Sete Vazios

Bruno Ruviaro
Santa Clara University, bruviaro@scu.edu

Follow this and additional works at: http://scholarcommons.scu.edu/music
Part of the Composition Commons

Recommended Citation
http://scholarcommons.scu.edu/music/27

Premiered by Stephen Drury at Stanford University on April 24, 2006. This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Supplemental audio file is flac file format.

This Score is brought to you for free and open access by the College of Arts & Sciences at Scholar Commons. It has been accepted for inclusion in Music by an authorized administrator of Scholar Commons. For more information, please contact rscroggin@scu.edu.
Bruno Ruviaro

Sete Vazios

(2006)

music for piano solo
I.

Piano

\( \dot{r} = 150 \)

(release keys one at a time on the indicated beats)

senza \( \text{P} \).

\( \dot{r} = 262 \)

poco \( \text{P} \), ad lib. (never over rests or staccato notes)
II.

\( \text{\( \downarrow \)} = 250 \) (\( \downarrow = 125 \))

\[
\text{\( \begin{array}{c}
pp \quad ppp \quad pp \\
p \quad ppp \quad pp \quad ppp \\
pp \quad ppp \quad pp \quad ppp \\
pp \quad ppp \quad pp \quad ppp \\
pp \quad ppp \quad pp \quad ppp \\
pp \quad ppp \quad pp \quad ppp
\end{array} \)}
\]

poco ad lib. (never over rests and staccato notes)
* All notes written in small noteheads should be played without completely releasing the key from the previous note. The finger should keep the key as close as possible to the fully depressed position. Release the key only the necessary amount in order to play it again very softly. The iteration of all B's with dynamic markings \( p, \ pp \) and \( \text{ppp} \) should be seen more as an attempt to keep the strings "alive" (sounding), as continuations of a single note, rather than giving the impression of newly attacked tones. Notes marked with \( \text{ppp} \) should be close to the strings' minimum sonorous capacity.

* The staccato notes interrupt and destabilize the flow described above, but they are still part of the \( p-\ pp-\ ppp \) field and should not be overemphasized.

* The attack of the only four notes marked \( \text{mp} \) in the score should be preceded by a full release of the key. These notes appear in a separate staff. They must stand out as if they were the only "real" notes of the piece, all the others being faint echoes. Note that the first of these "real" notes appears only on bar 35, thus the piece begins somewhat "timidly", with initial echoes apparently deprived of an original cause.
III.

\[ q = 70 \]

[music notation]
(small notes played as in piece II)
V.

1. $q = 80$

Piano

[upper staff: depress keys silently]

(always octave below)

[upper staff: depress keys silently]

[always octave below]

8. $q = 80$

13. $q = 46$

$ff$

[upper staff: depress keys silently]

(always octave below)

$ff$

$ff$

$ff$