Flo Menezes

Focalizações sobre uma Série

January 1980

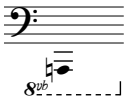
for prepared piano

Duration: ca. 7’

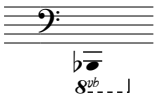
Preparation of the piano

There are exactly 16 stable timbres obtained by preparation of the strings of 16 notes.
Rubber, metal clips and screws of distinct dimensions are employed.

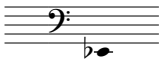
Rubber between A and B flat, sounding approximately a major third and an augmented fourth of A.



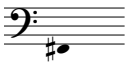
The same rubber of A, sounding approx. a fourth and a fifth of B flat.



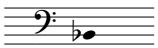
Screw, sounding approx. a major second and a minor seventh of E flat.



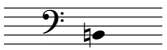
Screw, sounding approx. a major third and a major seventh of F sharp.



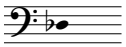
Clip envolving B flat and B natural, sounding approx. a minor second of B flat.



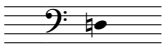
The same clip of B flat, sounding approx. a minor sixth of B natural.



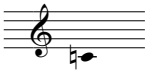
Clip envolving D flat and D natural, sounding approx. a major third of D flat.



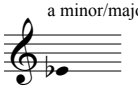
The same clip of D flat, sounding approx. a minor second of D natural.



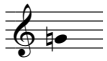
Screw between the second and third strings, sounding approx. a fifth and a minor seventh of C.



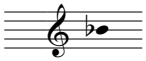
Screw between the second and third strings, sounding approx. a fourth and a minor/major seventh of E flat.



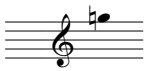
Screw between the second and third strings, sounding approx. a major seventh of G and a higher G.



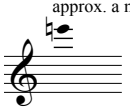
Screw between the second and third strings, sounding approx. an augmented fourth, a minor and a major sixth of B flat.



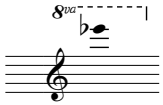
Screw between the second and third strings, sounding approx. a fourth and a fifth of G.



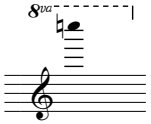
Screw between the second and third strings, sounding approx. a major second of E.



Screw between the second and third strings, sounding approx. a major sixth of E flat.



Screw between the second and third strings, sounding approx. a minor seventh of C.



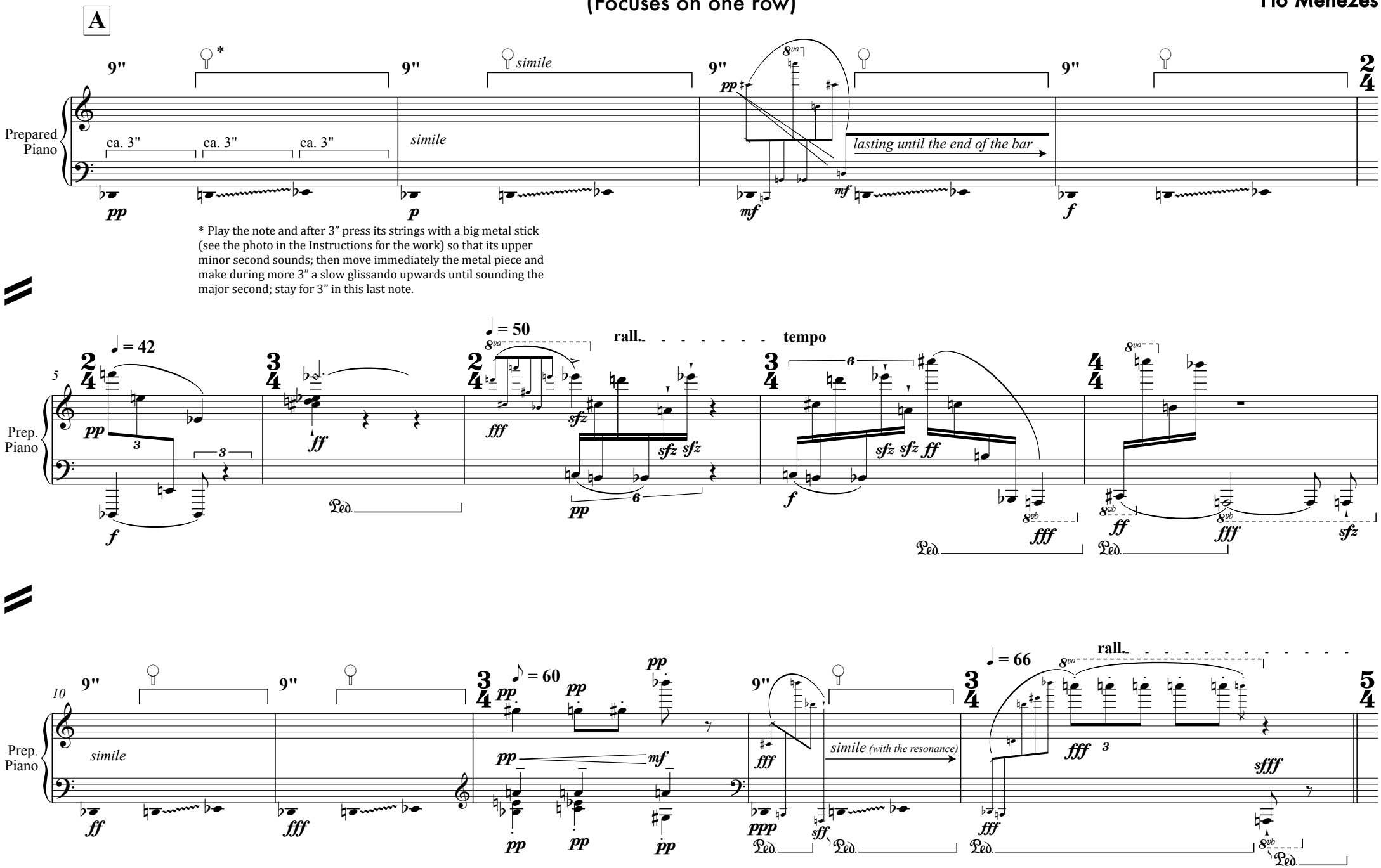
Observation 2011: the intervals to be obtained (as described above) are not strictly necessary and may be adapted according to the piano, in view of a rich timbric variation. The piano should ideally be slightly **amplified** in the concert hall.

