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Pós-Tudos

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Twelve etudes for piano solo [various durations; full set is ca. 60 minutes of music]

Premiered by Kyle Adam Blair on September 2, 2016, Center for New Music, San Francisco (except #8, #10, and #11, which to be premiered on January 19, 2017 at Santa Clara University).

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BRUNO RUVIARO

Pós-Tudos

12 etudes for piano solo

OAKLAND, CALIFORNIA, 2016



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ABOUT THIS WORK

These twelve piano etudes were composed between Summer of 2015 and Fall of 2016 in San Francisco and Oakland, California. The word *Pós-Tudo* comes from the poem of same name by Augusto de Campos. For a long time I had intended to compose a series of piano pieces based on the borrowing and transformation of existing musical material. This collection is a realization of that idea. The main source material of each étude is cited at the bottom of its last page. Other fleeting appearances of borrowed music are referenced directly on the score. Half of the sources are popular songs (mostly Brazilian music); the other half comes from Western concert music tradition. This collection of *Pós-Tudos* brings together ideas, sounds, and gestures that have been slowly cooking for over two decades of my music making.

Many thanks to my pianist friends and colleagues, past and present, for directly or indirectly inspiring me to create these pieces; Santa Clara University and the Department of Music for giving me space, time, and material conditions; Kyle Adam Blair for the first studio recording and public performance; and thanks to Tania and Pira for enduring my non-stop banging on the piano for months in a row.

Bruno Ruviaro

GLOSSARY OF PORTUGUESE TERMS

Bem barulhento – Very noisy

Pouquíssimo pedal, ad lib. – Very little pedal, ad libitum

Tempo ondulante, sempre rubato – Fluctuating tempo, always rubato

Trocar devagar durante a fermata – Change slowly during fermata

Um pouco mais lento se precisar – A bit slower if needed

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Pós-Tudo 1

para Joana Cunha de Holanda

Bruno Ruviaro

Tempo ondulante, sempre rubato ($\text{♩} = \text{ca. } 140$)

riten. *accel.* *riten.* *accel.* *accel.*

Piano

pp sempre molto legato

una corda

Rit.

riten. *accel.* *riten.* *accel.* *riten.* *riten.*

mf *(poco cresc.)*

Rit. *Rit.* *Rit.* *Rit.*

tre corde

Rit. *Rit.*

f

Rit. *Rit.*

ca. 90 rall.

ca. 75 riten.

accel. *riten.* *accel.* *riten.* *accel.*

mf pp *cresc.* *Rit.* *accel.* *Rit.*

Rit. *Rit.* *Rit.* *Rit.*

Rit. *Rit.*

17 *riten.* *accel.* *riten.* (a tempo) *p* *8va* *8va*

riten. *accel.* *riten.* (a tempo) *p* *8va* *8va*

riten. *accel.* *riten.* (a tempo) *p* *8va* *8va*

20 *mf* *ff* *p subito* *rall.* *mf* *mp*

mf *ff* *p subito* *rall.* *mf* *mp*

mf *ff* *p subito* *rall.* *mf* *mp*

23 *8va* *pp* *una corda* *8va* *8va* *(D)*

8va *pp* *una corda* *8va* *8va* *(D)*

8va *pp* *una corda* *8va* *8va* *(D)*

28 *cresc.* *f* *p sub.* *p* *un poco rubato* *p* *pp smorzando*

8va *pp* (trocar devagar durante fermata)

cresc. *f* *p sub.* *p* *un poco rubato* *p* *pp smorzando*

8va *pp* (trocar devagar durante fermata)

33

mp

riten. *accel.*

p *senza cresc.*

8va *pp*

(mp)

tre corde

Rédo.

8va *pp*

rall.

(mp) *(mp)*

(a tempo)

pp

pp

Rédo. *Rédo.*

8va *3*

(mp)

in loco

8va *5*

cresc.

mf

8va *5*

Rédo. *3* *Rédo.* *5*

4

8va

39 *pp* (mp) *pp* *accel.* *rall.* (pp)

p *Red.* *Red.* *d* = 110 – 130

41 *8va*

Red. *Red.*

44 *8va*

mf *Red.* *Red.*

46 *8va*

Red. *Red.*

48 *8va*

49

Rit. *3* *3* *Rit.*

50 *8va*

Rit.

52 *8va*

f

Rit.

