Gedankenfabrik

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12 instruments (flute, clarinet, oboe, bassoon, two trombones, percussion, piano, violin I, violin II, viola, violoncello) and electroacoustic sounds. [ca. 9'00] Premiered by GeMUnB – Brasilia New Music Ensemble (Jorge Antunes, conductor), Brasilia, November 2003. Audio file is tape part only*

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Wie mit einem Weber-Meisterstück

\( \frac{q}{75} \)
singing inside: the player can either play the notes while singing them at the same time OR simply sing inside the trombone
The percussionist should partially dampen the strings inside the piano using a soft cloth. Press the cloth gently with one or both arms over approx. two octaves, including the notes that the pianist is going to play.
Arms off the strings — open strings (with cloths)
Dampen low and high strings using both arms (all notes that the pianist will play in this passage must be included). Arm pressure may be varied between forte and mezzo-forte, that means, "completely dampened" and "partially dampened".
CD

Fl.

Ob.

B.Cl.

Bsn.

Tbn. 1

Tbn. 2

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

nat.

flatt.

mf

Open strings —
arms and cloths off

susp. cymbal

pizz.
(*) "écrasé": bow the string with exaggerated pressure (overpressure), producing a very noisy, strident sound.
Cloths on the strings. Use both arms to partially dampen a large number of notes, always including the ones to be played by the pianist.

Cloths off the higher strings. Use fingertips to press and hold firmly the strings corresponding to the following notes. Play them by quickly releasing the fingers as strongly as possible.

Less arm pressure (less dampening)
"Fingering only": no bowing. Play left hand only — as "loud" as possible.
Tempo is ad libitum for each player from this point until 3’11”. Small notes are always as fast as possible; some of them may indicate specific rhythms to be played as fast as possible. Duration of rests with fermata are to be determined by the player — however they should never be too long.

Dampen piano strings with both arms on the clothes. Make alternated movements from completely dampened to almost open strings until the end of this section. Occasionally one hand may be used to hit one or more strings like a drum.

This and the next pizzicato — connected by the vertical dashed line — are to be played at the same time by all the string instruments.

Free plucking & pizzicato: alternate freely between these two techniques. The left hand may be used either for stopping strings (as usual) or to join the right hand in plucking many strings at the same time.
The player may repeat or omit some of the figures written in small notes in order to keep playing just until the end of this section. General rule for the last 5 seconds: DECRESCEndo and MOREndo, to match the transition to the whispering sounds on the tape part.
ATTENTION to the accidents: they are valid for an entire measure. However, many cautionary accidents are used to prevent mistakes in more complicated passages.
[metal beater: make a quick, circular scratch around the cymbal's border]
(A verdade é que a fábrica de pensamentos é tal qual o ofício do tecelão: em que um passo move milhares de fios, as navetas cruzam de um lado a outro, os fios deslizam sem serem vistos, e mil nós se formam de uma só vez)