Big metal stick used inside the piano pressing the strings:

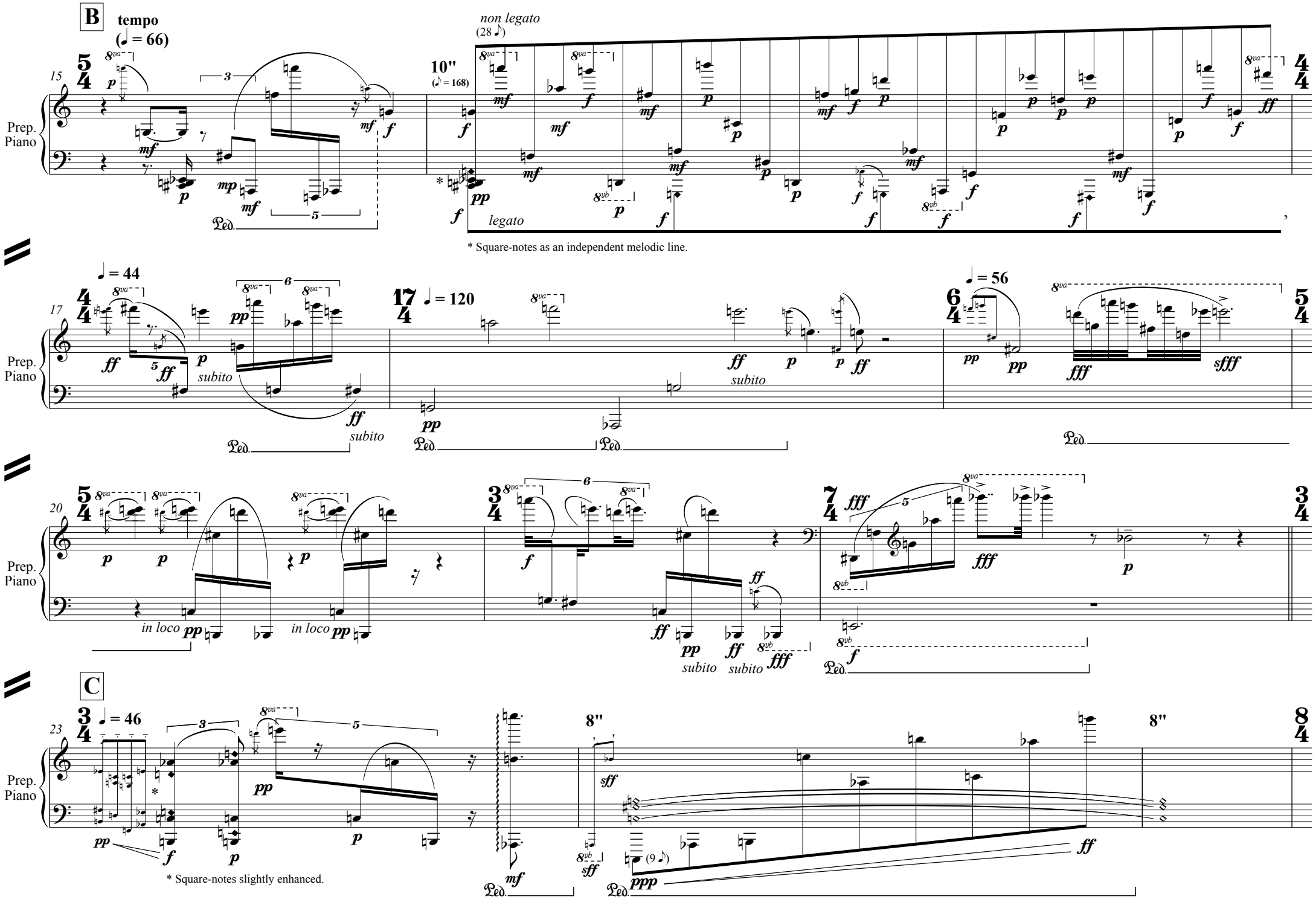
