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Biologie Littorale des Mers Temperées

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Violoncello solo [ca 6'30"] Premiered by Frank Cox at the Center for Computer Research in Music and Acoustics (CCRMA), May 24, 2009. This work is licensed under a [Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License](#).

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Bruno Ruviaro

**Biologie littorale
des mers tempérées**

(2009)

music for violoncello solo

Acknowledgements

Cello and Orchestra (1976) by Morton Feldman, mm. 1-6;
Sonata for Cello (1960) by Bernd-Alois Zimmermann, p. 8, m. 3;
Adagissimo (1983) by Brian Ferneyhough, mm. 3-5;
Adagissimo (1983) by Brian Ferneyhough, mm. 19-20;
Les mots sont alées (1979) by Luciano Berio, half of last line;
Cello and Orchestra (1976) by Morton Feldman, mm. 166-169;
Cello and Orchestra (1976) by Morton Feldman, m. 73;
Kontra-Punkte (1953) by Karlheinz Stockhausen, mm. 52-53;
Sonata for Cello (1960) by Bernd-Alois Zimmermann, p. 5, m. 11;
Kontra-Punkte (1953) by Karlheinz Stockhausen, mm. 188-190;
Adagissimo (1983) by Brian Ferneyhough, m. 12;
Kontra-Punkte (1953) by Karlheinz Stockhausen, mm. 88-89;
Etwas ruhiger im Ausdruck (1967) by Franco Donatoni, m. 100;
Etwas ruhiger im Ausdruck (1967) by Franco Donatoni, m. 101;
Etwas ruhiger im Ausdruck (1967) by Franco Donatoni, m. 99;
Sonata for Cello (1960) by Bernd-Alois Zimmermann, p. 6, m. 1;
Also, thanks to cellist Séverine Ballon for valuable advice in the initial stages of the composition.

Performance notes

Accidentals apply only to the note before which they are written. Exception: when a note is immediately repeated in the same register, the first alteration is valid for these immediate repetitions (for example, beginning of m. 38).

Vibrato may be specified as follows: molto vibrato, poco vibrato, senza vibrato (or abbreviations such as m.vib., poco vibr., etc). Sometimes a bracket is used to clarify beginning and end of the vibrato: the vibrato then applies only to the notes under the bracket. An ascending or descending arrow after a vibrato mark indicates a gradual increase or decrease of the vibrato, within the duration indicated by the bracket (note that these arrows associated to a vibrato mark do *not* mean any kind of overall glissando). For example, the "molto vibrato" on the first note of m. 55 should quickly decrease to a less intense vibrato, the same action being repeated for the second note. An indication such as "slow and narrow vibrato" (m. 70) specifies both components of a vibrato: speed of vibration and amount of pitch change around the center pitch. A "wiggly line" may appear in conjunction with these vibrato marks simply as a visual aid.

"Parenthetical interruptions" should be interpreted in the same way as in written and spoken language: "an amplifying or explanatory word, phrase, or sentence inserted in a passage; a remark or passage that departs from the theme of a discourse."

The raw material of the piece is a pool of fragments of sometimes disparate stylistic origin. The tendency for a discontinuous flow is already embedded in the very nature of such material; as a counterbalance, the performer should strive to bring out aspects of continuity in the music (through latent associations, dormant correspondences etc), not only between neighboring fragments but also across larger sections of the piece.

These are not quotations: recognizability of any given fragment is not sought nor expected. The work is not exactly a collage, either. The step of devalorization (negation of the value of prior organization of expression) is here followed by a step of revalorization of these fragments into newly organized and meaningful connections.

It is perhaps a way of creatively examining the potential malleability (or resistance) of different musical materials when subjected to higher temperatures.

Bruno Ruviaro
2009-02-14
minor revisions on 2009-09-09

Biologie littorale des mers tempérées

I. A little after before

Bruno Ruviaro, 2009

Violoncello solo

$\text{♩} = 56$
con sordina
pp extremely quiet
senza sord.

7 $\text{♩} = 90$ molto vibrato pizz.
arco sul pont. poco vibr.
p III+IV *mf* *pp* I I II II ord., vibr. II sul tasto

12 $\text{♩} = 44$ con calore (vibr.)
pp *mf* *pp* *ppp* *mp* *pp*

16 animato
pp *mf* *p* *sf* in *mp* *poco* *p* *mp* più calmo

18 $\text{♩} = 68$ $\text{♩} = 56$ arco
mf *ppp* *p* very quiet

21 pizz.
mp

24 $\text{♩} = 136$ $\text{♩} = 90$ arco
mf *pp* espressivo molto *fp* *pp* klingend *f* *p* *pp*

29 $\text{♩} = 120$ arco f ppp p $\text{♩} = 44$ pizz. arco legato sfz mp f p

33 $\text{♩} = 120$ pizz. arco pizz. pizz. pizz. pizz. pizz. pizz. pizz. f sfp sfz sfz f f sfz mf mf f

