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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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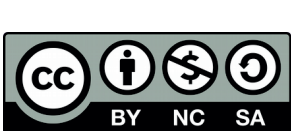

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Contact: http://brunoruviaro.com

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 etude 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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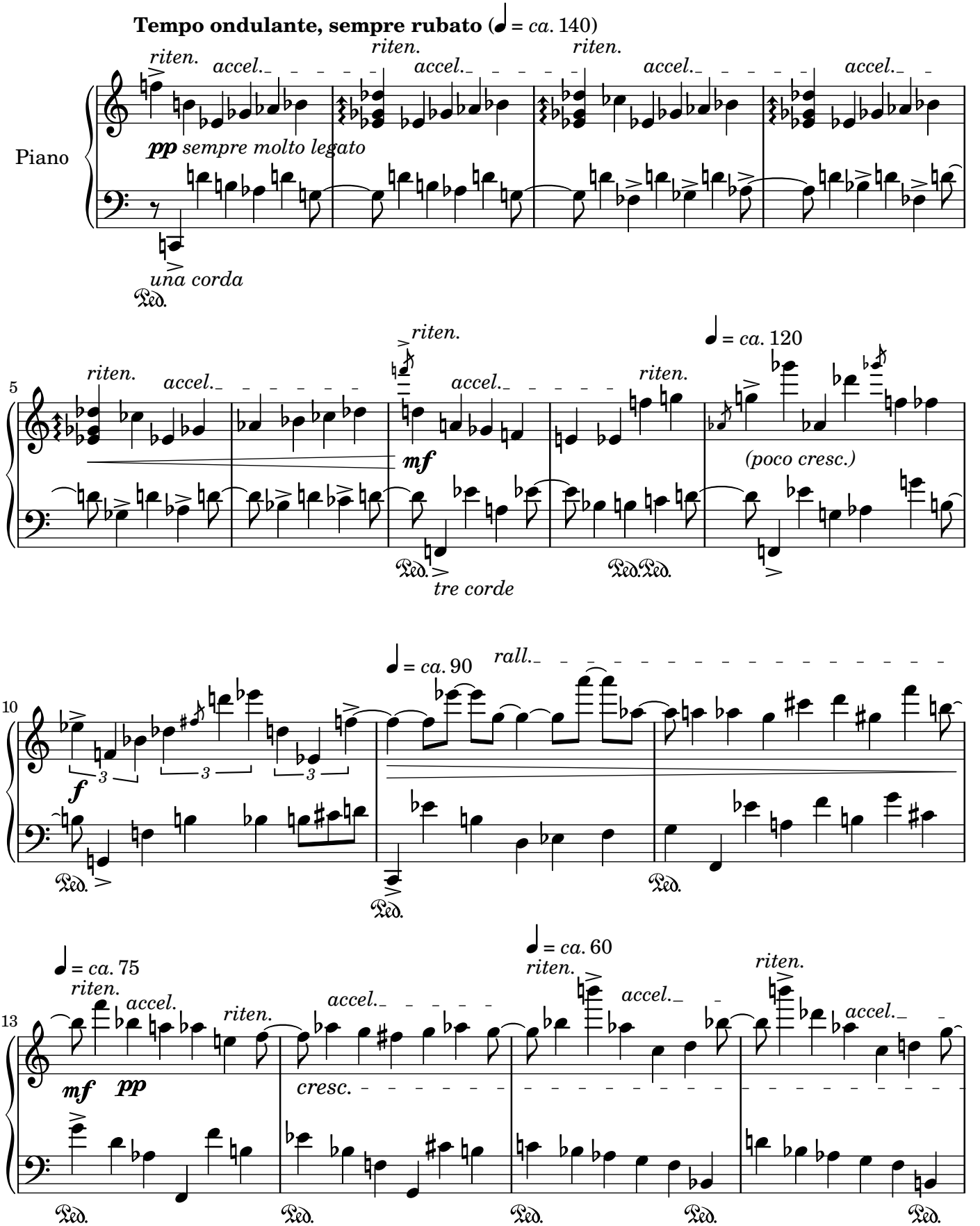
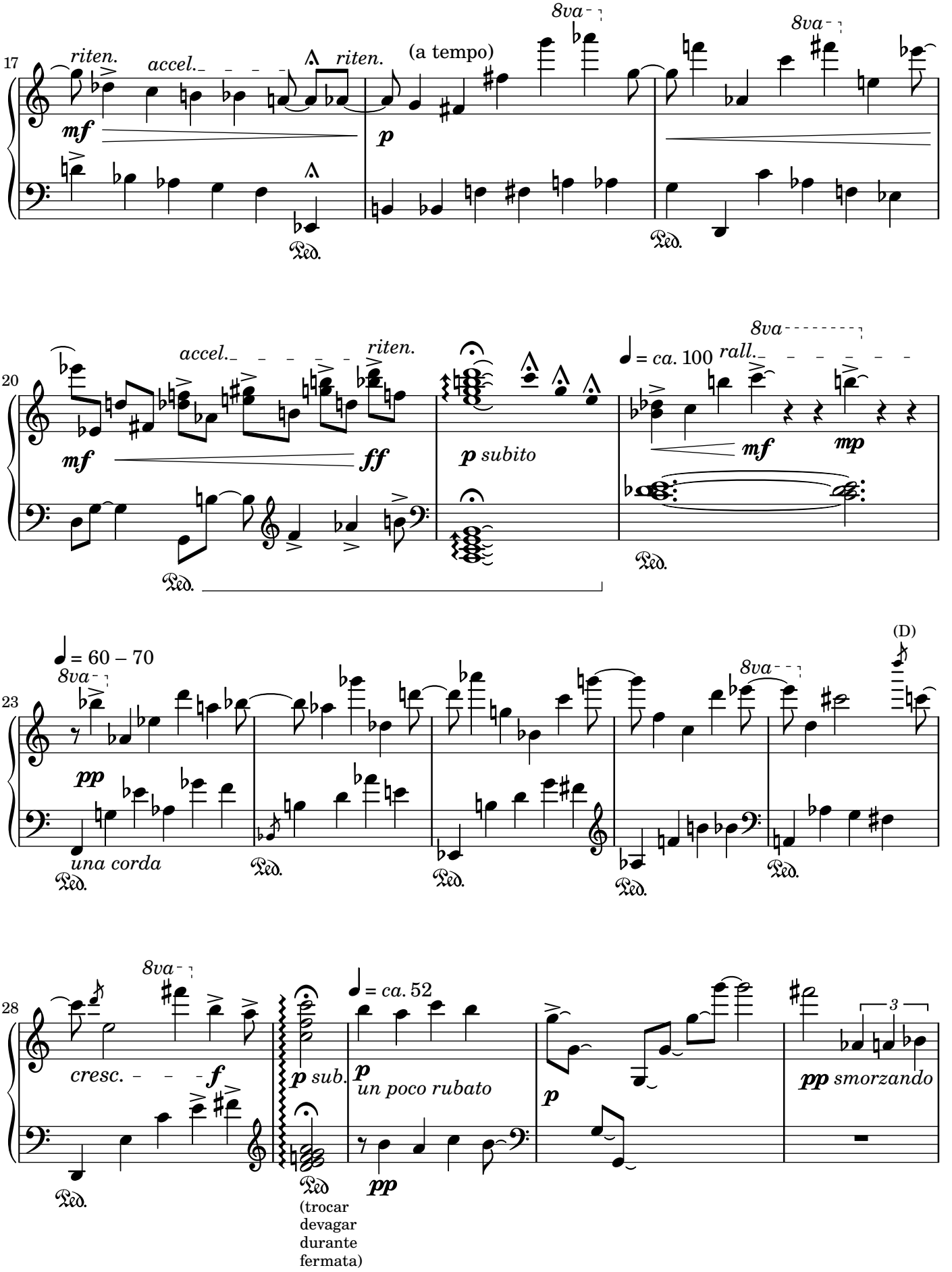
Engraved with Lilypond - http://lilypond.org/

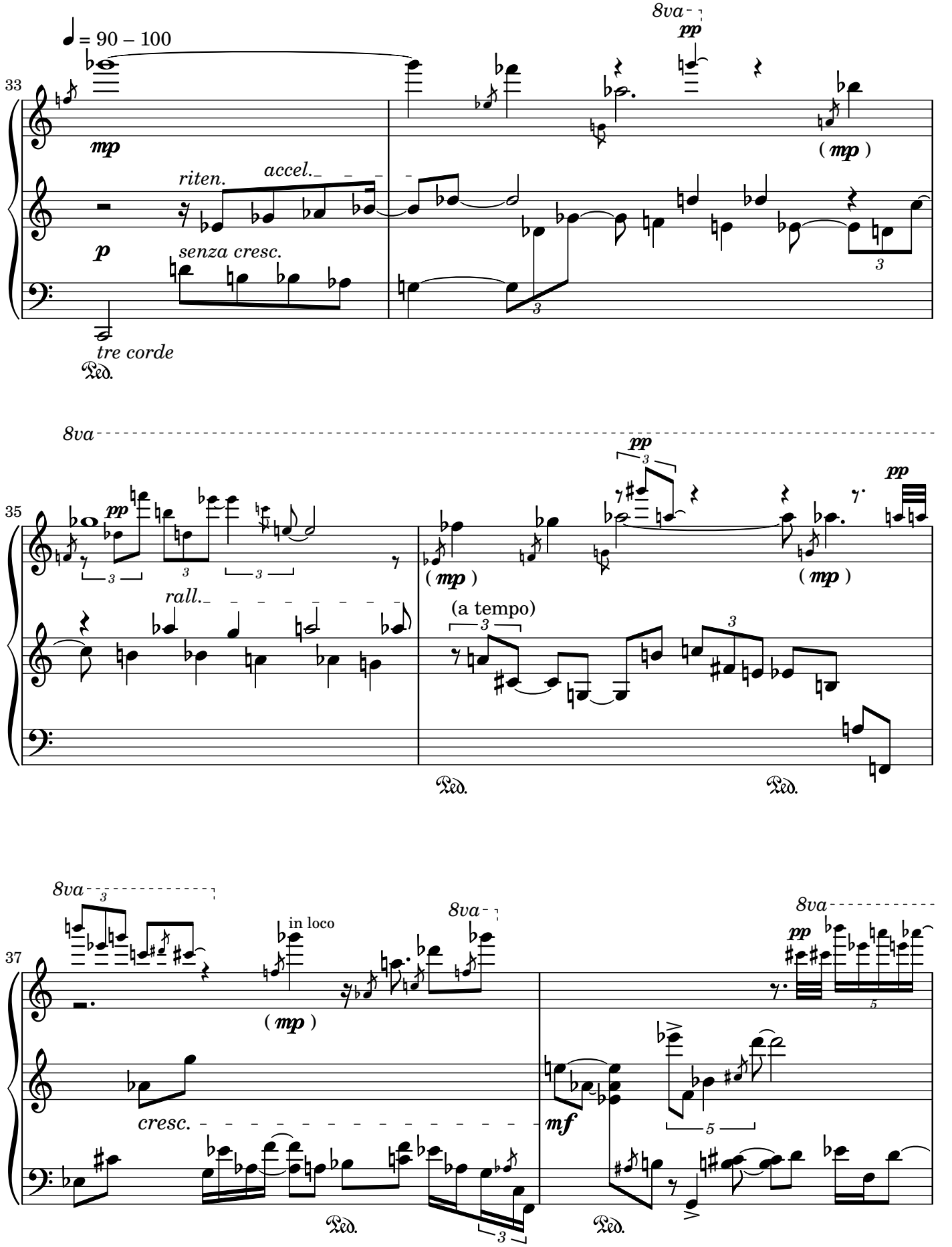
Pós-Tudo 1

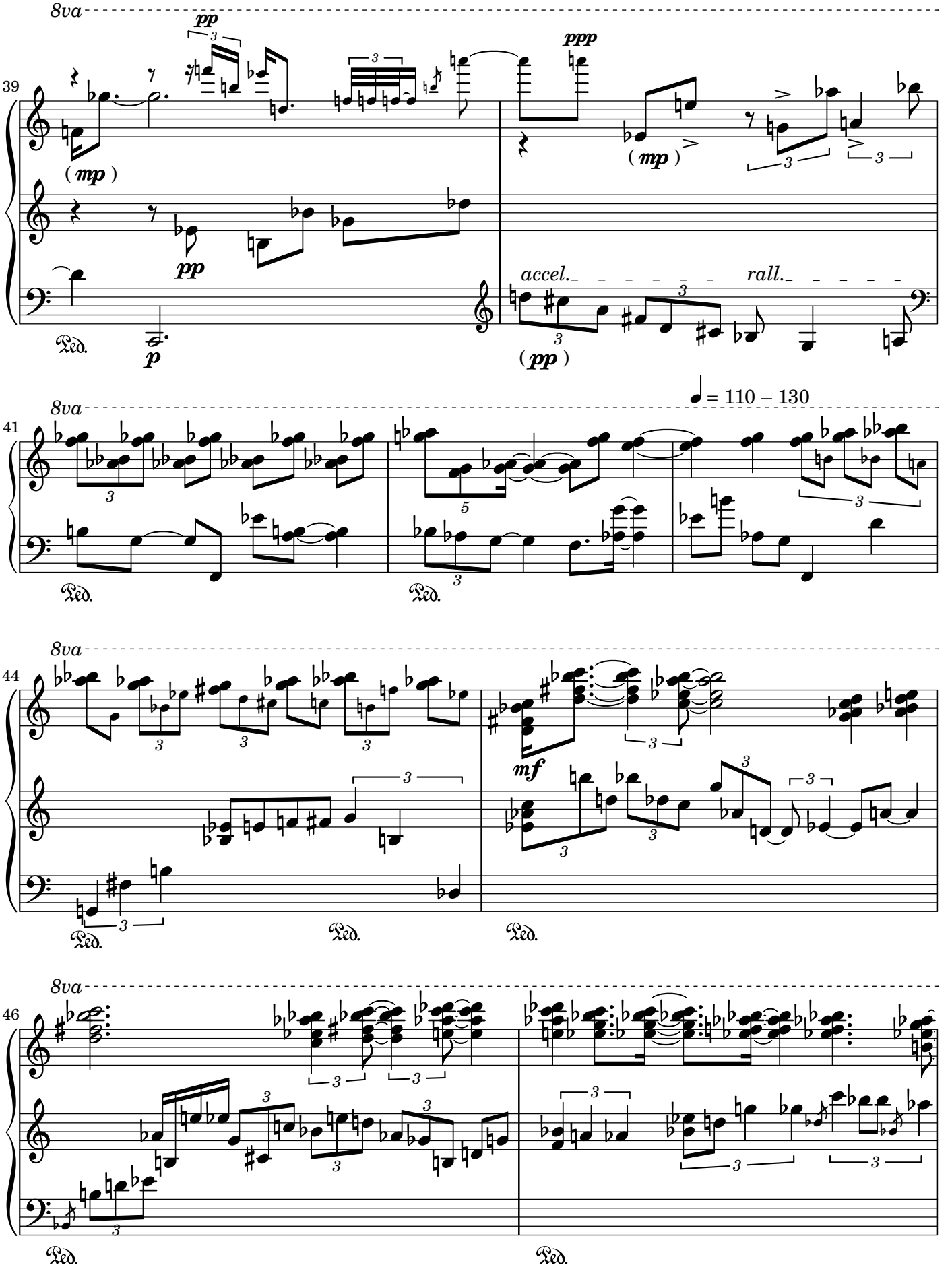
para Joana Cunha de Holanda

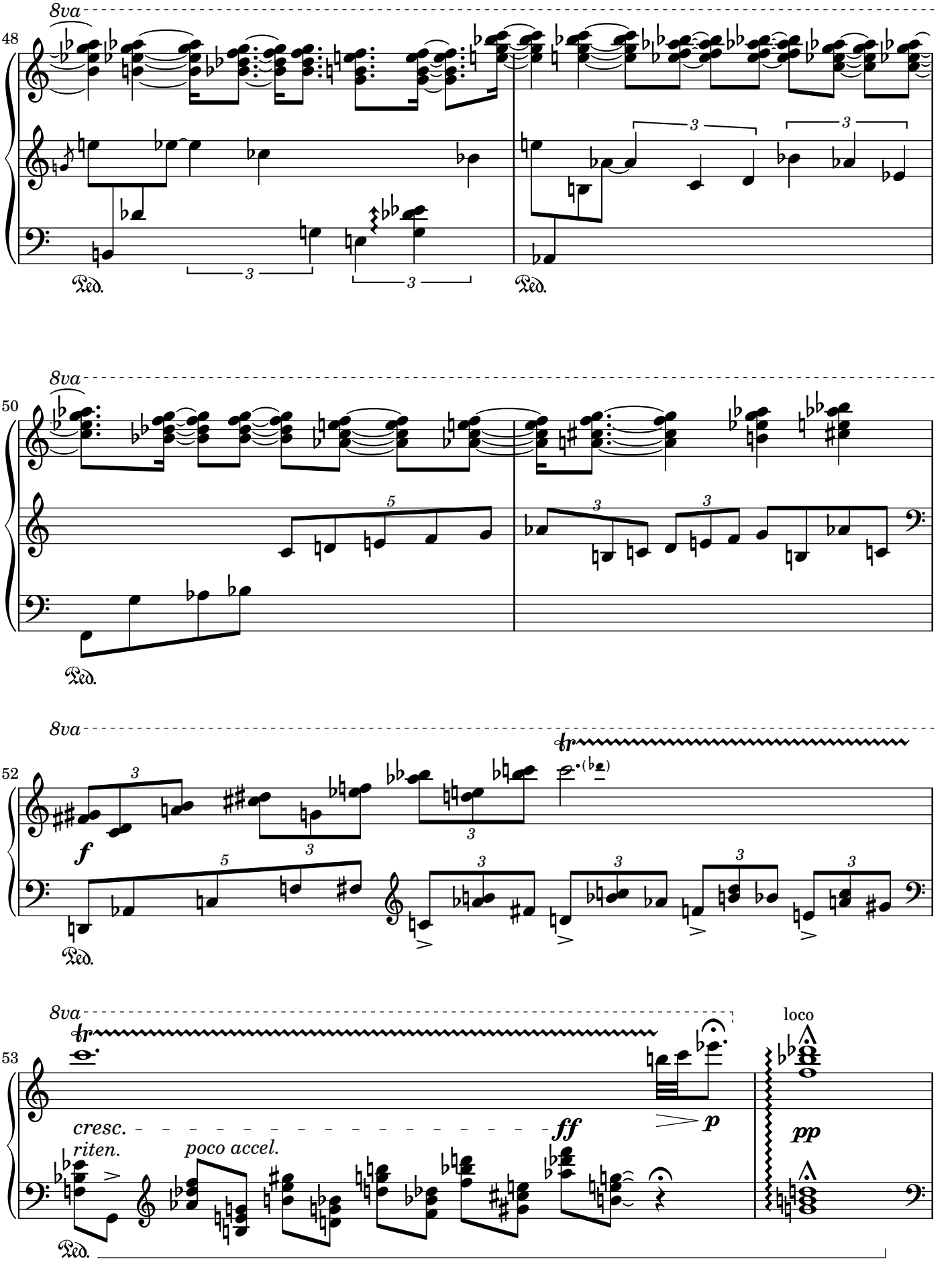
Bruno Ruviaro

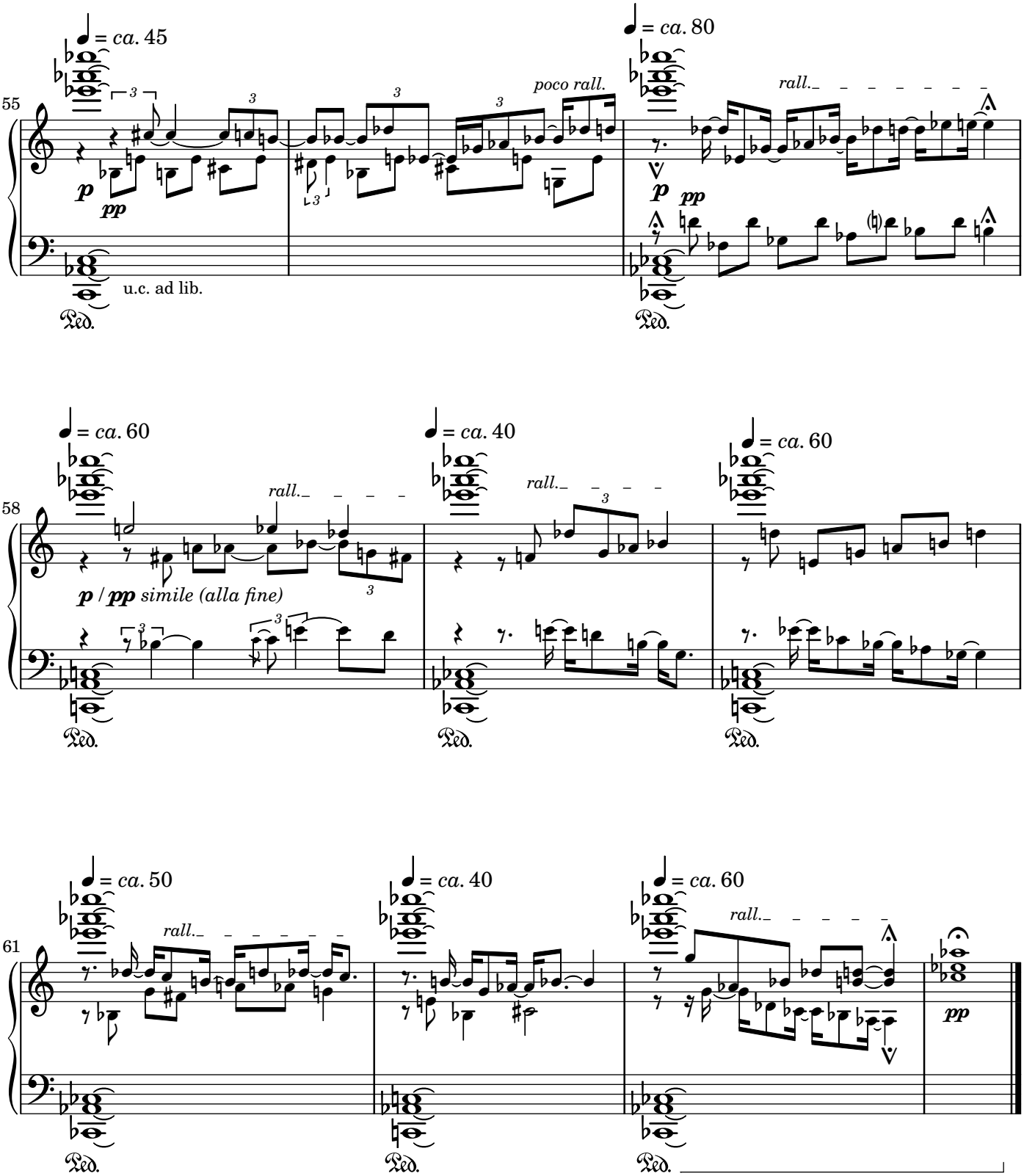



17
riten.
accel.
riten.
(a tempo)
8va
8va
mf
p
Ped.
Ped.
20
accel.
riten.
8va
♩ = ca. 100
rall.
mf
ff
p subito
mf
mp
Ped.
Ped.
23
♩ = 60 – 70
8va
8va
(D)
pp
una corda
Ped.
Ped.
Ped.
Ped.
Ped.
28
8va
cresc.
f
p sub.
♩ = ca. 52
p
un poco rubato
p
pp
pp smorzando
3
Ped.
Ped
(trocar devagar durante fermata)


33
♩ = 90 – 100
mp
riten.
accel.
p
senza cresc.
tre corde
Ped.
8va
pp
(mp)
35
rall.
(a tempo)
Ped.
37
in loco
cresc.
mf


8va
39
pp
(mp)
pp
ppp
(mp)
accel.
rall.
(pp)
Ped.
p
8va
41
♩ = 110 – 130
Ped.
Ped.
8va
44
mf
Ped.
Ped.
Ped.
8va
46
Ped.
Ped.

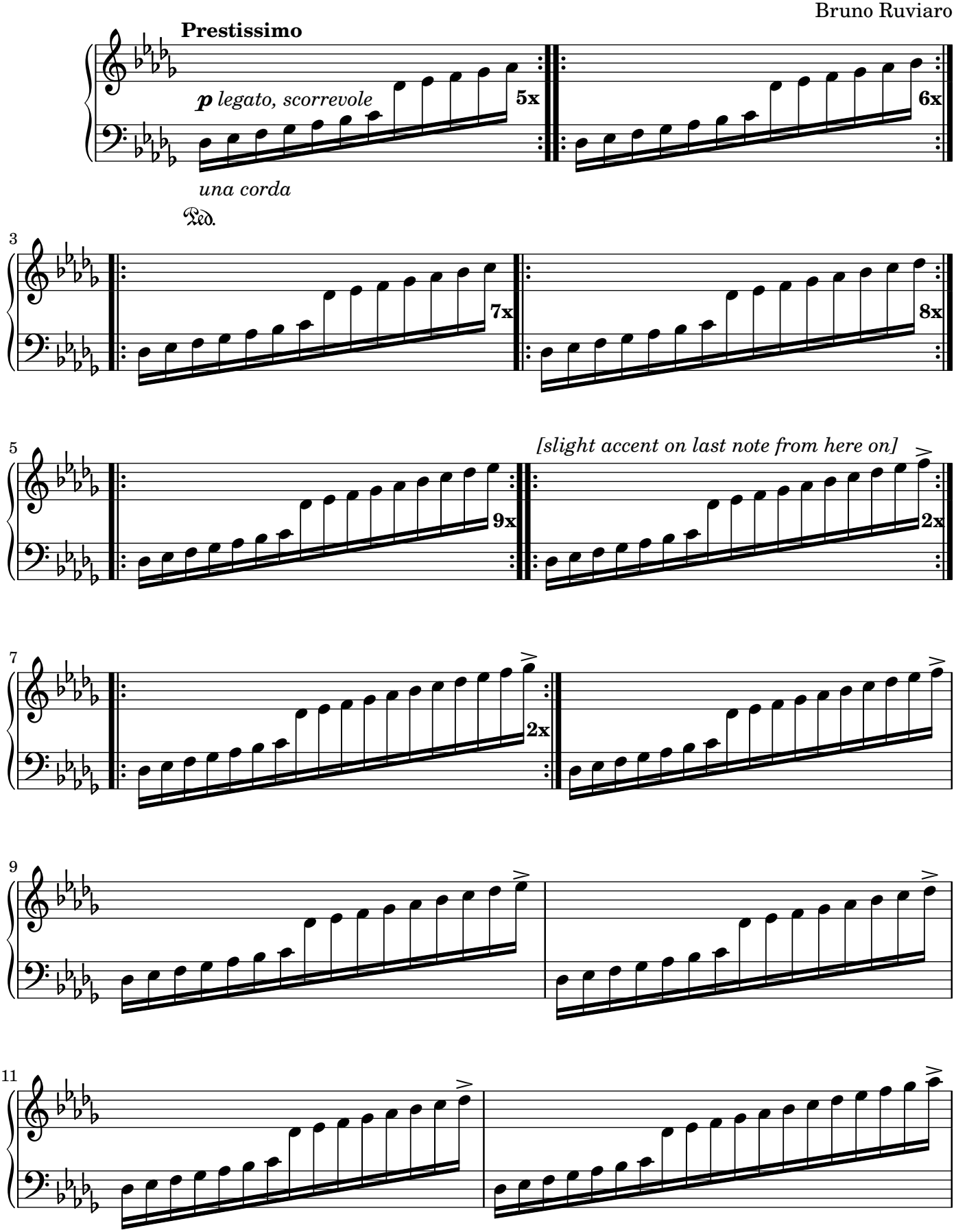

8va
48
Ped.
Ped.
8va
50
Ped.
8va
52
tr
f
Ped.
8va
53
tr
cresc.
riten.
poco accel.
ff
p
loco
pp
Ped.

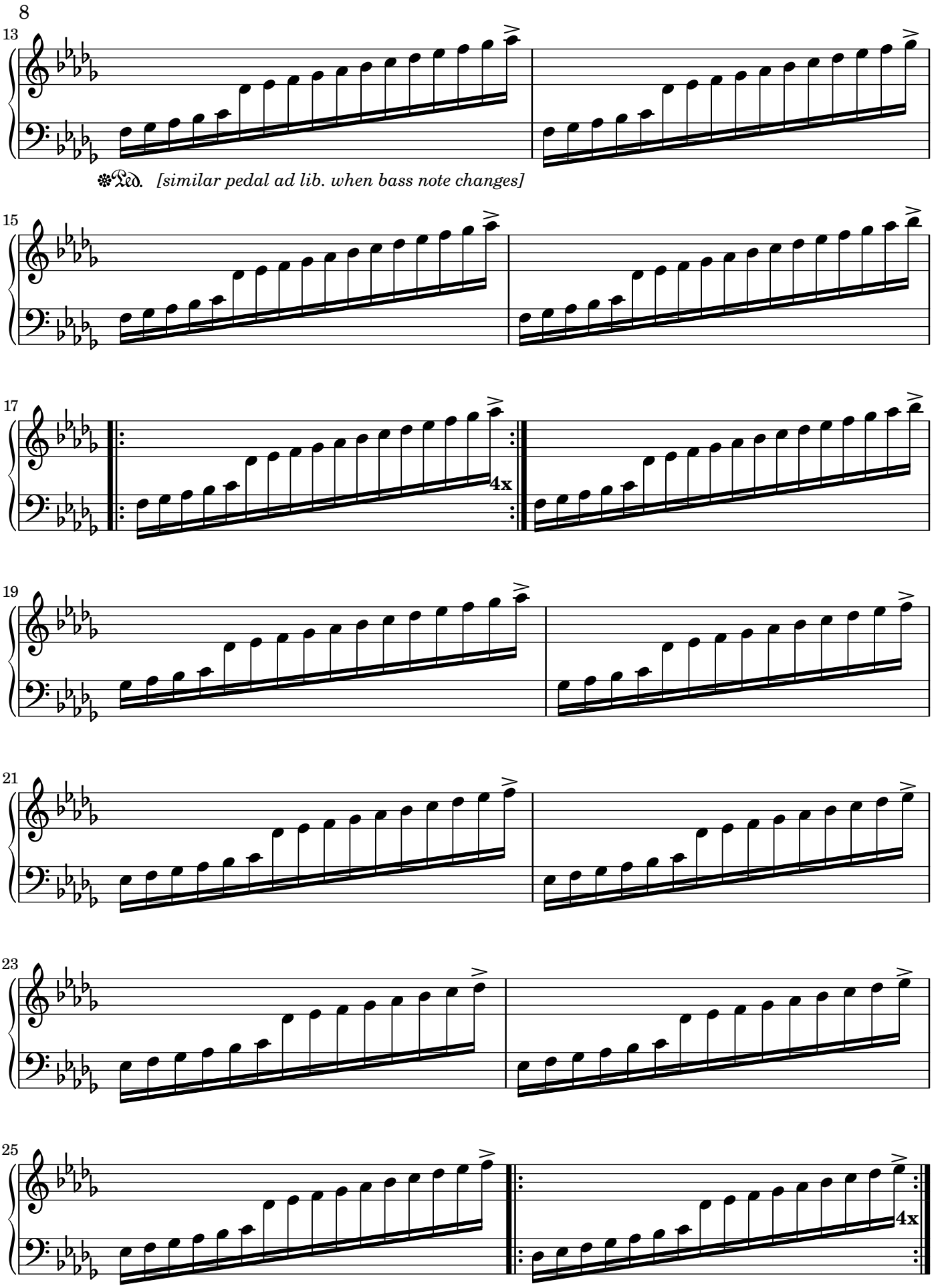

55
♩ = ca. 45
poco rall.
♩ = ca. 80
rall.
p
pp
u.c. ad lib.
Ped.
58
♩ = ca. 60
rall.
p / pp simile (alla fine)
♩ = ca. 40
rall.
♩ = ca. 60
61
♩ = ca. 50
rall.
♩ = ca. 40
♩ = ca. 60
rall.
pp

