Bruno Ruviaro (1976)

Seven infinitely short periods of (winter) time

violino, clarineta, piano
(violin, clarinet, piano)

Movimentos:

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22 p.

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MUSICA BRASILIS

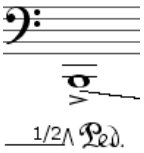
Instructions

1) Accidents are valid for an entire measure. However, many cautionary accidents are used in the score in order to make it easier to read.

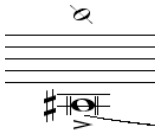
2) Fermatas - short, medium, long, respectively:

3) Piano - G-Clef octave-up and F-Clef octave-down are used in some movements:

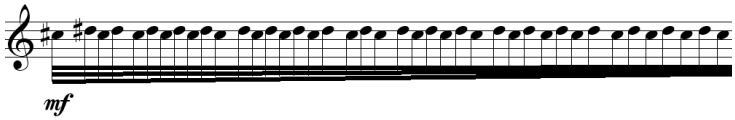
4) Piano - release Pedal half way up and quickly press it again (keeping some of previous resonances):



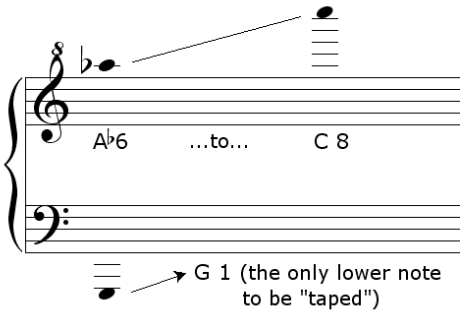
5) Piano - dampen the corresponding string with one or more fingers and then play the note on the keyboard with the other hand:



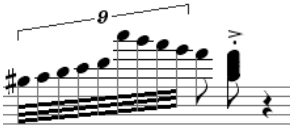
6) Piano and Clarinet (2nd piece) - progressive rallentando; attempt to make a smooth connection with the next bar containing standard-measured rhythms:



7) Piano - the following notes or range of notes should have their strings "taped" inside the piano before the performance: use a strong adhesive tape to dampen the strings near the place where the hammers hit. These notes will remain "taped" during all the piece. If necessary, lower G may be taped together with F# and F natural (which are actually never used at all).



8) Piano clusters - play as many notes as possible approximately in the region where the cluster sign appears:



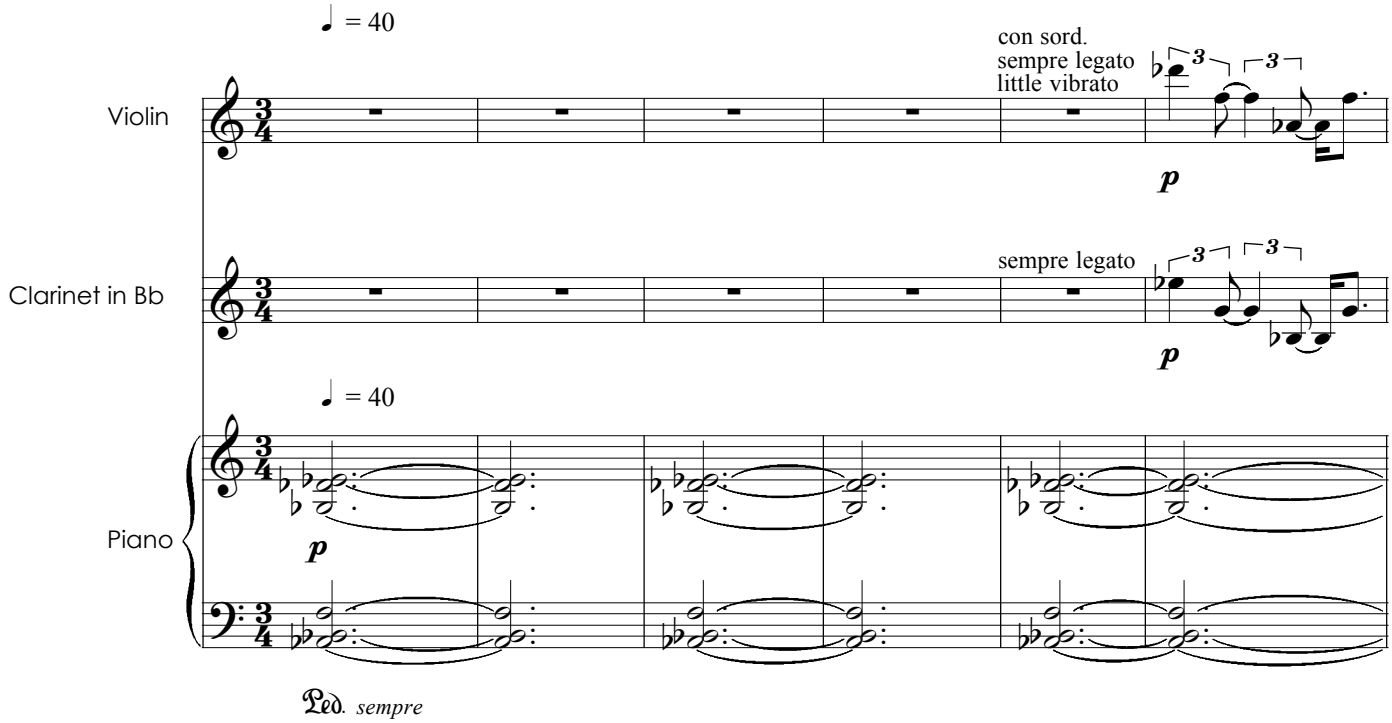
9) Violin techniques -

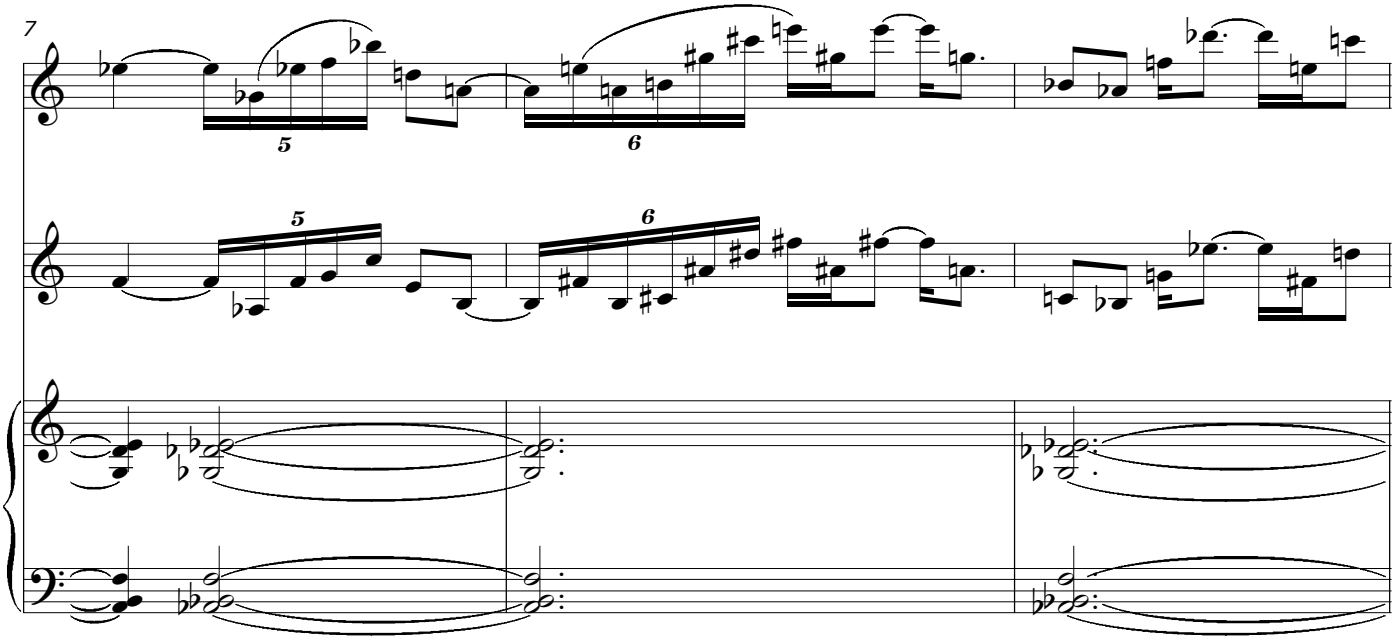
a) "écrasé" means to play the string with exaggerated force (overpressure), producing a very noisy, strident sound of no precise tone;
b) the sign ⍜ means Bartók pizzicato, or "snap" pizzicato;
c) "play behind the bridge": play between the bridge and the tailpiece alternating strings randomly, resulting in several non-harmonic sounds.

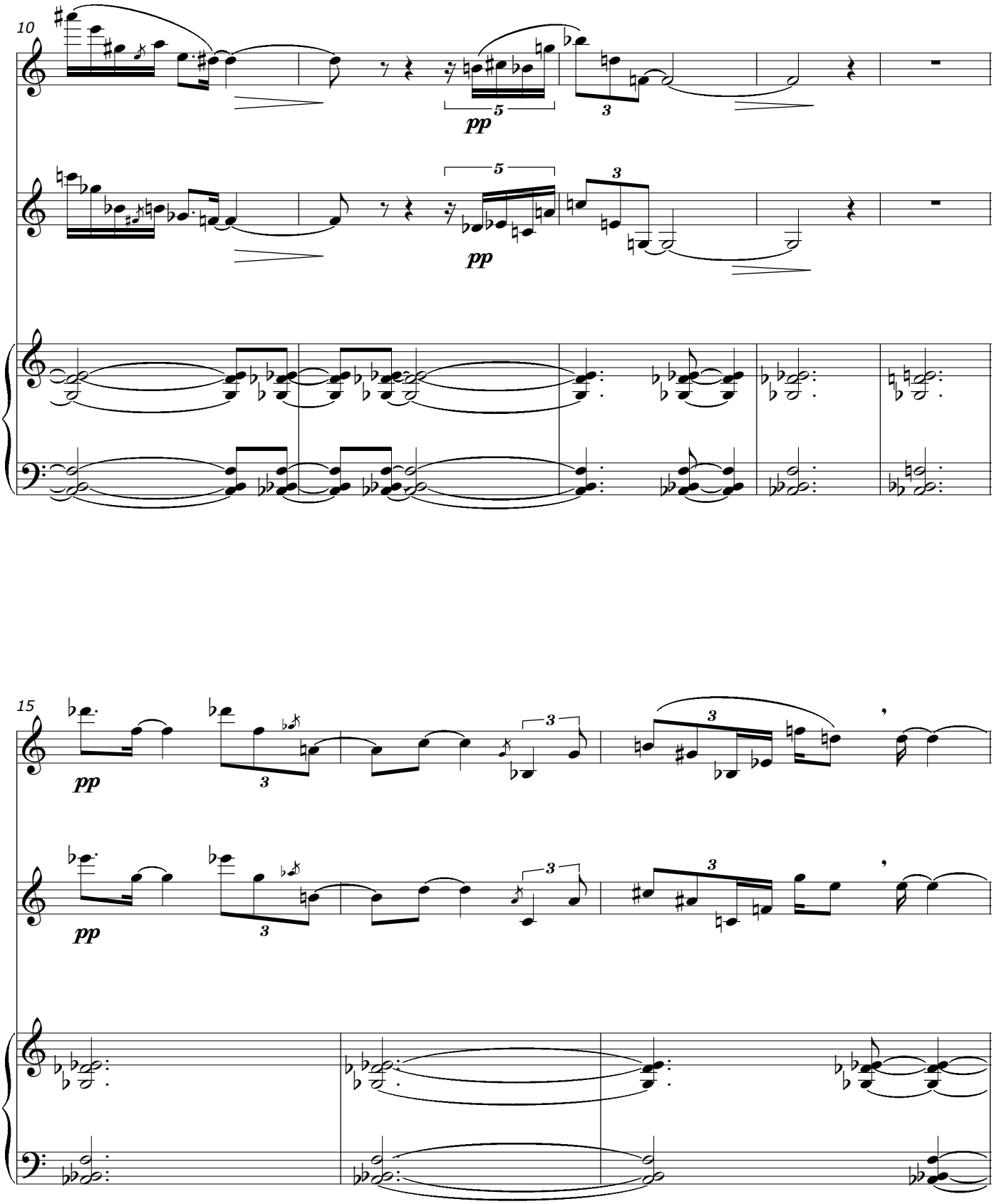
Seven infinitely short periods of (winter) time

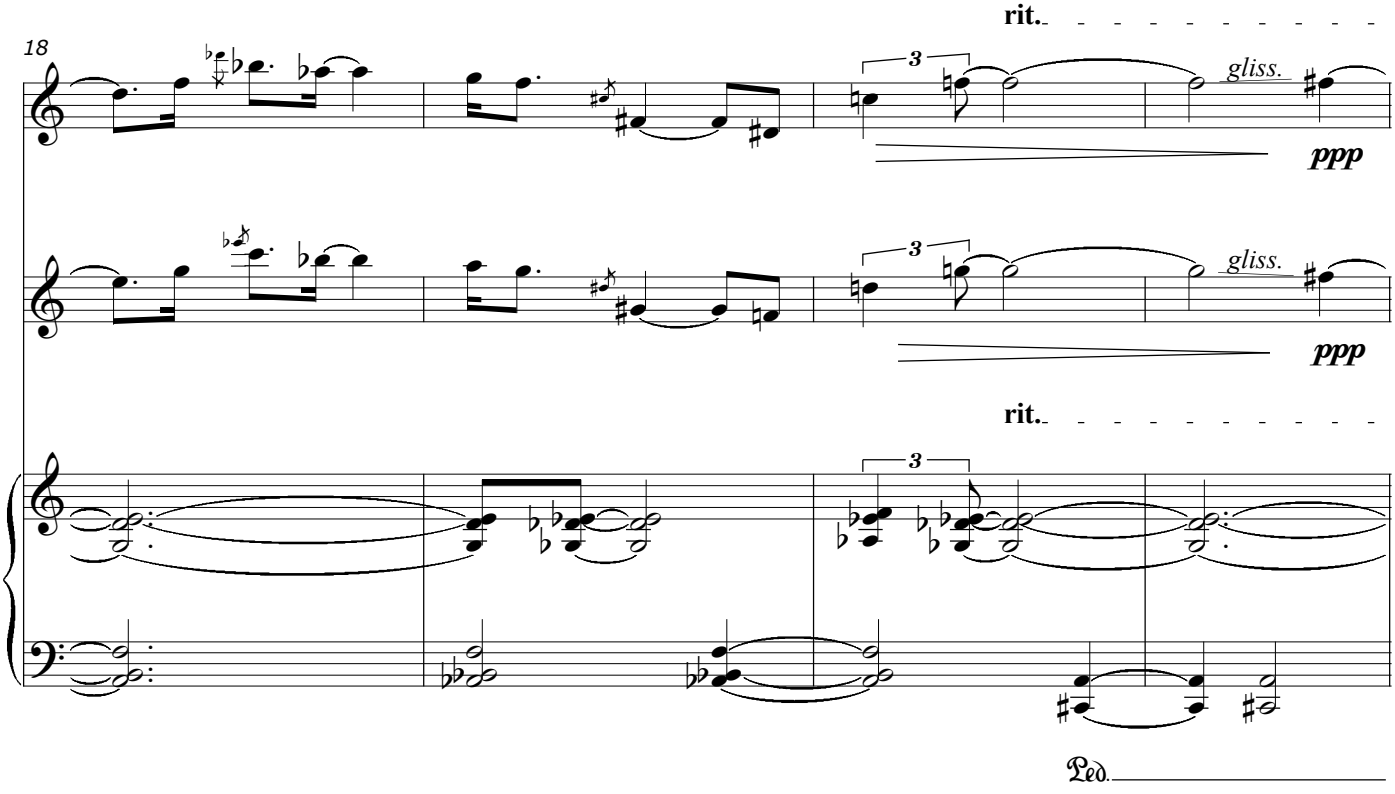
I.

