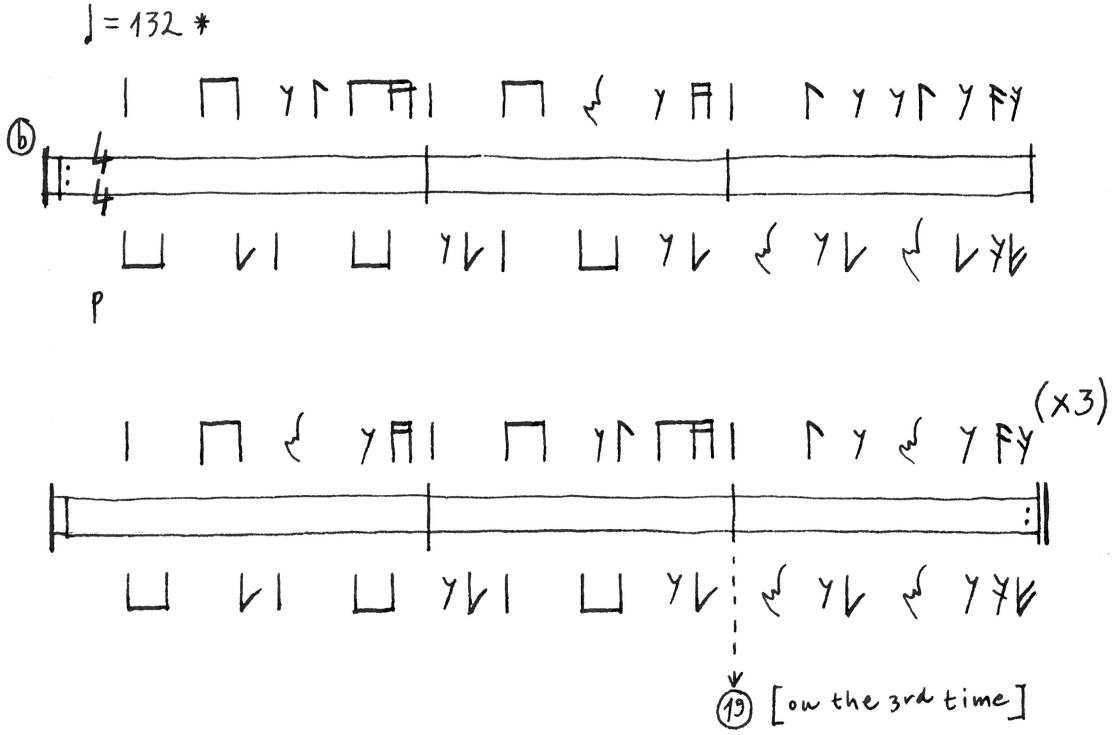

17
18
18
♪. = 132
(x3)
G. P.
b

(♩.=60)

pizz. like muffled voices from a television in another room

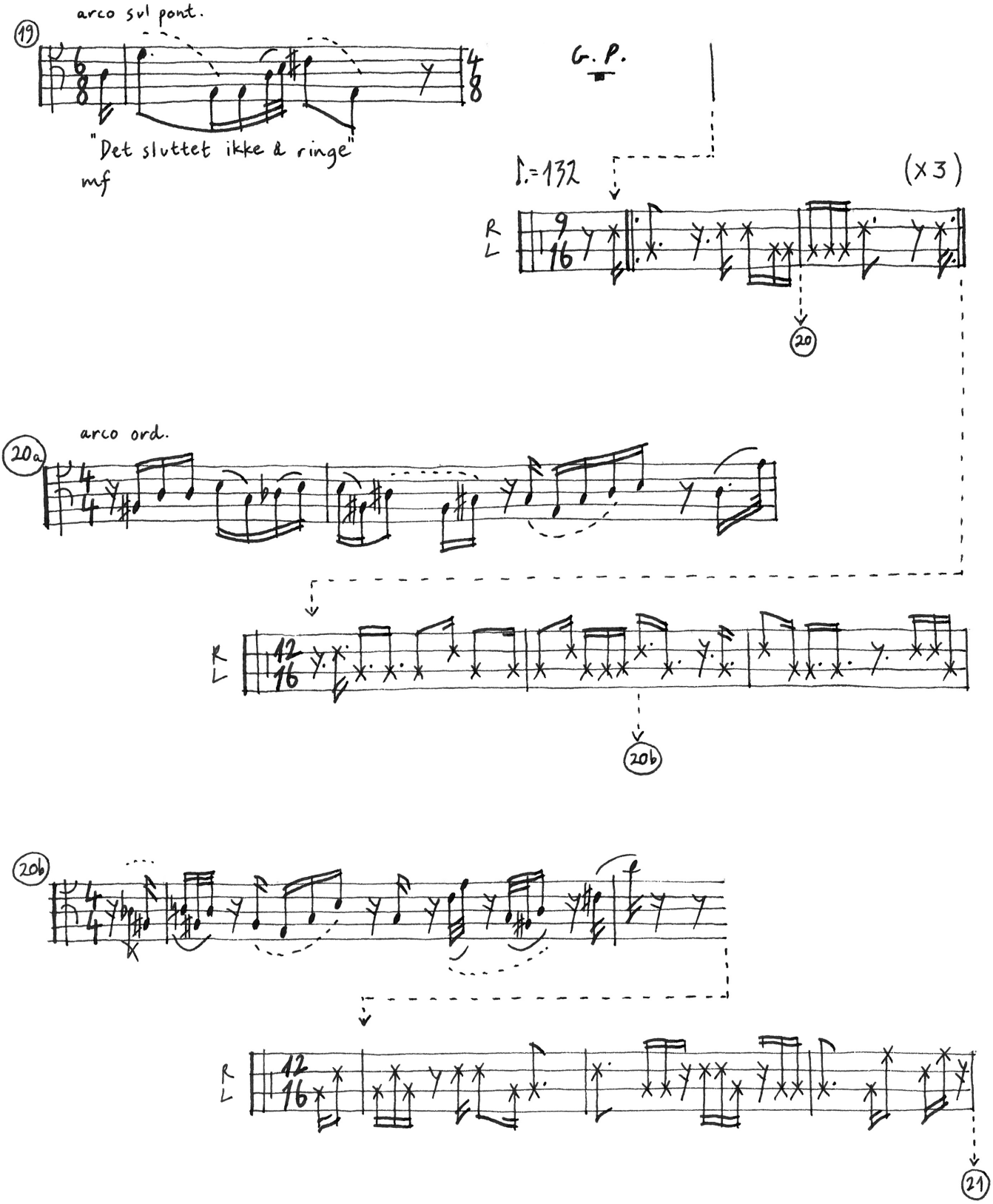
(b)

