

2010

Drei, Dai, Dry

Bruno Ruviaro

Santa Clara University, bruviaro@scu.edu

Follow this and additional works at: <http://scholarcommons.scu.edu/music>



Part of the [Composition Commons](#)

Recommended Citation

Ruviaro, Bruno, "Drei, Dai, Dry" (2010). *Music*. 35.
<http://scholarcommons.scu.edu/music/35>

Premiered in July 30th, 2010 at Orangerie, Darmstadt, Germany (Preisträgerforum / Stipend Prize Winners concert) Performed by Jessica Rona (viola) Nadejda Krasnovid (violoncello) Mariko Nishioka (percussion) Lucas Vis (conductor).

This work is licensed under a [Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License](#).

This Score is brought to you for free and open access by the College of Arts & Sciences at Scholar Commons. It has been accepted for inclusion in Music by an authorized administrator of Scholar Commons. For more information, please contact rsroggin@scu.edu.

Bruno Ruviaro

Drei, Dai, Dry

(2010)

music for viola, violoncello and percussion

Percussion Instruments:

Claves
3 Wood Blocks
5 Temple Blocks
2 Bongos
1 Conga
4 Roto-toms
Crotales (1 octave)
Vibraphone

NOTATION

Examples 1-5: Musical notation showing various glissando techniques on a treble clef staff. Example 1 shows a glissando between two notes. Example 2 shows a glissando with a small note in parentheses at the end. Example 3 shows a glissando from a double stop to a single note. Example 4 shows a combination of previous examples. Example 5 shows a glissando going across several beats.

(1) Glissando between specified notes, within specified rhythm.

(2) The small note given in parentheses denotes the end of the glissando. This note should not be attacked as a new note (i.e., it shouldn't be articulated). This is not a grace note: its duration and rhythmic value should be respected just as for any regular note.

(3) Glissando from a double stop to a single note. While keeping the same hand shape of the initial interval, the player slides the hand on the two strings until the destination pitch is reached. The double stop is abandoned upon the articulation of the new note. The actual sounding interval may slightly change as the glissando moves in register.

(4) Combination of previous examples. In this case, the arrival point of the glissando is a double stop, but it should not be articulated with a new attack. The pitches indicated in parentheses are only approximate.

(5) Example of glissando going across several beats (or parts of beats). Only notes with actual noteheads represent new attacks. Stems without noteheads simply indicate the duration over which the glissando is happening.

Examples 6-9: Musical notation showing glissando without a specified end note (6), rapid unmeasured alternation between two notes (trills) (7), grace notes (8), and rapid unmeasured repetition of the same note (tremolo) (9).

(6) Glissando without a specified end note.

(7) Rapid, unmeasured alternation between two notes. These trills are made to the note given in parentheses, which can be at any interval above the main note (not only major or minor seconds). When associated with a glissando, both notes should slide in approximate parallel motion.

(8) Grace notes: always as fast as possible. Grace notes are always represented by small eighth-notes with a slash

(9) Rapid, unmeasured repetition of the same note (tremolo).

Examples 10-13: Musical notation showing quarter-tone notation (10), accidentals (11), and sul ponticello, ordinario, and sul tasto (12). Example 13 shows a black diamond notehead.

(10) Quarter-tone notation used in the piece.

(11) Accidentals apply only to the note before which they are written. The only exception is when a note is immediately repeated in the same register. Courtesy natural signs (in parentheses or not) are sometimes used to avoid ambiguities. In the example above, all the four E's repeated in immediate sequence are flat.

(13) A black diamond notehead means "half-harmonic": left-hand finger pressure should be between normal and harmonic pressure.

(12) Sul Ponticello, Ordinario, and Sul Tasto. Arrows indicate a gradual transition from one to another. May also appear with "molto" or "poco".

Examples 14-17: Musical notation showing on the rim (14), ROTO-TOMS (15), CROTALES (16), and PERCUSSION MALLETS (17).

(14) On the rim

(15) ROTO-TOMS: when a glissando appears for the roto-toms, the number above the staff indicates which drum is to produce the glissando (1-4, low to high). In the example above, the initial attack happens simultaneously on roto-toms 1 and 2, and the glissando should happen on #2 only. The "X" notehead indicates a new attack on the glissando tom. The actual staff positioning of a X-notehead note does not have any special significance.