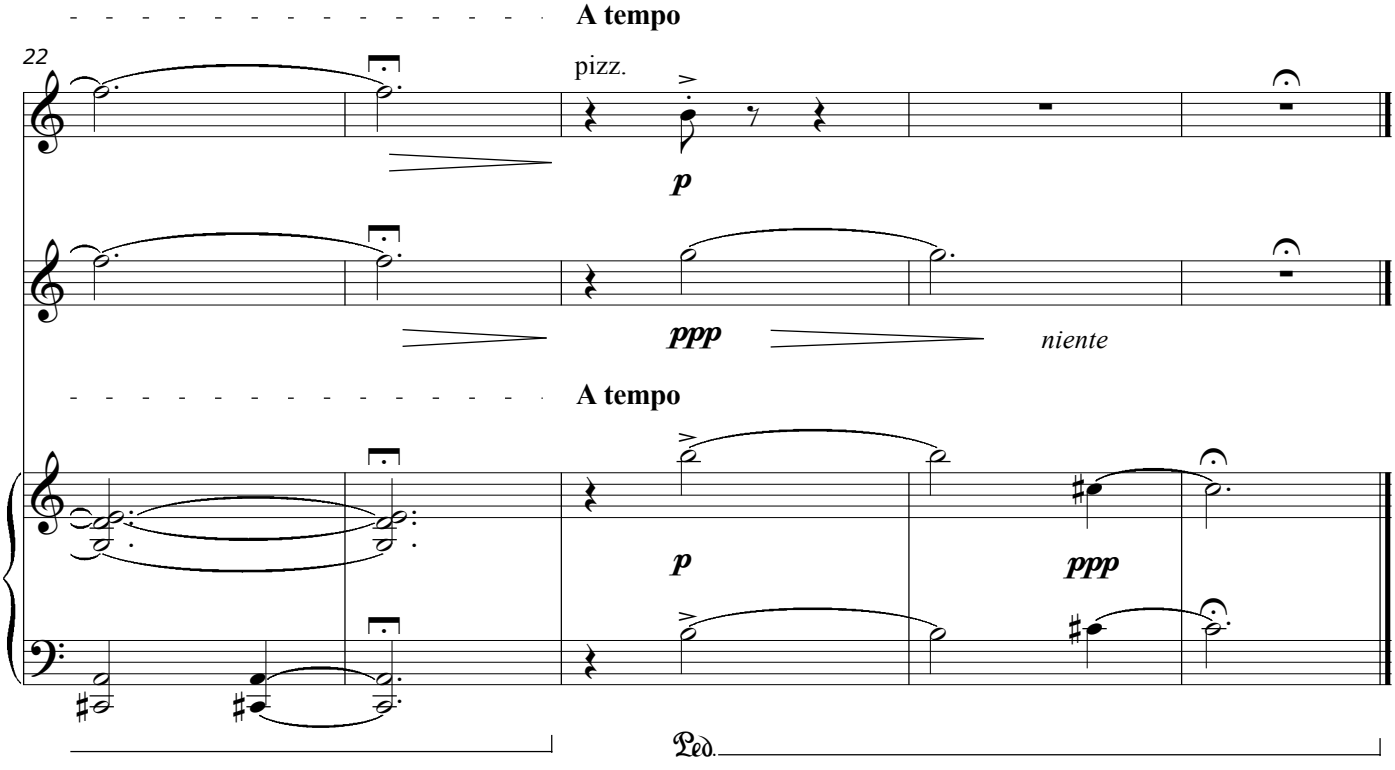
Bruno Ruviaro
(2002)



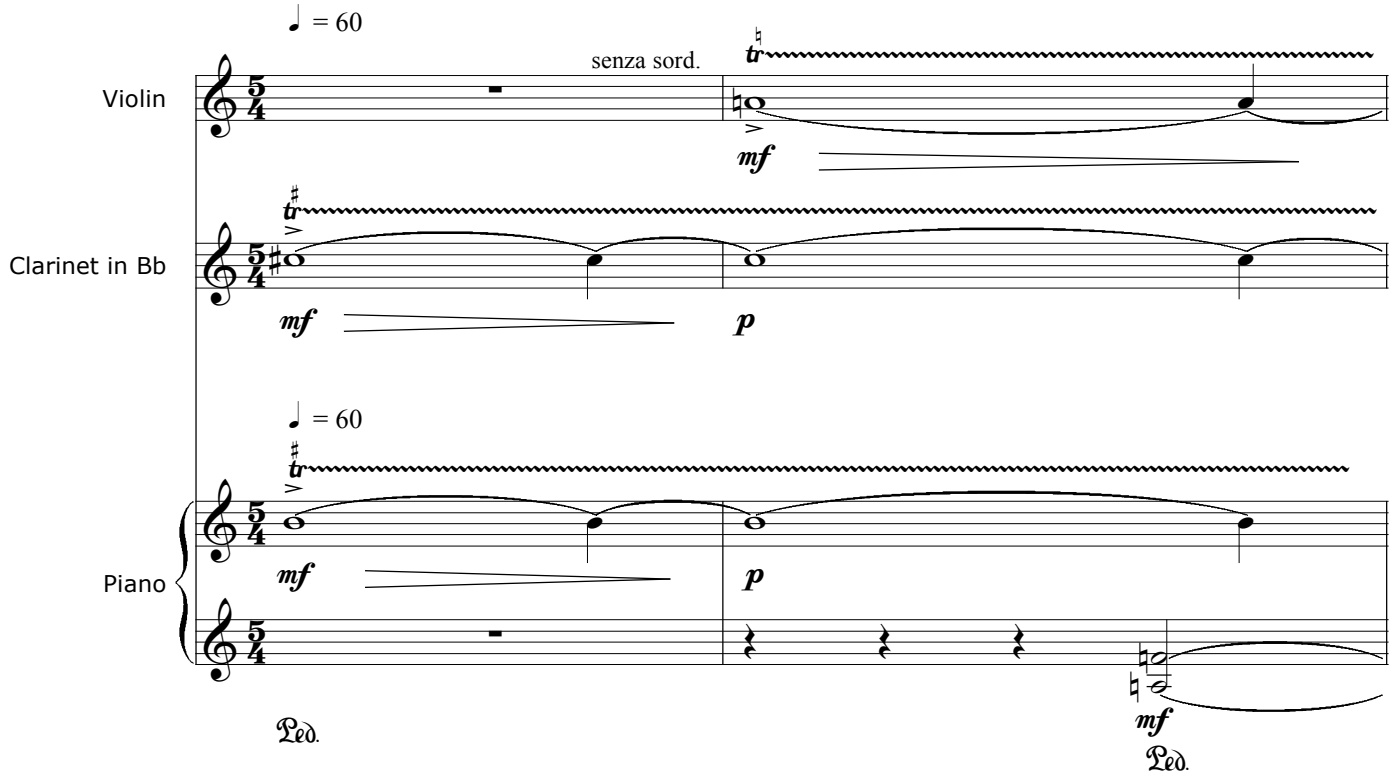


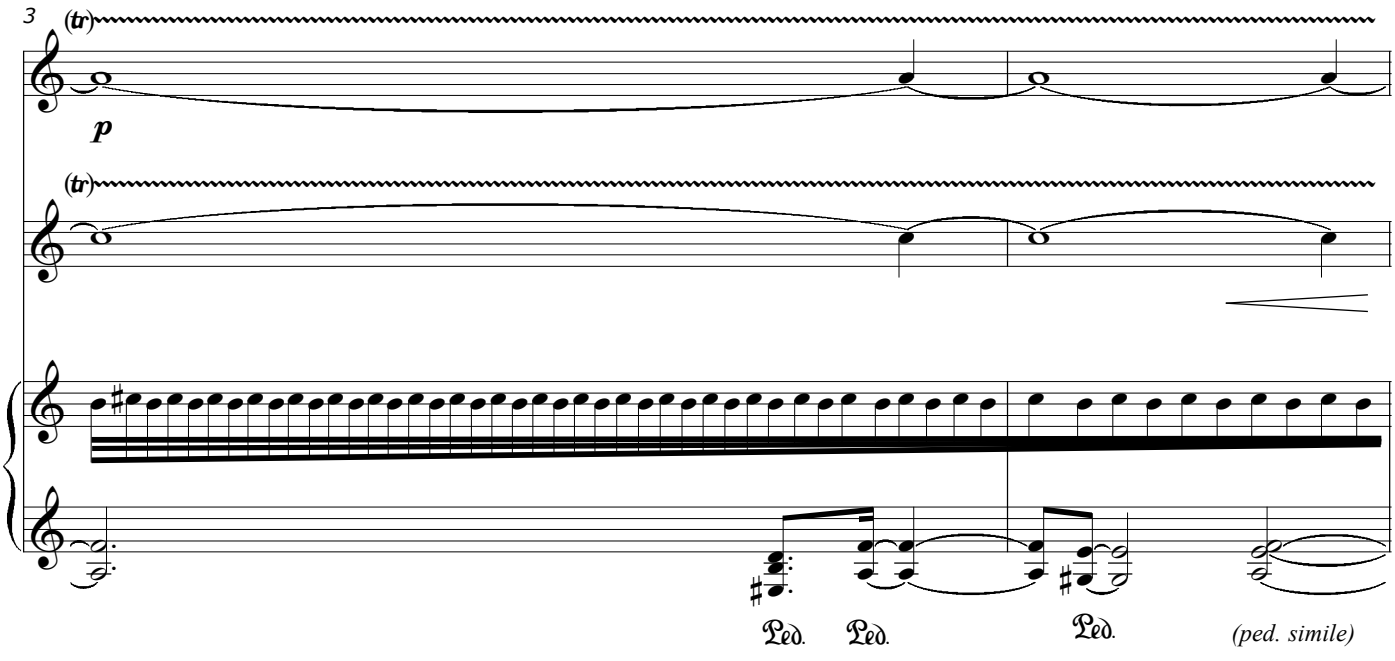

10
pp
pp
15
pp
pp

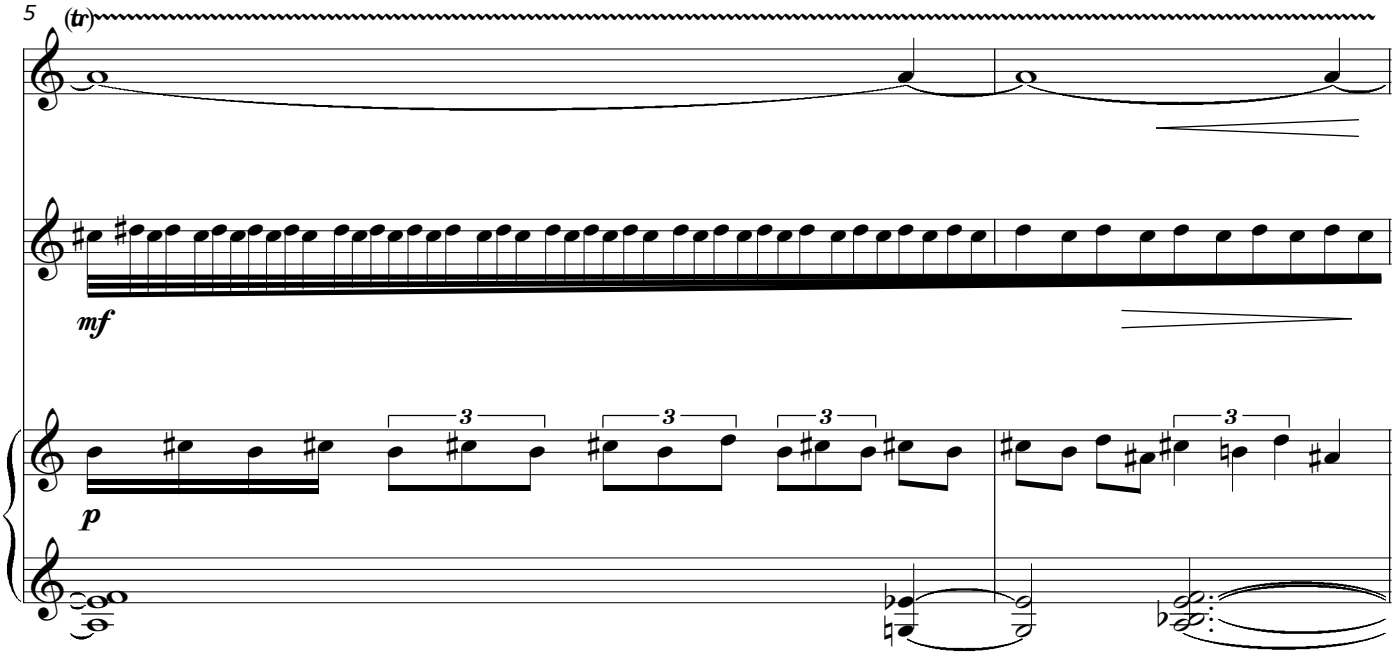

rit.
18
3
gliss.
ppp
rit.
Ped.


A tempo
22
pizz.
p
ppp
niente
A tempo
p
ppp
Ped.

