

2002

Seven infinitely short periods of (winter) time

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Recommended Citation

Ruviano, Bruno, "Seven infinitely short periods of (winter) time" (2002). *Music*. Paper 10.
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Piano, Bb clarinet and violin. [ca. 12'00]

Premiered by the [Left Coast Chamber Ensemble](#): Phyllis Kamrin (violin), Bruce Foster (clarinet), Eric Zivian (piano), Mill Valley, October 25, 2007.

Winner of the Left Coast Chamber Ensemble Composition Contest 2007.

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Bruno Ruviaro




**seven infinitely short
periods of (winter) time**

(2002)

piano, violin and Bb clarinet

Instructions

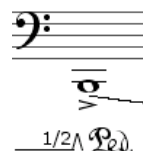
1) Accidents are valid for an entire measure. However, many cautionary accidents are used in the score in order to make it easier to read.

2) Fermatas - short, medium, long, respectively:   

3) Piano - G-Clef octave-up and F-Clef octave-down are used in some movements:



4) Piano - release Pedal half way up and quickly press it again (keeping some of previous resonances):



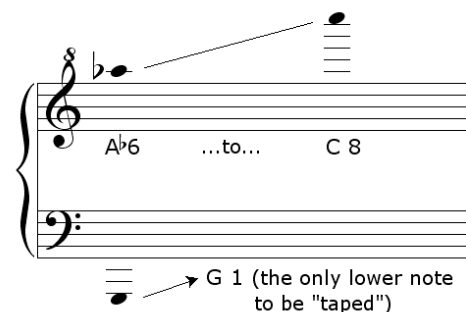
5) Piano - dampen the corresponding string with one or more fingers and then play the note on the keyboard with the other hand:



6) Piano and Clarinet (2nd piece) - progressive *rallentando*; attempt to make a smooth connection with the next bar containing standard-measured rhythms:




7) Piano - the following notes or range of notes should have their strings "taped" inside the piano before the performance: use a strong adhesive tape to dampen the strings near the place where the hammers hit. These notes will remain "taped" during all the piece. If necessary, lower G may be taped together with F# and F natural (which are actually never used at all).



8) Piano clusters - play as many notes as possible approximately in the region where the cluster sign appears:



9) Violin techniques -

- a) "écrasé" means to play the string with exaggerated force (overpressure), producing a very noisy, strident sound of no precise tone;
- b) the sign  means Bartók pizzicato, or "snap" pizzicato;
- c) "play behind the bridge": play between the bridge and the tailpiece alternating strings randomly, resulting in several non-harmonic sounds.

I.

$\text{♩} = 40$

Violin

Clarinet in Bb

Piano

*con sord.
sempre legato
little vibrato*

sempre legato

p

p

$\text{♩} = 40$

p

Ped. sempre

Detailed description: This block contains the first system of a musical score, measures 1 through 6. The tempo is marked as quarter note = 40. The Violin and Clarinet in Bb parts are in 3/4 time. They remain silent until measure 5, where they play a triplet of eighth notes (Bb, A, G) followed by a quarter note (F). The Piano part consists of sustained chords in both hands, primarily in the lower register. A 'Ped. sempre' (pedal down) instruction is at the bottom. Performance markings include 'con sord.' (con sordina), 'sempre legato', and 'little vibrato' for the strings, and 'sempre legato' for the clarinet. Dynamics are marked 'p' (piano).

7

Detailed description: This block contains the second system of the musical score, measures 7 through 9. Measures 7 and 8 show the Violin and Clarinet in Bb playing more complex melodic lines with slurs and ties. The Piano continues with sustained chords. Measure 9 shows the continuation of the melodic lines. The system concludes with a double bar line.

10

pp

pp

15

pp

pp

18

rit.

gliss. *ppp*

3

rit.

3

gliss. *ppp*

3

Ped.

22

A tempo

pizz. *p*

ppp niente

A tempo

p *ppp*

Ped.

II.

Violin

senza sord.

mf

Clarinet in Bb

mf *p*

Piano

mf *p*

Ped.

mf Ped.