(16) CROTALES: Notes used in the piece.

(17) PERCUSSION MALLETS (from left to right): soft yarn, medium yarn, hard yarn, plastic, snare drum stick.

Drei, Dai, Dry

Bruno Ruviaro
February 2010

The score is for a piece titled "Drei, Dai, Dry" by Bruno Ruviaro, dated February 2010. It features a percussion ensemble and string quartet. The percussion includes Claves, Wood Blocks, Temple Blocks, Bongos & Conga, Roto-toms, and Crotales. The strings include Viola and Violoncello. The score is in 3/4 time and consists of four measures. The first two measures are marked with a tempo of ♩ = 120, and the last two measures are marked with a tempo of ♩ = 140. The key signature has one sharp (F#). The percussion parts are mostly rests, with some activity in the Temple Blocks and Wood Blocks. The Temple Blocks play a rhythmic pattern of eighth notes in the first two measures, marked *f*, and then a triplet of eighth notes in the third measure, marked *meno f*. The Wood Blocks play a triplet of eighth notes in the third measure, marked *f*. The string parts (Viola and Violoncello) play a complex rhythmic pattern of eighth and sixteenth notes, marked *f*, with triplets and slurs. The Viola part has a star symbol in the first measure. The Violoncello part has a star symbol in the first measure. The Bongos & Conga, Roto-toms, and Crotales parts are mostly rests.

♩ = 120 ♩ = 140

Claves

Wood Blocks

Temple Blocks

Bongos & Conga

Roto-toms

Crotales

Vibraphone

Viola

Violoncello

f *meno f*

5 $\text{♩} = 90$ $\text{♩} = 120$

Clv. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

W.B. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

T. Bl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Bg./Cg. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vla. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

senza dim. *mf sub.* *mf* *2:3*



8

Clv. $\frac{4}{4}$ $\frac{6}{4}$

W.B. $\frac{4}{4}$ $\frac{6}{4}$

T. Bl. $\frac{4}{4}$ $\frac{6}{4}$

Bg./Cg. $\frac{4}{4}$ $\frac{6}{4}$

Vla. $\frac{4}{4}$ $\frac{6}{4}$

Vc. $\frac{4}{4}$ $\frac{6}{4}$

quasi f *f* *quasi f senza dim.* *f*

10 $\text{♩} = 160$ $\text{♩} = 80$

Clv. $\frac{6}{4}$ $\frac{3}{4}$ $\frac{6}{4}$

W.B. $\frac{6}{4}$ $\frac{3}{4}$ $\frac{6}{4}$

T. Bl. $\frac{6}{4}$ $\frac{3}{4}$ $\frac{6}{4}$

Bg./Cg. $\frac{6}{4}$ $\frac{3}{4}$ $\frac{6}{4}$
mp *p*

Vla. $\frac{6}{4}$ $\frac{3}{4}$ $\frac{6}{4}$
mf *mp* *mf*

Vc. $\frac{6}{4}$ $\frac{3}{4}$ $\frac{6}{4}$
mf *mp* *mf*



14 $\text{♩} = 140$ $\text{♩} = 80$ accel. . .

Clv. $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{7}{4}$
mp

W.B. $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{7}{4}$

T. Bl. $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{7}{4}$

Bg./Cg. $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{7}{4}$
p *mf*

Vla. $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{7}{4}$
pp S.T.

Vc. $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{7}{4}$
p S.T.

17 ♩ = 140

Clv. *ff*

W.B. *f*

T. Bl.

Bg./Cg. *p* *pp*

Vla. *ff* ord. poco S.P. *p sub.* *ff* ord. 3

Vc. *ff* ord. poco S.P. *p sub.* *ff* ord. 3

21 ♩ = 60

Clv.

W.B.

T. Bl.

Bg./Cg. *mp* *p* *pp static* senza cresc.