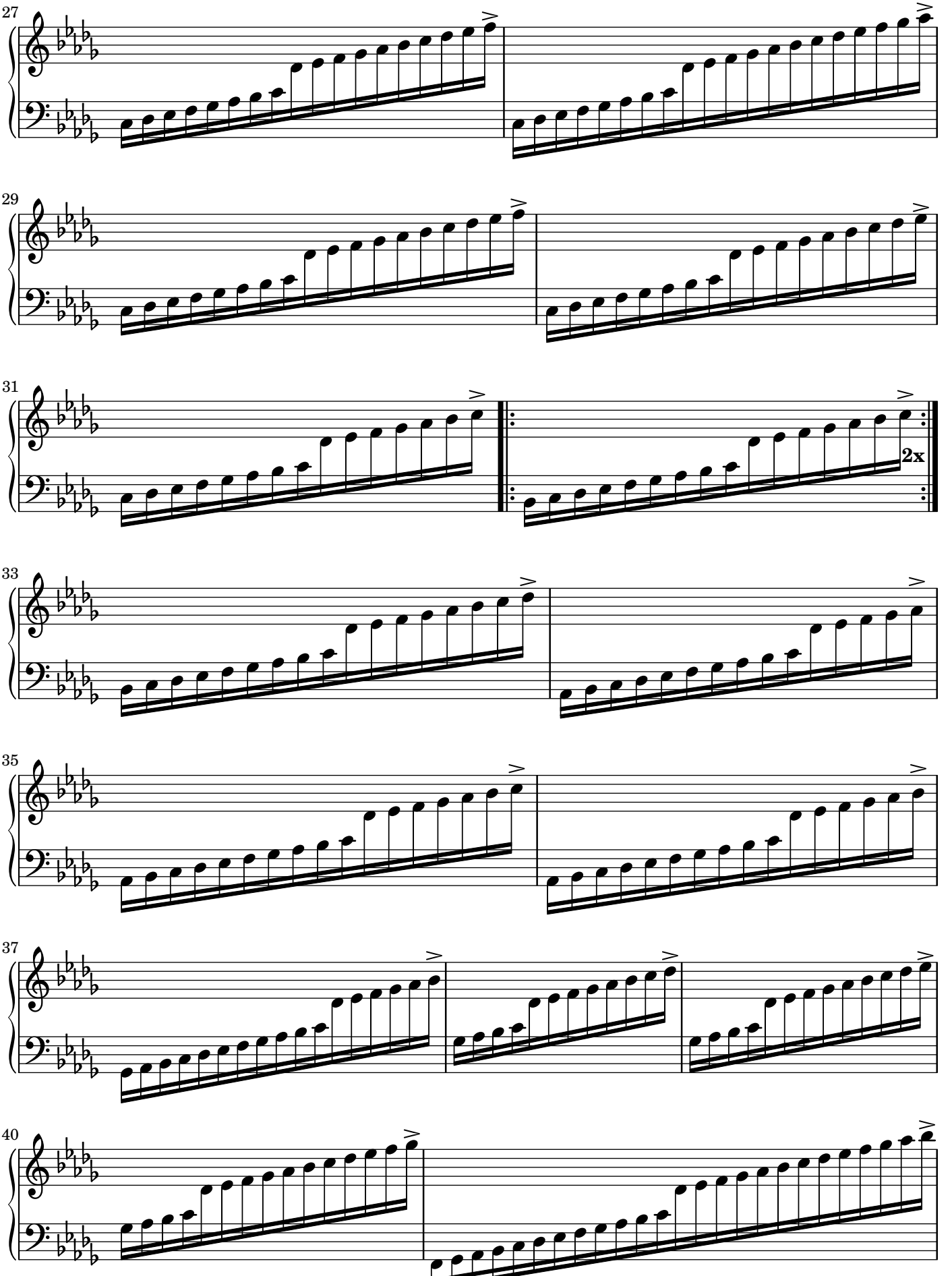
Pós-Tudo 2

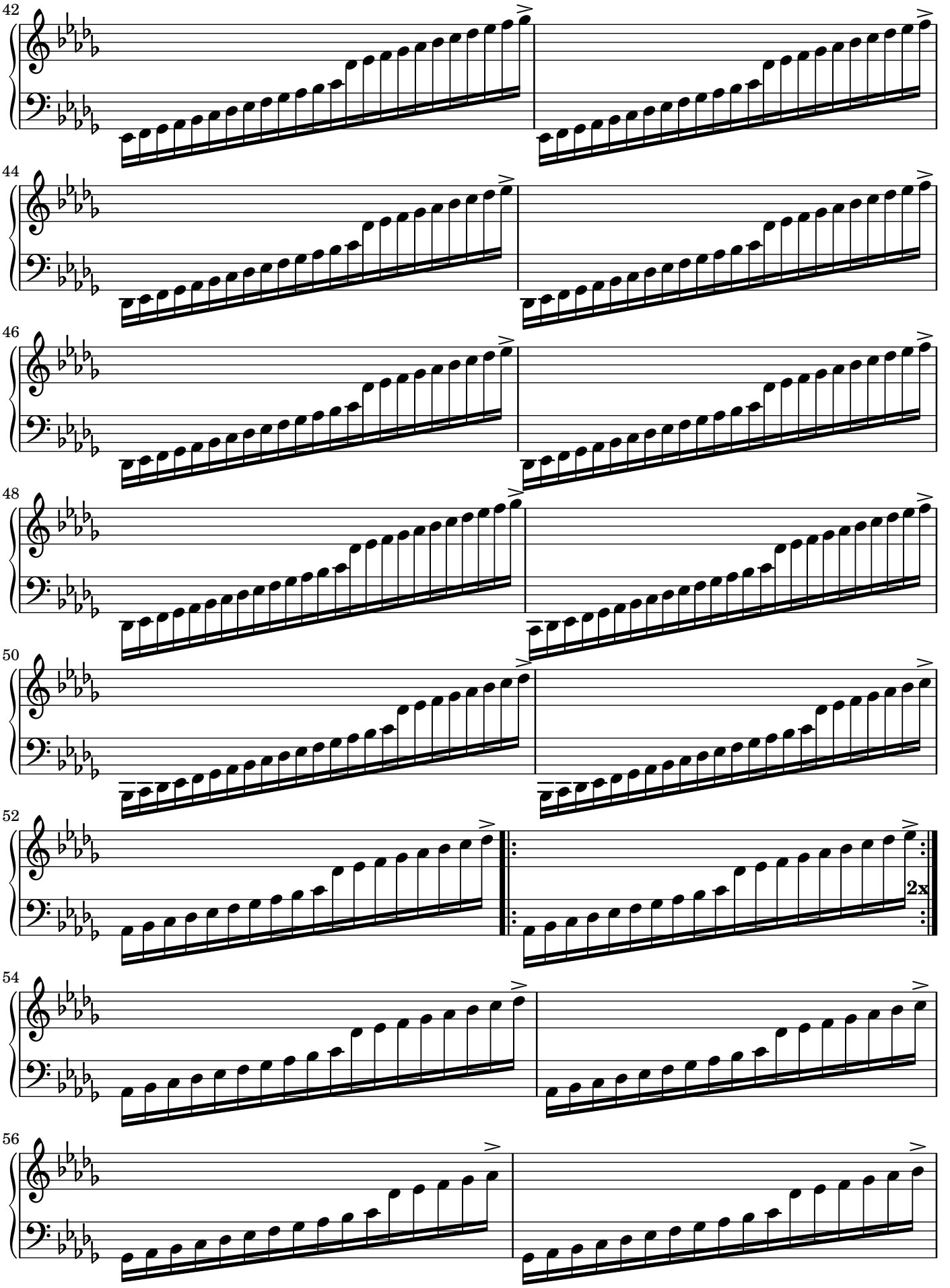
para Carina Joly

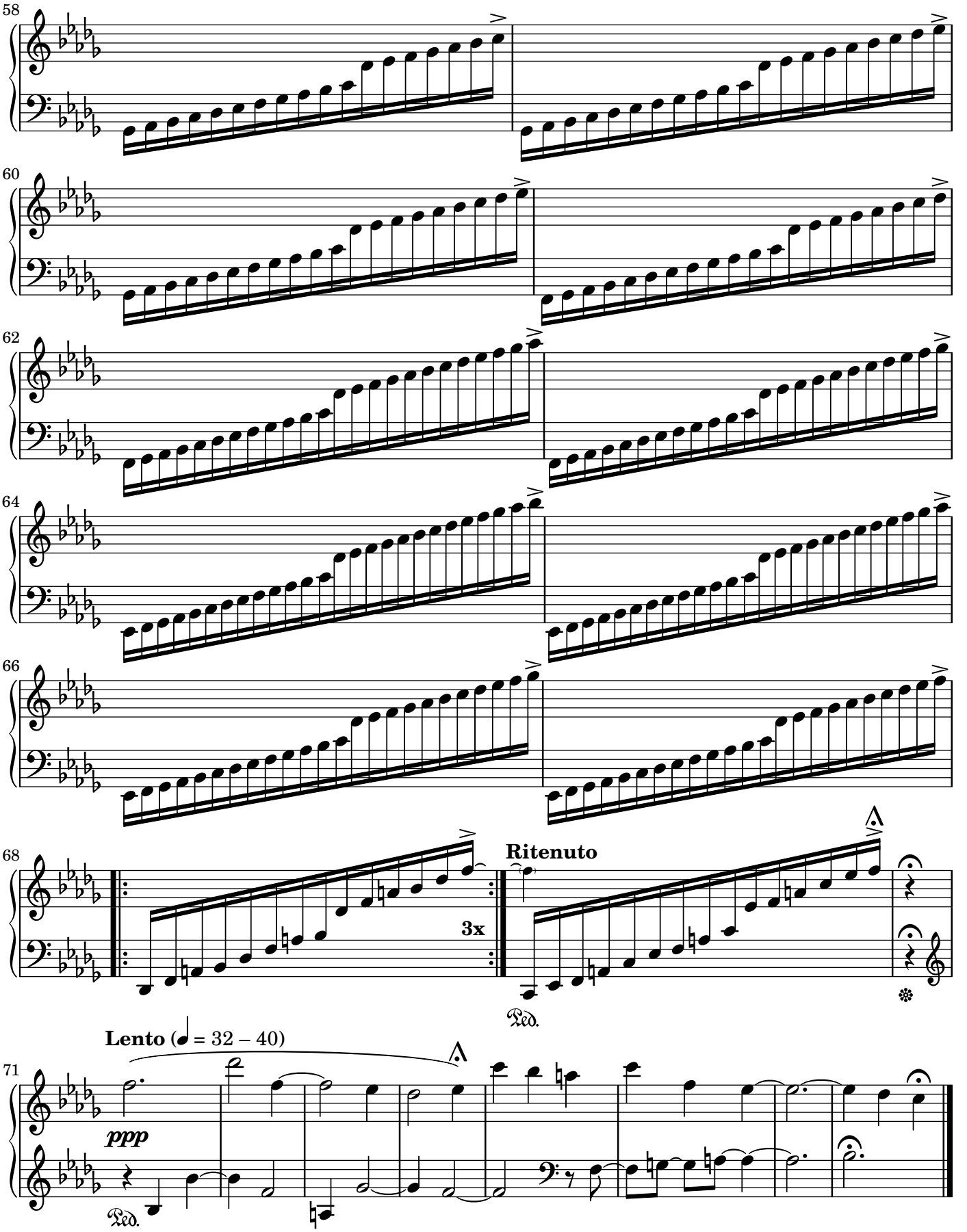
Bruno Ruviaro




13
Ped.
[similar pedal ad lib. when bass note changes]
15
17
4x
19
21
23
25
4x


27
29
31
2x
33
35
37
40

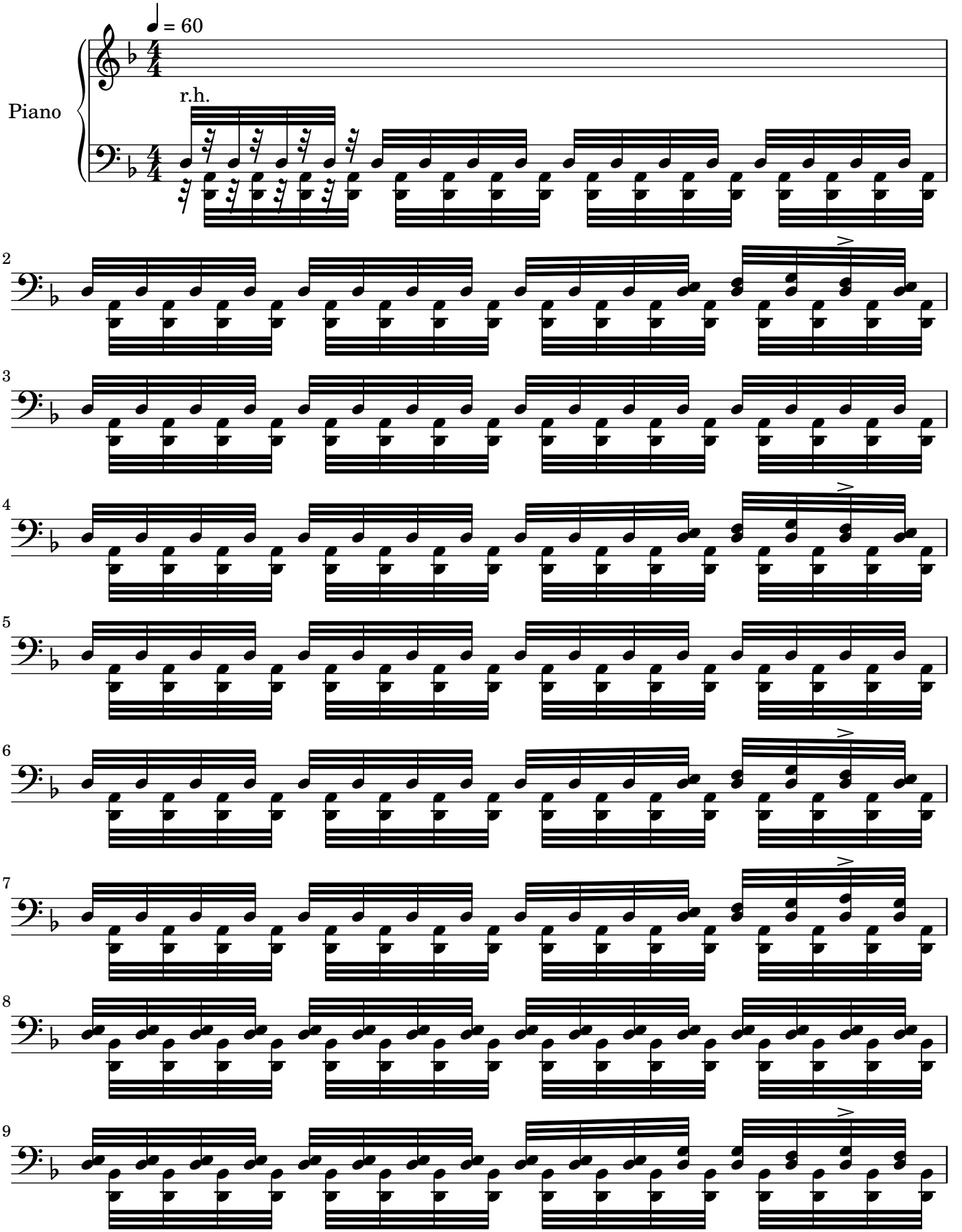

42
44
46
48
50
52
2x
54
56

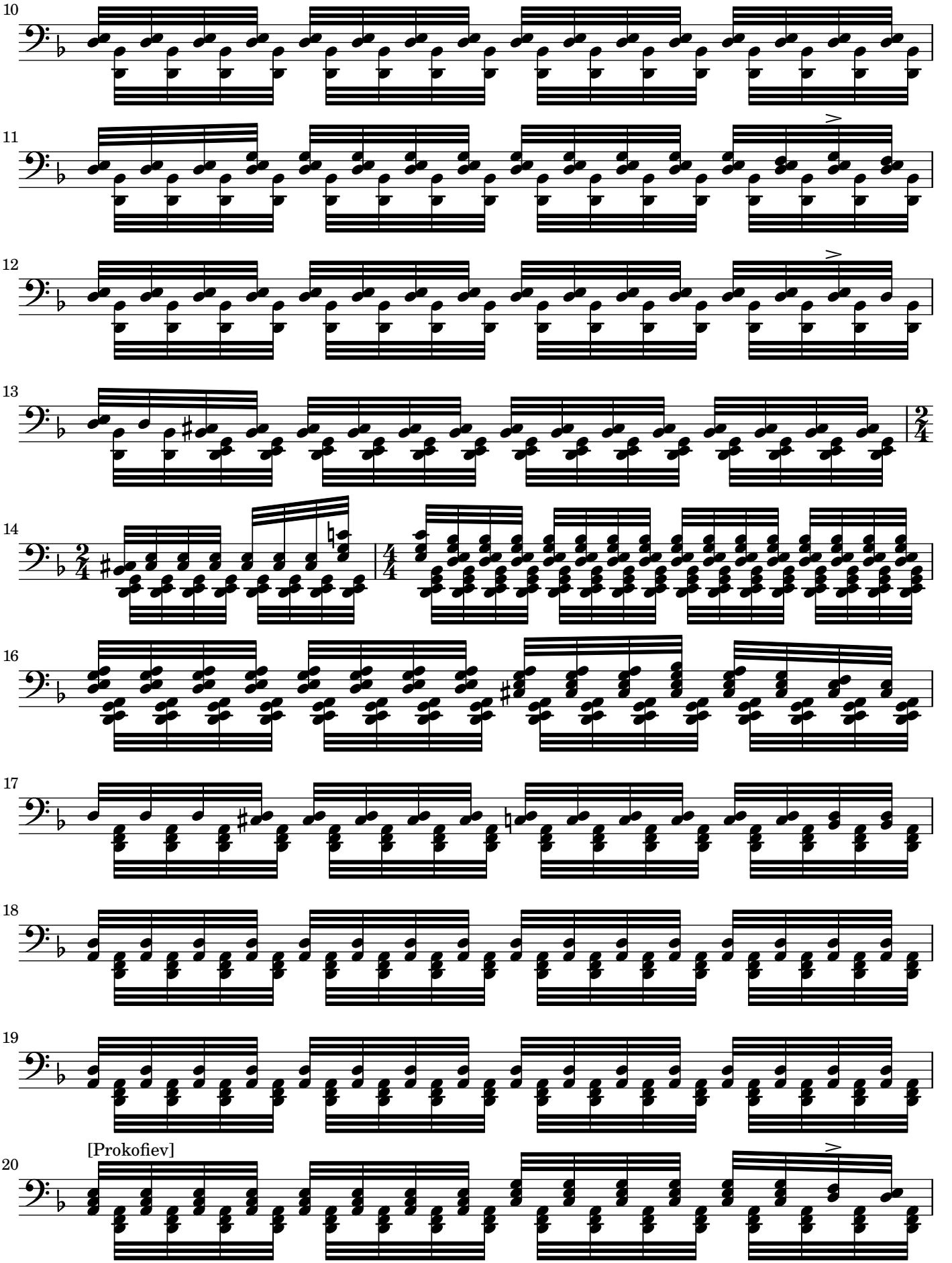


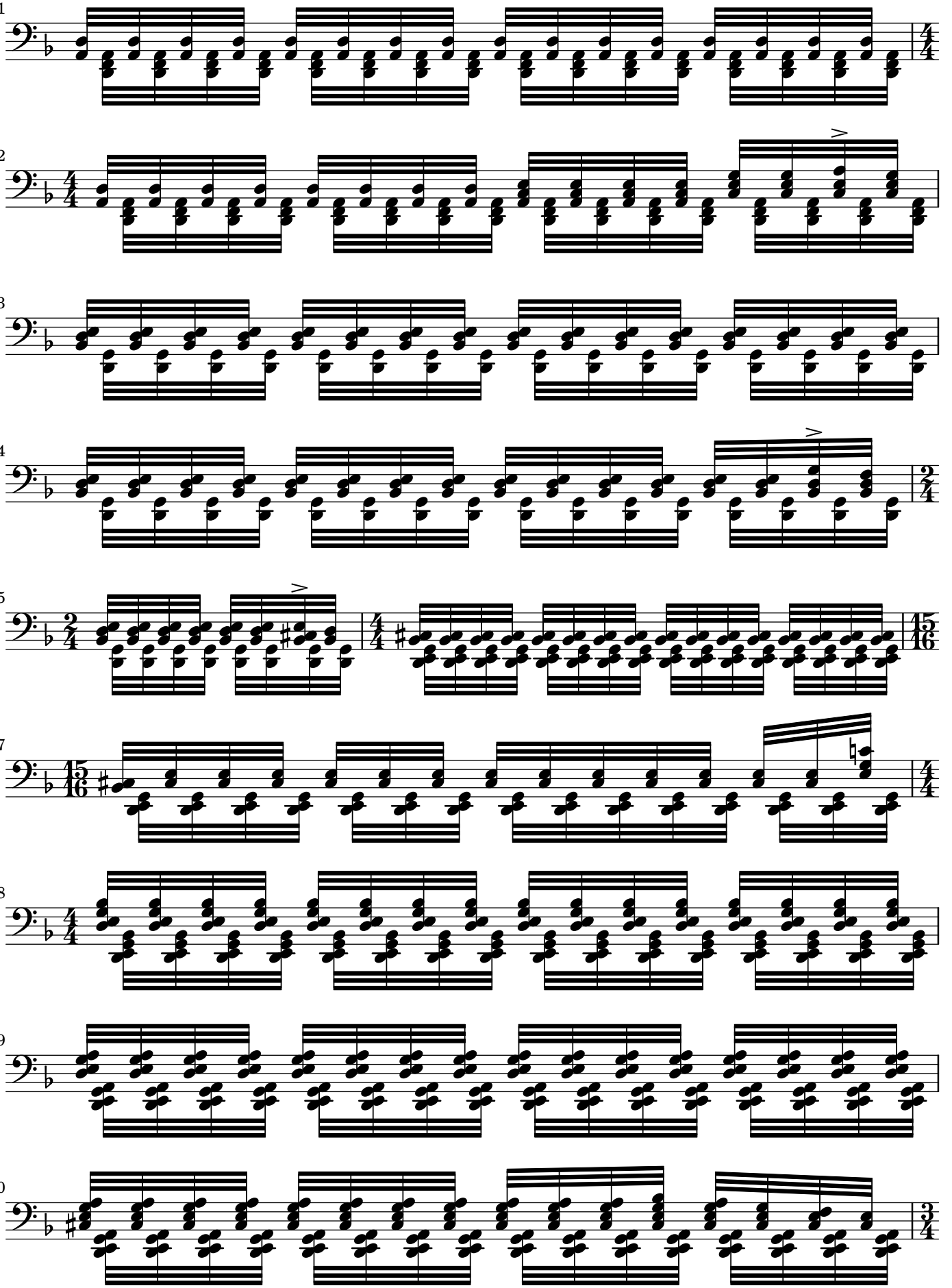
[*2nd movement from piano concerto in G,* Ravel]

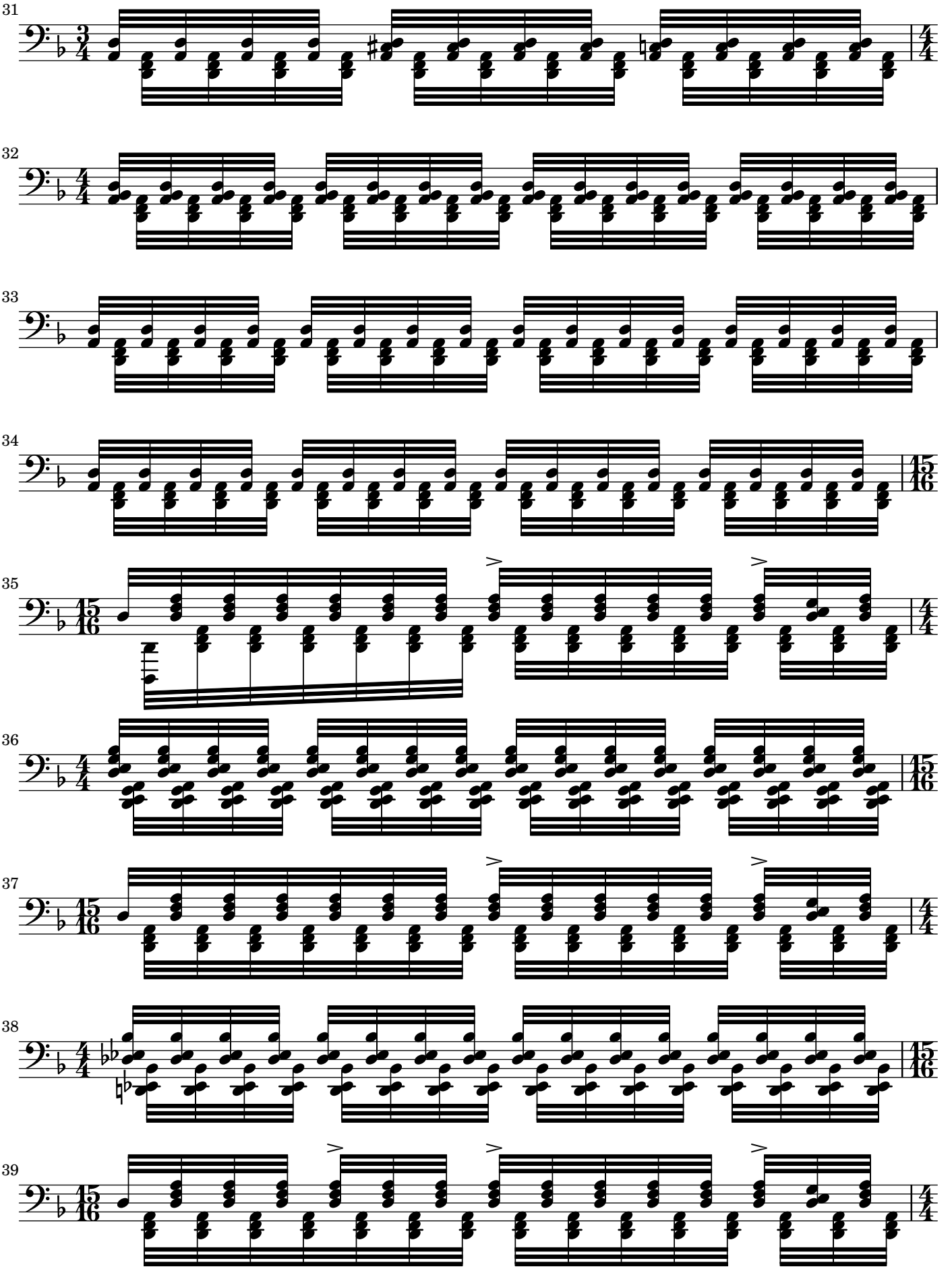
Pós-Tudo 3

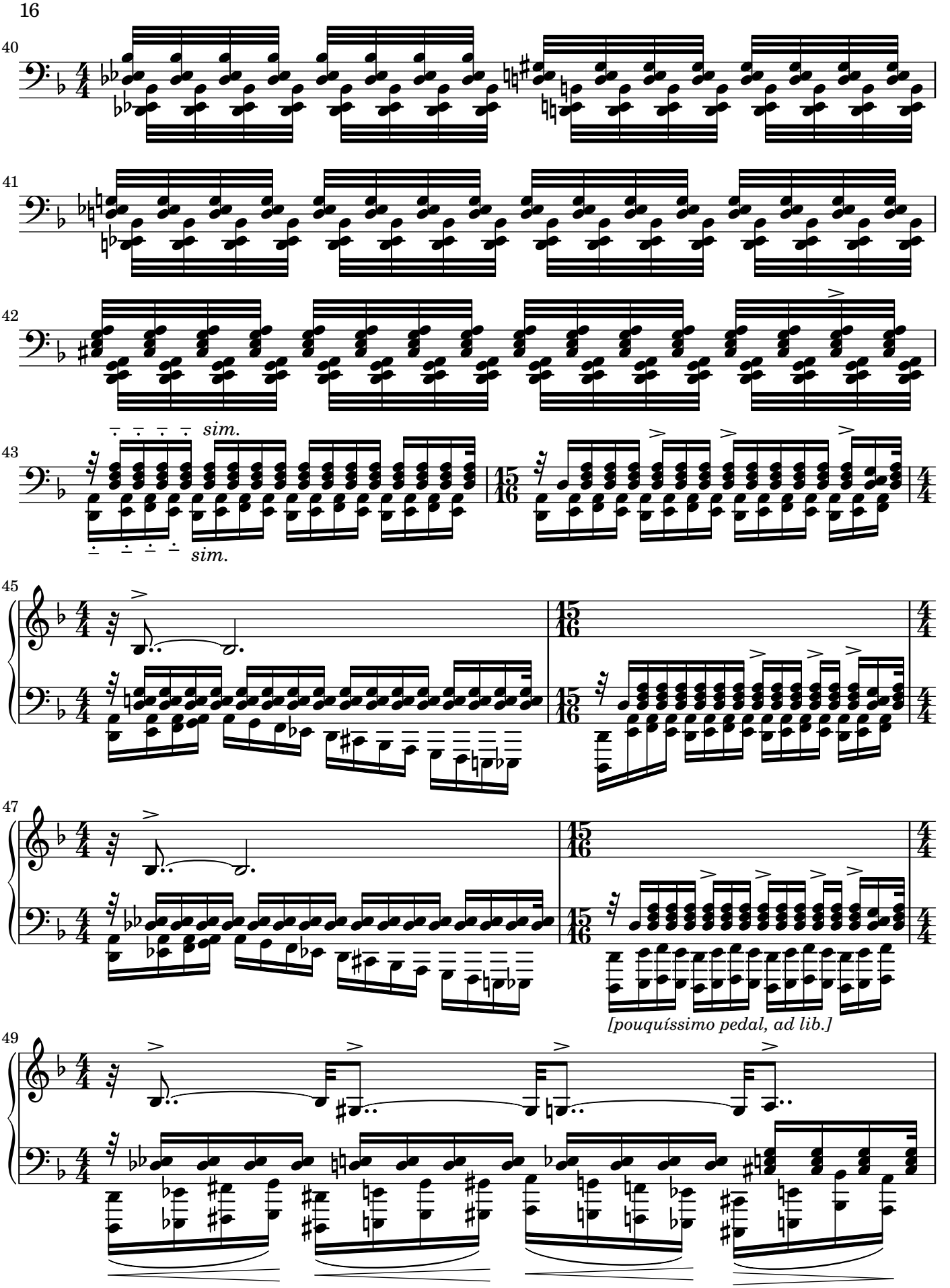
Bruno Ruviaro

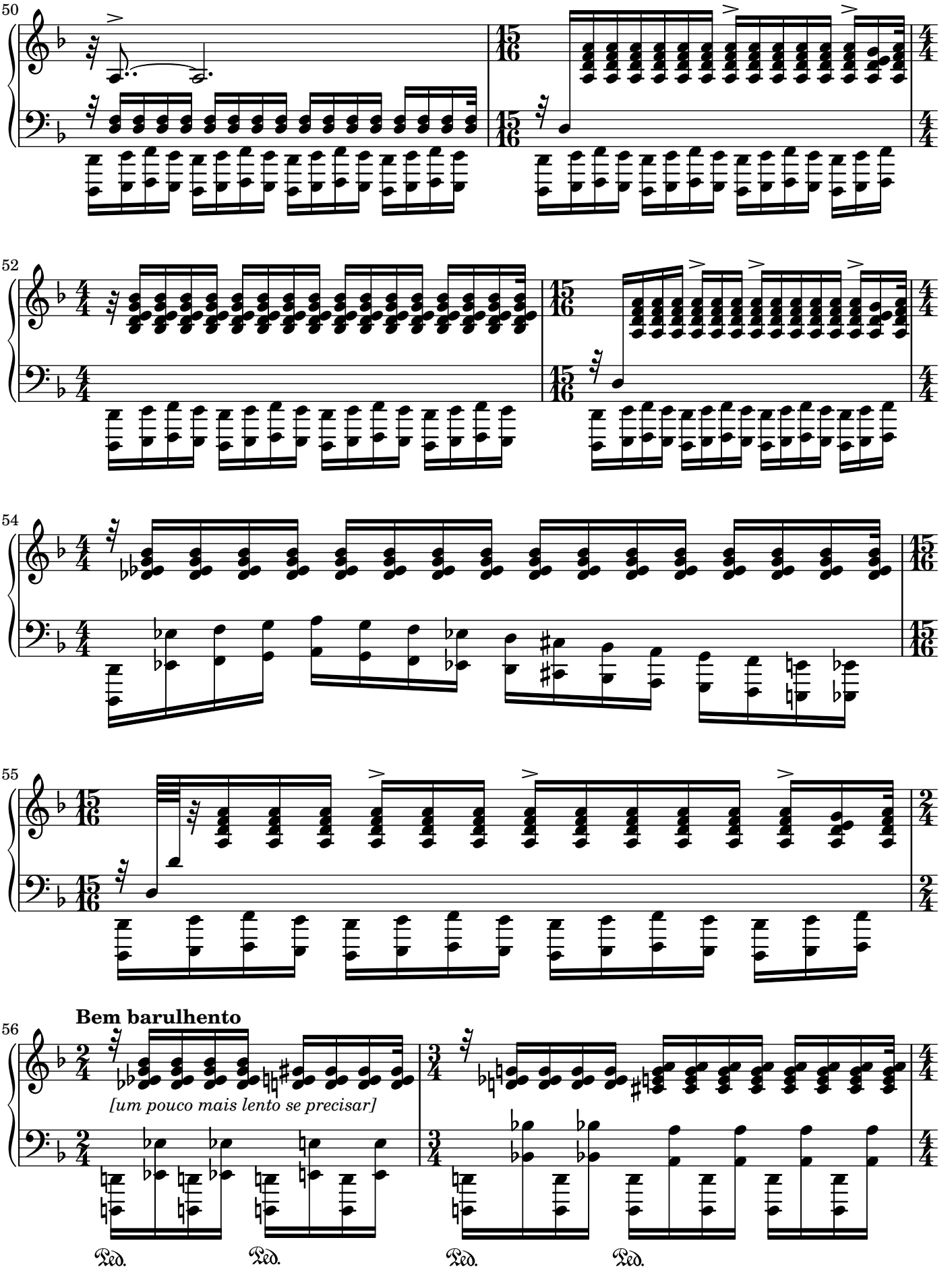


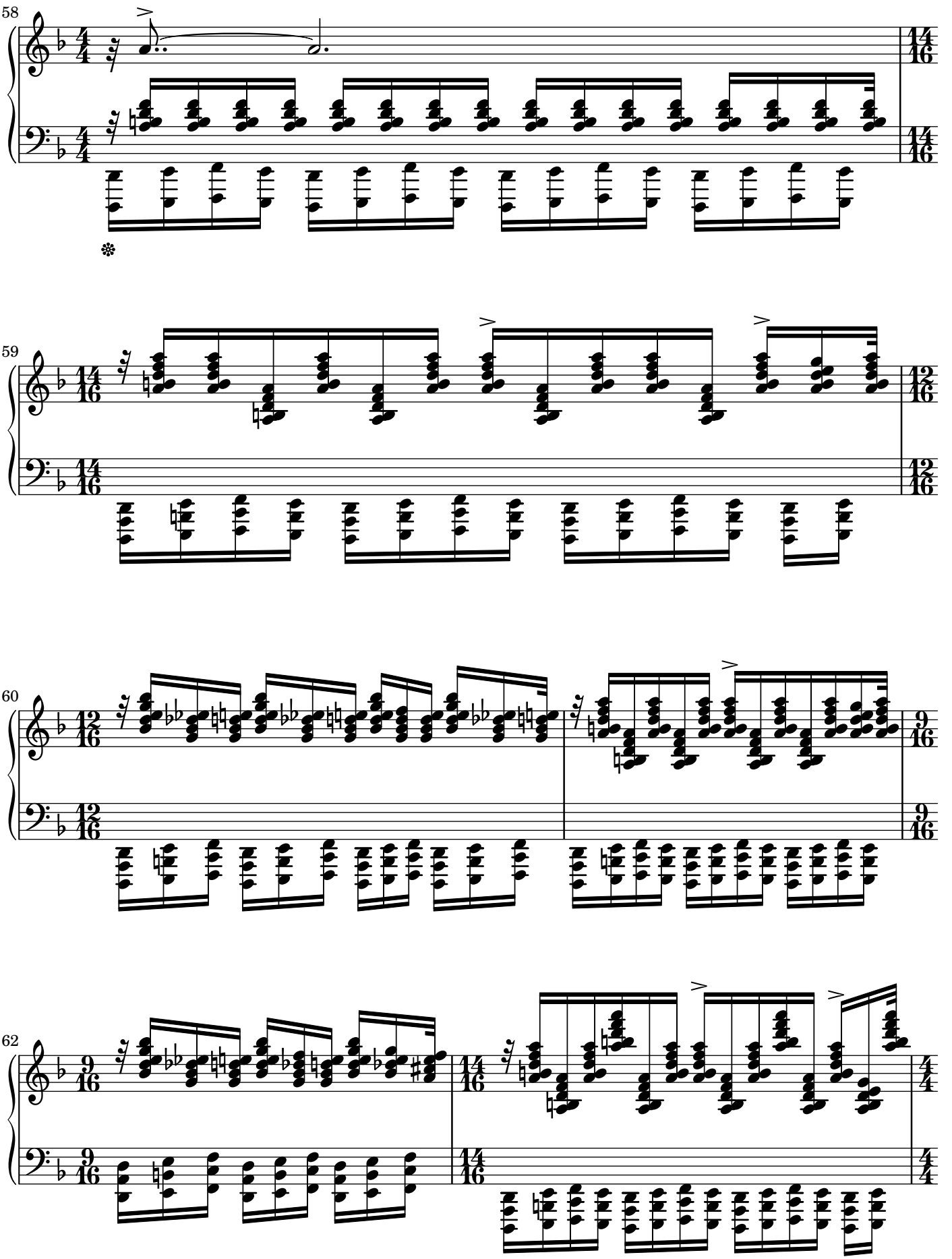

10
11
12
13
14
16
17
18
19
[Prokofiev]
20

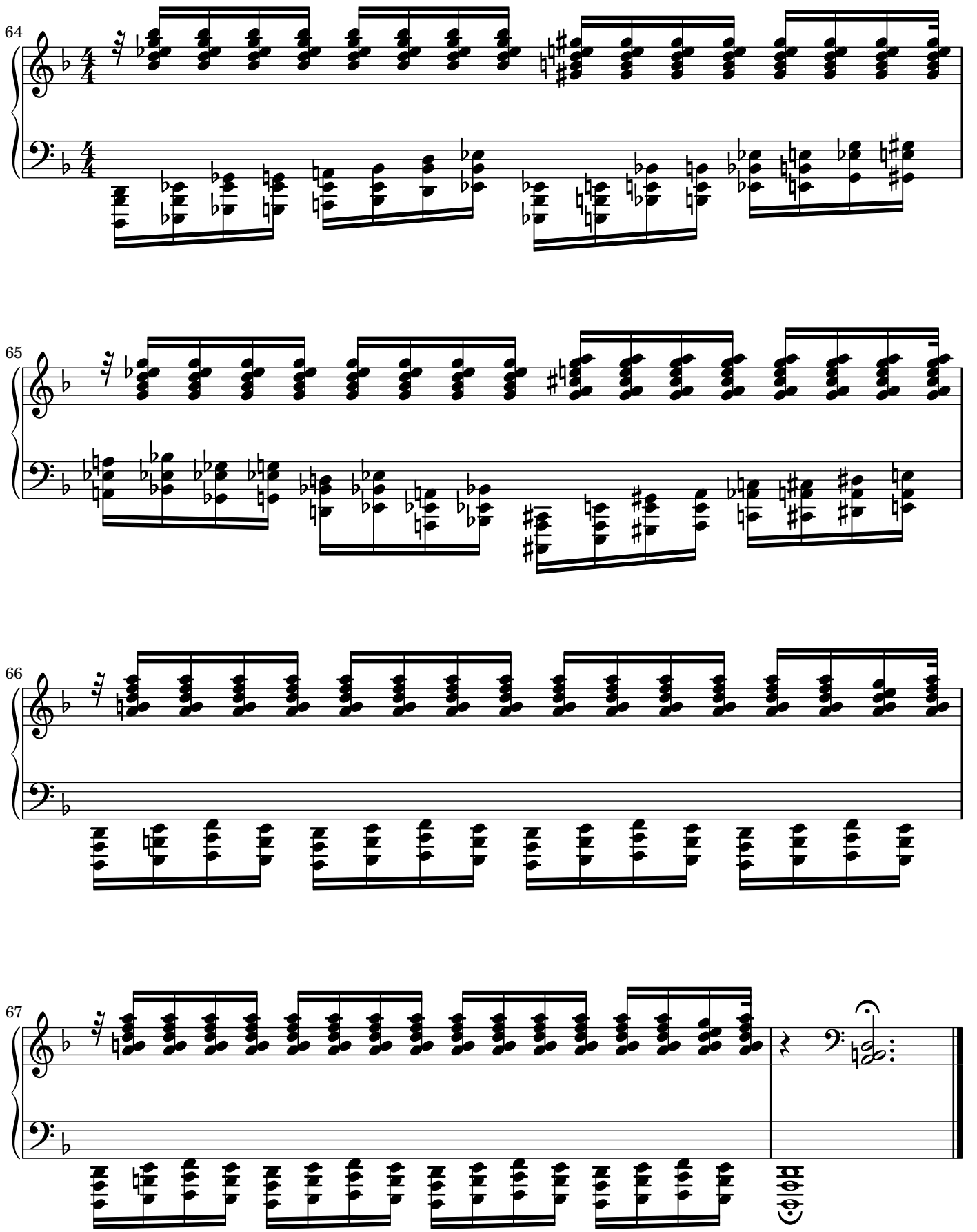

21
22
23
24
25
27
28
29
30


31
32
33
34
35
36
37
38
39


40
41
42
sim.
43
sim.
45
47
[pouquíssimo pedal, ad lib.]
49


50
52
54
55
56
Bem barulhento
[um pouco mais lento se precisar]
Ped.
Ped.
Ped.
Ped.