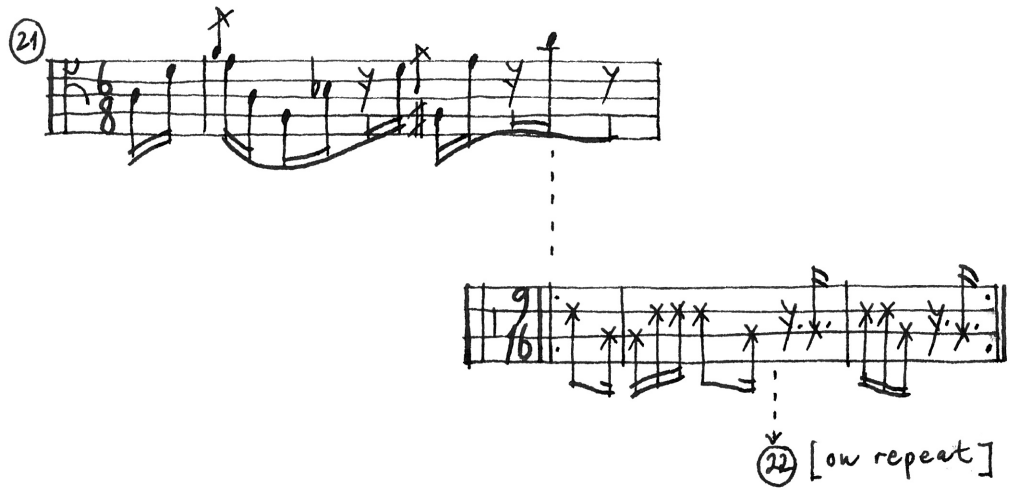


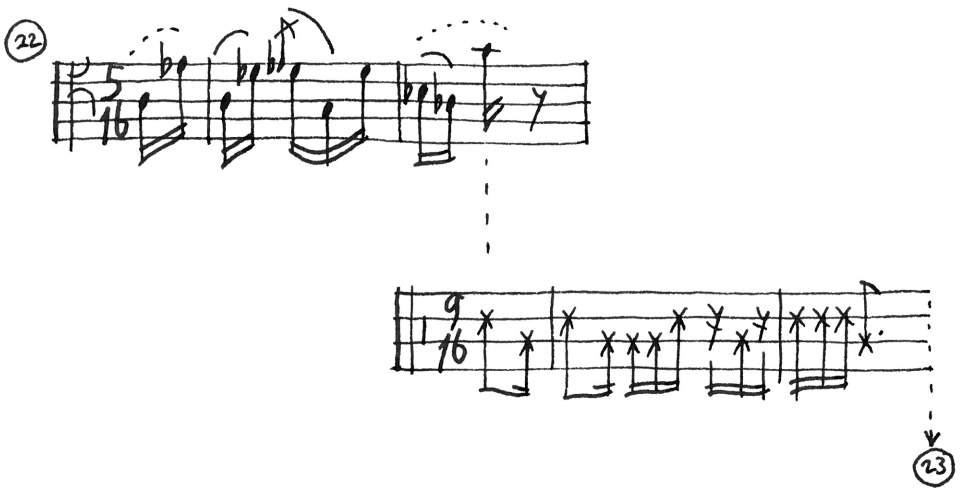


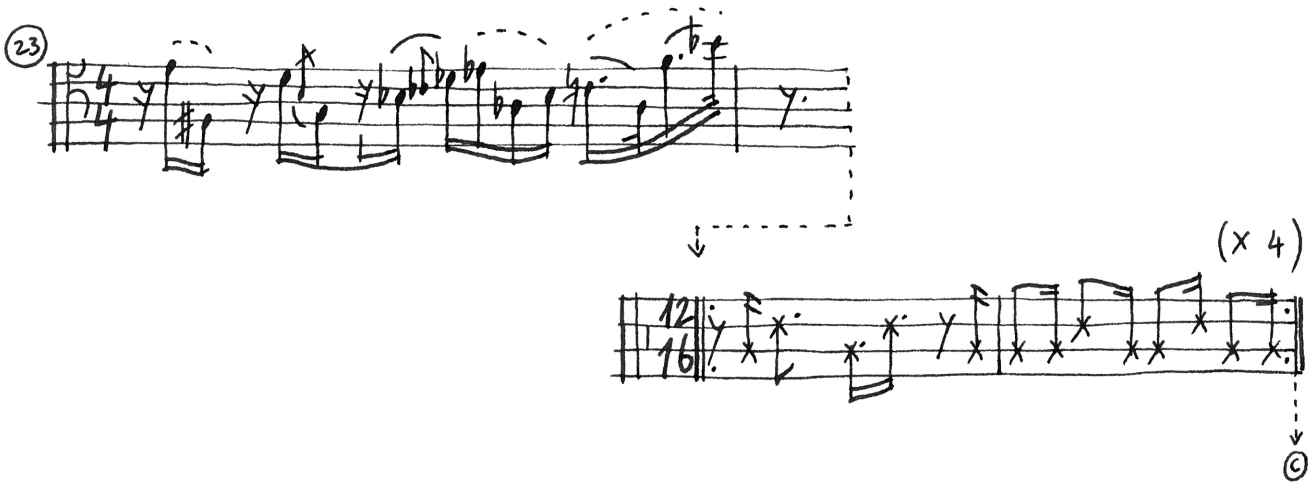
* Bugurabu rattle pattern ⓑ begins simultaneously with cello section ⓑ
Tempo remains independent.

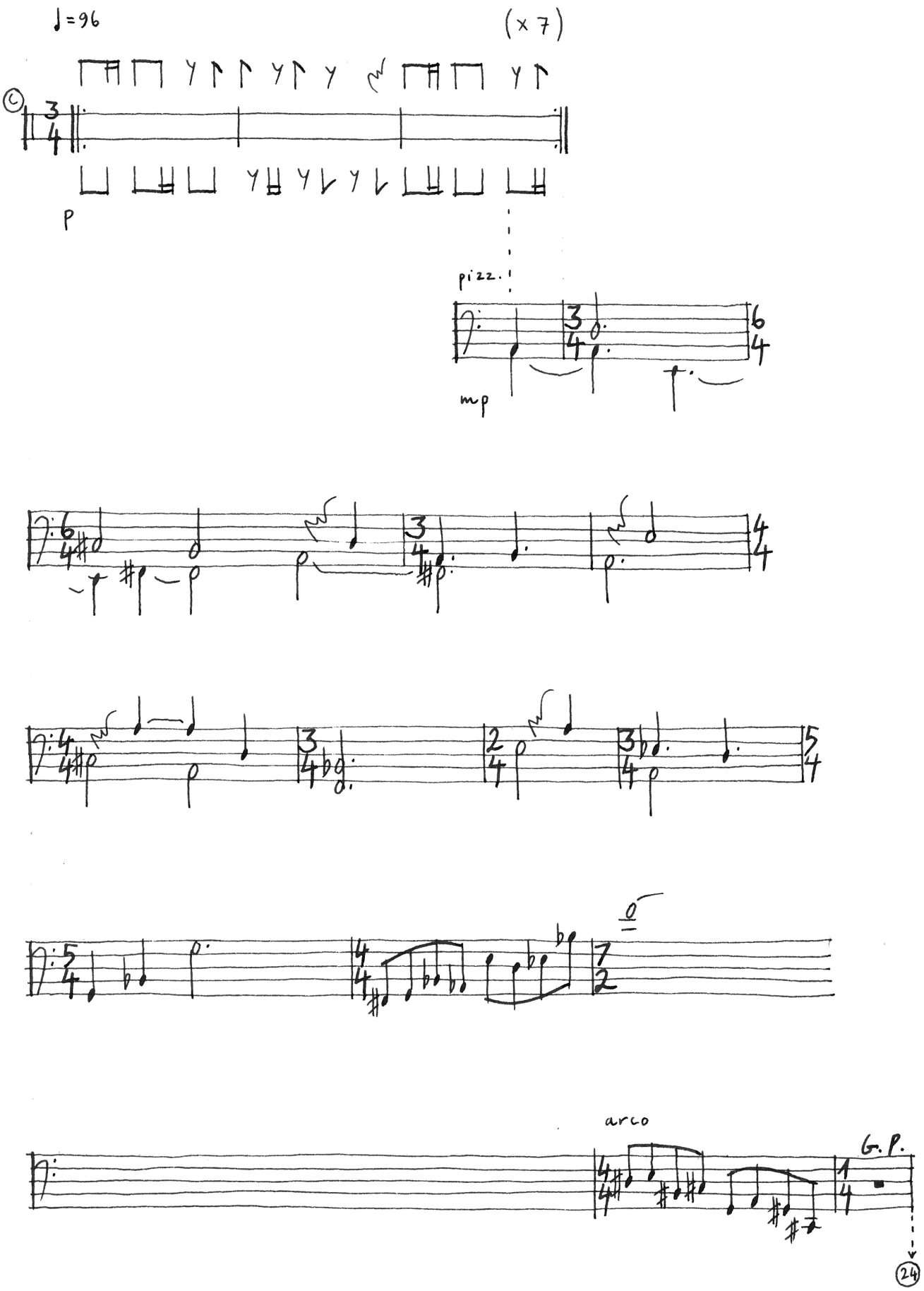
C


arco sul pont.
19
"Det sluttet ikke å ringe"
mf
G. P.
♩.=132
(x3)
R
L
20
arco ord.
20a
20b
21


21
22 [ow repeat]