Focalizações sobre uma série

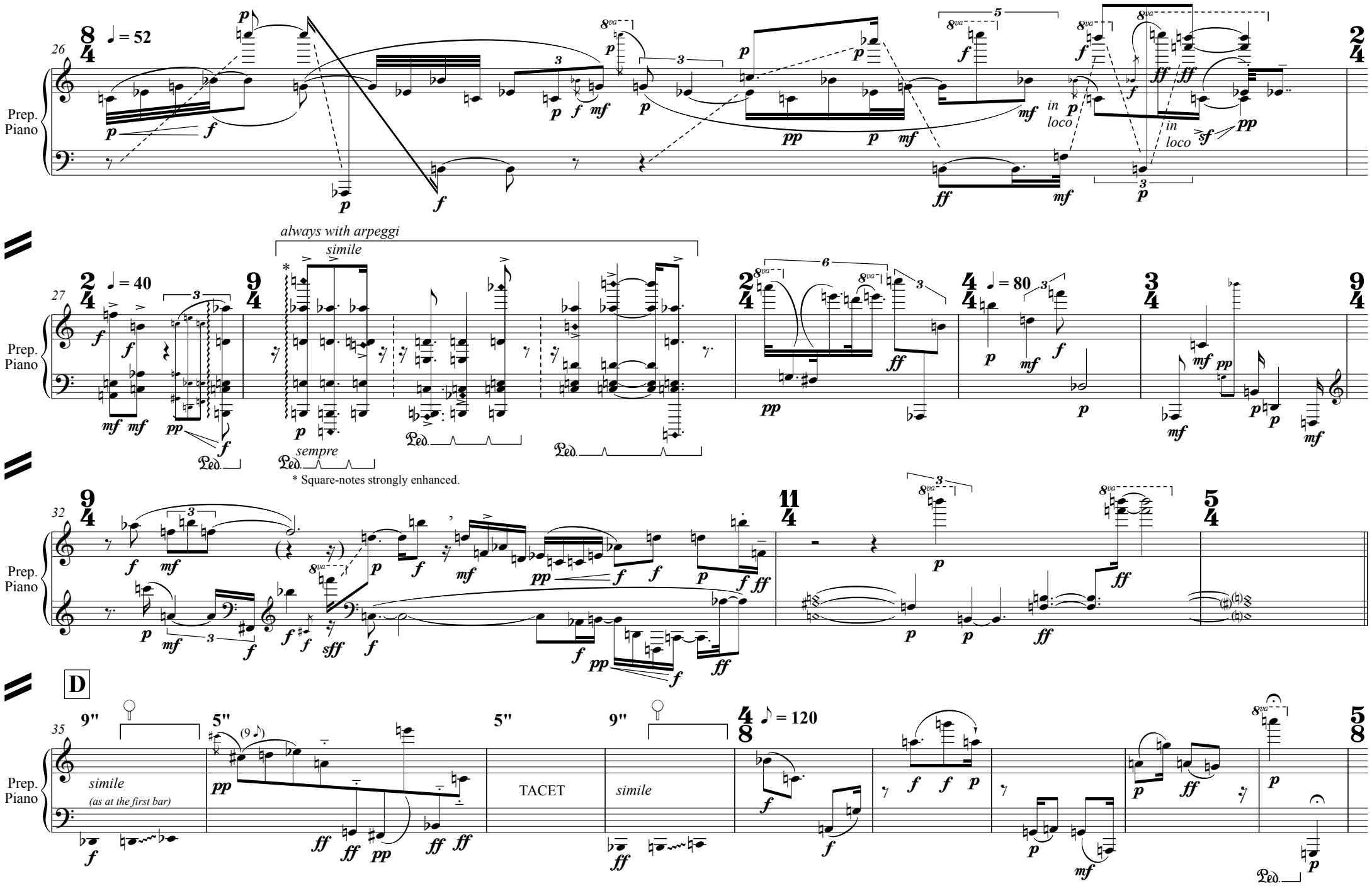
(Focuses on one row)