58
59
60
62



[*Construção,* Chico Buarque]

Pós-Tudo 4

para Paulo Álvares

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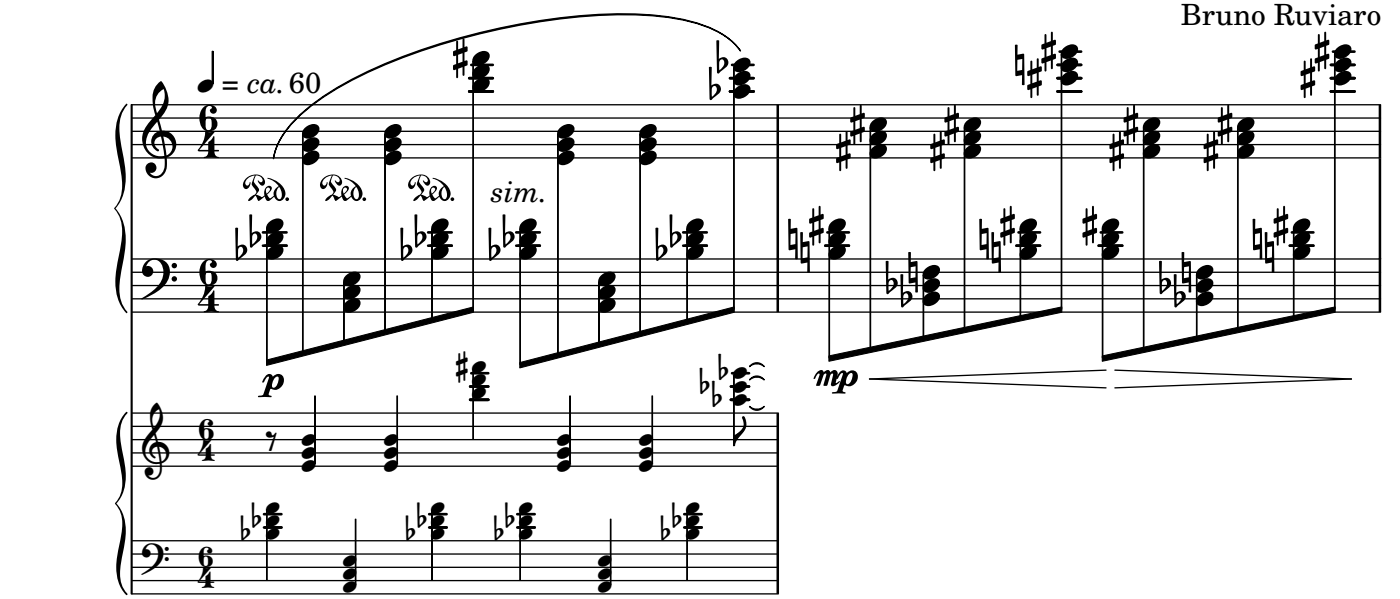
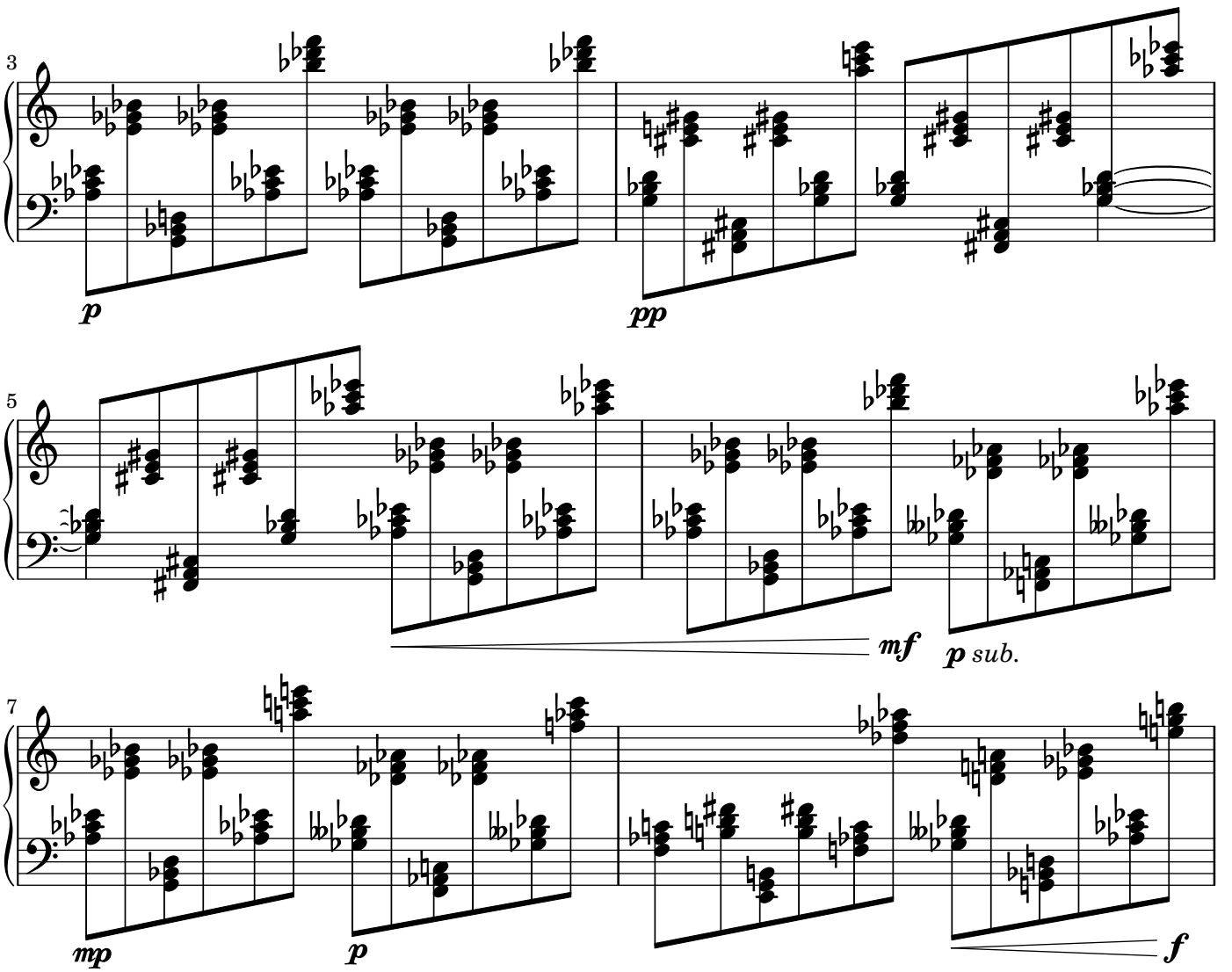
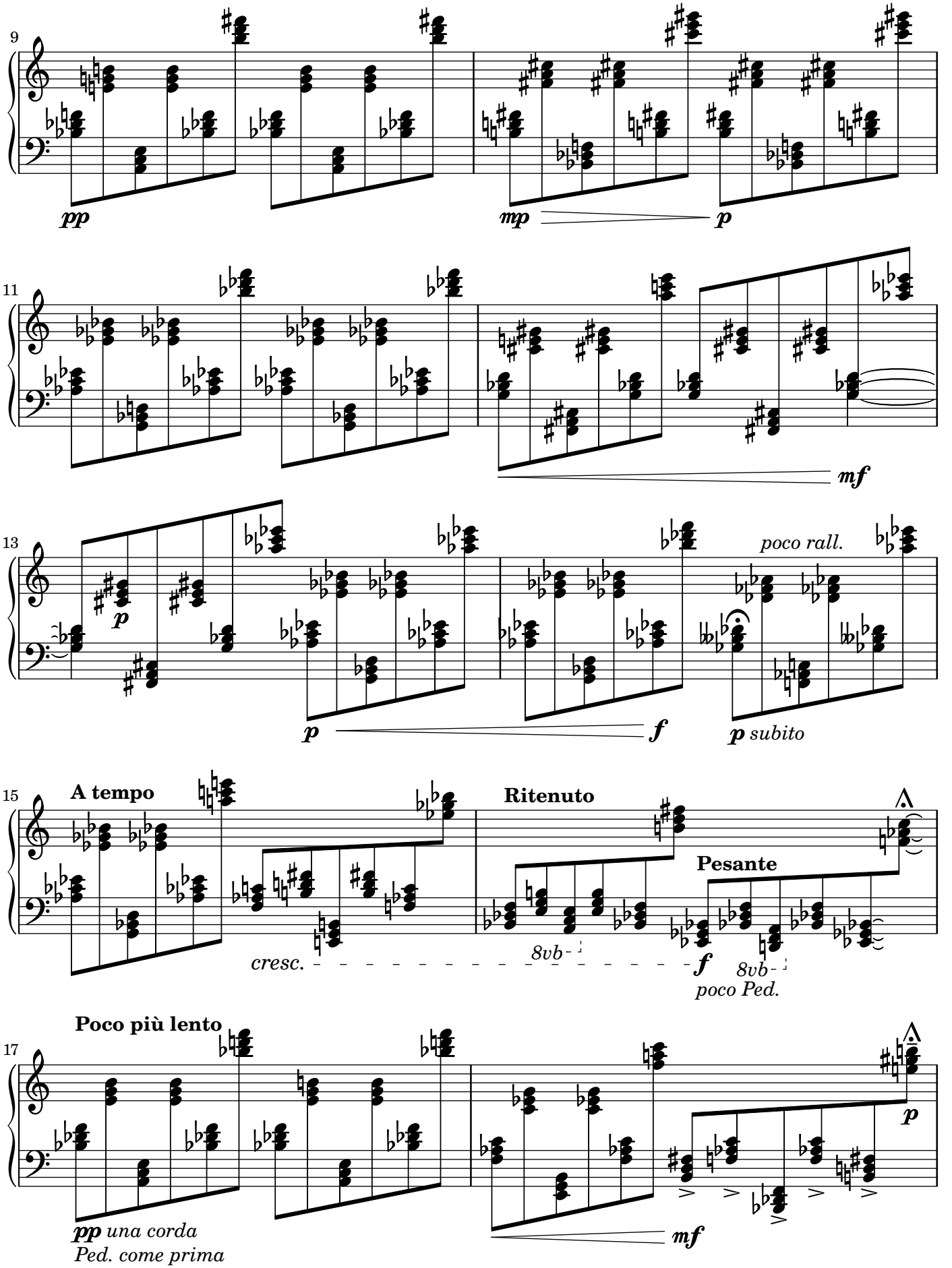
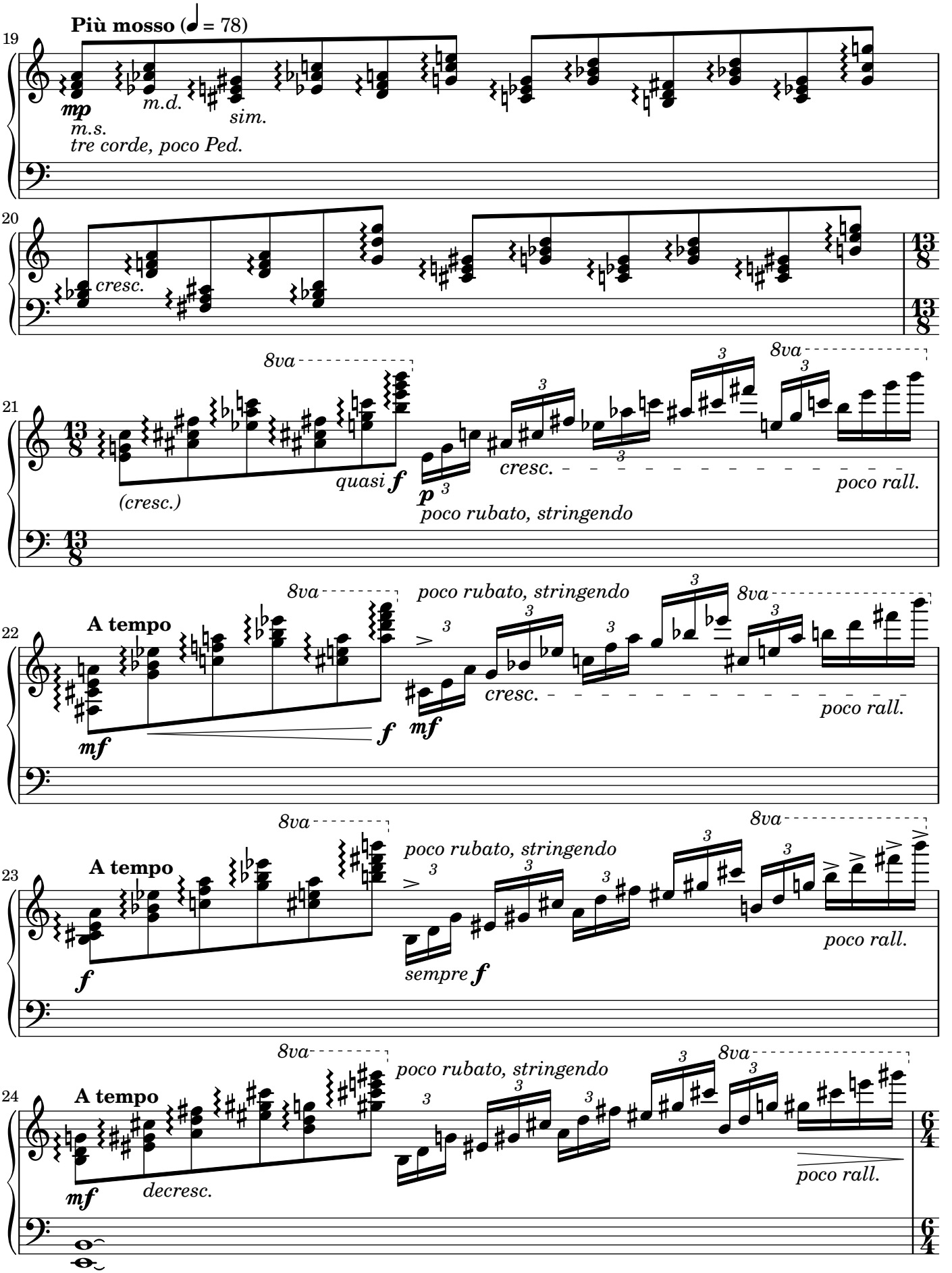
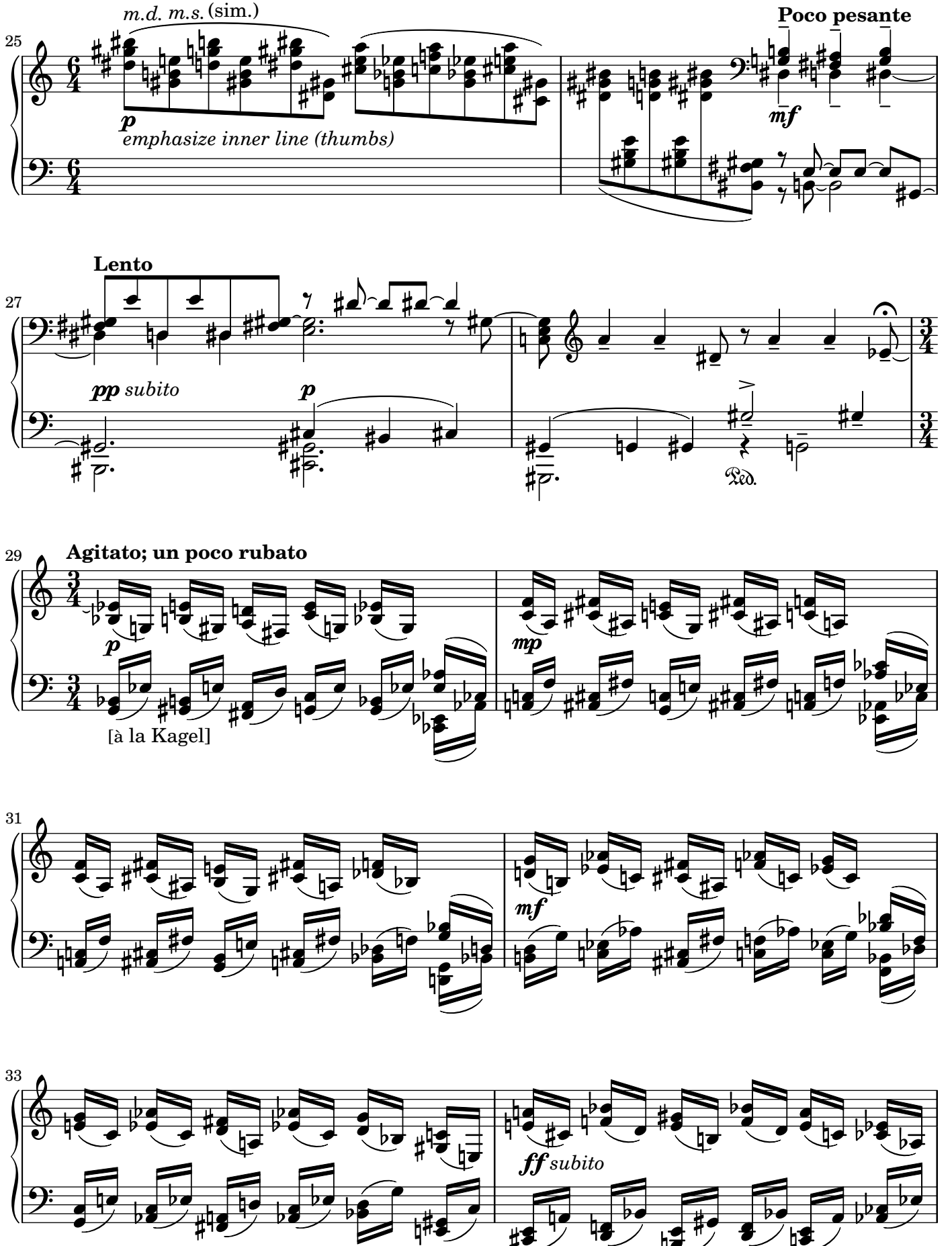


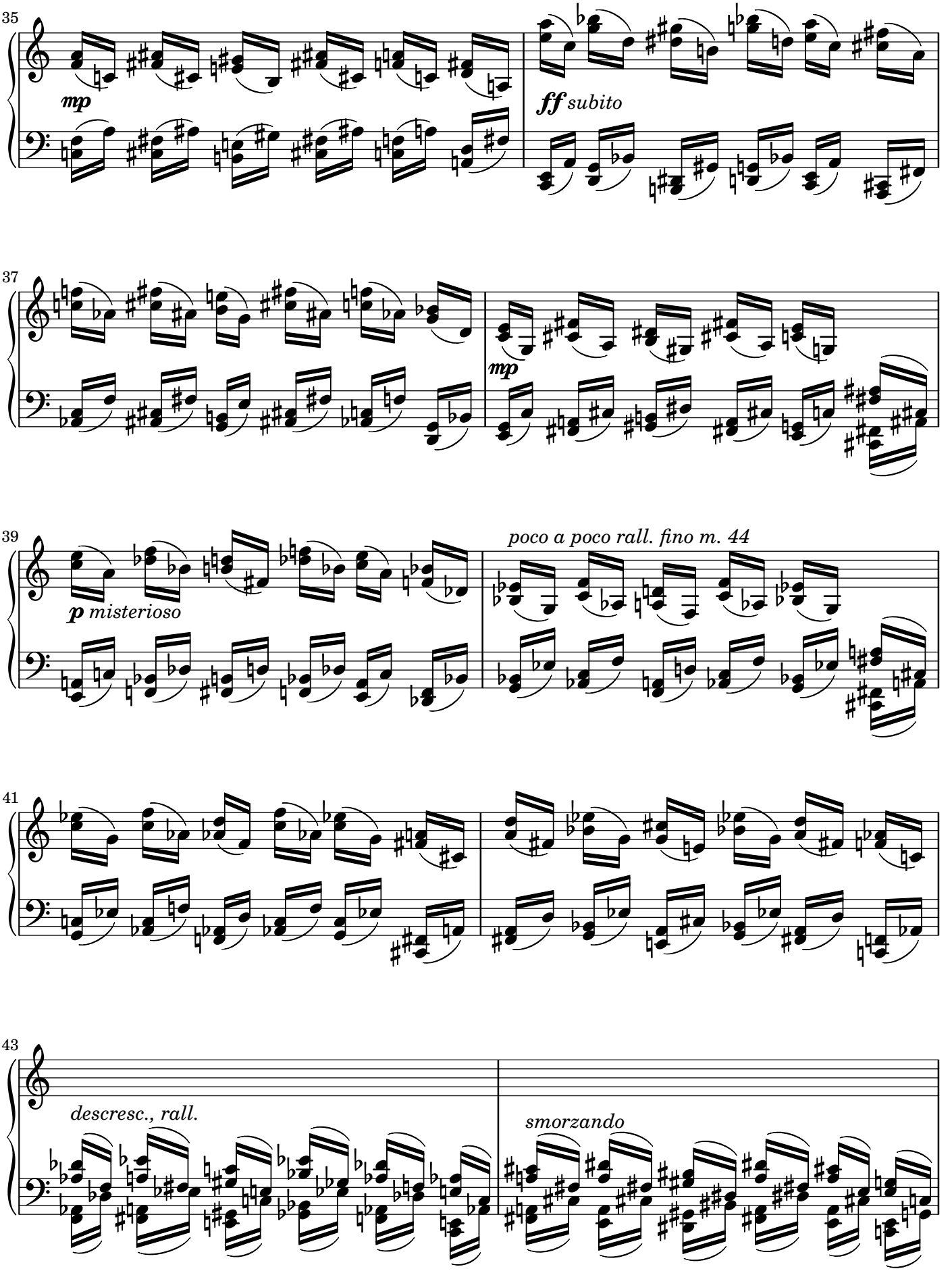
* 8th notes throughout the piece should be played *molto legato,* almost as overlapping quarter notes.
* Accidentals apply only to one note.

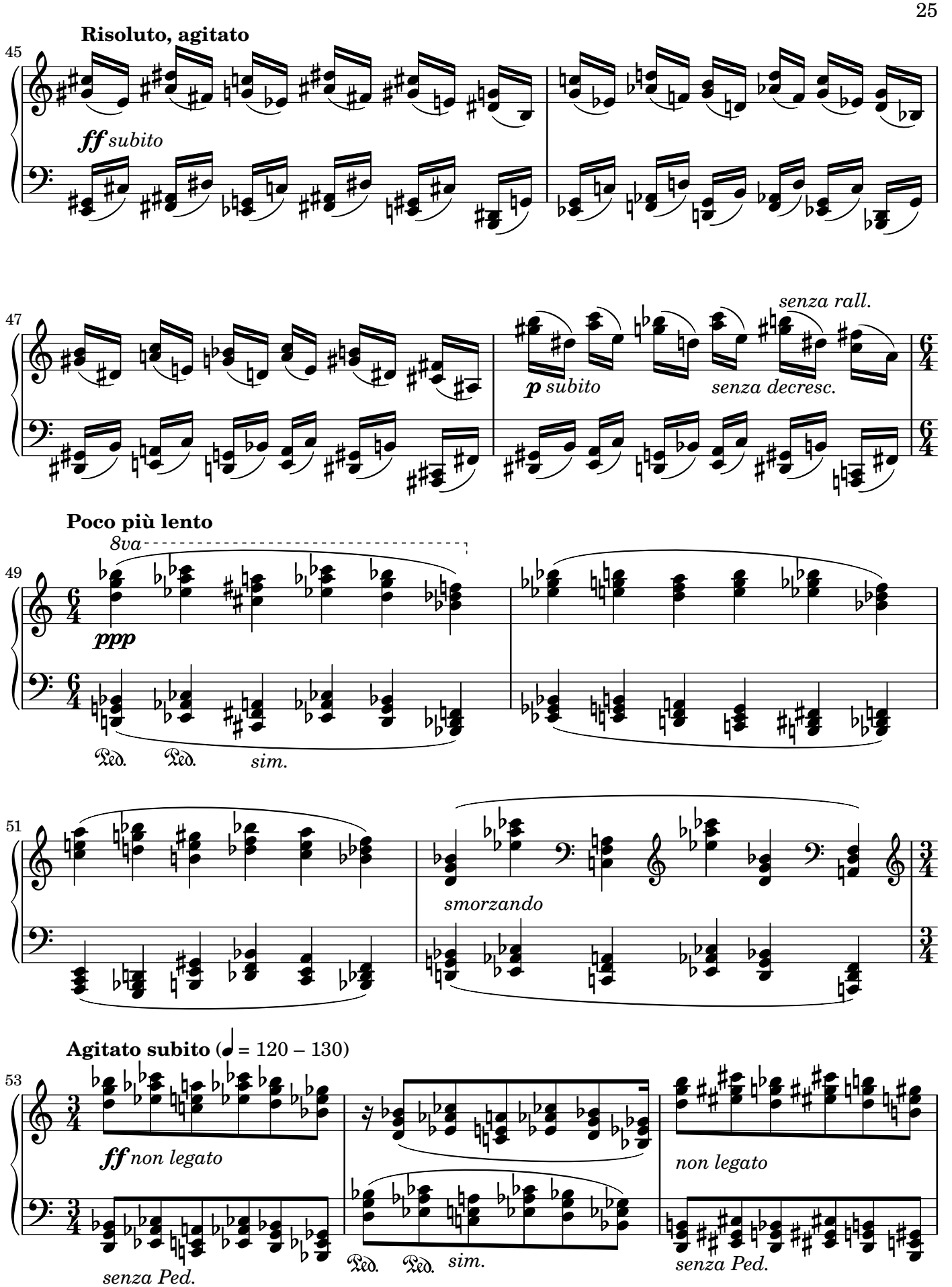


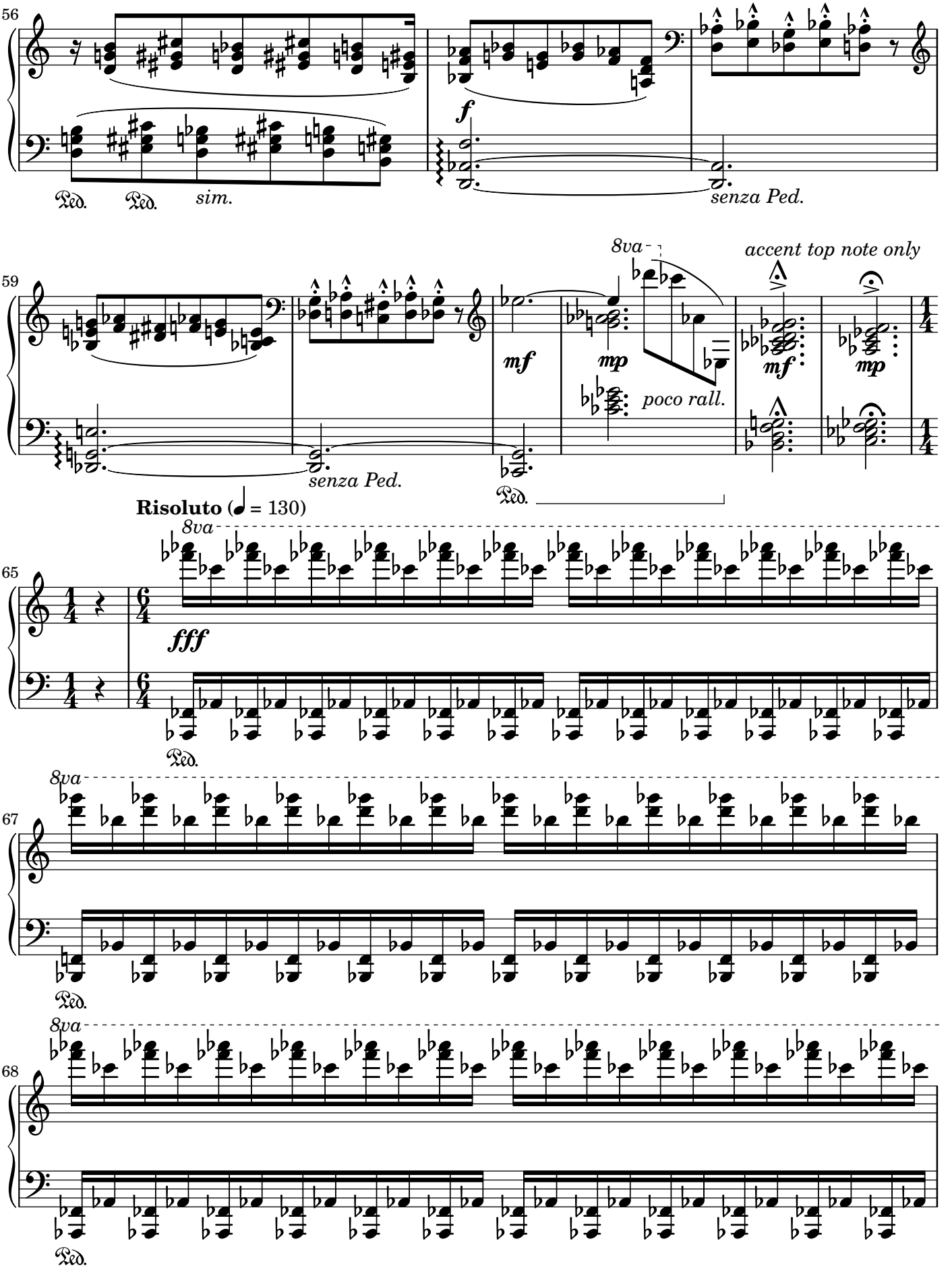

9
pp
mp
p
11
mf
13
p
p
f
poco rall.
p subito
15
A tempo
Ritenuto
Pesante
cresc.
8vb
f
8vb
poco Ped.
17
Poco più lento
pp una corda
Ped. come prima
mf
p

