

Dave Riedstra

Burl

for contrabass solo

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Dave Riedstra
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duration: ca. 28 minutes

The task is to make kin in lines of inventive connection as a practice of learning to live and die well with each other in a thick present.... In fact, staying with the trouble requires learning to be truly present, not as a vanishing pivot between awful or edenic pasts and apocalyptic or salvific futures, but as mortal critters entwined in myriad unfinished configurations of places, times, matters, meanings.

Donna J. Haraway, *Staying with the Trouble*

This score describes a very quiet solo contrabass performance for a small audience. Playing so quietly invites listeners to hear aspects of sound they might not usually hear: movements of the performer's hands on the strings, goings-on outside the venue, bodies of audience members (including their own) living. I hope that listening in such a way provides an opportunity for listeners to savour their relation to these less often heard sounds and the beings which cause them.

Performance directions

General

This work is written for contrabass in standard orchestral tuning (EADG). It is possible to play using either French or German bow hold, though German hold may be easier.

Each system comprises two staves. Play the upper staff on the strings alone. Play the lower staff by bowing the bridge: place the bow underneath the strings and contact the bridge on the edge opposite your bowing arm. Be sure to articulate the bowed rhythms clearly throughout. Avoid changing bow direction within a held duration.

Section A

Play the upper staff as pizzicato natural harmonics stopped with the thumb. Allow these to ring throughout. Play the lower staff bowing the side of the bridge *arco normale*.

Section B

Play the upper staff by muting the G string with the palm or base of your thumb and tapping lightly at the indicated pitch. Tap at harmonic pressure, do not attempt to stop the string. Play the lower staff bowing the side of the bridge *arco col legno*.

Dynamic

Perform the entire piece at a dynamic that requires listeners to exert some effort to hear. The sound of the performance should be quieter to a listener than the sound of their neighbour shuffling in their seat and comparable to the sound of the room or to the listener's own breathing. The first section is somewhat more audible than the second.

Staging

Stage the performance situation such that listeners are close to the performer and are as close to equidistant as possible. Position seating in a semicircle around the performer with as few rows as necessary to accommodate all listeners. Try to ensure that the dynamic is similar in each row.

Burl

for solo contrabass

A

♩=54, ♩=♩ throughout

Dave Riedstra

pizz., natural harmonics, let ring throughout

Contrabass

p bow on side of bridge

p

5

10

15

21

Cb.

26

Cb.

33

Cb.

38

Cb.

43

Cb.

48

Cb.

52

Cb.

55

Cb.

61

Cb.

65

Cb.

70

Cb.

11/16 4/4 3/4 5/8 2/4 5/4

76

Cb.

5/4 3/4 2/4 7/8 5/4

81

Cb.

5/8 3/4 4/4 5/8 2/4 5/8

87

Cb.

5/8 3/4 4/4 5/8

90

Cb.

5/8 2/4 4/4 3/4 6/4

94

Cb.

6/4

98

Cb.

7/8

103

Cb.

7/8

108

Cb.

7/8

113

Cb.

12/8

117

Cb.

122

Cb.

128

Cb.

133

Cb.

138

Cb.

141

Cb.

145

Cb.

150

Cb.

154

Cb.

158

Cb.

163

Cb.

3/4 4/4 5/8 4/4 5/4

168

Cb.

5/4 4/4 9/8 5/4

172

Cb.

5/4 6/8 5/4

177

Cb.

5/4 2/4 3/4 5/8

B

$\overset{\cdot}{\underset{\cdot}{\overset{\cdot}{\text{tr}}}} = \text{tr} \text{tr} \text{tr} (\text{♩} = 41)$

181 mute string and tap at indicated pitch

Cb.

pp

bow side of bridge col legno

pp

Cb.

186

Cb.

193

Cb.

200

Cb.

206

210

Cb.

214

Cb.

219

Cb.

223

Cb.

228

Cb.

233

Cb.

Musical notation for measures 233-238. Treble clef with a C-clef. Bottom staff is bass clef. Time signatures: 2/4, 3/4, 2/4, 3/4. Includes slurs and accents.

239

Cb.

Musical notation for measures 239-244. Treble clef with a C-clef. Bottom staff is bass clef. Time signatures: 3/4, 4/4, 3/4, 3/4, 3/4. Includes slurs and accents.

245

Cb.

Musical notation for measures 245-251. Treble clef with a C-clef. Bottom staff is bass clef. Time signatures: 3/4, 9/16, 2/4, 5/8, 9/16, 4/4, 7/8. Includes slurs and accents.

252

Cb.

Musical notation for measures 252-256. Treble clef with a C-clef. Bottom staff is bass clef. Time signatures: 7/8, 9/8, 5/8, 3/4, 17/16, 7/8. Includes slurs and accents.

257

Cb.

Musical notation for measures 257-262. Treble clef with a C-clef. Bottom staff is bass clef. Time signatures: 7/8, 3/8, 6/8, 7/16, 9/8, 4/4. Includes slurs and accents.

263

Cb.

267

Cb.

271

Cb.

276

Cb.

281

Cb.

285

Cb.

Musical notation for measures 285-289. Treble clef with notes and rests. Bass clef with eighth and quarter notes. Time signatures: 7/4, 5/4, 3/4, 4/4, 7/8.

290

Cb.

Musical notation for measures 290-295. Treble clef with notes and rests. Bass clef with eighth and quarter notes. Time signatures: 7/8, 3/4, 4/4, 3/4, 7/8, 4/4.

296

Cb.

Musical notation for measures 296-300. Treble clef with notes and rests. Bass clef with eighth and quarter notes. Time signatures: 4/4, 5/8, 4/4, 3/4, 5/4.

301

Cb.

Musical notation for measures 301-306. Treble clef with notes and rests. Bass clef with eighth and quarter notes. Time signatures: 7/8, 3/8, 4/4, 7/8, 6/8.

307

Cb.

Musical notation for measures 307-312. Treble clef with notes and rests, including triplets. Bass clef with eighth and quarter notes. Time signatures: 6/8, 9/8, 4/4, 3/4, 3/8, 5/8.

314

Cb.

320

Cb.

326

Cb.

331

Cb.

336

Cb.

342

Cb.

346

Cb.

351

Cb.

358

Cb.

364

Cb.

369

Cb.

374

Cb.

378

Cb.

A tempo (♩=54)

succinctly