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Têmpulo

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For percussion trio. [ca. 4'00] Premiered by Florian Conzetti (percussion), Chris Froh (percussion), Terry Longshore, (percussion), Chris Jones (conductor), Stanford University, November 22, 2004.

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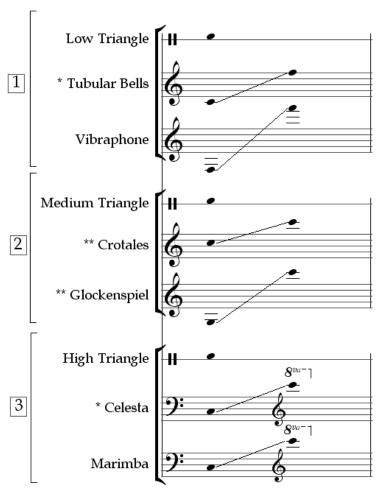
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Bruno Ruviaro

Têmpulo

(2004)

percussion trio



- * sounding one octave higher
- ** sounding two octaves higher

Player 1 Mallets Medium Yarn Tubular Bells Hammers Triangle Beater

Player 2 Mallets Brass Rubber Triangle Beater

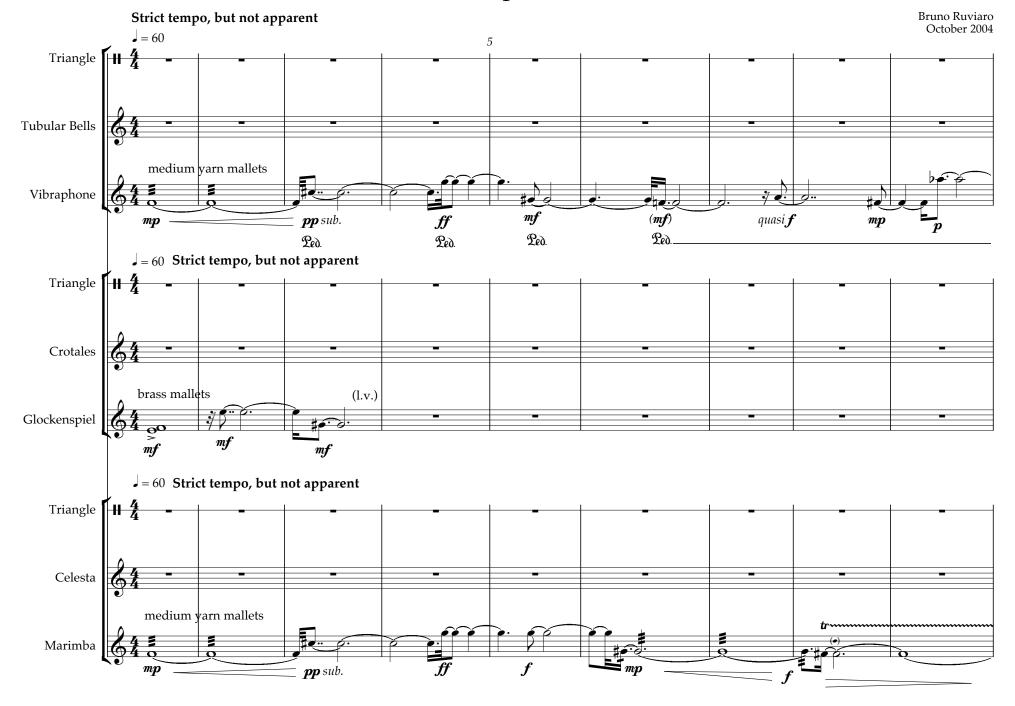
Player 3 Mallets Medium Yarn Triangle Beater

