

1998

# Nada a te dizer

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Piano and female voice; texts by Molière, Quino, Ventura. 1998, revised in 2004

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Bruno Ruviaro

# Nada a te dizer

(1998, rev. 2004)

piano e voz feminina

*piano and female voice*

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(1998; rev. 2004)

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## I.

voz feminina  
female voice

(tensa, gritando)  
(tense, shouting)

$\text{♩} = 120$

*ff*

Je n'ai rien a vous dire!

*attaca*

$\text{♩} = 120$

piano

*ff*

loc.

*f*

*f*

*poco rit.*

Ped.

meio pedal  
half pedal

3

*A tempo*

(gritado)  
(shouted)

Rien!

*rit.* - *Lento* (lento, cansado, quase falado)  
(slow, tired, almost spoken)

$\text{♩} \approx 50$

*gliss.*

*fp*

Rien (n')à vous dire

*rit.* - *Lento*

$\text{♩} \approx 50$

*A tempo*

(B)

(D)

m.d. m.e.

*mf*

loco

*p*

*ff*

loco

Ped.

5  $\text{♩} = 100$

$\text{♩} = 100$   
8<sup>va</sup>-----  
loco  
*ff* *f* *mp* *mf*  
*p* *pp* *p*  
Ped.

8 rit. . . .  $\text{♩} = 60$  tempo ad libitum

rit. . . .  $\text{♩} = 60$  tempo ad libitum  
*ff* Je n'ai  
*f* *sfz* *mp* *ff*  
Ped.

(sem pedal)  
(without pedal)

11 *f* con vibrato ----- senza vibrato

*f* con vibrato ----- senza vibrato  
rien (quase falado, perto de sol)  
(almost spoken, around G) ,  
gliss. (n')à vous dire  
 $\text{♩} = 100$  (piano)  
*f* *mf* *loco*  
Ped. (sem pedal)  
(without pedal)

## II.

Moderato, Calmo ♩ ≈ 60

Musical score for the first system, measures 1-4. It features a treble clef staff with a whole rest, and a grand staff (bass and tenor clefs) with piano accompaniment. The tempo is Moderato, Calmo with a quarter note equal to 60. The key signature has one flat (B-flat). The time signature changes from 5/4 to 4/4. The piano part includes triplets and a 3:2 ratio. A dynamic marking 'p' is present. A dashed line with '8vb' indicates an octave reduction for the lower bass line.

*Ped. sempre*

Musical score for the second system, measures 5-8. It features a treble clef staff with a whole rest, and a grand staff with piano accompaniment. The tempo is Moderato, Calmo. The key signature has one flat. The time signature changes from 4/4 to 8/4. The piano part includes triplets and a 3:2 ratio. A dynamic marking '(8)' is present.

Musical score for the third system, measures 9-12. It features a vocal line in the treble clef and a grand staff with piano accompaniment. The tempo is Moderato, Calmo. The key signature has one flat. The time signature changes from 4/4 to 9/4. The vocal line starts with *mf* and *livremente freely*. The lyrics are "Do pri - mei - ro a - ten - ta - do à pe - ça Le Bourgeois Gentilhomme no". The piano part includes a triplet and a 5-note phrase. A dynamic marking *p* is present. A dashed line with "(8)" indicates an octave reduction for the lower bass line.

loco

\*

*Ped. sostenuto*

senza vibrato -----> vibrato

8 *fp* *gliss.* *f* **Lentamente** (♩ ≈ 50) *mf*

Ri - - - o A - té o se-ques -

*ff* **Lentamente** (♩ ≈ 50) *pp*

(sostenuto) *Ped. sempre*

10 *rubato* **molto rall.**

tro em Por-to A-le-gre

*niente*

(8)

\*

## III.

♩ = 68

The first system of the musical score is in 8/8 time. It features a piano introduction with a tempo of 68. The right hand starts with a piano (*p*) chord and moves to a fortissimo (*ff*) section with a melodic line marked with a *(G)* and a fermata. The left hand begins with a mezzo-forte (*mf*) chord and moves to a pianissimo (*pp*) section. Pedal markings are present at the beginning and end of the system.

*f* *p* *f* *pp* *ff* *mp*

Ped. \_\_\_\_\_ Ped. \_\_\_\_\_ Ped. \_\_\_\_\_

♩ = 60

*8va* -----

The second system of the musical score is in 8/8 time with a tempo of 60. It includes a *8va* (octave up) marking. The right hand features a fortissimo (*ff*) section with a melodic line and a mezzo-forte (*mf*) section. The left hand has a mezzo-forte (*mf*) section and a fortissimo (*f*) section. Pedal markings are present at the beginning and end of the system.

*ff* *mf* *f*

*p* *(C#)* *8vb* -----

Ped. \_\_\_\_\_ Ped. \_\_\_\_\_

♩ = 116

The third system of the musical score is in 13/16 time with a tempo of 116. It features a mezzo-forte (*mf*) section with a sforzando (*sfz*) accent, followed by a fortissimo (*f*) section with a tremolo marked with an asterisk (\*). The right hand has a fortissimo (*ff*) section with a melodic line marked with a *(C-Eb)* and a fortissimo (*ff*) section with a melodic line marked with a *(F#)*. The left hand has a fortissimo (*ff*) section, a mezzo-forte (*mf*) section, and a mezzo-forte (*mf*) section with a melodic line marked with a *(7)*. Pedal markings are present at the beginning and end of the system.