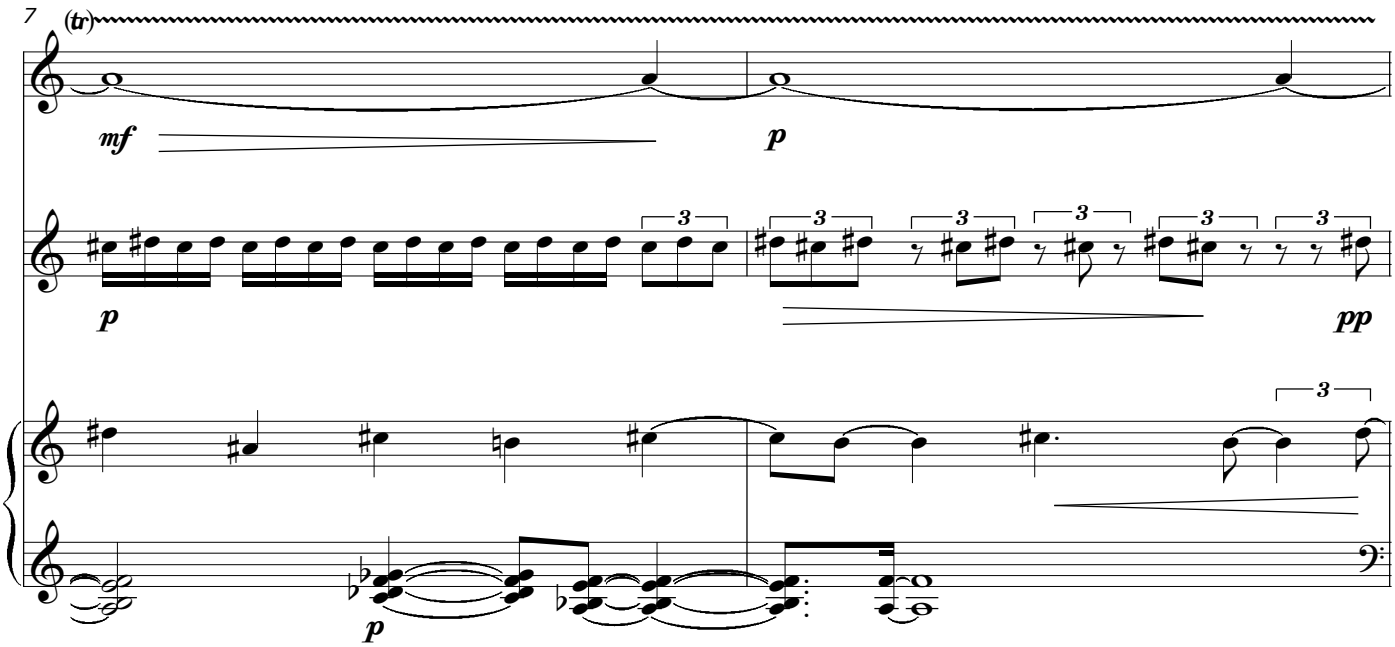
II.

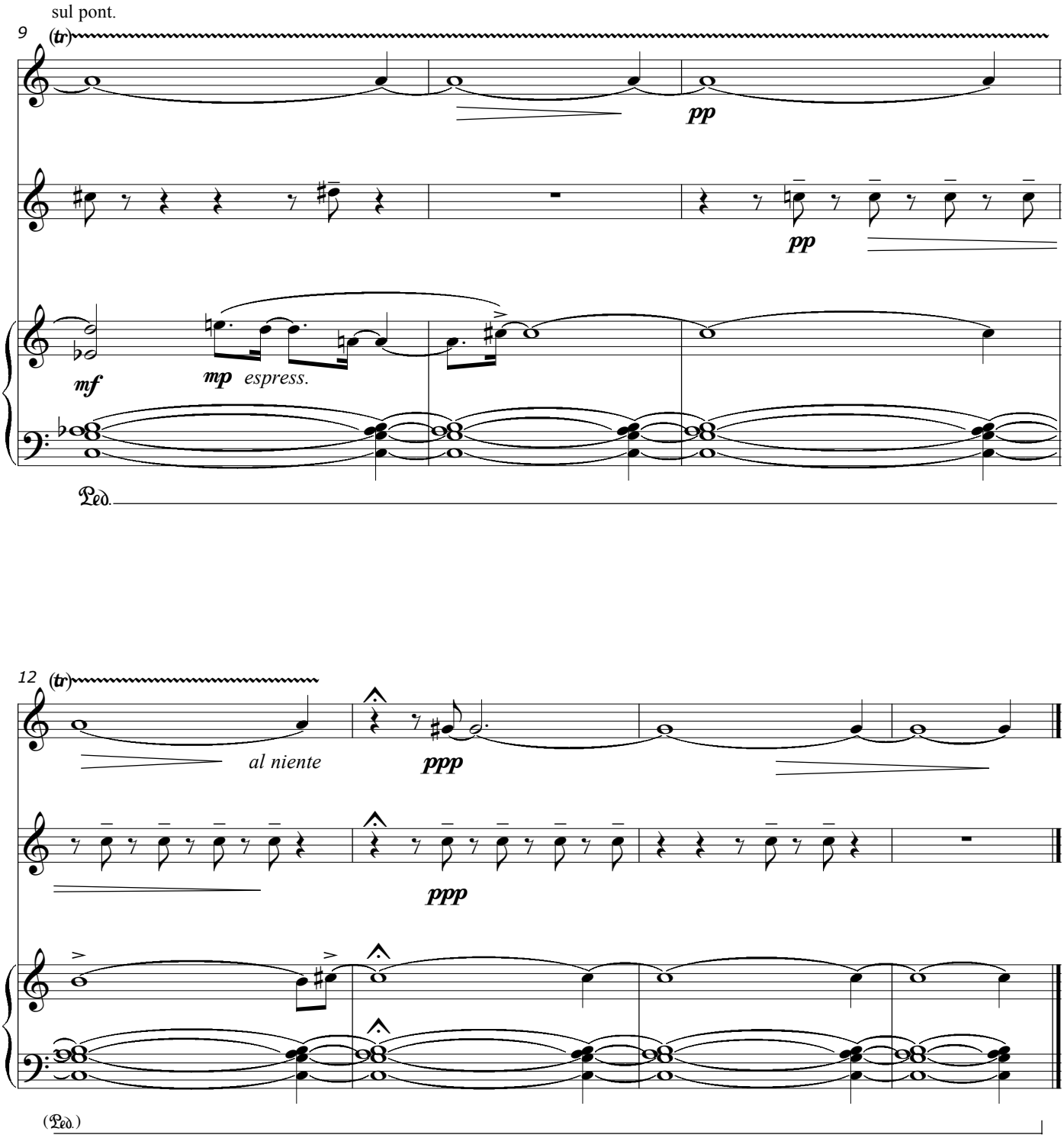

♩ = 60
senza sord.
Violin
Clarinet in Bb
Piano
mf
p
Ped.


3
(tr)
p
Ped.
(ped. simile)



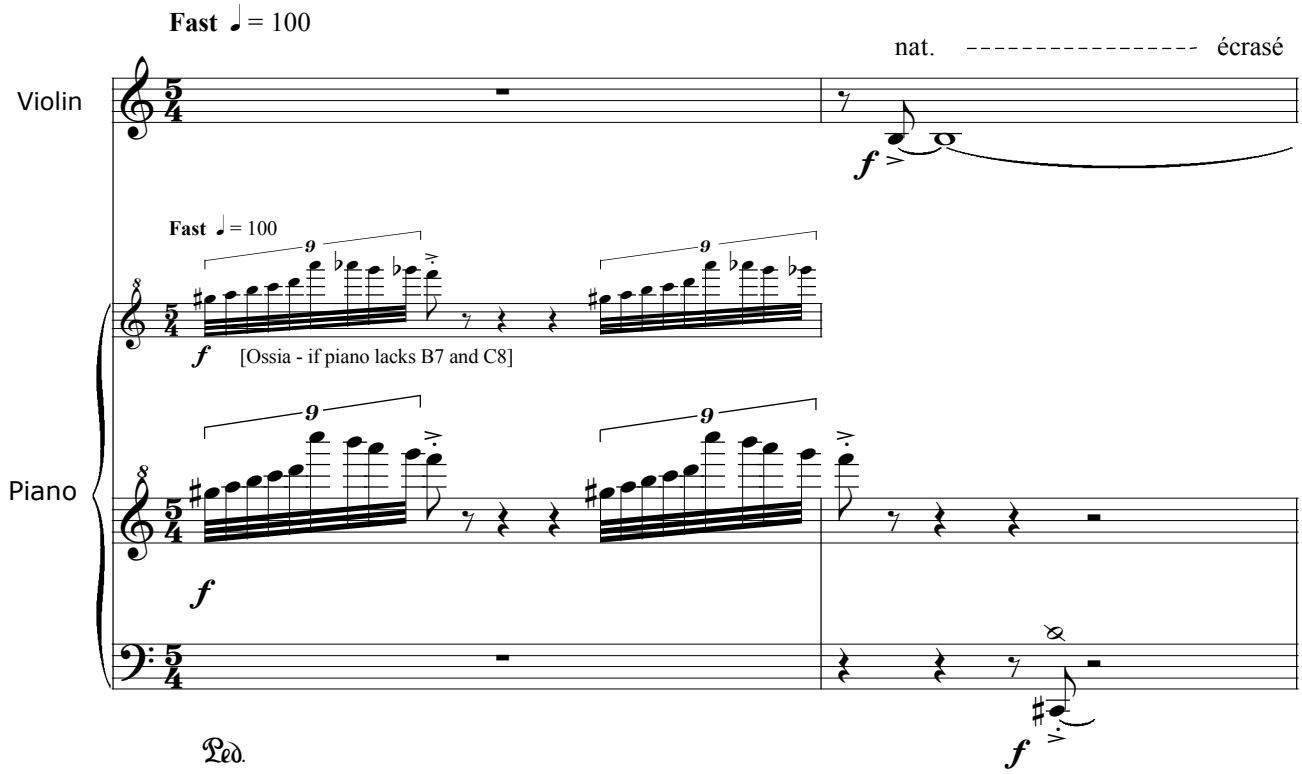
poco a poco sul pont.

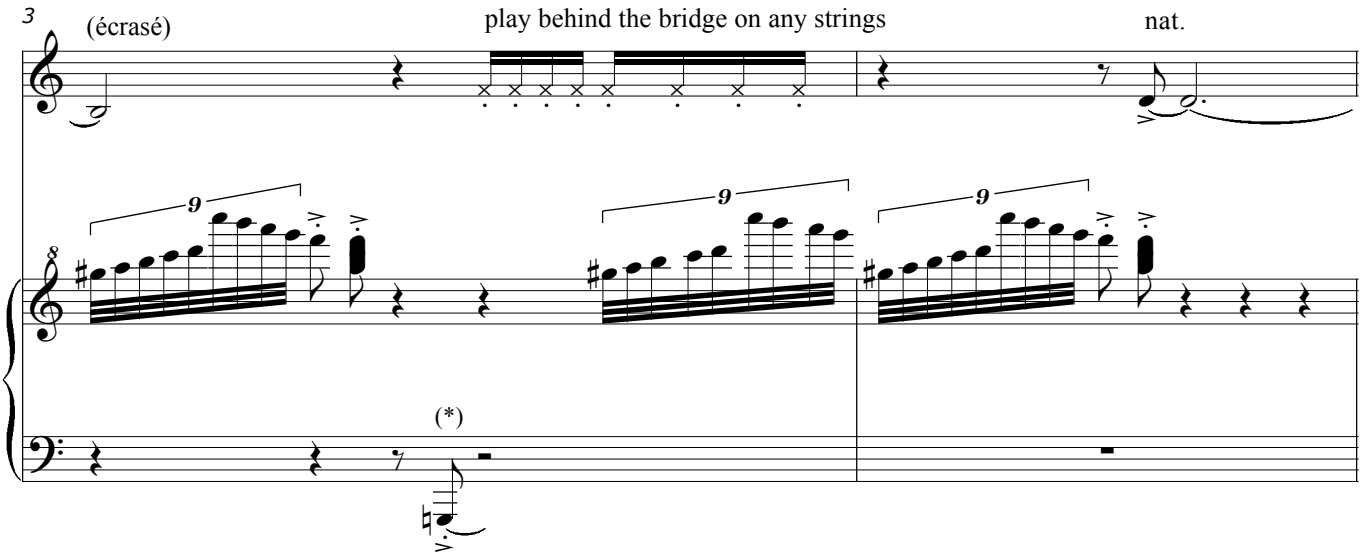




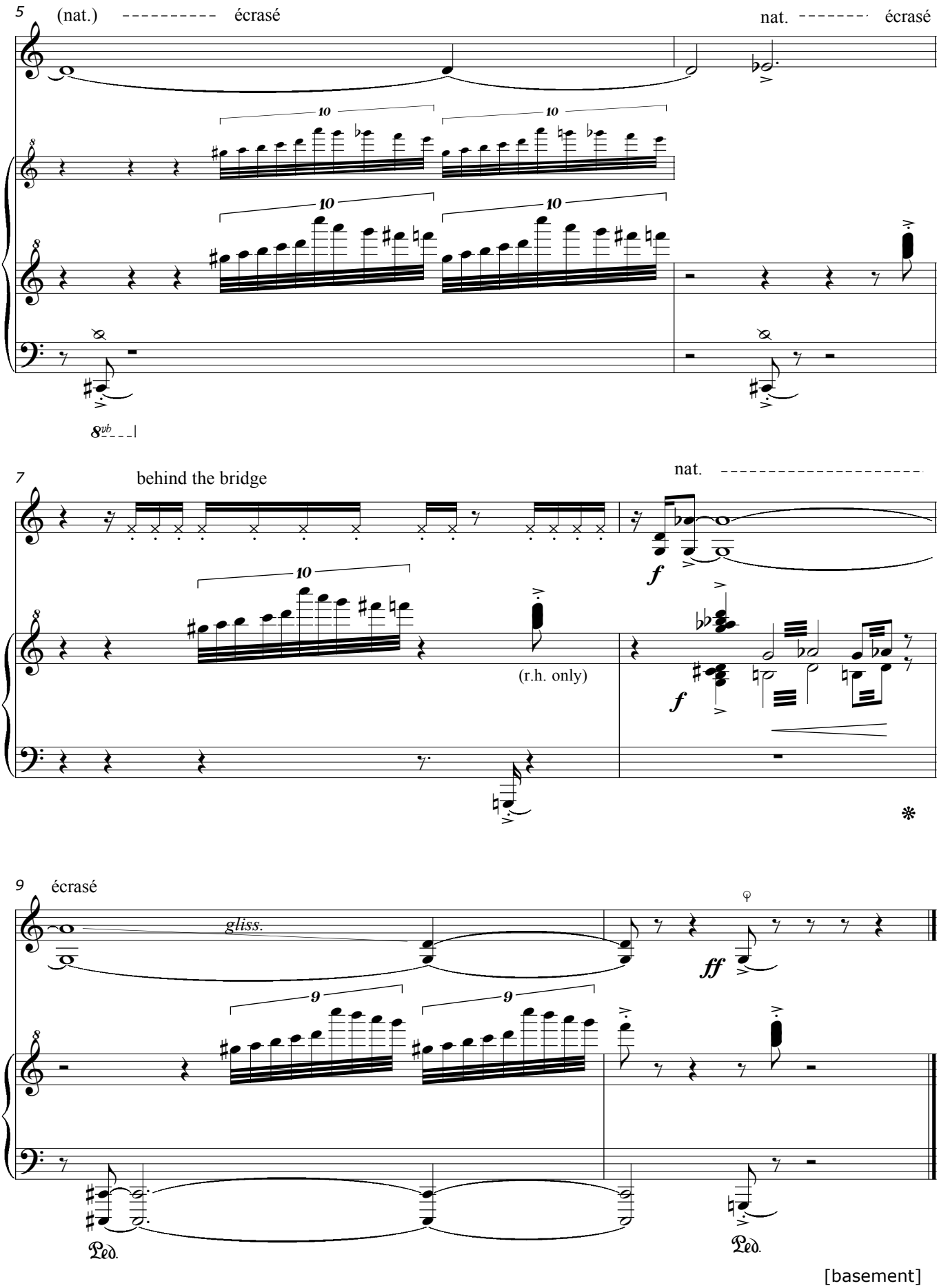
[old tune]

III.



