

Flo Menezes

Focalizações sobre uma Série

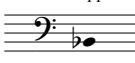
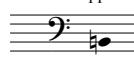
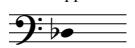
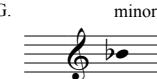
January 1980

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 enveloping 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 enveloping 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 timbral variation. The piano should ideally be slightly **amplified** in the concert hall.

Big metal stick used inside the piano pressing the strings:



17.13:03



17.13:04



Focalizações sobre uma série

(Focuses on one row)

Flo Menezes

A

Musical score for Prepared Piano section A. The score consists of two staves. The top staff shows a series of notes with dynamics and performance instructions. The first note is 9'', dynamic pp, with a grace note above it. The second note is 9'', dynamic p, with a grace note above it and the instruction "simile". The third note is 9'', dynamic pp, with a grace note above it and the instruction "simile". The fourth note is 9'', dynamic mf, with a grace note above it and the instruction "lasting until the end of the bar". The fifth note is 9'', dynamic f. The bottom staff shows a continuous bass line with various dynamics (pp, p, mf, f) and grace notes. The key signature changes between B-flat major and C major.

* 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.

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Musical score for Prepared Piano section B. The score consists of two staves. The top staff shows a series of notes with dynamics and performance instructions. The first note is 2/4 time, dynamic pp, with a grace note above it. The second note is 3/4 time, dynamic ff. The third note is 2/4 time, dynamic fff, with a grace note above it and the instruction "sfz". The fourth note is 3/4 time, dynamic pp, with a grace note above it and the instruction "sfz sfz". The fifth note is 3/4 time, dynamic f, with a grace note above it and the instruction "sfz sfz ff". The sixth note is 4/4 time, dynamic ff, with a grace note above it and the instruction "sfz". The bottom staff shows a continuous bass line with various dynamics (pp, ff, fff, sfz, sfz, ff) and grace notes. The key signature changes between B-flat major and C major.

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Musical score for Prepared Piano section C. The score consists of two staves. The top staff shows a series of notes with dynamics and performance instructions. The first note is 10/4 time, dynamic ff, with a grace note above it. The second note is 9'', dynamic fff. The third note is 3/4 time, dynamic pp, with a grace note above it and the instruction "pp". The fourth note is 3/4 time, dynamic pp, with a grace note above it and the instruction "mf". The fifth note is 3/4 time, dynamic pp, with a grace note above it and the instruction "pp". The sixth note is 9'', dynamic fff, with a grace note above it and the instruction "ffff". The seventh note is 3/4 time, dynamic ppp, with a grace note above it and the instruction "ffff". The eighth note is 3/4 time, dynamic sff, with a grace note above it and the instruction "ffff". The ninth note is 3/4 time, dynamic fff, with a grace note above it and the instruction "ffff". The tenth note is 3/4 time, dynamic fff, with a grace note above it and the instruction "ffff". The eleventh note is 5/4 time, dynamic sfff. The bottom staff shows a continuous bass line with various dynamics (ff, fff, pp, mf, pp, fff, ppp, sff, fff, fff, sfff) and grace notes. The key signature changes between B-flat major and C major.

B

tempo
($\text{♩} = 66$)

Prep.
Piano

15 5 8va---1 3 8va---1 mf f
 p p mf
 Prep. Piano Ped.

10" (28 ♩) 8va---1 8va---1 8va---1 8va---1
 f mf f p
 f mf mf p
 f mf p f
 f f f ff

* 8va---1 8va---1 8va---1 8va---1
 f legato p f f f
 f f f f f f
 f f f f f f

non legato
(28 ♩)

10" (28 ♩) 8va---1 8va---1 8va---1 8va---1
 f mf f p
 f mf mf p
 f mf p f
 f f f ff

* 8va---1 8va---1 8va---1 8va---1
 f legato p f f f
 f f f f f f
 f f f f f f

44 8va---1 6 8va---1
 ff 5 ff subito ff subito
 Prep. Piano Ped.

17 4 8va---1 8va---1 8va---1
 ff subito ff subito
 Prep. Piano Ped.

6 4 8va---1 8va---1 8va---1
 pp pp fff fff fff fff
 Prep. Piano Ped.

* Square-notes as an independent melodic line.

C

Prep.
Piano

20 5 8va---1 8va---1 8va---1
 p p in loco pp in loco pp
 Prep. Piano Ped.

3 4 8va---1 6 8va---1
 f ff pp ff 8vb---1
 Prep. Piano Ped.

7 4 fff 5 8va---1
 subito fff 8vb---1 fff
 Prep. Piano Ped.

3 4 8va---1 8va---1
 pp pp fff fff
 Prep. Piano Ped.

23 3 8va---1 5 8va---1
 pp f p p
 Prep. Piano Ped.

8" ff 8" ff
 mf 8vb---1 (9 ♩) ffff
 Prep. Piano Ped. ppp

* Square-notes slightly enhanced.

26 **8**
4 $\text{♩} = 52$
 Prep. Piano

always with arpeggi
simile
 Ped.
 sempre
 Ped.
 * Square-notes strongly enhanced.

27 **2**
4 $\text{♩} = 40$
9
4
 Prep. Piano

32 **9**
4
 Prep. Piano

D
 35 **9"**
5"
5"
9"
4
8 $\text{♩} = 120$
5
 Prep. Piano

Prep. Piano

E

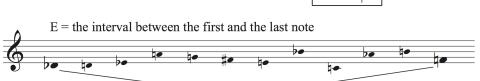
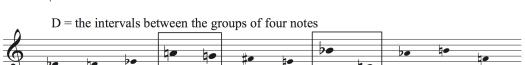
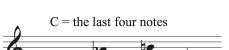
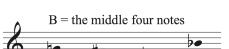
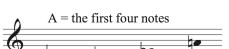
TACET

with plectrum inside the strings

The formal structure of the piece



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



São Paulo,
January 1980