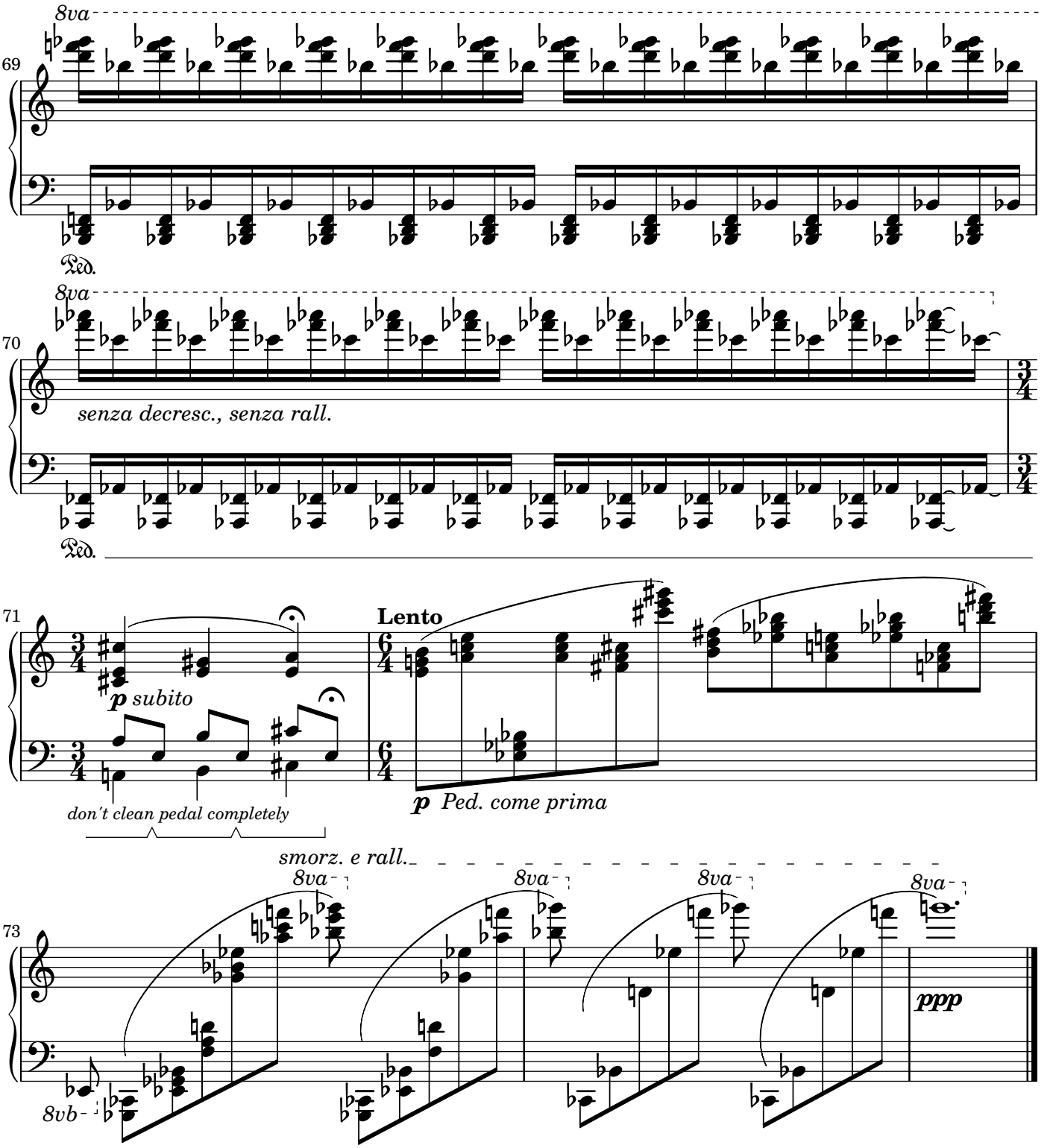

Più mosso (♩ = 78)
19
mp
m.d.
sim.
m.s.
tre corde, poco Ped.
20
cresc.
21
8va
(cresc.)
quasi f
p
poco rubato, stringendo
cresc.
poco rall.
22
A tempo
mf
f
poco rubato, stringendo
mf
cresc.
poco rall.
23
A tempo
f
sempre f
poco rall.
24
A tempo
mf
decresc.
poco rubato, stringendo
poco rall.


m.d. m.s. (sim.)
Poco pesante
25
p
emphasize inner line (thumbs)
mf
Lento
27
pp subito
p
Red.
Agitato; un poco rubato
29
p
mp
[à la Kagel]
31
mf
33
ff subito


35
mp
ff subito
37
mp
39
p misterioso
poco a poco rall. fino m. 44
41
43
descresc., rall.
smorzando

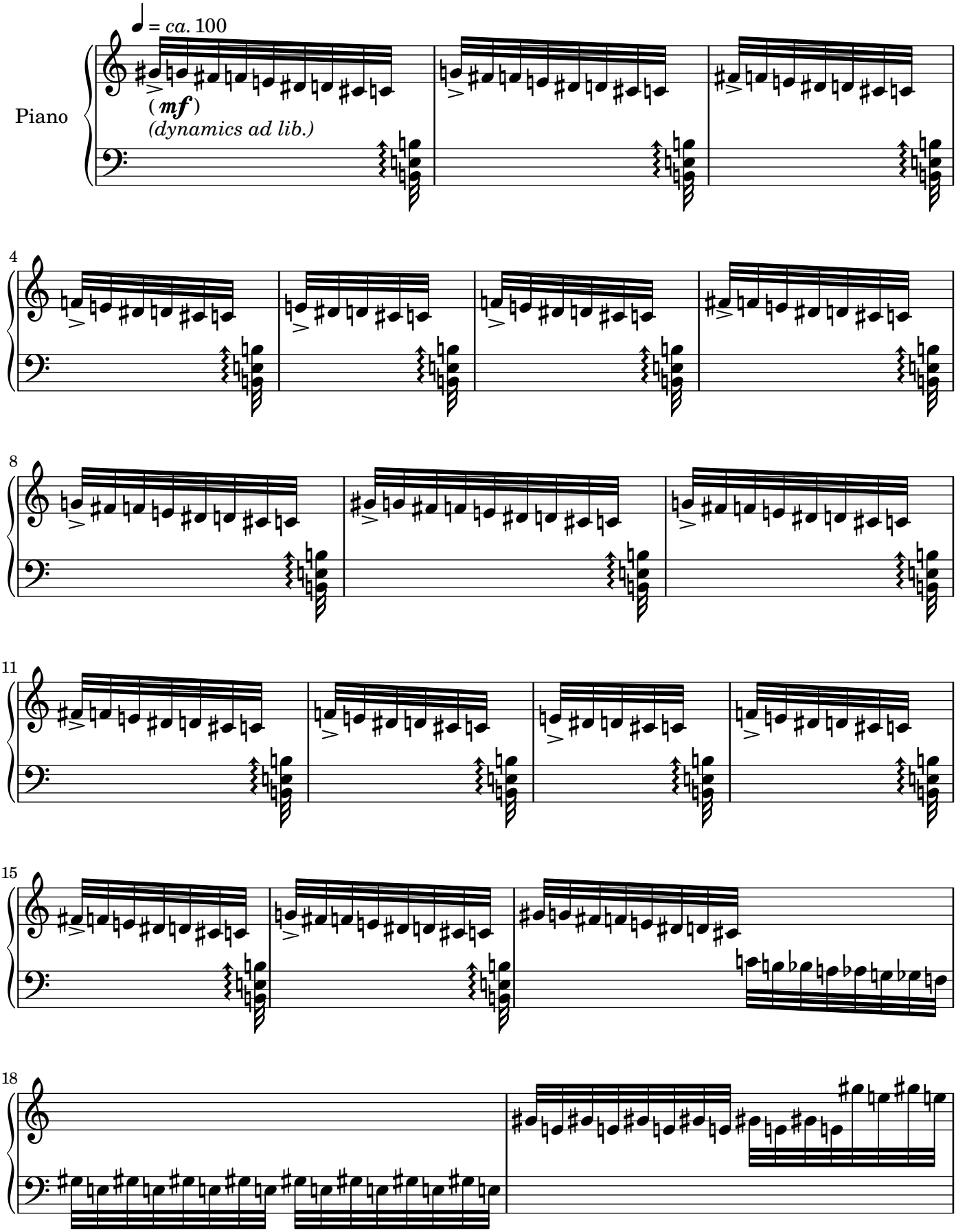

Risoluto, agitato
45
ff subito
47
senza rall.
p subito
senza decresc.
Poco più lento
8va
49
ppp
Ped.
Ped.
sim.
51
smorzando
Agitato subito (♩ = 120 – 130)
53
ff non legato
senza Ped.
Ped.
Ped.
sim.
non legato
senza Ped.

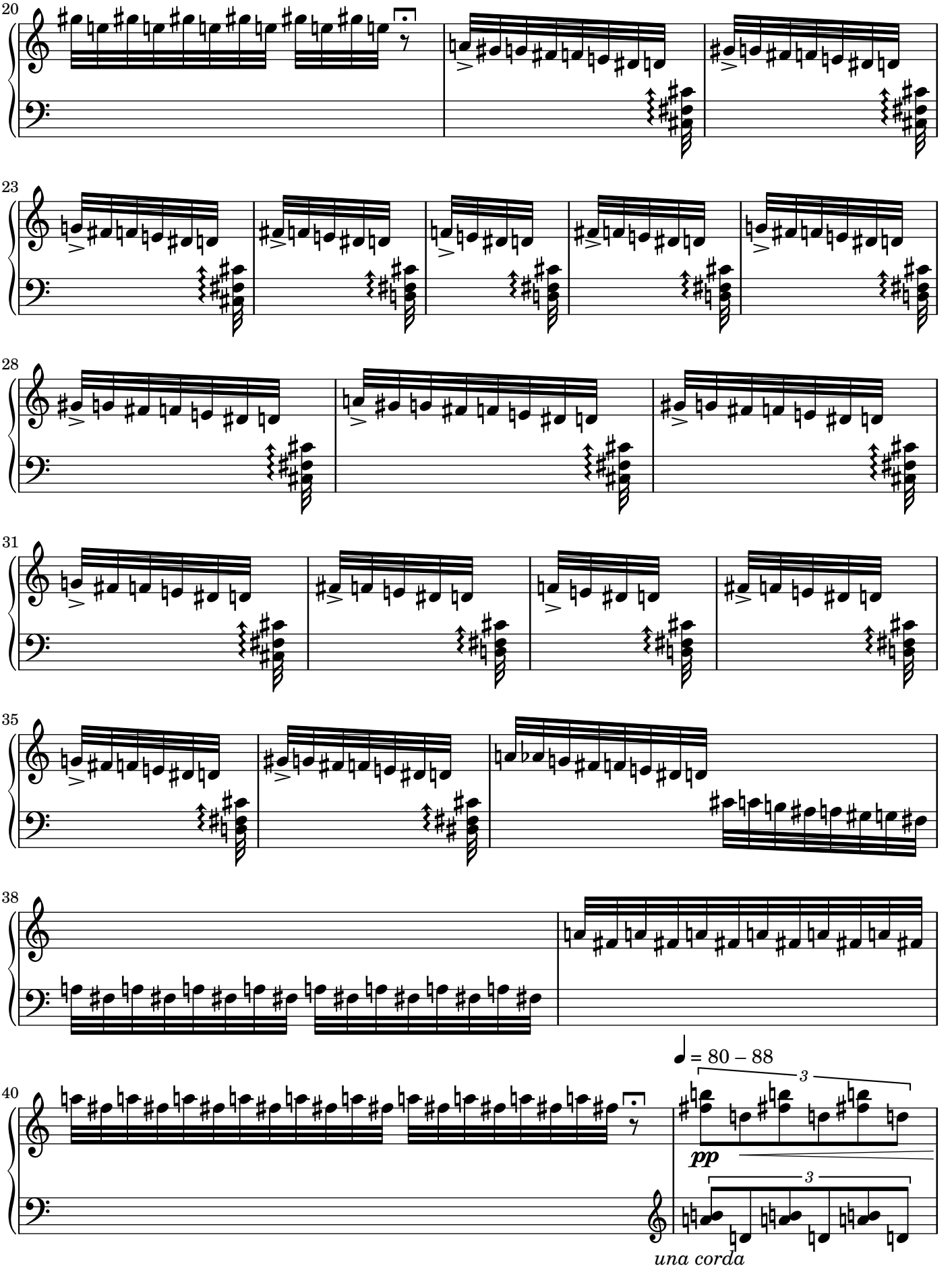

56
Ped.
Ped.
sim.
f
senza Ped.
59
mf
mp
8va
poco rall.
accent top note only
mf
mp
senza Ped.
Ped.
Risoluto (♩ = 130)
65
8va
fff
Ped.
67
8va
Ped.
68
8va
Ped.

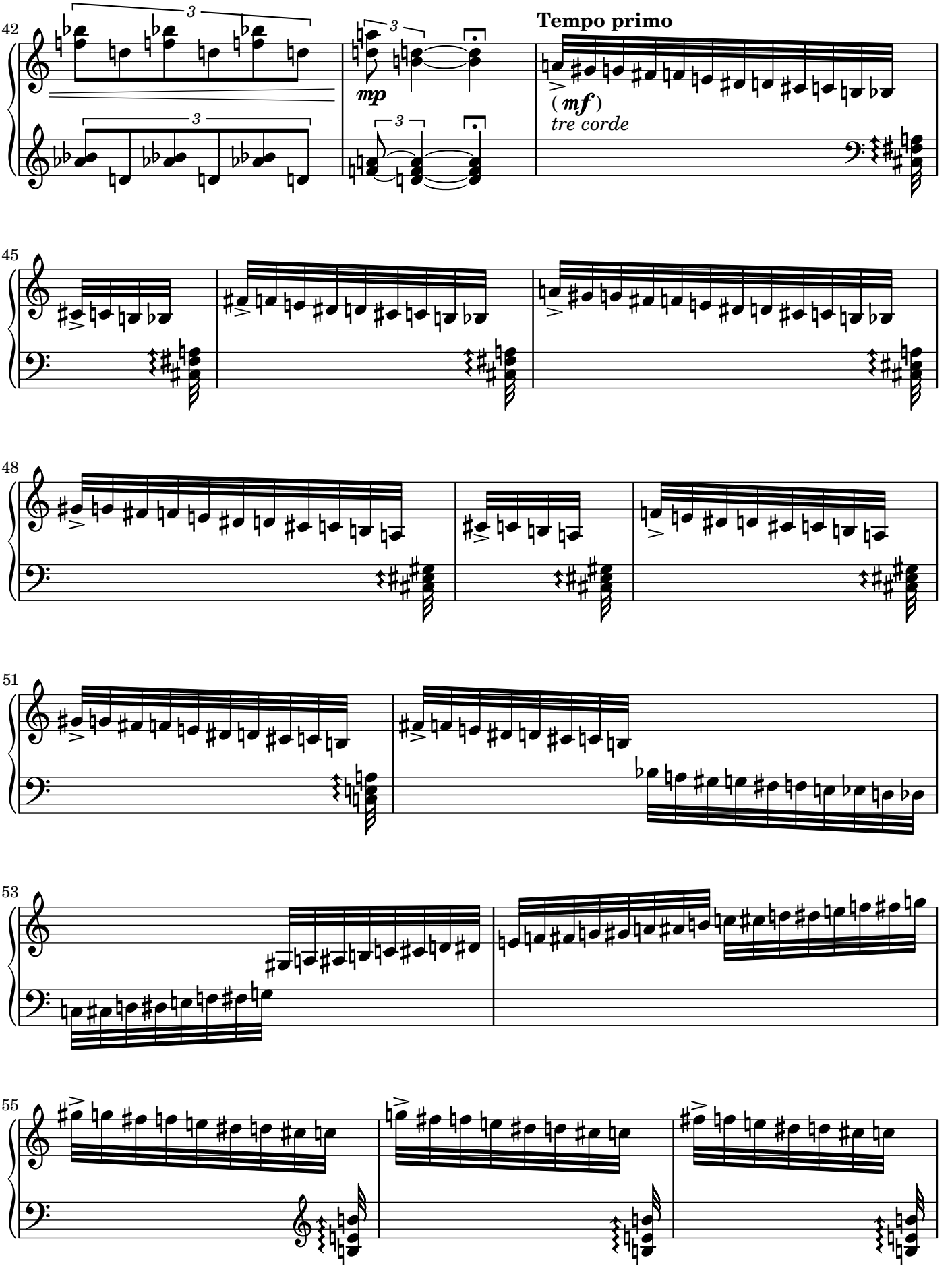

8va
69
Ped.
8va
70
senza decresc., senza rall.
Ped.
71
p subito
don't clean pedal completely
Lento
p Ped. come prima
smorz. e rall.
8va
8va
8va
8va
73
8vb
ppp

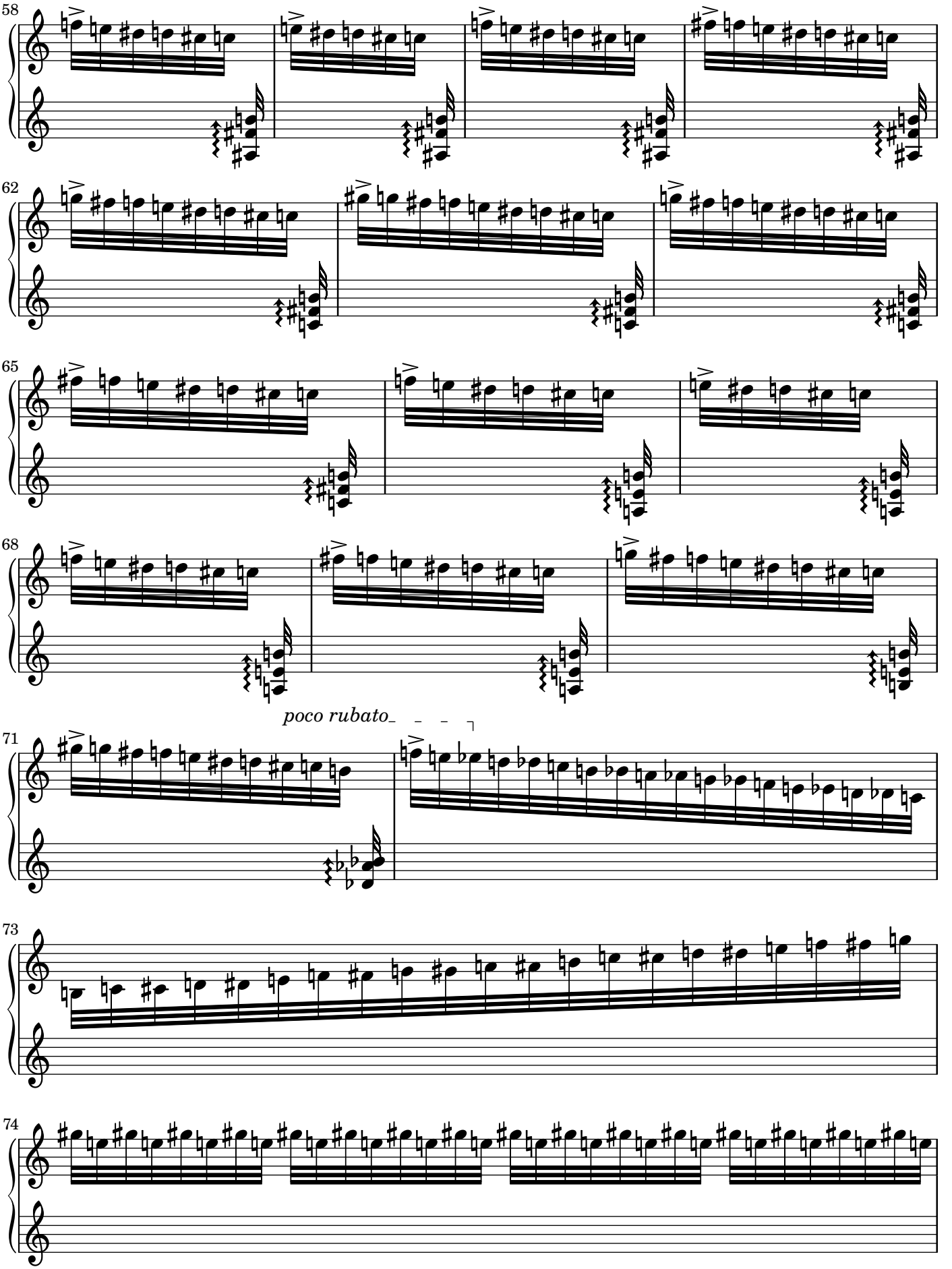
Pós-Tudo 5

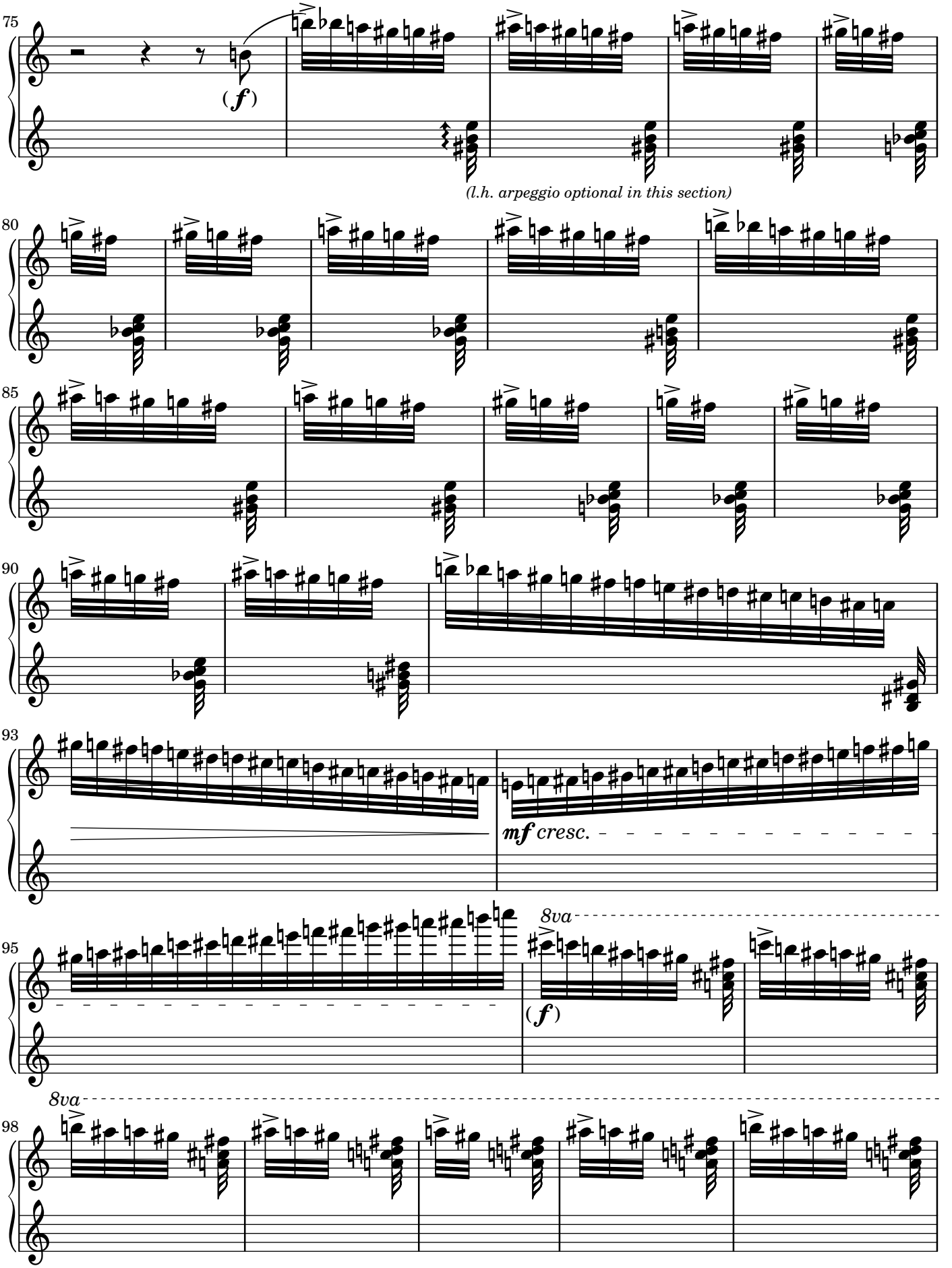
Bruno Ruviaro

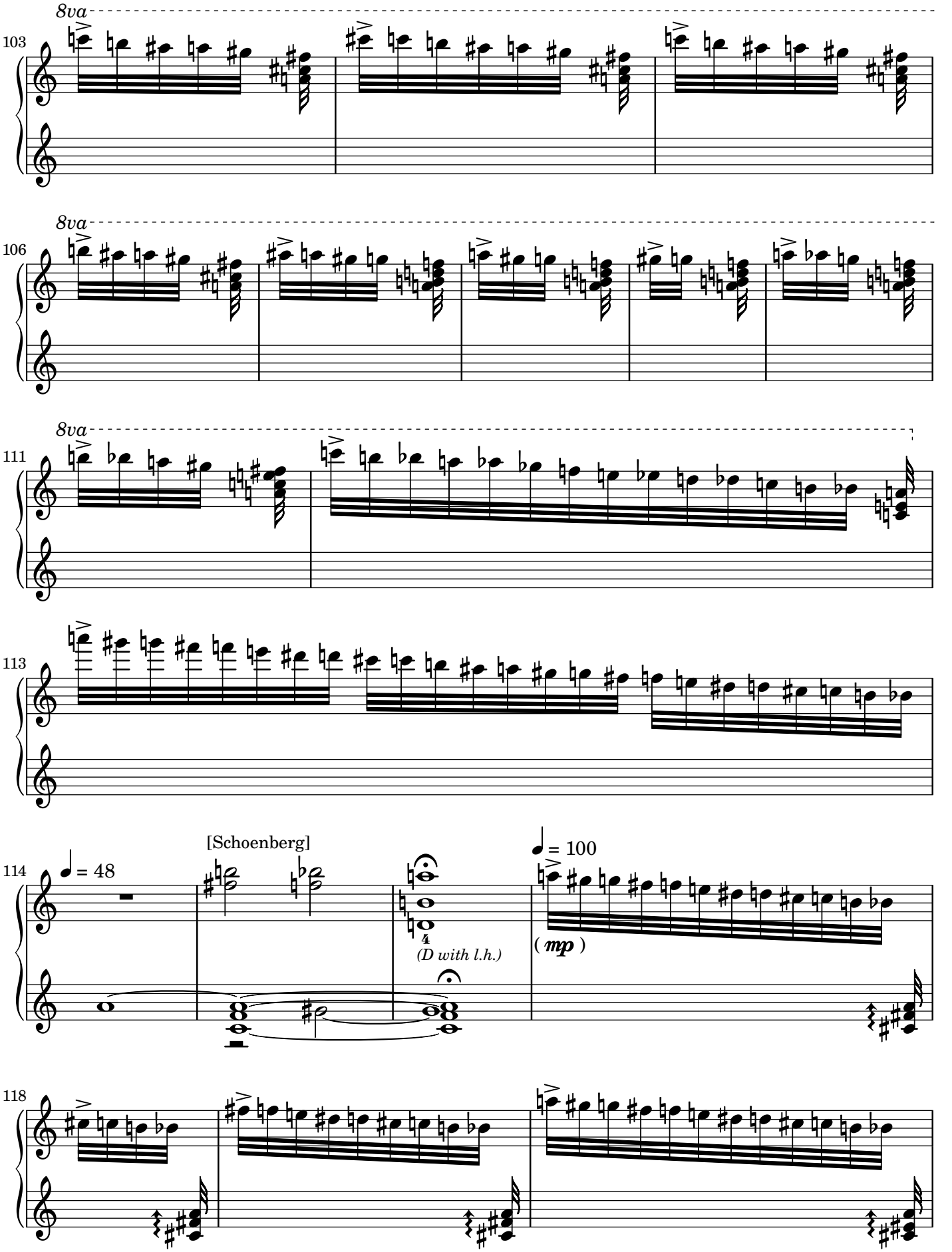


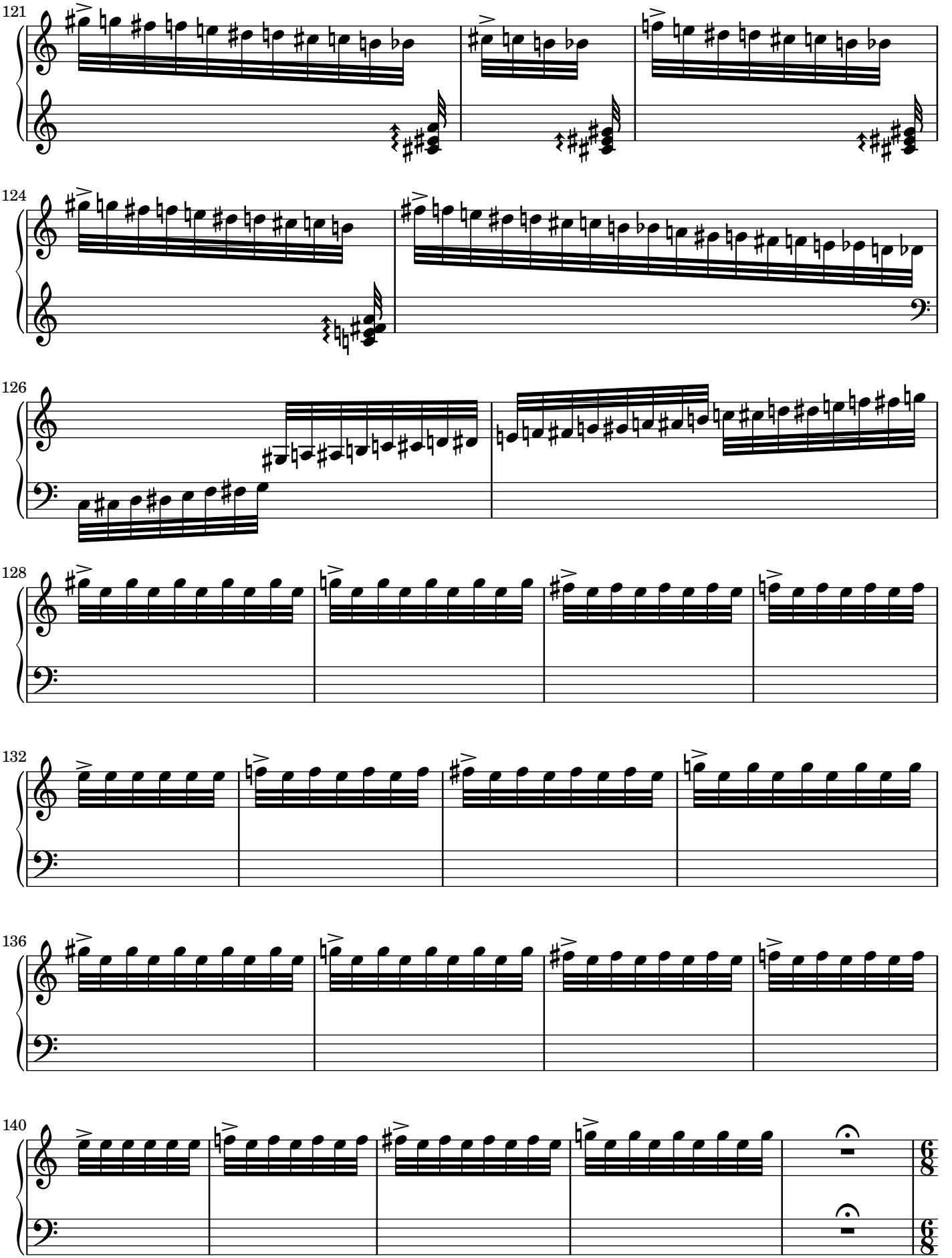

20
23
28
31
35
38
40
♩ = 80 – 88
3
pp
3
una corda

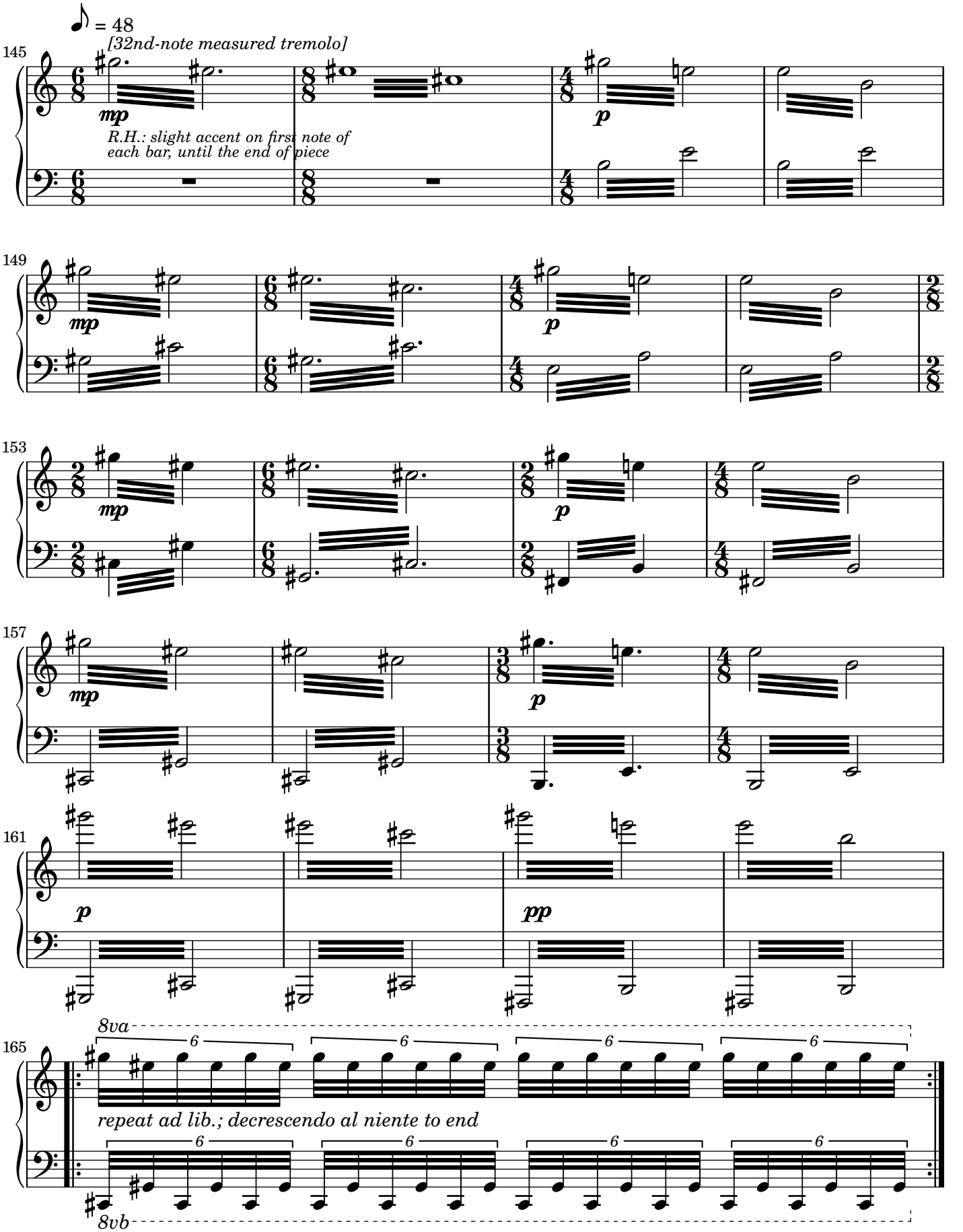

42
3
3
mp
Tempo primo
(mf)
tre corde
45
48
51
53
55


58
62
65
68
poco rubato
71
73
74


75
(f)
(l.h. arpeggio optional in this section)
80
85
90
93
mf cresc.
95
8va
(f)
8va
98