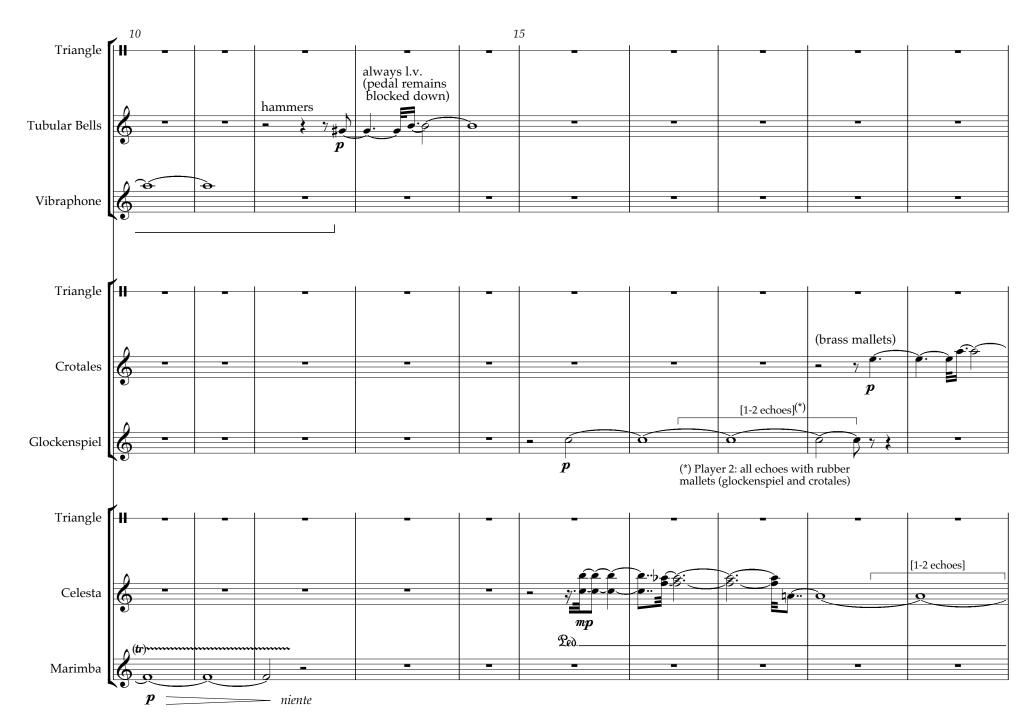
- 1) All instruments are l.v. (let vibrate) throughout the piece. A few explicit l.v. signs appear in the score simply as "courtesy" signs. Celesta and vibraphone follow their pedal indications for that matter. To keep a sense of continuity and avoid an excessive alternation of notes and rests in the score, even the marimba's single attacks are written as long notes, even though their sound obviously decays much earlier (for ex., mm. 3-5 are single attacks, not tremolos).
- 2) Differentiation between 16th-note and 32nd-note rhythms should be as accurate as possible.
- 3) Many sustained notes in the score have "echo" signs on them: as the sound naturally decays, the player should hit the same note again VERY SOFTLY (ranging from piano to pianissimo, no matter what the original dynamic was). The number of new soft attacks is indicated above the bracket; these "echoes" can be played at any moment within the time span also indicated at the bracket. They do not need to be regularly spaced in time. Such echoed events should sound as much as possible as mere "continuations" of the original note, like an attempt to keep the note close to its minimum (audible) vibratory state. It is NOT necessary to wait until a note completely disappears to start with its echo.
- 1-2 echoes = one or two new attacks; 2-3 = two or three new attacks;
- 3-4 = three or four new attacks; 4+ = four or more new attacks.
- 4) If players decide to read from the score instead of using the parts, it should be arranged in a way that no page turn is needed.
- 5) If possible, the stage lights should be slightly dimmed for this piece (in relation to the overall lighting of the concert). Players may use small individual lamps in order to read the music.
- 6) Trills are to be made to the notes given in parentheses (see bar 8)
- 7) Tremolos on the same note are always rapid and unmeasured (see for example bars 1-2, 6 etc.)