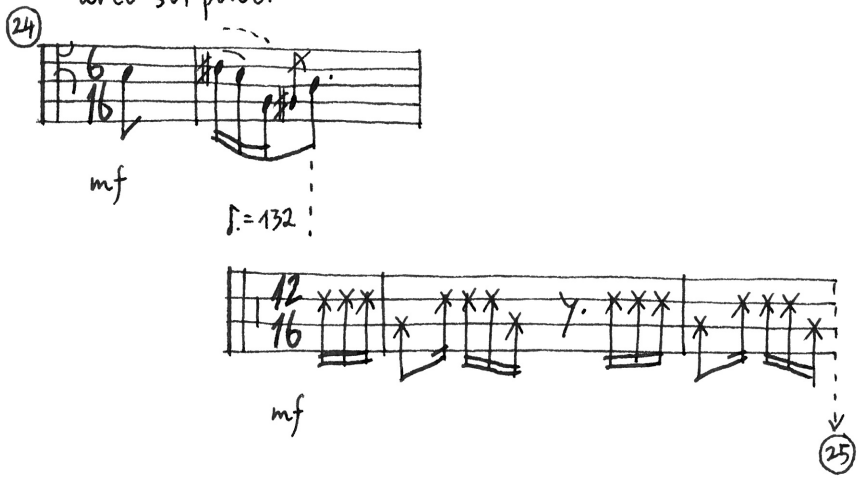

22
23

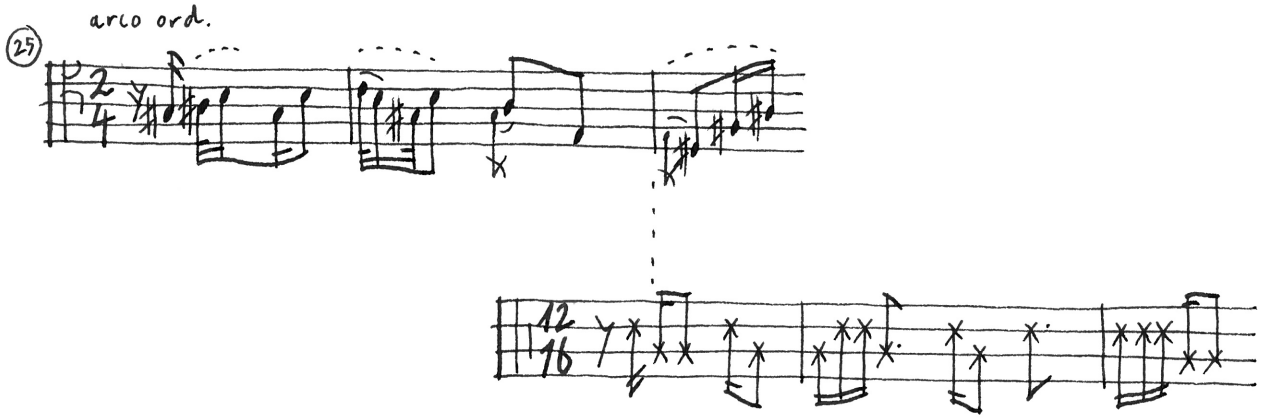

23
(x 4)
©

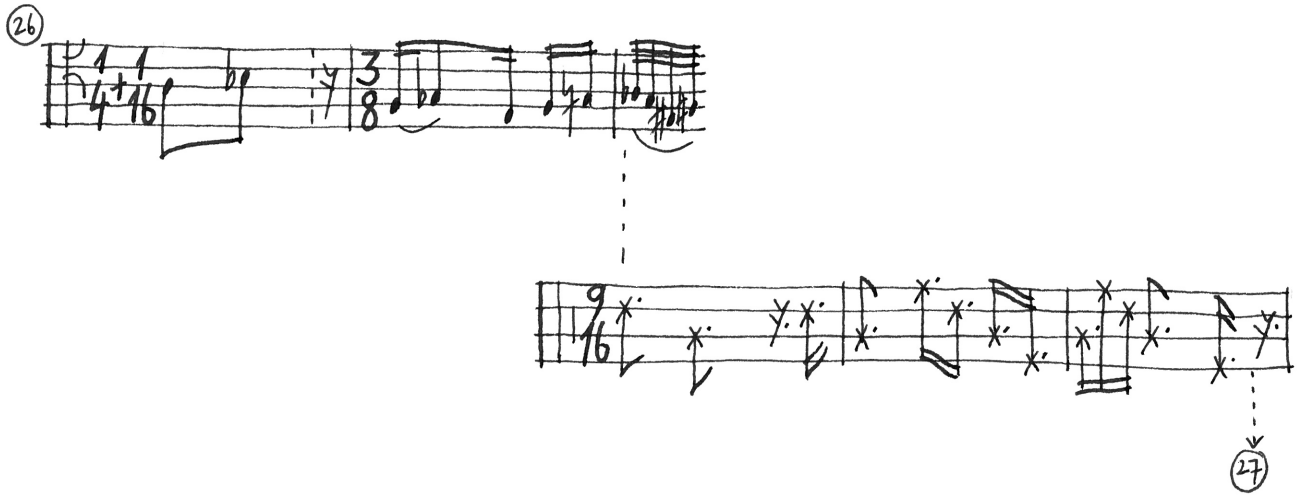

♩=96
(×7)
C
P
pizz.
mp
arco
G.P.
24

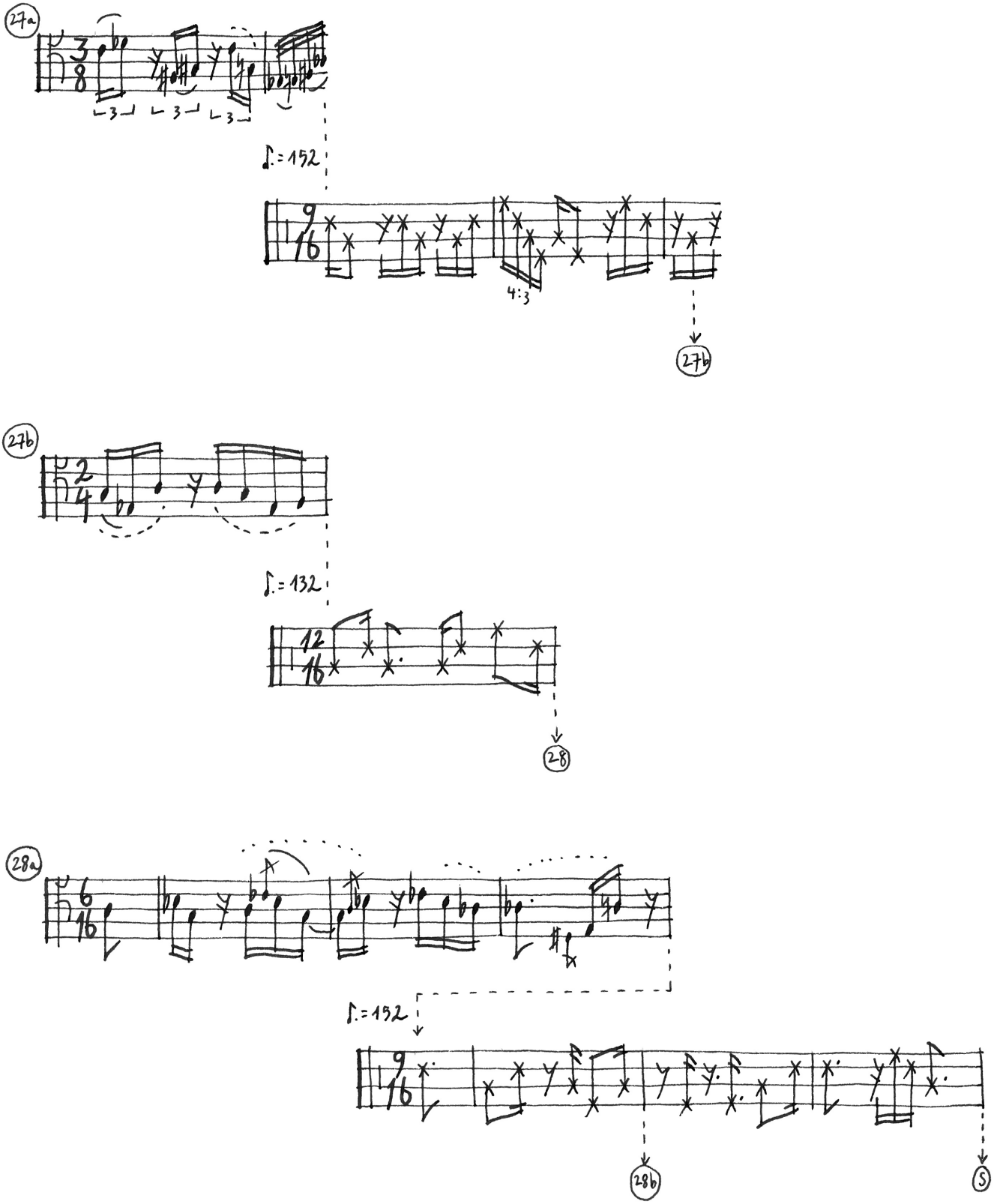
D ♩= 60 (♪. = 90)

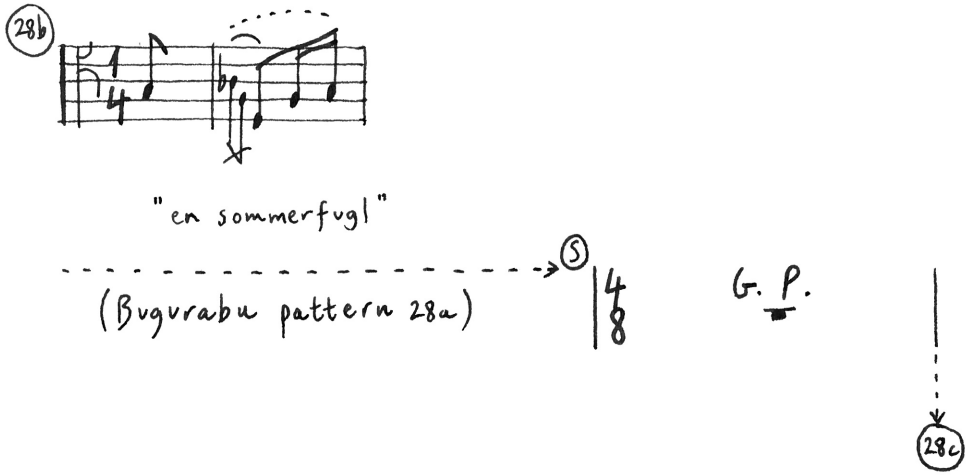
arco sul pont.