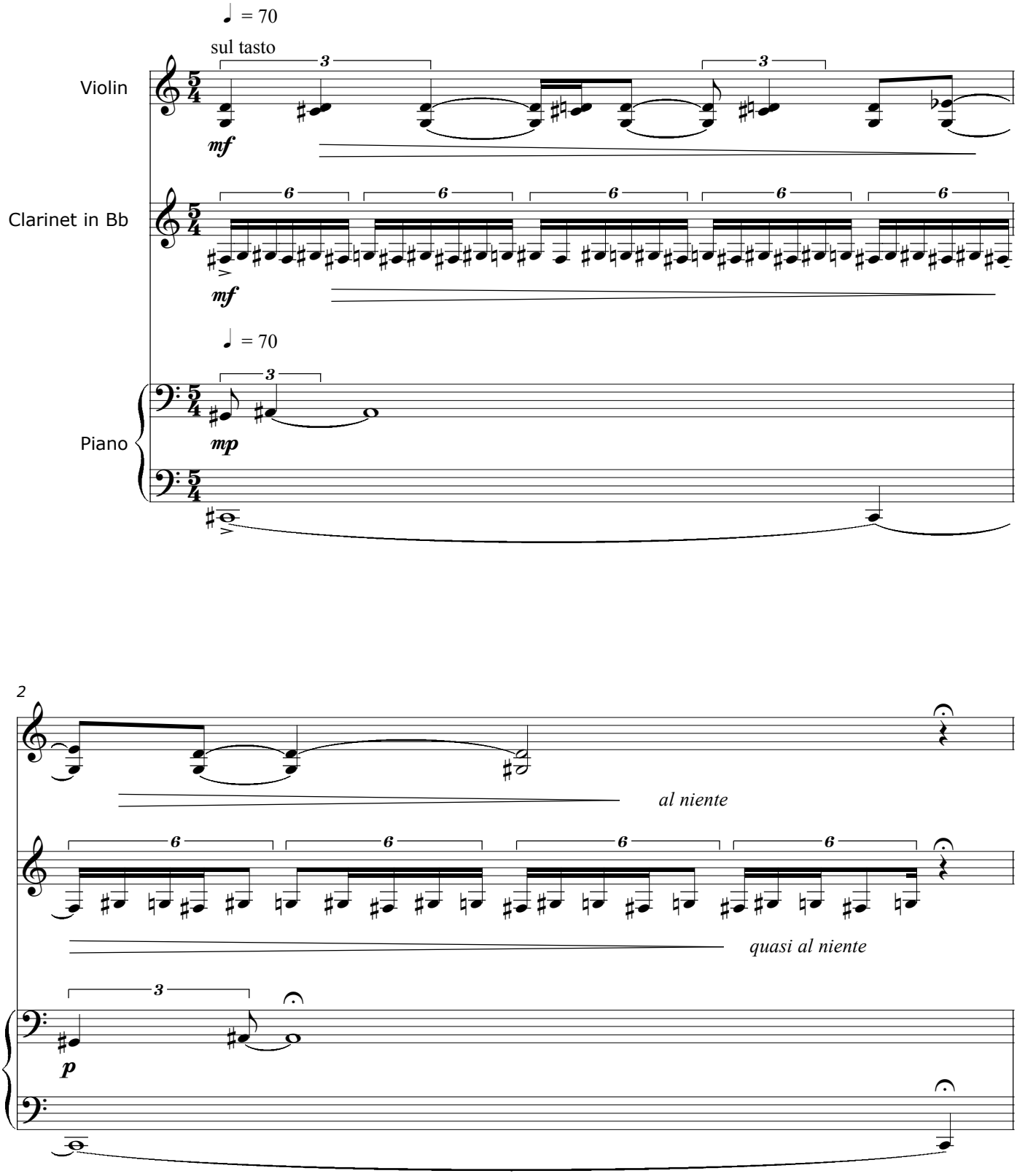


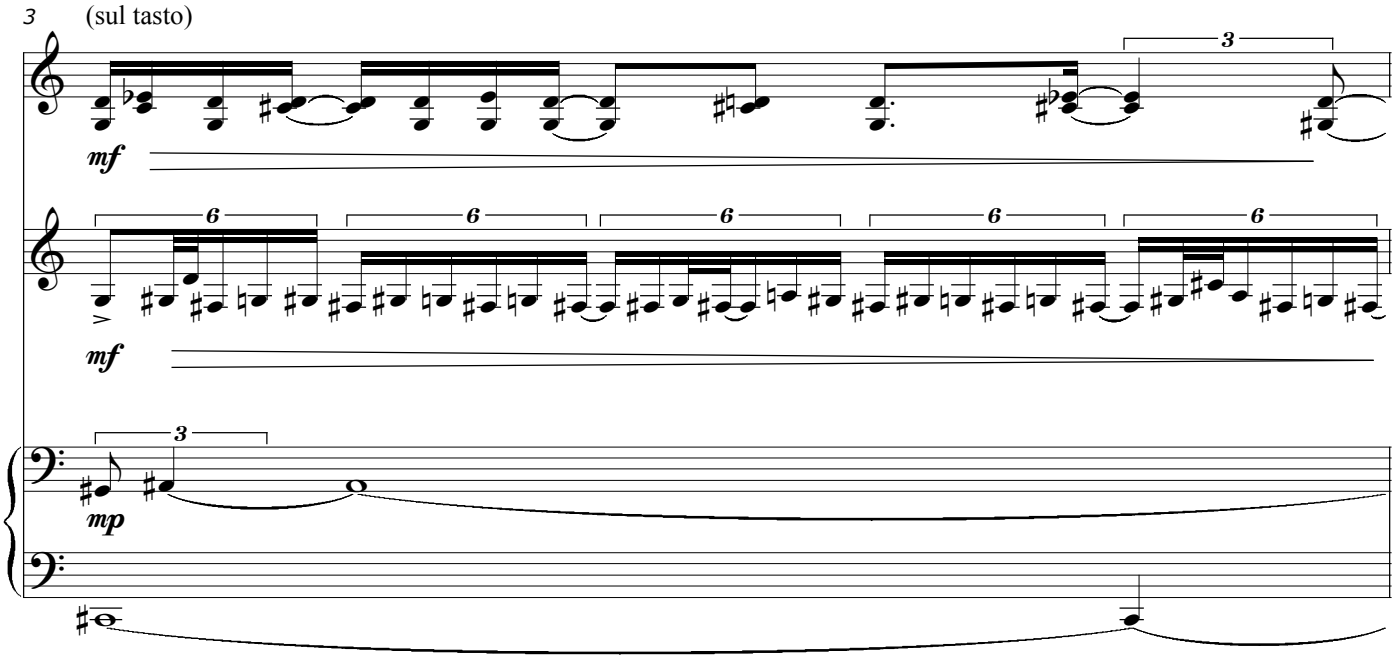
(*) "taped" note - see instructions

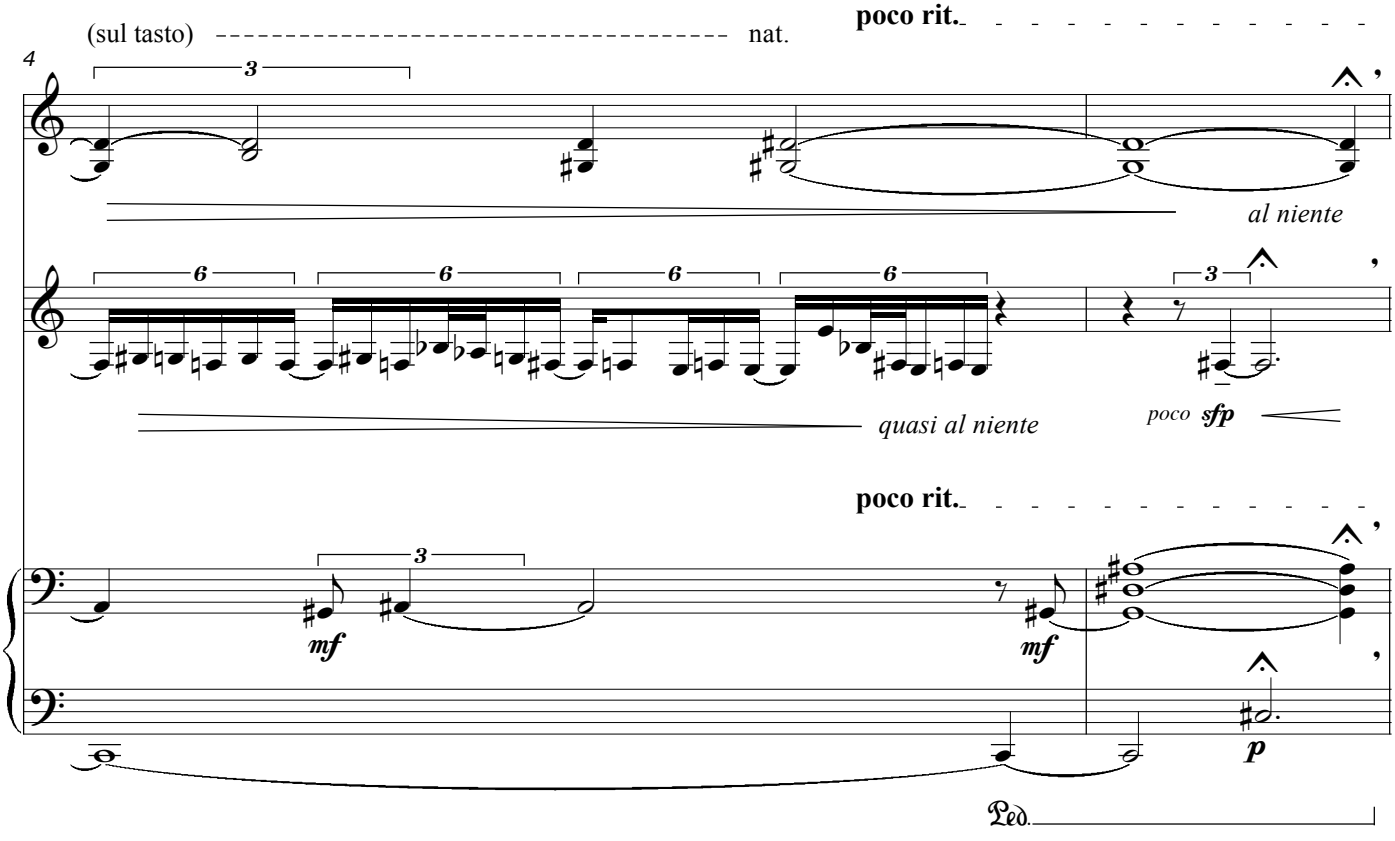

5
(nat.)
écrasé
nat.
écrasé
10
10
10
10
8vb
7
behind the bridge
nat.
f
10
(r.h. only)
f
9
écrasé
gliss.
ff
9
9
Ped.
Ped.

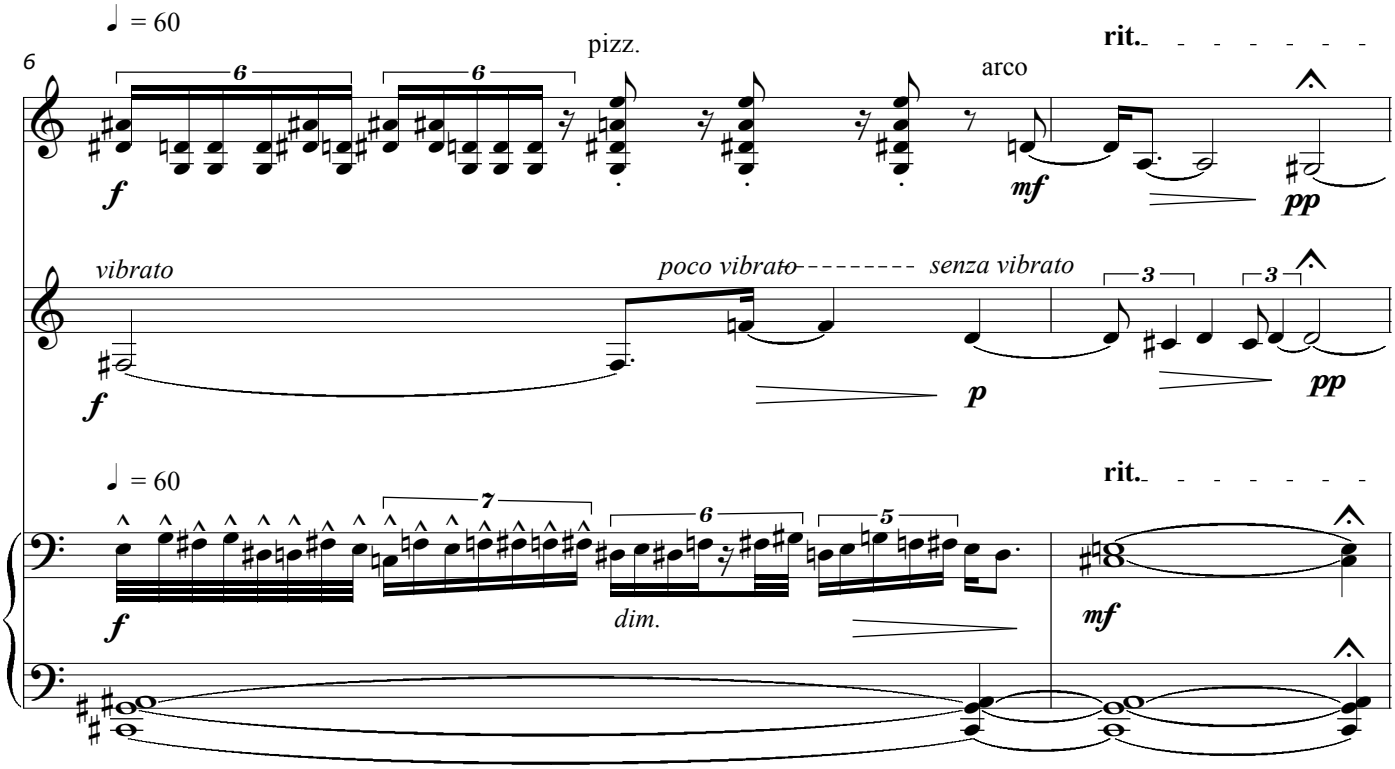
[basement]