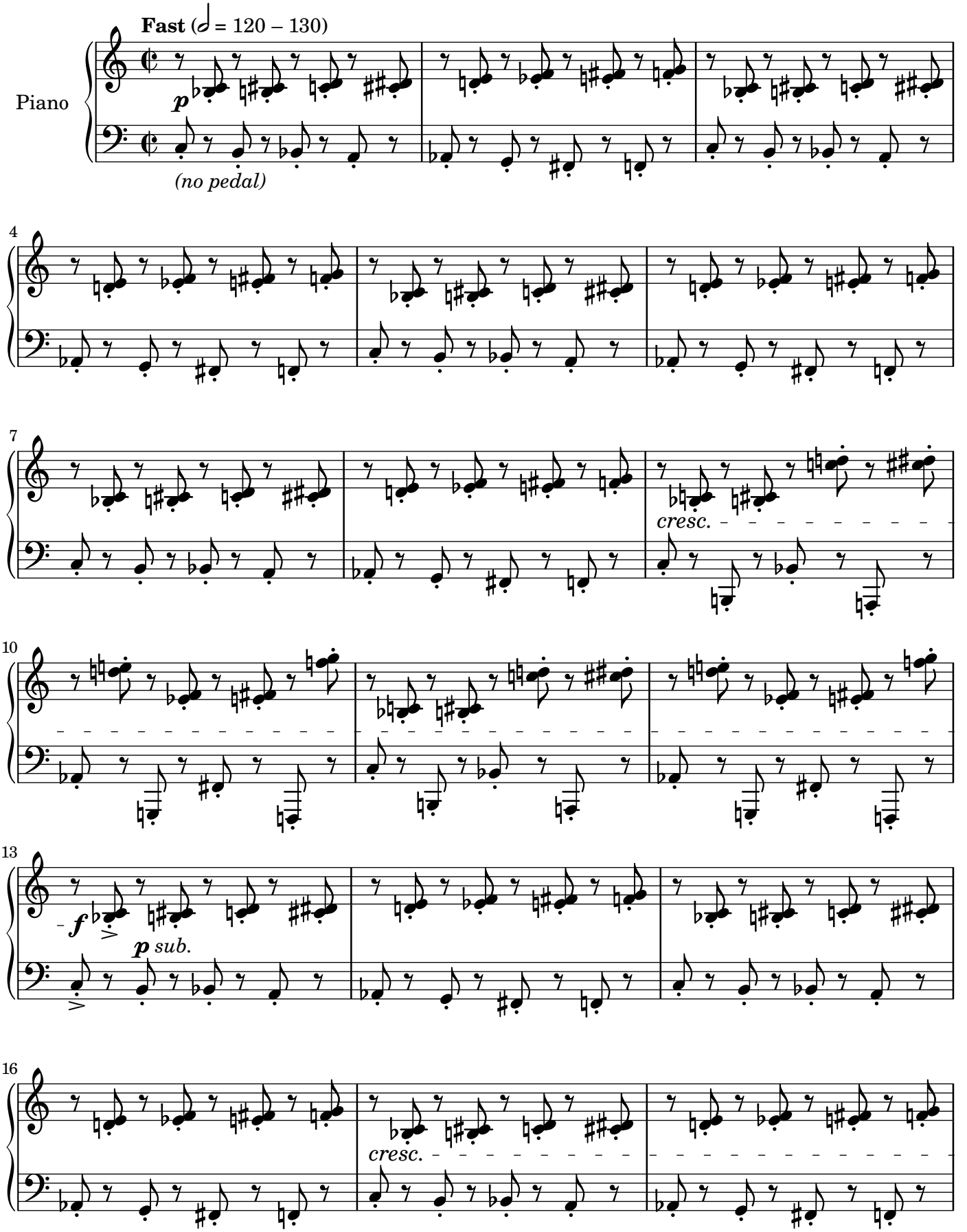

8va
103
8va
106
8va
111
113
[Schoenberg]
114
♩ = 48
(D with l.h.)
♩ = 100
(mp)
118

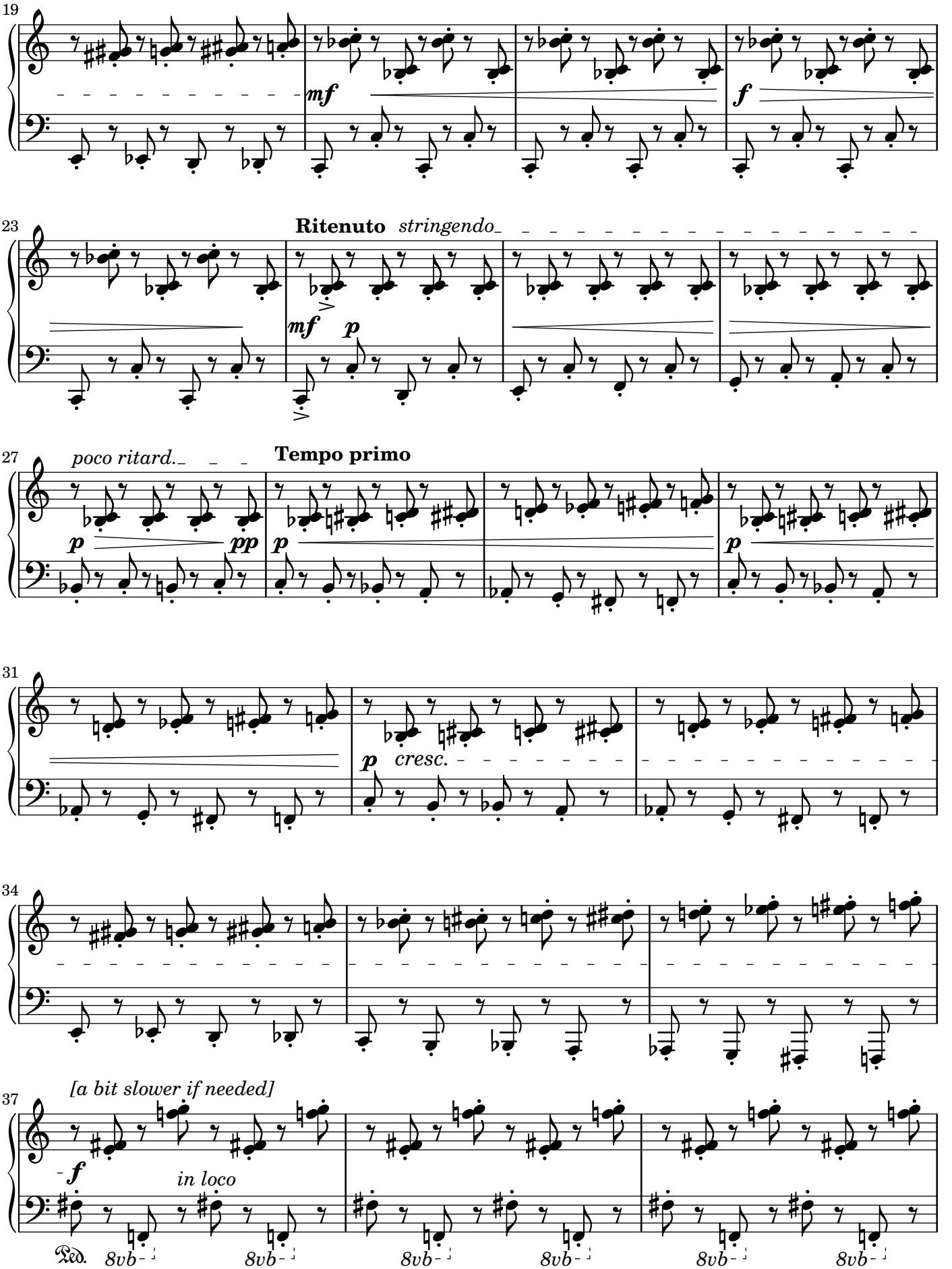

121
124
126
128
132
136
140

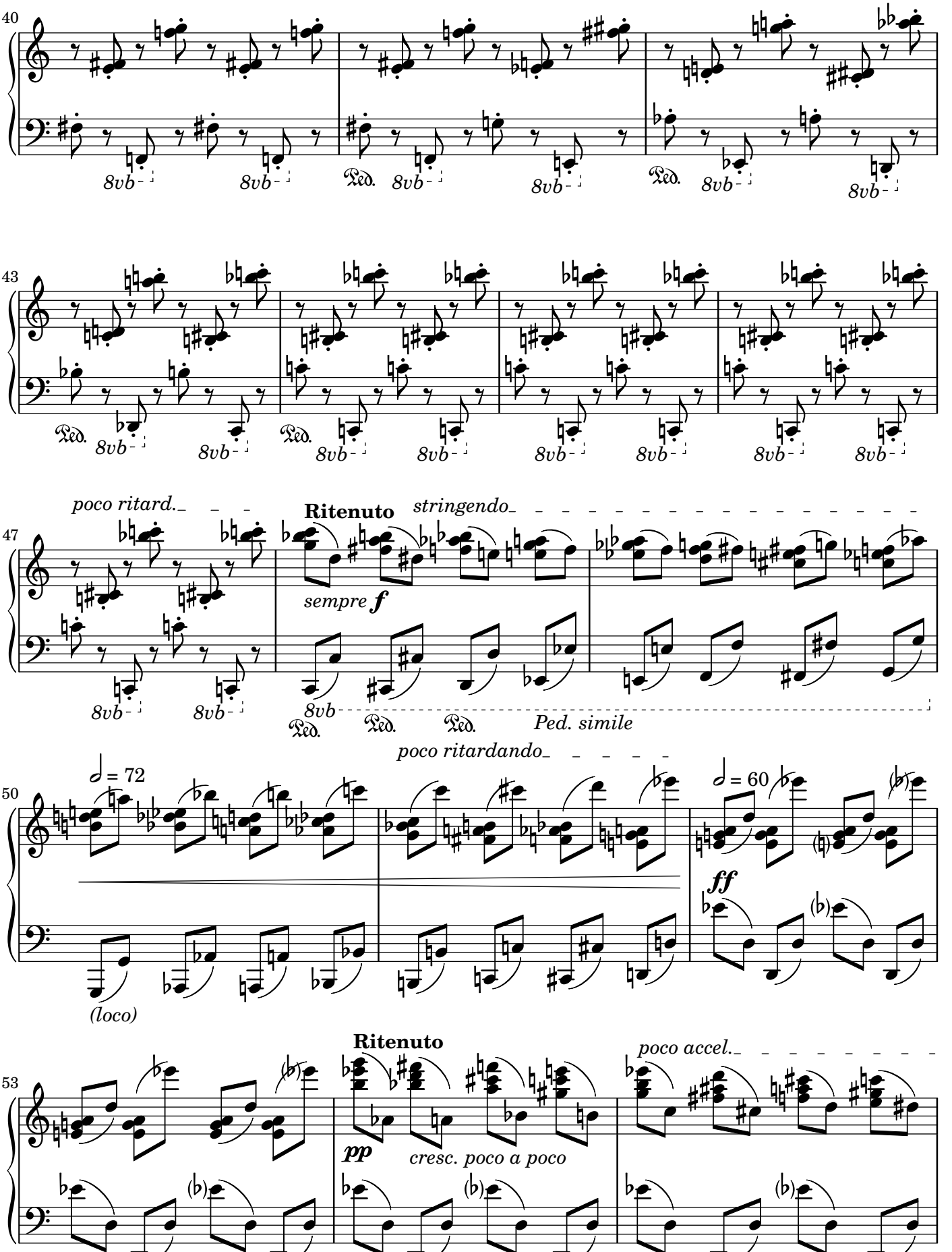

♪ = 48
[32nd-note measured tremolo]
145
mp
p
R.H.: slight accent on first note of each bar, until the end of piece
149
mp
p
153
mp
p
157
mp
p
161
p
pp
165
8va
6
repeat ad lib.; decrescendo al niente to end
8vb

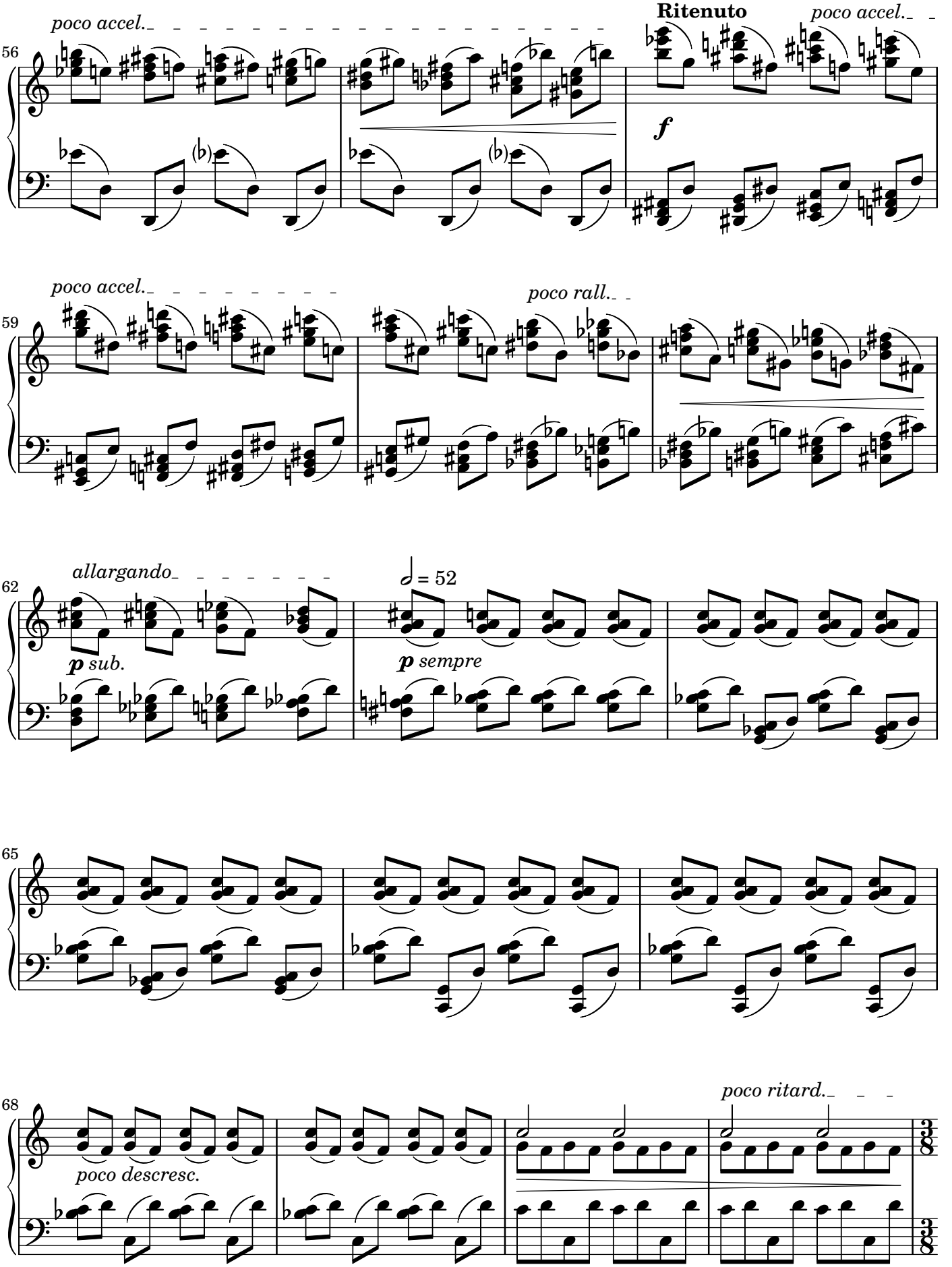
Pós-Tudo 6

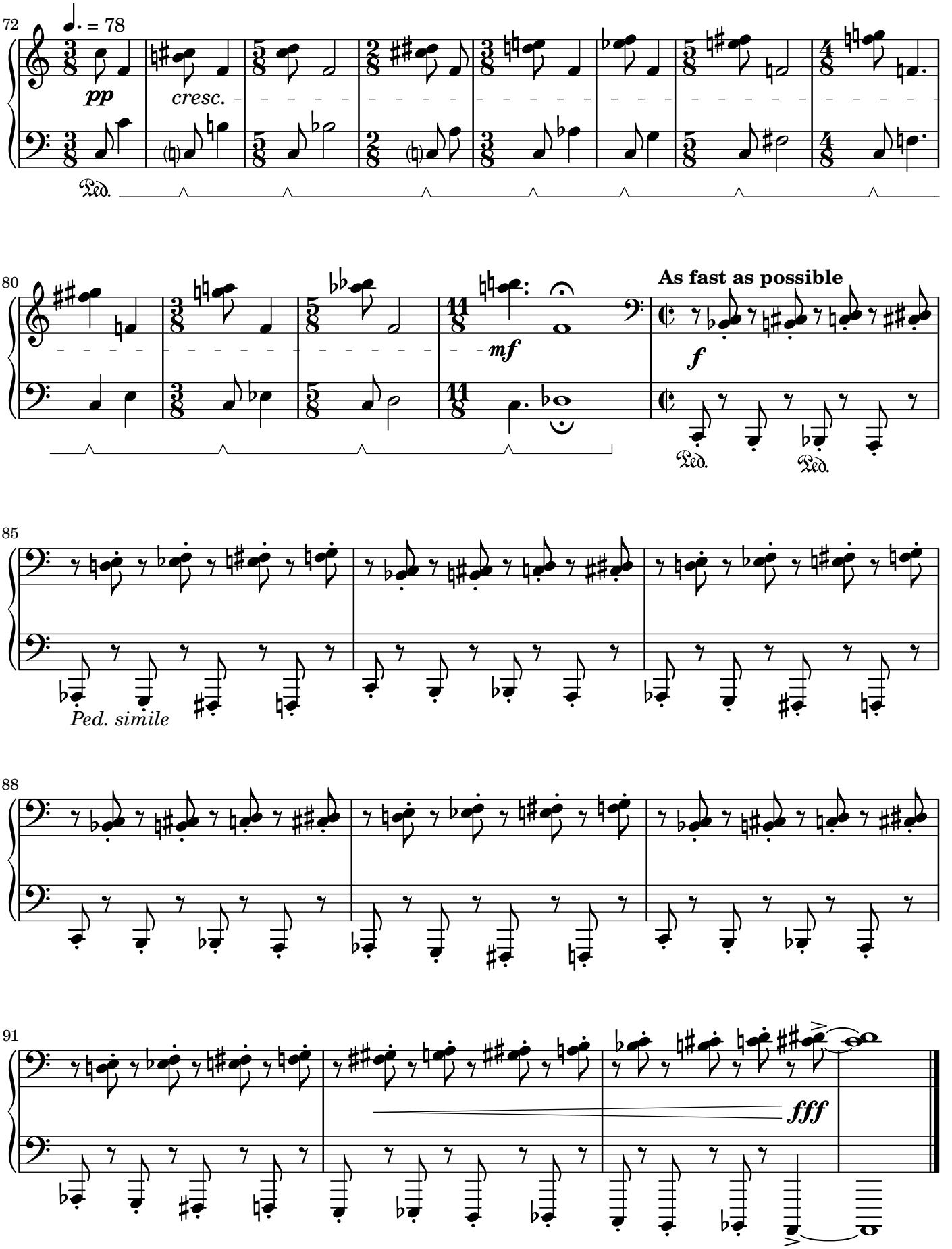
Bruno Ruviaro




19
mf
f
23
Ritenuto
stringendo
mf
p
27
poco ritard.
Tempo primo
p
pp
p
p
31
p
cresc.
34
37
[a bit slower if needed]
f
in loco
Ped.
8vb
8vb
8vb
8vb
8vb
8vb

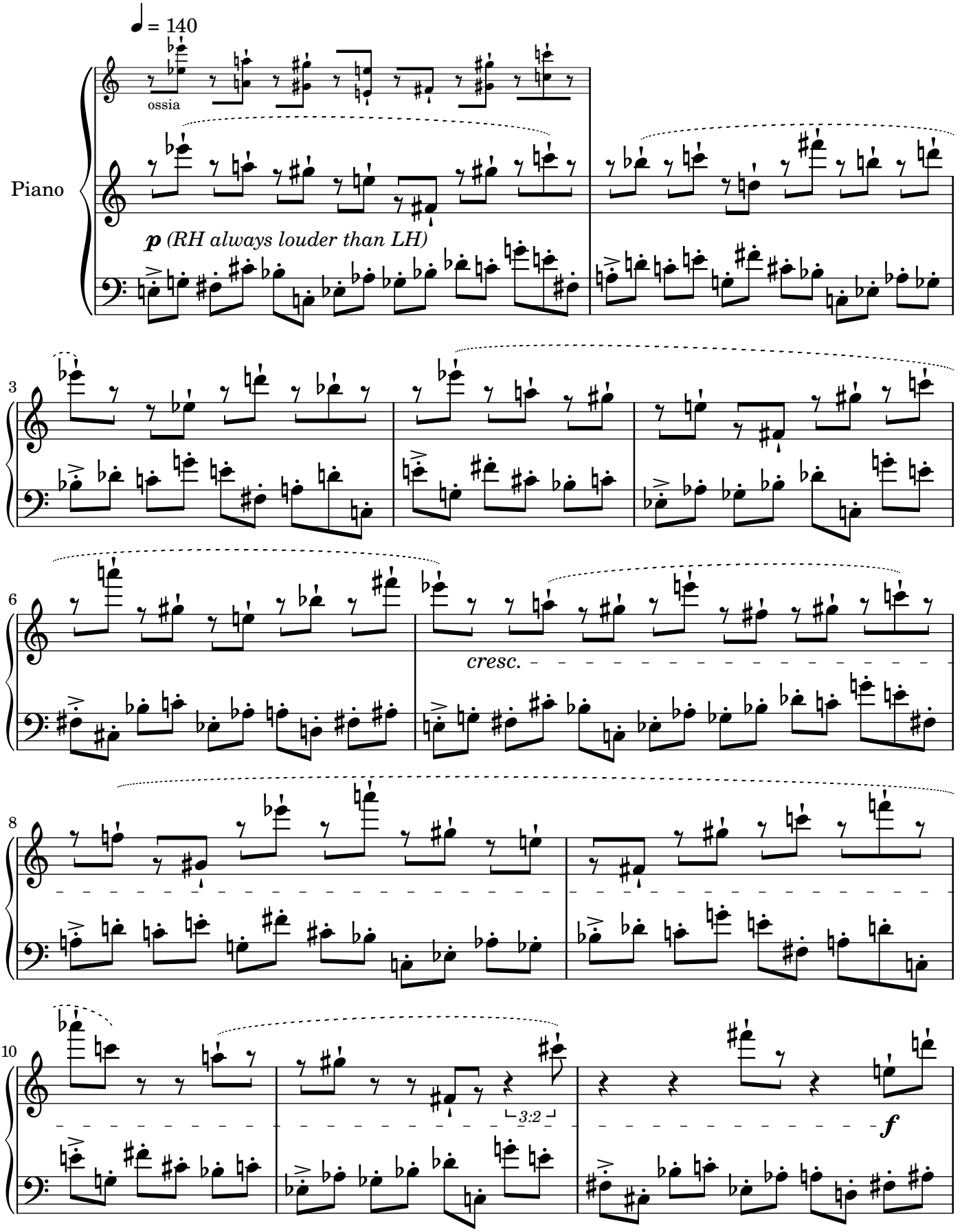

40
8vb
Ped.
43
47
poco ritard.
Ritenuto
stringendo
sempre f
Ped. simile
50
poco ritardando
(loco)
ff
53
pp
cresc. poco a poco
poco accel.


poco accel.
56
Ritenuto
poco accel.
f
poco accel.
59
poco rall.
allargando
62
♩ = 52
p sub.
p sempre
65
poco ritard.
68
poco descresc.


72
♩. = 78
pp
cresc.
Ped.
80
mf
As fast as possible
f
Ped.
Ped.
85
Ped. simile
88
91
fff

Pós-Tudo 7

Bruno Ruviaro



[similar phrasing as before]

13

p *cresc. poco a poco*

15

(cresc.)

18

(cresc.)

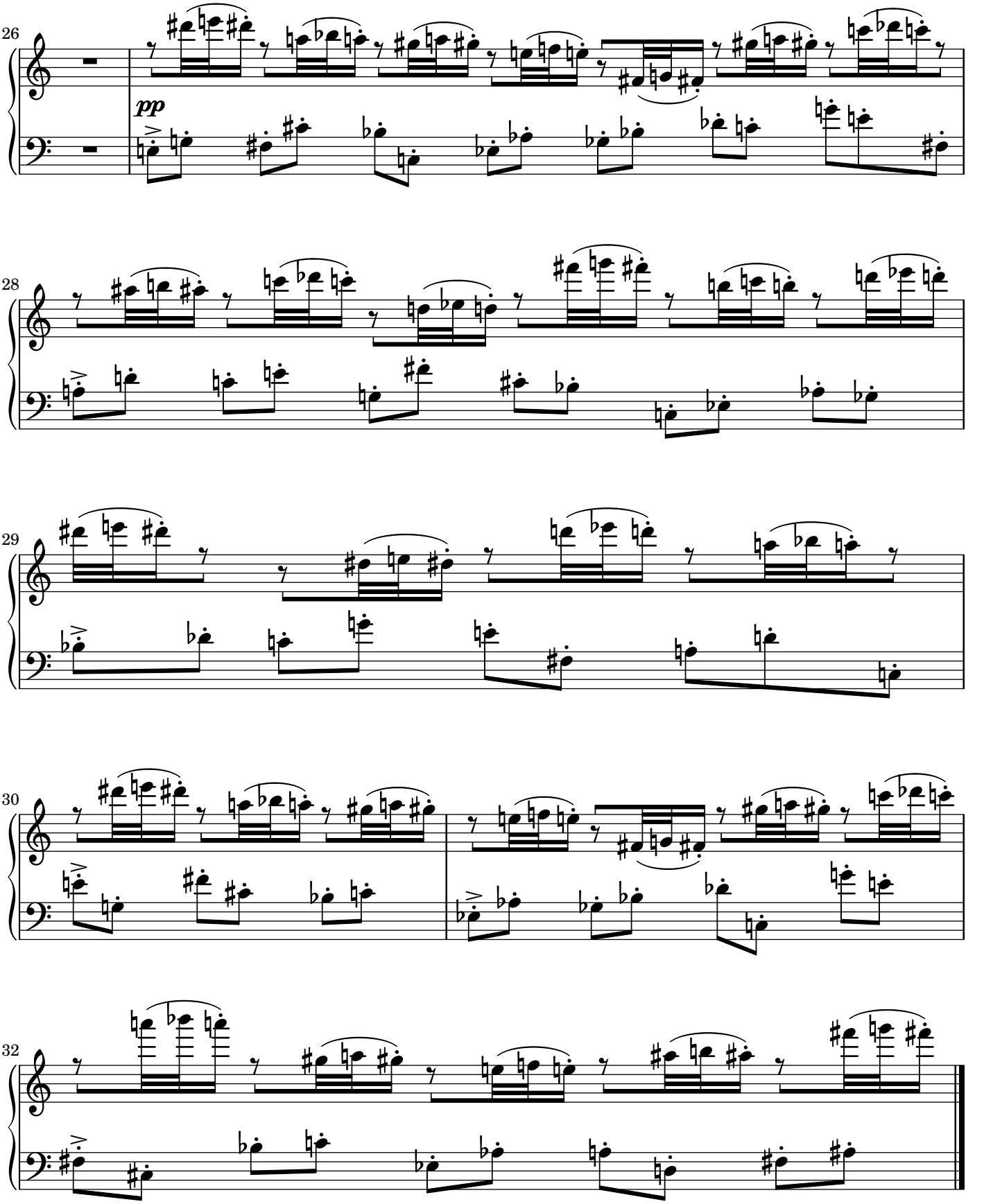
21

(cresc.)

23

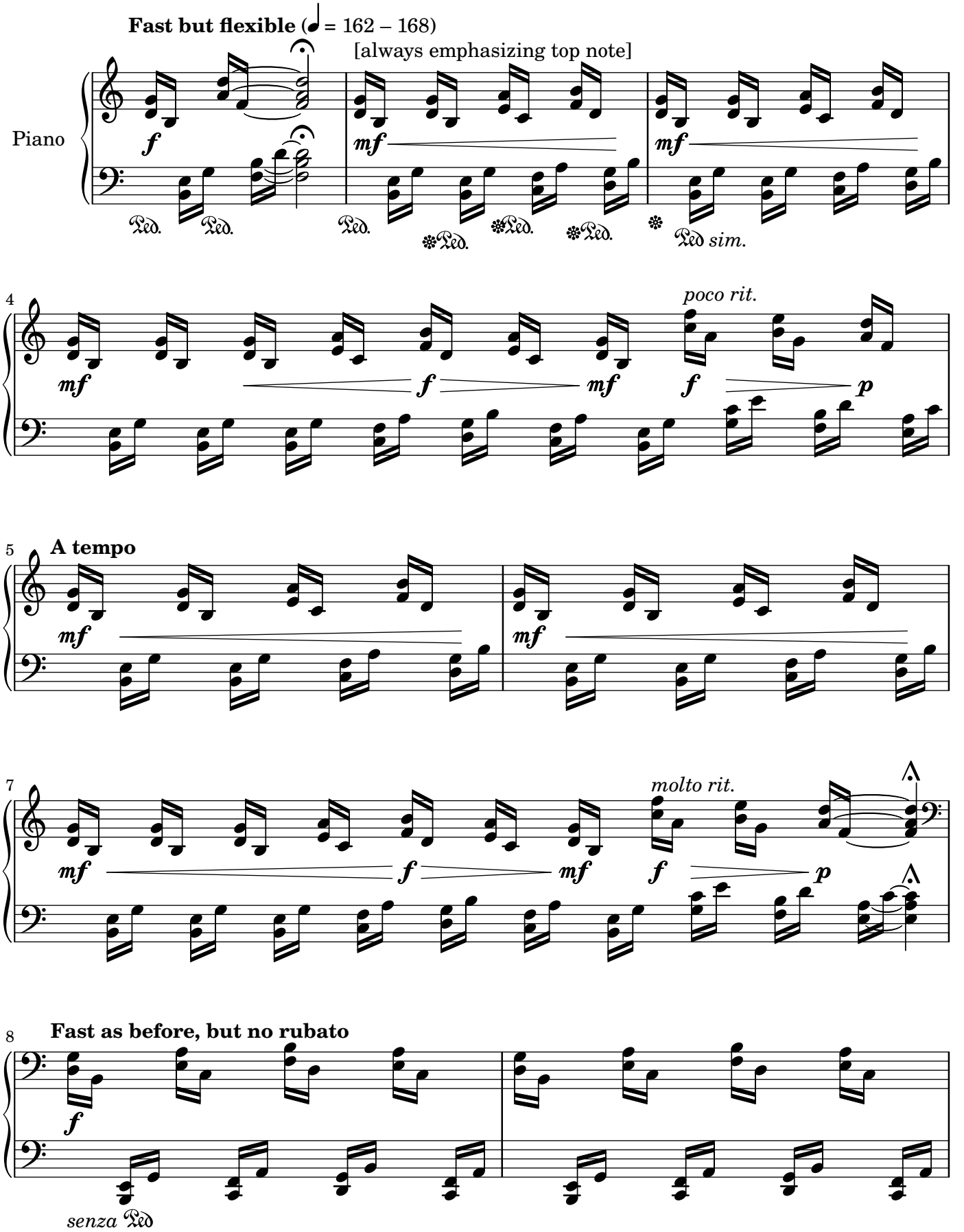
(cresc.)