53 *8va*

cresc. - - - riten. *poco accel.*

ff *> p*

pp

loco

Rit.

Pós-Tudo 2

para Carina Joly

Bruno Ruviaro

Prestissimo

p legato, scorrevole

una corda

R&d.

3

5 [slight accent on last note from here on] >

7

9

11

8

13

*Ped. [similar pedal ad lib. when bass note changes]

15

17

4x

19

21

23

25

The musical score consists of six staves of music, each with two measures. The music is in 3/4 time and uses a key signature of four flats. The notation includes eighth-note patterns with slurs and dynamic markings (>). Pedal instructions are included for specific measures: measure 13 has a note with a vertical line and a bracket labeled "Ped. [similar pedal ad lib. when bass note changes]"; measure 17 has a vertical line and a bracket labeled "4x"; measure 19 has a vertical line and a bracket labeled "4x"; measure 21 has a vertical line and a bracket labeled "4x"; and measure 25 has a vertical line and a bracket labeled "4x". The music is divided by vertical bar lines and measures are numbered 8, 13, 15, 17, 19, 21, 23, and 25.

27

29

31

33

35

37

40

9

10

42

44

46

48

50

52

54

56

58

60

62

64

66

68 Ritenuto
3x

Lento (♩ = 32 – 40)

71 ppp
Rit.

[2nd movement from piano concerto in G, Ravel]

Pós-Tudo 3

Bruno Ruviaro

Piano

r.h.

>

2 *>*

3 *>*

4 *>*

5 *>*

6 *>*

7 *>*

8 *>*

9 *>*

>

Musical score for bassoon part, measures 10-20. The score consists of ten staves of music, each with four measures. Measure 10: Four measures of eighth-note patterns. Measure 11: Measures 1-3 have eighth-note patterns; measure 4 has a dynamic >. Measure 12: Measures 1-3 have eighth-note patterns; measure 4 has a dynamic >. Measure 13: Measures 1-3 have eighth-note patterns; measure 4 starts with a quarter note followed by a sharp sign, then continues with eighth-note patterns. Measure 14: Measures 1-3 are in 2/4 time with eighth-note patterns; measure 4 changes to 4/4 time with eighth-note patterns. Measure 16: Measures 1-3 have eighth-note patterns; measure 4 has a dynamic >. Measure 17: Measures 1-3 have eighth-note patterns; measure 4 has a dynamic >. Measure 18: Measures 1-3 have eighth-note patterns; measure 4 has a dynamic >. Measure 19: Measures 1-3 have eighth-note patterns; measure 4 has a dynamic >. Measure 20: Measures 1-3 have eighth-note patterns; measure 4 ends with a dynamic >.

[Prokofiev]

14

21

22

23

24

25

27

28

29

30

31

32

33

34

35

36

37

38

39

16

40

41

42

43

sim.

45

13

15

16

47

pouquissimo pedal, ad lib.]

49

>

>

>

>

The musical score for organ, page 16, contains eight staves of music. The top four staves (measures 16-43) are in bass clef, 4/4 time, and have a key signature of one flat. The bottom four staves (measures 45-49) are in treble clef, 4/4 time, and have a key signature of one flat. Measure 16 shows a sequence of sixteenth-note chords. Measures 17-20 show a similar sequence. Measures 21-24 show a sequence where the bass line changes to eighth-note chords. Measures 25-28 show a sequence where the bass line changes to eighth-note chords. Measures 29-32 show a sequence where the bass line changes to eighth-note chords. Measures 33-36 show a sequence where the bass line changes to eighth-note chords. Measures 37-40 show a sequence where the bass line changes to eighth-note chords. Measures 41-44 show a sequence where the bass line changes to eighth-note chords. Measures 45-48 show a sequence where the bass line changes to eighth-note chords. Measure 49 shows a sequence where the bass line changes to eighth-note chords. Measure 49 concludes with the instruction *pouquissimo pedal, ad lib.]*.

50 >

52 > > >

54 > > > >

55 > > > >

Bem barulhento
[um pouco mais lento se precisar]

56 2 3 4
2 3 4
2 3 4
2 3 4

Red. Red. Red. Red.

18

58

Measures 58-59: Treble and bass staves. Measure 58 starts with a dotted eighth note followed by a sixteenth note. The bass staff has a continuous eighth-note pattern. Measure 59 begins with a sixteenth-note pattern. The key signature changes to one flat at the end of measure 59.

