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## Sete Vazios

Bruno Ruviaro

*Santa Clara University*, [bruviaro@scu.edu](mailto:bruviaro@scu.edu)

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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

*15<sup>ma</sup>* 7:6 3

*ff subito*

*8<sup>va</sup>*

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

9

(15) 7:4 3

(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<sup>ma</sup> 7:4 3 3 5:4 7:4

3 3 5:4 5:4

8<sup>vb</sup>

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

$ff$  subito  $ff$   $8^{vb}$   $9:10$   $8^{vb}$  until the end

30  $\text{♩} = 122$   $\text{♩} = 104$   $15$   $13:14$   $meno f$   $5:4$   $ff$  sub.  $6:4$   $5:4$   $meno f$   $mf$   $ff$

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

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

## 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

55

61

\*  
(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

1

Musical score for measures 1-4. The piece is in 2/4 time, with a key signature of two flats (Bb and Eb). Measure 1 starts with a treble clef and a dynamic of *mf*. A first-octave (*8va*) bracket covers the first two notes. A 16-measure rest is indicated. The bass clef has a dynamic of *mf* and an 8th-octave (*8vb*) bracket. A 13:8-measure rest is indicated. Measure 2 has a dynamic of *p*. Measure 3 has a dynamic of *f*. Measure 4 has a dynamic of *mf*. A first-octave (*8va*) bracket covers the first two notes. A 7:6-measure rest is indicated. The piece ends with a dynamic of *ff*. Pedal markings (*Ped.*) are present under measures 1-2 and 3-4.

5

Musical score for measures 5-8. The piece is in 7/4 time. Measure 5 starts with a dynamic of *p sub.* in both staves. A first-octave (*8va*) bracket covers the first two notes. A 15:14-measure rest is indicated. A box contains the instruction "(no tuplet on this voice)". Measure 6 has a dynamic of *p*. Measure 7 has a dynamic of *quasi f*. Measure 8 has a dynamic of *mp*. Pedal markings (*Ped.*) are present under measures 5-6 and 7-8.

7

Musical score for measures 9-12. The piece is in 9/4 time. Measure 9 starts with a dynamic of *pp*. A 5-measure rest is indicated. Measure 10 has a dynamic of *mp*. Measure 11 has a dynamic of *mf*. Measure 12 has a dynamic of *f*. A 5-measure rest is indicated. Measure 13 has a dynamic of *mp*. Measure 14 has a dynamic of *quasi f*. Measure 15 has a dynamic of *mp*. A first-octave (*8va*) bracket covers the first two notes. Pedal markings (*Ped.*) are present under measures 9-10, 11-12, and 13-14.



9

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

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

Ped. 3:2

*pp* (Bb) *pp* *8va* (C)

11

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

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

Ped. 12:13 *8va* (C) 15:14 13 16 16 3 3 *8va* (accent on Gb only)

*molto legato, quasi cantabile*

15

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

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

Ped. 19:20 *tr.*

(Db) (Eb)

19

(Db)

*mf* *mp* *f* *mf* *cresc.*

22

(Bb) (Gb)

♩ = 130 (♩ = 65)

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

(Eb)

*ff* (Eb)

*Ped.*

(small notes played as in piece II)

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.*  
(ad lib.)

**molto rit.** . . . . .

40

*f*

*ff*

*f*

*mf*

*mp*

*Ped.*

(accent on Gb only)

(Bb)

(Bb)

IV.

♩ = 100

Piano

*fff*

Ped. sostenuto (until the end) Ped.

15<sup>ma</sup>

3

*pp*

senza Ped.

4

loco

*fff*

Ped.

5:7

6

8<sup>va</sup>

loco

*p*

senza Ped.

7

5 5 5 5 5 5

5 5 5 5 5

7:5

5 5

fff

*Ped.*

10

7:5 3 5 5

7:5 7:5

5 3 3

mp

trill

trill

senza *Ped.*

11

5 5 5 5 5

5 5 5 5:7 7 7

3

sfz

8va

8vb

(8)-----

12

*mf*

7 7 3 7:5

7:5 7

3/4

(8)-----

13

(loc.) *f*

*mf*

*f* 8<sup>va</sup>

Ped.

8<sup>vb</sup>

\*  
(sost.)

V.

*Piano*

1  $\text{♩} = 80$  [upper staff: depress keys silently]

*ff* *f* *ff* *ff*

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

$\text{♩} = 103$   $\text{♩} = 80$   $\text{♩} = 64$

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

(always octave below)

8  $\text{♩} = 80$   $\text{♩} = 93$  ( $\text{♩} = 186$ )  $\text{♩} = 160$

*f* *f*

*Ped.*

13  $\text{♩} = 46$   $\text{♩} = 80$   $\text{♩} = 66$  ( $\text{♩} = 132$ )  $\text{♩} = 80$  ( $\text{♩} = 160$ )

*ff* *ff* *ff*

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

18

♩ = 57      ♩ = 80

[l.h.]      [r.h.]

*fff*      *ff*      *f*      *ff*

Ped.      Ped. sost.      Ped. sost.

25

♩ = 96      ♩ = 80      ♩ = 93 (♩ = 186)

*f*      *f*      *f*

Ped.      Ped.

(sost.)