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Ventania

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Flute, clarinet, violin, cello, piano and percussion. [ca. 13'00] Premiered by Ruckus Ensemble: Frank Cox (cello), Lisa Cella (flute), E. Michael Richards (clarinet), Tom Goldstein (percussion), Thomas Moore (piano), Brian Stone (conductor), Airi Yoshioka (violin). Stanford University, April 22, 2005.

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Bruno Ruviaro

Ventania

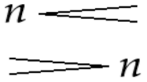
(2004)

for flute, clarinet in Bb, violin,
violoncello, piano and percussion

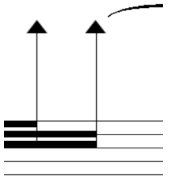
NOTATION

Respectively: 3/4-tone flat, 1/2-tone flat, 1/4-tone flat, natural, 1/4-sharp, 1/2-tone sharp, 3/4-tone sharp. Accidentals are valid only for the note before which they appear. Exception: in passages with immediate repetitions of one same note, the first accidental applies to all consecutive repetitions of that note. [Measures 57-60 are an extended case of this exception, applying the accident to a repeated figure].

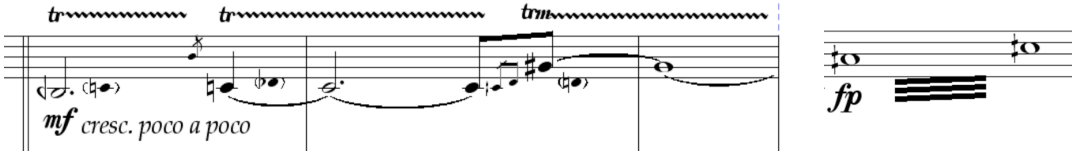
Fermatas: long, regular, short, respectively.



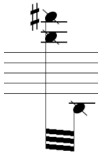
Dynamics:
n = niente



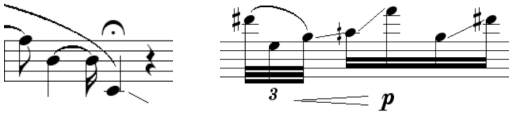
Play one of the highest notes possible (player's choice).



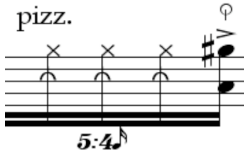
Trills (*tr*) and tremolos (*trm*) are always made to the note indicated in parentheses. Traditional tremolo notation is ocasionally used in simpler passages.



Marimba and vibraphone: dead stroke.

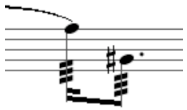


Glissandi up or down. When it occurs at the end of a phrase (first example above), it should be a very short glissando, starting only at the last moments of the indicated note (in other words, it should NOT start right after the attack).

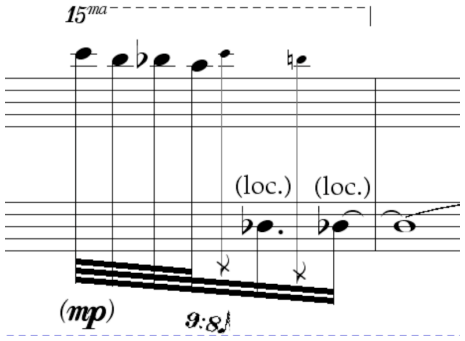


Strings: pizzicato behind the bridge ("x") and pizzicato Bartók

Percussion mallets:
- soft
- medium
- hard
(plus one bow for the vibraphone)



Flute and clarinet: Flutter tongue (flatterzunge)



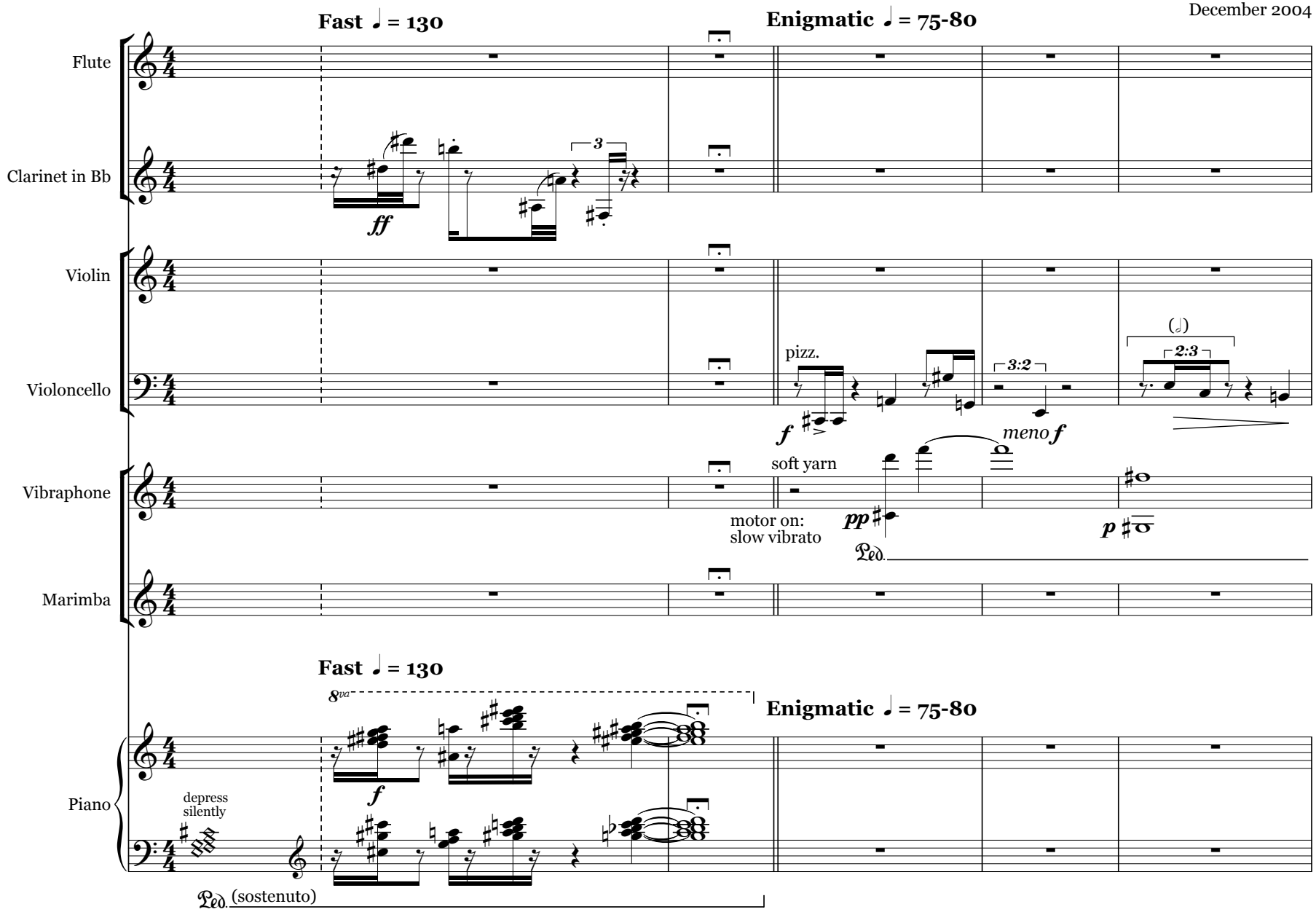
Piano preparation (middle C = C4):

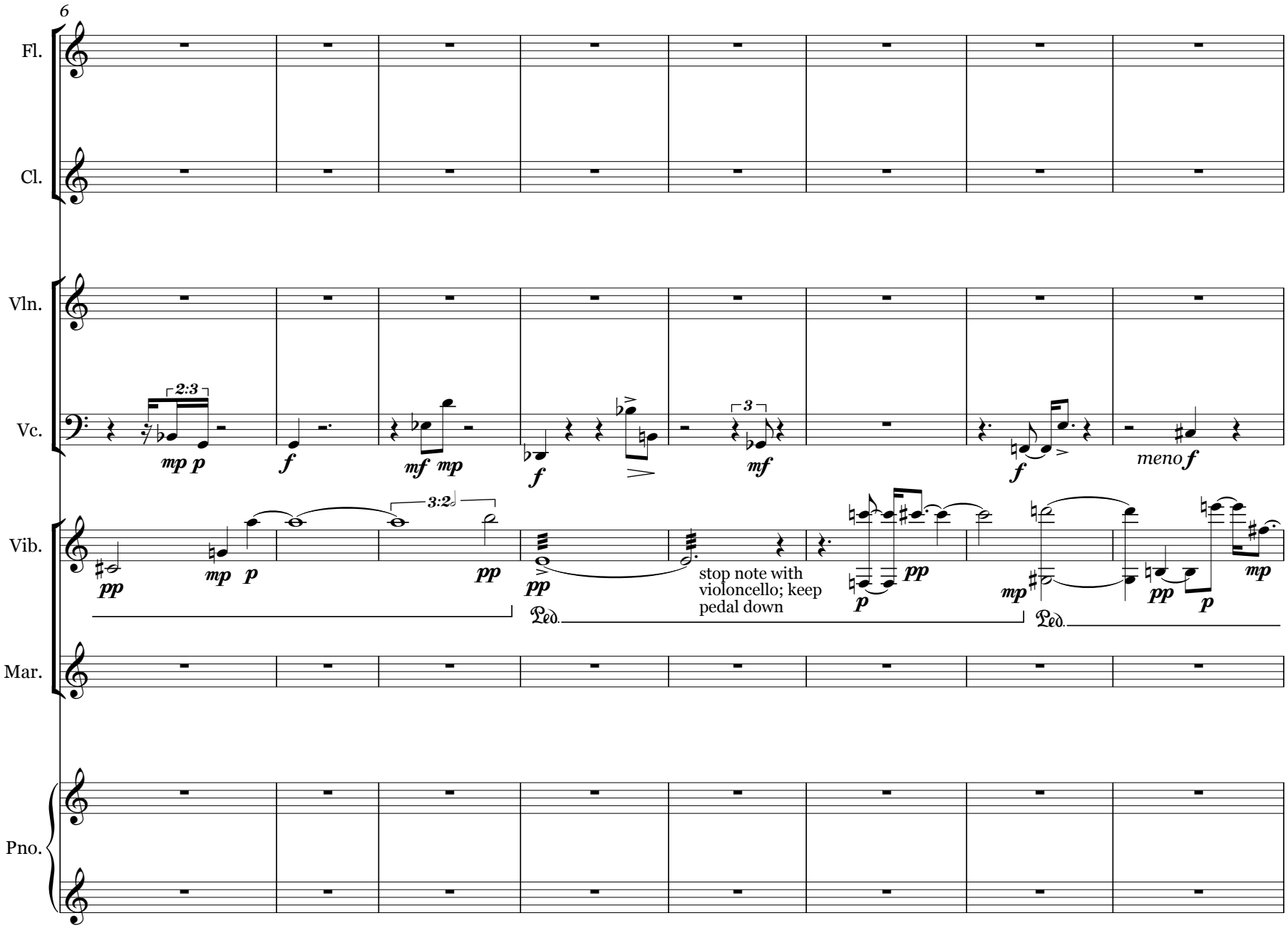
* Highest three notes must be "taped" inside. Use a Duck tape to dampen the strings on notes Bb7, B7 and C8. A very short percussive sound is obtained. A7 and below should remain untouched.

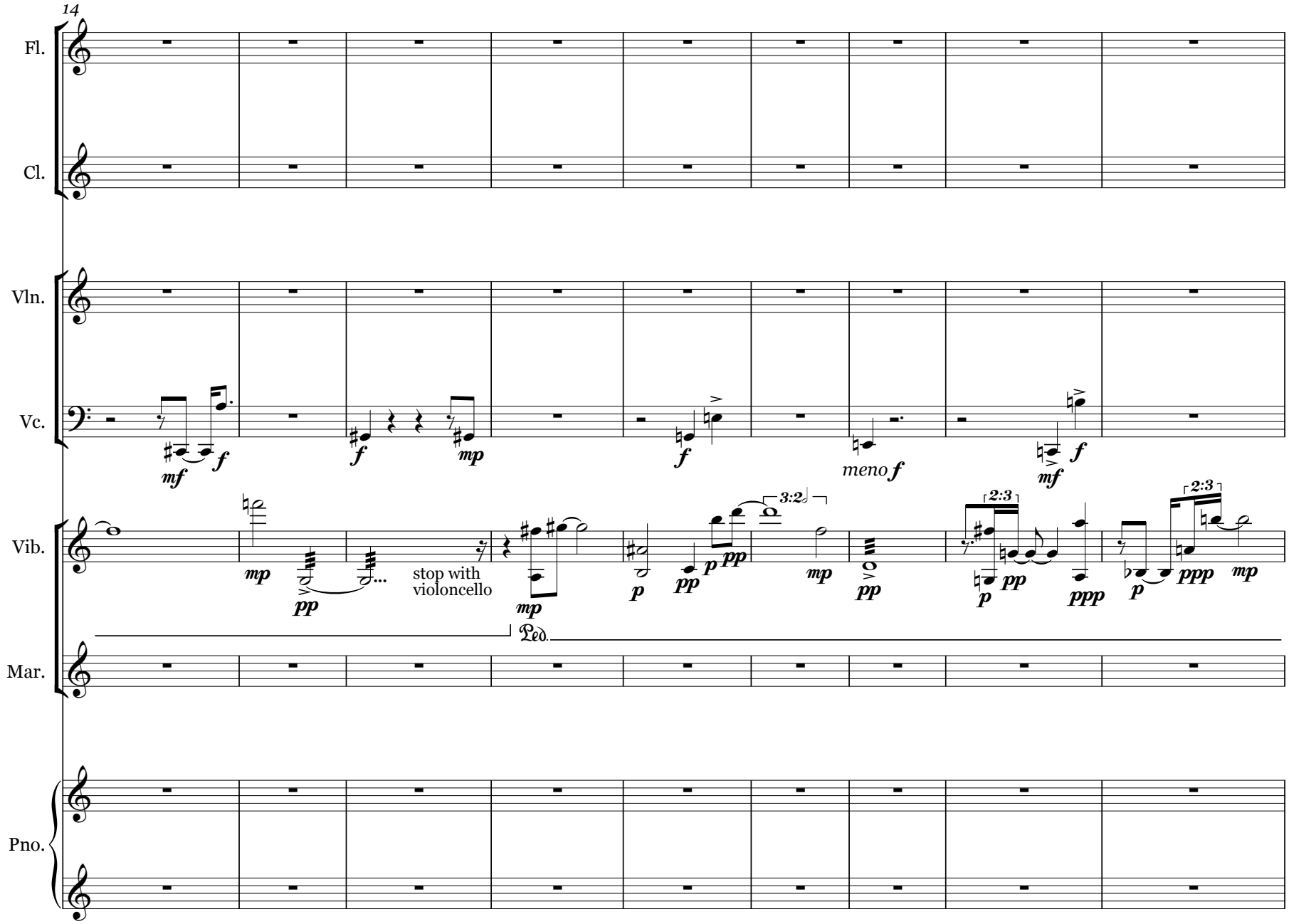
* A screw should be inserted between two of the Bb4 strings at approximately half the length. A tone close to a G natural, a tenth below Bb4 is expected. If this is hard to achieve in a specific piano, the player should look for a similar resonant low sounding effect.

