2004

Ventania

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Flute, clarinet, violin, cello, piano and percussion. [ca. 13'00] Premiered by Ruckus Ensemble: Frank Cox (cello), Lisa Cella (flute), E. Michael Richards (clarinet), Tom Goldstein (percussion), Thomas Moore (piano), Brian Stone (conductor), Airi Yoshioka (violin). Stanford University, April 22, 2005.

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Ventania

(2004)

for flute, clarinet in Bb, violin, violoncello, piano and percussion
Respectively: 3/4-tone flat, 1/2-tone flat, 1/4-tone flat, natural, 1/4-sharp, 1/2-tone sharp, 3/4-tone sharp. Accidentals are valid only for the note before which they appear. Exception: in passages with immediate repetitions of one same note, the first accidental applies to all consecutive repetitions of that note. [Measures 57-60 are an extended case of this exception, applying the accident to a repeated figure].

Fermatas: long, regular, short, respectively.

Dynamics: $n = niente$

Play one of the highest notes possible (player’s choice).

Trills (tr) and tremolos (trm) are always made to the note indicated in parentheses. Traditional tremolo notation is occasionally used in simpler passages.

Marimba and vibraphone: dead stroke.

Percussion mallets:
- soft
- medium
- hard
(plus one bow for the vibraphone)

Glissandi up or down. When it occurs at the end of a phrase (first example above), it should be a very short glissando, starting only at the last moments of the indicated note (in other words, it should NOT start right after the attack).

Strings: pizzicato behind the bridge ("X") and pizzicato Bartók

Piano preparation (middle C = C4):

* Highest three notes must be “taped” inside. Use a Duck tape to dampen the strings on notes Bb7, B7 and C8. A very short percussive sound is obtained. A7 and below should remain untouched.

* A screw should be inserted between two of the Bb4 strings at approximately half the length. A tone close to a G natural, a tenth below Bb4 is expected. If this is hard to achieve in a specific piano, the player should look for a similar resonant low sounding effect.

Flutter tongue (flatterzunge)
stop note with violoncello; keep pedal down
Very rhythmic  \( q = 75 \)

\( \text{Fl.} \)  
\( \text{Cl.} \)  
\( \text{Vln.} \)  
\( \text{Vc.} \)  
\( \text{Vib.} \)  
\( \text{Mar.} \)  
\( \text{Pno.} \)
Fluid, fluent

molto vibrato

...poco a poco meno vibrato...

Fluid, fluent
Rhythmic again

Fl.

Cl.

decresc.

Vln.

Vc.

sul C

Vib.

Mar.

hard mallets

Pno.

Rhythmic again

Rhythmic again
freeze gesture for a moment!

freeze gesture for a moment!

freeze gesture for a moment and quickly change mallets
A bit slower \( (\mathcal{Q} = 65-70) \)

(F is sharp throughout the phrase; same logic for following phrases)

(E is flat throughout the phrase; same logic for following phrases)

(C is sharp throughout the phrase; same logic for following phrases)
Slowing down

Fl.

mp
n
mf

Cl.

5:4

rall. trill speed

Vln.

sustain open D,
trill on low G

Vc.

6:4

rall. trem. speed

Mar.

Pno.

(sostenuto)
Fast $\frac{\text{d}}{\text{m}} = 130$

Moderate $\frac{\text{d}}{\text{m}} = 75$ (don't rush)

Fl.

Cl.

Vln.

Vc.

Vib.

Mar.

Pno.

(sost. pedal)
Flowing

molto vibrato → poco vibrato

Fl. 71

Cl.

Vln.

Vc.

Flowing  impassively, “floating” over the others

Vib. (medium yarn)

(no vibrato, motor off)

Mar.

Pno.

(no pedal)
All players "freeze" for a moment with vibraphone's last chord, then attacca next section.
Dry

Fl.

Cl.

Vln.

Vc.

Vib.

Mar.

Pno.

keep pedal down (if possible)
until resonances disappear

keep pedal down (if possible)
until resonances disappear

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keep pedal down (if possible)
until resonances disappear

damper resonance with finger on strings shortly after the attack.
Continuous, colorful, delicate \( \boxed{=} \) 60

All glissandi as slow as possible.
Overall texture as continuous as possible.

**Fl.**

\[ \text{pp} \]

poco
vibrato

**Cl.**

\[ 5:4 \]

(sub tone)

**Vln.**

\[ pp \]

poco
vibrato

**Vc.**

\[ pp \]

soft yarn
mfp
sub.

**Vib.**

\[ p \]

(Pedal down throughout this section)

**Mar.**

Continuous, colorful, delicate \( \boxed{=} \) 60

dampen with finger on
string (not so strong)

**Pno.**

\[ mp \]

highest 3 notes
taped inside; middle
Bb with a screw
(see instructions)
Frenetic \( \dot{q} = 70-75 \)

Fl.

Cl.

Vln.

Vc.

Vib.

Mar.

Pno.

\( \text{senza sord.} \)

\( \text{scratch tone} \)

\( \text{Frenetic} \ \dot{q} = 70-75 \)
Restless, with some urgency

Fl.

Cl.

Vln.

Vc.

Vib.

Mar.

Pno.
Slowing down a bit

Slowing down a bit

(attack!)
Quasi parlando I  \( \frac{4}{4} = 75 \)

Fl.

mf \( \frac{5}{4} \) p molto

Cl.

p sempre

Vln.

pp

Vc.

pizz.

Vib.

arco

Mar.

Pno.

f

Quasi parlando I  \( \frac{4}{4} = 75 \)

\( \text{(senza pedal)} \)
Fl. 33

Cl.

Vln. pp delicate, very legato, espressivo

Vc. pp joining the solo very discreetly

Vib.

Mar.

Pno. open D, trill on G on G and D

con sordina arco s.t.

mf
Unexpectedly, $q = 75$

Wandering $j = 50$

Somewhat obstinate $j = 60$

clarinetist leaves the stage (without the clarinet) after the cello player

violinist leaves the stage (without the violin)

cellist leaves the stage (without the cello), after the violinist

percussionist stays as if there is still more to play

ossia (small hand)

meno $f$ poco dim.

clarinetist leaves the stage (without the clarinet) after the cello player

violinist leaves the stage (without the violin)

cellist leaves the stage (without the cello), after the violinist

percussionist stays as if there is still more to play

ossia (small hand)

meno $f$ poco dim.
percussionist "gives up" waiting and leaves the stage at this moment. Conductor may leave right after the percussion player.

crescendo poco a poco

(clean up half pedal for approx. each new chord; -- more mixture is better than too dry)
Digression: agile ($q \approx 60\text{c}c\text{c}l.$)
poco rit.
random, loud key clicks (no decresc.)
short burst of air on this trill, connecting with breath-only continuation

molto accel.
(whistle tones)
(flatist may choose other pitches for the whistle tones, as long as a similar descending shape is maintained; specific intervals may be slightly altered)

Nostalgic, disappearing (∼ ≈ 46)
vibrato -- senza vib.

END OF PIECE: Flute player may walk off the stage while playing last few measures. Or he/she can finish playing, put the flute aside and leave the stage as the others did. If possible, the lights should fade out as the flutist goes away.