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## Três Fontes

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Bruno Ruviaro

# Três Fontes

(2008)

for tenor saxophone



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# Três Fontes

to Eliot Gattegno

Bruno Ruviaro  
(2008)

Tenor Saxophone

**Very fast**  
♩ ≈ 160

6

12

**A tempo**

17

22

27

**Slower**

*f* *pp* *mf* *sfz p* *p* *f* *ff* *pp* *mf* *pp* *(pp)* *p* *sfz* *pp*

*poco rit.*

*trill*

**Very fast** (predominantly forte; less disrupted than previous page in terms of dynamics)

**molto accel.**

Musical notation for measures 32-38. The piece is in treble clef with a key signature of one flat. The tempo is 'Very fast'. The dynamics are predominantly forte (f). The notation includes sixteenth notes, eighth notes, and quarter notes, with various articulations like accents and slurs. Measure numbers 32, 33, 34, 35, 36, 37, and 38 are indicated. Fingerings of 5 and 3 are shown. The piece concludes with a 'molto accel.' instruction.

**A tempo**

rushing a little

Musical notation for measures 39-44. The tempo is 'A tempo'. The dynamics are predominantly forte (f). The notation includes sixteenth notes, eighth notes, and quarter notes, with various articulations like accents and slurs. Measure numbers 39, 40, 41, 42, 43, and 44 are indicated. Fingerings of 5 and 3 are shown. The piece concludes with a 'rushing a little' instruction.

**molto accel.**

Musical notation for measures 45-51. The tempo is 'molto accel.'. The dynamics range from mezzo-forte (mf) to forte (f). The notation includes sixteenth notes, eighth notes, and quarter notes, with various articulations like accents and slurs. Measure numbers 45, 46, 47, 48, 49, 50, and 51 are indicated. Fingerings of 3 and 5 are shown. The piece concludes with a 'molto accel.' instruction.

**Un poco ritenuto**

**A tempo**

**Molto ritenuto**

staccatissimo

Musical notation for measures 52-57. The tempo is 'Un poco ritenuto' followed by 'A tempo' and 'Molto ritenuto'. The dynamics range from pianissimo (pp) to fortissimo (ff). The notation includes sixteenth notes, eighth notes, and quarter notes, with various articulations like accents and slurs. Measure numbers 52, 53, 54, 55, 56, and 57 are indicated. Fingerings of 5 and 3 are shown. The piece concludes with a 'staccatissimo' instruction.

pp possibile

f

pp

ppp

**A tempo**

**poco rall.** . . . **A tempo**

**Ritenuito**

bisb.

Musical notation for measures 58-63. The tempo is 'A tempo', 'poco rall.', 'A tempo', and 'Ritenuito'. The dynamics range from fortissimo (ff) to mezzo-piano (mp). The notation includes sixteenth notes, eighth notes, and quarter notes, with various articulations like accents and slurs. Measure numbers 58, 59, 60, 61, 62, and 63 are indicated. Fingerings of 3 and 5 are shown. The piece concludes with a 'bisb.' instruction.

ff violent

f

pp possibile

p

mp

**A tempo**

tr

Musical notation for measures 64-70. The tempo is 'A tempo'. The dynamics are predominantly forte (f). The notation includes sixteenth notes, eighth notes, and quarter notes, with various articulations like accents and slurs. Measure numbers 64, 65, 66, 67, 68, 69, and 70 are indicated. Fingerings of 3 and 5 are shown. The piece concludes with a 'tr' instruction.

f

7:6

7:6

71 *bisb.* (...)  
*mp* 7:6

77 *bisb.*  
*p* parenthetical;  
 mumblyngly *f* 7:6 *sfp* *bisb.*

*poco rall.* . . . . *accel.* . . . . *molto rall.* . . . . *A tempo*

83 *f* *p sub.* *mf* 7:6

89 *poco accel.* *A tempo* *bisb.* *molto vibrato*  
*p sub.* *mp* *lip bend (at end of note)* *sfp* *p (mumblyng)*

95 *tr* *pp* *f (a bit impatient)* *sfp* *poco accel.* *slow vibrato*  
*gliss. [lip bend]* *mp* *p*

102 *A tempo* *tr* *bisb.* *gliss. [lip bend]*  
*f* *sfp* *mp* *f*

108 *f* *(molto)* *mp* *pp* *3* *3* *3* *staccatissimo*



poco rall. . . . . A tempo

154 (vib.) (ord.)

*p* *pp*

molto accel. . . . . rit.

157

*p* *mp* *pp* *mp*<sup>3</sup>

A tempo calando rit. A tempo air only

161

*p* *pp*

Ossia:

Soft multiphonics (numbered 1-6, from low to high relative pitch; maximum range is about a minor third)

“Sehr mässig”

♩ = 36

166

*p* *ppp* *p* *ppp*

rit. . . . . A tempo

170

*p* *pp*

Soft multiphonics (numbered 1-6, from low to high relative pitch)

175

*p* *pp* *ppp*

Upper voice keeps same character of previous bars.  
Lower voice (in parentheses) acts as an intruder.

181

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

slow vib. —

185

*mf pp mf pp mf pp mf pp*

rit. . . . A tempo

189 (slow vib.)

*mf f mp p sfp p pp*

unexpectedly

196

*f ff pp mp p pp pp ppp*

203

*pp pp*

rit. . . . . A tempo

211

*p sfp mp pp p p sfp (poco)*

molto vib.

bisb.

217

*p pp pp p pp*

224

*p pp*

poco vib.

bisb.

231

*p p pp ppp pp*

calando

A tempo

rit. . . . . A tempo

vib.