Vla. poco S.P. *p sub.* poco S.P. (slow glissando) *p poco cresc.* 5:3

Vc. *p sub.* (slow glissando) *p poco cresc.* 4:3

cello strings: I II III IV *p* 6/4

24 $\text{♩} = 90$

Clv. $\frac{6}{4}$ $\frac{7}{4}$

W.B. $\frac{6}{4}$ $\frac{7}{4}$

T. Bl. $\frac{6}{4}$ $\frac{7}{4}$

Bg./Cg. $\frac{6}{4}$ $\frac{7}{4}$

Vla. $\frac{6}{4}$ $\frac{7}{4}$

Vc. $\frac{6}{4}$ $\frac{7}{4}$

sempre pp

ord. -----> S.T.

mf *p*

mf *p*



26 $\text{♩} = 105$ $\text{♩} = 90$

Clv. $\frac{7}{4}$ $\frac{6}{4}$ $\frac{4}{4}$

W.B. $\frac{7}{4}$ $\frac{6}{4}$ $\frac{4}{4}$

T. Bl. $\frac{7}{4}$ $\frac{6}{4}$ $\frac{4}{4}$

Bg./Cg. $\frac{7}{4}$ $\frac{6}{4}$ $\frac{4}{4}$

Vla. $\frac{7}{4}$ $\frac{6}{4}$ $\frac{4}{4}$

Vc. $\frac{7}{4}$ $\frac{6}{4}$ $\frac{4}{4}$

f

ff *p sub. f* *sfp*

ff *p sub. f* *quasi f*

28 $\text{♩} = 60$

Clv. $\frac{4}{4}$

W.B. $\frac{4}{4}$

T. Bl. $\frac{4}{4}$
p

Bg./Cg. $\frac{4}{4}$

Vla. $\frac{4}{4}$
mp sub. *f*

Vc. $\frac{4}{4}$
mp sub. *f*



29

Clv. $\frac{4}{4}$

W.B. $\frac{4}{4}$

T. Bl. $\frac{4}{4}$
(cresc.) mf *pp* *f*

Bg./Cg. $\frac{4}{4}$

Vla. S.T. ord.
pp sub. *f* *mf*

Vc. S.T. ord.
pp sub. *f* *mf (senza crescendo)*

31 ♩ = 105

Clv.

W.B.

T. Bl.

Bg./Cg.

Vla.

Vc.

(ord.) -----> poco S.P. S.P.

mp (*senza crescendo*) *poco sfz* *mf* *poco sfz*

33 ♩ = 60 poco rit.

Clv.

W.B.

T. Bl.

Bg./Cg.

Vla.

Vc.

cello strings:

pp *sempre pp* *pp* *p* *p senza dim.*

slow glissando

36 $\text{♩} = 60$ rall. $\text{♩} = 52$

Clv. $\frac{15}{16}$ $\frac{4}{4}$

W.B. $\frac{15}{16}$ $\frac{4}{4}$

T. Bl. $\frac{15}{16}$ $\frac{4}{4}$

Bg./Cg. $\frac{15}{16}$ $\frac{4}{4}$

Vla. $\frac{15}{16}$ $\frac{4}{4}$

Vc. $\frac{15}{16}$ $\frac{4}{4}$

ord. mf p pp mp pizz.

mf pp mp mf mp

39 poco accel. $\text{♩} = 60$

Clv. $\frac{9}{8}$

W.B. $\frac{9}{8}$

T. Bl. $\frac{9}{8}$

Bg./Cg. $\frac{9}{8}$

Vla. $\frac{9}{8}$

Vc. $\frac{9}{8}$

(pizz.) mp p pp arco pp

mp p pp arco pp

arco tr. poco S.P. ord. arco

42

Clv. $\frac{5}{4}$ $\frac{4}{4}$ *mp*

W.B. $\frac{5}{4}$ $\frac{4}{4}$

T. Bl. $\frac{5}{4}$ $\frac{4}{4}$ *mp* *p*

Bg./Cg. $\frac{5}{4}$ $\frac{4}{4}$

Vla. *sfp* *poco sfz* *molto* *mp* *poco S.P.*

Vc. *sfp* *poco sfz* *molto* *mp* *poco S.P.*

44

Clv. $\frac{4}{4}$ *mf* *pp* $\text{♩} = 48$

W.B. $\frac{4}{4}$

T. Bl. $\frac{4}{4}$

Bg./Cg. $\frac{4}{4}$

Vla. *mf* *pizz.* *mp* *arco* *ff*

Vc. *mf* *pizz.* *mp* *arco* *ff*

rall.