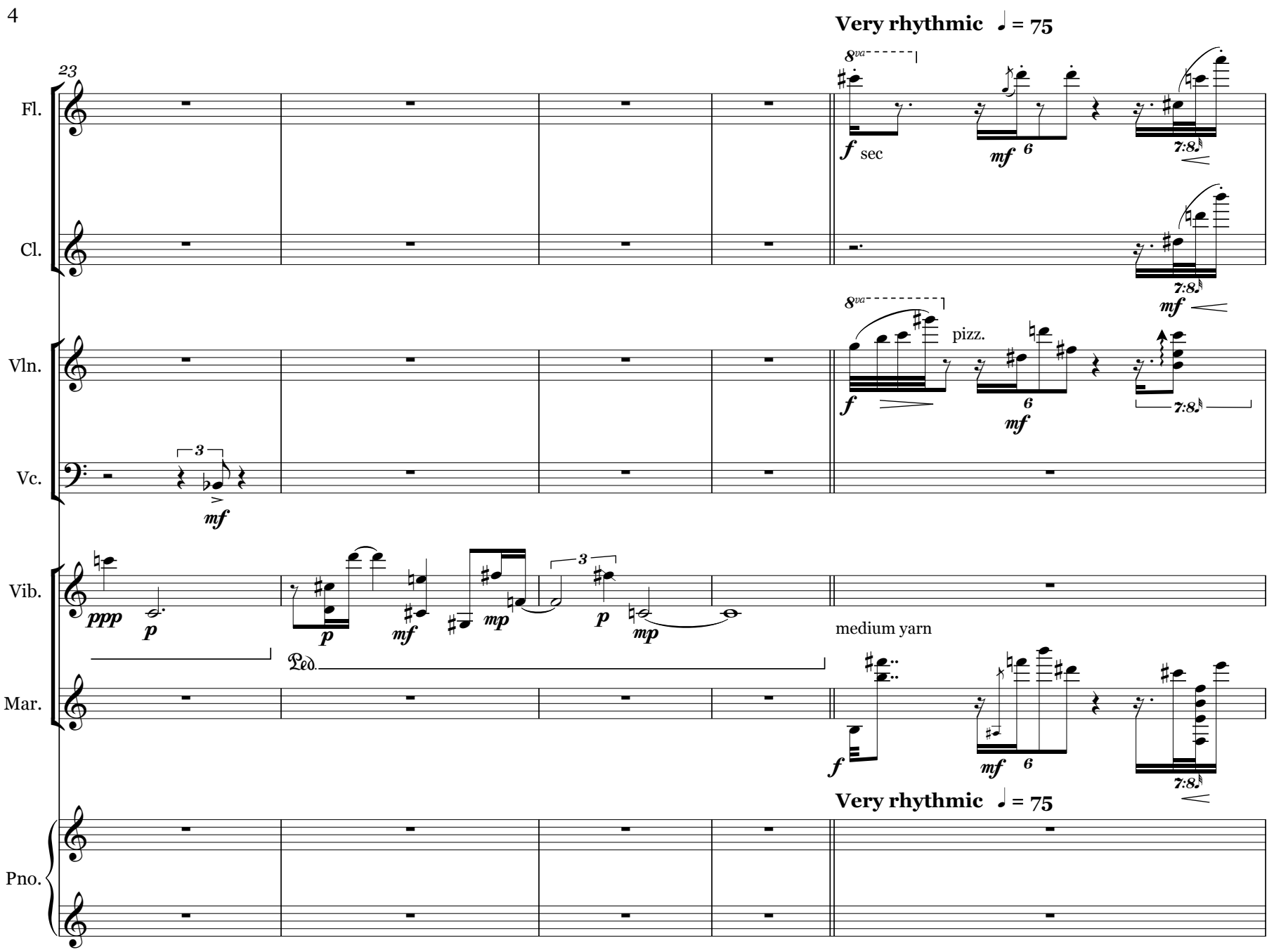
Ventania

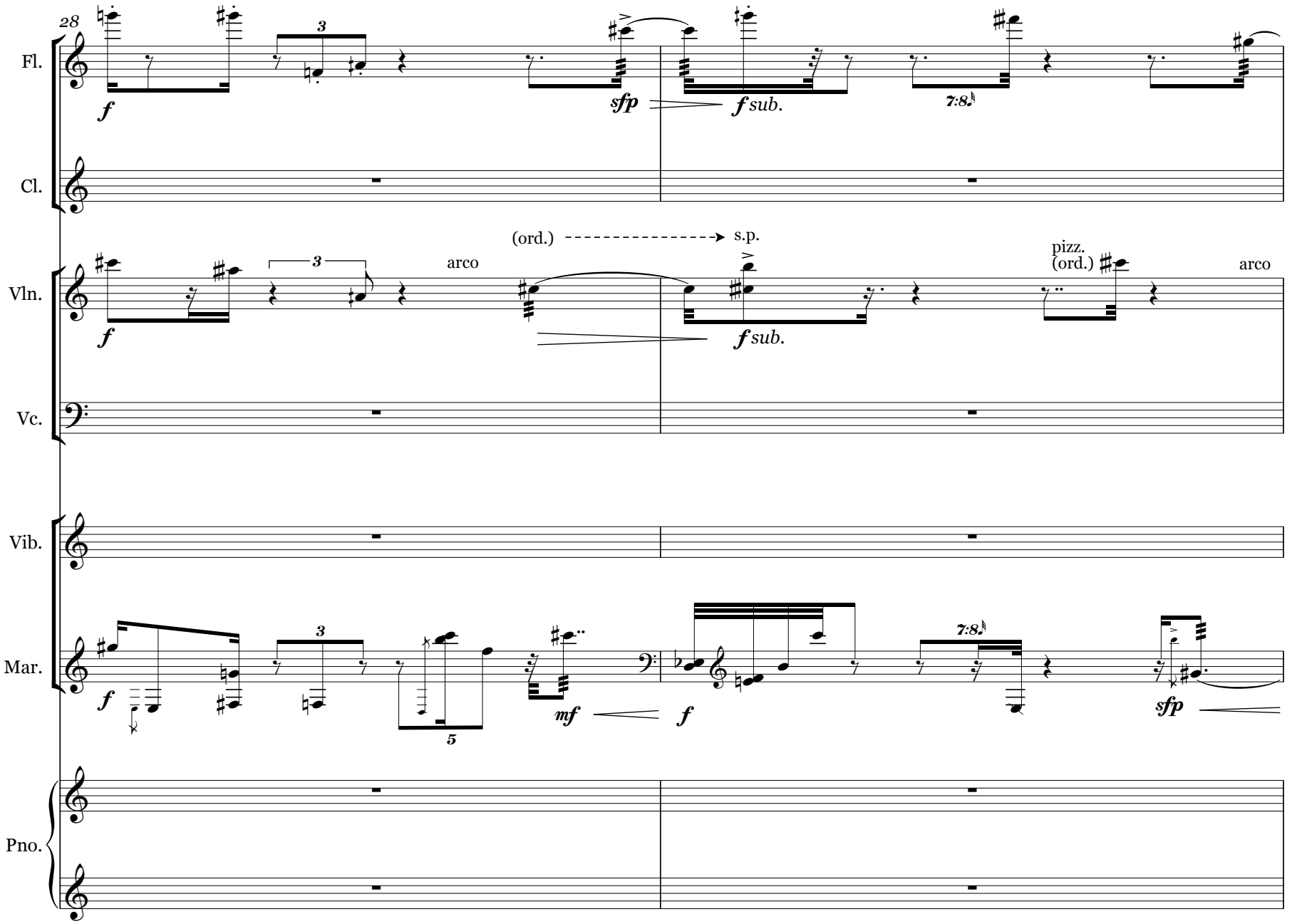
Bruno Ruviaro
December 2004

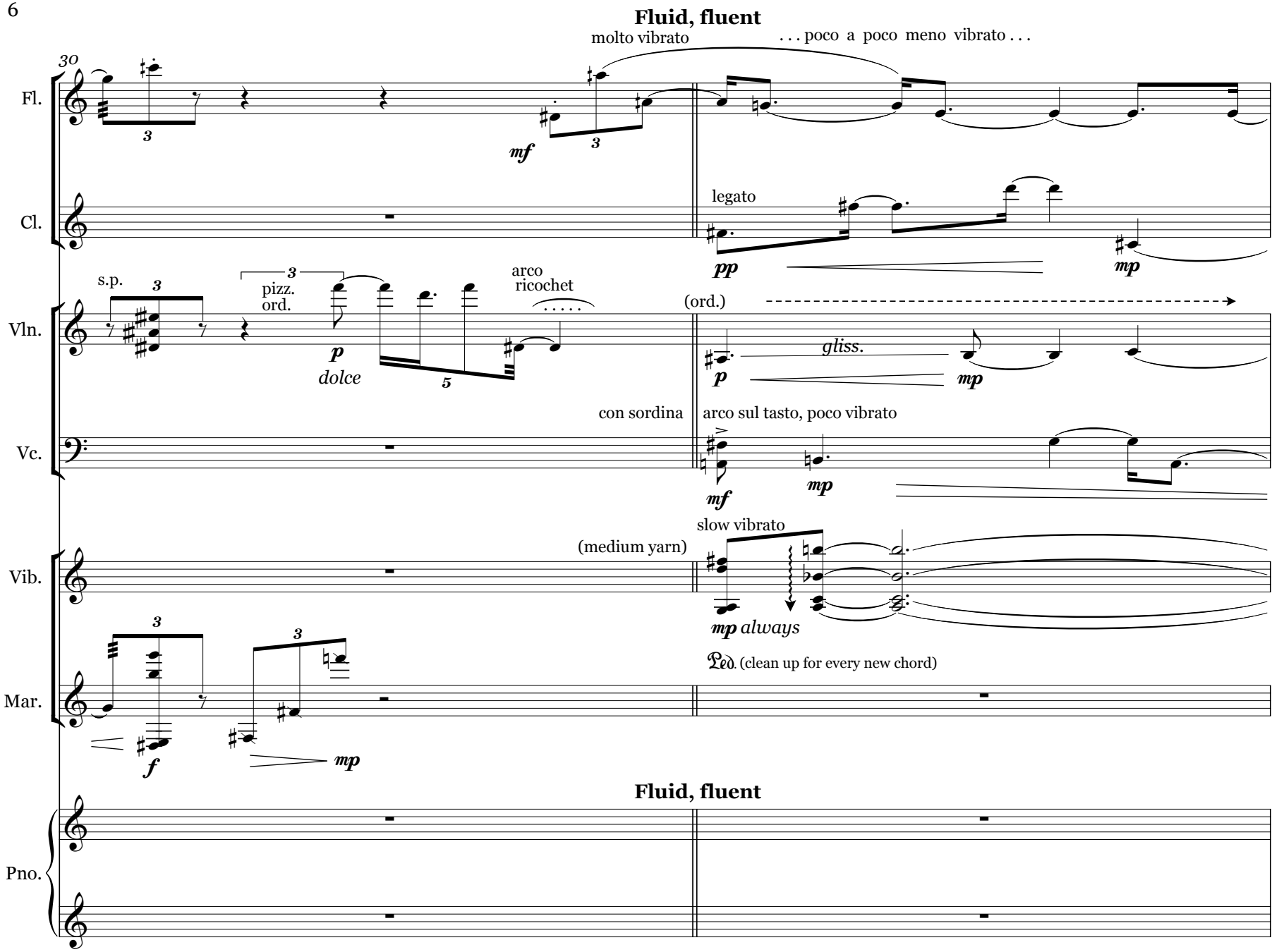


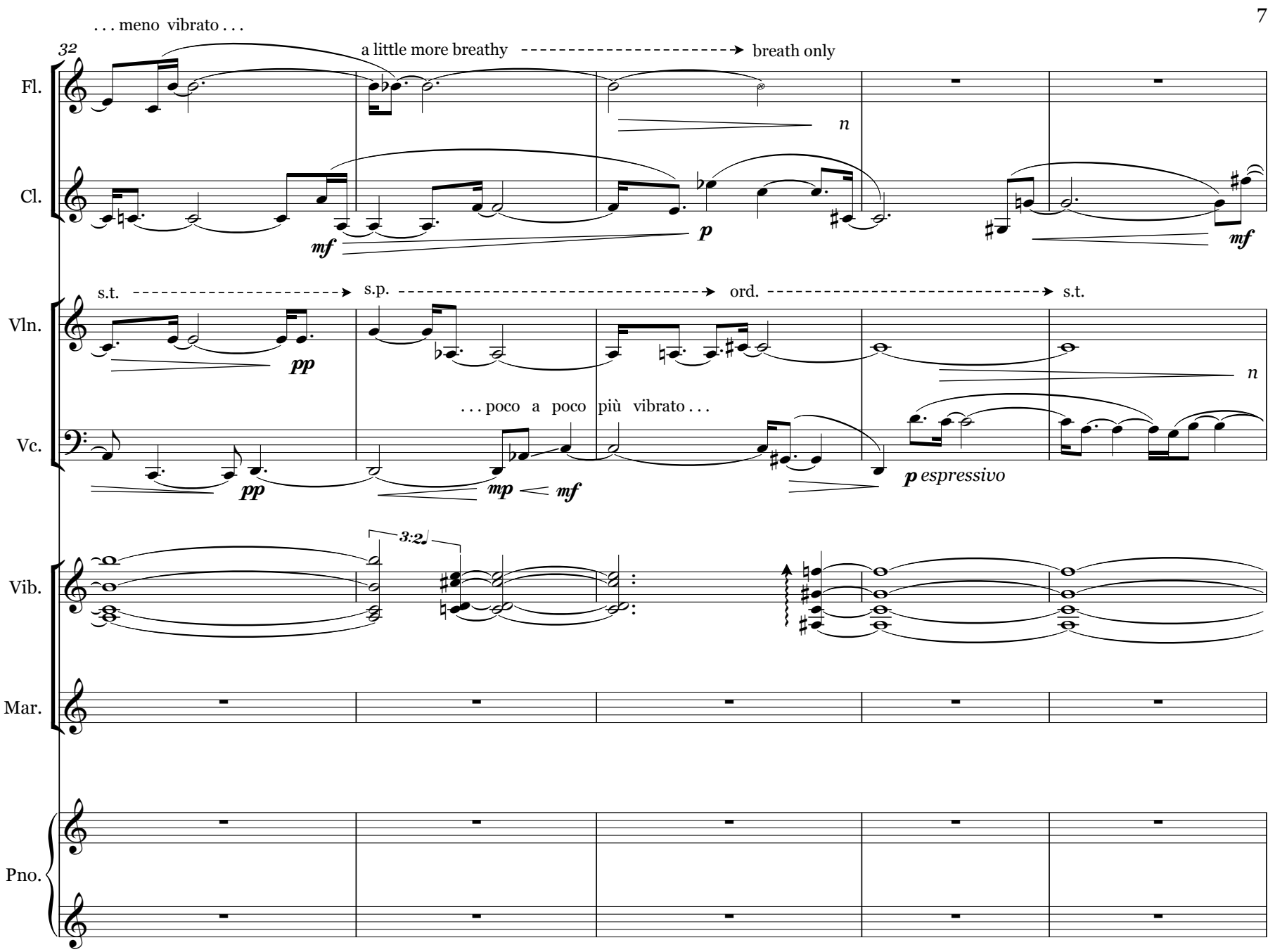

6
Fl.
Cl.
Vln.
Vc.
Vib.
Mar.
Pno.
2:3
mp p
f
mf mp
f
3
mf
f
meno f
3:2
pp
mp p
pp
pp
stop note with violoncello; keep pedal down
p
pp
mp
pp p
mp
Ped.
Ped.

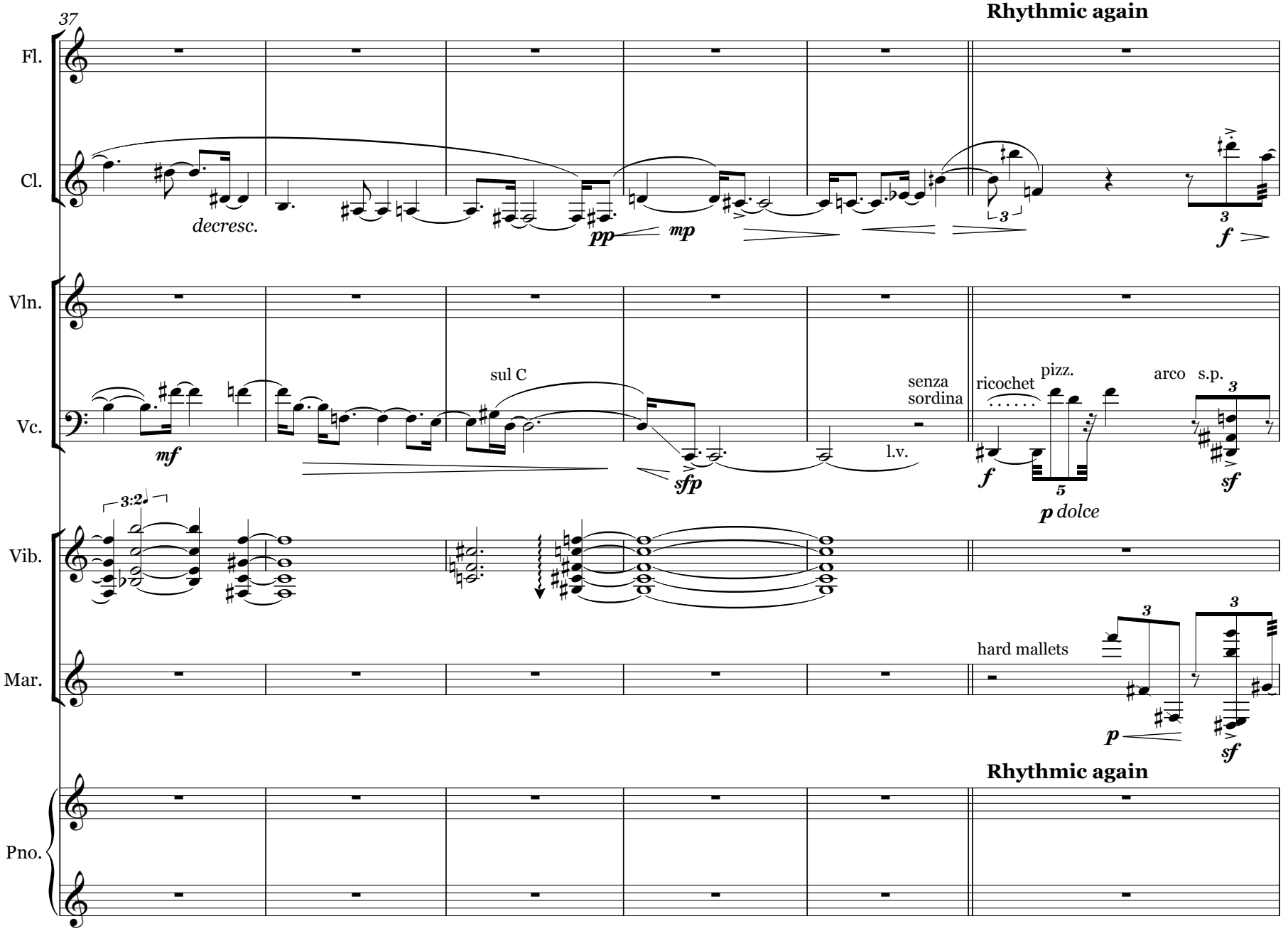

14
Fl.
Cl.
Vln.
Vc.
Vib.
Mar.
Pno.
mf
f
mp
meno f
stop with violoncello
pp
p
ppp
3:2
2:3
Ped.

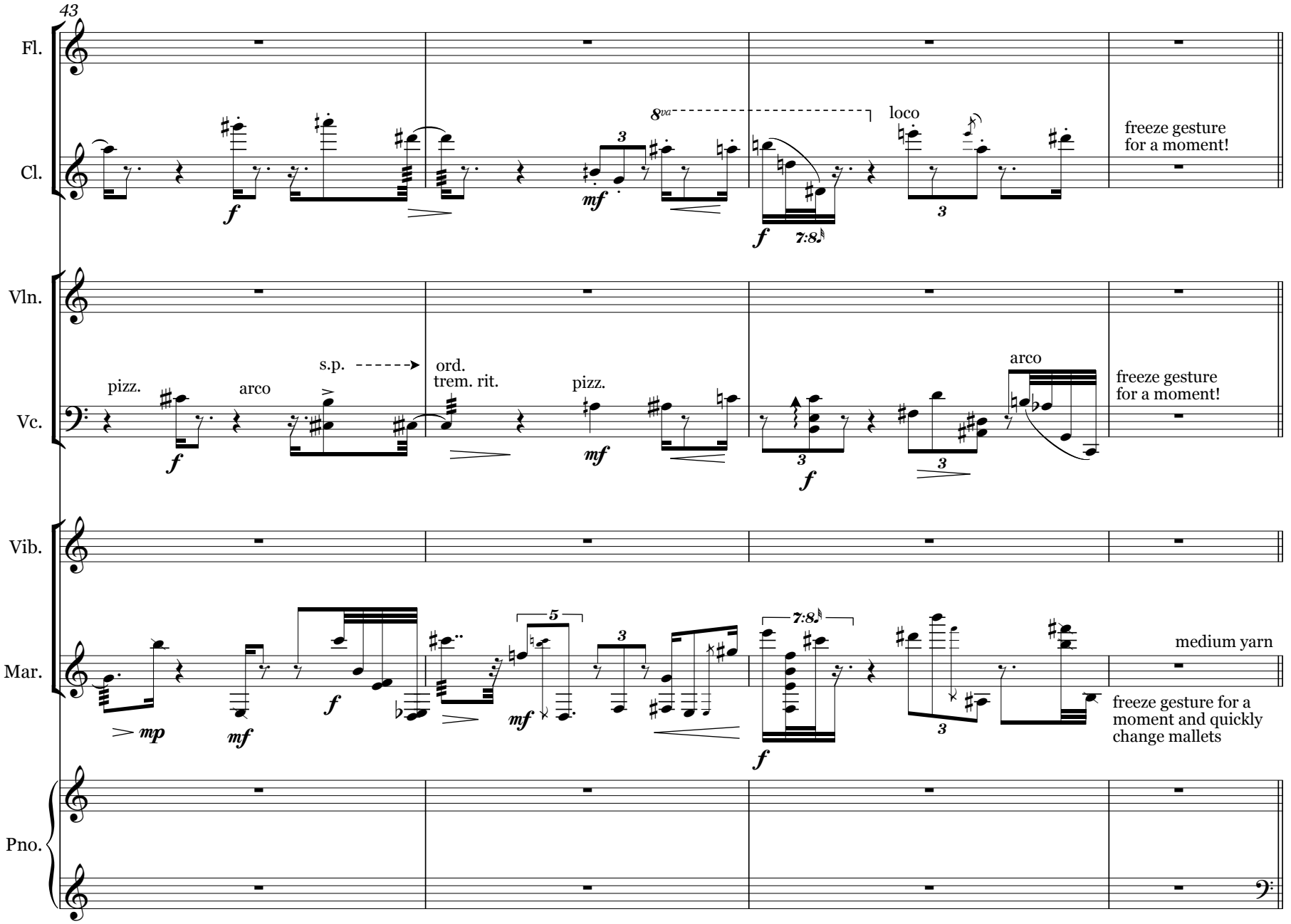

Very rhythmic ♩ = 75
23
Fl.
Cl.
Vln.
Vc.
Vib.
Mar.
Pno.
8va
f sec
mf 6
7:8
mf
pizz.
3
mf
ppp
p
mp
Ped.
medium yarn
Very rhythmic ♩ = 75