59

Measures 59-60: Treble and bass staves. Measure 59 continues the sixteenth-note pattern. Measure 60 begins with a sixteenth-note pattern. The key signature changes to one flat at the end of measure 60.

60

Measures 60-61: Treble and bass staves. Measure 60 continues the sixteenth-note pattern. Measure 61 begins with a sixteenth-note pattern. The key signature changes to one flat at the end of measure 61.

62

Measures 62-63: Treble and bass staves. Measure 62 continues the sixteenth-note pattern. Measure 63 begins with a sixteenth-note pattern. The key signature changes to one flat at the end of measure 63.

A musical score for piano, featuring four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes between measures, starting with a flat in measure 64, becoming a double flat in measure 65, a double sharp in measure 66, and a double flat again in measure 67. The time signature is 4/4 throughout. The music consists of dense chords and arpeggiated patterns.

64

65

66

67

[Construção, Chico Buarque]

Pós-Tudo 4

para Paulo Álvares

Bruno Ruviaro

ca. 60

Red. *Red.* *Red.* *sim.*

p *mp*

* 8th notes throughout the piece should be played *molto legato*, almost as overlapping quarter notes.

* Accidentals apply only to one note.

p *pp*

mf *p sub.*

mp *p* *f*

9

pp

mp — *p*

mf

poco rall.

p subito

A tempo

Ritenuto

Pesante

cresc.

8vb

f

8vb

poco Ped.

Poco più lento

pp una corda

Ped. come prima

p

mf

Più mosso ($\text{♩} = 78$)

19 $\text{G} \begin{cases} \text{mp} \\ \text{m.s.} \\ \text{sim.} \\ \text{tre corde, poco Ped.} \end{cases}$

20 $\text{G} \begin{cases} \text{cresc.} \\ \text{13} \\ \text{13} \end{cases}$

21 $\text{G} \begin{cases} \text{13} \\ \text{(cresc.)} \\ \text{quasi f} \\ \text{p}^3 \\ \text{poco rubato, stringendo} \\ \text{poco rall.} \end{cases}$

22 $\text{G} \begin{cases} \text{A tempo} \\ \text{mf} \\ \text{f} \\ \text{mf} \\ \text{poco rubato, stringendo} \\ \text{cresc.} \\ \text{poco rall.} \end{cases}$

23 $\text{G} \begin{cases} \text{A tempo} \\ \text{f} \\ \text{8va} \\ \text{poco rubato, stringendo} \\ \text{> }^3 \\ \text{sempr f} \\ \text{8va} \\ \text{poco rall.} \end{cases}$

24 $\text{G} \begin{cases} \text{A tempo} \\ \text{mf} \\ \text{decresc.} \\ \text{8va} \\ \text{poco rubato, stringendo} \\ \text{3 }^3 \\ \text{3 }^3 \\ \text{8va} \\ \text{poco rall.} \end{cases} \begin{cases} \text{6} \\ \text{6} \end{cases}$

m.d. m.s. (sim.)

25

p
emphasize inner line (thumbs)

Poco pesante

mf

Lento

27

pp subito

p

v

3

3

Red.

Agitato; un poco rubato

29

p

mp

[à la Kagel]

31

mf

33

ff subito

24

35

mp

ff subito

37

mp

39

p misterioso

poco a poco rall. fino m. 44

41

43

descresc., rall.

smorzando

Risoluto, agitato

45

ff subito

47

p subito

senza rall.

senza decresc.

Poco più lento

49

8va

ppp

Ped.

sim.

51

smorzando

53

ff non legato

non legato

senza Ped.

Ped.

sim.

senza Ped.

56

Ad. *Ad.* *sim.*

f

g. *g.* *senza Ped.*

59

Ad. *Ad.* *senza Ped.*

mf

mp

b *poco rall.*

mf

mp

Risoluto ($\text{d} = 130$)

8va

65

fff

fff

Ad.

8va

67

fff

fff

Ad.

8va

68

fff

fff

Ad.

69 *8va*

70 *8va*

Red.

70 *senza decresc., senza rall.*

3

Red. *3*

71 *p subito*

Lento

6

6

p Ped. come prima

don't clean pedal completely

smorz. e rall.

73 *8va*

8va

8va

8va

8vb

ppp

Pós-Tudo 5

Bruno Ruviaro

Piano

dynamics ad lib.

mf

ca. 100

4

8

11

15

18

Musical score for piano, featuring two staves: Treble (top) and Bass (bottom). The score consists of six systems of music, numbered 20 through 40.

