

2006

Sete Vazios

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Bruno Ruviaro

Sete Vazios

(2006)

music for piano solo

I.

♩ = 150

Piano

f (release keys one at a time on the indicated beats)

(7) (10) (20) (23)

(8) (16) (22) (24) (25)

senza Ped.

2

f

(3) (5) (8) (24)

(4) (6) (12) (32) (36)

3

f

(5) (13) (16) (19)

(7) (14) (17) (23) (25)

♩ = 262

4

ff subito

15^{ma} 7:6 3

(15)

poco Ped. ad lib. (never over rests or staccato notes)

9

7:4 3

(8)

(15)

(8)

14 $\text{♩} = 160$

loco *f*

loco

(3) (5) (8) (24) (36)

(4) (6) (12) (32)

15 senza *Ped.*

f

(5) (13) (16) (19)

(7) (14) (17) (23) (25)

$\text{♩} = 125$

16 *ff subito*

15^{ma} 7:4 3 3 5:4 7:4

3 3 5:4 5:4

8^{vb}

poco *Ped.* ad lib. (never over rests or staccato notes)

21 (15)

3 3 7:4 3

3 3 5:4 5:4

(8)

26 $\text{♩} = 131$

loc. (5) (13) (16) (19)

loc. (7) (14) (17) (23) (25)

senza *Ped.*

27 $\text{♩} = 91$ 15^{ma} $27:28$ $(\text{interruption as short as possible})$ loc. Ped. Ped. sostenuto $(\text{hold until the end})$ $\text{♩} = 130$ $(15^{ma} \text{ until the end})$ $9:10$ (loc.) $(\text{depress keys sliently})$ (loc.) ff ff 8^{sb} $(8^{sb} \text{ until the end})$ poco Ped. ad lib. $(\text{never over rests or staccato notes})$

30 $\text{♩} = 122$ 15 $13:14$ $meno f$ $5:4$ $ff \text{ sub.}$ $6:4$ $5:4$ $meno f$ mf ff

33 $\text{♩} = 182$ 15 $13:8$ $ff \text{ sempre}$ Ped. Ped. $\text{♩} = 130$ $27:20$ ff f ff

36 $\text{♩} = 117$ 15 $13:9$ $ff \text{ sempre}$ ff $\text{♩} = 182$ $6:7$ f mp f $\text{♩} = 130$ $13:10$ ff $L.V.$

II.

$\text{♪} = 250$ ($\text{♩} = 125$)

pp *ppp* *pp* *pp* *ppp*

poco *And.* *ad lib.* (never over rests and staccato notes)

9

(ppp) *pp* *p* *pp* *ppp* *pp* *ppp*

18

(ppp) *pp* *pp* *pp* *pp* *pp* *ppp*

27

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

$\text{♪} = 130$

37

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

47

47

pp pp ppp p ppp pp

55

55

$\text{♩} = 108$

pp pp ppp pp p p p p

mp mp

8^{va}

8^{vb}

Ped. sostenuto

61

61

ppp pp ppp ppp pp ppp p

*

(sost.)

* All notes written in small noteheads should be played without completely releasing the key from the previous note. The finger should keep the key as close as possible to the fully depressed position. Release the key only the necessary amount in order to play it again very softly. The iteration of all B's with dynamic markings *p*, *pp* and *ppp* should be seen more as an attempt to keep the strings "alive" (sounding), as continuations of a single note, rather than giving the impression of newly attacked tones. Notes marked with *ppp* should be close to the strings' minimum sonorous capacity.

* The staccato notes interrupt and destabilize the flow described above, but they are still part of the *p-pp-ppp* field and should not be overemphasized.

* The attack of the only four notes marked *mp* in the score should be preceded by a full release of the key. These notes appear in a separate staff. They must stand out as if they were the only "real" notes of the piece, all the others being faint echoes. Note that the first of these "real" notes appears only on bar 35, thus the piece begins somewhat "timidly", with initial echoes apparently deprived of an original cause.

III.