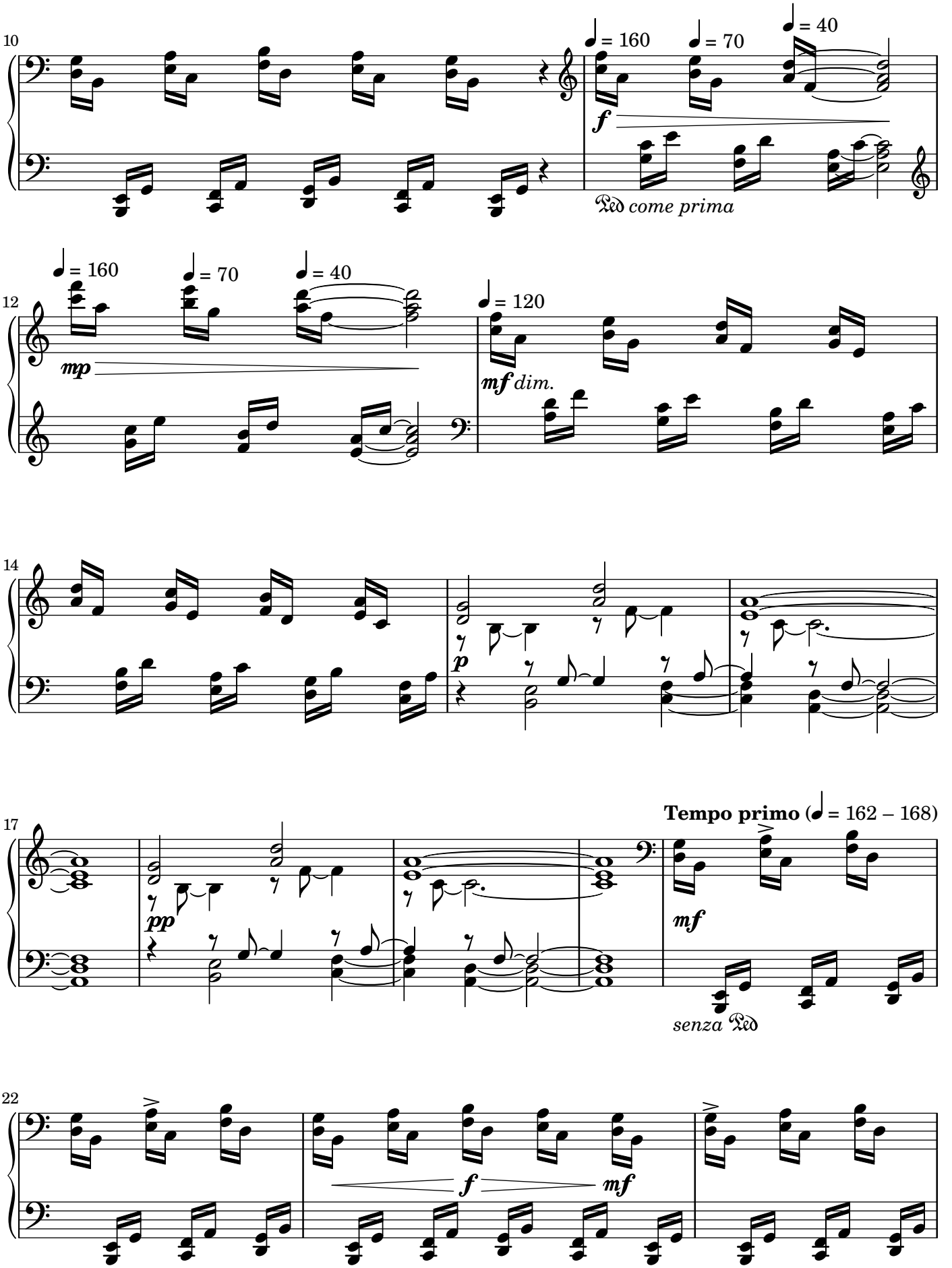
ff

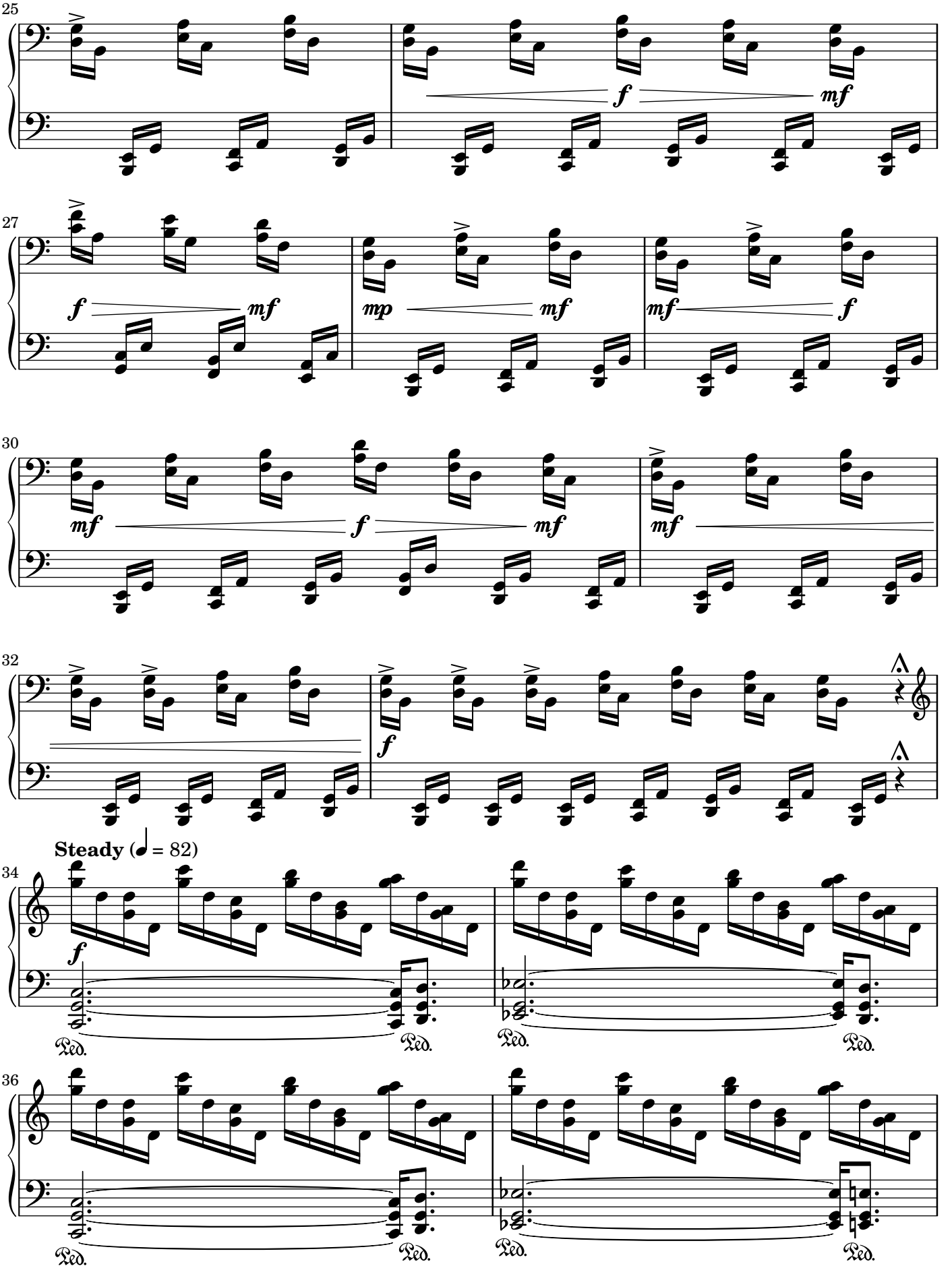

26
pp
28
29
30
32

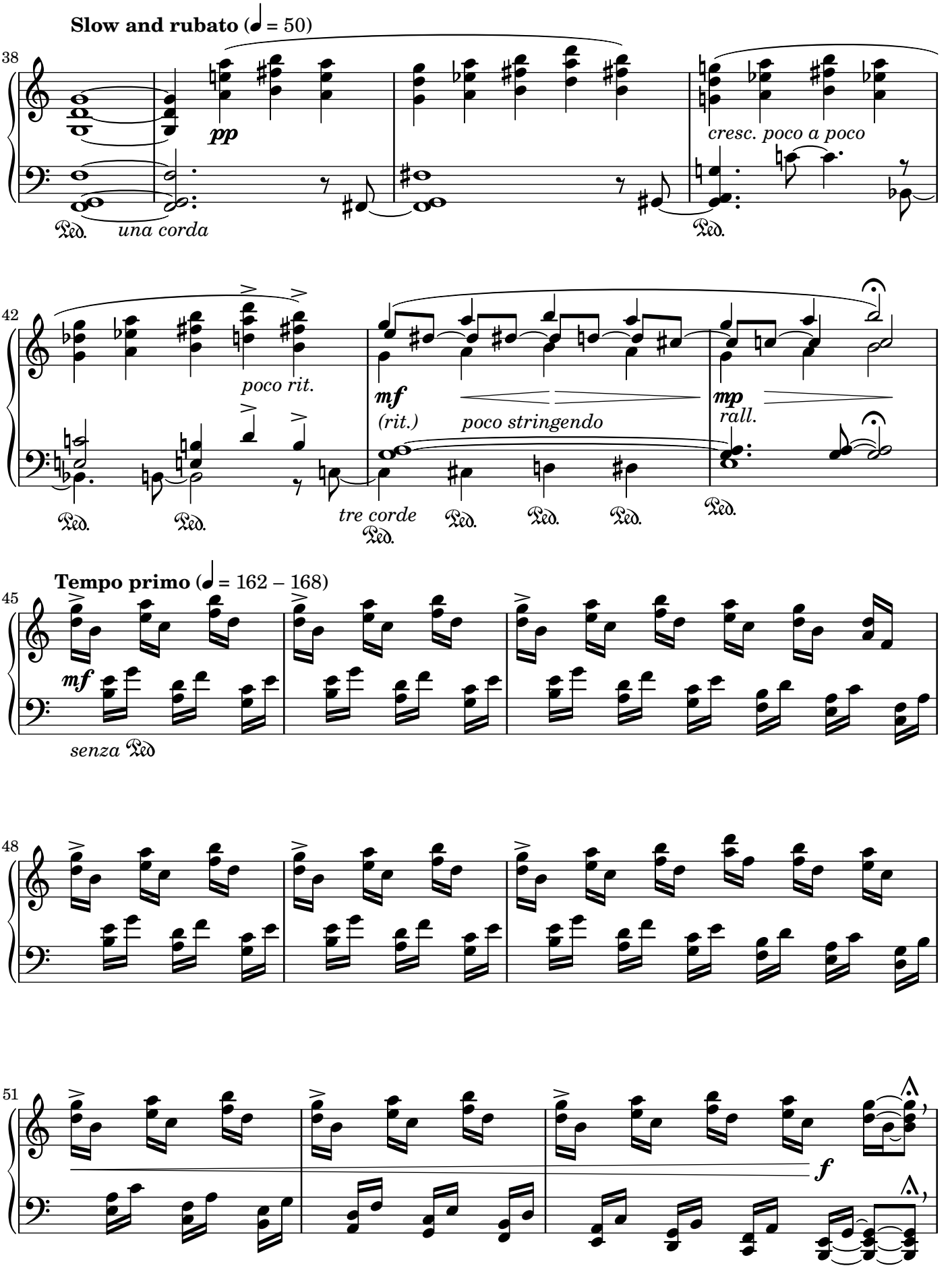
Pós-Tudo 8

Bruno Ruviaro

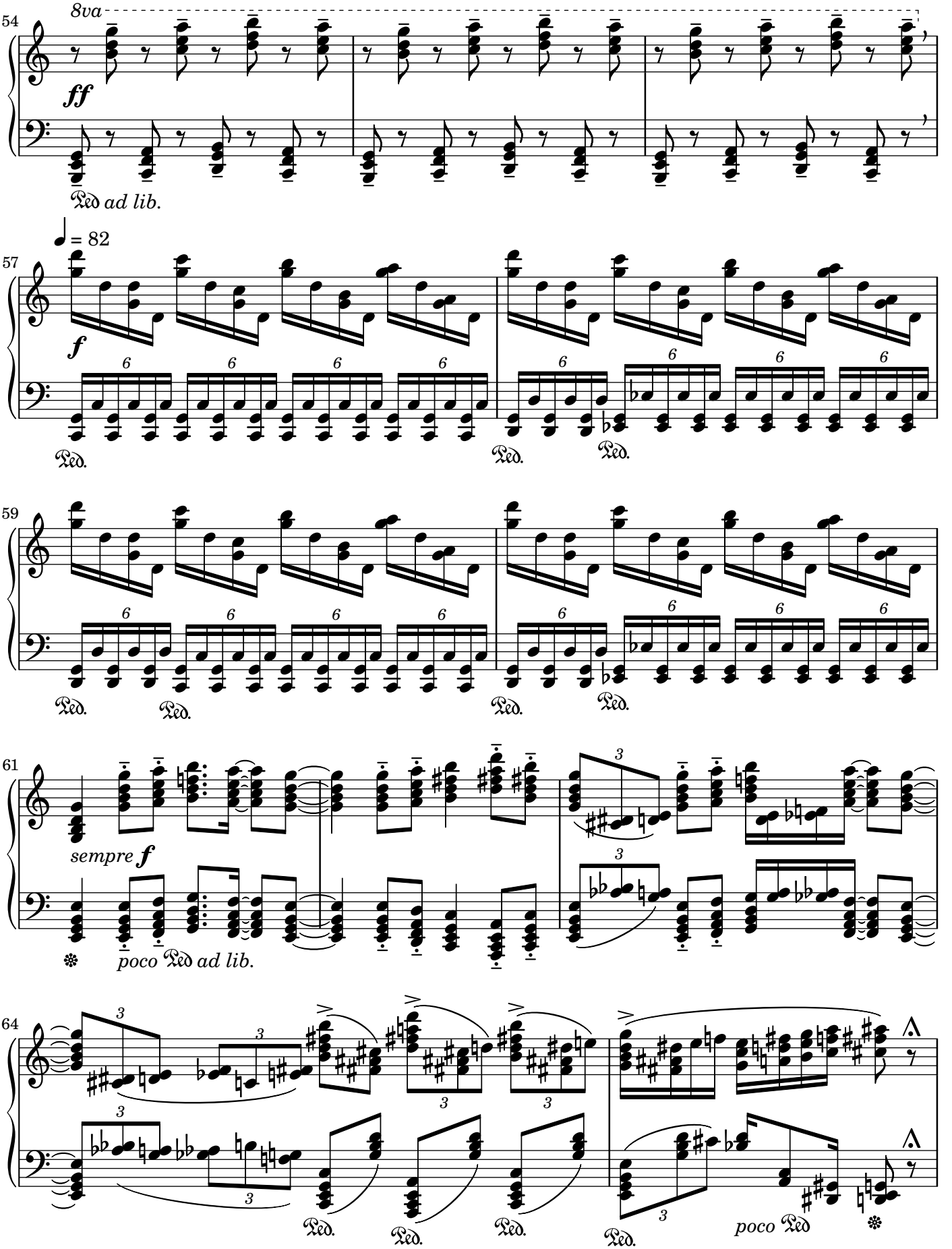


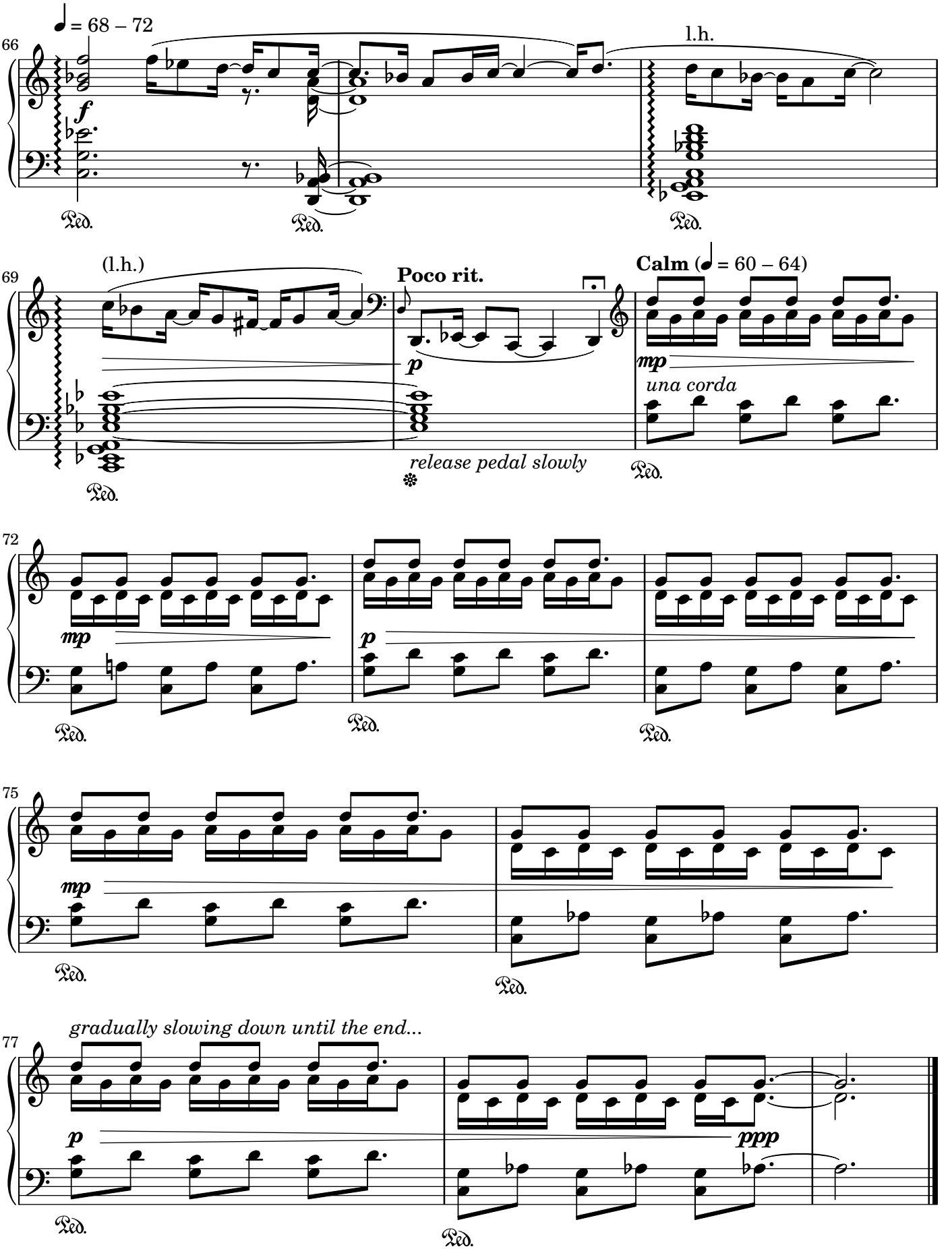

10
♩ = 160
♩ = 70
♩ = 40
f
Ped. come prima
12
♩ = 160
♩ = 70
♩ = 40
mp
♩ = 120
mf dim.
14
p
17
pp
Tempo primo (♩ = 162 – 168)
mf
senza Ped.
22
f
mf


25
f
mf
27
f
mf
mp
mf
mf
f
30
mf
f
mf
mf
32
f
Steady (♩ = 82)
34
f
Ped.
Ped.
Ped.
Ped.
36
Ped.
Ped.
Ped.
Ped.


Slow and rubato (♩ = 50)
38
pp
una corda
cresc. poco a poco
42
poco rit.
mf
(rit.)
poco stringendo
mp
rall.
tre corde
Tempo primo (♩ = 162 – 168)
45
mf
senza Ped
48
51
f

A bit faster


54
8va
ff
Ped ad lib.
57
♩ = 82
f
Ped.
59
61
sempre f
poco Ped ad lib.
64
Ped.
poco Ped



[*Single Ladies,* Beyoncé]

Pós-Tudo 9

for Kyle Adam Blair

Bruno Ruviaro

A

Freely transpose each note to any octave (see instructions)

Piano

Ped *ad lib.*

B

Fm Fm/E♭ G7/D

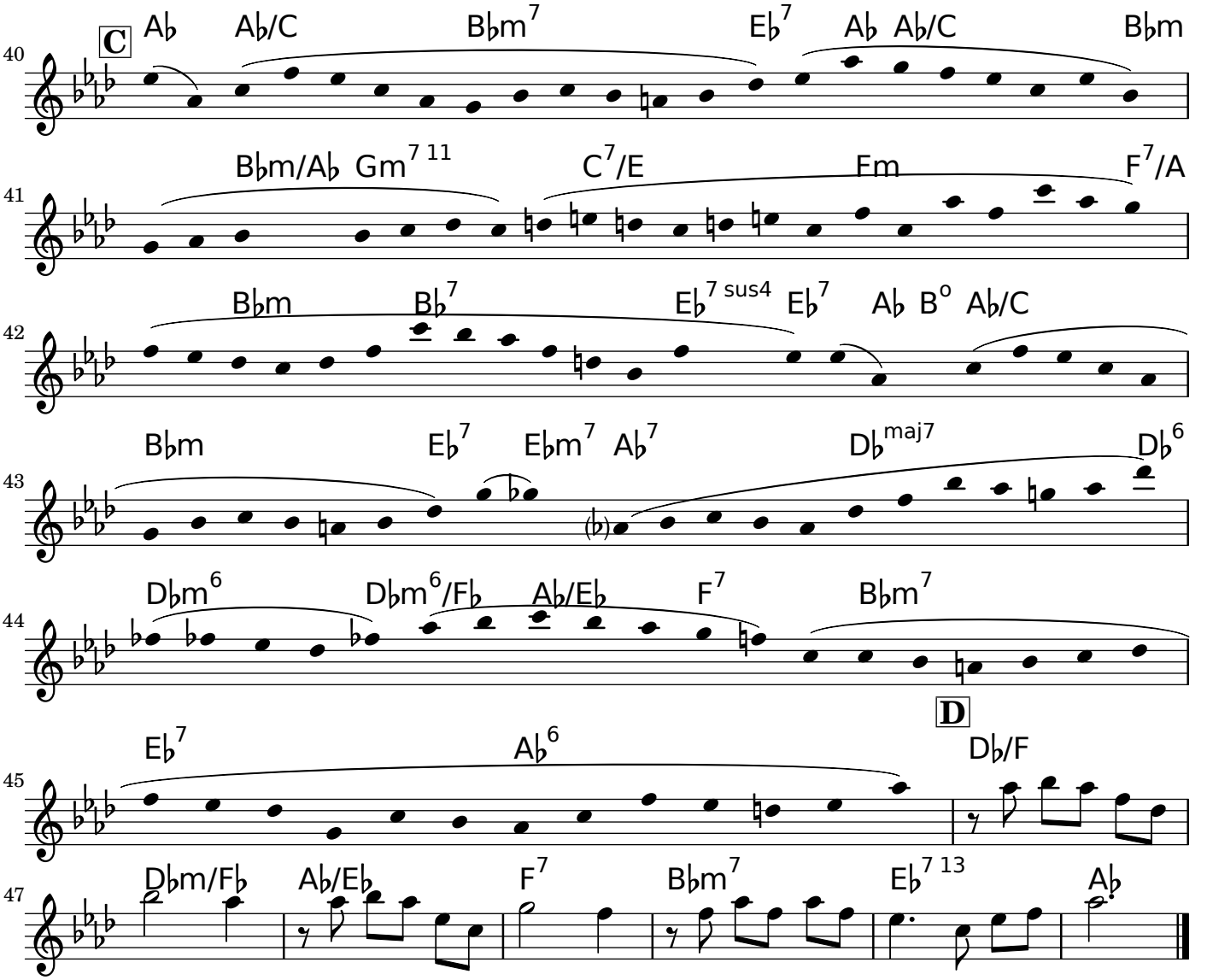
Section B with a waltzing l.h. accompaniment

B♭m6/D♭ C7 C7/E Fm Cø F7 B♭m

B♭m/D♭ G7/B G7 C7 C7/E Fm Fm/E♭

G7/D B♭m6/D♭ C7 C7/E Cø/G♭ F7♭9 B♭m

Gø Fm Fm/E♭ B♭m/D♭ C7 Fm Fm



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.

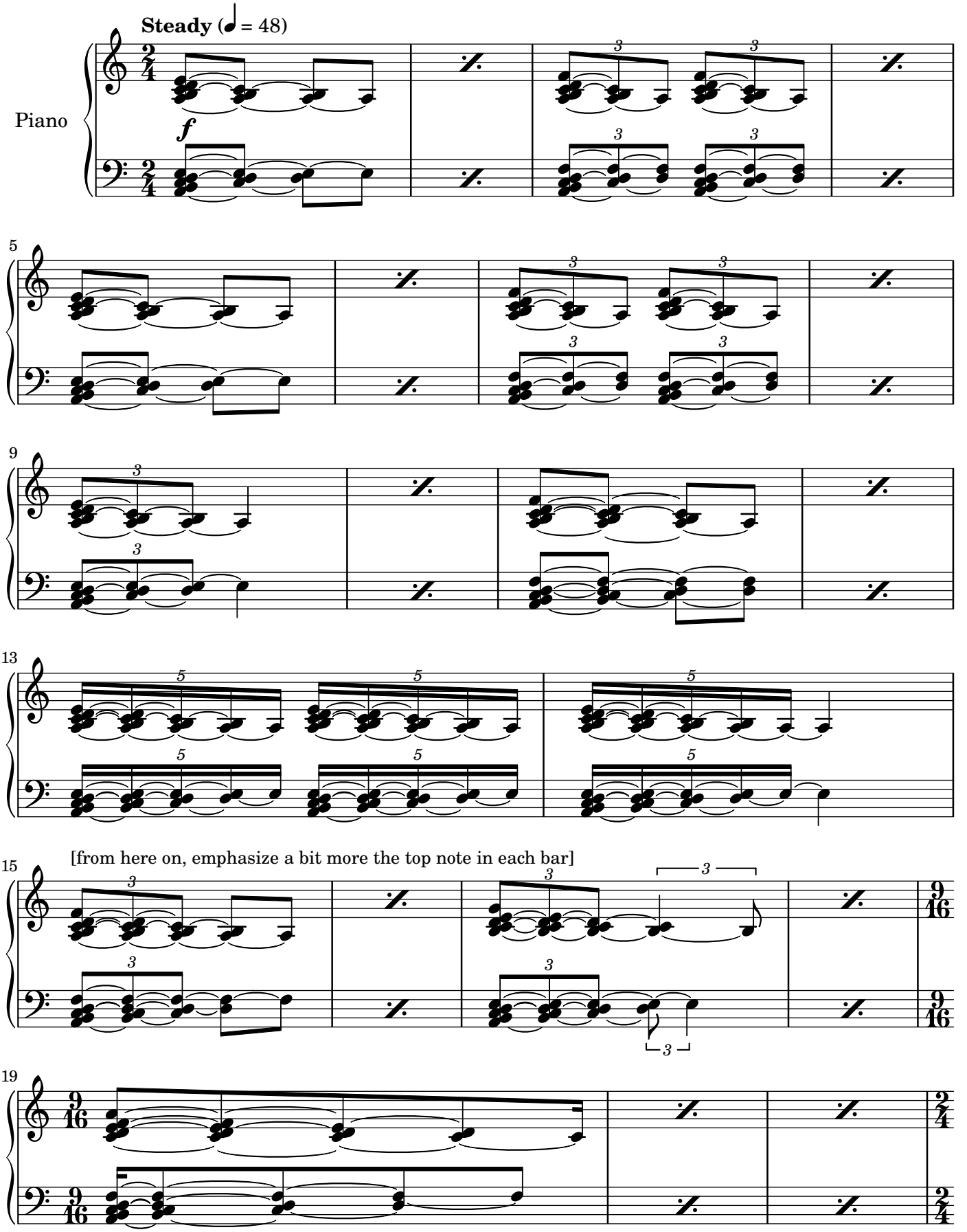
5) Section C is similar to section A but with added harmonies. Amidst the melodic notes with octave transpositions, you should add hints of the indicated chords. You may use as few as one or two notes to merely suggest a chord, or you may use all notes of the chord to make a chord very explicit. Chords 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.

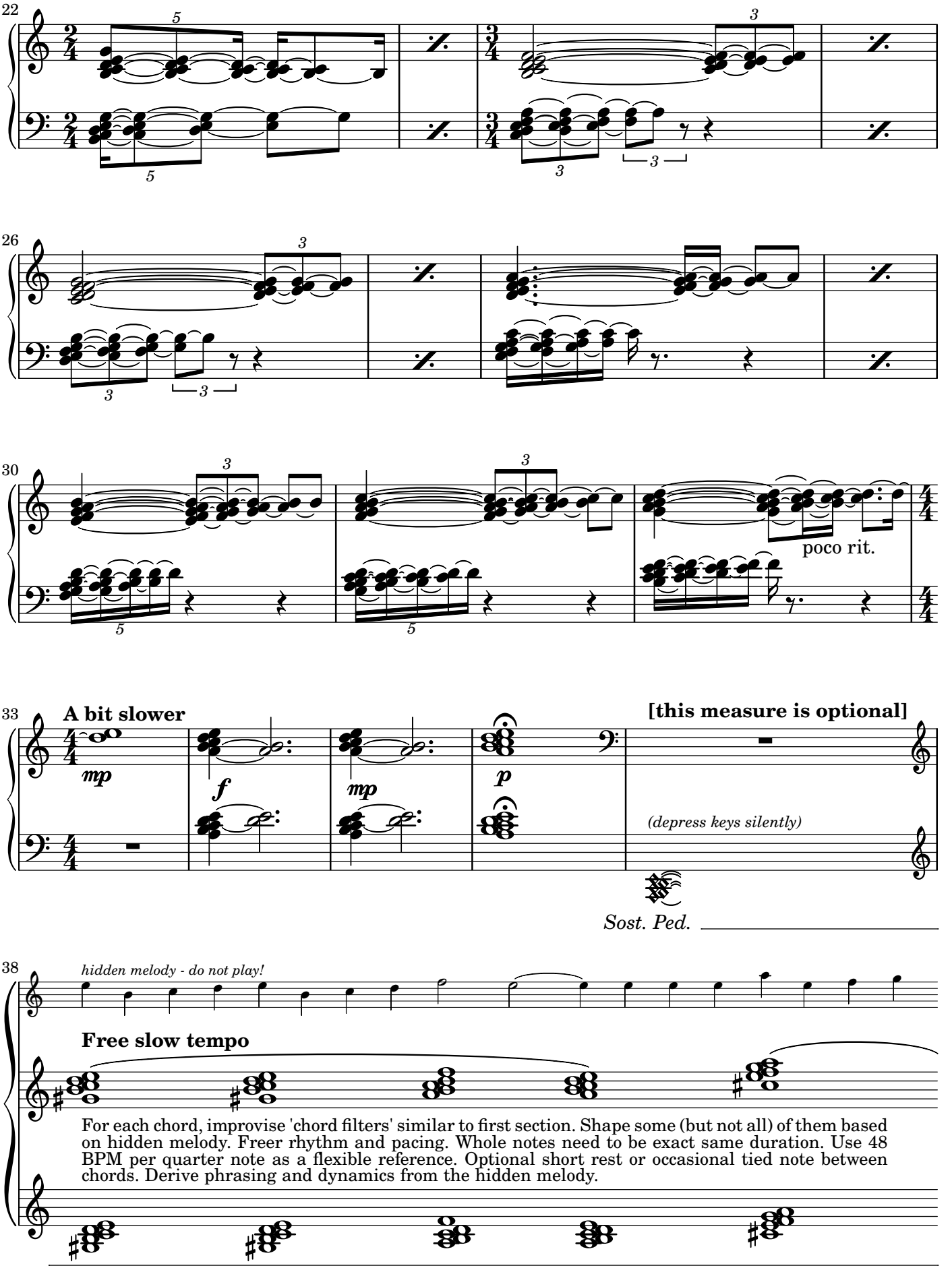
6) Section D is a coda. It can be played like section B, with perhaps less disjunct octave displacements (i.e., the perfect fifth requirement from #1 can be relaxed, revealing a bit more of the original contour.)

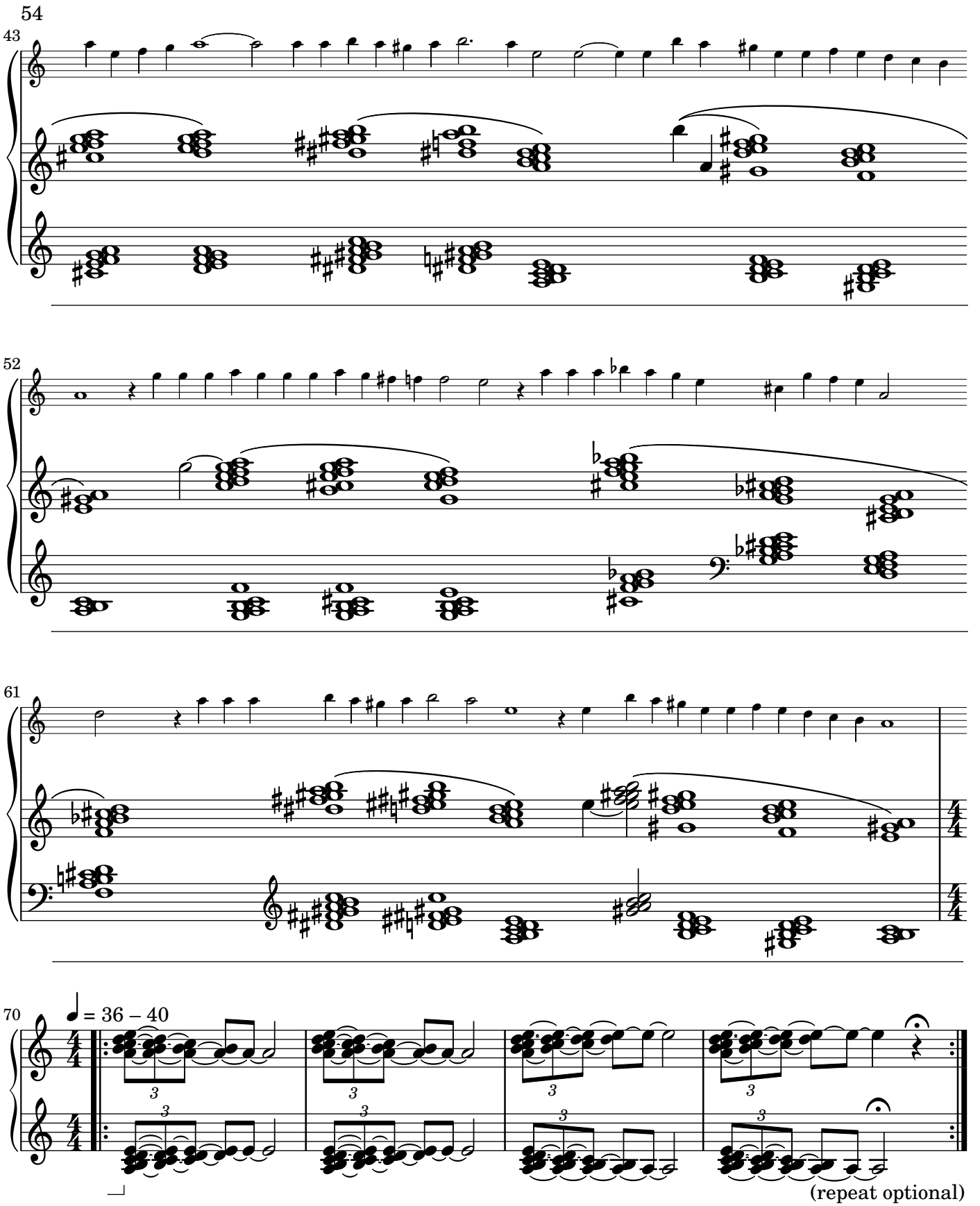
[*Rosa,* Pixinguinha]

Pós-Tudo 10

Bruno Ruviaro




22
26
30
poco rit.
33
A bit slower
mp
f
mp
p
[this measure is optional]
(depress keys silently)
Sost. Ped.
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. Freer 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.



