2008

Biologie Littorale des Mers Temperées

Bruno Ruviaro
Santa Clara University, bruviaro@scu.edu

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Violoncello solo [ca 6'30"] Premiered by Frank Cox at the Center for Computer Research in Music and Acoustics (CCRMA), May 24, 2009. This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.

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Bruno Ruviaro

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des mers temperées

(2009)

music for violoncello solo
Acknowledgements

_Cello and Orchestra_ (1976) by Morton Feldman, mm. 1-6;
_Sonata for Cello_ (1960) by Bernd-Alois Zimmermann, p. 8, m. 3;
_Adagissimo_ (1983) by Brian Ferneyhough, mm. 3-5;
_Adagissimo_ (1983) by Brian Ferneyhough, mm. 19-20;
_Les mots sont ailes_ (1979) by Luciano Berio, half of last line;
_Cello and Orchestra_ (1976) by Morton Feldman, mm. 166-169;
_Cello and Orchestra_ (1976) by Morton Feldman, m. 73;
_Kontra-Punkte_ (1953) by Karlheinz Stockhausen, mm. 52-53;
_Sonata for Cello_ (1960) by Bernd-Alois Zimmermann, p. 5, m. 11;
_Kontra-Punkte_ (1953) by Karlheinz Stockhausen, mm. 188-190;
_Adagissimo_ (1983) by Brian Ferneyhough, m. 12;
_Kontra-Punkte_ (1953) by Karlheinz Stockhausen, mm. 88-89;
_Etwas ruhiger im Ausdruck_ (1967) by Franco Donatoni, m. 100;
_Etwas ruhiger im Ausdruck_ (1967) by Franco Donatoni, m. 101;
_Etwas ruhiger im Ausdruck_ (1967) by Franco Donatoni, m. 99;
_Sonata for Cello_ (1960) by Bernd-Alois Zimmermann, p. 6, m. 1;
Also, thanks to cellist Séverine Ballon for valuable advice in the initial stages of the composition.

Performance notes

Accidentals apply only to the note before which they are written. Exception: when a note is immediately repeated in the same register, the first alteration is valid for these immediate repetitions (for example, beginning of m. 38).

Vibrato may be specified as follows: molto vibrato, poco vibrato, senza vibrato (or abbreviations such as m.vib., poco vib., etc). Sometimes a bracket is used to clarify beginning and end of the vibrato: the vibrato then applies only to the notes under the bracket. An ascending or descending arrow after a vibrato mark indicates a gradual increase or decrease of the vibrato, within the duration indicated by the bracket (note that these arrows associated to a vibrato mark do not mean any kind of overall glissando). For example, the "molto vibrato" on the first note of m. 55 should quickly decrease to a less intense vibrato, the same action being repeated for the second note. An indication such as “slow and narrow vibrato” (m. 70) specifies both components of a vibrato: speed of vibration and amount of pitch change around the center pitch. A “wiggly line” may appear in conjunction with these vibrato marks simply as a visual aid.

"Parenthetical interruptions” should be interpreted in the same way as in written and spoken language: "an amplifying or explanatory word, phrase, or sentence inserted in a passage; a remark or passage that departs from the theme of a discourse."

The raw material of the piece is a pool of fragments of sometimes disparate stylistic origin. The tendency for a discontinuous flow is already embedded in the very nature of such material; as a counterbalance, the performer should strive to bring out aspects of continuity in the music (through latent associations, dormant correspondences etc), not only between neighboring fragments but also across larger sections of the piece.

These are not quotations: recognizability of any given fragment is not sought nor expected. The work is not exactly a collage, either. The step of devalorization (negation of the value of prior organization of expression) is here followed by a step of revalorization of these fragments into newly organized and meaningful connections.

It is perhaps a way of creatively examining the potential malleability (or resistance) of different musical materials when subjected to higher temperatures.

Bruno Ruviaro
2009-02-14
minor revisions on 2009-09-09
I. *A little after before*

\[ \frac{q}{e} = 56 \]  

Bruno Ruviaro, 2009

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Violoncello solo

\[ \frac{q}{e} = 90 \]

\[ \frac{p}{p} \text{ extremely quiet} \]

\[ \frac{q}{e} = 68 \]

\[ \frac{p}{p} \text{ very quiet} \]
II. Just after

\( \frac{d}{=140} \) rall.

\[ \text{pizz.} \]

\[ \text{pizz.} \]

\[ \text{pizz.} \]

\[ \text{pizz.} \]

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\[ \text{pizz.} \]
III. A different before

(log. 98. 104: parenthetical interruption)
IV. After all,

\[ \begin{array}{c}
137 \\
\text{at tempo} \\
\text{poco rit.} \\
(\text{ma sempre agitato})
\end{array} \]

\[ \begin{array}{c}
141 \\
\text{A tempo} \\
\text{somewhat aggressive}
\end{array} \]