♩ = 70

Musical score for measures 1-4. The piece begins in 2/4 time with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with a triplet of eighth notes (marked *8va*) and a sixteenth-note figure. The left hand provides harmonic support with chords and a bass line. Measure 2 includes a 13:8 triplet in the right hand and a 16-measure phrase in the left hand. Measure 3 changes to 6/4 time, with dynamics ranging from piano (*p*) to forte (*f*). Measure 4 returns to 2/4 time, ending with a fortissimo (*ff*) dynamic. Pedal points are indicated at the end of measures 2 and 3.

Musical score for measures 5-6. The tempo changes to 7/4. Measure 5 starts with piano (*p*) dynamics and includes a *sub.* (sustained) marking. A box notes "(no tuplet on this voice)". The right hand has a melodic line with a triplet of eighth notes (marked *8va*) and a sixteenth-note figure. The left hand features a bass line with a *mf* dynamic. Measure 6 continues the melodic development with dynamics ranging from piano (*p*) to mezzo-forte (*mp*). Pedal points are indicated at the end of measures 5 and 6.

Musical score for measures 7-8. The tempo changes to 9/4. Measure 7 begins with pianissimo (*pp*) dynamics and includes a quintuplet of eighth notes (marked *5*). The right hand has a melodic line with a quintuplet of eighth notes (marked *5*) and a sixteenth-note figure. The left hand features a bass line with a *mf* dynamic. Measure 8 continues the melodic development with dynamics ranging from mezzo-forte (*mf*) to quasi-forte (*quasi f*). Pedal points are indicated at the end of measures 7 and 8.

9

p *mf* *pp* *f* *f* *pp* *pp* *f*

f *pp* (F) *mf* *mf* *mf* *mf*

3:2 Ped. (F) (Bb) 8va (C)

11

p sub. *ppp* *pp* *pp* *pp*

pp sub. *f sub.* *ppp* *pp*

12:13 8va 15:14 13 3 16 3 16 8va

(accent on Gb only) 3 3 8va

molto legato, quasi cantabile

Ped.

15

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

mf *p* *mf* *mf* *f* *tr*

19:20 (Db) (Eb)

Ped.

19

(Db)

mf

mp

f

mf

cresc.

22

(Bb)

(Gb)

(Eb)

♩ = 130 (♩ = 65)

p

mp

f

pp

ppp

4:3

(small notes played as in piece II)

ff (Eb)

Ped.

27

pp

mp

p

pp

ppp

pp

pp

ppp

pp

Ped.

A tempo

♩ = 70

poco rit.

36

ppp

mp

p

Ped.

(almost "cantabile")

Slightly faster

♩ = 75-80

38

ff sub.

mf

f

mf

Ped.

poco Ped. (ad lib.)

molto rit.

40

f

ff

f

mf

mp

Ped.

(accent on Gb only)

IV.

♩ = 100

Piano

fff

Ped. sostenuto (until the end) Ped.

15^{ma}

3

pp

senza Ped.

4

loco

fff

Ped.

6

8^{va}

loco

p

senza Ped.

7

8

10

senza Ped.

11

(8)-----

12 *mf* 7 7 3 7:5

13 7:5 7

(8)-----

13 (loc.) *f* 8^{va}

mf

14 *f* 8^{vb}

Ped.-----

*
(sost.)

V.

Piano

1 ♩ = 80 [upper staff: depress keys silently]

ff *f* *ff* *ff*

Ped. *Ped.* *Ped.*

♩ = 103 ♩ = 80 ♩ = 64

[r.h.] [l.h.]

(always octave below)

8 ♩ = 80 ♩ = 93 (♩ = 186) ♩ = 80 (♩ = 160)

f *f*

Ped.

13 ♩ = 46 ♩ = 80 ♩ = 66 (♩ = 132) ♩ = 80 (♩ = 160)

ff *ff* *ff*

Ped. *Ped.* *Ped.*

18

♩ = 57 ♩ = 80

[l.h.] [r.h.]

fff *ff* *f* *ff*

Ped. Ped. Ped. Ped. Ped. sost.

25

♩ = 96 ♩ = 80 ♩ = 93 (♩ = 186)

f *f* *f*

Ped. Ped. Ped.

(sost.)