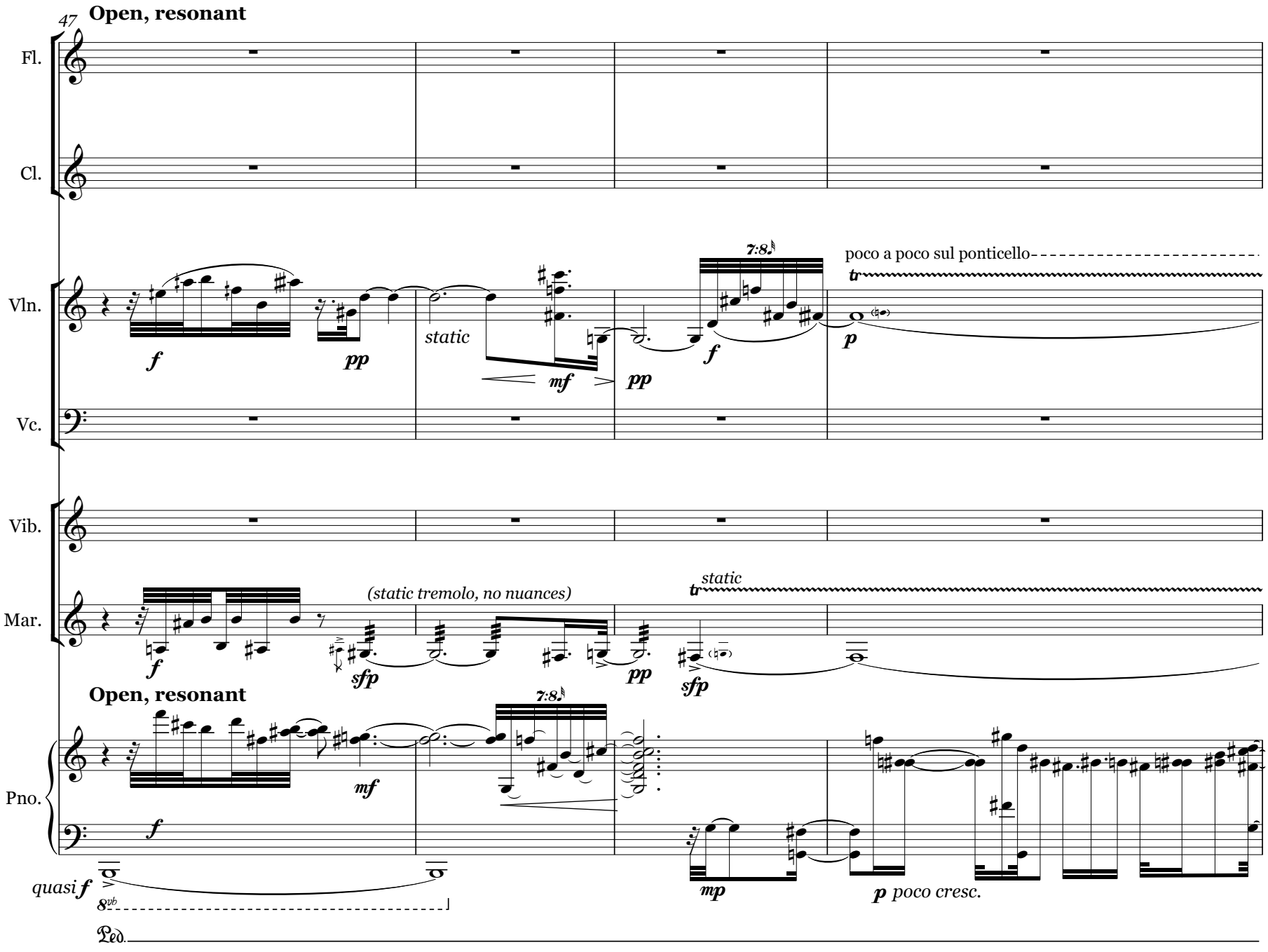

28
Fl.
Cl.
Vln.
Vc.
Vib.
Mar.
Pno.
f
3
sfp
f sub.
7:8
(ord.)
s.p.
arco
pizz.
(ord.)
arco
f sub.
f
3
5
mf
f
7:8
sfp

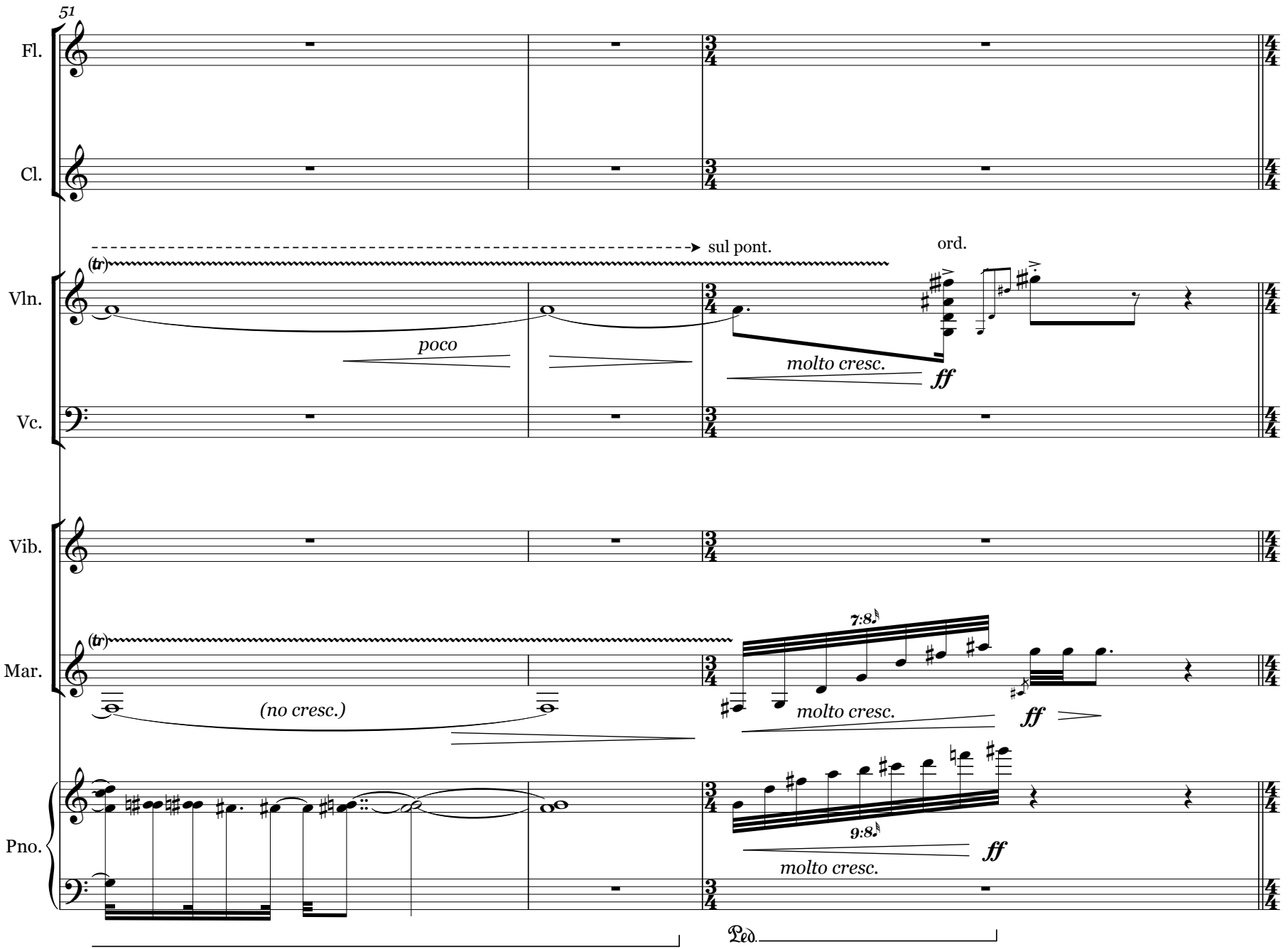

Fluid, fluent
molto vibrato
. . . poco a poco meno vibrato . . .
30
Fl.
mf
Cl.
legato
pp
mp
s.p.
pizz.
ord.
arco
ricochet
Vln.
(ord.)
p
dolce
gliss.
mp
con sordina
arco sul tasto, poco vibrato
Vc.
mf
mp
slow vibrato
(medium yarn)
Vib.
mp always
Ped. (clean up for every new chord)
Mar.
f
mp
Fluid, fluent
Pno.

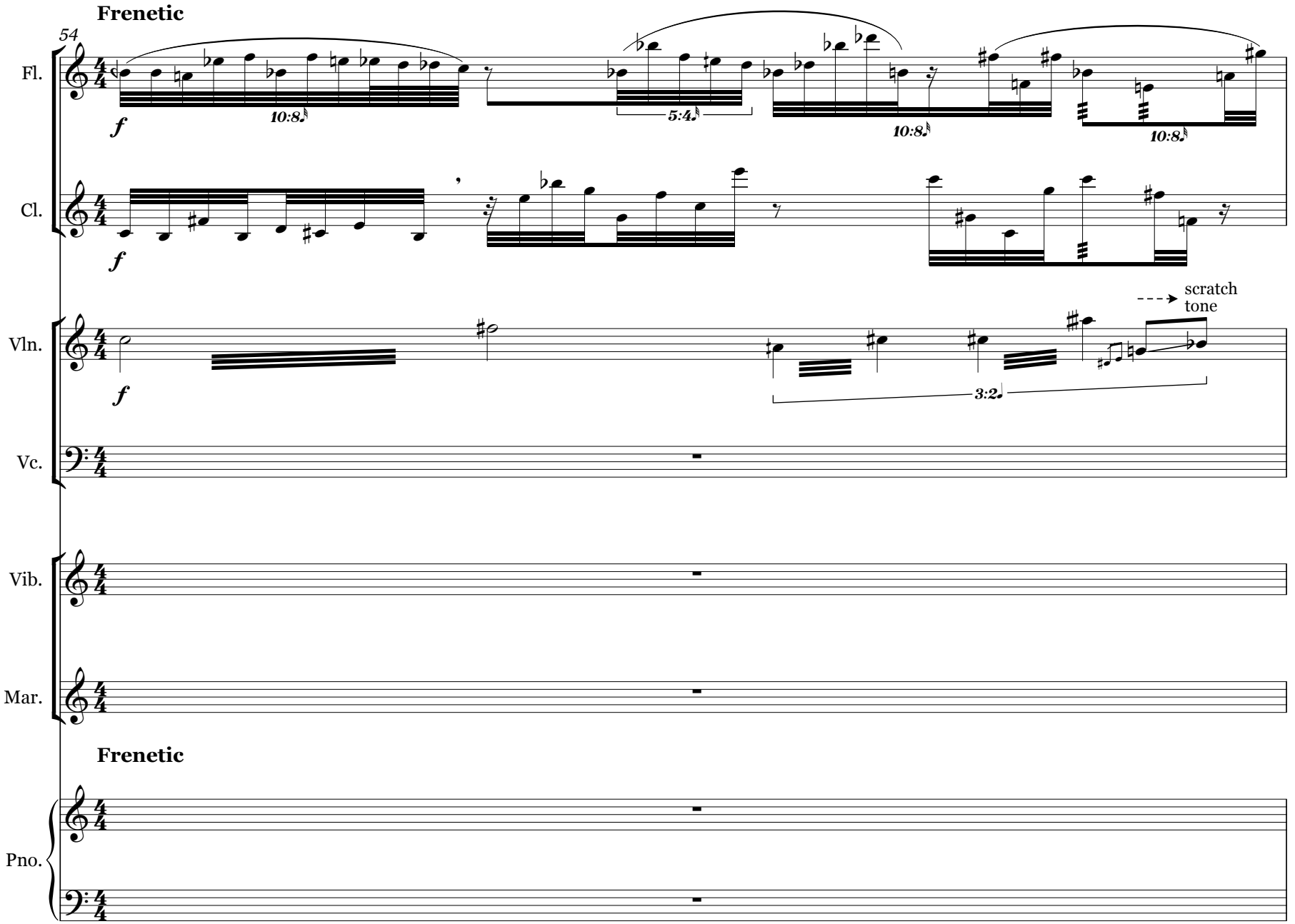

. . . meno vibrato . . .
32
a little more breathy
breath only
Fl.
Cl.
mf
p
mf
s.t.
s.p.
ord.
s.t.
Vln.
pp
n
. . . poco a poco più vibrato . . .
Vc.
pp
mp
mf
p espressivo
3:2
Vib.
Mar.
Pno.

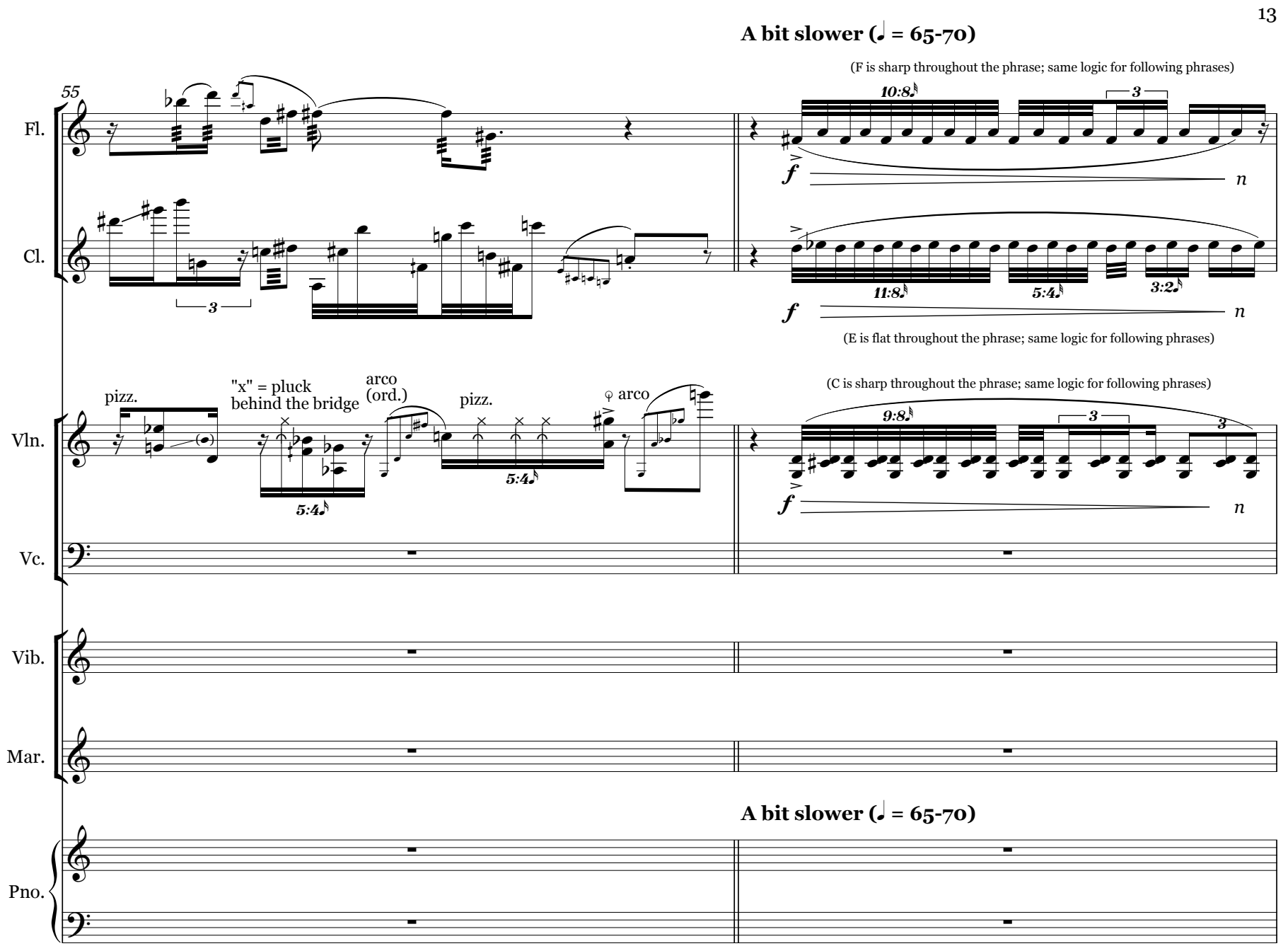

37
Rhythmic again
Fl.
Cl.
decresc.
pp
mp
f
Vln.
Vc.
mf
sul C
sfp
senza sordina
l.v.
ricochet
pizz.
arco
s.p.
f
p dolce
sf
Vib.
3:2
Mar.
hard mallets
p
sf
Rhythmic again
Pno.

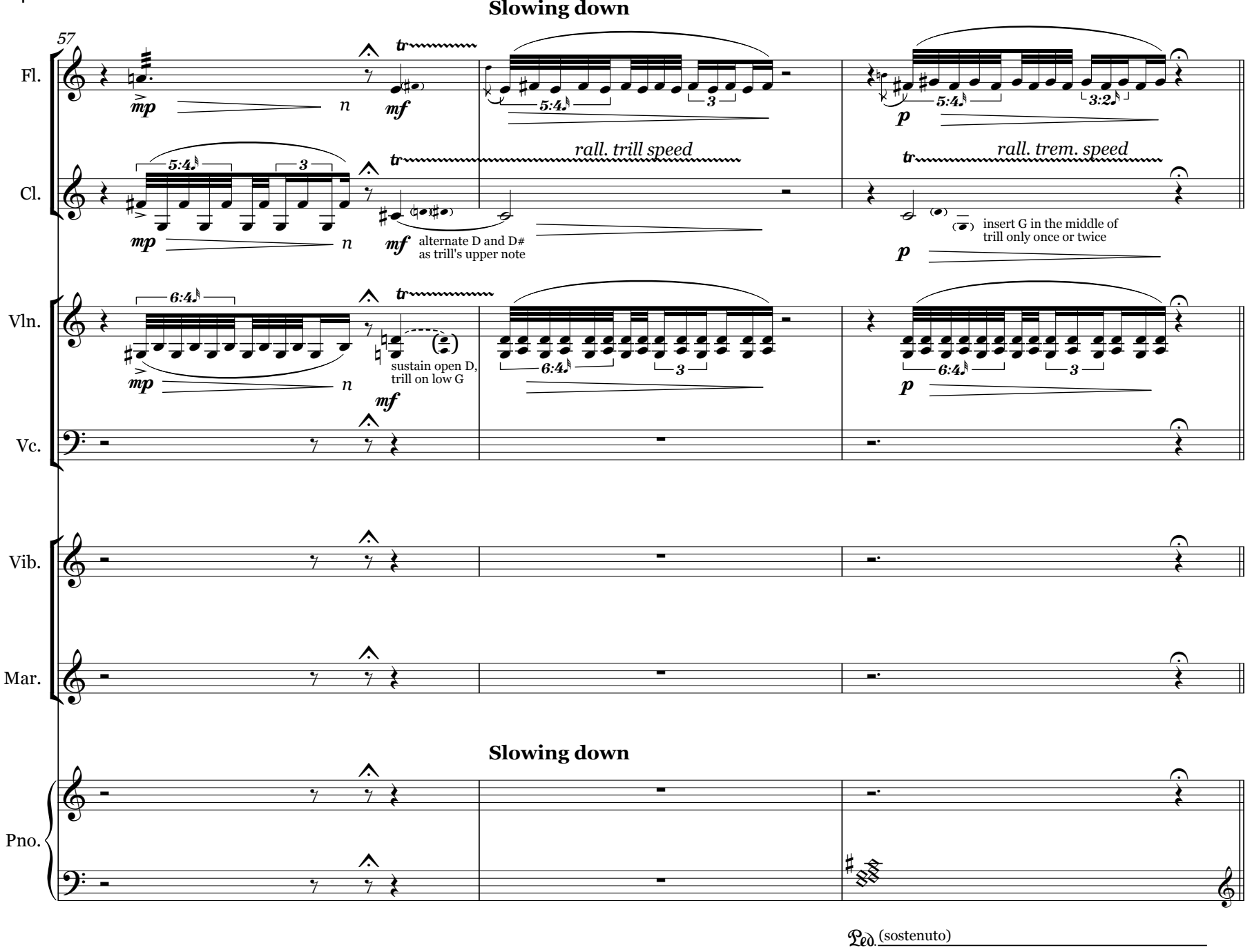

43
Fl.
Cl.
Vln.
Vc.
Vib.
Mar.
Pno.
8va
loco
freeze gesture
for a moment!
pizz.
arco
s.p.
ord.
trem. rit.
pizz.
arco
freeze gesture
for a moment!
medium yarn
freeze gesture for a
moment and quickly
change mallets