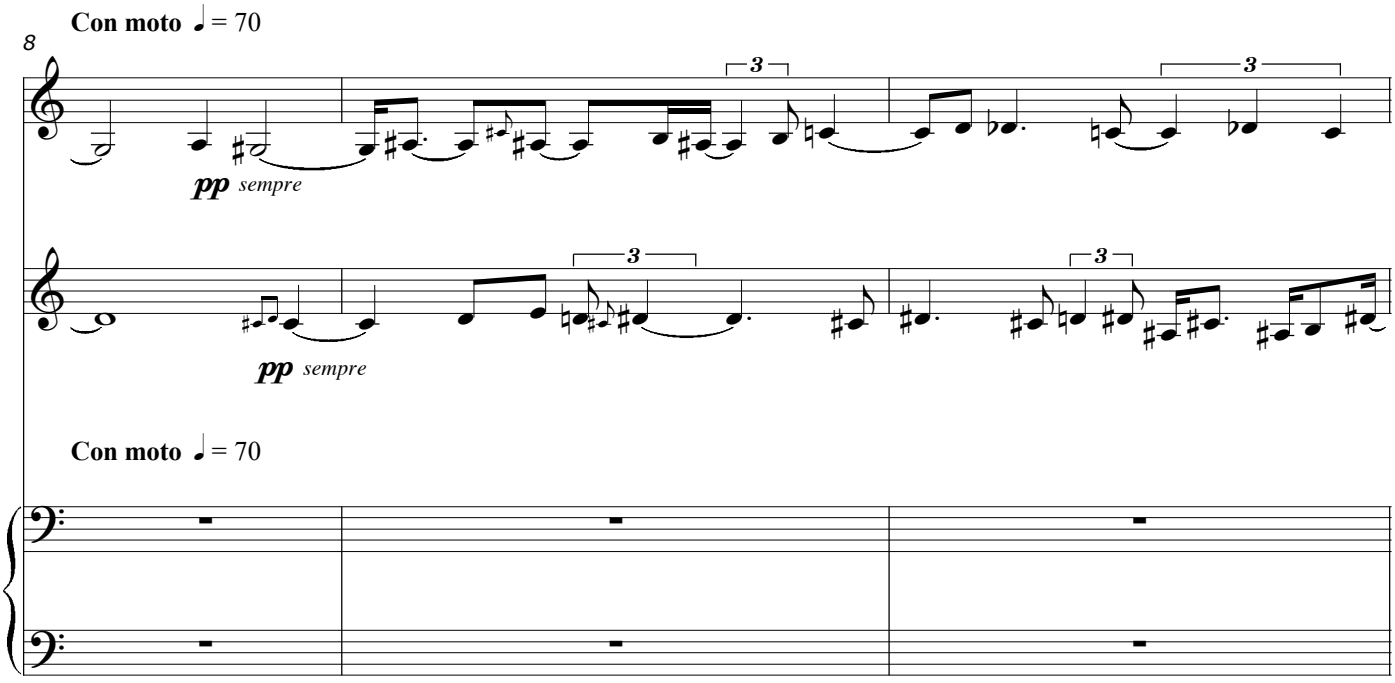
IV.

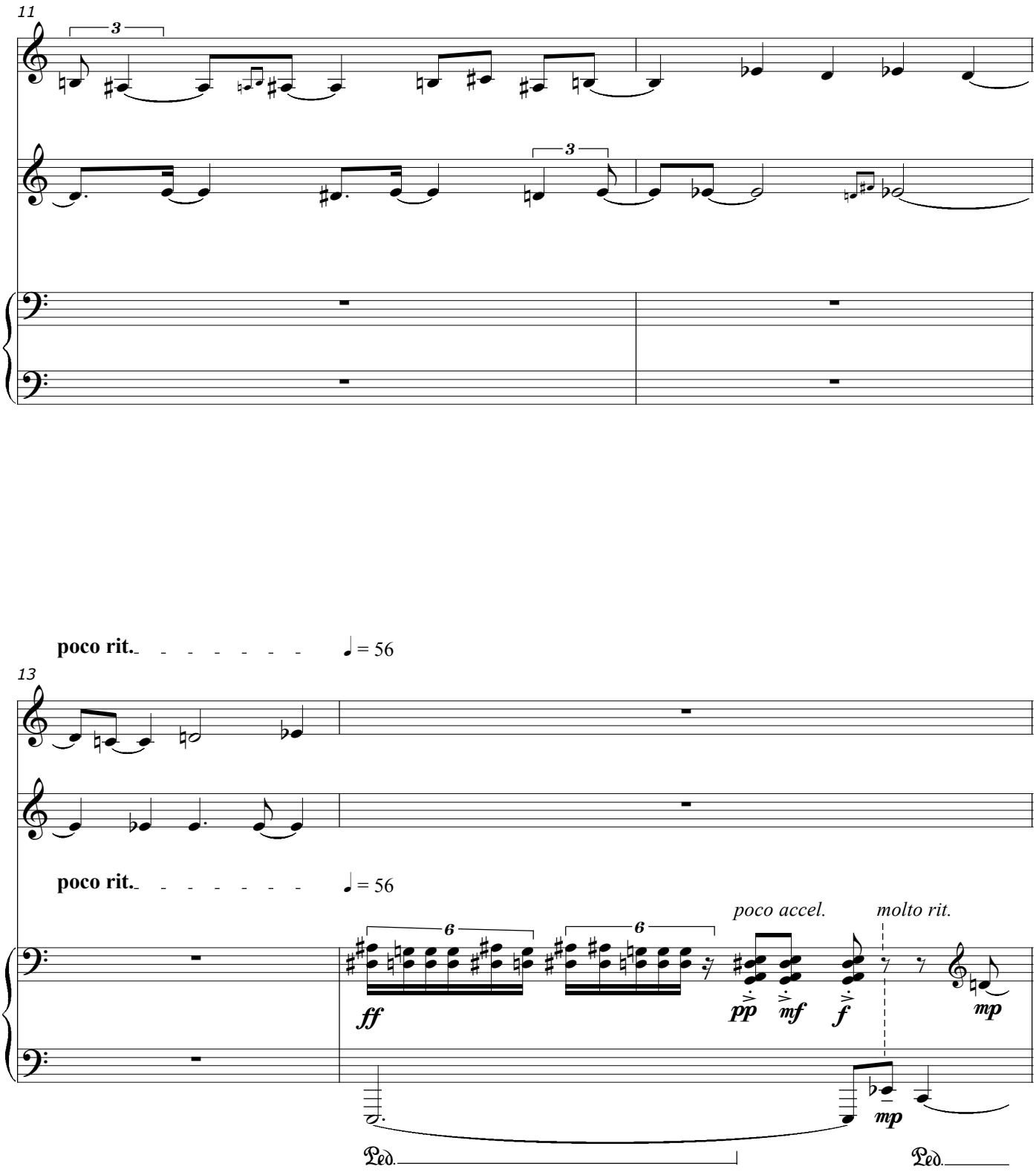

♩ = 70
sul tasto
Violin
mf
Clarinet in Bb
mf
♩ = 70
Piano
mp
2
al niente
quasi al niente
p

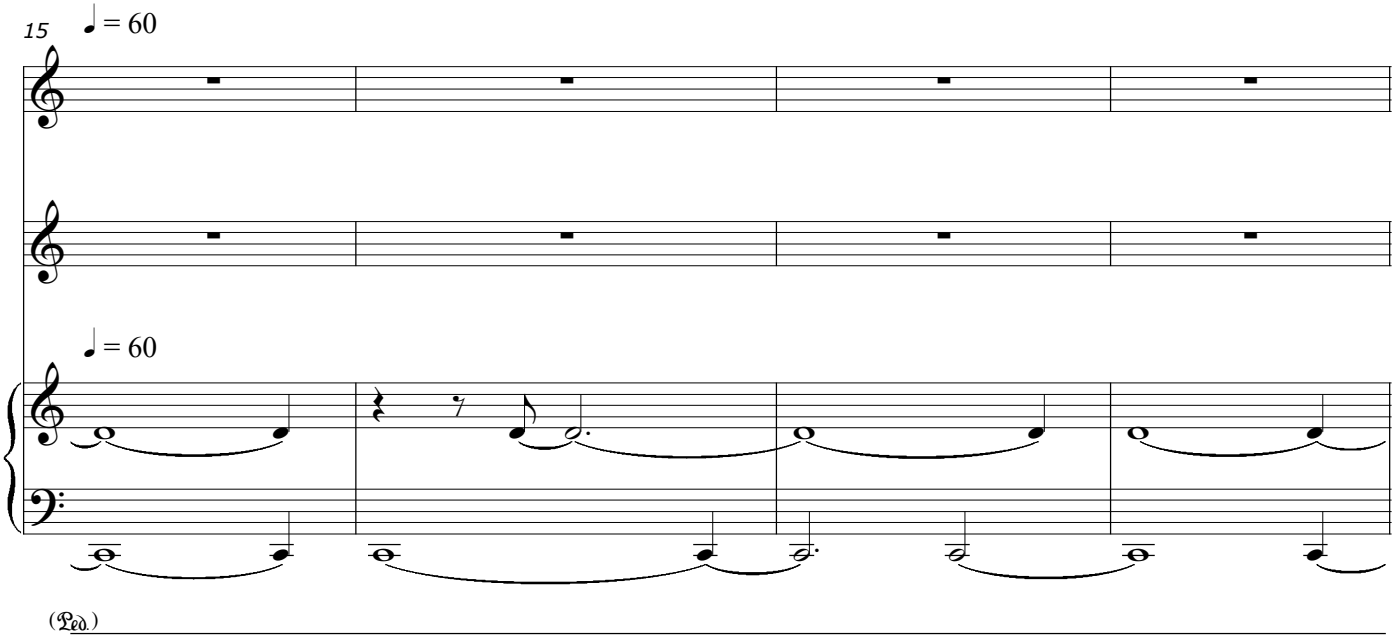

3
(sul tasto)
mf
mf
mp

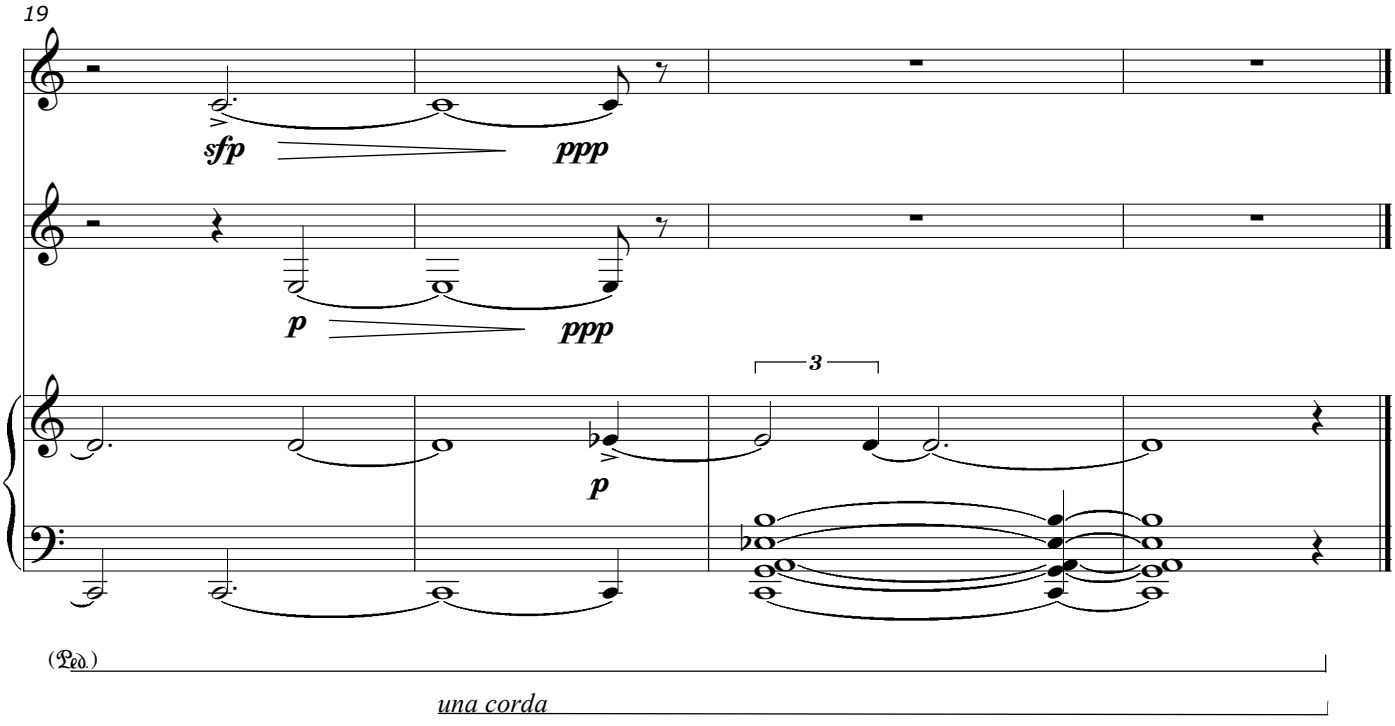

(sul tasto)
nat.
poco rit.
4
al niente
quasi al niente
poco sfp
poco rit.
mf
mf
p
Ped.


♩ = 60
6
pizz.
arco
rit.
f
mf
pp
vibrato
poco vibrato
senza vibrato
p
♩ = 60
7
6
5
dim.


Con moto ♩ = 70
8
pp sempre
3
Con moto ♩ = 70

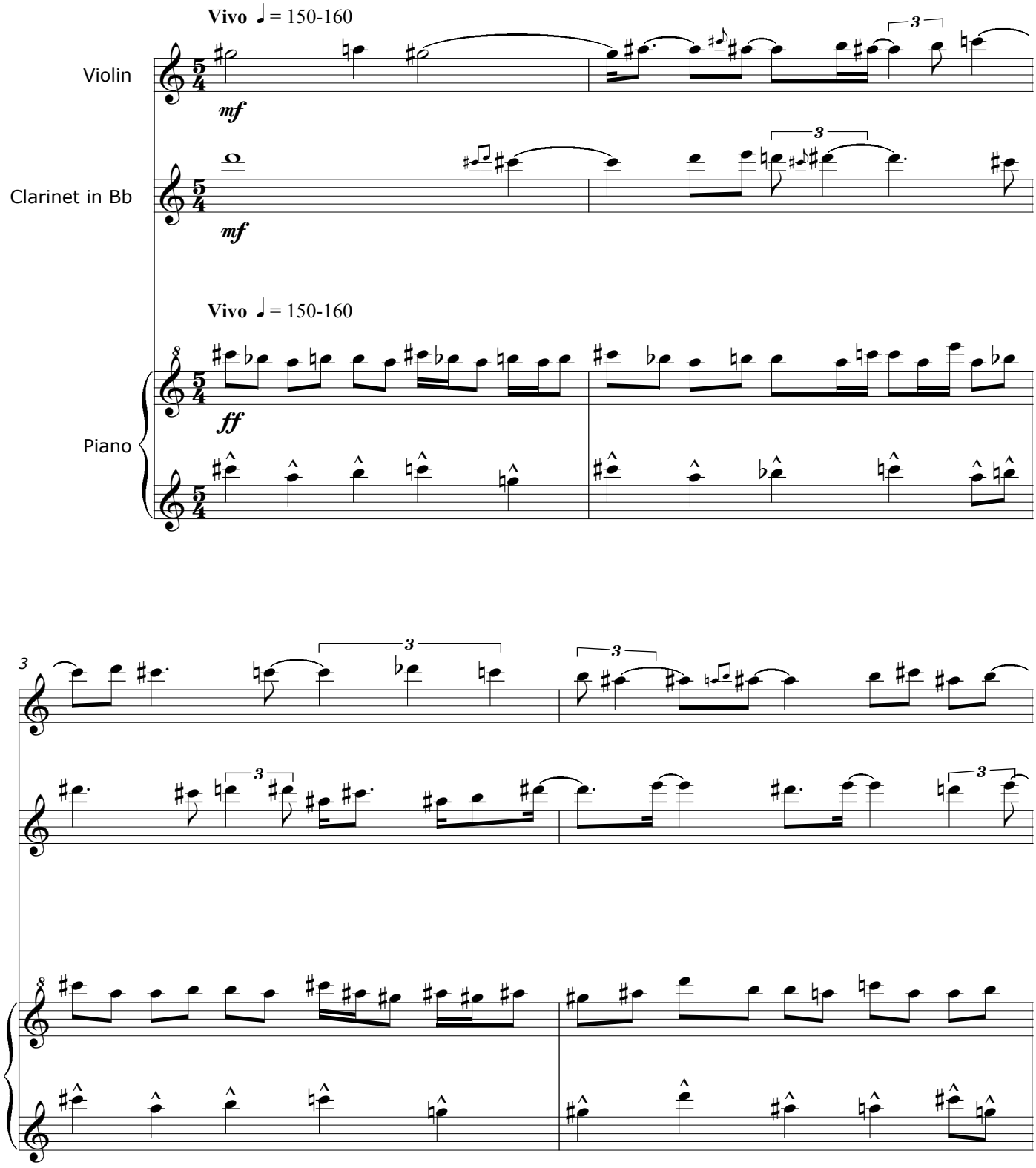

11
3
3
poco rit.
= 56
13
poco rit.
= 56
6
6
poco accel.
molto rit.
ff
pp
mf
f
mp
mp
Ped.
Ped.

