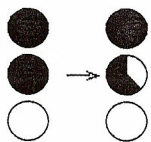


Robert Rudolf

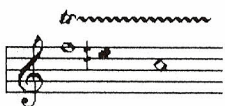
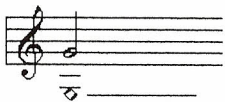
# Hamro fujara

pour fujara et pédalophone

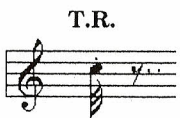
1998



changer le doigté  
progressivement



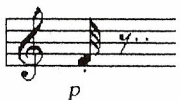
laisser apparaitre le son  
harmonique en diminuant le  
son d'origine



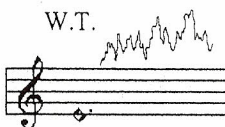
jouer de façon la plus courte  
possible - tongue-ram



retenir la note jusqu'a la disparition de l'effet  
sur pédalophone



jouer de façon la plus courte  
possible



balayage du spectre sonore  
sur le doigté indiqué



# Hamro fujara

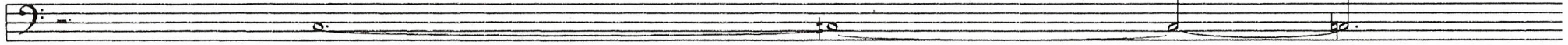
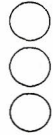
de  
Robert Rudolf

♩ = 60



*ppp*

*ppp*



*ppp*

*mp*

*ppp*

2

♩ = 52



*ppp*

*mp*

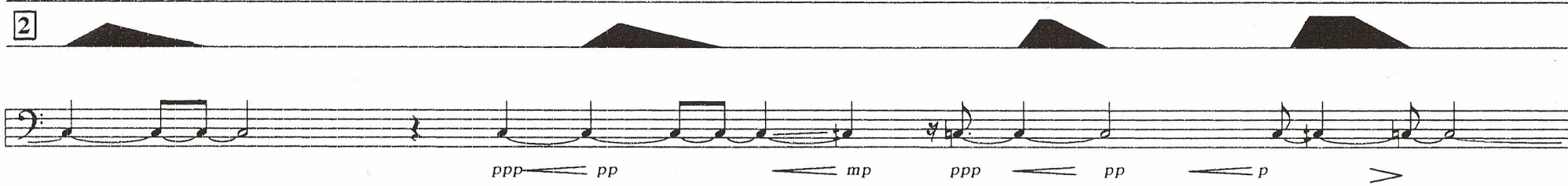
*ppp*

*mp*

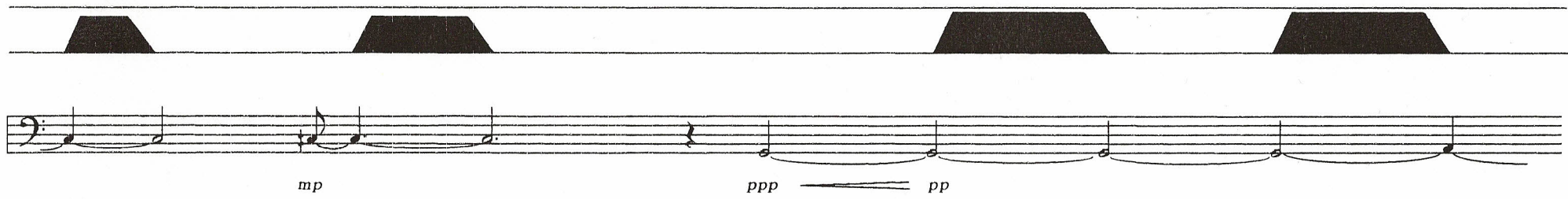
*ppp*

*pp*

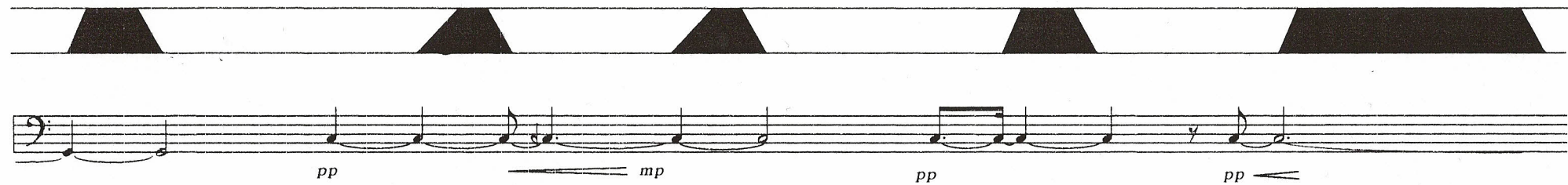
2



Musical staff with dynamic markings: *ppp* *pp* *mp* *ppp* *pp* *p* *>*



Musical staff with dynamic markings: *mp* *ppp* *pp*



Musical staff with dynamic markings: *pp* *mp* *pp* *pp*

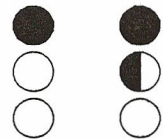
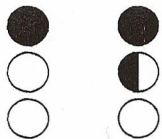


2

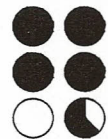
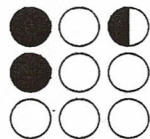
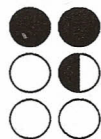
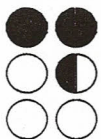
Musical staff with bass clef. It contains a sequence of notes with dynamic markings: *ppp*, *mp*, *ppp*, and *pp*. Slurs are placed over the first two notes and the last two notes.