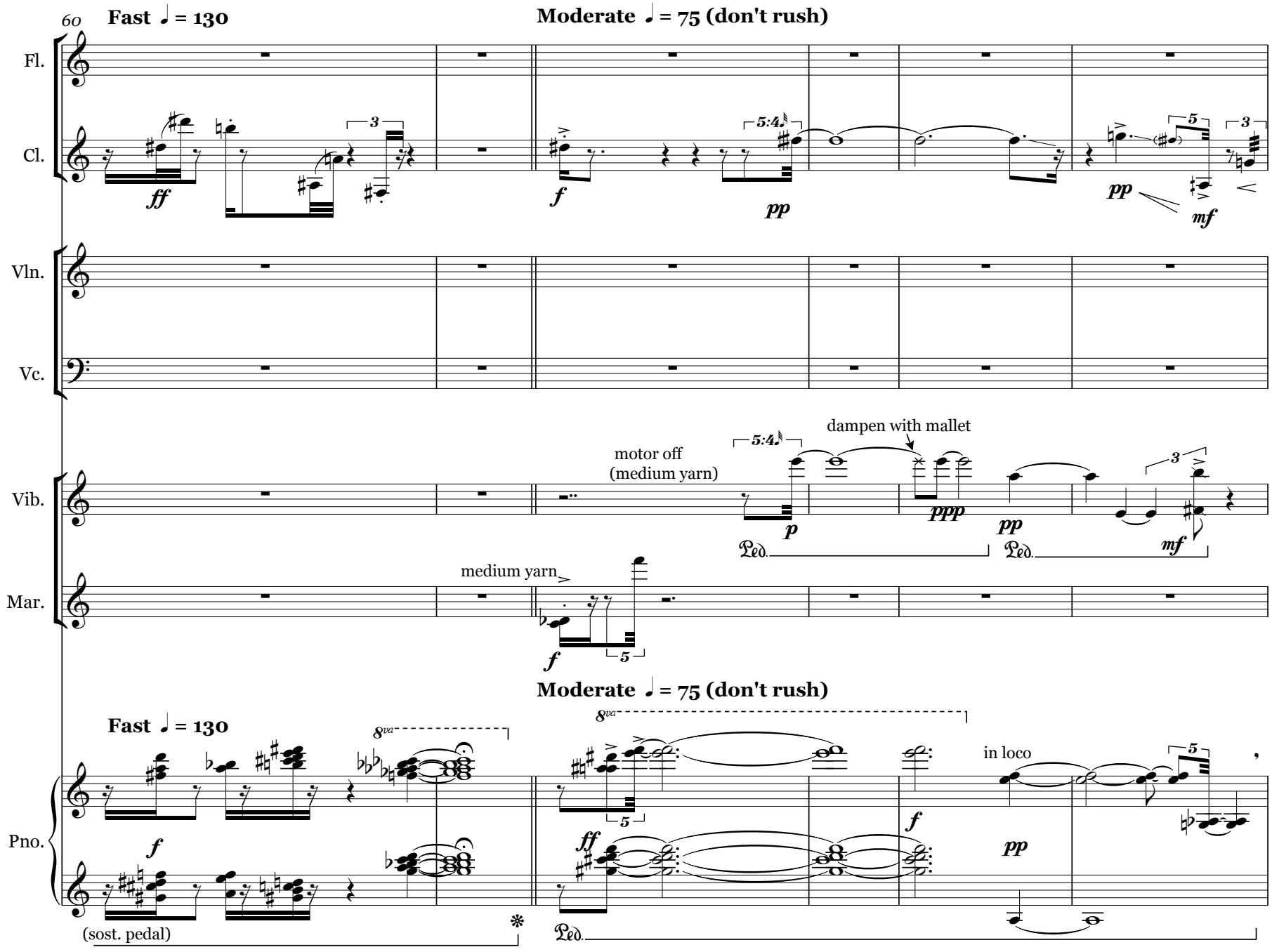

47
Open, resonant
Fl.
Cl.
Vln.
Vc.
Vib.
Mar.
Pno.
f
pp
static
mf
pp
7:8
f
poco a poco sul ponticello
tr
p
f
(static tremolo, no nuances)
sfp
pp
static
tr
sfp
Open, resonant
mf
7:8
f
quasi f
8vb
mp
p poco cresc.
Ped.

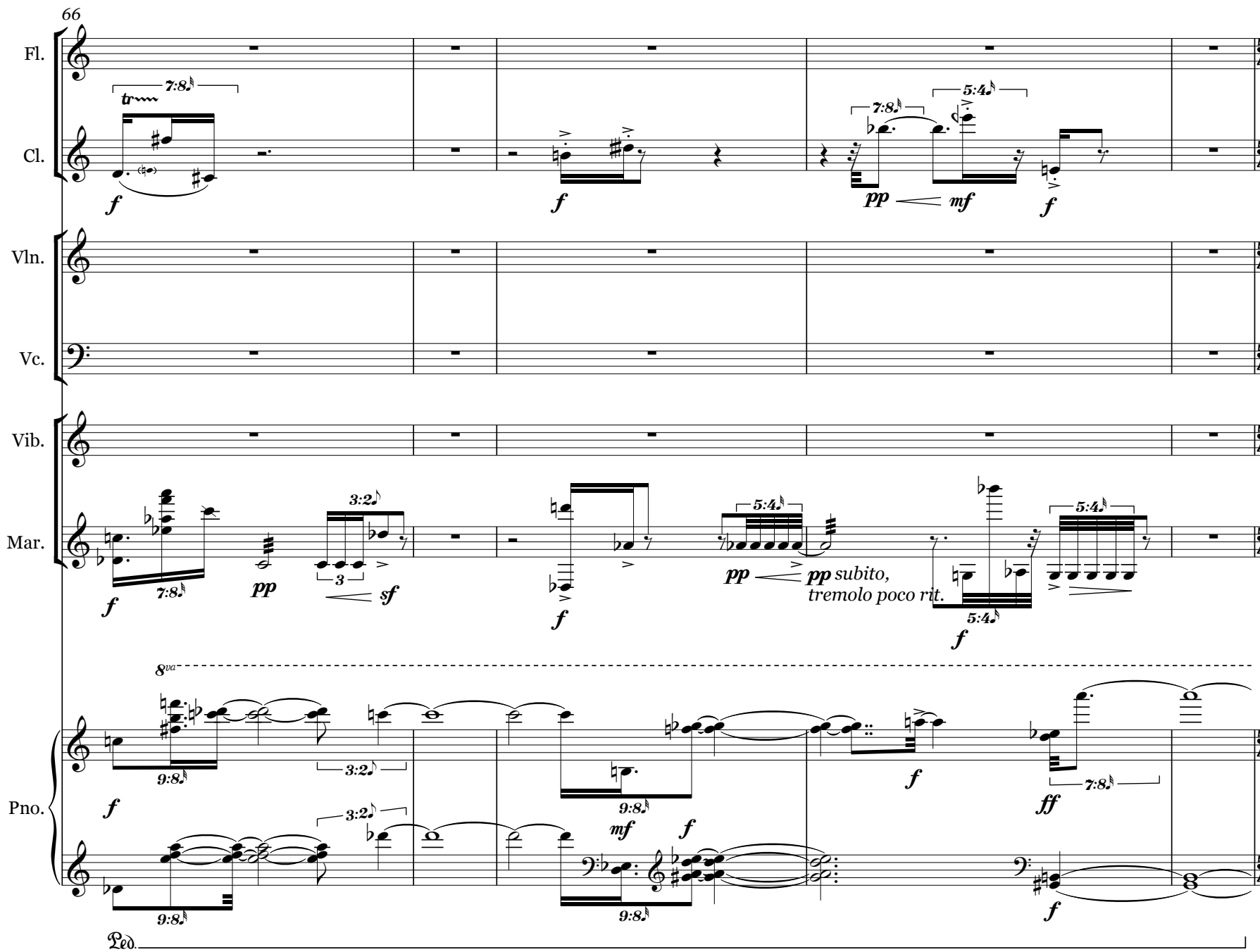

51
Fl.
Cl.
Vln.
Vc.
Vib.
Mar.
Pno.
(tr)
sul pont.
ord.
poco
molto cresc.
ff
(no cresc.)
7:8
9:8
Ped.

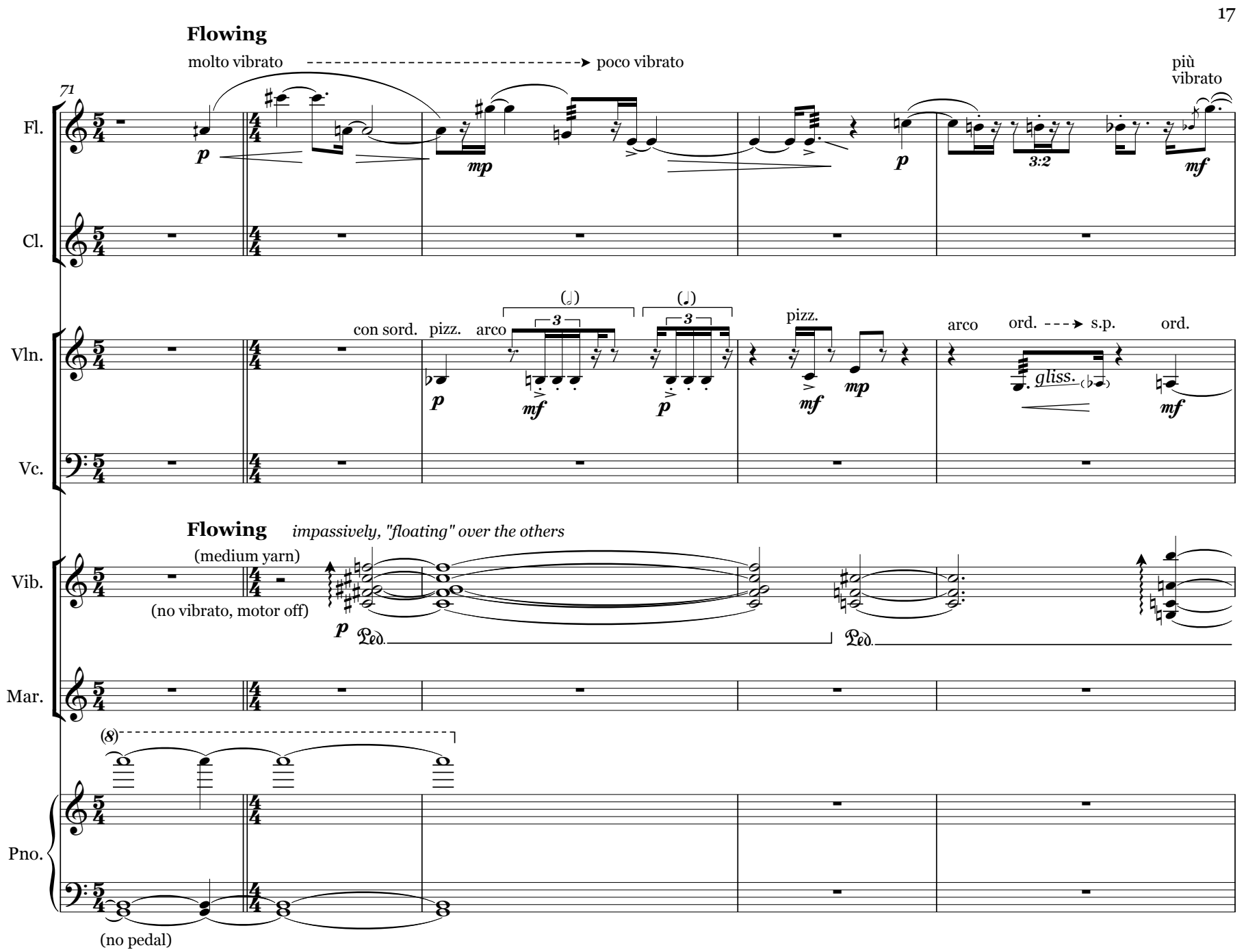

Frenetic
54
Fl.
Cl.
Vln.
Vc.
Vib.
Mar.
Pno.
f
10:8
5:4
10:8
10:8
scratch tone
3:2
Frenetic

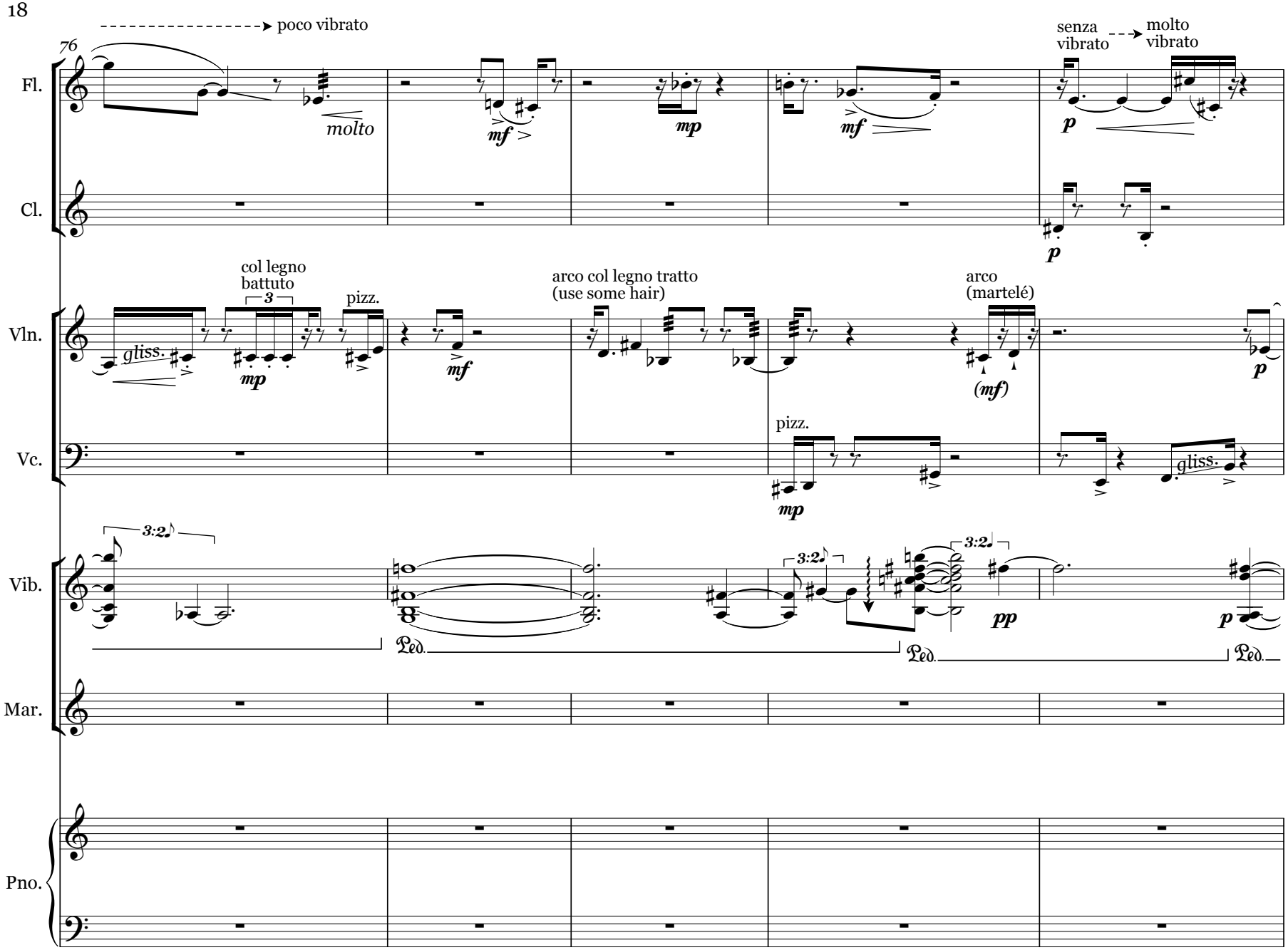

A bit slower (♩ = 65-70)
(F is sharp throughout the phrase; same logic for following phrases)
55
Fl.
Cl.
10:8
3
f
n
3
11:8
5:4
3:2
(E is flat throughout the phrase; same logic for following phrases)
(C is sharp throughout the phrase; same logic for following phrases)
pizz.
"x" = pluck
behind the bridge
arco
(ord.)
pizz.
♀ arco
Vln.
Vc.
9:8
5:4
Vib.
Mar.
A bit slower (♩ = 65-70)
Pno.

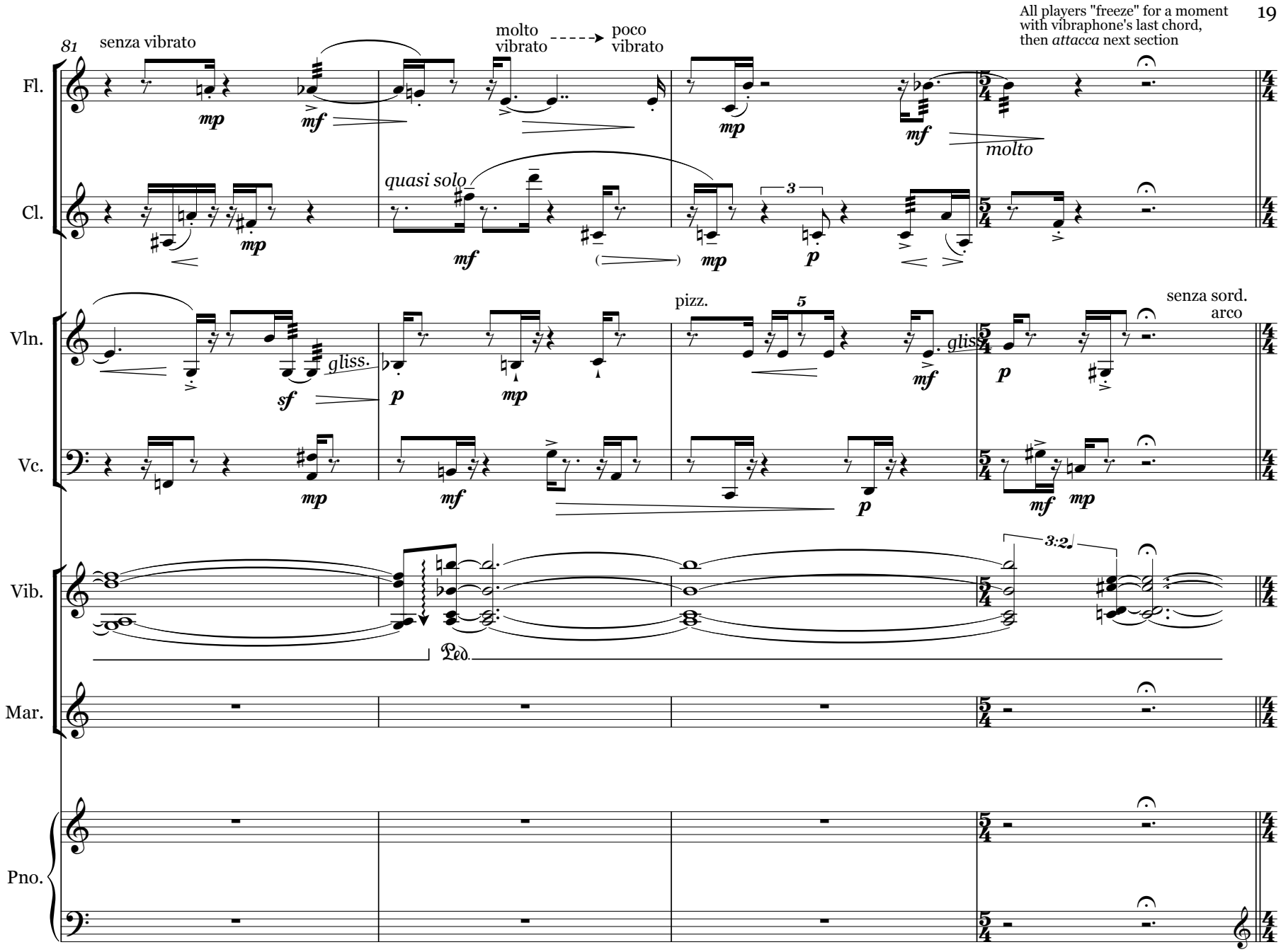

Slowing down
57
Fl.
Cl.
Vln.
Vc.
Vib.
Mar.
Pno.
mp
mf
p
n
5:4
3
6:4
3:2
tr
rall. trill speed
rall. trem. speed
alternate D and D#
as trill's upper note
sustain open D,
trill on low G
insert G in the middle of
trill only once or twice
Slowing down
Ped. (sostenuto)