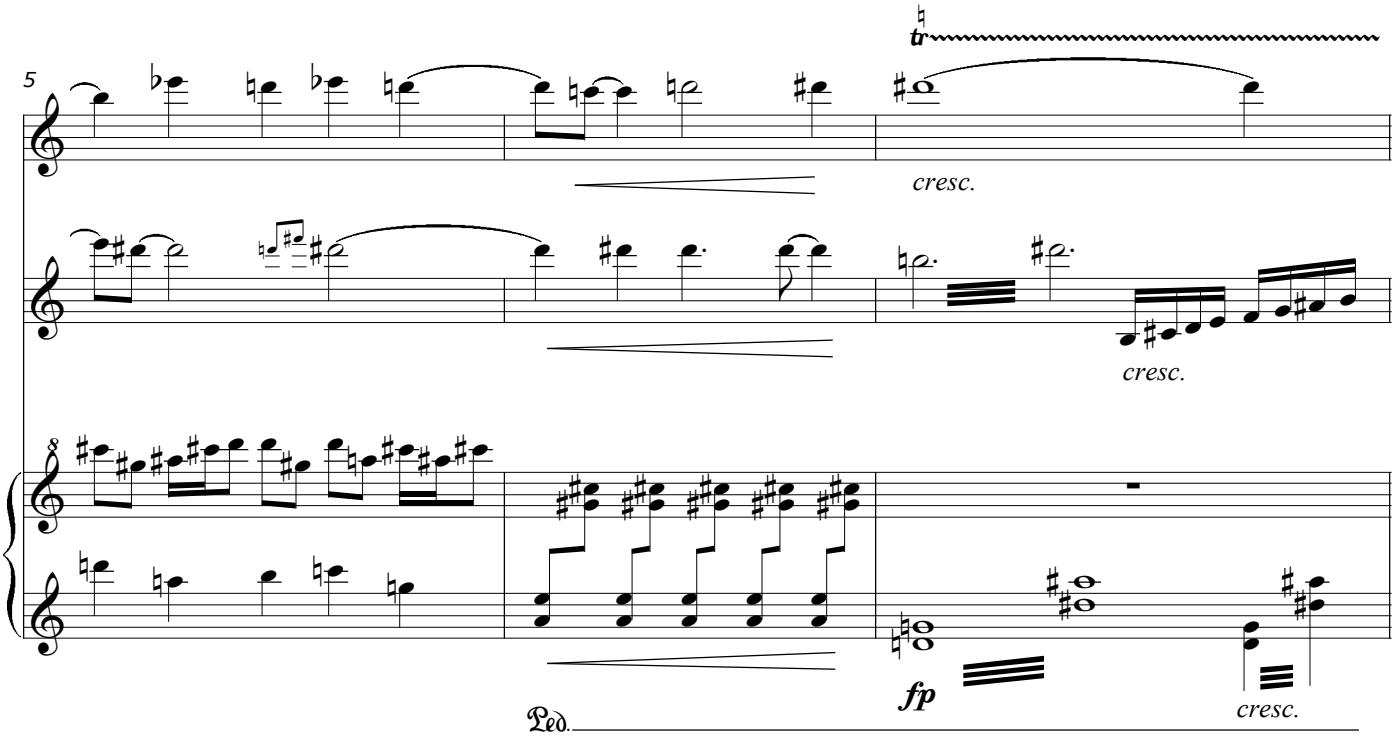


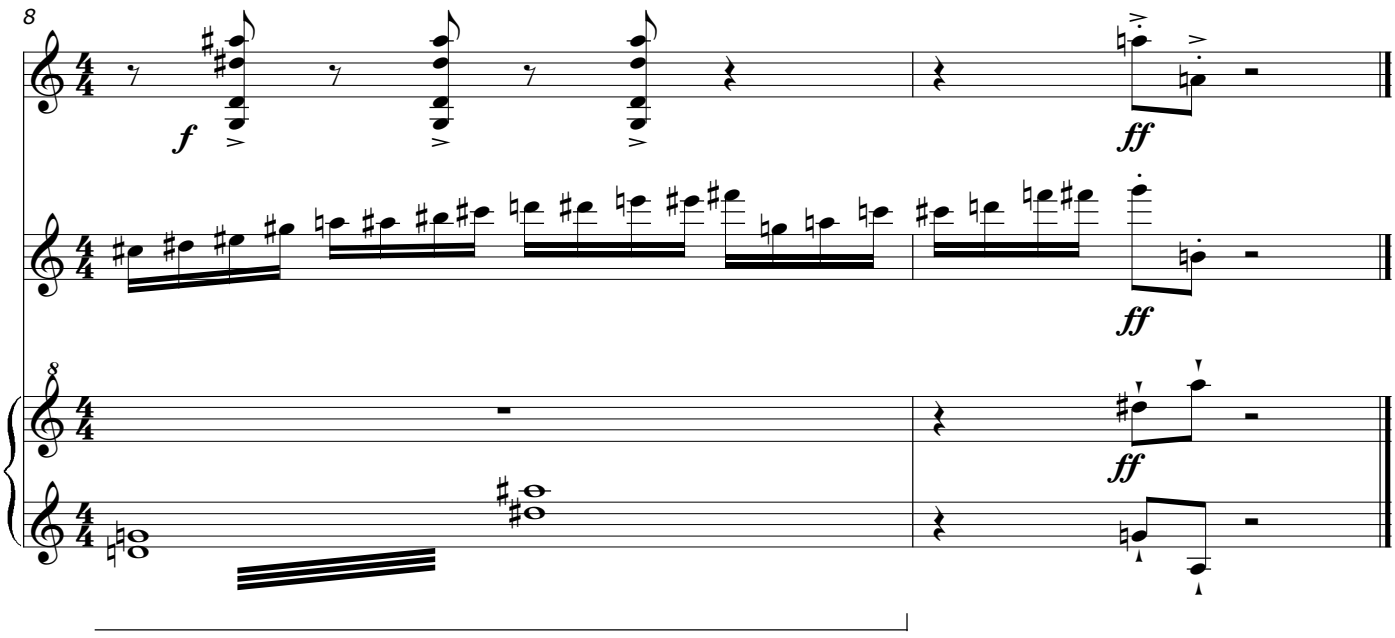


[wilting]

V.

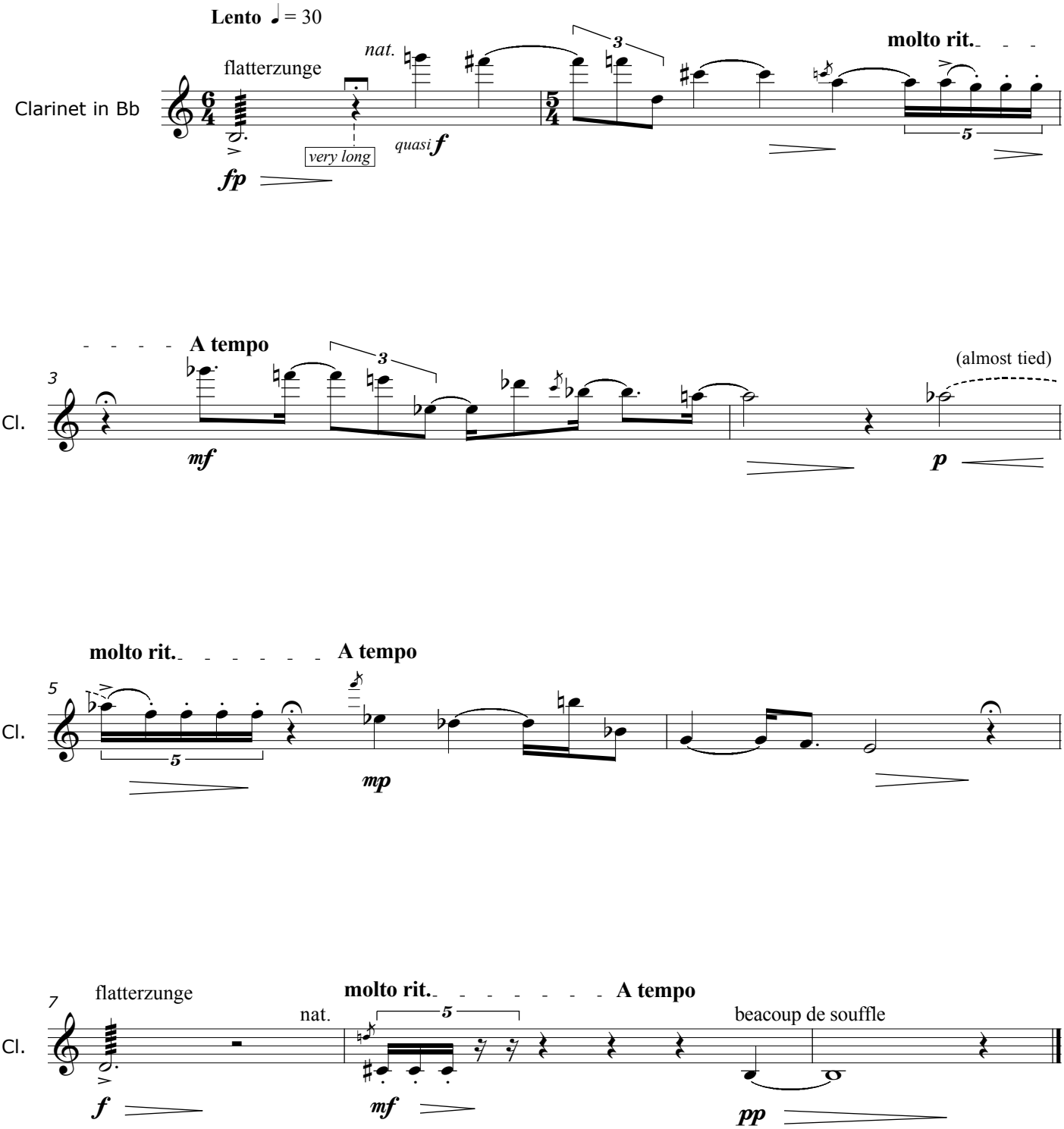






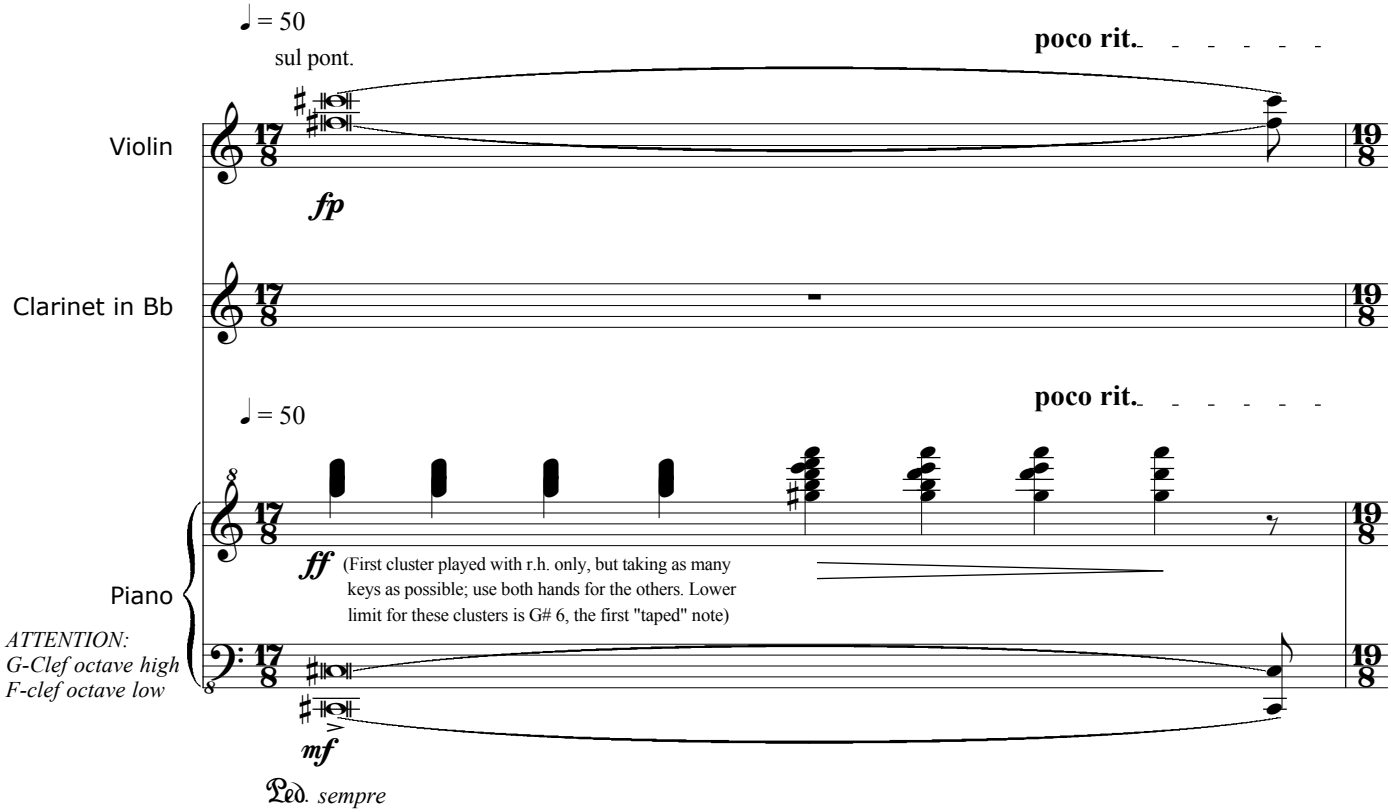
[what??]