35 $\text{♩} = 60$ arco legno battuto ppp 33

36 arco ord. sul tasto (non vibr.!) $pppp$ 15

37 legno sul pont. $pppp$ 33 25 16

38 $\text{♩} = 134$ legno battuto pizz. arco legno batt. spiccato legno + batt. pp mf pp pp pp p p pp f $attacca$

II. Just after

$\text{♩} = 140$ **rall.**

39

pizz. f pizz. f arco poco s.p. mp sul tasto

$\text{♩} = 80$ **poco accel.**

$\text{♩} = 90$

43

pizz. molto vib. sfz in mp senza vib. p mf II f mf f f mf f

46

arco col legno $pppp$ affretando legno batt. p con sordina legno sul pont. mf flautando, legato

(relatively inaudible, but action should be visible)

$\text{♩} = 116$

$\text{♩} = 88$

51

ord. sfp espressivo molto f senza sord. sfp sul tasto mf pp poco vib. p pizz. sfz

$\text{♩} = 58$

$\text{♩} = 116$

55

arco ord., legato m.vib. mp m.vib. p vib. p pizz. arco f sfp pizz. sfz sfz f f sfz mf mf f

$\text{♩} = 78$

$\text{♩} = 116$

59

jeté col legno sul tasto sfz in p arco ord. (non vibr.!) ppp 15:16 jeté legno pont. sfz pp gliss.

62 arco ord. $\text{♩} = 180$

f *mf* *quasi f* *mp* *molto* (caesura)

63 $\text{♩} = 140$ poco rall. $\text{♩} = 130$

ff expansive *p* *mp* pizz. (gliss) (senza vib.)

66 arco $\text{♩} = 140$ $\text{♩} = 130$ poco rit.

f sub. *pp* *p* poco rit.

70 $\text{♩} = 70$ slow and narrow vibrato (...) poco s.p. poco s.p. -----> molto s.p.

pp *mf* *pp* *pp* *mp* *ppp* extremely quiet

76 $\text{♩} = 85$ ord. spiccato

pp *mf* *sfz* *mf*

78 $\text{♩} = 143$ (like a parenthetical interruption) poco rit.

mp *p* (hold!)

80 A tempo

quasi f *mf* *f*

84 $\text{♩} = 120$

meno f *f somewhat aggressive* *meno f* *f* *jeté* *gliss.*

$\text{♩} = 80$ (mm. 86-90: parenthetical interruption)

86 legno batt. ("x" notehead: dampen strings with left hand to produce an unpitched legno batt. attack) sul pont.

ppp

91 $\text{♩} = 82$ arco sul tasto

ppp molto flautando

97 $\text{♩} = 154$ ord. $\text{♩} = 106$

f agitato *f cresc.*

99 poco rall. *ff* *f* suddenly retreating

III. A different before

102 $\text{♩} = 70$ $\text{♩} = 56$ con sordina (practice mute)

mp *legno sul tasto* (short fermatas) *pp* extremely quiet

106

A tempo ♩ = 90

110 ♩ = 90
 legato
 5:4 3 3
 poco *f* *p*
 molto vibrato
 III+IV *p*
 poco rit. 3
 arco sul pont. poco vibr. senza sord. 5
 I *p* I II

I.h. action only; (r.h. removes sordina at the same time)

114
 ord. 3
 slow, narrow vibrato
 con calore (vibr.) 3:2 3:2 7
 3
mf *pp*

118 ♩ = 136 ♩ = 90
 poco *mf* *pp* *fp* *pp* *f* *p*
 espressivo molto
 klingend
 pizz. 7

122 ♩ = 120 ♩ = 44
 (pizz.) arco
p *mp* *sfz* *mf* *p* *sfz* *poco*
 animato in *mp* in *mp*
 pizz. 3:2 (pizz.) arco 3:2
 5 3 3

126 ♩ = 68
 5:4 6 5:4 6
 più calmo *p* *mp* senza decresc. *mp*
 (very long fermata: at least 4-5 seconds)

128 ♩ = 56
 poco sul pont. sul tasto saltato
ppp extremely quiet, legatissimo *pp*

132 $\text{♩} = 120$

arco ord. pizz. arco

f sfz sfz mp sub. sfz mp mp fp

134 $\text{♩} = 60$ legno sul pont.

p

135 arco sul tast. spiccato

(legno s.p.)

pp

136 $\text{♩} = 134$

pizz. arco legno batt. jeté arco ord. Spitze

pp mp p 3 mp pp p pp p pp

attacca

IV. After all,

137 $\text{♩} = 80$ $\text{♩} = 60$

arco pizz. molto sul pont. sul tasto

f mp sub. 3 9 pp ppp very quiet mp più calmo

141 poco rit. (ma sempre agitato) A tempo

legno sul tasto legno sul pont. arco ord.

mf p mp f mf P sfp mf ff somewhat aggressive