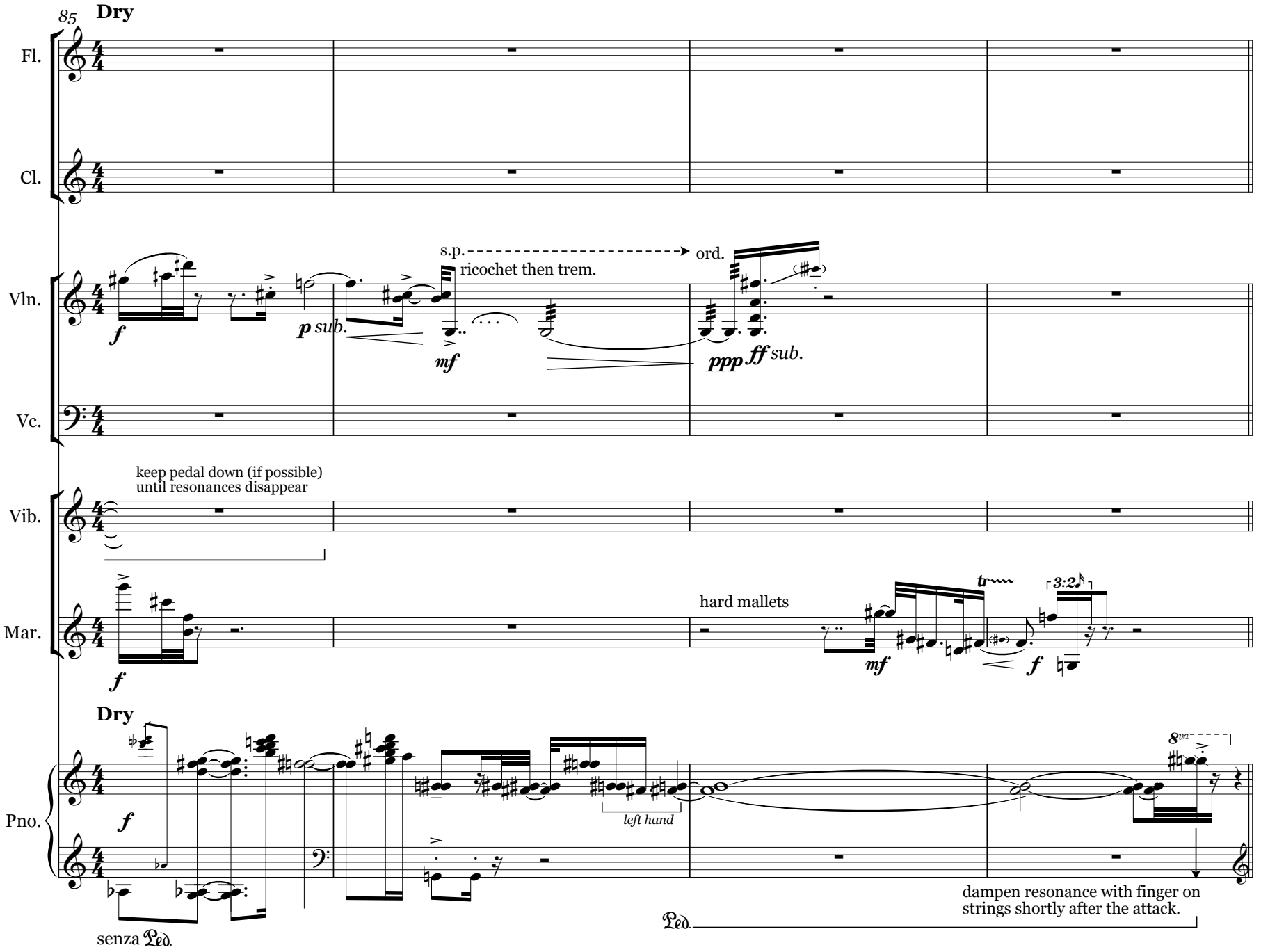

60
Fast ♩ = 130
Moderate ♩ = 75 (don't rush)
Fl.
Cl.
Vln.
Vc.
Vib.
Mar.
Pno.
ff
f
pp
mf
5:4
3
5
motor off
(medium yarn)
dampen with mallet
p
ppp
medium yarn
8va
in loco
(sost. pedal)
Ped.

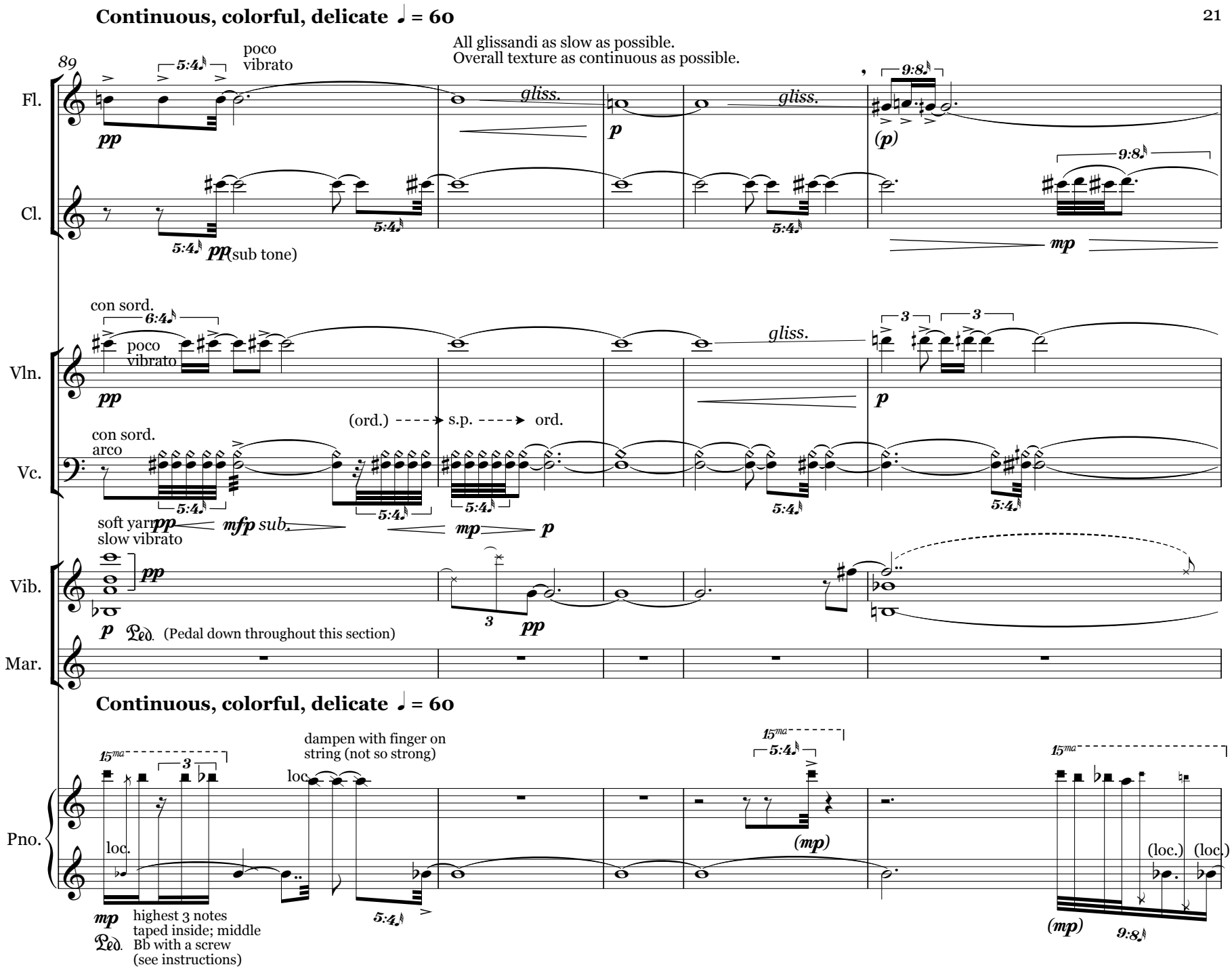

66
Fl.
Cl.
Vln.
Vc.
Vib.
Mar.
Pno.
tr
7:8
5:4
3:2
9:8
3
f
pp
mf
sf
ff
pp subito,
tremolo poco rit.
8va
Ped.

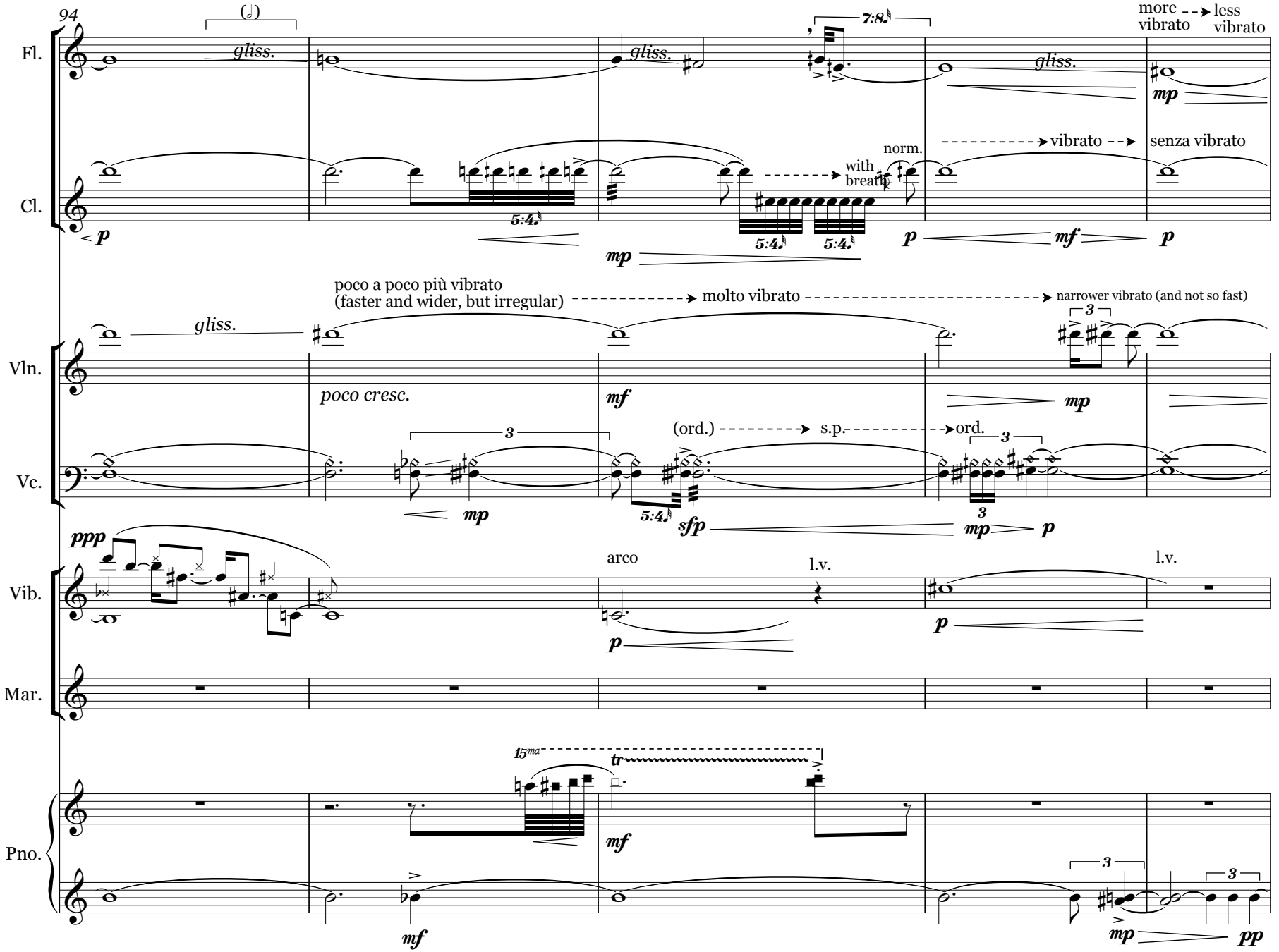

Flowing
molto vibrato
poco vibrato
più vibrato
71
Fl.
Cl.
Vln.
Vc.
con sord.
pizz.
arco
pizz.
arco
ord.
s.p.
ord.
gliss.
3:2
Flowing
impassively, "floating" over the others
(medium yarn)
(no vibrato, motor off)
Vib.
Mar.
Pno.
(no pedal)

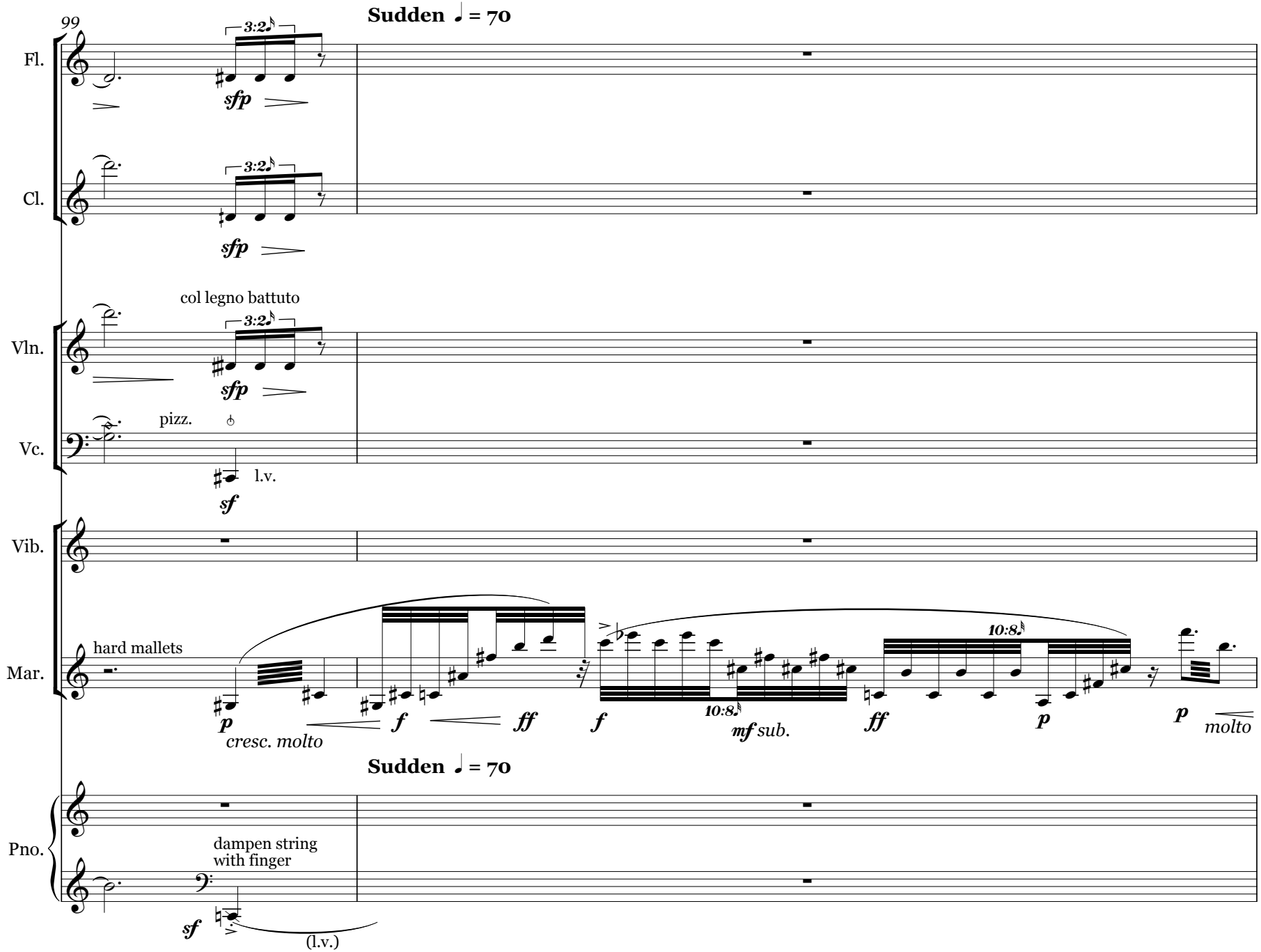

76
poco vibrato
Fl.
molto
mf
mp
mf
senza vibrato
molto vibrato
p
Cl.
p
col legno battuto
3
pizz.
gliss.
mp
mf
arco col legno tratto (use some hair)
arco (martelé)
(mf)
p
Vln.
pizz.
mp
gliss.
Vc.
3:2
3:2
3:2
pp
p
Ped.
Ped.
Ped.
Vib.
Mar.
Pno.

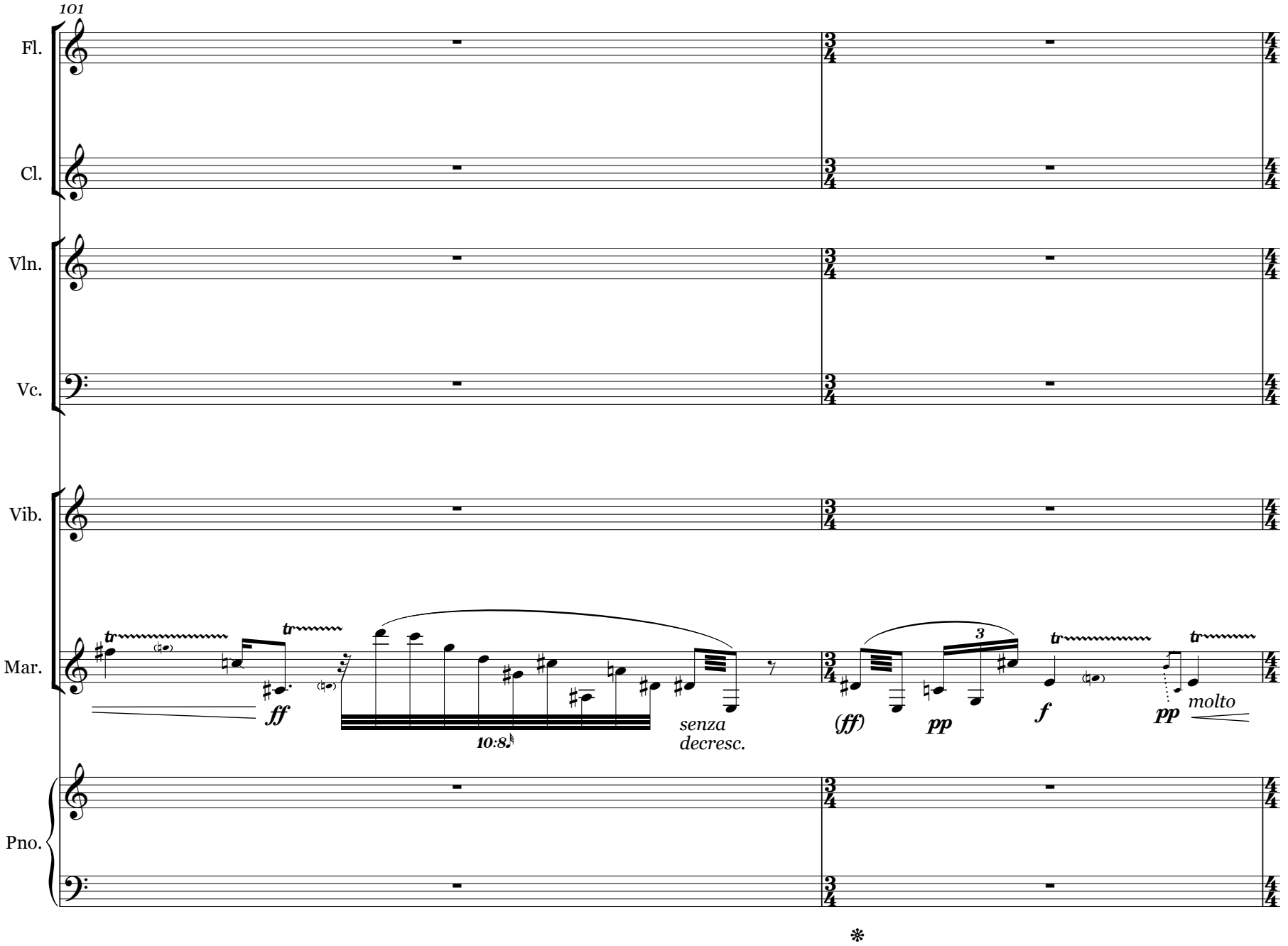

All players "freeze" for a moment with vibraphone's last chord, then *attacca* next section
81
senza vibrato
molto vibrato
poco vibrato
Fl.
Cl.
quasi solo
molto
Vln.
gliss.
pizz.
senza sord.
arco
Vc.
Vib.
Ped.
Mar.
Pno.