System 20: Treble staff has a continuous eighth-note pattern of alternating sharp and natural notes. Bass staff has a continuous eighth-note pattern of alternating sharp and natural notes. Measure 20 ends with a fermata over the treble staff and a repeat sign.

System 23: Treble staff has a continuous eighth-note pattern of alternating sharp and natural notes. Bass staff has a continuous eighth-note pattern of alternating sharp and natural notes. Measures 23-27 show a repeating pattern of eighth-note pairs.

System 28: Treble staff has a continuous eighth-note pattern of alternating sharp and natural notes. Bass staff has a continuous eighth-note pattern of alternating sharp and natural notes. Measures 28-31 show a repeating pattern of eighth-note pairs.

System 31: Treble staff has a continuous eighth-note pattern of alternating sharp and natural notes. Bass staff has a continuous eighth-note pattern of alternating sharp and natural notes. Measures 31-35 show a repeating pattern of eighth-note pairs.

System 35: Treble staff has a continuous eighth-note pattern of alternating sharp and natural notes. Bass staff has a continuous eighth-note pattern of alternating sharp and natural notes. Measures 35-38 show a repeating pattern of eighth-note pairs.

System 38: Treble staff has a continuous eighth-note pattern of alternating sharp and natural notes. Bass staff has a continuous eighth-note pattern of alternating sharp and natural notes. Measures 38-40 show a repeating pattern of eighth-note pairs.

System 40: Treble staff has a continuous eighth-note pattern of alternating sharp and natural notes. Bass staff has a continuous eighth-note pattern of alternating sharp and natural notes. Measure 40 includes dynamic markings: $\text{d} = 80 - 88$, 3 , pp , 3 , and *una corda*.

30

42

Tempo primo

(*mf*)
tre corde

45

48

51

53

55

Musical score for piano, featuring two staves (treble and bass) across eight staves (measures). The music consists of eighth-note patterns primarily consisting of black notes with one or more sharps. Measure 58 starts with a sixteenth-note pattern. Measures 62 and 65 show eighth-note pairs. Measure 68 begins with a sixteenth-note pattern. A dynamic instruction *poco rubato* is placed above the staff in measure 68. Measures 71 and 73 continue the eighth-note patterns. Measure 74 concludes the page with a sixteenth-note pattern.

58

62

65

68

poco rubato

71

73

74

75 - z y (f)

(l.h. arpeggio optional in this section)

80

85

90

93 mf cresc. - - - - -

95 8va (f)

98 8va

This page contains ten measures of musical notation for two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 75 begins with a rest, followed by a bass note with dynamic (f), and then a sixteenth-note pattern in the right hand. Measures 76 through 93 continue this pattern with occasional bass notes. Measure 94 introduces a new sixteenth-note pattern in the right hand. Measures 95 through 98 conclude the section with the same sixteenth-note pattern. Various dynamics like (f) and mf, and performance instructions like 'l.h. arpeggio optional' and '8va' are included.

103 *8va*

106 *8va*

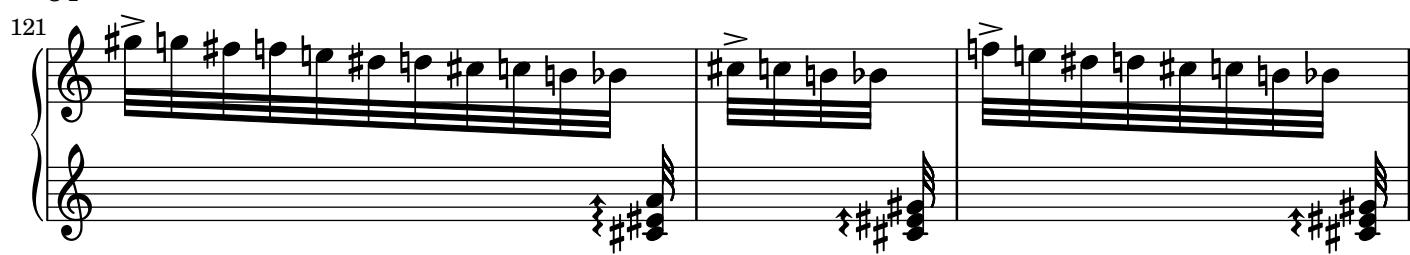
111 *8va*

113

114 $\text{♩} = 48$
[Schoenberg]
 $\text{♩} = 100$
(D with l.h.)
(mp)

118

34



Musical score page 34, measures 124-125. The top staff continues the eighth-note pattern with grace notes. The bottom staff begins with a sixteenth-note grace note in measure 124, followed by an eighth note. Measure 125 concludes the section.