47 $\text{♩} = 40$

Clv. $\frac{4}{4}$ $\frac{6}{4}$

W.B. $\frac{4}{4}$ $\frac{6}{4}$

T. Bl. $\frac{4}{4}$ $\frac{6}{4}$

Bg./Cg. $\frac{4}{4}$ $\frac{6}{4}$

Vla. $\frac{4}{4}$ $\frac{6}{4}$

Vc. $\frac{4}{4}$ $\frac{6}{4}$

mp *p*

poco S.P. \rightarrow molto S.P.

pp sub. *sfp*

49 *accel.* $\text{♩} = 72$

Clv. $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{15}{8}$

W.B. $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{15}{8}$

T. Bl. $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{15}{8}$

Bg./Cg. $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{15}{8}$

Vla. $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{15}{8}$

Vc. $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{15}{8}$

p *p*

molto S.P. \rightarrow *poco S.P.*

p *p* *tr*

ord. *ord.*

53 ♩ = 58

Clv. $\frac{15}{8}$ $\frac{4}{4}$

W.B. $\frac{15}{8}$ $\frac{4}{4}$ *mf*

T. Bl. $\frac{15}{8}$ $\frac{4}{4}$ *mf*

Bg./Cg. $\frac{15}{8}$ $\frac{4}{4}$

Vla. $\frac{15}{8}$ $\frac{4}{4}$ *mf* *mp*

Vc. $\frac{15}{8}$ $\frac{4}{4}$ *mf* *mp* S.P.



rall. ♩ = 100 (subito)

56

Clv. $\frac{6}{4}$ $\frac{2}{4}$ *mf*

W.B. $\frac{6}{4}$ $\frac{2}{4}$

T. Bl. $\frac{6}{4}$ $\frac{2}{4}$

Bg./Cg. $\frac{6}{4}$ $\frac{2}{4}$ *pp*

Vla. $\frac{6}{4}$ $\frac{2}{4}$ *sfp* *p*

Vc. $\frac{6}{4}$ $\frac{2}{4}$ *sfp* *p* ord.

12

62 ♩ = 40

T. Bl.

Bg./Cg.

Vla. *sul tasto*

Vc. *col legno battuto*

p

69 ♩ = 60

T. Bl.

Roto-t.

Vla. *ord.*

Vc. *arco ord.*

ppp

pp


pp


73 ♩ = 62


Bg./Cg.


Vla. *mp*

Vc. *mp*

78 

Bg./Cg. 

Vla. *pizz.*  *mp*

Vc. *pizz.*  *mp*

83  ♯ = 40

Bg./Cg.  *pp*

Roto-t.  *pp*

Vla. *f* (sempre *pizz.*)  (sempre *f*)

Vc. *f* (sempre *pizz.*)  (sempre *f*)

88  ♯ = 58  ♯ = 65  ♯ = 58

Bg./Cg.  *pp*

Roto-t.  *pp*

Vla. 

Vc. 

92 $\text{♩} = 140$ $\text{♩} = 50$

Bg./Cg. 3/4 4/4 5/4

Roto-t. 3/4 4/4 5/4

Vla. 12/15 3/4 5/4

Vc. 12/15 3/4 5/4

f

97 $\text{♩} = 66$ $\text{♩} = 40$ $\text{♩} = 60$

Bg./Cg. 5/4 3/4 4/4 15/16

Roto-t. 5/4 3/4 4/4 15/16

Vla. 12/15 5/4 3/4 4/4 15/16

Vc. 12/15 5/4 3/4 4/4 15/16

mf *mf* *p* *pp*

mf loud enough to partially mask the pizzicato on the strings

meno f *f* *meno f*

meno f *f* *meno f*

100 $\text{♩} = 90$ $\text{♩} = 60$

Bg./Cg. 15/16 6/4 4/4

Roto-t. 15/16 6/4 4/4

Vla. 12/15 15/16 6/4 4/4

Vc. 12/15 15/16 6/4 4/4

p *p* *mf*

mf *mp* *mf*

mf *mp* *mf*

103 ♩ = 90

Bg./Cg. *mf*

Roto-t. *quasi f* *mf* *f* *mf* *f* *mf*

Vla. *quasi f* *mp* *f* *f*

Vc. *quasi f* *mp* *f* *f* 5

106 ♩ = 60 ♩ = 140 rall.

