Drei, Dai, Dry

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Bruno Ruviaro

Drei, Dai, Dry

(2010)

music for viola, violoncello and percussion
Percussion Instruments:

- Claves
- 3 Wood Blocks
- 5 Temple Blocks
- 2 Bongos
- 1 Conga
- 4 Roto-toms
- Crotales (1 octave)
- Vibraphone
(1) Glissando between specified notes, within specified rhythm.

(2) The small note given in parentheses denotes the end of the glissando. This note should not be attacked as a new note (i.e., it shouldn't be articulated). This is not a grace note: its duration and rhythmic value should be respected just as for any regular note.

(3) Glissando from a double stop to a single note. While keeping the same hand shape of the initial interval, the player slides the hand on the two strings until the destination pitch is reached. The double stop is abandoned upon the articulation of the new note. The actual sounding interval may slightly change as the glissando moves in register.

(4) Combination of previous examples. In this case, the arrival point of the glissando is a double stop, but it should not be articulated with a new attack. The pitches indicated in parentheses are only approximate.

(5) Example of glissando going across several beats (or parts of beats). Only notes with actual noteheads represent new attacks. Stems without noteheads simply indicate the duration over which the glissando is happening.

(6) Glissando without a specified end note.

(7) Rapid, unmeasured alternation between two notes. These trills are made to the note given in parentheses, which can be at any interval above the main note (not only major or minor seconds). When associated with a glissando, both notes should slide in approximate parallel motion.

(8) Grace notes: always as fast as possible. Grace notes are always represented by small eighth-notes with a slash.

(9) Rapid, unmeasured repetition of the same note (tremolo).

(10) Quarter-tone notation used in the piece.

(11) Accidentals apply only to the note before which they are written. The only exception is when a note is immediately repeated in the same register. Courtesy natural signs (in parentheses or not) are sometimes used to avoid ambiguities. In the example above, all the four E's repeated in immediate sequence are flat.

(12) Sul Ponticello, Ordinario, and Sul Tasto. Arrows indicate a gradual transition from one to another. May also appear with "molto" or "poco".

(13) A black diamond notehead means "half-harmonic": left-hand finger pressure should be between normal and harmonic pressure.

(14) On the rim

(15) ROTO-TOMS: when a glissando appears for the roto-toms, the number above the staff indicates which drum is to produce the glissando (1-4, low to high). In the example above, the initial attack happens simultaneously on roto-toms 1 and 2, and the glissando should happen on #2 only. The "X" notehead indicates a new attack on the glissando tom. The actual staff positioning of a X-notehead note does not have any special significance.

(16) CROTALES: Notes used in the piece.

(17) PERCUSSION MALLETs (from left to right): soft yarn, medium yarn, hard yarn, plastic, snare drum stick.
Clv. \( \frac{4}{4} \)

W.B. \( \frac{4}{4} \)

T. Bl. \( \frac{4}{4} \)

Bg./Cg. \( \frac{4}{4} \)

Vla. \( \frac{4}{4} \)

Vc. \( \frac{4}{4} \)

28 \( \frac{4}{4} \)

29 \( \frac{4}{4} \)
\( \begin{align*}
\text{Clv.} & \quad \text{rall.} \\
\text{W.B.} & \quad \text{poco accel.} \\
\text{T. Bl.} & \quad \text{arco} \\
\text{Bg./Cg.} & \quad \text{pizz.} \\
\text{Vla.} & \quad \text{pizz.} \\
\text{Vc.} & \quad \text{pizz.}
\end{align*} \)
mf loud enough to partially mask the pizzicato on the strings

meno \( f \)

meno \( f \)

\( \approx \)
\( \text{Crot.} \)
\( \text{Vib.} \)
\( \text{Vla.} \)
\( \text{Vc.} \)

\[ \text{pp static, without vibrato throughout} \]

\[ \text{Practice mute} \]

\[ \text{transition to Db as subtle as possible} \]
articulate well the change to C natural