Musical score page 34, measures 126-127. The top staff shows a transition with a sixteenth-note grace note followed by an eighth note. The bottom staff continues the eighth-note pattern with grace notes.

Musical score page 34, measures 128-131. The top staff maintains the eighth-note pattern with grace notes. The bottom staff continues the eighth-note pattern with grace notes.

Musical score page 34, measures 132-135. The top staff shows a transition with a sixteenth-note grace note followed by an eighth note. The bottom staff continues the eighth-note pattern with grace notes.

Musical score page 34, measures 136-139. The top staff maintains the eighth-note pattern with grace notes. The bottom staff continues the eighth-note pattern with grace notes.

Musical score page 34, measures 140-143. The top staff shows a transition with a sixteenth-note grace note followed by an eighth note. The bottom staff continues the eighth-note pattern with grace notes. Measure 143 concludes with a fermata over the eighth note.

= 48
 [32nd-note measured tremolo]
 145

 R.H.: slight accent on first note of each bar, until the end of piece

149

153

157

161

repeat ad lib.; decrescendo al niente to end
 165

[A Ostra e o Vento, Chico Buarque]

Pós-Tudo 6

Bruno Ruviaro

Piano

Fast ($\text{♩} = 120 - 130$)

p *(no pedal)*

4

7

cresc.

10

13

f *p sub.*

cresc.

16

19

Ritenuto *stringendo*

poco ritard. *Tempo primo*

[a bit slower if needed]

in loco

f

8vb

40

8vb *8vb* *Rit.* *8vb* *8vb* *Rit.* *8vb* *8vb* *8vb*

43

Rit. *8vb* *8vb* *Rit.* *8vb* *8vb* *8vb* *8vb* *8vb* *8vb*

poco ritard.
Ritenuto stringendo
sempre f

47

8vb *8vb* *8vb* *Rit.* *Rit.* *Ped. simile*

poco ritardando

d = 72

50

(*loco*)

ff

Ritenuto

53

pp *cresc. poco a poco* *poco accel.*

poco accel.

56

Ritenuto

poco accel.

f

poco accel.

59

poco rall.

allargando

62

p sub.

p sempre

$\text{♩} = 52$

65

poco ritard.

68

poco descresc.

$\frac{3}{8}$

40

72 $\text{d} = 78$

pp *cresc.*

R&d.

80

As fast as possible

mf

f

R&d. *R&d.*

85

Ped. simile

88

91

fff

[]

Pós-Tudo 7

Bruno Ruviaro

Piano

ossia

p (RH always louder than LH)

cresc. - - -

3:2

f

[similar phrasing as before]

13 *p cresc. poco a poco*

15 (cresc.) 5:4 5:4

18 (cresc.) 5:6 7:6 7:6

21 5:4 5:4 4:3 4:3

23 (cresc.) ff

26

pp

28

29

30

32

Pós-Tudo 8

Bruno Ruviaro

Piano

Fast but flexible ($\text{♩} = 162 - 168$)
 [always emphasizing top note]

poco rit.

A tempo

molto rit.

Fast as before, but no rubato

10

Rit come prima

12

mf dim.

14

17

Tempo primo (♩ = 162 – 168)

senza Rit

22

46

25

f *mf*

27

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

30

mf *f* *mf*
mf

32

f *f*

Steady (♩ = 82)

34

f
f

Ped. Ped. Ped.

36

f
f

Ped. Ped. Ped.

Slow and rubato ($\text{♩} = 50$)

38

pianissimo

cresc. poco a poco

una corda

42

poco rit.

mf (rit.)

poco stringendo

mp rall.

tre corde

45

Tempo primo ($\text{♩} = 162 - 168$)

mezzo-forte

senza ped.

48

51

forte

A,

A bit faster*8va*

54

Ped ad lib.

57

J = 82

f

6 6 6 6 6 6 6

Ped. *Ped.*

59

6 6 6 6 6 6 6

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

61

sempre f

poco Ped ad lib.