Bg./Cg. *p*

Roto-t. *sfp* *p* *poco sfp* *mf*

Vla. *f* *mp* *p* *f* *f*

Vc. *f* *mp* *p* *pp* *f* *f*

111 ♩ = 80 poco rit. ♩ = 160 (subito)

Roto-t. *pp* *mp* *mf* *f*

Vla. *mf* *mf* *f*

Vc. *mf* *mf* *f*

hit with shoulder of drumstick

115

$\text{♩} = 60$ $\text{♩} = 90$ $\text{♩} = 140$

Roto-t. *p* *mp* *crescendo* *poco* *a* *poco*

Vla. *quasi f* *f* *f*

Vc. *quasi f* *f* *f*



118

Roto-t. *f* *mf*

Vla. *ff* *ff* *mf*

Vc. *ff* *ff* *mf*



123

Roto-t. *pp* *ppp*

Vla. *p* *pp* *ppp* put on practice mute ("hotel" mute) arco ord.

Vc. *p* *pp* *ppp* put on practice mute ("hotel" mute) arco ord.

131 $\text{♩} = 60$

Crot. *p* l.v. *[as if floating above the strings]*

Vib. *ped. p*

Vla. Practice mute *pp* static, without vibrato throughout *p*

Vc. Practice mute *pp* *p*



137

Vib. *3 3 5 5 3*

Vla.

Vc.



140

Vib. *3 5 10*

Vla. *8 8 8 8*

Vc. *transition to Db as subtle as possible*

145 $\text{♩} = 40$

Vib. $\text{♩} = 40$

Vla.

Vc.



150

Vib.

Vla. (ord.) -----> S.T.

Vc. (ord.) -----> S.T.



154 $\text{♩} = 60$

Crot. *mp* l.v.

Vib.

Vla. *pp* ord. *p* *ppp* *p* *poco cresc.*

Vc. *pp* ord. *ppp* *p* *poco cresc.*

Tempo markings: $\text{♩} = 66$, $\text{♩} = 48$, $\text{♩} = 60$

160

Vib. $\text{♩} = 66$ $\text{♩} = 48$ $\text{♩} = 60$

Vla. (ord.) -----> S.T. ord. *mp*

Vc. (ord.) -----> S.T. ord. *mp*

Tempo markings: $\text{♩} = 40$, $\text{♩} = 60$

164

Vib. $\text{♩} = 40$ $\text{♩} = 60$

Vla. *p* *mp*

Vc. *p* *mp*

Tempo marking: $\text{♩} = 66$

167

Vib. $\text{♩} = 66$

Vla. (ord.) -----> S.T. poco S.P. ord. *pp* *mf* *p* *f subito*

Vc. (ord.) -----> S.T. poco S.P. ord. *pp* *mf* *p* *f subito*

poco accel.

♩ = 44

171

Vib.

Vla.

Vc.



♩ = 60

176

Vib.

Vla.

Vc.

articulate well the change to C natural



180

Crot.

Vib.

Vla.

Vc.

185

Vib.

Vla.

Vc.

mp

mf



poco rall. . . . ♩ = 140

189

Vib.

Vla.

Vc.

quasi f

mf

(ord.) -----> S.T.

(ord.) -----> S.T.



♩ = 80

195

Vib.

Vla.

Vc.

p (echo)

(S.T.)

flautando

mf

p

♩ = 120

200

Vib. *5 mp*

Vla. (S.T.) *mp* → ord. *mf*

Vc. (S.T.) *mp* → ord. *mf*



♩ = 80 poco accel. ♩ = 90

204

Vib.

Vla. *pp* *p* (ord.) -----> S.P.

Vc. *pp* *p* (ord.) -----> S.P.



211

Vib.

Vla. ord. *pp*

Vc. ord. *pp*

214

Crot. *l.v.*

Vib.

Vla. *ppp*

Vc. *ppp*



Vib.

Vla. *S.P.* *ppp*

Vc. *S.P.* *ppp* 3



222

Crot. *ppp* *l.v.*

Vib.

Vla. *ppp*

Vc. *ppp*