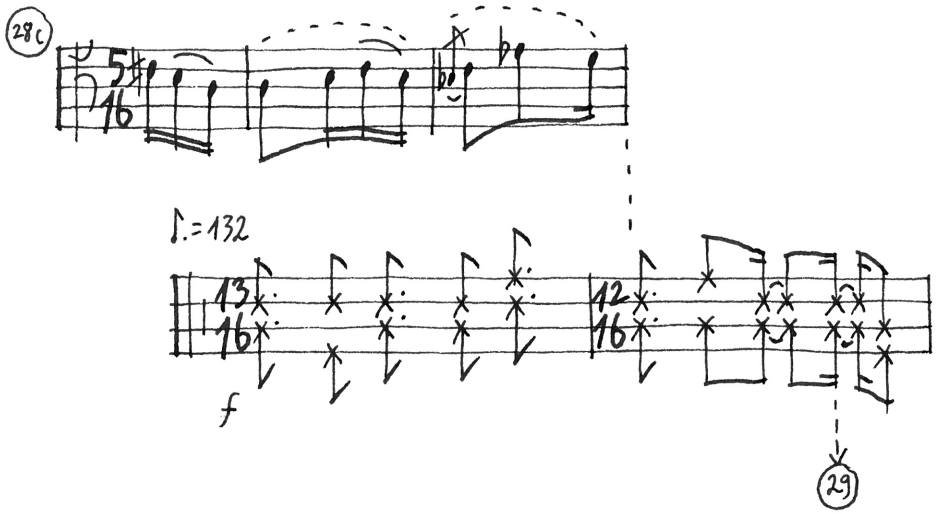


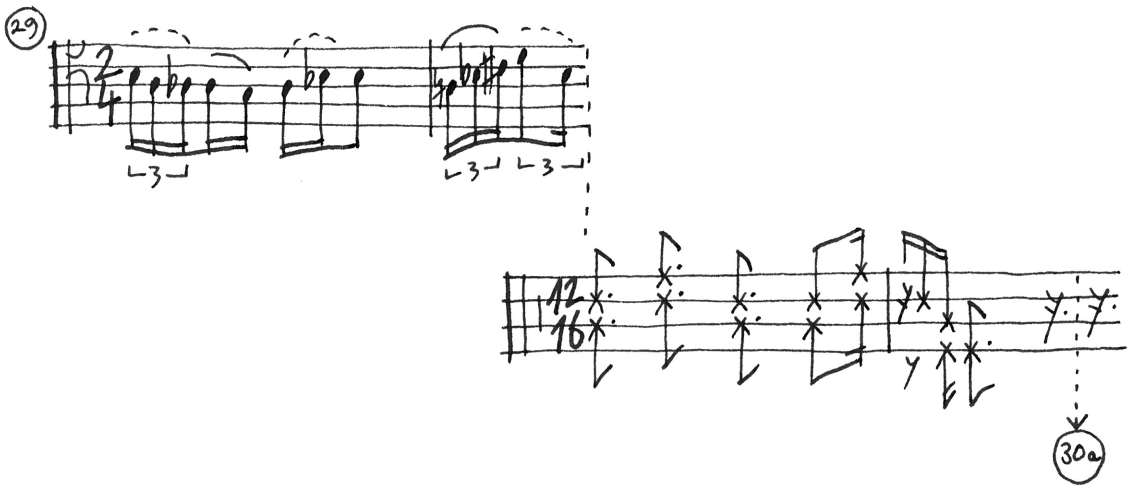


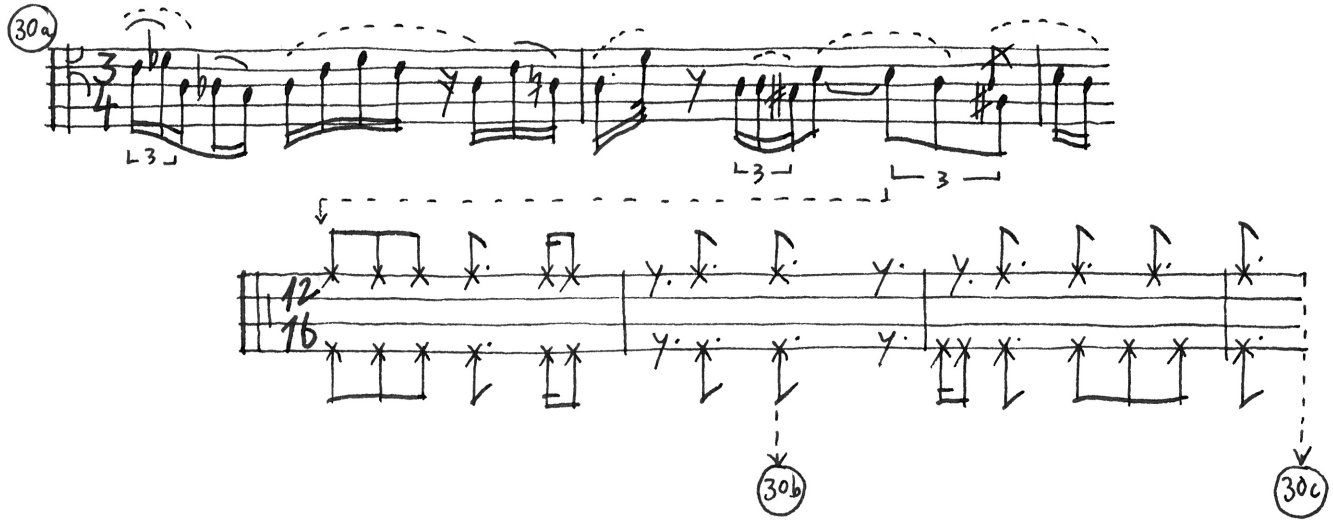


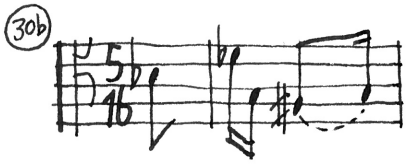

27a
3/8
3
3
3
♪. = 152
9/16
4:3
27b
27b
2/4
♪. = 132
12/16
28
28a
6/16
♪. = 152
9/16
28b
S