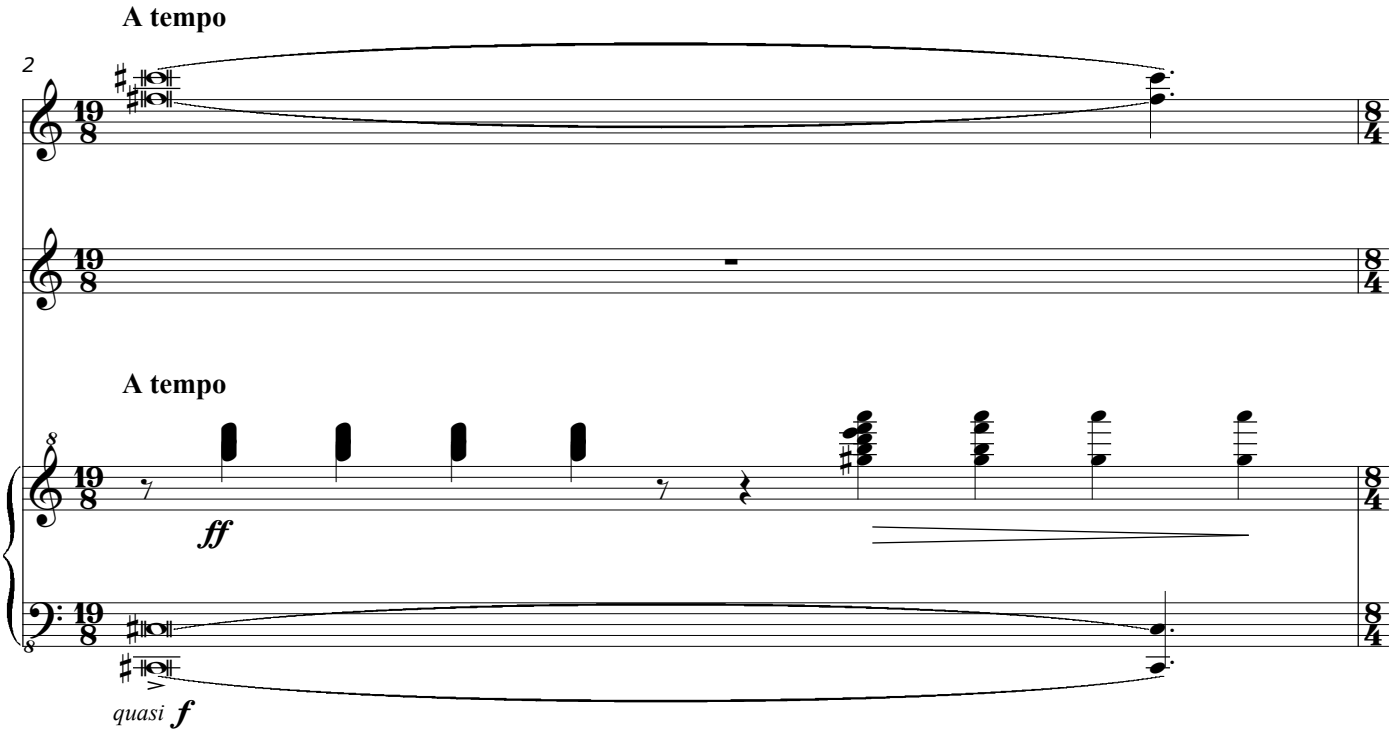
VI.

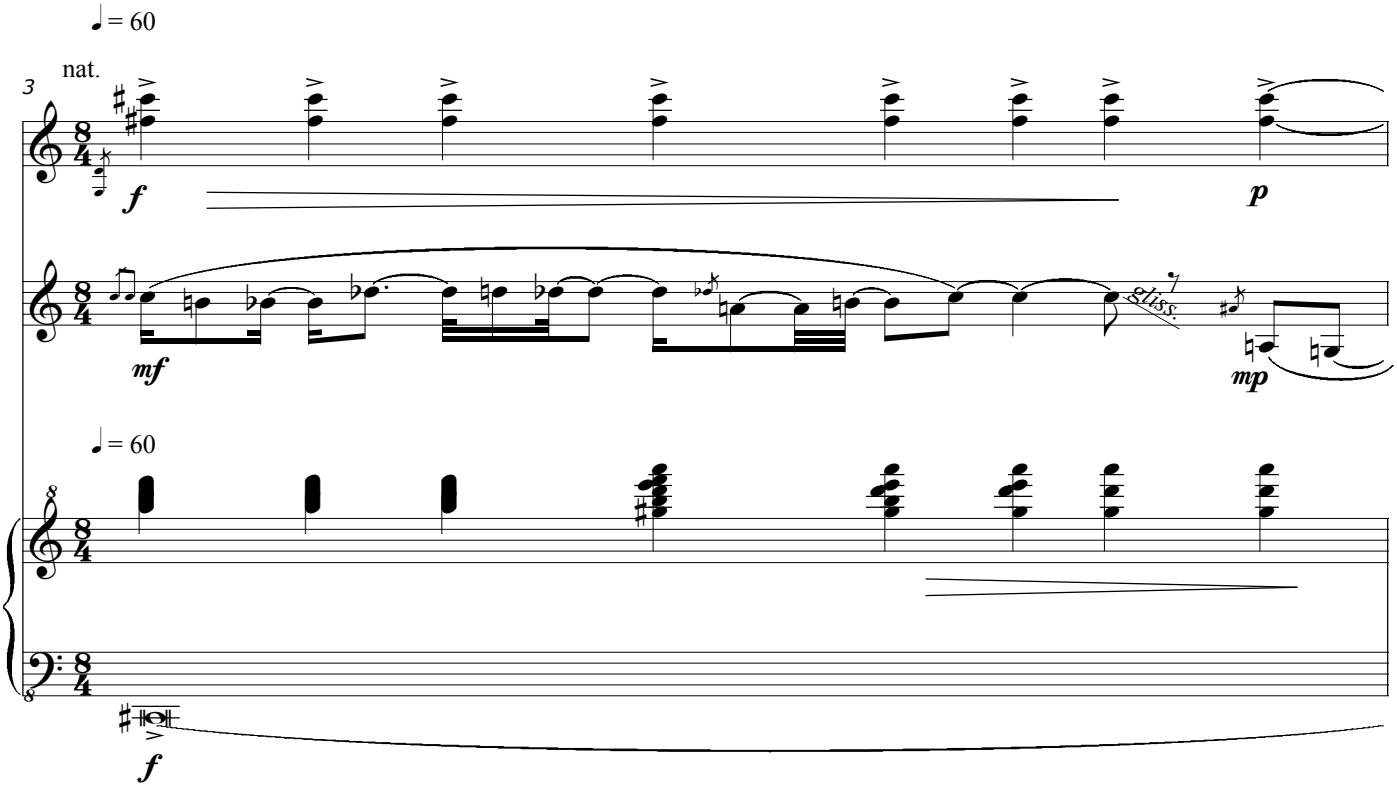

Lento ♩ = 30
Clarinet in Bb
flatterzunge
nat.
molto rit.
very long
quasi f
fp
A tempo
(almost tied)
Cl.
mf
p
molto rit.
A tempo
mp
flatterzunge
nat.
molto rit.
A tempo
beacoup de souffle
f
mf
pp

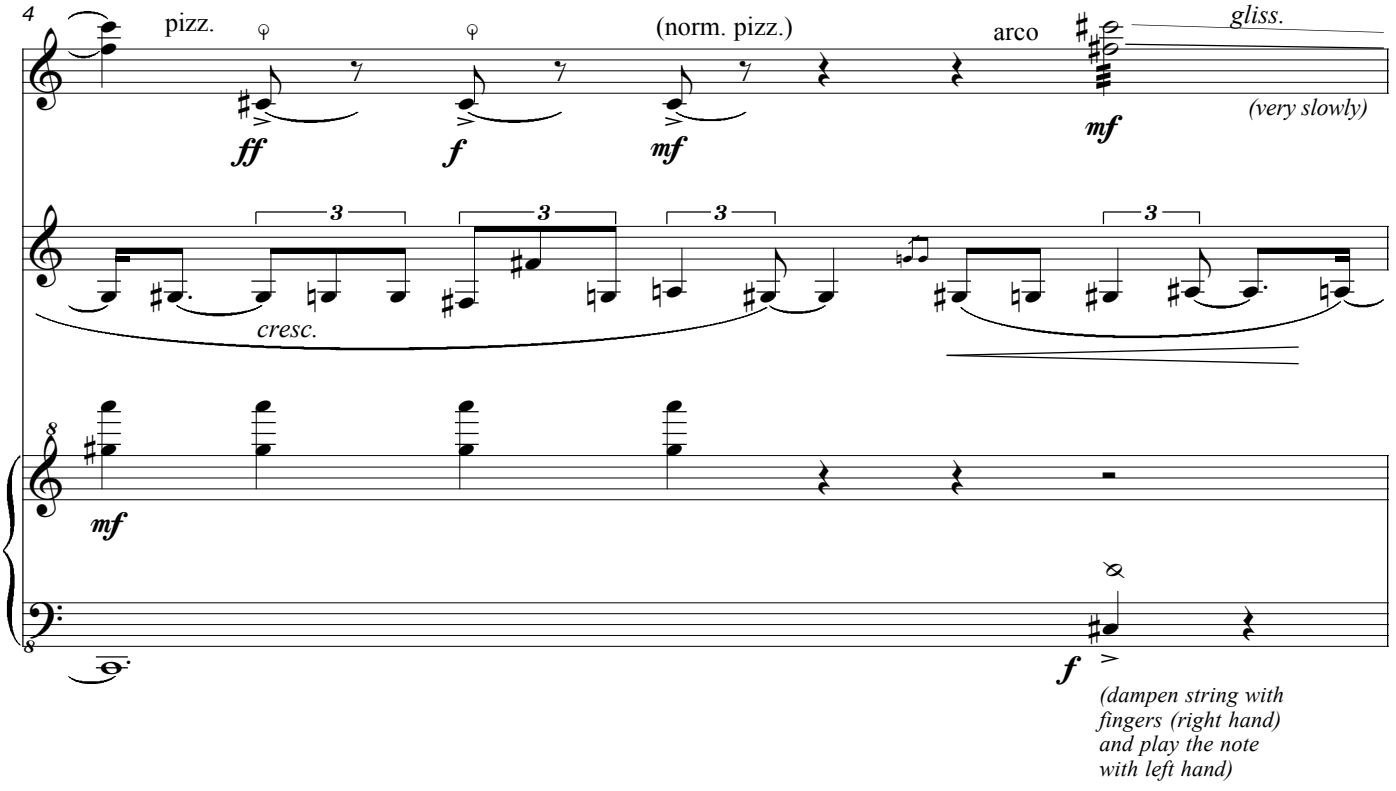
[snow down]

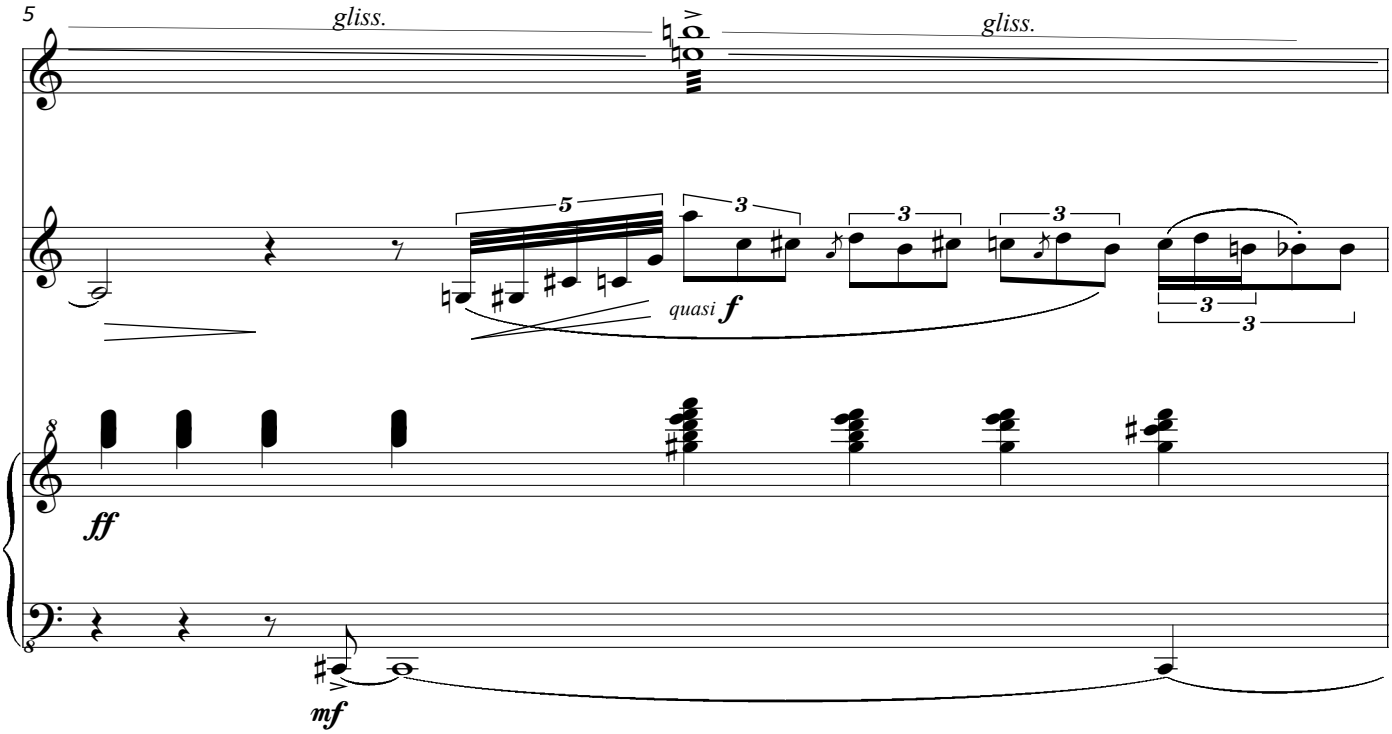
VII.