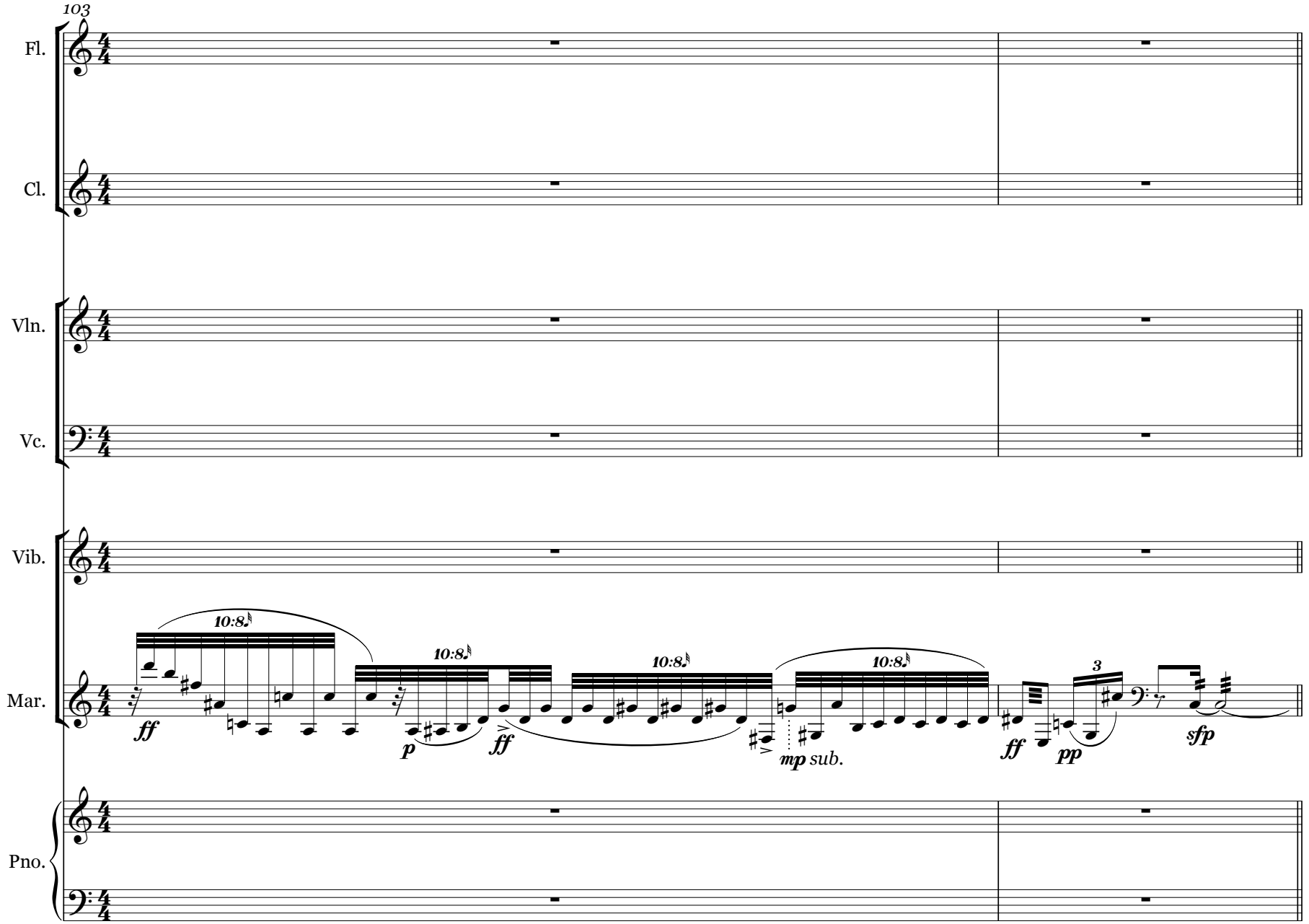

85
Dry
Fl.
Cl.
Vln.
Vc.
Vib.
Mar.
Pno.
s.p.
ricochet then trem.
ord.
f
p sub.
mf
ppp
ff sub.
keep pedal down (if possible)
until resonances disappear
hard mallets
tr
3:2
Dry
left hand
8va
senza Ped.
Ped.
dampen resonance with finger on
strings shortly after the attack.

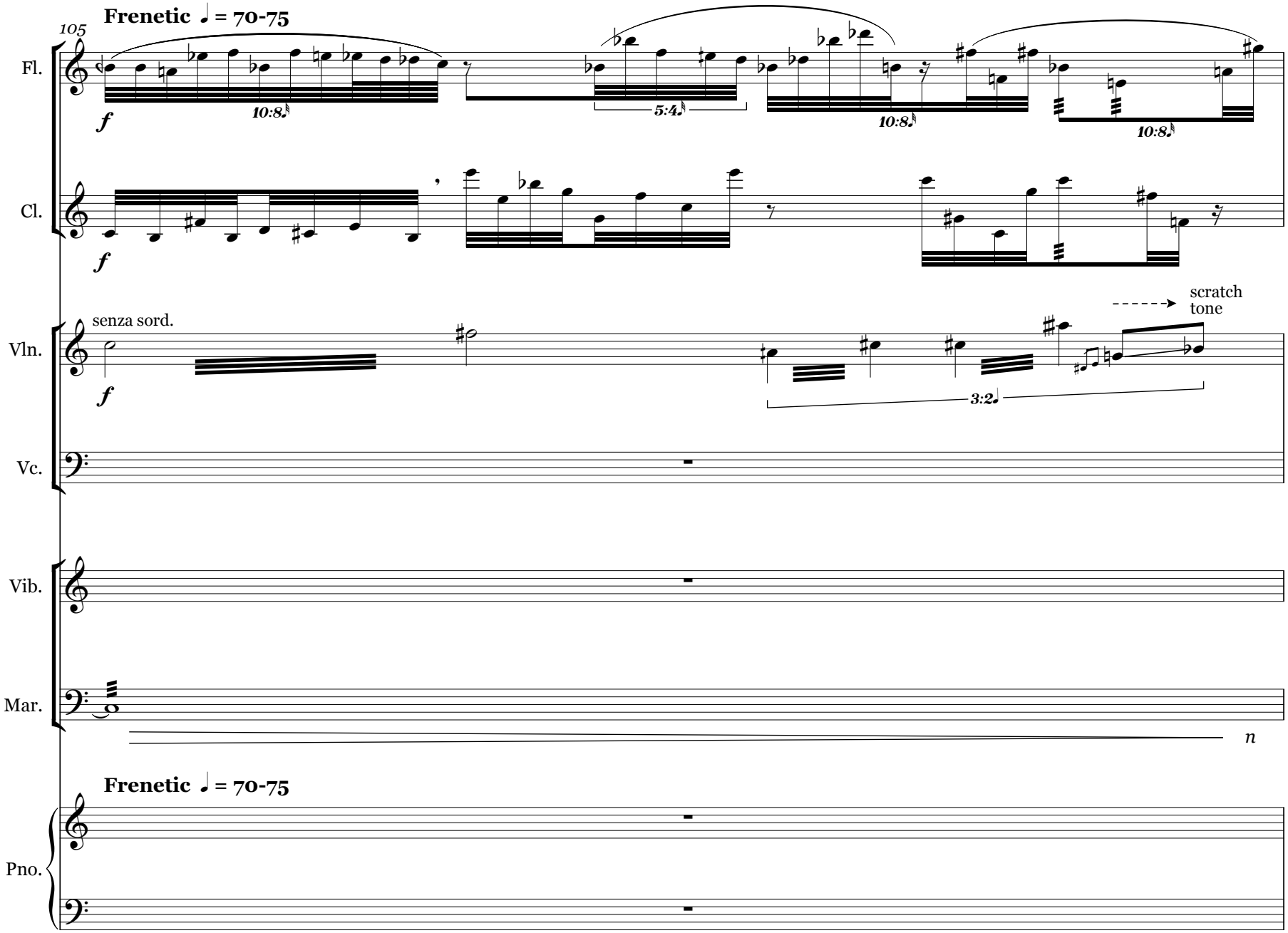

Continuous, colorful, delicate ♩ = 60
All glissandi as slow as possible.
Overall texture as continuous as possible.
89
Fl.
Cl.
Vln.
Vc.
Vib.
Mar.
Pno.
poco vibrato
gliss.
pp
p
(p)
mp
pp (sub tone)
con sord.
poco vibrato
(ord.) s.p. ord.
con sord. arco
soft yarn
slow vibrato
mfp sub.
(Pedal down throughout this section)
Continuous, colorful, delicate ♩ = 60
dampen with finger on string (not so strong)
loc.
(mp)
(loc.)
highest 3 notes taped inside; middle Bb with a screw (see instructions)

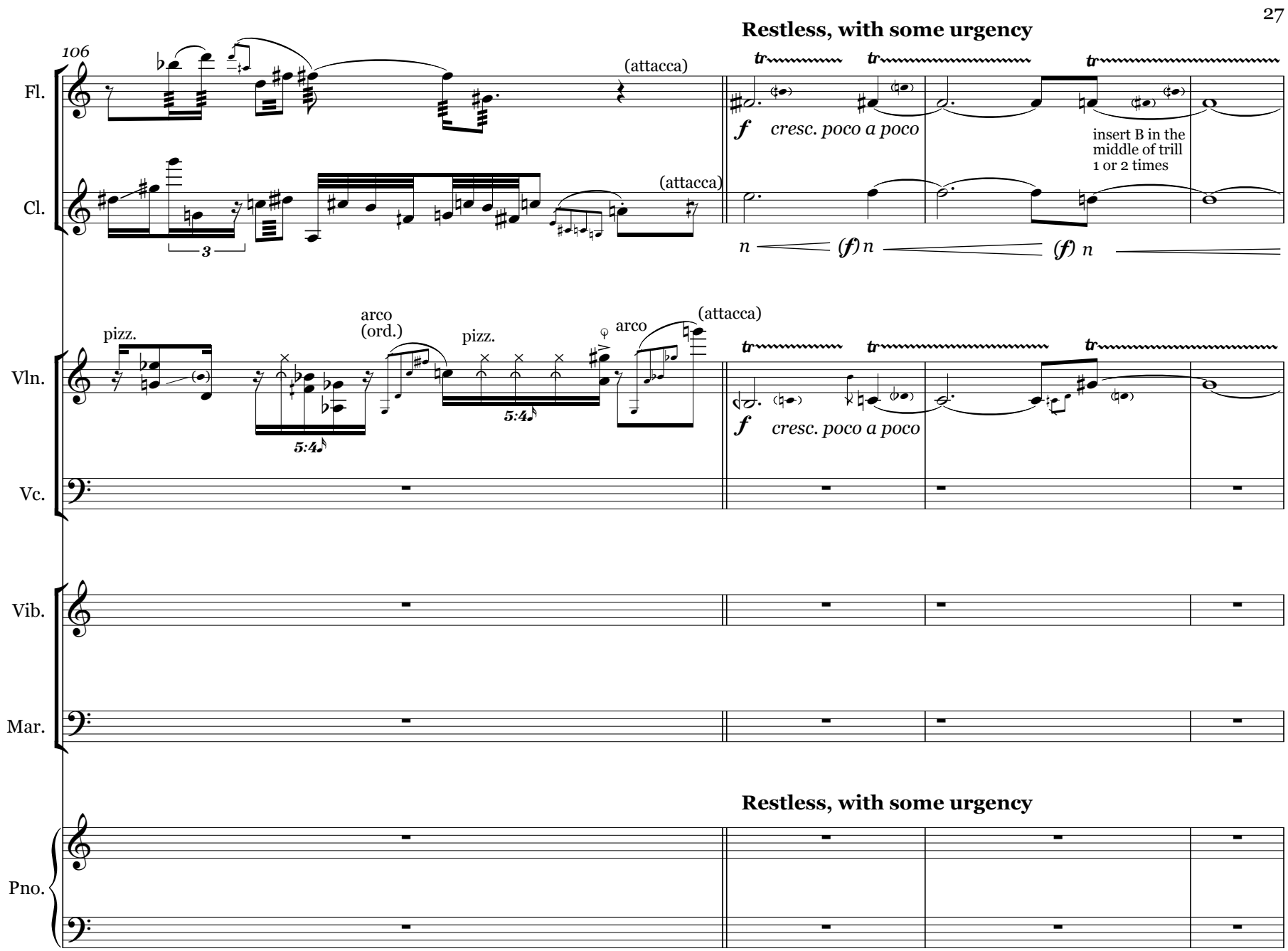

94
Fl.
Cl.
Vln.
Vc.
Vib.
Mar.
Pno.
gliss.
7:8.
more vibrato
less vibrato
norm.
with breath
vibrato
senza vibrato
poco a poco più vibrato
(faster and wider, but irregular)
molto vibrato
narrower vibrato (and not so fast)
poco cresc.
(ord.)
s.p.
ord.
arco
l.v.
15ma
tr

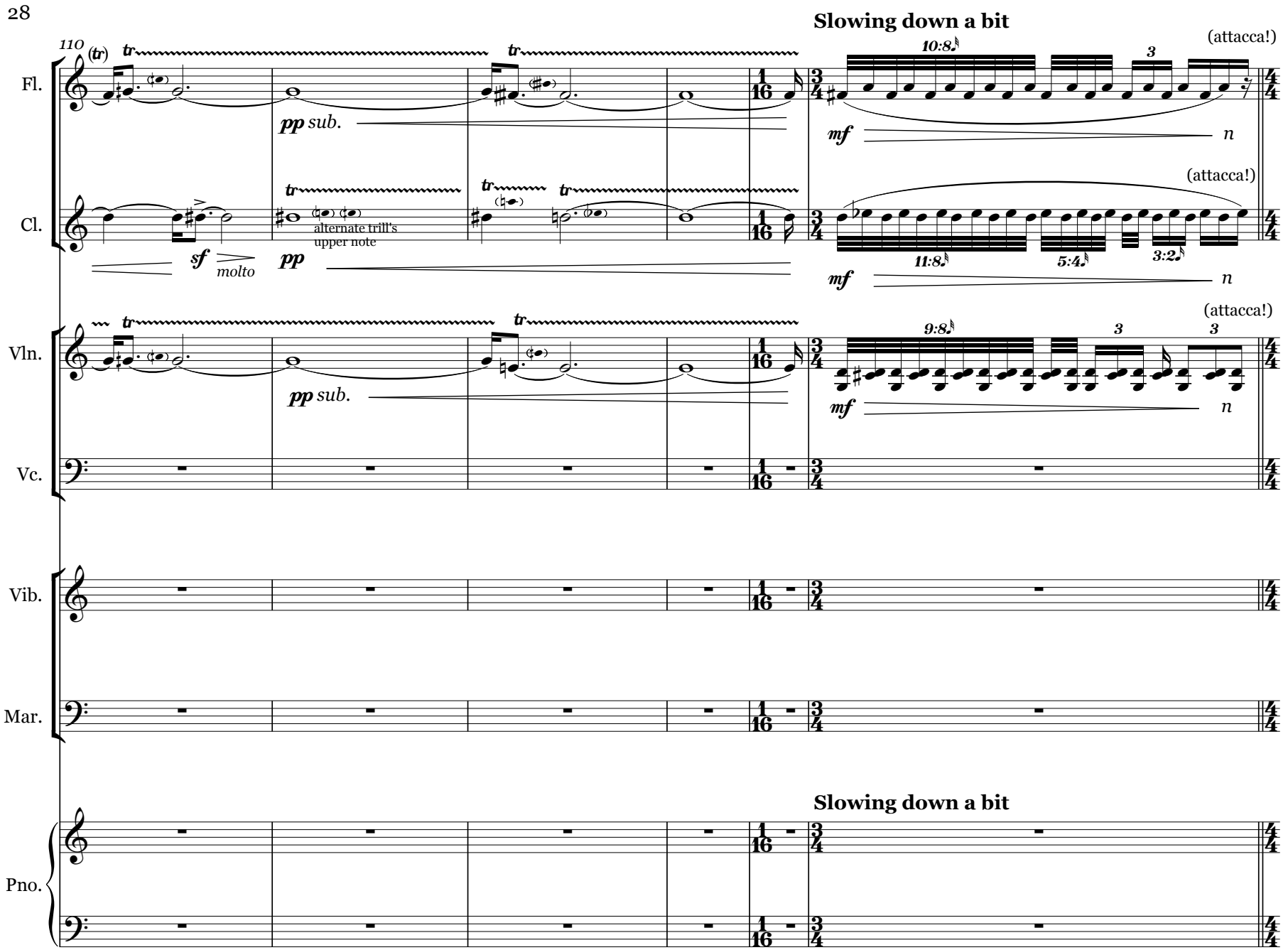

99
Sudden ♩ = 70
Fl.
3:2
sfp
Cl.
3:2
sfp
col legno battuto
Vln.
3:2
sfp
pizz.
Vc.
l.v.
sf
Vib.
hard mallets
Mar.
p
cresc. molto
f
ff
f
10:8
mf sub.
ff
10:8
p
p
molto
Sudden ♩ = 70
Pno.
dampen string
with finger
sf
(l.v.)