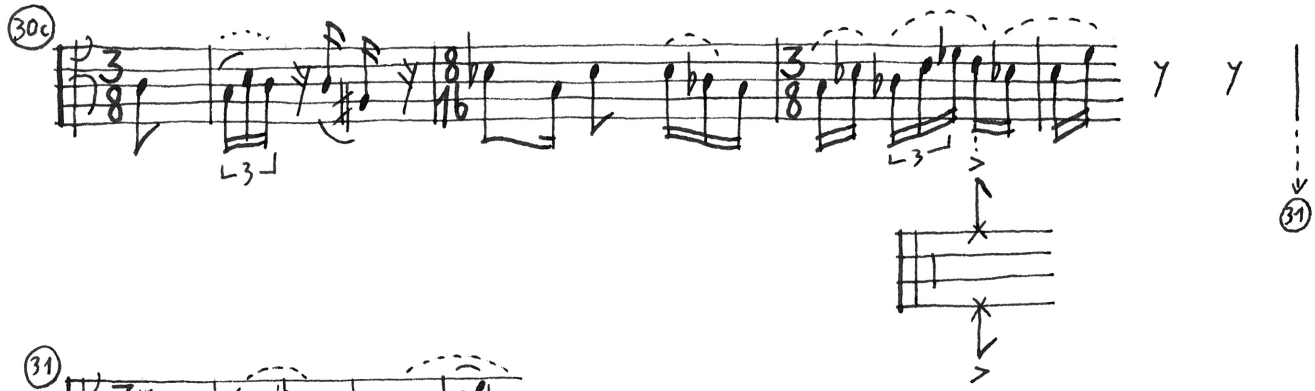

28b
"en sommerfugl"
(Bugvrabu pattern 28a)
5
G. P.
28c

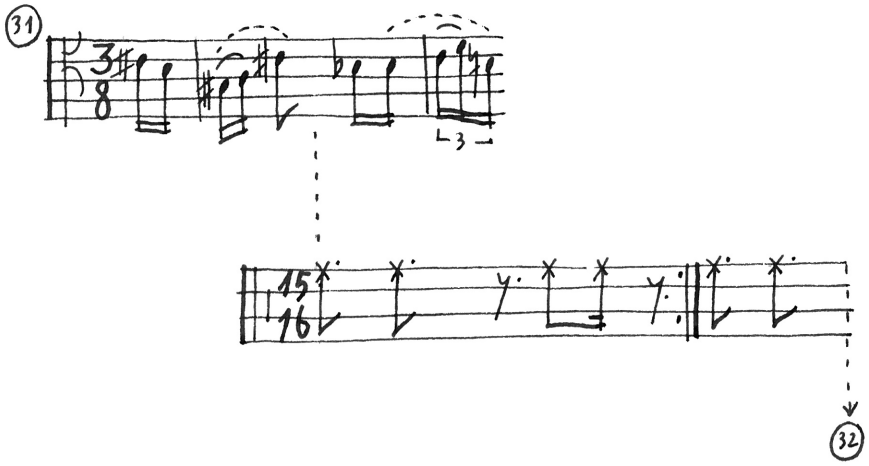

28c
♪.=132
f
29

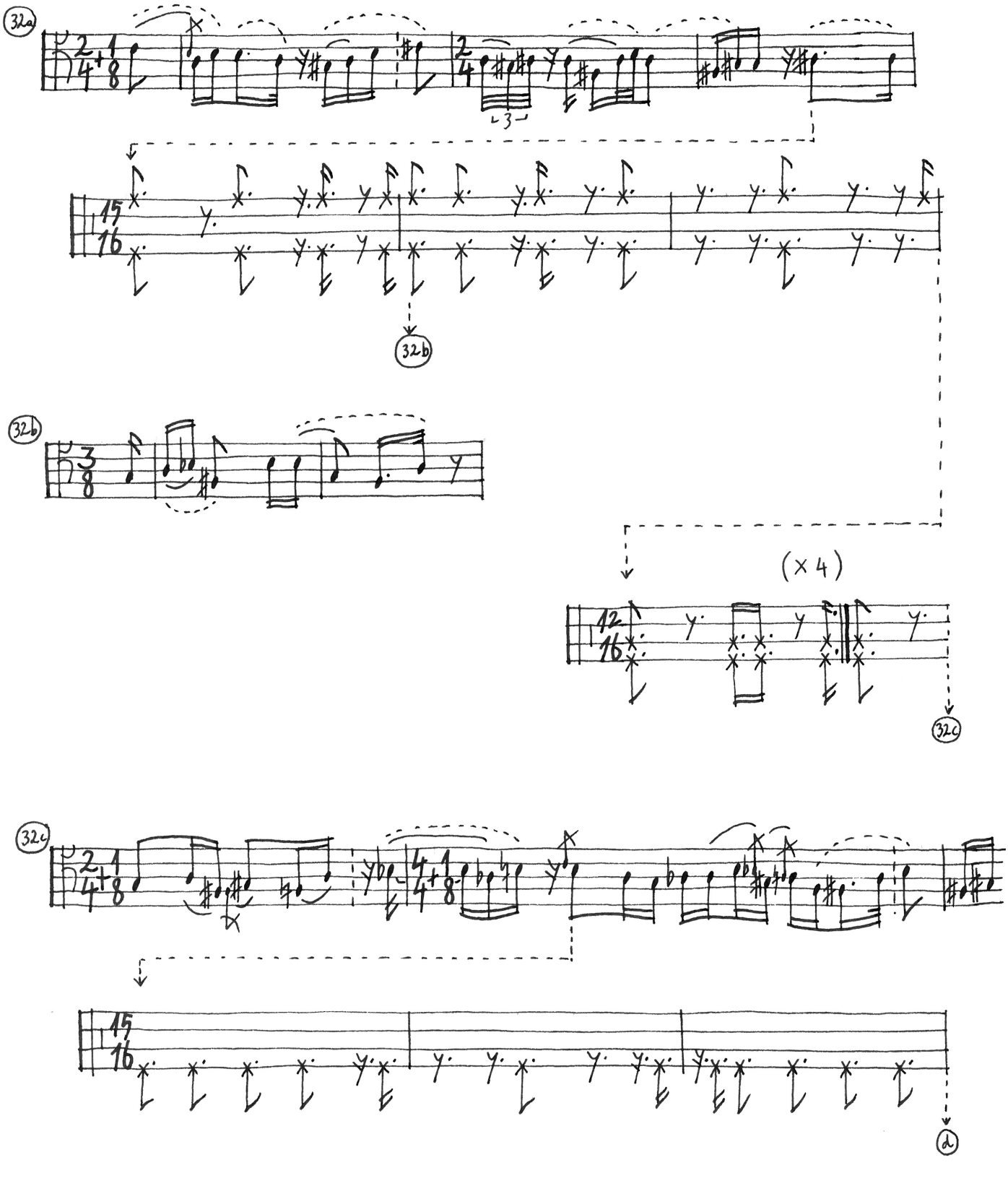

29
30a


30a
30b
30c


30b

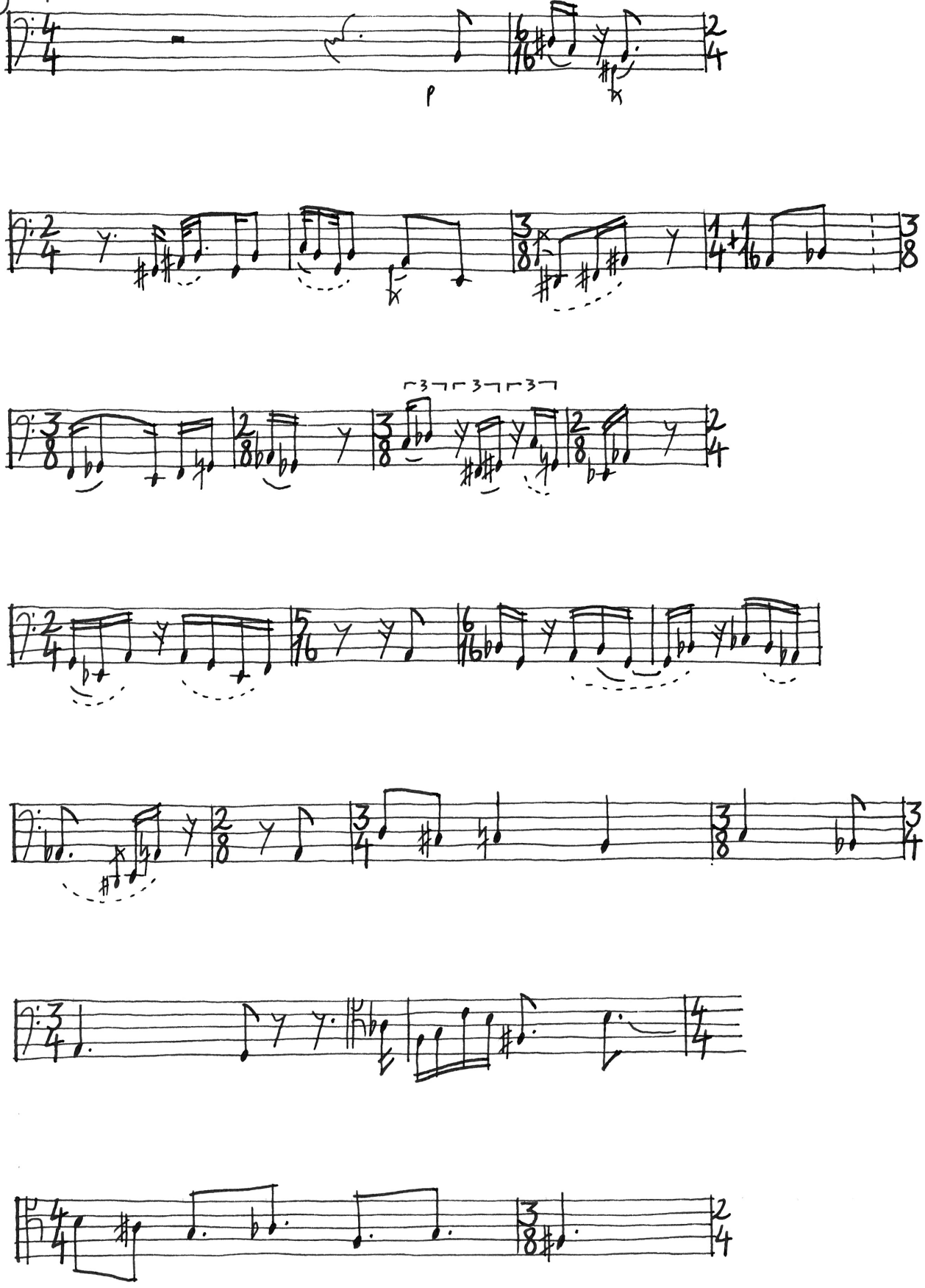

30c
31

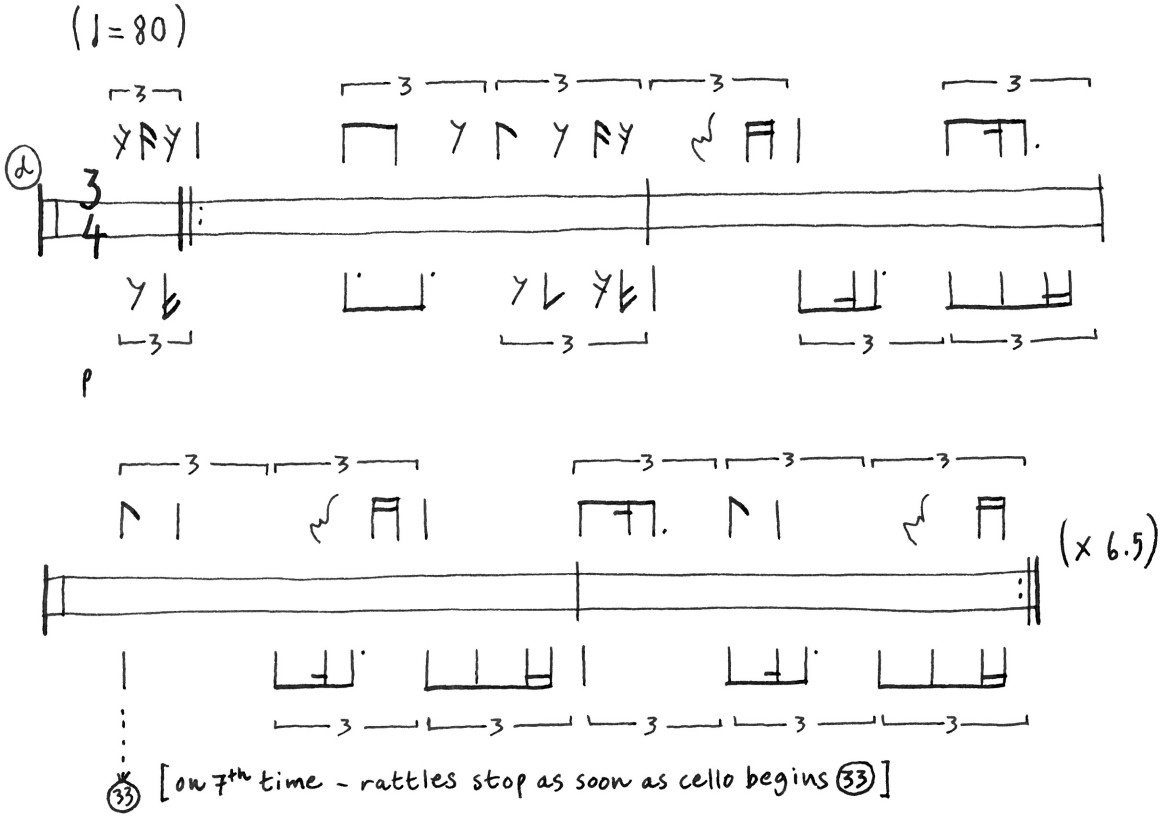

31
32


32a
32b
32b
(x 4)
32c
32c
d

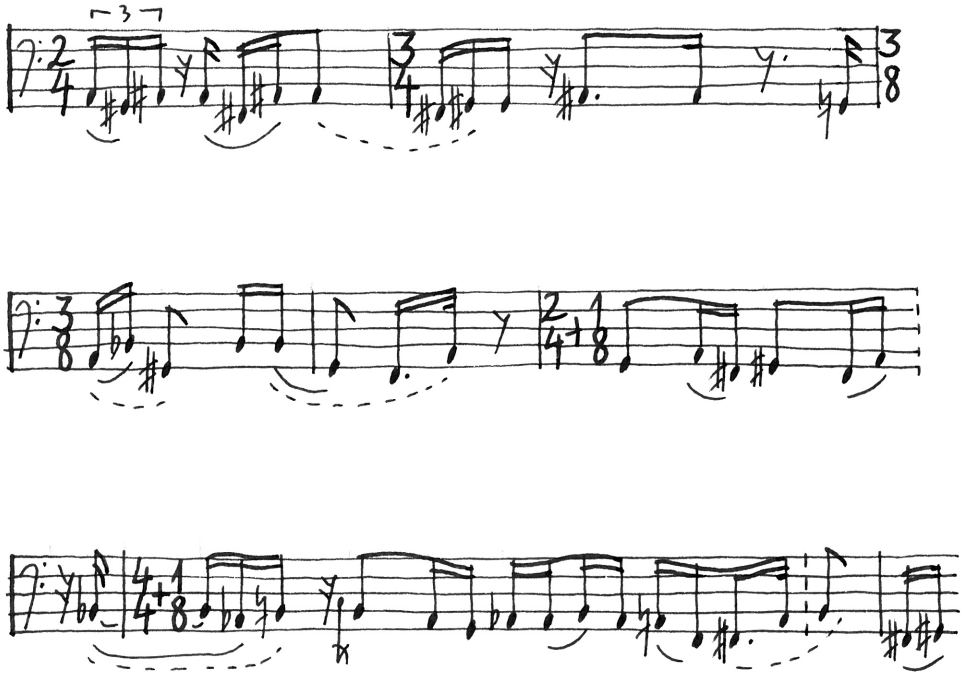
(♩=60)

ⓓ pizz. voices from the television in the other room again



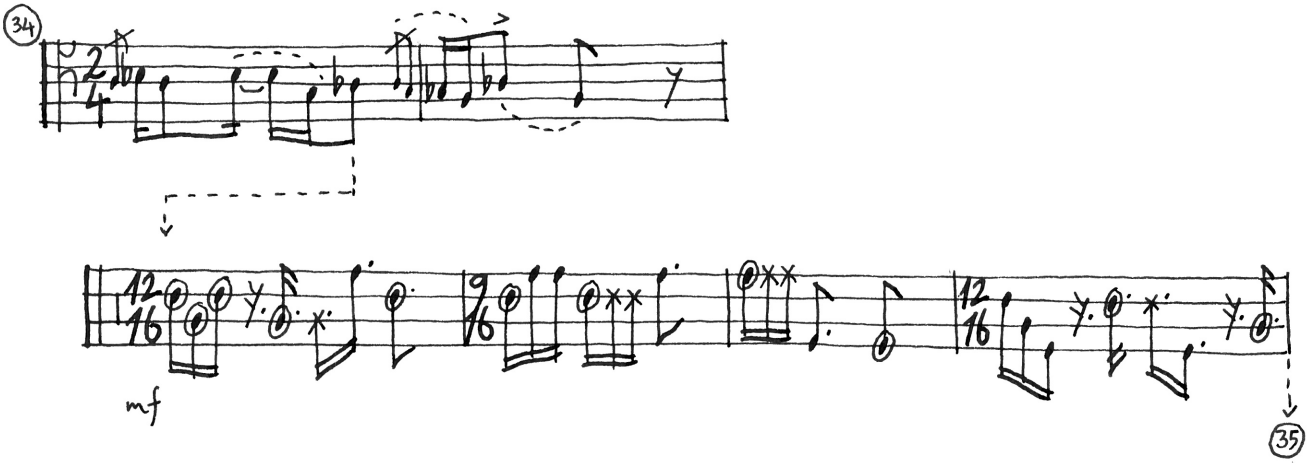


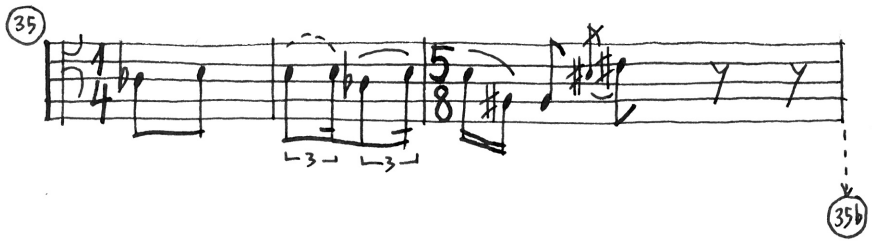
Bugurabu wrist rattle pattern ⓓ begins simultaneously with cello section ⓓ
Tempo remains independent