Têmpulo by Bruno Ruviaro

Stanford, October 2004

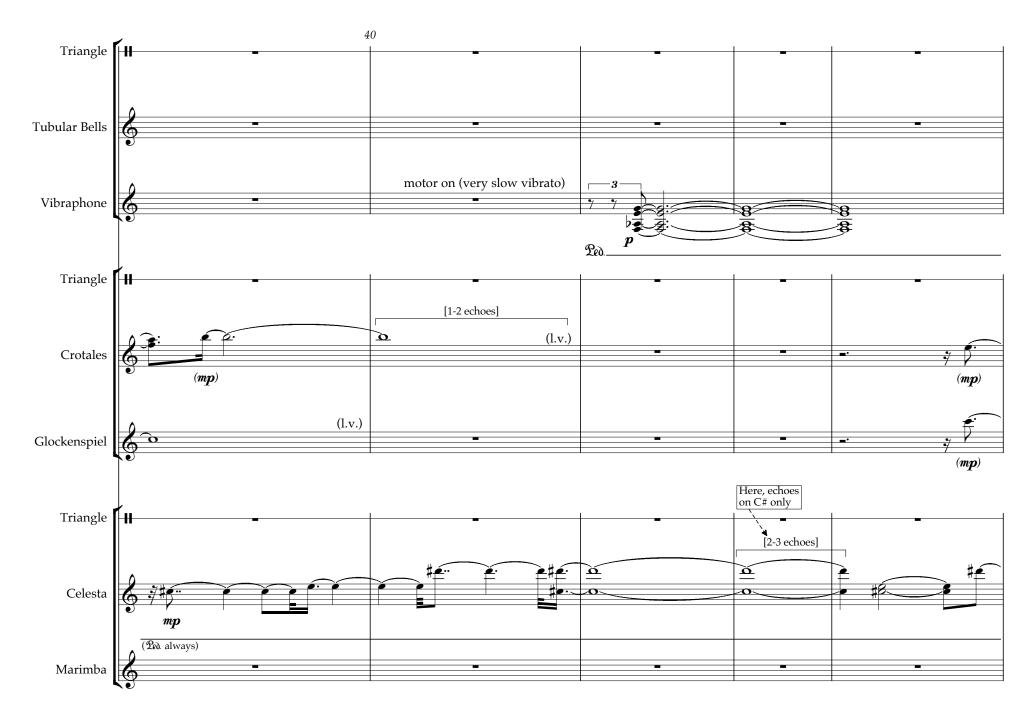
Têmpulo

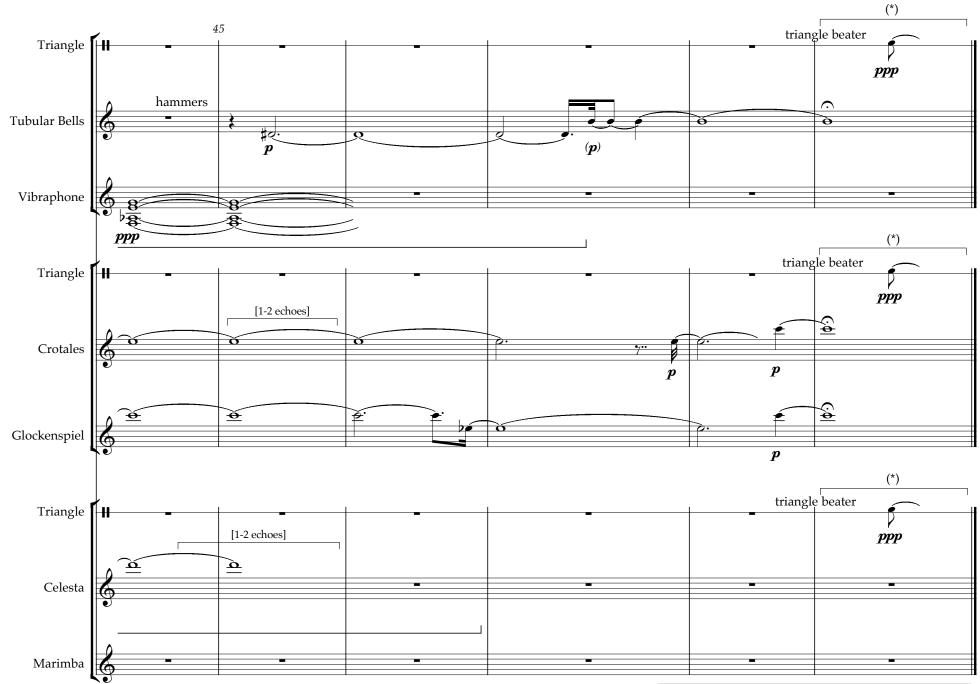












^(*) At any moment within the first 6 seconds of the fermata, play the last triangle note. Players should not look to each other nor attempt to coordinate this attack in any manner.