3 (tr)

p

(tr)

p

Ped. Ped. Ped. (ped. simile)

5 (tr)

mf

p

poco a poco sul pont.

7 (tr)

mf *p*

p *pp*

p

9 sul pont.
(tr)

mf *mp espress.* *pp*

Ped.

12 (tr)

al niente *ppp* *ppp*

(Ped.)

III.

Fast ♩ = 100

Violin

nat. ----- écrasé

Piano

Fast ♩ = 100

f [Ossia - if piano lacks B7 and C8]

f

Ped.

3 (écrasé)

play behind the bridge on any strings

nat.

(*)

(*) "taped" note - see instructions

5 (nat.) ----- écrasé nat. ----- écrasé

8^{vb}

7 behind the bridge nat. -----

(r.h. only)

*

9 écrasé

gliss.

ff

Ped.

Ped.

IV.

♩ = 70

sul tasto

Violin

mf

Clarinet in Bb

mf

Piano

mp

2

al niente

quasi al niente

p

3 (sul tasto)

mf

mf

mp

4 (sul tasto)

nat.

poco rit.

mf

mp

al niente

quasi al niente

poco sfz

p

ped.

♩ = 60

6

f

6

6

pizz.

arco

mf

rit. - - - - -

pp

vibrato

f

poco vibrato - - - - -

senza vibrato

p

pp

3

3

♩ = 60

f

7

6

5

dim.

mf

rit. - - - - -

8

8

Con moto ♩ = 70

pp sempre

3

3

pp sempre

3

3

Con moto ♩ = 70

11

3

3

poco rit. ♩ = 56

13

poco rit. ♩ = 56

6 6

ff *pp* *mf* *f* *mp*

poco accel. *molto rit.*

mp

Ped. Ped.

15 ♩ = 60

(Ped.)

19

sfp *ppp*

p *ppp*

p

3

(Ped.)

una corda

V.

Vivo ♩ = 150-160

Violin

mf

Clarinet in Bb

mf

Vivo ♩ = 150-160

Piano

ff

This block contains the musical notation for measures 14 through 17 of the piece. It features three staves: Violin, Clarinet in Bb, and Piano. The Violin and Clarinet parts include triplets and slurs. The Piano part consists of a right-hand melody and a left-hand accompaniment with accented notes.

Measure 14: Violin and Clarinet enter with a triplet of eighth notes. Piano accompaniment begins with accented eighth notes.

Measure 15: Continuation of the triplet in Violin and Clarinet. Piano accompaniment continues with accented notes.

Measure 16: The triplet continues. Piano accompaniment features a change in the right-hand melody.

Measure 17: Final measure of the section, concluding the triplet and the piano accompaniment.

5

cresc.

cresc.

fp

cresc.

Ped.

8

f

ff

ff

ff

VI.

Clarinet in Bb

Lento ♩ = 30

flutterzunge

nat.

quasi **f**

very long

molto rit..

5

Cl.

A tempo

3

mf

5

(almost tied)

p

Cl.

molto rit..

A tempo

5

mp

Cl.

7

flutterzunge

nat.

molto rit..

A tempo

beaucoup de souffle

f

mf

pp

VII.

♩ = 50
sul pont. poco rit.

Violin *fp*

Clarinet in Bb

Piano *ff* (First cluster played with r.h. only, but taking as many keys as possible; use both hands for the others. Lower limit for these clusters is G# 6, the first "taped" note)

ATTENTION:
G-Clef octave high
F-clef octave low

mf
Ped. sempre

A tempo

2

A tempo

ff

quasi f

♩ = 60

3 nat.

f *p*

mf *mp*

♩ = 60

f

4 pizz. φ φ (norm. pizz.) arco *gliss.*

ff *f* *mf* *mf* (very slowly)

cresc.

mf

f

(dampen string with fingers (right hand) and play the note with left hand)

7

gliss.

f

f

8

fp

f

f

9 **Tempo primo** ♩ = 50

mf

pp

Tempo primo ♩ = 50

f

mf

(always with pedal)

10

p

mp

p

pp