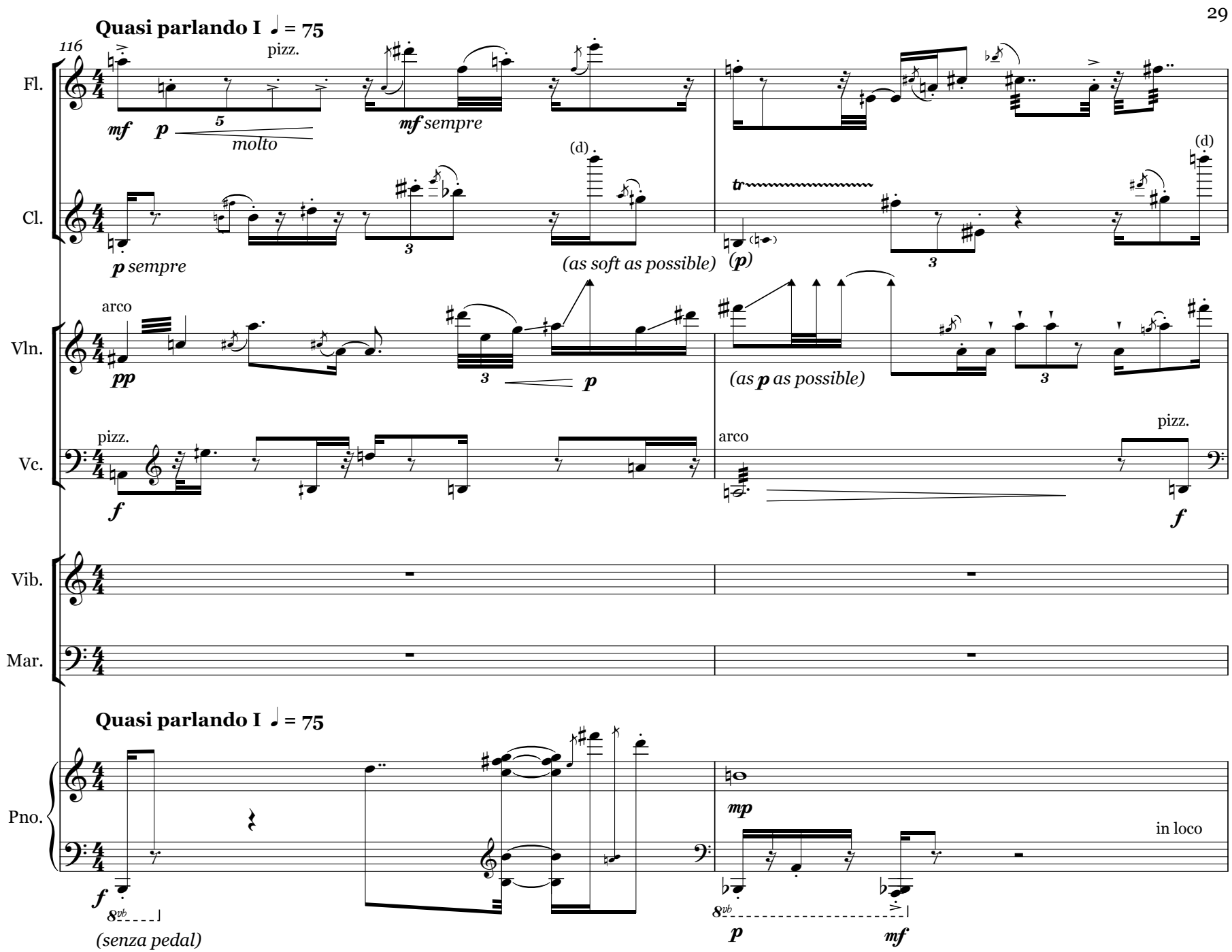

101
Fl.
Cl.
Vln.
Vc.
Vib.
Mar.
Pno.
ff
10:8.
senza
decresc.
(ff)
pp
f
pp
molto

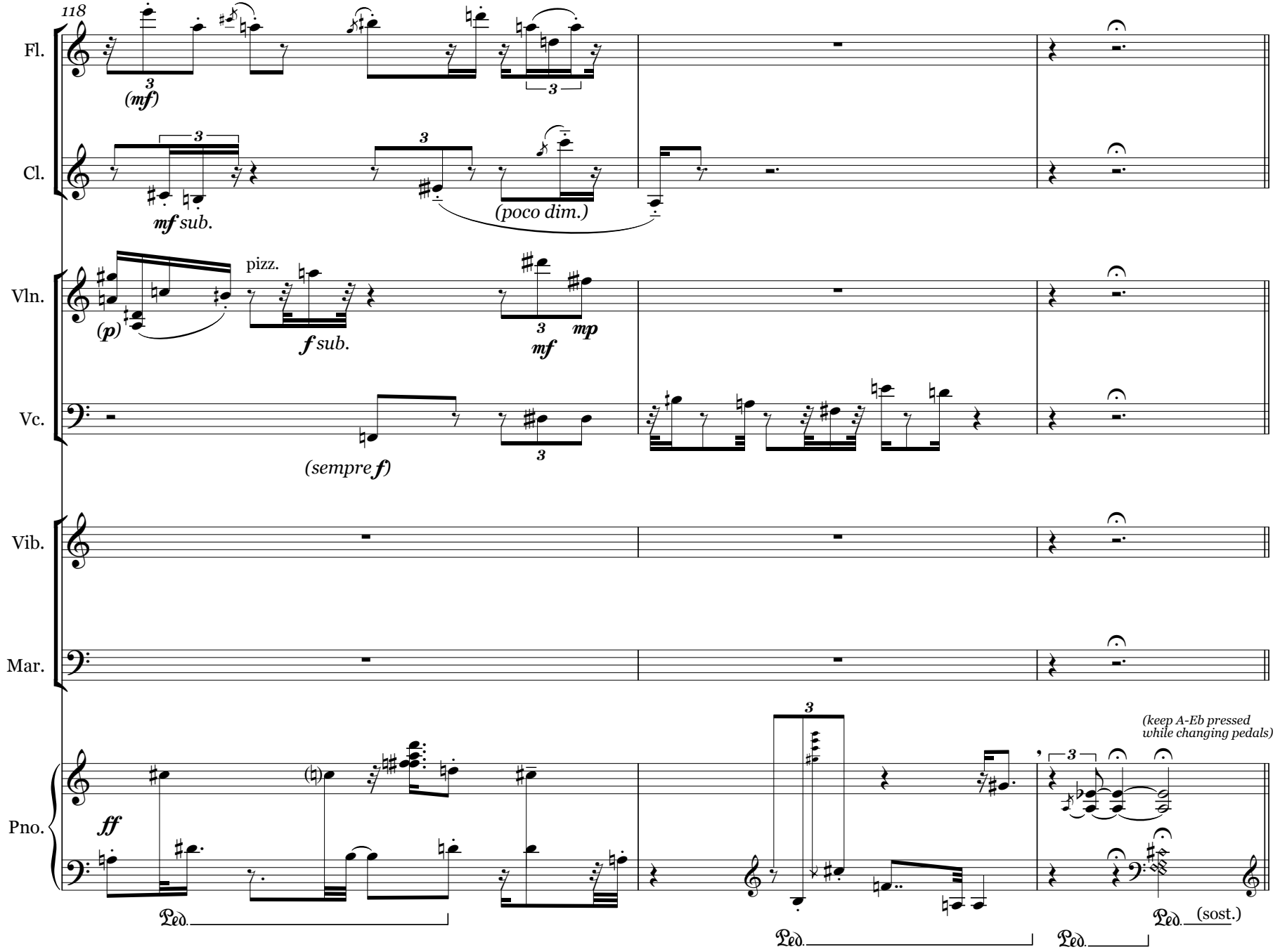

103
Fl.
Cl.
Vln.
Vc.
Vib.
Mar.
Pno.
10:8
ff
p
ff
mp sub.
ff
3
pp
sfp

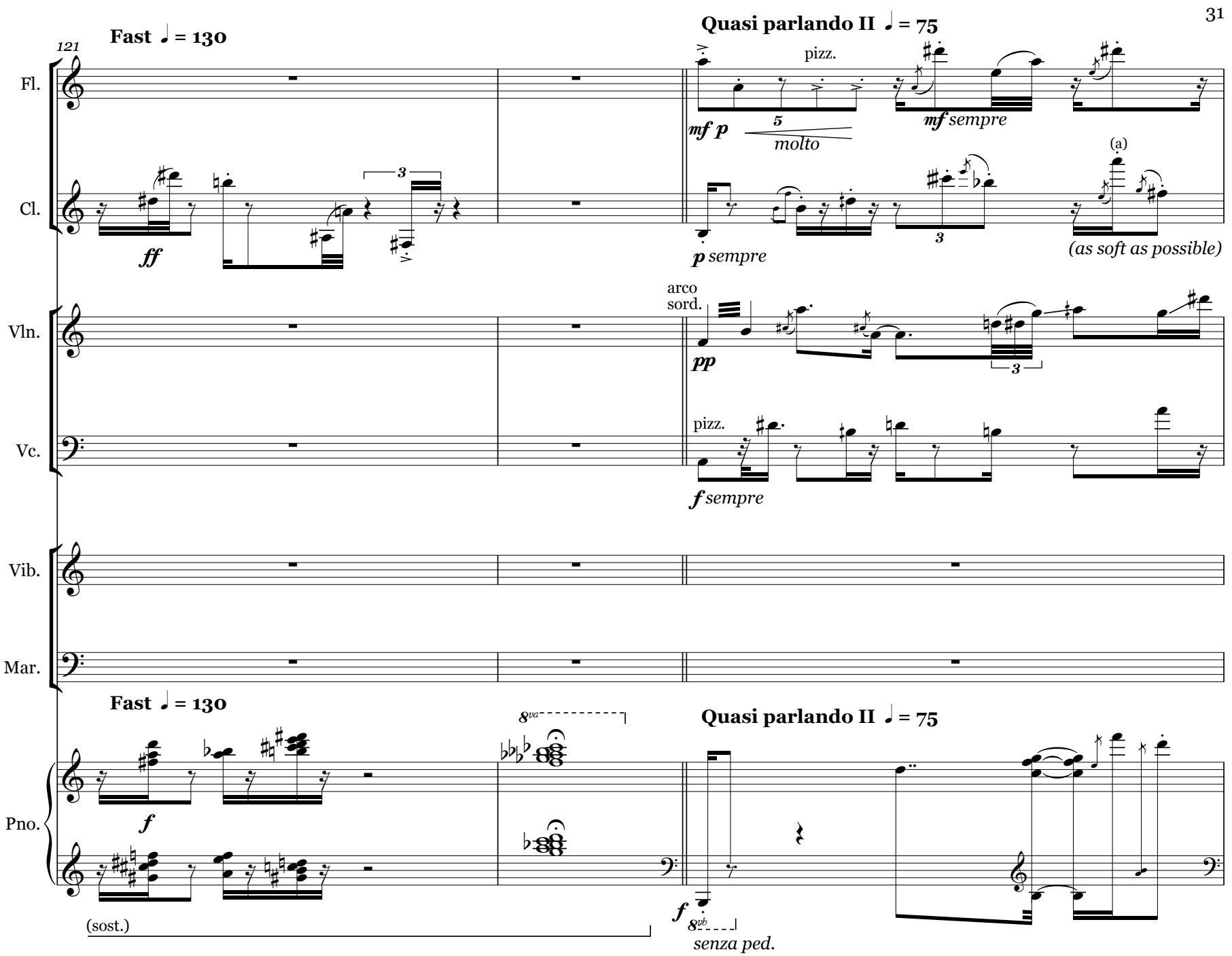

105
Frenetic ♩ = 70-75
Fl.
Cl.
Vln.
Vc.
Vib.
Mar.
Pno.
senza sord.
scratch tone
10:8
5:4
10:8
10:8
3:2
Frenetic ♩ = 70-75

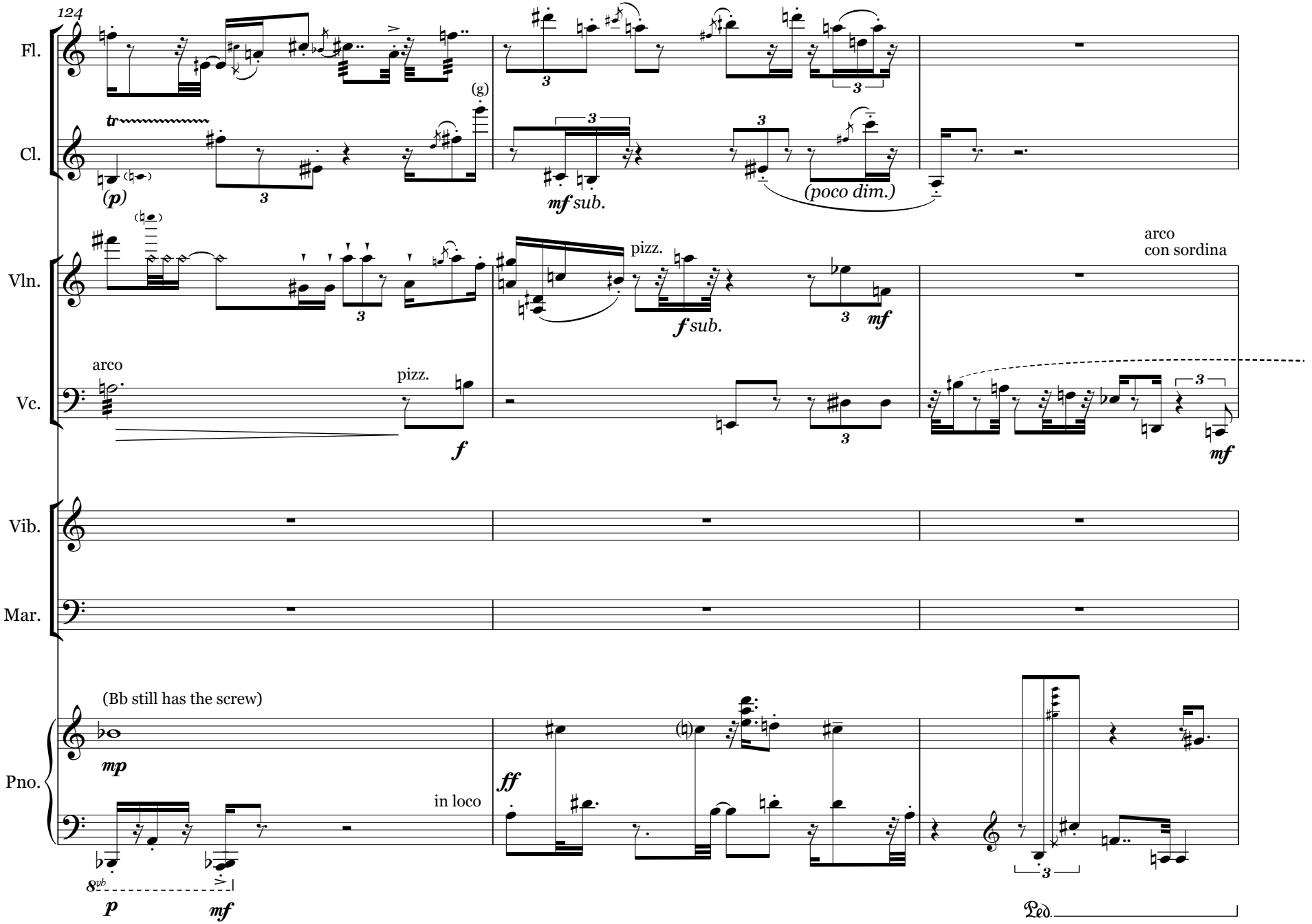

106
Fl.
Cl.
Vln.
Vc.
Vib.
Mar.
Pno.
(attacca)
(attacca)
Restless, with some urgency
f cresc. poco a poco
insert B in the middle of trill 1 or 2 times
n (f) n
(f) n
pizz.
arco (ord.)
pizz.
arco
(attacca)
5:4
5:4
f cresc. poco a poco
Restless, with some urgency

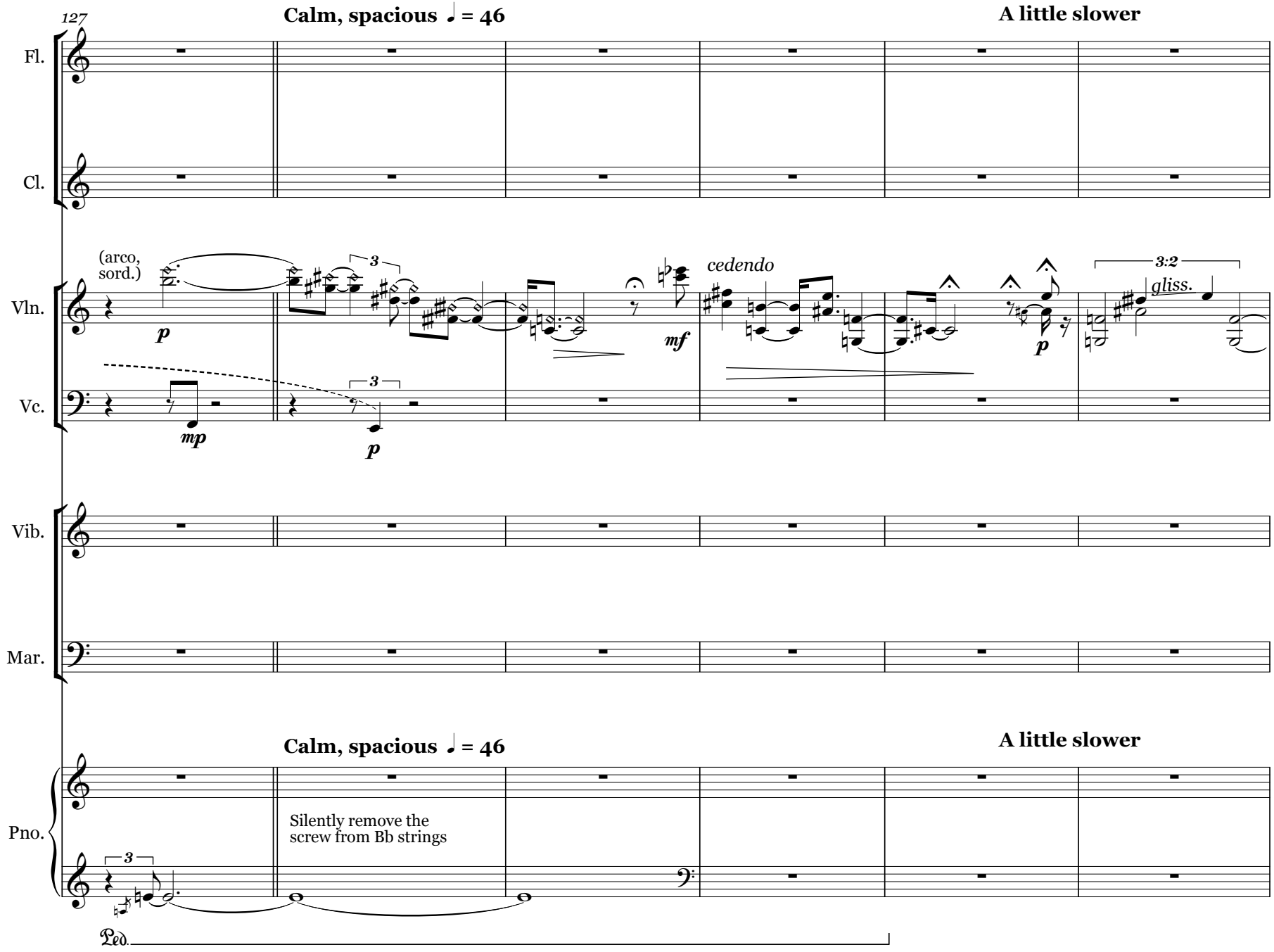

Slowing down a bit
(attacca!)
110
(tr)
Fl.
pp sub.
10:8
3
mf
n
Cl.
sf
molto
pp
alternate trill's upper note
(attacca!)
11:8
5:4
3:2
mf
n
Vln.
pp sub.
(attacca!)
9:8
3
3
mf
n
Vc.
Vib.
Mar.
Slowing down a bit
Pno.