64

3 *3* *3* *3*

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

poco Ped *

66 $\text{♩} = 68 - 72$

l.h.

f

ped.

ped.

ped.

(l.h.)

Poco rit.

Calm ($\text{♩} = 60 - 64$)

p

release pedal slowly

mp

una corda

ped.

ped.

ped.

ped.

gradually slowing down until the end...

p

ped.

ped.

ppp

[*Single Ladies, Beyoncé*]

Pós-Tudo 9

for Kyle Adam Blair

Bruno Ruviaro

A

Freely transpose each note to any octave (see instructions)

Piano

2

3

4

5

6

Section B with a waltzing l.h. accompaniment

11

19

26

33

40 C Aflat
Aflat/C Bbm⁷ Eb⁷ Aflat Aflat/C Bbm

41 Bbm/Aflat Gm⁷¹¹ C⁷/E Fm F⁷/A

42 Bbm Bflat⁷ Eb⁷ sus4 Eb⁷ Ab B⁰ Ab/C

43 Bbm Eb⁷ Ebm⁷ Ab⁷ Dbmaj7 Db⁶

44 Dbm⁶ Dbm⁶/Fflat Ab/Eflat F⁷ Bbm⁷

45 Eb⁷ Ab⁶ D⁶ Db/F

47 Dbm/Fflat Ab/Eflat F⁷ Bbm⁷ Eb⁷ 13 Ab

INSTRUCTIONS - The score of Pós-Tudo 8 is a guide for improvisation and arrangement, much like a lead sheet. Typical skills of a jazz pianist are expected, as well as modern free improv. The following guidelines apply:

- 1) Octave displacements: transpose each pitch of the melody to any desired octave of the piano. The interval between any two adjacent notes **must always be larger than a perfect fifth**. This rule applies to the melody of the entire piece, including the B section with left hand accompaniment. You can freely split melodic notes between right hand and left hand as needed.
- 2) You can freely choose the duration of stemless notes (sections A and C).
- 3) Phrasing slurs are optional and can be used to influence your arrangement in any way.
- 4) In section B, the left hand introduces a waltz-like accompaniment with the indicated chords. The right hand continues the same process of octave transposition as before, only now the rhythms are written out. You may optionally choose to constrain your right hand to octaves that are above the notes played by your left hand.
- 5) Section C is similar to section A but with added harmonies. Amidst the melodic notes with octave transpositions, you should add hints of the indicated chords. You may use as few as one or two notes to merely suggest a chord, or you may use all notes of the chord to make a chord very explicit. Chords can be voiced in any way you like, including conventional jazz voicings, but also less conventional ones. Chords may be played as blocks (all notes simultaneously), or scattered around melodic notes. Not all chords necessarily need to be played.
- 6) Section D is a coda. It can be played like section B, with perhaps less disjunct octave displacements (i.e., the perfect fifth requirement from #1 can be relaxed, revealing a bit more of the original contour.)

Pós-Tudo 10

Bruno Ruviaro

Piano

Steady ($\text{♩} = 48$)

5

9

13

15 [from here on, emphasize a bit more the top note in each bar]

19

Steady ($\text{♩} = 48$)

22

26

30

33

A bit slower

[this measure is optional]

38

hidden melody - do not play!

Free slow tempo

For each chord, improvise 'chord filters' similar to first section. Shape some (but not all) of them based on hidden melody. Free rhythm and pacing. Whole notes need to be exact same duration. Use 48 BPM per quarter note as a flexible reference. Optional short rest or occasional tied note between chords. Derive phrasing and dynamics from the hidden melody.

54

43

52

61

70

$\text{♩} = 36 - 40$

(repeat optional)

[*Lua Branca*, Chiquinha Gonzaga]

Pós-Tudo 11

for Teresa McCollough

Bruno Ruviaro

Allegro molto

Piano

15ma

f

8vb

Ped.

9 15ma

in loco

8vb

Ped.

18 15ma

in loco

8vb

Ped.

27 15ma

8vb

Ped.

36 15ma

8vb

in loco

8vb

Ped.

in loco

Ped.

15ma

44

8vb

Ped.

in loco

Ped.

Ped.

Ped.

Ped.

Ped.

Slow or moderato

52

Wait about 4-5 seconds, then play any slow piano theme in F major that begins on the note C. It may be originally in F, or transposed to F. Examples: Beethoven Sonata Op. 2 Nr. 1, second movement; Schumann Reverie from Childhood Scenes; Schubert Impromptu in A flat major transposed to F; etc. It may also be a popular song. After about one or two full phrases, find a way to connect into next line and move on.