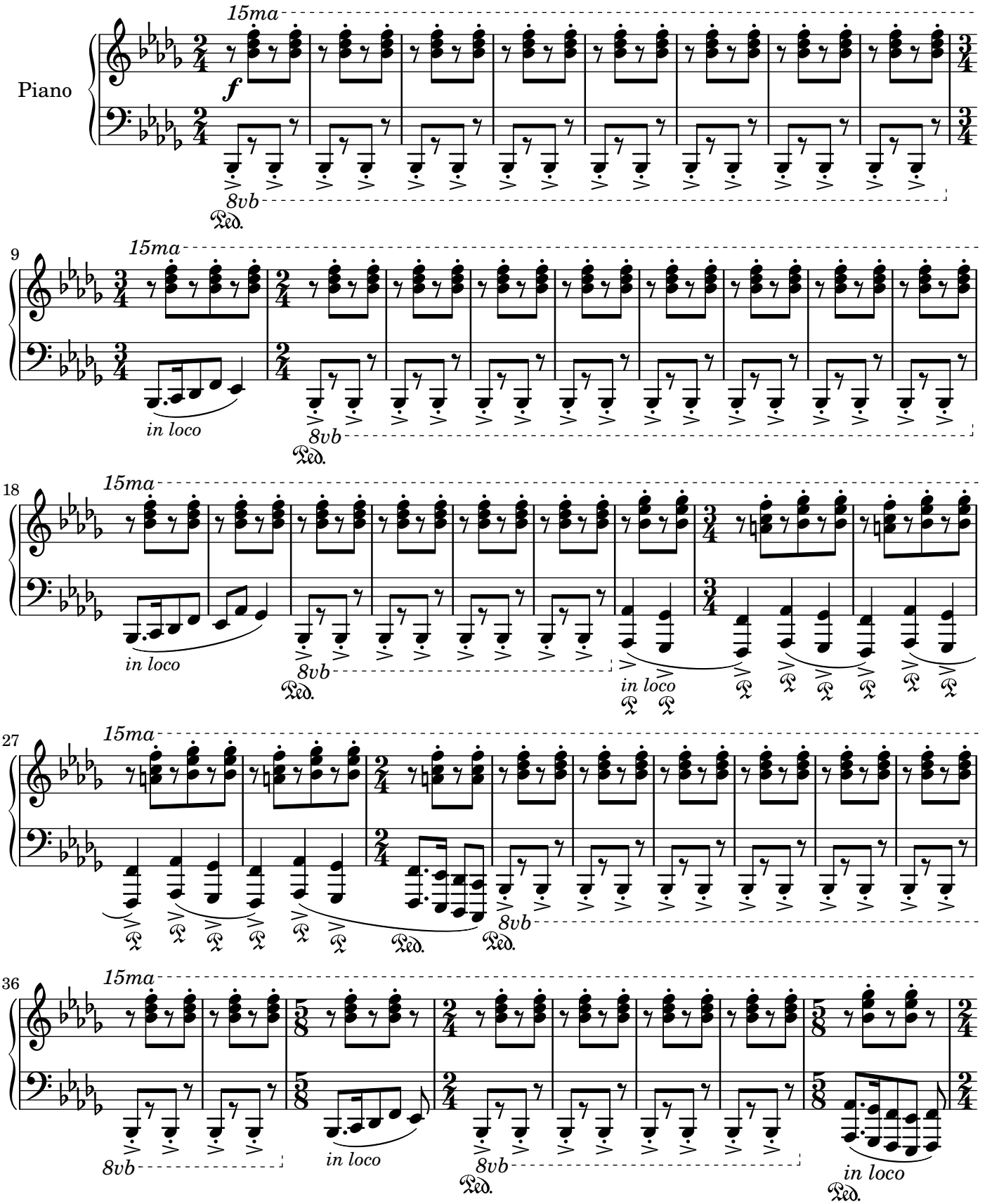
[*Lua Branca,* Chiquinha Gonzaga]

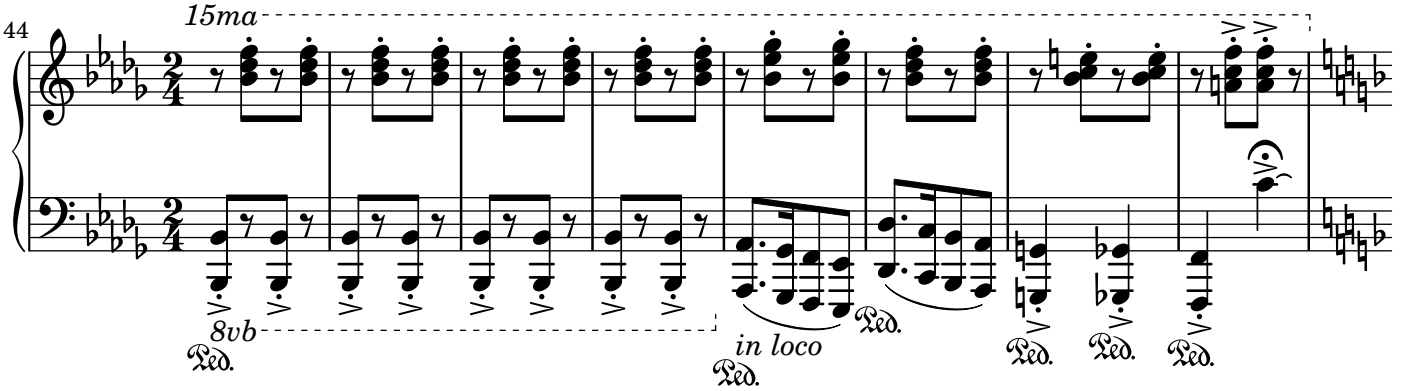
Pós-Tudo 11

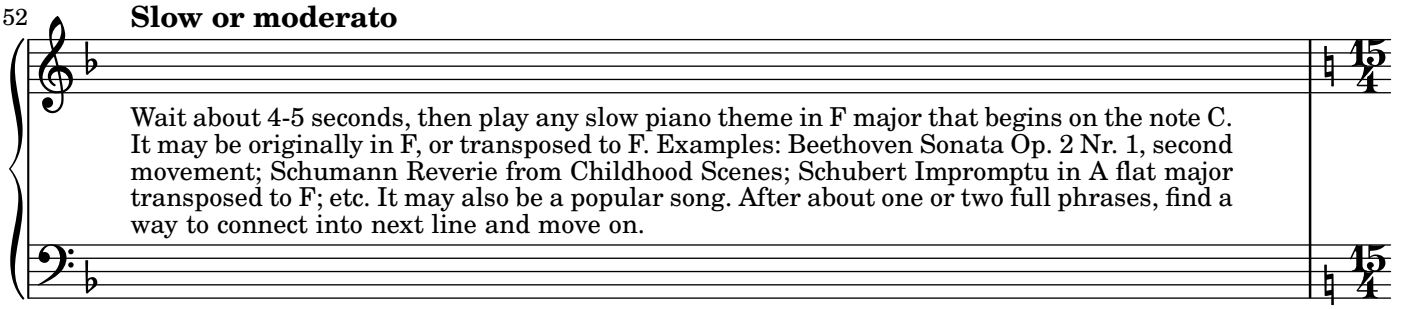
for Teresa McCollough

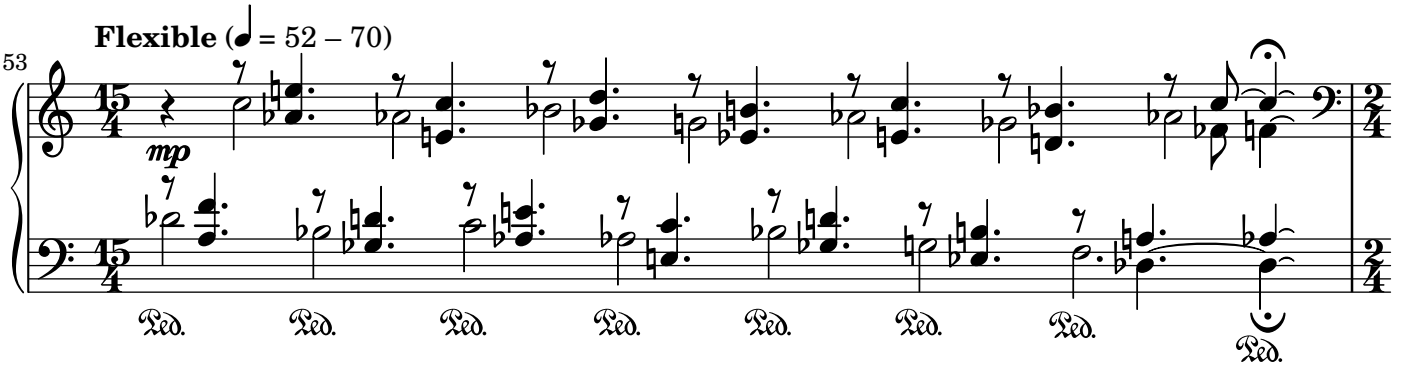
Bruno Ruviaro

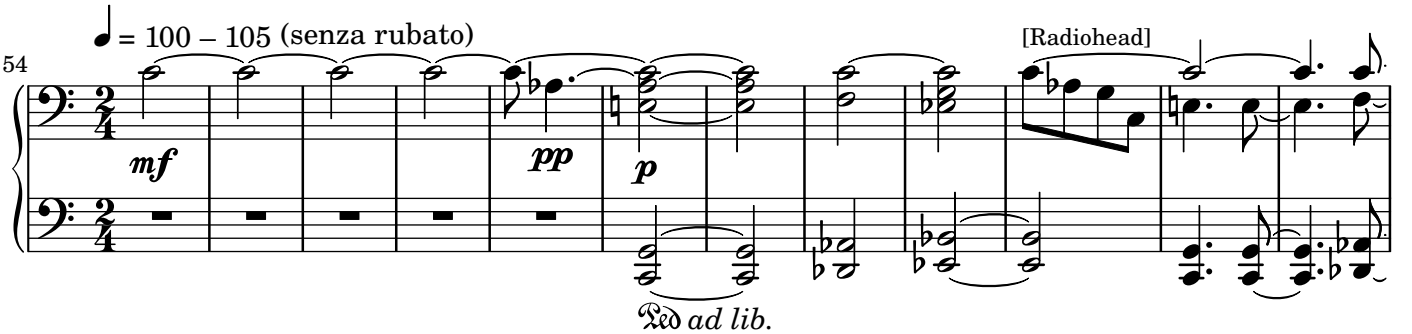
Allegro molto

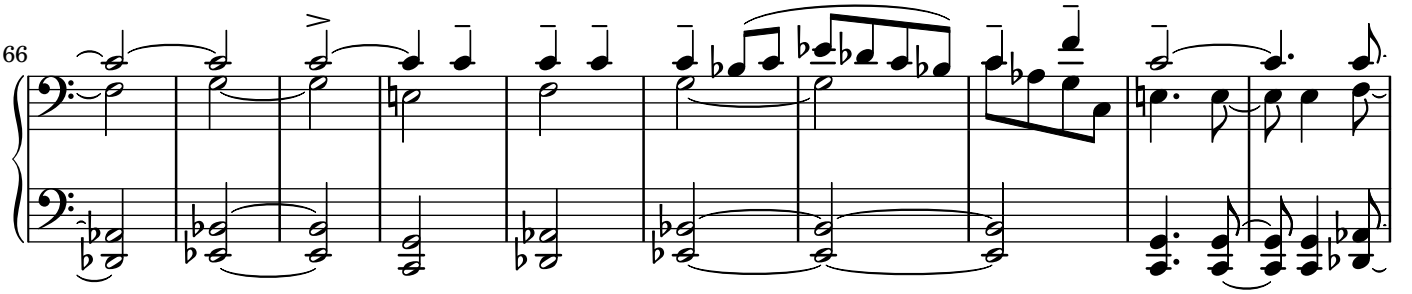


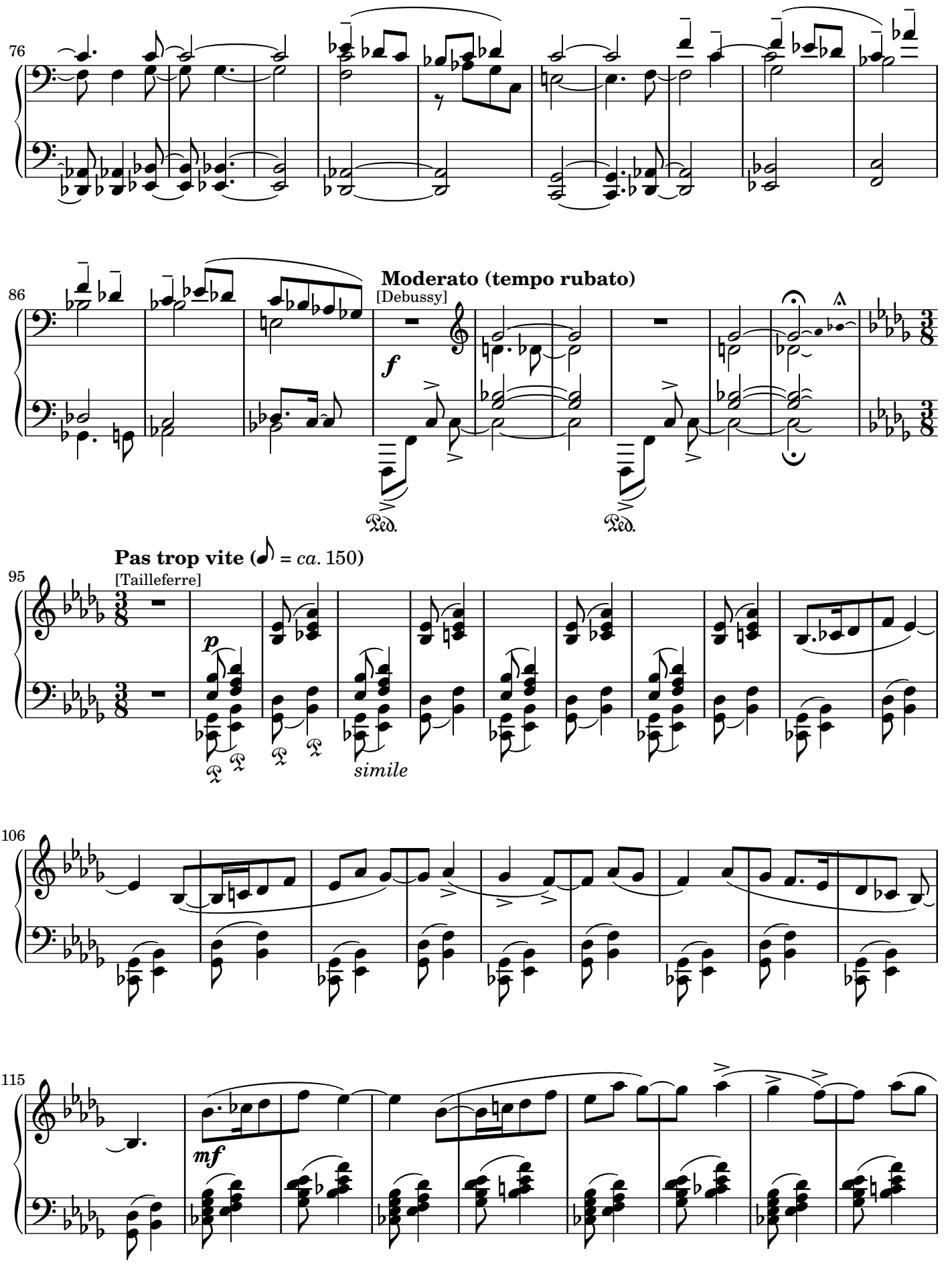

44
15ma
8vb
Ped.
in loco
Ped.
Ped.
Ped.
Ped.
Ped.

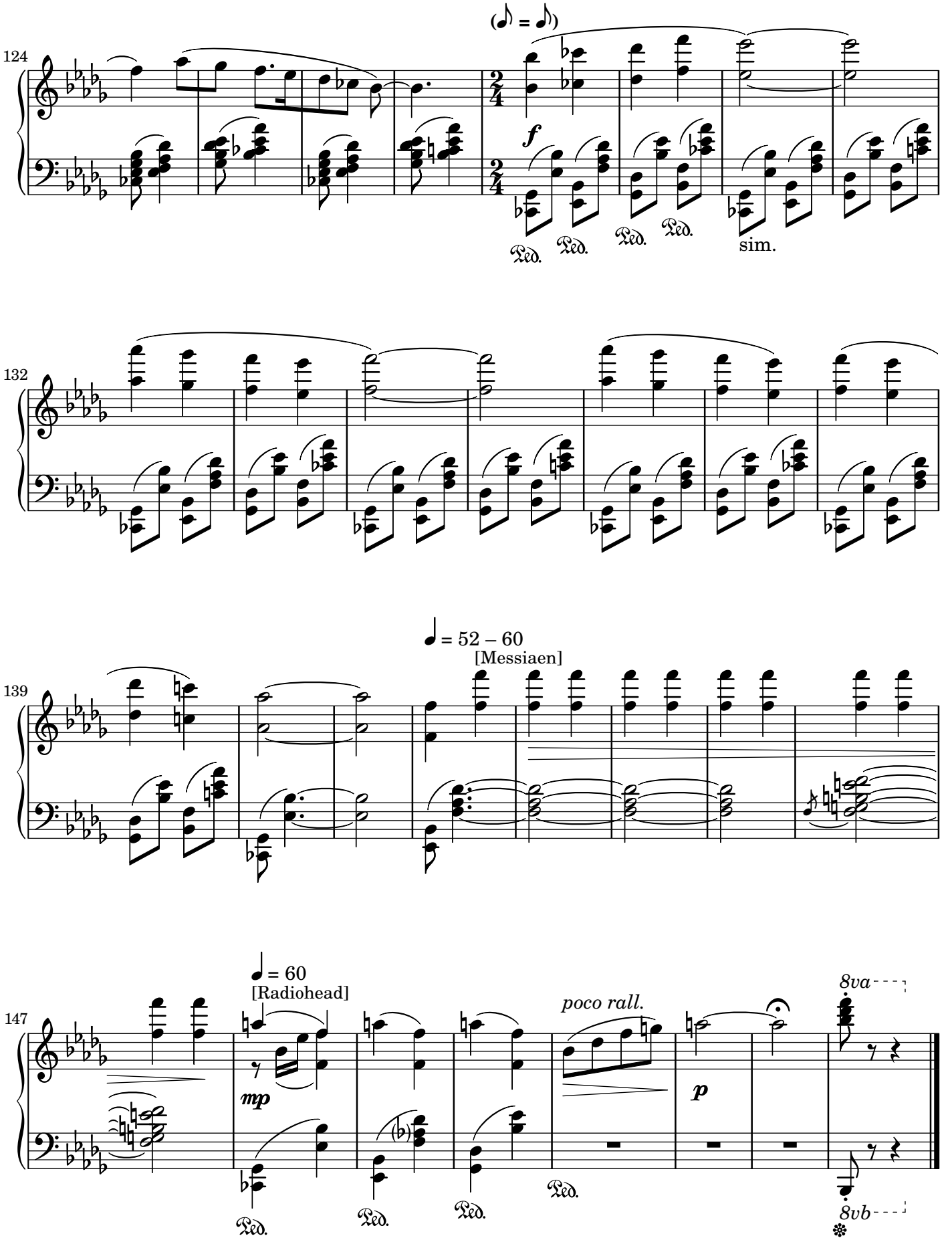

52
Slow or moderato
Wait about 4-5 seconds, then play any slow piano theme in F major that begins on the note C. It may be originally in F, or transposed to F. Examples: Beethoven Sonata Op. 2 Nr. 1, second movement; Schumann Reverie from Childhood Scenes; Schubert Impromptu in A flat major transposed 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.


53
Flexible (♩ = 52 – 70)
mp
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


54
♩ = 100 – 105 (senza rubato)
mf
pp
p
[Radiohead]
Ped ad lib.


66

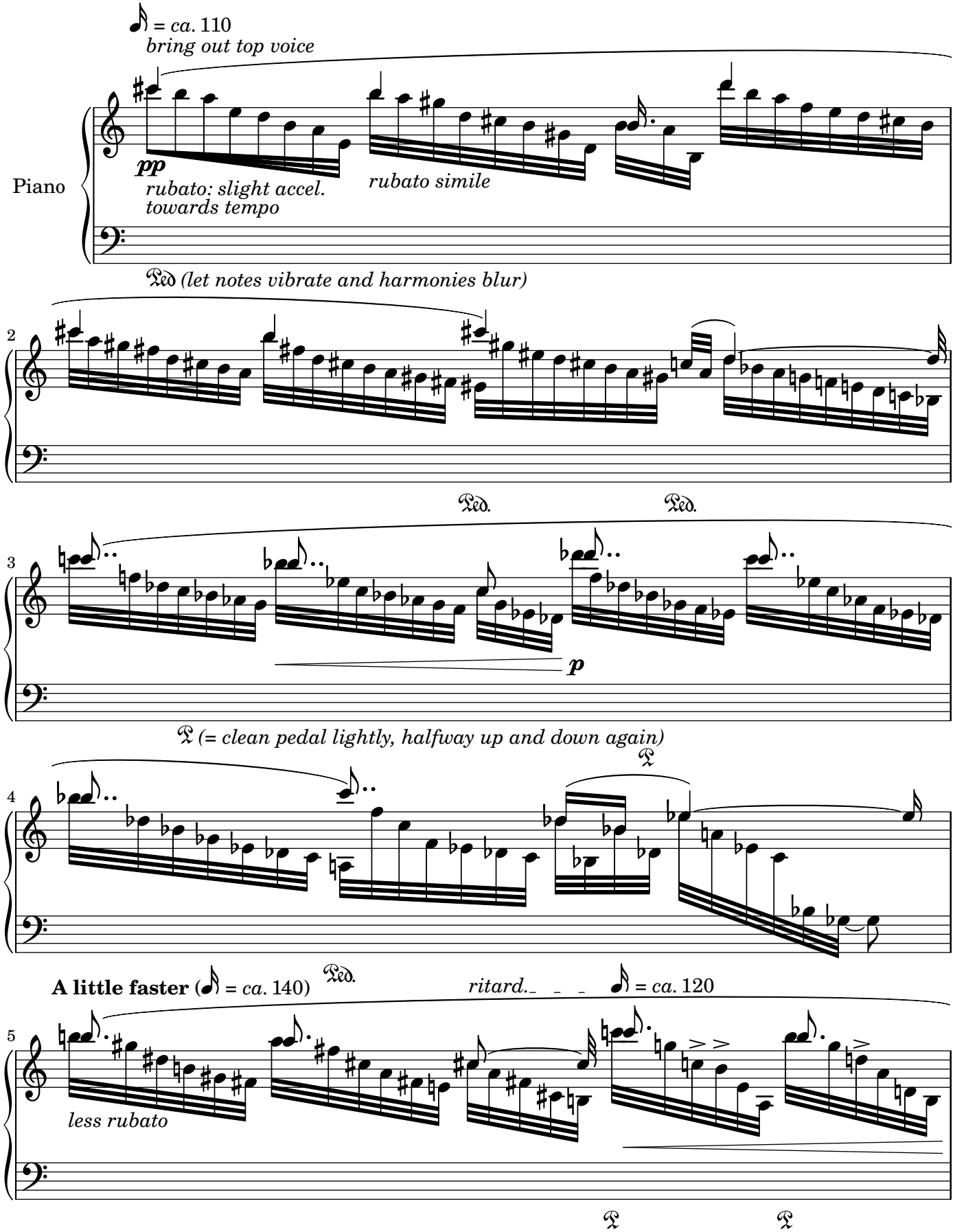

76
86
Moderato (tempo rubato)
[Debussy]
f
Ped.
Ped.
95
Pas trop vite (♪ = ca. 150)
[Tailleferre]
p
simile
106
115
mf

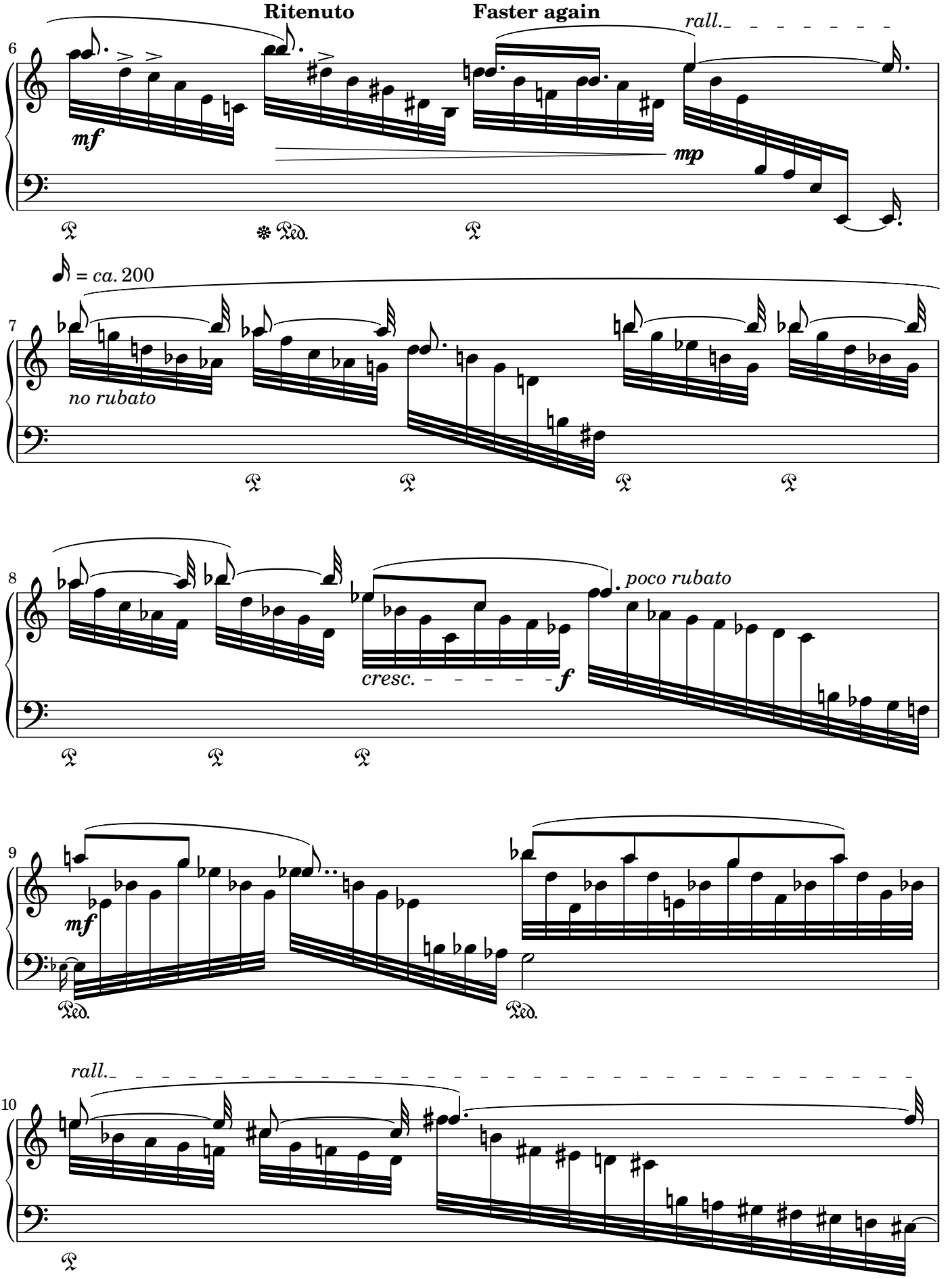


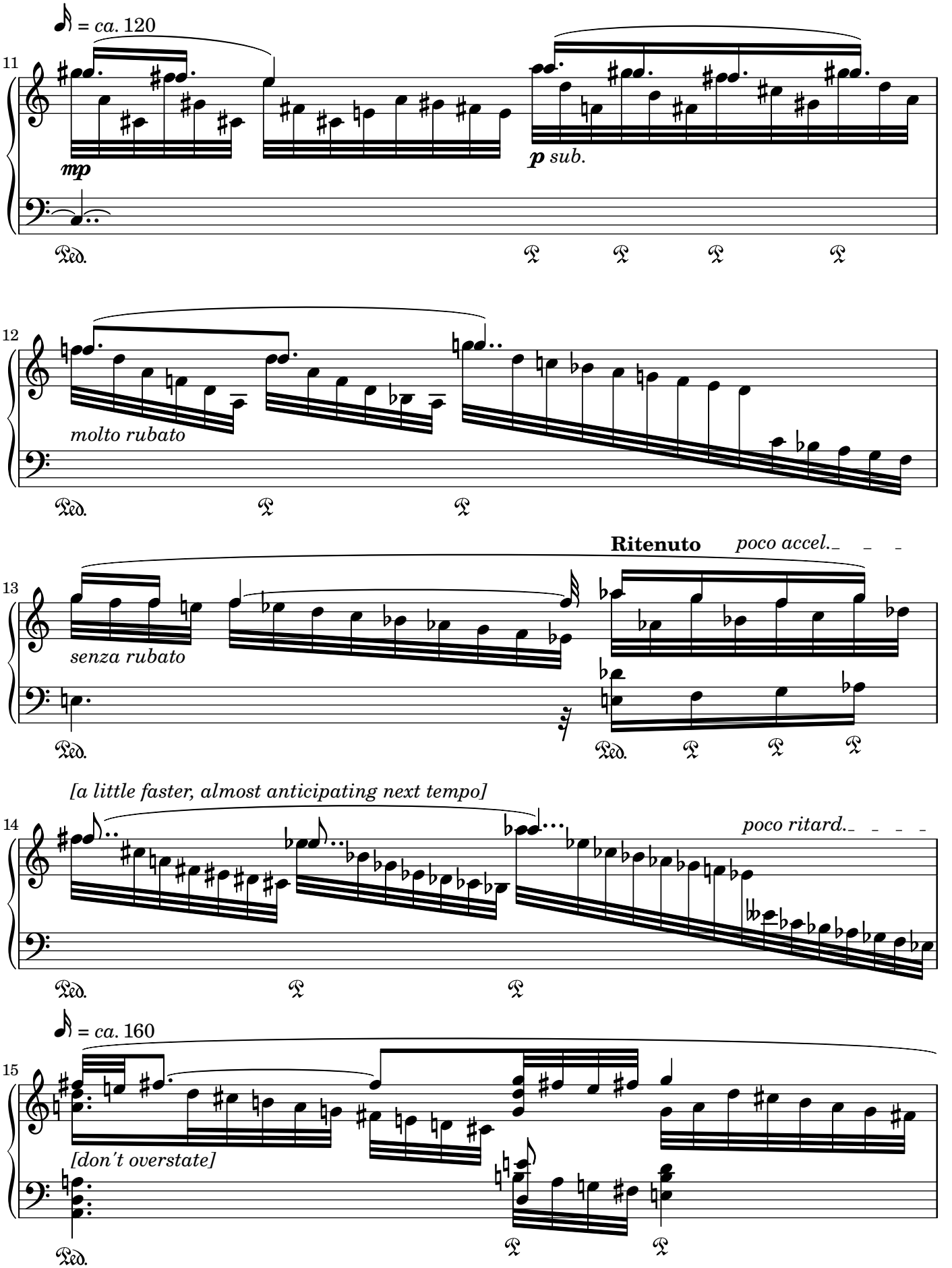
[*Op. 27, Nr. 29* , Kabalevsky]