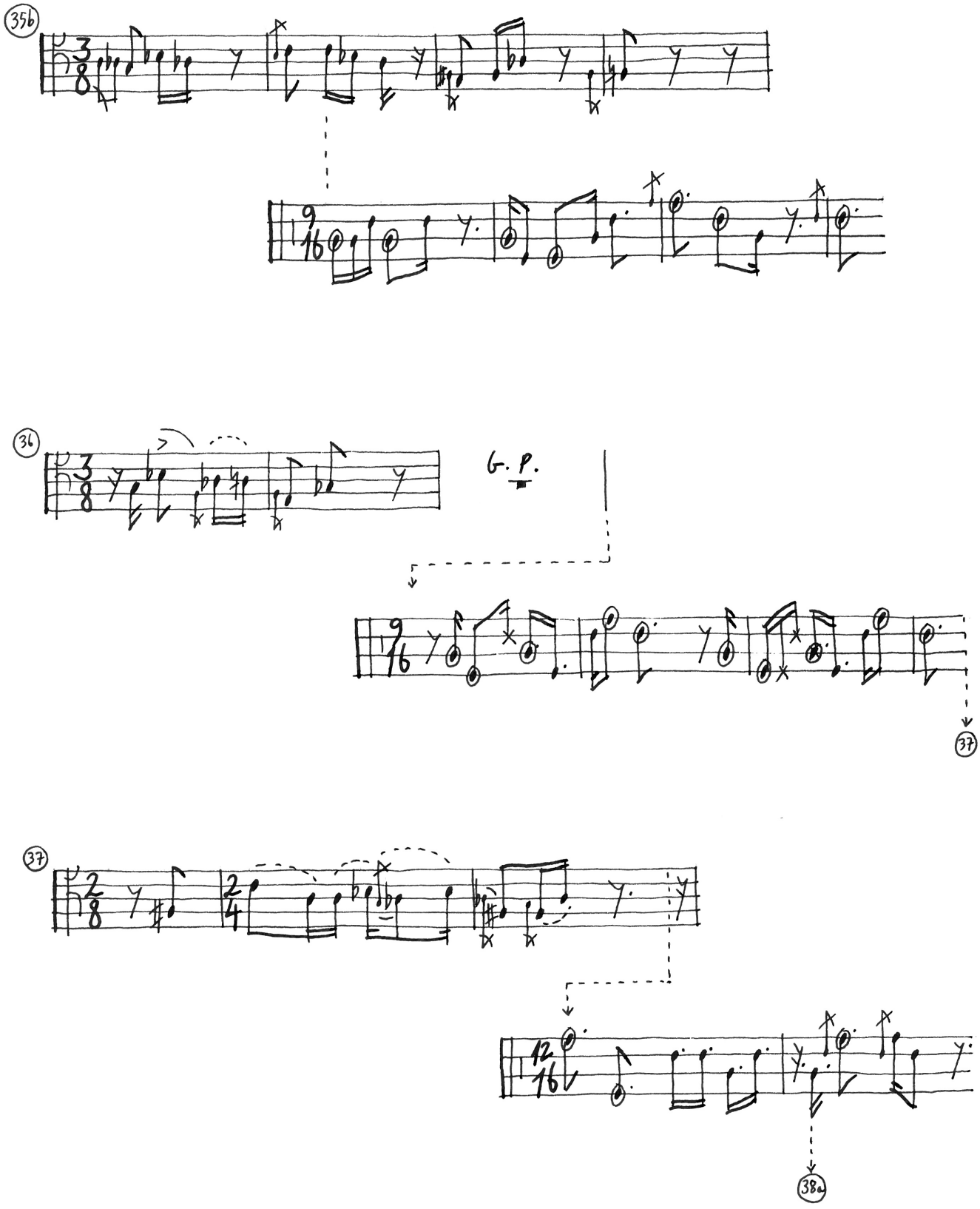


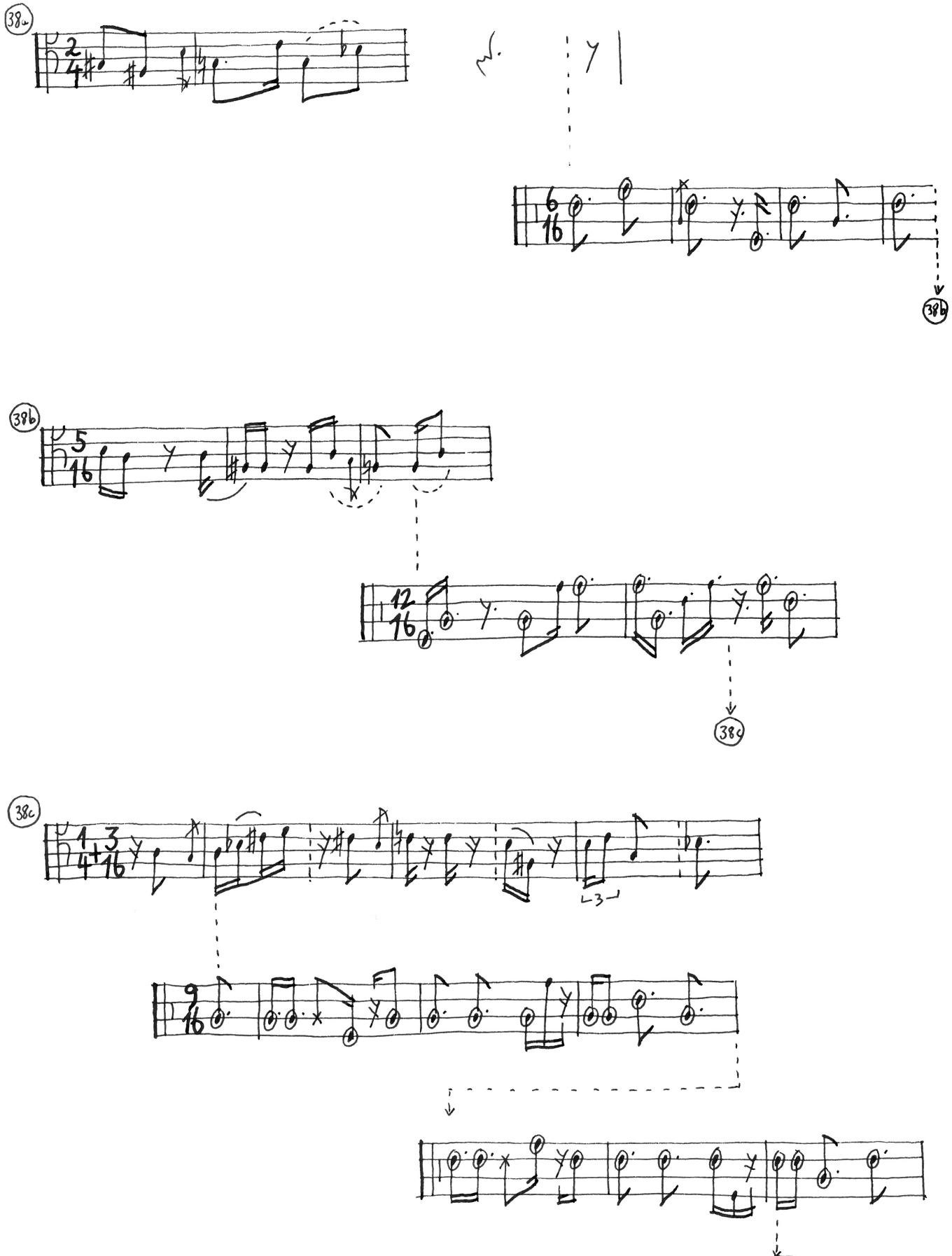
E

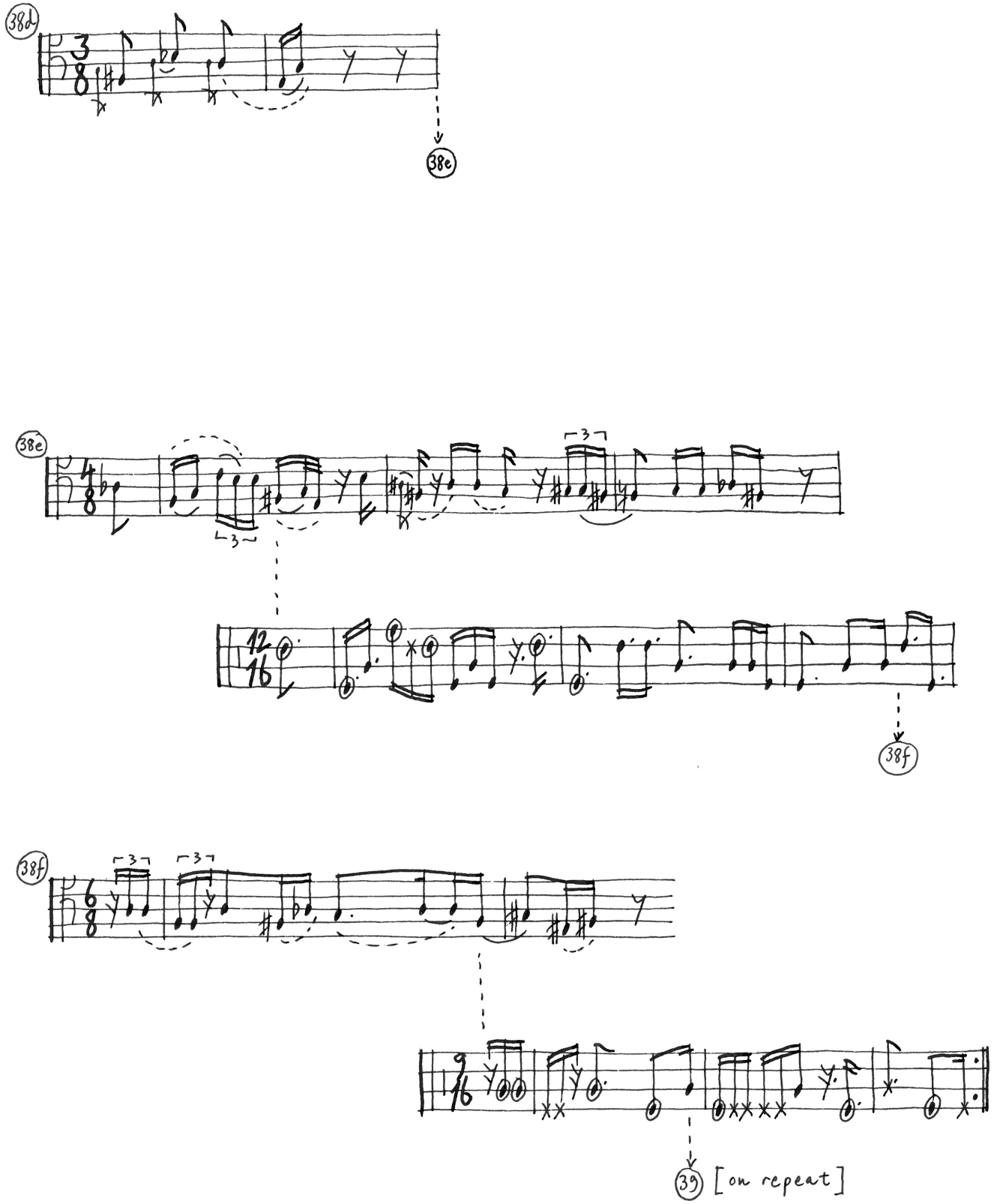

arco
33
"Hånden forsvant fra ansiktet mitt."
mf
34

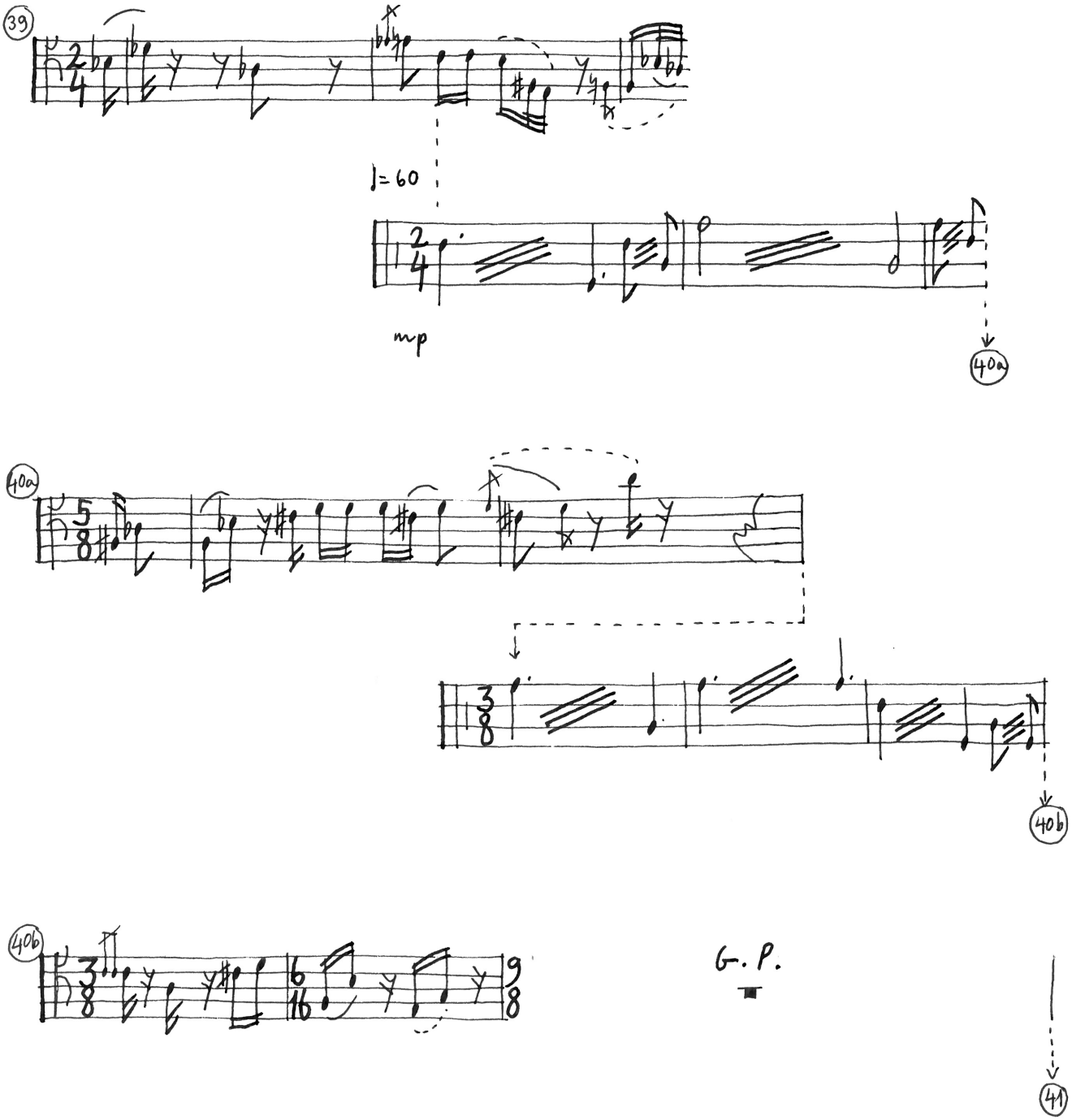

34
mf
35