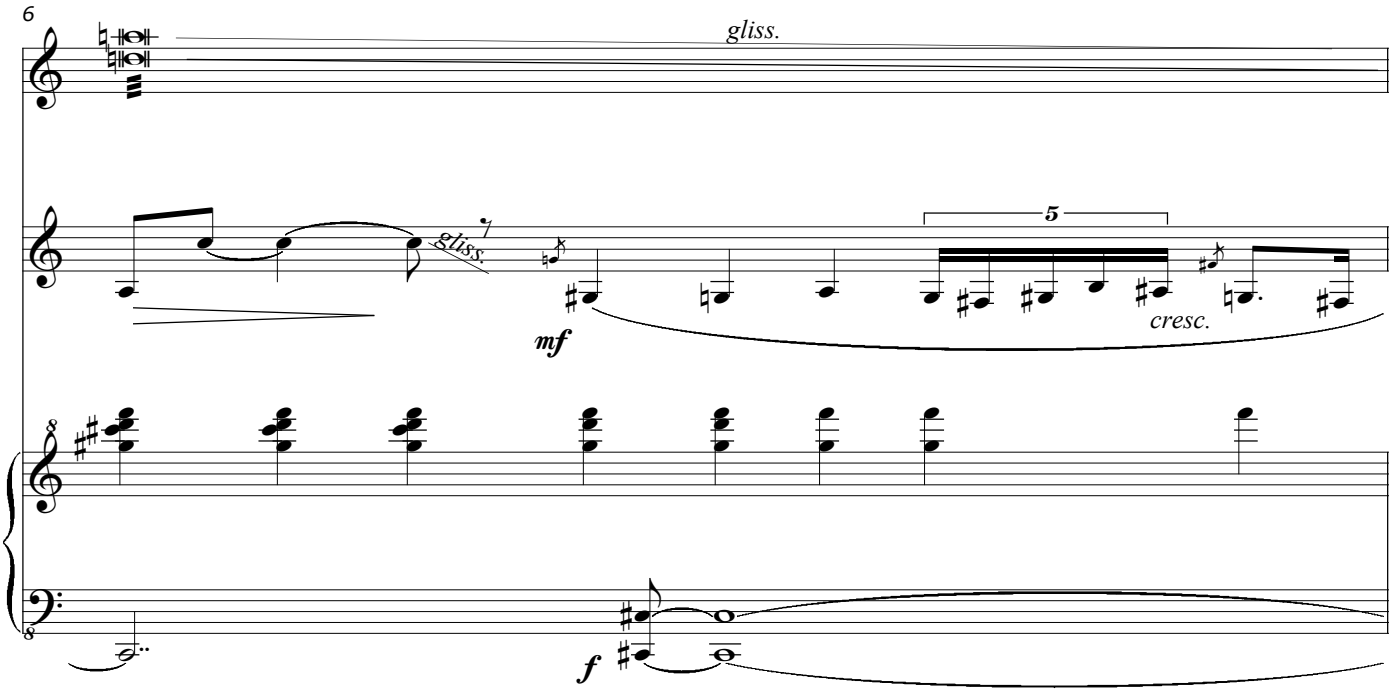

♩ = 50
sul pont.
poco rit.
Violin
fp
Clarinet in Bb
♩ = 50
poco rit.
Piano
ff
(First cluster played with r.h. only, but taking as many keys as possible; use both hands for the others. Lower limit for these clusters is G# 6, the first "taped" note)
ATTENTION:
G-Clef octave high
F-clef octave low
mf
Ped. sempre

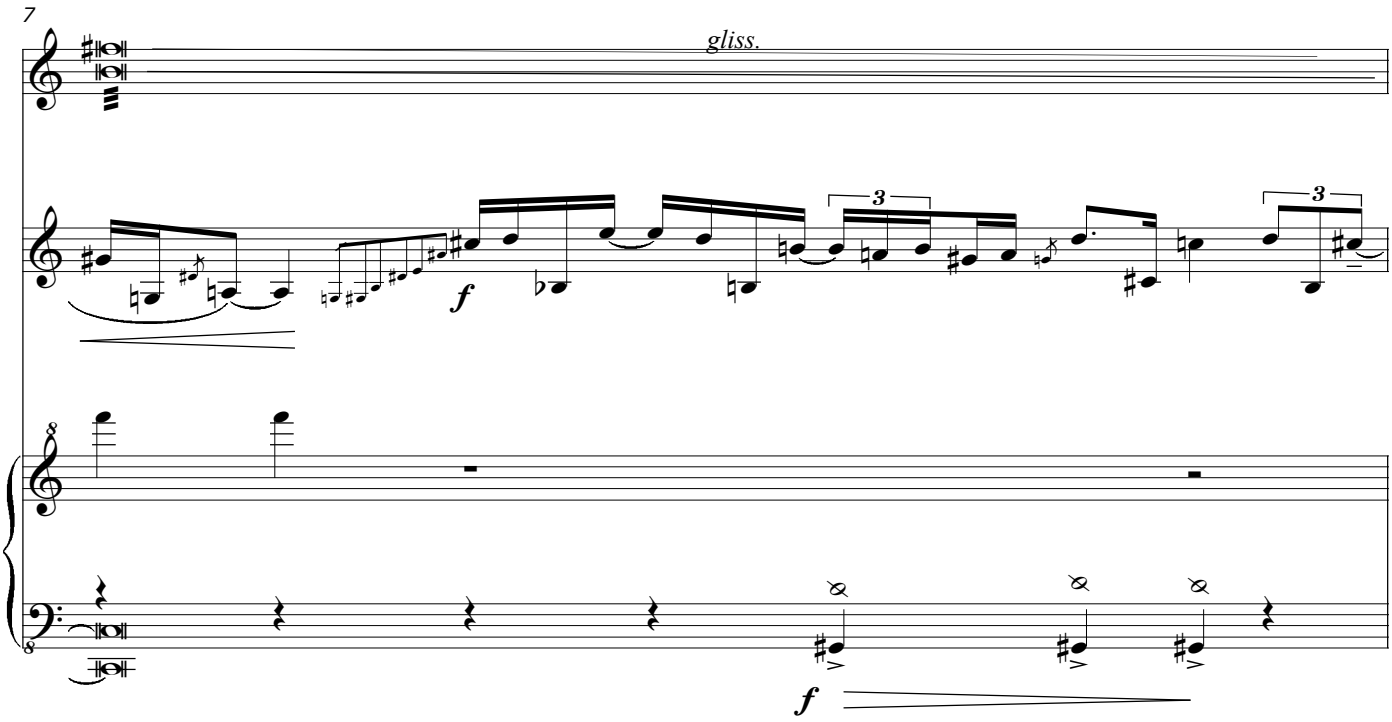

A tempo
2
A tempo
ff
quasi f

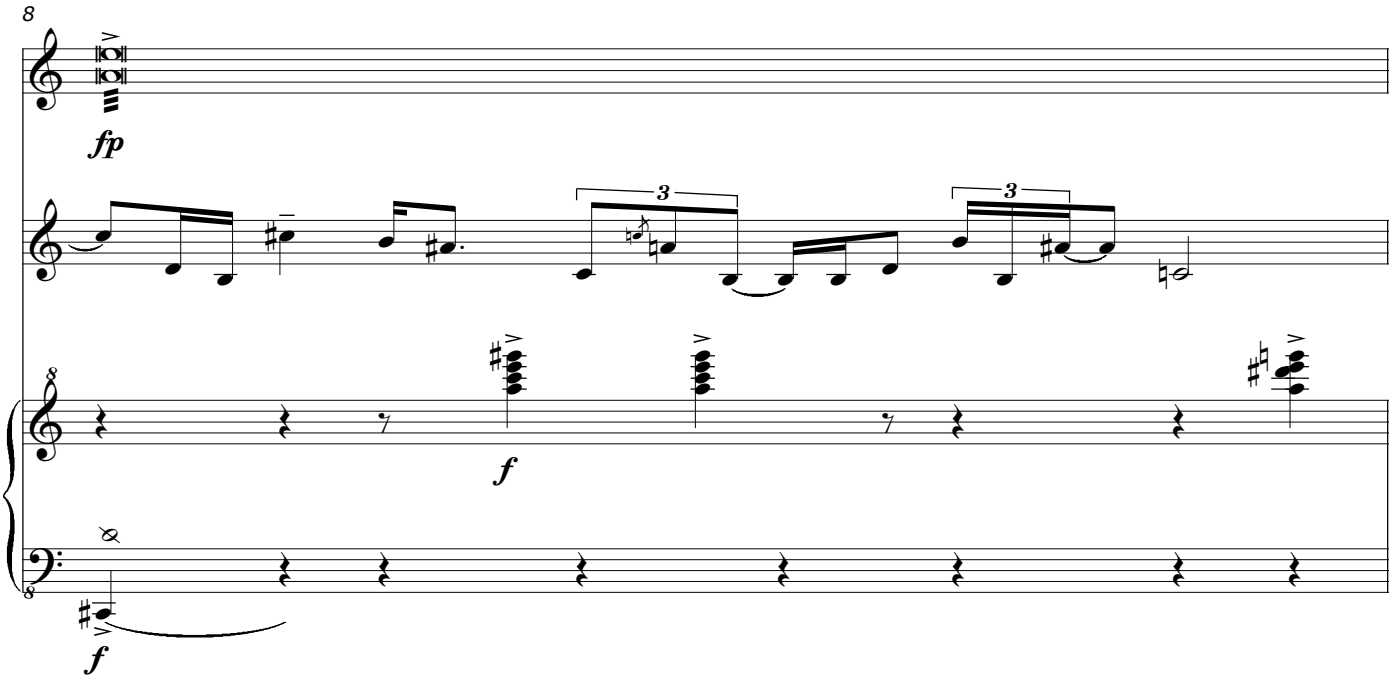

♩ = 60
3
nat.
f
p
mf
gliss.
mp
♩ = 60
f

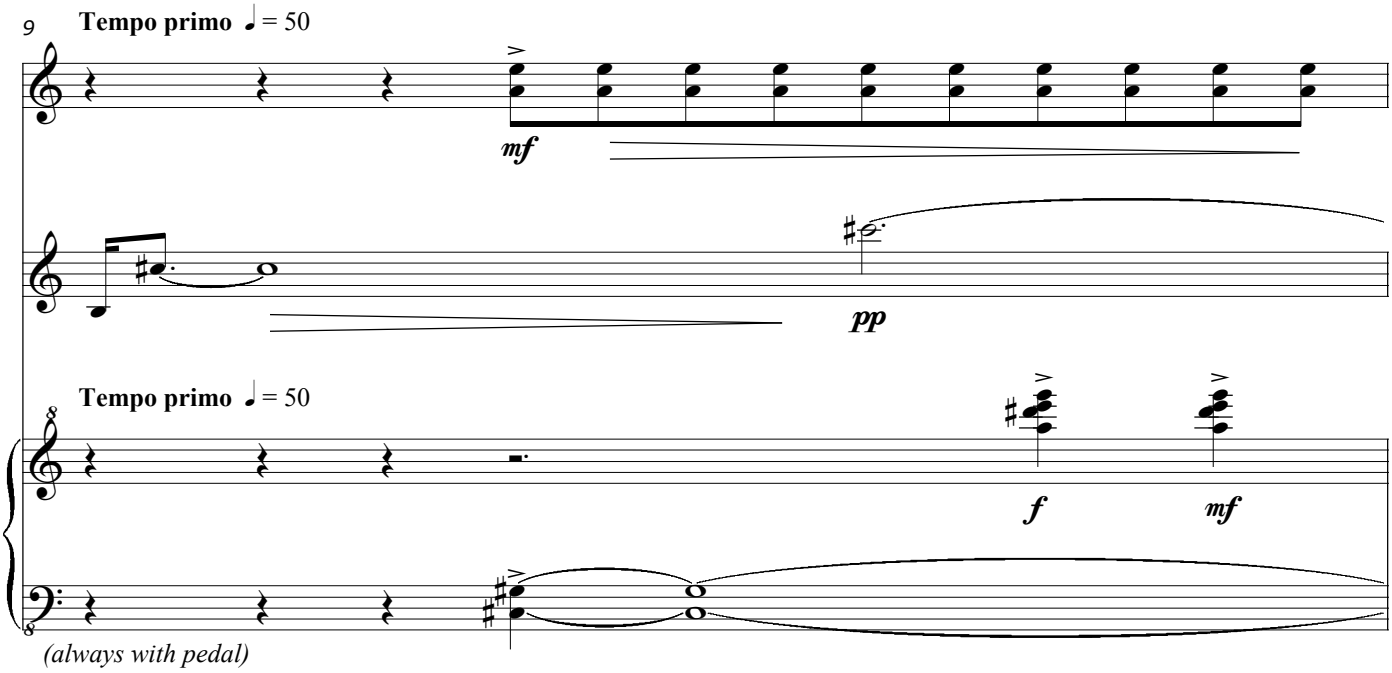

4
pizz.
(norm. pizz.)
arco
gliss.
(very slowly)
ff
f
mf
mf
3
cresc.
mf
f
(dampen string with fingers (right hand) and play the note with left hand)

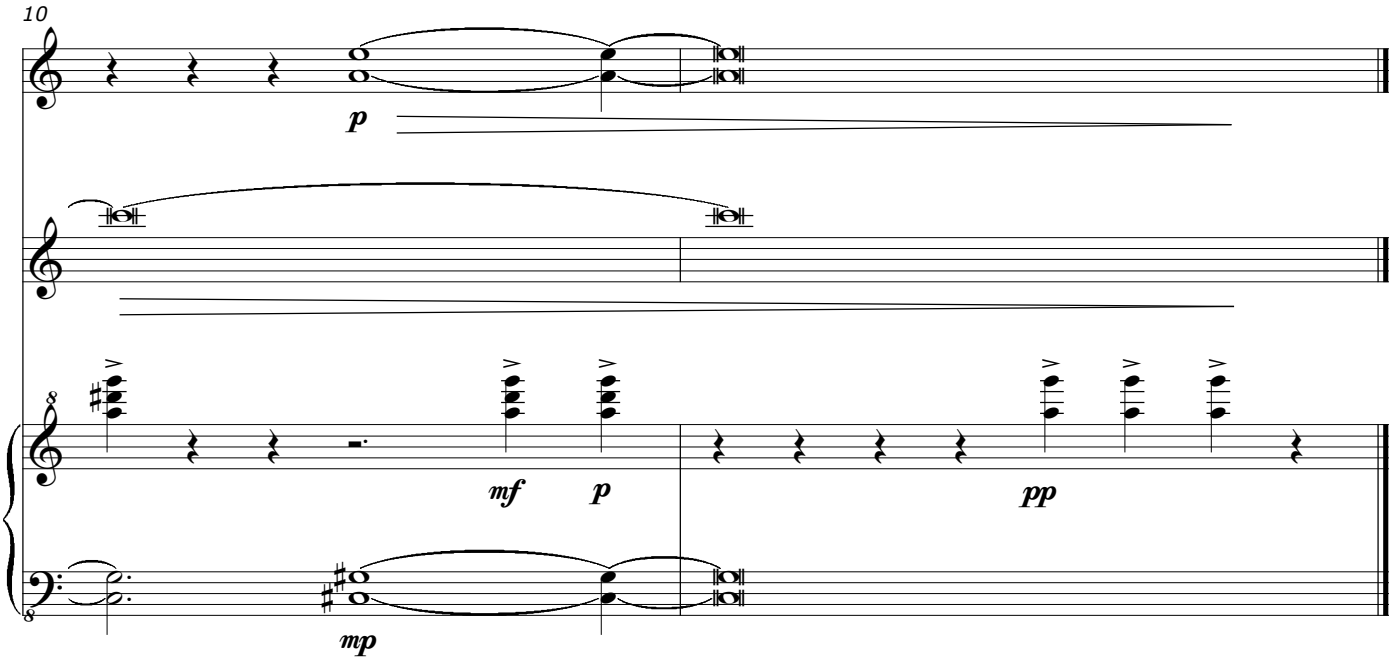

5
gliss.
gliss.
quasi f
ff
mf


6
gliss.
gliss.
mf
cresc.
f


7
gliss.
f
3
3
8
f


8
fp
3
3
8
f
f





[final basement]