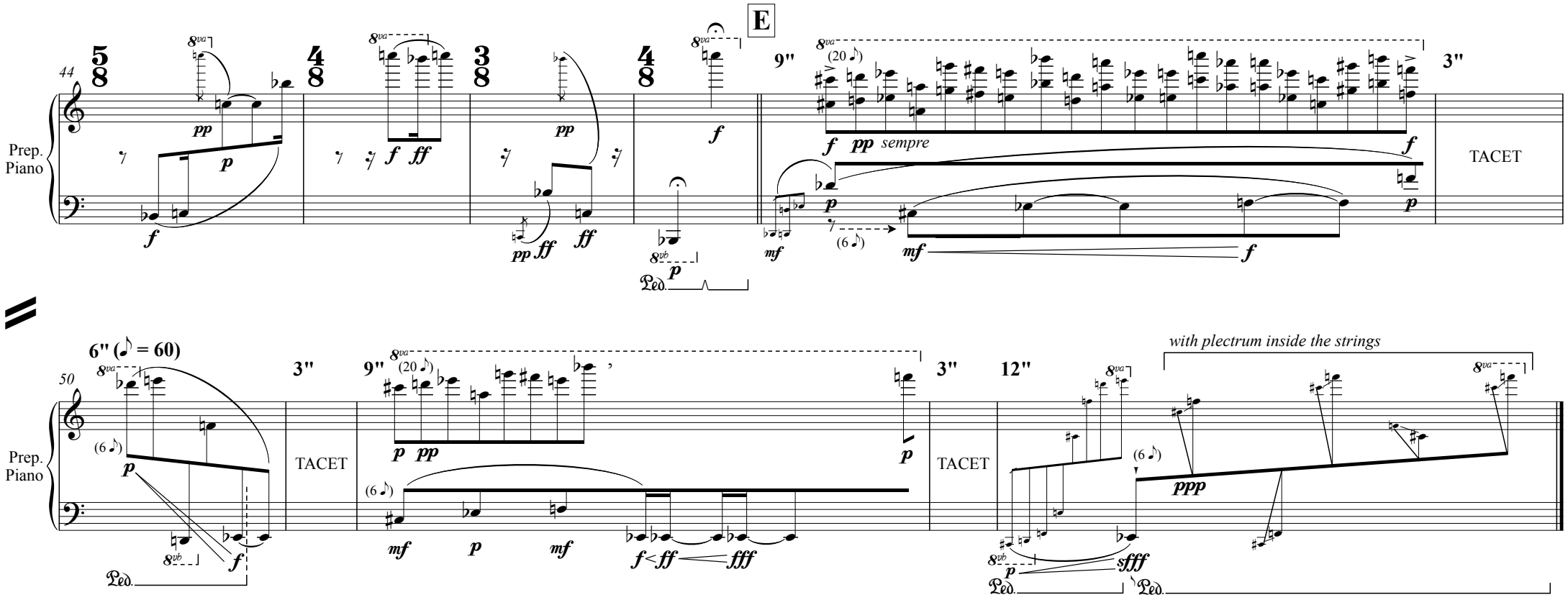
Flo Menezes



* Play the note and after 3" press its strings with a big metal stick (see the photo in the Instructions for the work) so that its upper minor second sounds; then move immediately the metal piece and make during more 3" a slow glissando upwards until sounding the major second; stay for 3" in this last note.

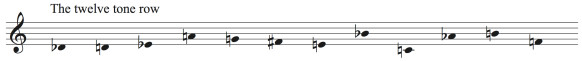

B
tempo
(♩ = 66)
15
Prep. Piano
10"
(♪ = 168)
non legato
(28 ♪)
legato
* Square-notes as an independent melodic line.
17
♩ = 44
♩ = 120
♩ = 56
subito
20
in loco
C
23
♩ = 46
* Square-notes slightly enhanced.
8"


Prep. Piano
26
♩ = 52
always with arpeggi
simile
27
♩ = 40
sempre
* Square-notes strongly enhanced.
32
D
35
9"
5"
5"
9"
simile
(as at the first bar)
TACET
simile
♪ = 120



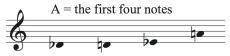
The formal structure of the piece

The twelve tone row

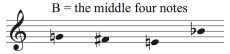


The 5 sections and their focuses on aspects of the row:

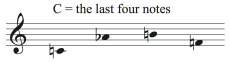
A = the first four notes



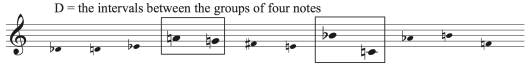
B = the middle four notes



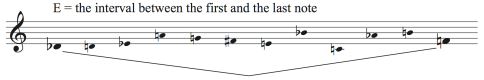
C = the last four notes



D = the intervals between the groups of four notes



E = the interval between the first and the last note



São Paulo,
January 1980