

2004

Têmpulo

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For percussion trio. [ca. 4'00] Premiered by Florian Konzetti (percussion), Chris Froh (percussion), Terry Longshore, (percussion), Chris Jones (conductor), Stanford University, November 22, 2004.

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Bruno Ruviaro

Têmpulo

(2004)

percussion trio

1

Low Triangle

* Tubular Bells

Vibraphone

2

Medium Triangle

** Crotales

** Glockenspiel

3

High Triangle

* Celesta

Marimba

* sounding one octave higher
 ** sounding two octaves higher

Player 1 Mallets
 Medium Yarn
 Tubular Bells Hammers
 Triangle Beater

Player 2 Mallets
 Brass
 Rubber
 Triangle Beater

Player 3 Mallets
 Medium Yarn
 Triangle Beater

- 1) All instruments are l.v. (let vibrate) throughout the piece. A few explicit l.v. signs appear in the score simply as "courtesy" signs. Celesta and vibraphone follow their pedal indications for that matter. To keep a sense of continuity and avoid an excessive alternation of notes and rests in the score, even the marimba's single attacks are written as long notes, even though their sound obviously decays much earlier (for ex., mm. 3-5 are single attacks, not tremolos).
- 2) Differentiation between 16th-note and 32nd-note rhythms should be as accurate as possible.
- 3) Many sustained notes in the score have "echo" signs on them: as the sound naturally decays, the player should hit the same note again VERY SOFTLY (ranging from piano to pianissimo, no matter what the original dynamic was). The number of new soft attacks is indicated above the bracket; these "echoes" can be played at any moment within the time span also indicated at the bracket. They do not need to be regularly spaced in time. Such echoed events should sound as much as possible as mere "continuations" of the original note, like an attempt to keep the note close to its minimum (audible) vibratory state. It is NOT necessary to wait until a note completely disappears to start with its echo.
 1-2 echoes = one or two new attacks; 2-3 = two or three new attacks;
 3-4 = three or four new attacks; 4+ = four or more new attacks.
- 4) If players decide to read from the score instead of using the parts, it should be arranged in a way that no page turn is needed.
- 5) If possible, the stage lights should be slightly dimmed for this piece (in relation to the overall lighting of the concert). Players may use small individual lamps in order to read the music.
- 6) Trills are to be made to the notes given in parentheses (see bar 8)
- 7) Tremolos on the same note are always rapid and unmeasured (see for example bars 1-2, 6 etc.)

Têmpulo
 by
 Bruno Ruviaro

Stanford, October 2004

Têmpulo

Bruno Ruviaro
October 2004

Strict tempo, but not apparent

♩ = 60

5

Triangle

Tubular Bells

Vibraphone

medium yarn mallets

mp *pp sub.* *ff* *mf* *(mf)* *quasi f* *mp* *p*

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

♩ = 60 Strict tempo, but not apparent

Triangle

Crotales

Glockenspiel

brass mallets

mf *mf* *mf* (l.v.)

♩ = 60 Strict tempo, but not apparent

Triangle

Celesta

Marimba

medium yarn mallets

mp *pp sub.* *ff* *f* *mp* *f*

tr

Triangle 10 15

Tubular Bells

Vibraphone

hammers

p

always l.v.
(pedal remains
blocked down)

Triangle

Crotales

Glockenspiel

(brass mallets)

p

[1-2 echoes]*

(* Player 2: all echoes with rubber mallets (glockenspiel and crotales)

Triangle

Celesta

Marimba

p niente

mp

Ped.

[1-2 echoes]

20

Here echoes can be played with the triangle beater

triangle beater 25

mf

[2-3 echoes] (l.v.)

(p)

mp

medium yarn mallets

f Ped.

mf Ped.

mp Ped.

pp sub. Ped.

(short)

Triangle

Crotales

Glockenspiel

Triangle

Celesta

Marimba

[1-2 echoes](*)

p

(l.v.)

(*) Player 2: all echoes with rubber mallets (glockenspiel and crotales)

pp

ff

triangle beater

mf

p

(medium yarn mallets)

fp sub.

mfp sub.

pp

[2-3 echoes]

30 35

Triangle

Tubular Bells

Vibraphone

Triangle

Crotales

Glockenspiel

Triangle

Celesta

Marimba

f *meno f* *mf* (*mf*) *p* *p*

mf *mp* *pp* *mp*

(not l.v.) *p* [3-4 echoes] (l.v.) *p* *pp* *mp*

pp *p* [4+ echoes]

ff *f*

F and Ab echoes can be played simultaneously (as the original minor third) OR separately as individual notes; in any case, total sum of events should not exceed 4

[3-4 echoes]

[1-2 echoes]

[3-4 echoes]

[4+ echoes]

40

The musical score is divided into three systems. The first system includes Triangle, Tubular Bells, and Vibraphone. The second system includes Triangle, Crotales, and Glockenspiel. The third system includes Triangle, Celesta, and Marimba. The Vibraphone part features a triplet of eighth notes and a sustained chord with a 'p' dynamic and a 'Ped.' marking. The Crotales part has a melodic line with a 'mp' dynamic and a '[1-2 echoes] (l.v.)' annotation. The Glockenspiel part has a single note with a 'mp' dynamic. The Celesta part has a melodic line with a 'mp' dynamic and a '[2-3 echoes]' annotation, with a callout box stating 'Here, echoes on C# only'. The Marimba part has a 'Ped. always' marking.

Triangle

Tubular Bells

Vibraphone

motor on (very slow vibrato)

p

Ped.

Triangle

Crotales

mp

[1-2 echoes] (l.v.)

Glockenspiel

(l.v.)

mp

Triangle

Celesta

mp

[2-3 echoes]

Here, echoes on C# only

Marimba

(Ped. always)

45

Triangle

Tubular Bells

Vibraphone

Triangle

Crotales

Glockenspiel

Triangle

Celesta

Marimba

hammers

ppp

p

(p)

[1-2 echoes]

triangle beater

ppp

p

p

p

ppp

[1-2 echoes]

triangle beater

ppp

triangle beater

ppp

(*) At any moment within the first 6 seconds of the fermata, play the last triangle note. Players should not look to each other nor attempt to coordinate this attack in any manner.