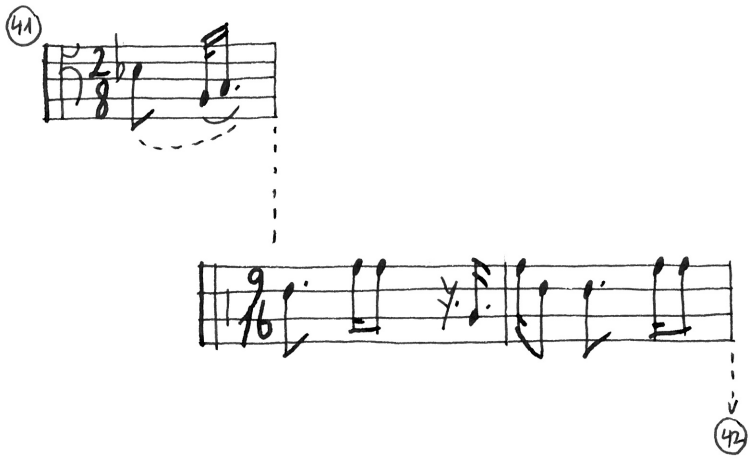

35
35b

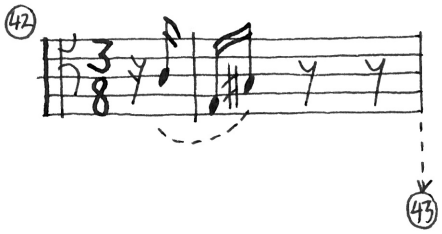

35b
36
G. P.
37
37
38a

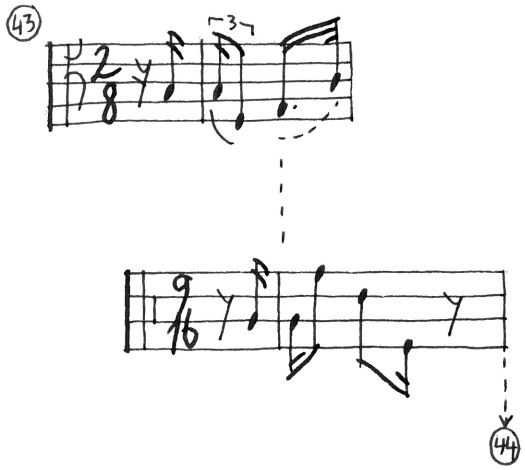

38a
38b
38b
38c
38c
3
38d

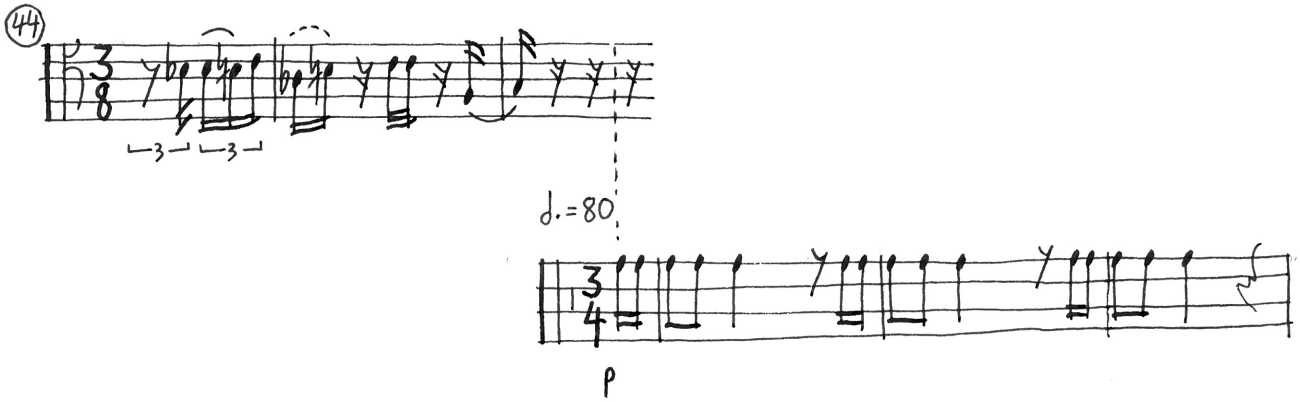

38d
38e
38e
38f
38f
39 [on repeat]

