

2010

Drei, Dai, Dry

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Bruno Ruviaro

Drei, Dai, Dry

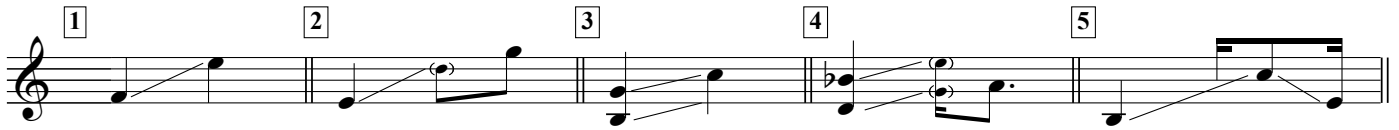
(2010)

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



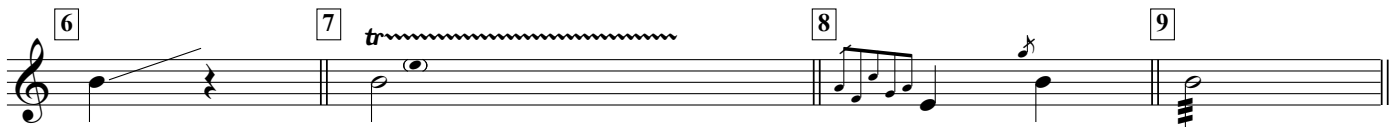
(1) Glissando between specified notes, within specified rhythm.

(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.



(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).



(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".



(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

♩ = 120 ♩ = 140

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 parts include Claves, Wood Blocks, Temple Blocks, Bongos & Conga, Roto-toms, and Crotales. The string parts are for Viola and Violoncello. The piece 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 percussion parts are mostly silent, with some activity in the Temple Blocks and Wood Blocks. The string parts feature complex rhythmic patterns, including triplets and sixteenth notes, with a dynamic marking of *f* (forte) in the first measure and *meno f* (mezzo-forte) in the fourth measure. The Viola and Violoncello parts are written in a 3/4 time signature, with the Viola part starting in a 3/4 time signature and the Violoncello part starting in a 3/4 time signature. The percussion parts are written in a 3/4 time signature, with the Claves, Wood Blocks, and Bongos & Conga parts starting in a 3/4 time signature and the Roto-toms and Crotales parts starting in a 3/4 time signature. The Vibraphone part is written in a 3/4 time signature and is mostly silent. The score is written in a 3/4 time signature, with the first two measures in 3/4 and the last two measures in 2/4. The percussion parts are written in a 3/4 time signature, with the Claves, Wood Blocks, and Bongos & Conga parts starting in a 3/4 time signature and the Roto-toms and Crotales parts starting in a 3/4 time signature. The string parts are written in a 3/4 time signature, with the Viola part starting in a 3/4 time signature and the Violoncello part starting in a 3/4 time signature. The score is written in a 3/4 time signature, with the first two measures in 3/4 and the last two measures in 2/4.

Claves

Wood Blocks

Temple Blocks

Bongos & Conga

Roto-toms

Crotales

Vibraphone

Viola

Violoncello

5 ♩ = 90 ♩ = 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* *p*

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. $\frac{4}{4}$
S.T. *pp sub.* ord. *f* *mf* *3* *3* *3*

Vc. $\frac{4}{4}$
S.T. *pp sub.* ord. *f* *mf (senza crescendo)*

31 ♩ = 105

Clv.

W.B.

T. Bl.

Bg./Cg.

Vla.

Vc.

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

p *mp* *mf* *poco sfz*

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* *p senza dim.*

ord. 5 S.T. II tr (S.T.)

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. $\frac{15}{16}$ $\frac{4}{4}$ *mp*

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

Vla. $\frac{15}{16}$ $\frac{4}{4}$ *ord.* *mf* *pizz.* *pp* *mp*

Vc. $\frac{15}{16}$ $\frac{4}{4}$ *mf* *pizz.* *pp*



39 poco accel. $\text{♩} = 60$

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

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

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

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

Vla. $\frac{9}{8}$ *(pizz.)* *(mp)* *poco S.P.* *arco* *pp* *[5]* *[5]*

Vc. $\frac{9}{8}$ *arco* *(mp)* *p* *pp* *ord.* *arco* *[5]* *[5]*

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 *rall.* $\text{♩} = 48$

Clv. $\frac{4}{4}$ *mf* *pp*

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*

47 ♩ = 40

Clv. 6/4

W.B. 6/4

T. Bl. 6/4

Bg./Cg. 6/4

Vla. 6/4

Vc. 6/4

mp *p*

poco S.P. molto S.P.

pp sub. *sfp*

poco S.P. molto S.P.

pp sub. *sfp*

49 ♩ = 72 accel.

Clv. 6/4 5/4 4/4 15/8

W.B. 6/4 5/4 4/4 15/8

T. Bl. 6/4 5/4 4/4 15/8

Bg./Cg. 6/4 5/4 4/4 15/8

Vla. 6/4 5/4 4/4 15/8

Vc. 6/4 5/4 4/4 15/8

p *p*

mp

p *p*

p *p*

p *p*

molto S.P. poco S.P.

ord.

ord.

tr

53 $\text{♩} = 58$

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. $\text{♩} = 100$ (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. $\flat 8$

12

62 ♩ = 40

T. Bl.

Bg./Cg.

Vla. *sul tasto*

Vc. *col legno battuto*

p 3 3 3

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.

Vc.

pizz.

mp

83

Bg./Cg.

Roto-t.

Vla.

Vc.

pp

f

(sempre pizz.)

f

pp

pp

(sempre *f*)

(sempre *f*)

$\text{♩} = 40$

88

Bg./Cg.

Roto-t.

Vla.

Vc.

pp

$\text{♩} = 58$

$\text{♩} = 65$

$\text{♩} = 58$

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

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*

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 ♩ = 60 ♩ = 90 ♩ = 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.*

♩ = 66
♩ = 48
♩ = 60

160

Vib.

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

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



♩ = 40
♩ = 60

164

Vib.

Vla. *p* *mp*

Vc. *p* *mp*



poco accel. ----- ♩ = 66

167

Vib.

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*

♩ = 44

171

Vib.

Vla.

Vc.



♩ = 60

176

Vib.

Vla.

Vc.

articulate well the change to C natural



180

Crot.

Vib.

Vla.

Vc.

185

Vib. *7:4* *3:2* *5*

Vla. *mp* *mf*

Vc. *mp* *mf*



poco rall. *♩ = 140* *poco rall.*

189

Vib. *5*

Vla. *quasi f* *mf* (ord.) S.T.

Vc. *quasi f* *mf* (ord.) S.T.



♩ = 80

195

Vib. *p (echo)*

Vla. (S.T.) *flautando* *mf* *p*

Vc. *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. (ord.) → S.P. *pp* *p*

Vc. (ord.) → S.P. *pp* *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*