*mf* *sfz* *f* *ff* *ff* *mf* *mf* *ff* *ff* *3*

*m.d.* *(\*)* *(C-Eb)* *(7)* *m.d.* *(F#)* *8vb* -----

Ped. \_\_\_\_\_ Ped. \_\_\_\_\_ Ped. \_\_\_\_\_ Ped. \_\_\_\_\_

(\*) Tremolo accel./rit. Ver instruções.  
Tremolo accel./rit. See instructions.

Nós não temos muito tempo e precisamos chegar ao fim do que nos propusemos.

10

*p* *p* *f* *mp* *mf*

*pp* *pp* *mf* *mf*

8<sup>va</sup>

3

Ped. (segurar meio pedal) (hold half pedal only)

(antes do tempo) (before the beat)

E por que raios caminhamos como carneiros sem sequer saber para onde vamos?

E por que raios nós não temos muito tempo?

13

*mp* *f* *mf* *pp* *ff*

*mf* *mf* *mp* *mf*

8<sup>va</sup>

Ped. Ped. Ped. Ped.

Caminhamos como carneiros e precisamos chegar ao fim do que nos propusemos, sem sequer saber por que raios precisamos muito tempo?

17

*f* *sfz* *mp* *ff*

*mf* *p* *mf* *mf*

8<sup>va</sup>

m.e.

loco

para tremolo (súbito) stop tremolo (subito)

Ped. Ped.



PRAONDE VAMOS? Nós não temos muitos raios sem sequer chegar ao fim do que nós temos tempo; para onde?, sem caminho tendo tempo e sequer... VAMOS? Nós não temos muito tempo!! Ah, por que raios propusemos caminhar ao fim do que nós temos....

20

sem trem.  
no trem.

*mf* *f* *f* *cresc. molto*

*ff* *mf* *mf* *f* *cresc. molto*

*8<sup>vb</sup>*

Ped. Ped. Ped.

Onde?

E purquá reios nós não temos, carneiramos e precisemos?

24

$\text{♩} = 200$

*f* *mp* *mp* *mf* *mf* *p*

*mf* *f* *ff* *p*

Ped. Ped.

... Cheguir ô fan do que nós tamos, seqüer saber para onde, pronde raios... ... vamos? Por que tempos

27

*f* *mp* *mf* *f* *ff* *mp* *mf* *f*

*8<sup>vb</sup>* *loc.*

Ped. Ped.

... propurraios chegaremos, sem precisarmos péraonde vamos ao fim?—Enfim, nós não temos muito

30 *f* *ff* *mp* *mf* *p* *ff* *f* *mf*

*8va* *loco* *1va*

*Ped.* *(só meio pedal)* *(half pedal only)* *\* Ped.* *Ped.*

tempo! Ahh!, para raios propusemos um caminho como fim do que chegar a tempo...

(surpresa/*surprised*)

Pára-raios?

*mf*

33 *mf* *mp* *p* *pp* *ff* *mp* *mf*

*3:2* *8va* *loco* *8vb* *loco*

*Ped.* *Ped.* *Ped.*

(confusa/*confused*) *cresc. sempre*

Quinos, pour quoi nous n'avons pas du temps, mais nous avons, sem chegar ao fim do tempo;

35 *f* *mp* *mf* *ff* *f* *p* *mf* *pp*

*8va* *loc.* *8vb*

*Ped.*

*ff* (desespero/despair)

enfim que nós chegamos e que propurraios  
propusemos ô fan... [grito/scream] ...Aah!

*mf*

7 7 7



la fin...?

38 *8va* loc.  $\text{♩} = 60$

*mp* *mf* *mf* *f* *ff* l.v.

*mf*

*Ped.*

pianista fecha a tampa das teclas do piano  
pianist closes the keyboard cover

## IV.

Livremente  
Freely

Livremente dentro do piano  
Freely inside the piano

(pizzicato com o dedo)  
(pizzicato with finger)

( $\text{♩}$ ) (harm. 5)

ca. 15"

*quasi f*

*Ped. sempre*

( $\text{♩}$ )  $\gamma$   $\gamma$   $\gamma$   $\gamma$  l.v.

(raspar a corda com a unha repetidamente)  
(scrape string repeatedly with fingernail)

2 ca. 10" ca. 3"

(pizz.) ( $\text{♩}$ ) (harm. 7)

*mf* *f*

ca. 15"

4

pizz. normal, sem abafar  
(normal pizz., no damper)

abafar parcialmente a corda com a outra mão antes do pizz.  
*partially stop the string with the other hand before pizz.*

cantarolando para si mesma;  
desatenta, sonhadora  
*singing to herself;  
inattentive, daydreaming*

alguma ênfase  
*some emphasis*

5

ca. 3" pizz. normal, sem abafar  
(normal pizz., no damper)

abafar corda antes do pizzicato  
*stop string before pizz.*

ca. 7" *mf* *p*

ca. 4" *quasi f*

mm (chiusa) mm - m Não,

col canto

*fff* *mf*

\*

♩ = 120

7

*mf*

não pos - so mais

♩ = 120

*pp*

beliscar as cordas com os dedos (sem unha)  
pluck the strings with fingers (no fingernail)

*mf* Ped.

l.v. l.v.