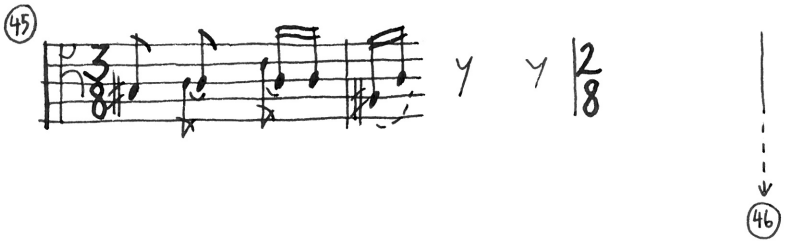

39
♩= 60
mp
40a
40a
40b
40b
G. P.
41

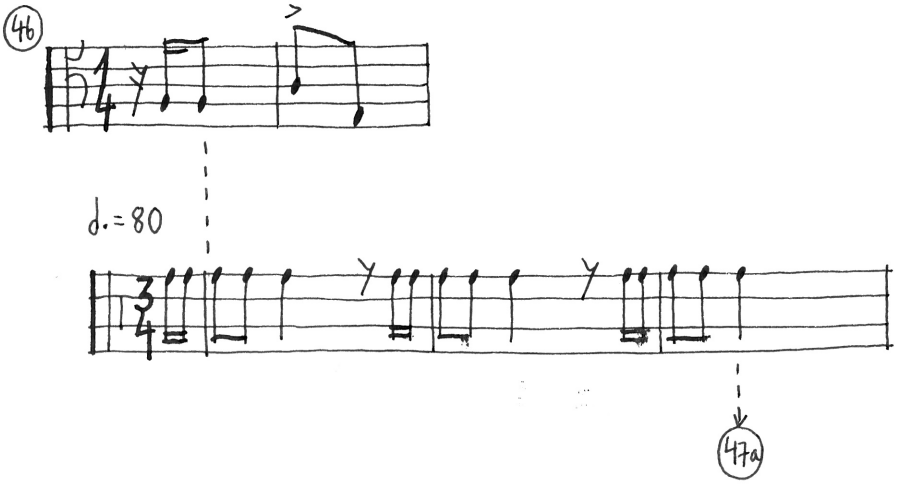

41
42

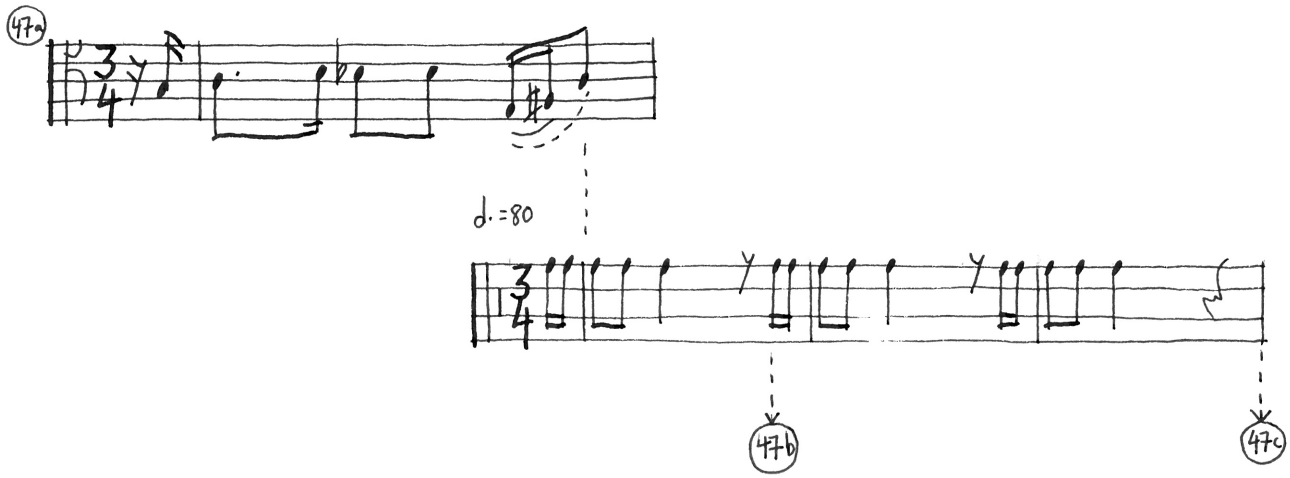

42
43

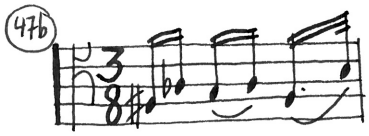

43
3
44


44
3
8
3
3
♩.=80
3
4
p


45
3
8
2
8
46


46
1
4
♩.=80
3
4
47a


47a
♩.=80
47b
47c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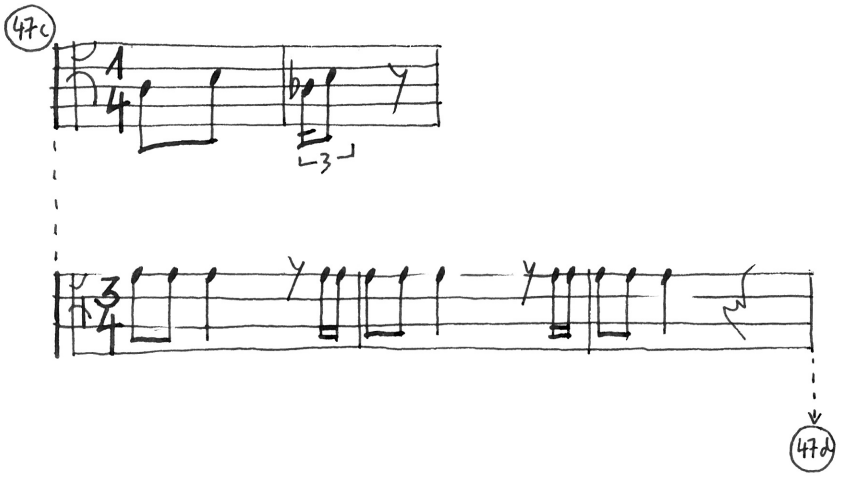
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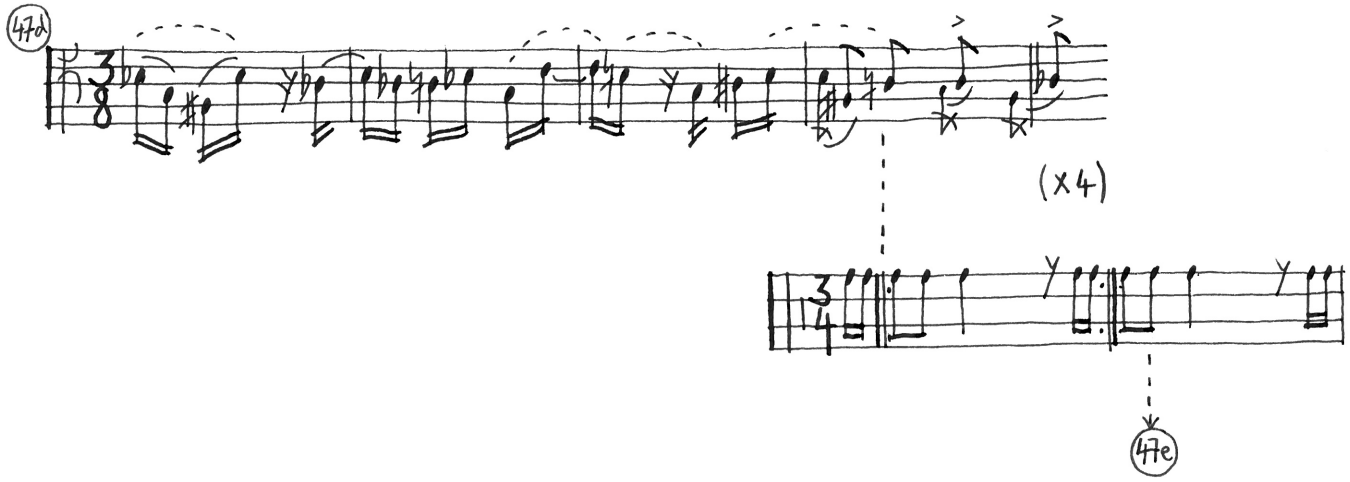

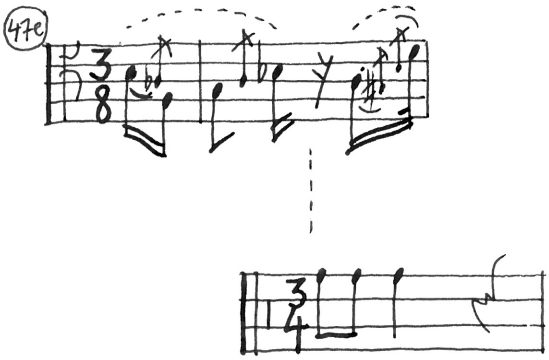

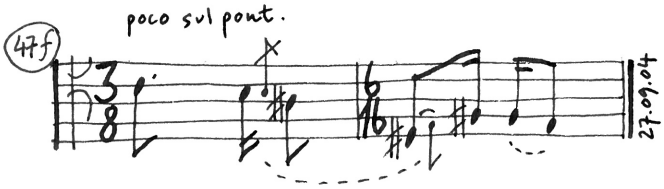

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