15

15

53

Flexible ($\text{♩} = 52 - 70$)

15

mp

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

54

$\text{♩} = 100 - 105$ (senza rubato)

mf

pp

p

[Radiohead]

Ped ad lib.

66

76

Moderato (tempo rubato)
[Debussy]

86

Rédo.

Rédo.

Pas trop vite ($\text{♩} = \text{ca. } 150$)
[Tailleferre]

95

simile

106

115

124

(♩ = ♩)

f

Rwd. Rwd. Rwd. Rwd. sim.

132

139

♩ = 52 – 60
[Messiaen]

147

♩ = 60
[Radiohead]

mp

poco rall.

p

Rwd.

8va ---

8vb ---

*

[Op. 27, Nr. 29 , Kabalevsky]

Pós-Tudo 12

Bruno Ruyiaro

= ca. 110
bring out top voice

Piano { *pp* rubato: slight accel.
towards tempo

Rédo (let notes vibrate and harmonies blur)

2 *Rédo.* *Rédo.*

3 *p*

R (= clean pedal lightly, halfway up and down again)

4 *A little faster* (= ca. 140) *Rédo.* *ritard.* = ca. 120

5 *less rubato* *R* *R*

60

Ritenuto**Faster again***rall.*

6

mf

Rit.

** Redit.*

mp

rall.

 $\text{♩} = \text{ca. } 200$

7

no rubato

R

R

R

R

8

cresc. - - - - f

poco rubato

R

R

R

9

mf

Redit.

Redit.

10

rall.

R

ca. 120

11 *mp* *p sub.*

12 *molto rubato*

13 *senza rubato* **Ritenuto** *poco accel.*

14 *a little faster, almost anticipating next tempo* *poco ritard.*

15 *[don't overstate]*

Musical score page 62, system 16. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes from one sharp to two sharps. Measure 16 begins with a sixteenth-note pattern on the treble staff, followed by a eighth-note on the bass staff. The measure continues with eighth-note patterns on both staves, with dynamic markings *mp* and *ed.* appearing on the bass staff. The score concludes with a final eighth-note on the bass staff.

Musical score for piano, page 18, measures 18-21. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a tempo marking of $\text{♩} = \text{ca. } 140$. The bottom staff shows a bass clef, a key signature of one sharp, and dynamic markings *p* and *poco rubato*. Measure 18 starts with a piano dynamic (*p*) and a forte dynamic (*f*). Measure 19 begins with a dynamic instruction *poco rubato*. Measure 20 continues the dynamic instruction *poco rubato*. Measure 21 concludes with a dynamic instruction *poco simile*.

Musical score for piano, page 10, measures 20-21. The score consists of two staves. The upper staff is in treble clef and has a key signature of one sharp (F#). It features a continuous eighth-note pattern with various accidentals. The lower staff is in bass clef and has a key signature of one sharp (F#). It contains sustained notes and a few eighth-note chords.

A musical score for piano, page 21. The top staff uses a treble clef and has a key signature of one sharp. The tempo is marked "senza rubato". The bottom staff uses a bass clef and has a key signature of one sharp. The tempo is marked "p". Both staves show eighth-note patterns.

22

poco rall.

Faster ($\text{♩} = \text{ca. } 170$)

23

cresc.

Ritenuto

24

f

mp

A tempo ($\text{♩} = \text{ca. } 170$)

8va

25

pp luminoso

Ritenuto

Ritenuto

64

26

cresc. - - - *mf*

Ped. Ped. Ped.

A bit slower

27

rubato *stringendo* *poco ritard.*

Ped. Ped. Ped.

Even slower

28

molto rubato *accel.* - - - - -

Ped.

 $\text{♩} = \text{ca. } 120$ [but feeling an urge to speed up]

29

mf

p sub.

Ped. Ped. Ped. Ped.

30

mp

cresc. - - - - *mf*

(mf)

cresc.

mf

ped.

ped.

ped.

31

(mf)

(mf)

cresc.

ped.

ped.

ped.

32

quasi f

dim.

(mf)

cresc.

ped.

ped.

ped.

$\text{♩} = \text{ca. } 160$

33

mf

senza rubato

(mf)

cresc.

ped.

ped.

ped.