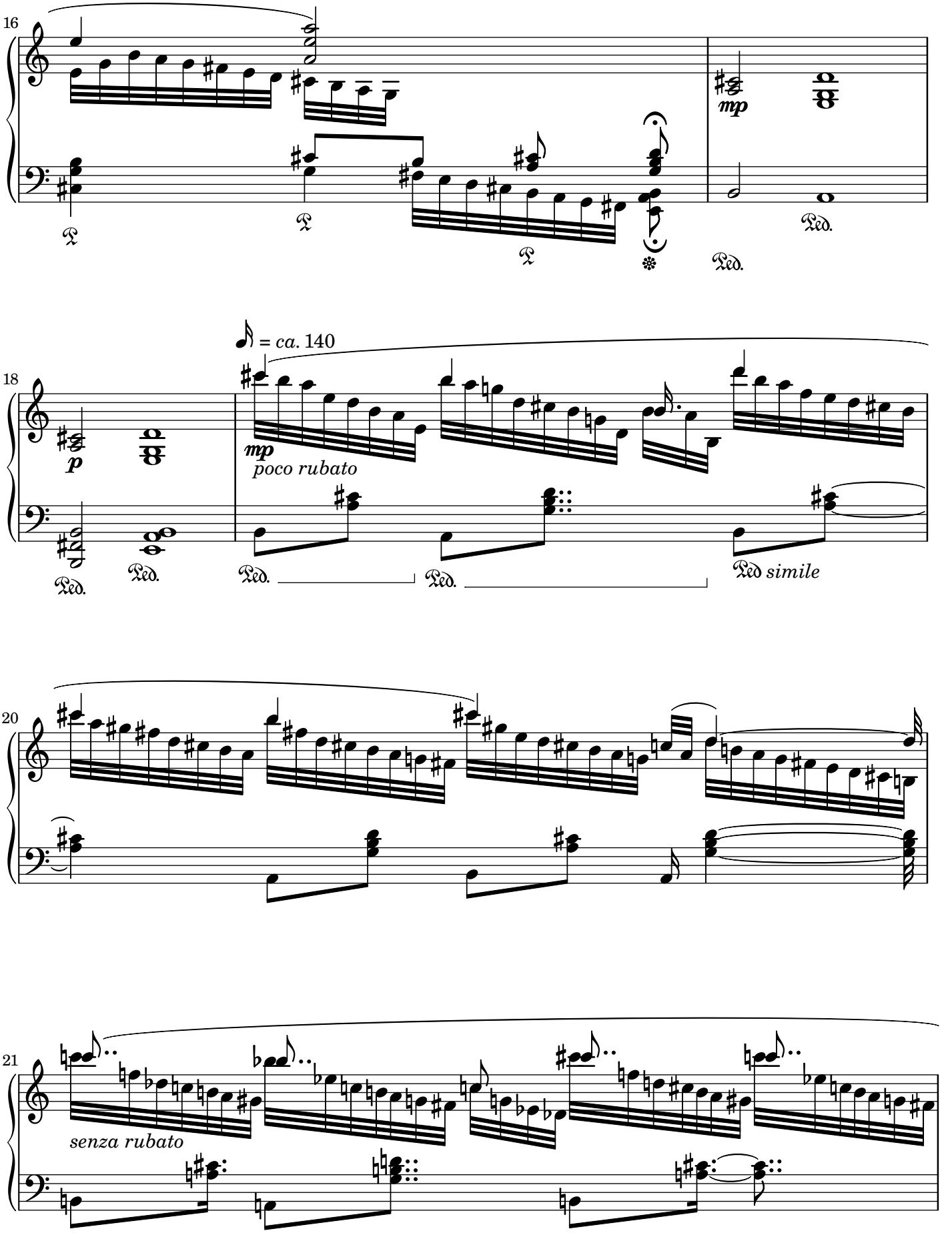
Pós-Tudo 12

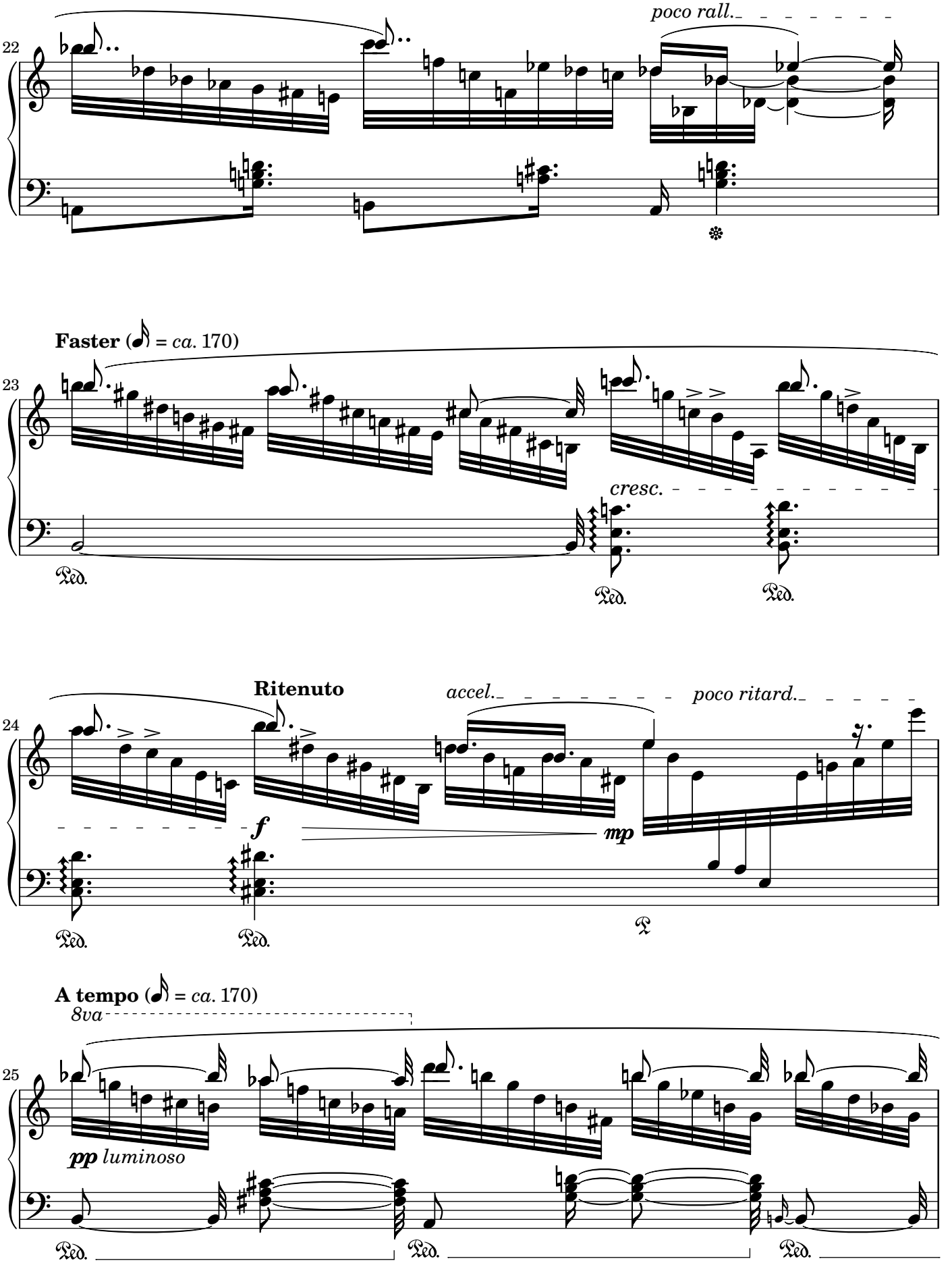
Bruno Ruviaro

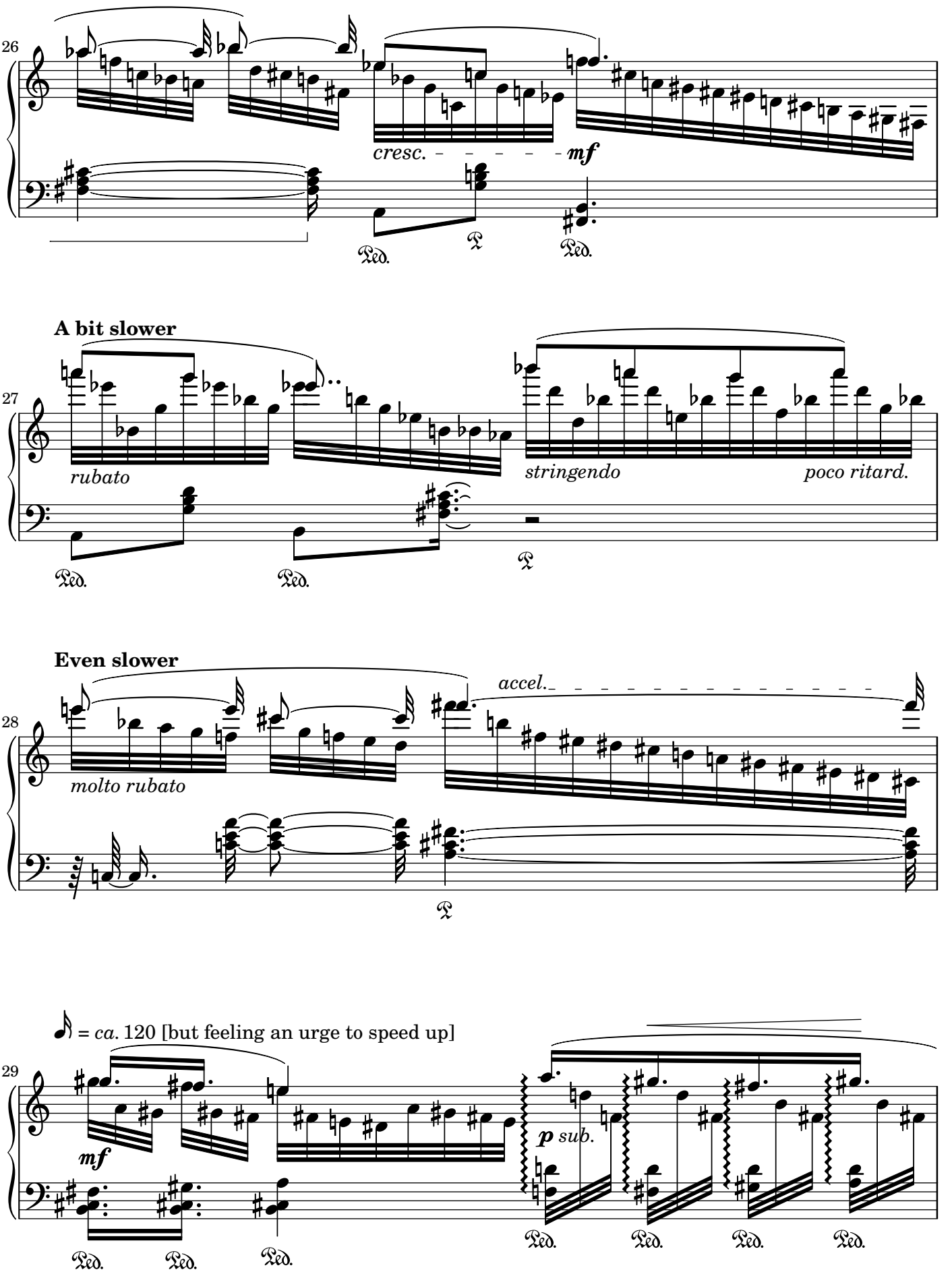


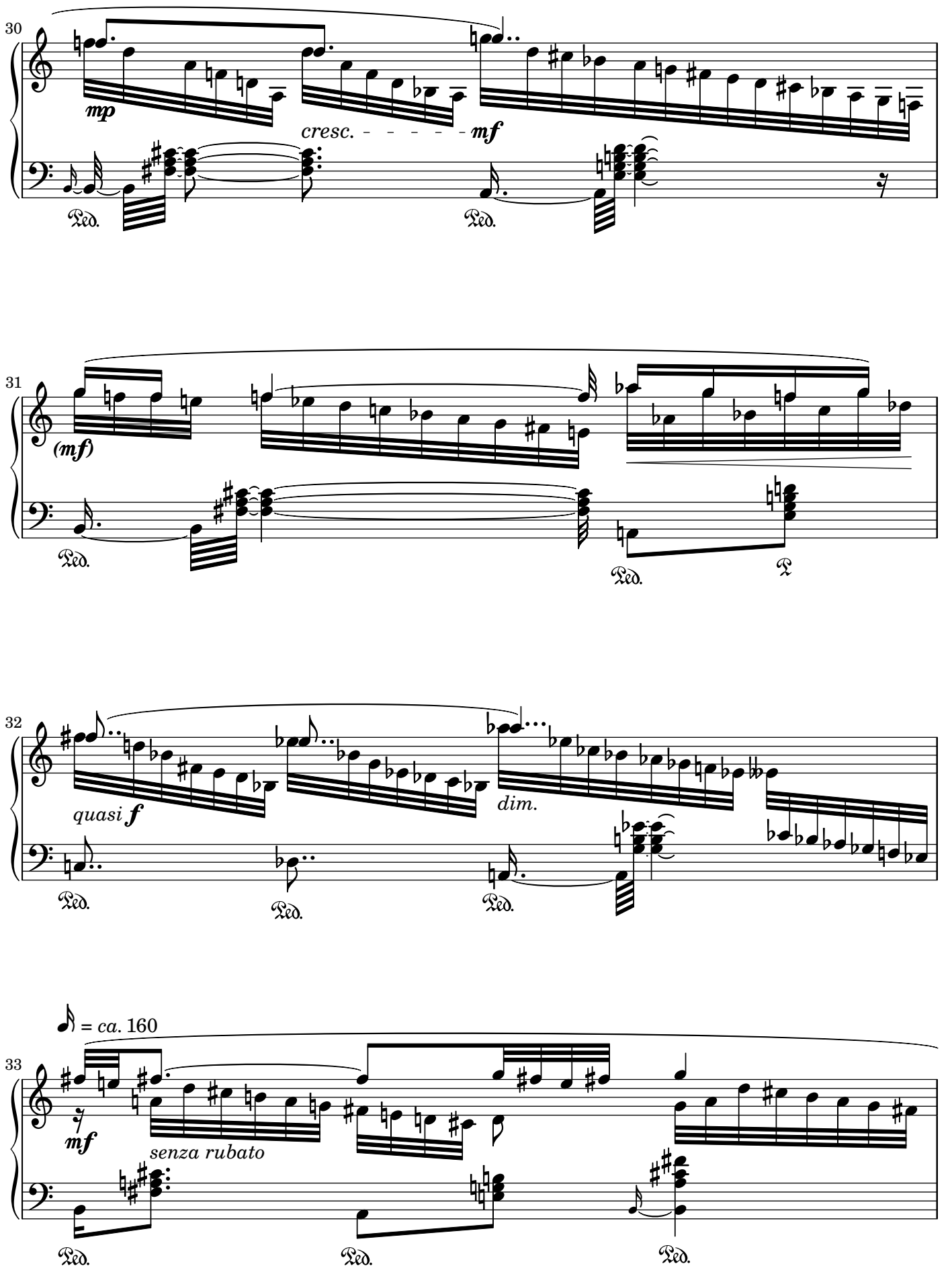

Ritenuto
Faster again
rall.
6
mf
mp
Ped.
= ca. 200
7
no rubato
8
cresc.
f
poco rubato
9
mf
Ped.
Ped.
rall.
10

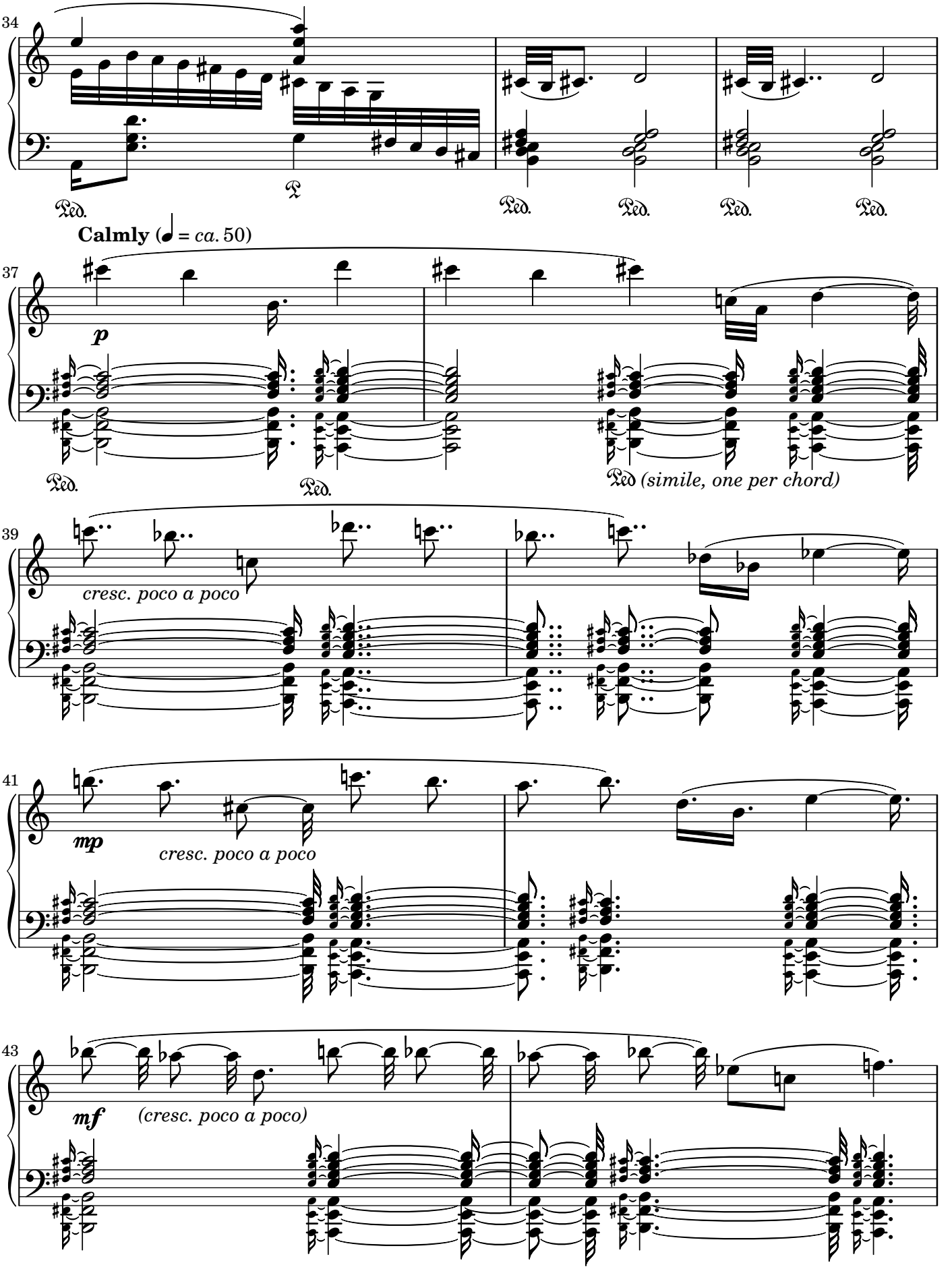

= ca. 120
11
mp
p sub.
Ped.
12
molto rubato
Ped.
Ritenuto
poco accel.
13
senza rubato
Ped.
Ped.
[a little faster, almost anticipating next tempo]
14
poco ritard.
Ped.
= ca. 160
15
[don't overstate]
Ped.

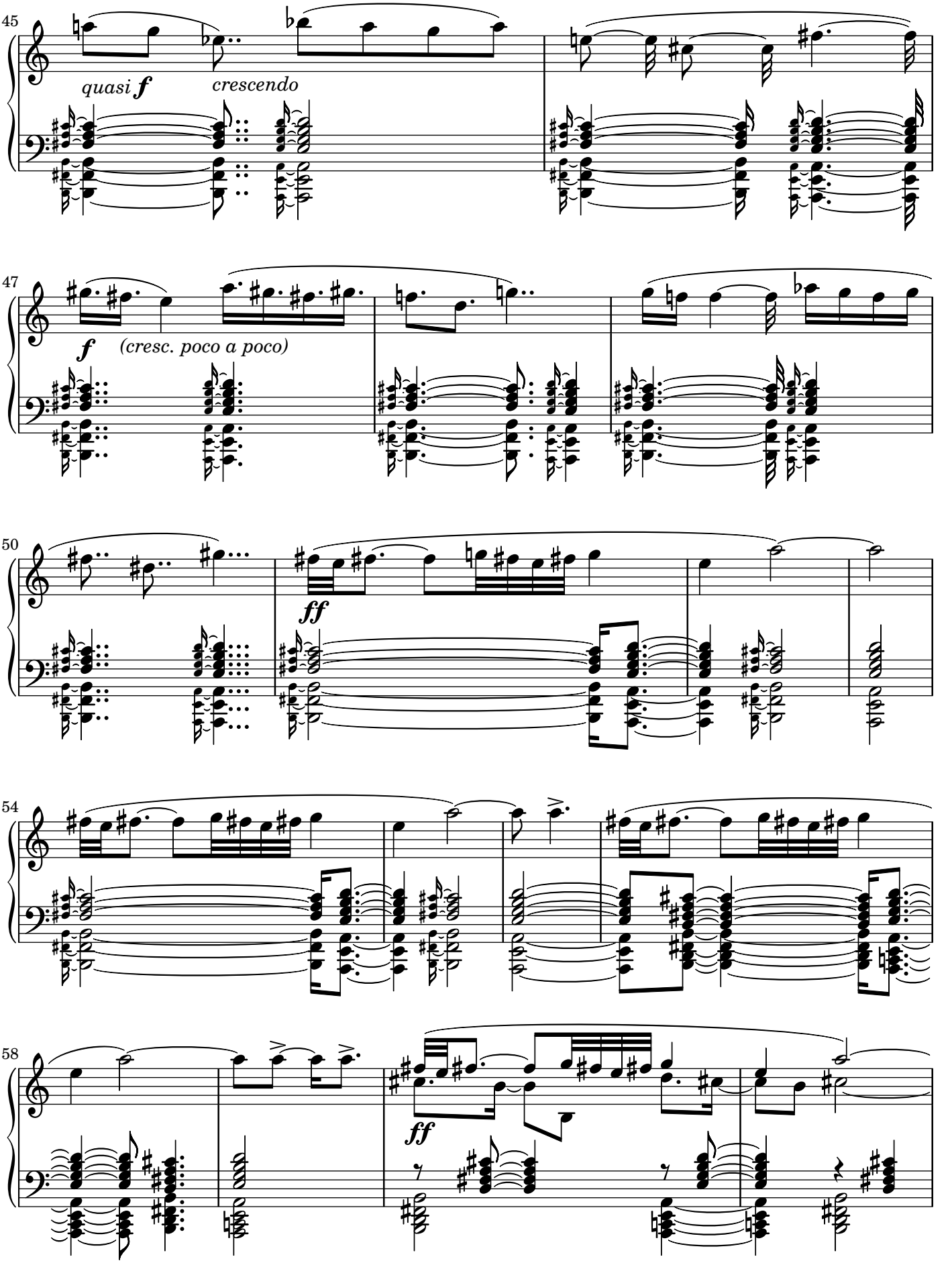

16
mp
18
p
mp
poco rubato
= ca. 140
Ped. simile
20
21
senza rubato

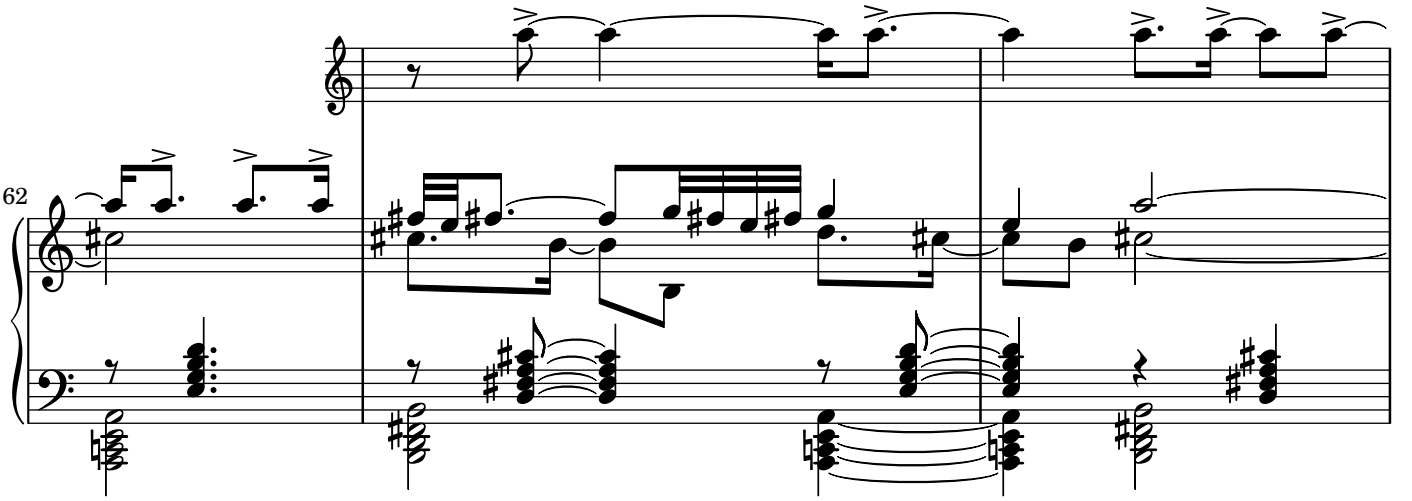

22
poco rall.
Faster (♪ = ca. 170)
23
cresc.
Ped.
Ped.
Ped.
Ritenuto
24
accel.
poco ritard.
f
mp
Ped.
Ped.
A tempo (♪ = ca. 170)
8va
25
pp luminoso
Ped.
Ped.
Ped.

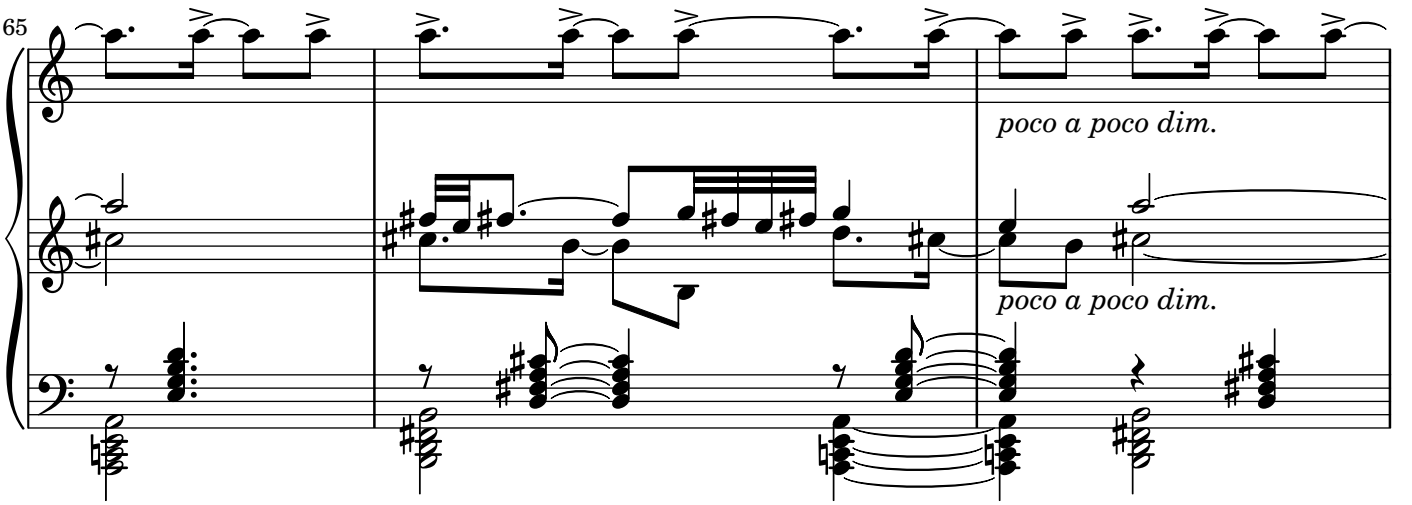

26
cresc.
mf
Ped.
Ped.
A bit slower
27
rubato
stringendo
poco ritard.
Ped.
Ped.
Even slower
28
molto rubato
accel.
29
= ca. 120 [but feeling an urge to speed up]
mf
p sub.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

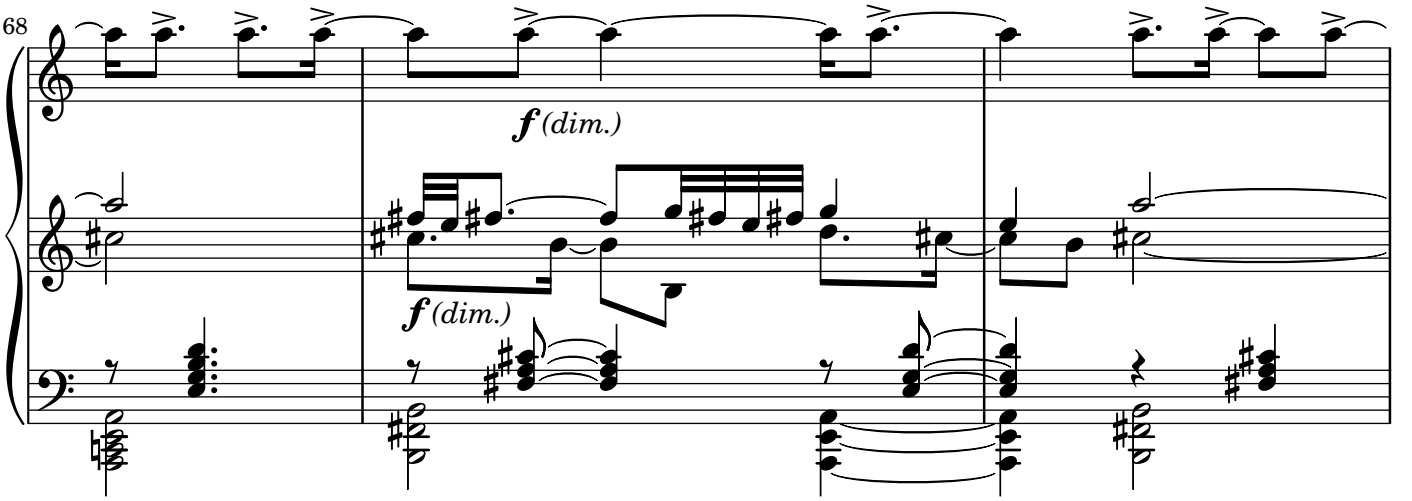

30
mp
cresc.
mf
Ped.
31
(mf)
32
quasi f
dim.
33
= ca. 160
mf
senza rubato

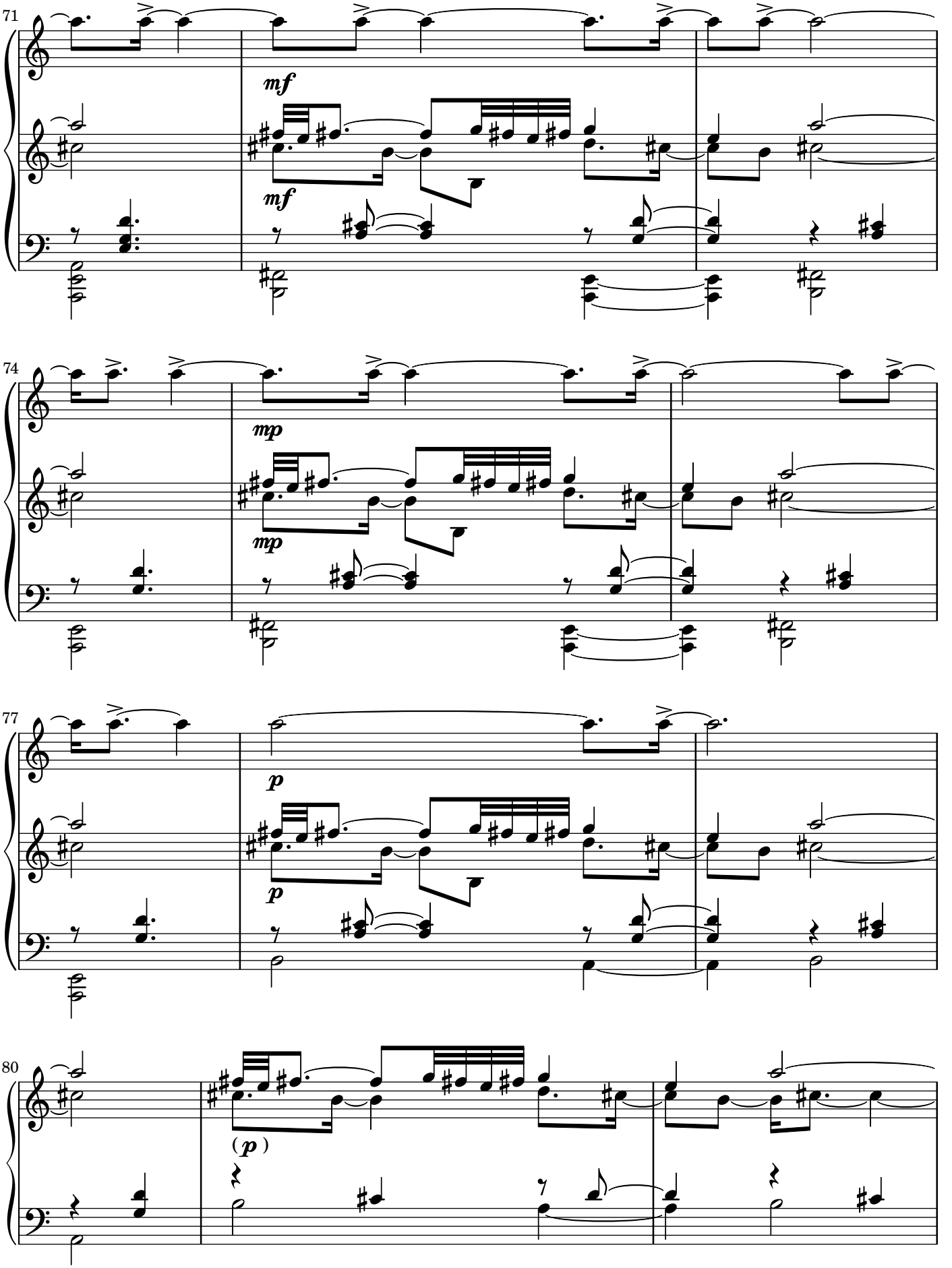

34
Ped.
Ped.
Ped.
Ped.
Ped.
Calmly (♩ = ca. 50)
37
p
Ped.
Ped.
Ped (simile, one per chord)
39
cresc. poco a poco
41
mp
cresc. poco a poco
43
mf
(cresc. poco a poco)

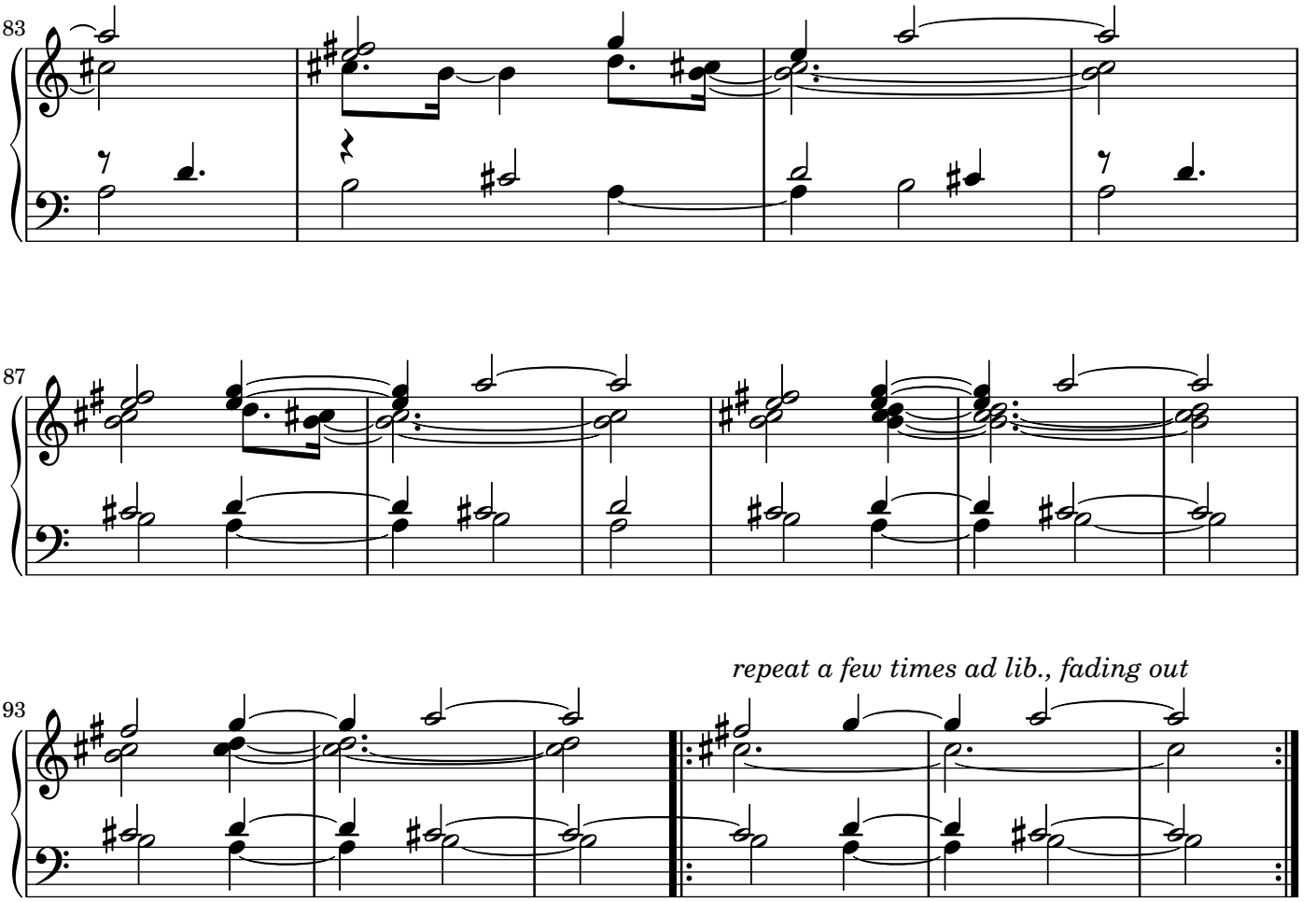

45
quasi f
crescendo
47
f
(cresc. poco a poco)
50
ff
54
58
ff


62


65
poco a poco dim.
poco a poco dim.


68
f (dim.)
f (dim.)


71
mf
mf
74
mp
mp
77
p
p
80
(p)


83
87
93
repeat a few times ad lib., fading out