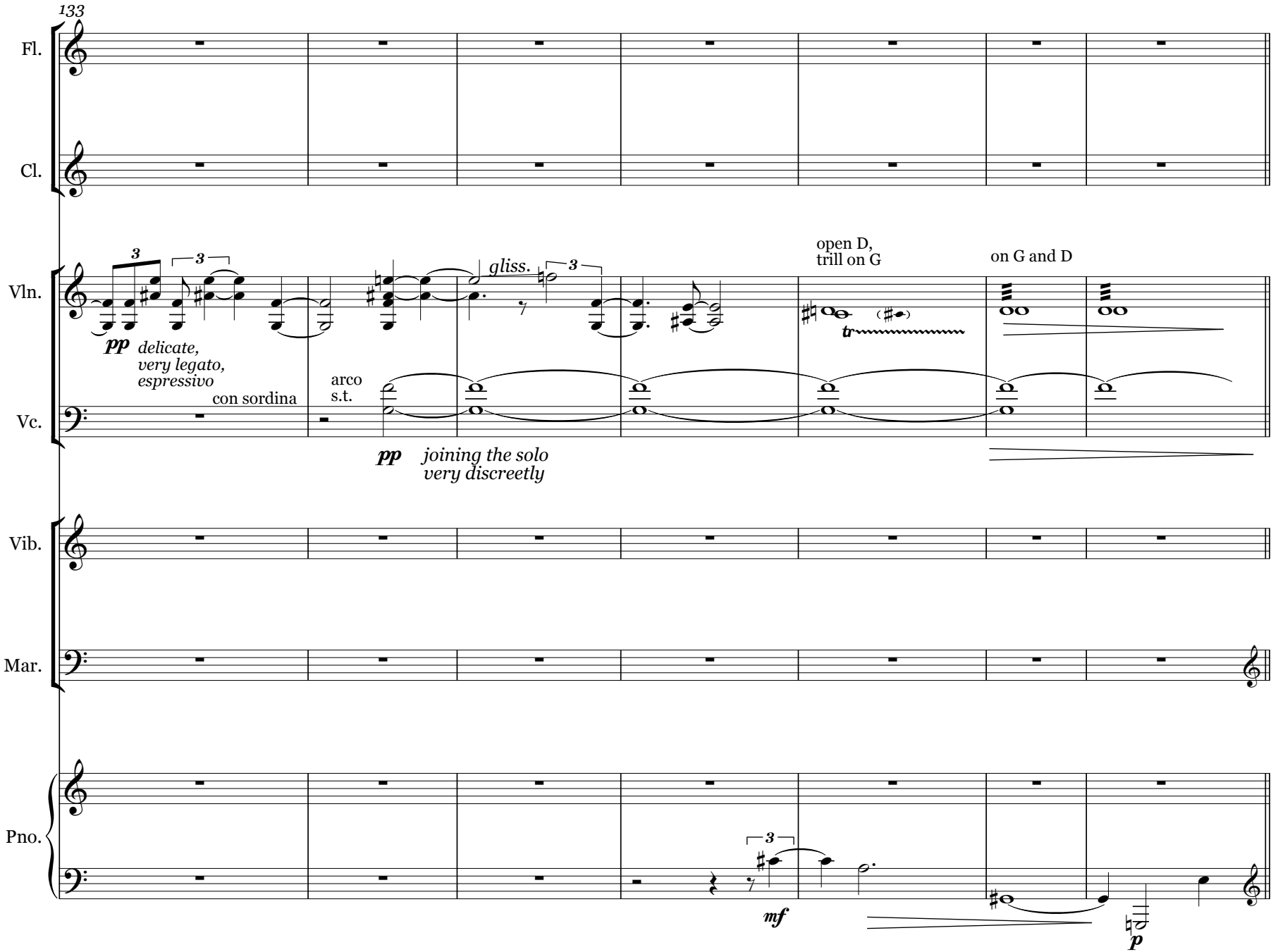

Quasi parlando I ♩ = 75
116
Fl.
pizz.
mf
p
molto
mf sempre
Cl.
(d)
p sempre
(as soft as possible)
tr
(p)
(d)
Vln.
arco
pp
p
(as p as possible)
Vc.
pizz.
f
arco
pizz.
f
Vib.
Mar.
Quasi parlando I ♩ = 75
Pno.
f
8vb
(senza pedal)
mp
p
mf
in loco

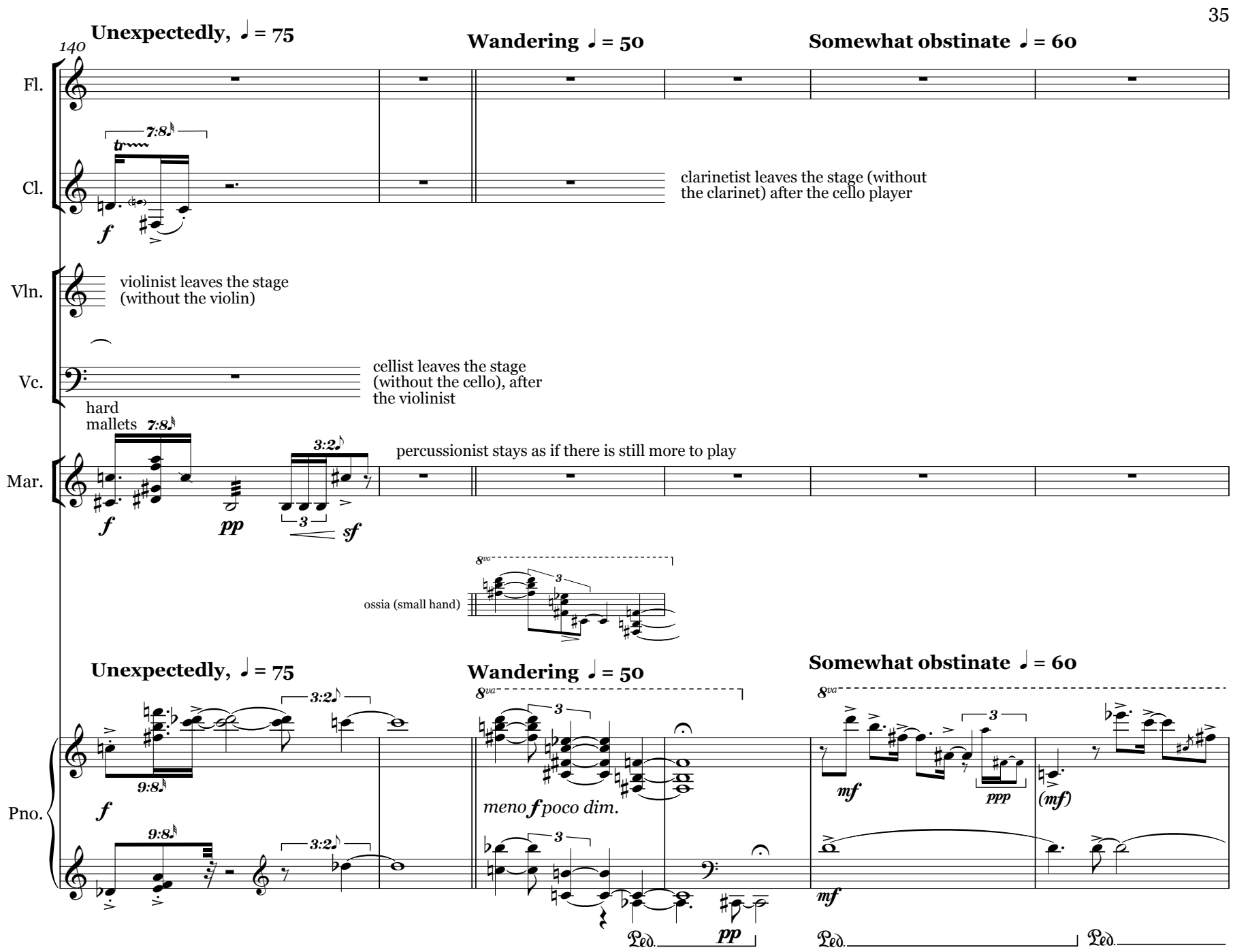

118
Fl.
(mf)
Cl.
mf sub.
(poco dim.)
Vln.
pizz.
(p)
f sub.
mf
mp
Vc.
(sempre f)
Vib.
Mar.
Pno.
ff
(keep A-Eb pressed while changing pedals)
Ped.
(sost.)

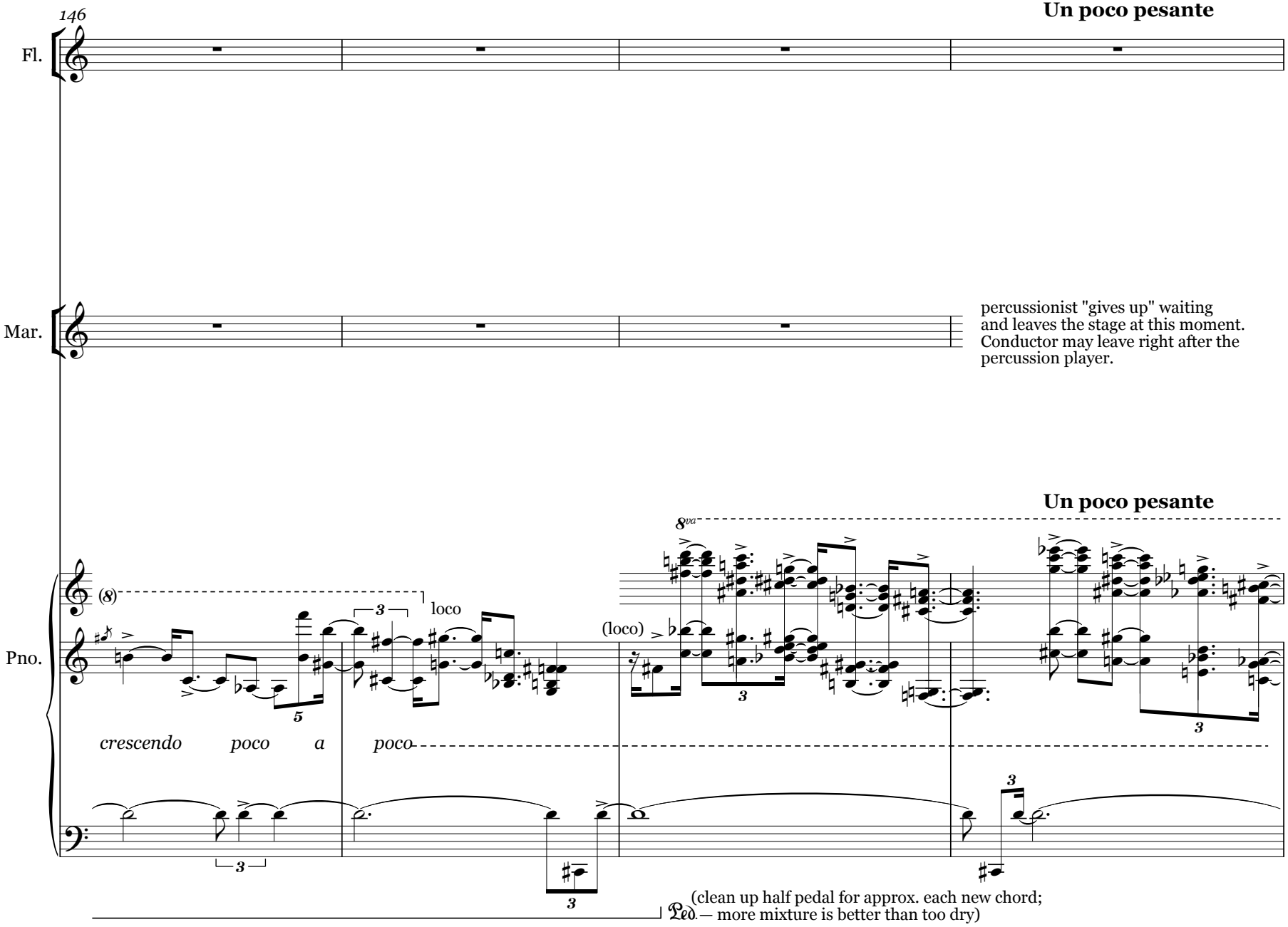

121
Fast ♩ = 130
Quasi parlando II ♩ = 75
Fl.
Cl.
Vln.
Vc.
Vib.
Mar.
Pno.
pizz.
mf p
molto
mf sempre
(a)
ff
p sempre
(as soft as possible)
arco
sord.
pp
pizz.
f sempre
f
8va
8vb
(sost.)
senza ped.

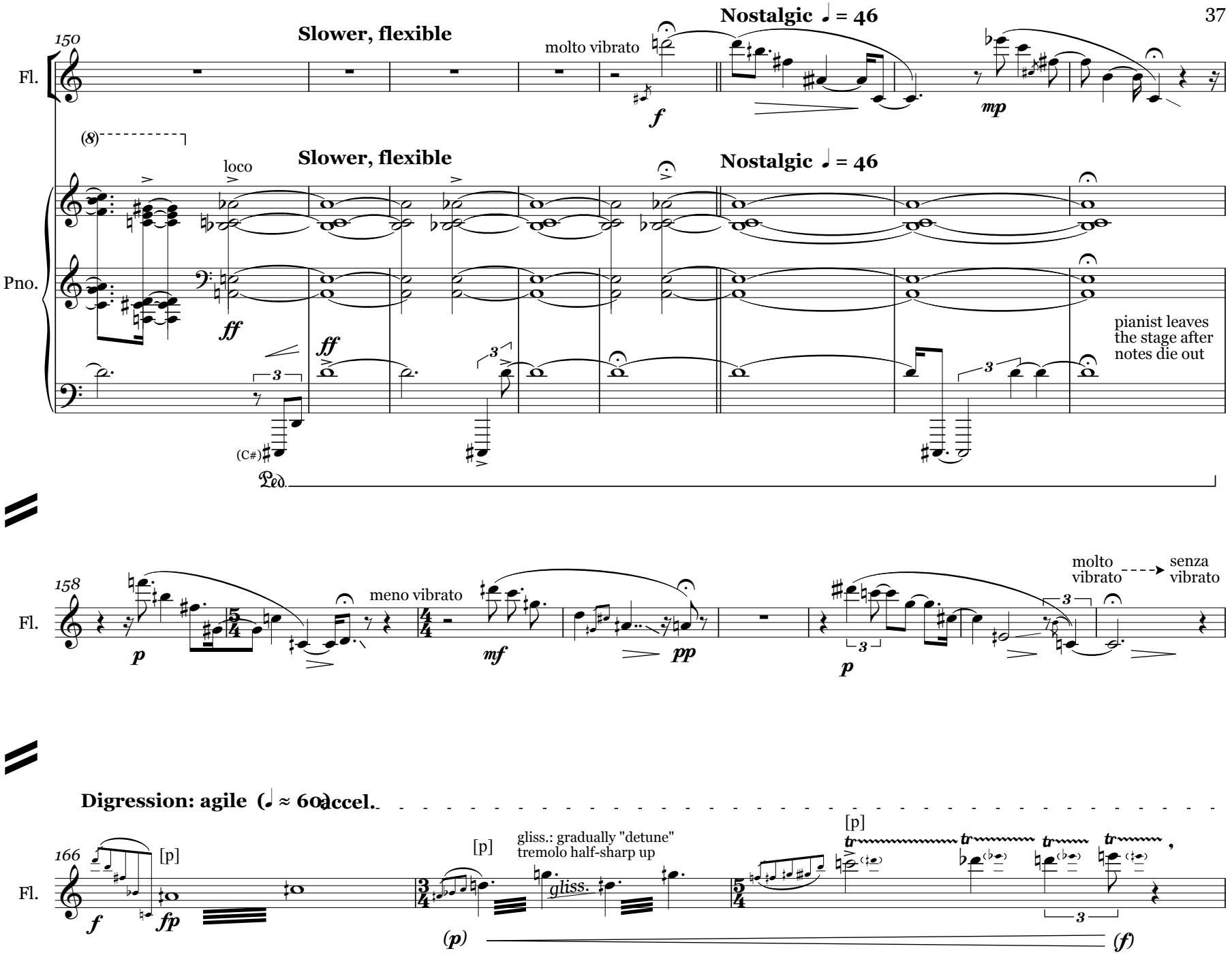

124
Fl.
Cl.
Vln.
Vc.
Vib.
Mar.
Pno.
(g)
tr
(p)
mf sub.
(poco dim.)
pizz.
f sub.
mf
arco
con sordina
arco
pizz.
f
mf
(Bb still has the screw)
mp
in loco
ff
8vb
p
mf
Ped.

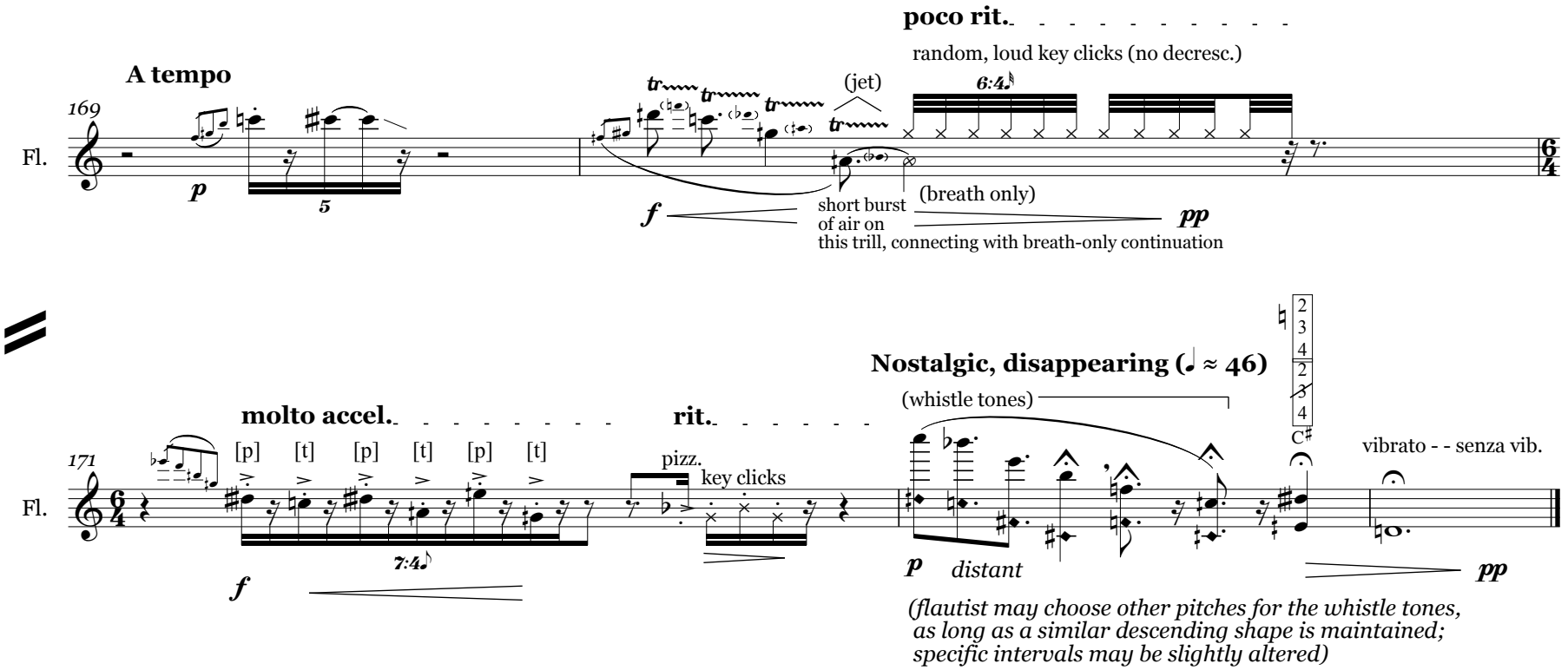

127
Calm, spacious ♩ = 46
A little slower
Fl.
Cl.
(arco, sord.)
p
3
mf
cedendo
p
3:2
gliss.
Vln.
Vc.
mp
3
p
Vib.
Mar.
Calm, spacious ♩ = 46
A little slower
Pno.
Silently remove the screw from Bb strings
3
Ped.


133
Fl.
Cl.
Vln.
Vc.
Vib.
Mar.
Pno.
pp delicate, very legato, espressivo
con sordina
arco s.t.
gliss.
open D, trill on G
on G and D
pp joining the solo very discreetly
mf
p


Unexpectedly, ♩ = 75
Wandering ♩ = 50
Somewhat obstinate ♩ = 60
140
Fl.
Cl.
clarinetist leaves the stage (without the clarinet) after the cello player
Vln.
violinist leaves the stage (without the violin)
Vc.
cellist leaves the stage (without the cello), after the violinist
hard mallets
Mar.
percussionist stays as if there is still more to play
ossia (small hand)
Pno.
meno f poco dim.
Ped.


146
Un poco pesante
Fl.
Mar.
percussionist "gives up" waiting
and leaves the stage at this moment.
Conductor may leave right after the
percussion player.
Un poco pesante
Pno.
8va
(8)
loco
(loco)
crescendo poco a poco
(clean up half pedal for approx. each new chord;
— more mixture is better than too dry)


150
Fl.
Slower, flexible
molto vibrato
Nostalgic ♩ = 46
f
mp
(8)
Pno.
loco
Slower, flexible
Nostalgic ♩ = 46
ff
ff
pianist leaves the stage after notes die out
(C#)
Ped.
158
Fl.
meno vibrato
molto vibrato
senza vibrato
p
mf
pp
p
Digression: agile (♩ ≈ 60)
accel.
166
Fl.
[p]
f
fp
[p]
gliss.: gradually "detune" tremolo half-sharp up
gliss.
[p]
(p)
(f)



END OF PIECE: Flute player may walk off the stage while playing last few measures. Or he/she can finish playing, put the flute aside and leave the stage as the others did. If possible, the lights should fade out as the flutist goes away.

Bruno Ruviaro
September-December 2004.
Last revision: January 24th 2005