66

34

35

ped.

Calmly (♩ = ca. 50)

37

p

38

ped.

ped.

ped. (simile, one per chord)

39

cresc. poco a poco

40

mp

cresc. poco a poco

41

42

mf

(cresc. poco a poco)

This block contains five musical staves. Staff 1 (Treble) has eighth-note patterns. Staff 2 (Bass) has eighth-note patterns. Staff 3 (Treble) has eighth-note patterns. Staff 4 (Bass) has eighth-note patterns. Staff 5 (Bass) has eighth-note patterns. Measure 34 ends with a fermata over the bass staff. Measure 35 starts with a fermata over the bass staff. Measure 37 starts with a dynamic 'p'. Measures 38-40 show a progression of chords. Measure 39 starts with a dynamic 'cresc. poco a poco'. Measures 41-42 show a progression of chords. Measure 43 starts with a dynamic 'mf'.

Musical score for piano, page 67, featuring five staves of music:

- Staff 1 (Treble Clef):** Measures 45-46. Dynamics: *quasi f*, crescendo. Articulation: slurs.
- Staff 2 (Bass Clef):** Measures 45-46. Articulation: slurs.
- Staff 3 (Treble Clef):** Measures 47-48. Dynamics: *f* (*cresc. poco a poco*). Articulation: slurs.
- Staff 4 (Bass Clef):** Measures 47-48. Articulation: slurs.
- Staff 5 (Treble Clef):** Measures 50-51. Dynamics: *ff*. Articulation: slurs.
- Staff 6 (Bass Clef):** Measures 50-51. Articulation: slurs.
- Staff 7 (Treble Clef):** Measures 54-55. Articulation: slurs.
- Staff 8 (Bass Clef):** Measures 54-55. Articulation: slurs.
- Staff 9 (Treble Clef):** Measures 58-59. Dynamics: *ff*. Articulation: slurs.
- Staff 10 (Bass Clef):** Measures 58-59. Articulation: slurs.

Musical score for piano, page 68, featuring three staves. The top staff shows a treble clef, the middle staff a treble clef with a key signature of one sharp, and the bottom staff a bass clef. Measures 62-68 are shown. Measure 62 starts with a forte dynamic. Measures 63-67 show eighth-note patterns in the treble and bass staves. Measure 68 concludes the section.

Musical score for piano, page 68, featuring three staves. The top staff shows a treble clef, the middle staff a treble clef with a key signature of one sharp, and the bottom staff a bass clef. Measures 65-68 are shown. Measures 65-67 feature eighth-note patterns. Measure 68 begins with a dynamic marking *poco a poco dim.*. The section ends with another *poco a poco dim.* marking.

Musical score for piano, page 68, featuring three staves. The top staff shows a treble clef, the middle staff a treble clef with a key signature of one sharp, and the bottom staff a bass clef. Measures 68-74 are shown. Measures 68-73 feature eighth-note patterns. Measure 74 concludes the section with a dynamic marking *f(dim.)*.

A musical score for piano, featuring four staves of music. The score consists of four systems, each containing one measure. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). Measure 71 starts with a sustained note on the top staff. Measures 72 and 73 begin with dynamic markings 'mf' (mezzo-forte) above the middle staff. Measure 74 begins with dynamic 'mp' (mezzo-piano) above the middle staff. Measure 75 begins with dynamic 'p' (pianissimo) above the middle staff. Measure 76 begins with dynamic '(p)' (pianississimo) above the middle staff. Measure 77 ends with a sustained note on the top staff. Measure 78 begins with a sustained note on the top staff. Measure 79 begins with a sustained note on the top staff. Measure 80 begins with a sustained note on the top staff.

70

Musical score for measures 83-84. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in G major (one sharp). Measure 83 starts with a half note in the bass, followed by a quarter note in the treble. Measure 84 starts with a half note in the bass, followed by a quarter note in the treble.

Musical score for measures 87-88. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in G major (one sharp). Measure 87 starts with a half note in the bass, followed by a quarter note in the treble. Measure 88 starts with a half note in the bass, followed by a quarter note in the treble.

repeat a few times ad lib., fading out

Musical score for measures 93-94. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in G major (one sharp). Measure 93 starts with a half note in the bass, followed by a quarter note in the treble. Measure 94 starts with a half note in the bass, followed by a quarter note in the treble.

[*Partita in D, Menuet, Bach*]