Musical staff with bass clef. It features vibrato markings (*vibr.*, *senza vibr.*) and dynamic markings (*p*, *pp*, *p*, *ppp*). Slurs are used to group notes.



Musical staff with bass clef. It includes a tempo marking  $\text{♩} = 60$ , vibrato markings (*vibr.*), and dynamic markings (*mp*, *p*, *mp*, *p*). Slurs are used to group notes.





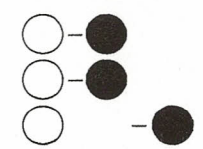
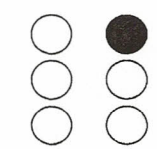
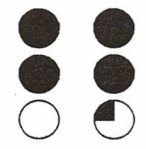
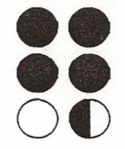
6 7

2

Musical staff with bass clef. It contains several slurs over groups of notes. Dynamic markings include *sub p*, *simile*, *pp*, *p*, and *f*.

*sub p simile*

*pp p f*



3

4 5

Musical staff with treble clef. It starts with a tempo marking  $\text{♩} = 52$  and a *norm.* marking. Dynamic markings include *f*, *mf*, and *mp*.

*norm.*

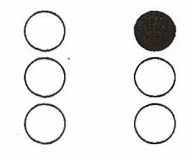
$\text{♩} = 52$

*f*

*mf*

*mp*

*mf*



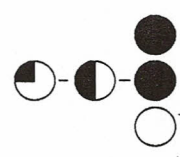
6 7

8

Musical staff with treble clef. It features a *gliss.* marking and dynamic markings *mp* and *pp*.

*gliss.*

*mp*



2

♩ = 60

Musical staff 1: Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (trill), G4-F4 (trill), E4-D4 (trill), C4-B3 (trill), A3-G3 (trill), F3-E3 (trill), D3-C3 (trill). Dynamics: mp, mf, f. Trills are marked with 'tr' and wavy lines.

Fingering diagrams for staff 1: A 3x3 grid of circles representing fingers. Black circles indicate fingers used for notes. For example, the first measure shows the 1st, 2nd, and 3rd fingers on the first three notes.

Musical staff 2: Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (trill), G4-F4 (trill), E4-D4 (trill), C4-B3 (trill), A3-G3 (trill), F3-E3 (trill), D3-C3 (trill). Dynamics: f, ff. Trills are marked with 'tr' and wavy lines.

Fingering diagrams for staff 2: A 3x3 grid of circles representing fingers. Black circles indicate fingers used for notes. For example, the first measure shows the 1st, 2nd, and 3rd fingers on the first three notes.

Musical staff 3: Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (trill), G4-F4 (trill), E4-D4 (trill), C4-B3 (trill), A3-G3 (trill), F3-E3 (trill), D3-C3 (trill). Dynamics: f. Trills are marked with 'tr' and wavy lines.

Fingering diagrams for staff 3: A 3x3 grid of circles representing fingers. Black circles indicate fingers used for notes. For example, the first measure shows the 1st, 2nd, and 3rd fingers on the first three notes.

6 7

7 6 2

*tr*  $\text{♩} = 52$

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

4 5

*ppp* *p* *pp* *mp* *mf*

2

*tr*  $\text{♩} = 60$  T.R. T.R. T.R.

*p* *pp* *pp* *pp*



2



gliss. mp mf gliss. mf gliss. mp T.R. pp T.R. mf mp

Diagrammatic representation of notes using circles. The first measure shows a black circle above a white circle, with an arrow pointing to a black circle above another white circle. The second measure shows a black circle above a white circle, with an arrow pointing to a half-black/half-white circle above a white circle. The third measure shows a black circle above a white circle, with an arrow pointing to a half-black/half-white circle above another white circle. The fourth measure shows three white circles stacked vertically. The fifth measure shows three black circles stacked vertically. The sixth measure shows a 3x3 grid of circles, with the top-right circle being half-black/half-white and the others white.

7



gliss. p <mf> mp p

Diagrammatic representation of notes using circles. The first measure shows three white circles stacked vertically. The second measure shows a black circle above two white circles. The third measure shows a 2x2 grid of circles, with the bottom-left circle being black and the others white. The fourth measure shows a sequence of circles with arrows between them, representing a glissando: a half-black/half-white circle, a half-black/half-white circle, a black circle, a black circle, a black circle, a black circle, a black circle, a black circle, a black circle, a black circle, a black circle, a black circle, a half-black/half-white circle, a half-black/half-white circle, a half-black/half-white circle, a black circle.

7

7

2



T.R.

mp pp mp tr

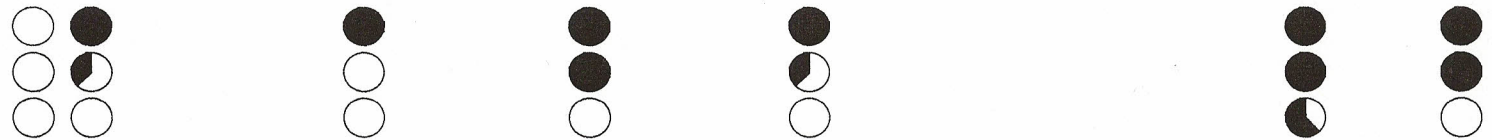
Diagrammatic representation of notes using circles. The first measure shows three white circles stacked vertically. The second measure shows two black circles above two white circles. The third measure shows a 2x2 grid of circles, with the bottom-left circle being black and the others white. The fourth measure shows three white circles stacked vertically.

4 6 7

5 8

$\text{♩} = 52$

*p*



2

*ppp*



W.T.

W.T.

*perdendosi*

