

PEDRO HENRIQUE DE FARIA

6 pieces for piano

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Average duration: 23 min
april – june 2010

Conception:

These six pieces were composed based on studies about Symbolic Music, theory that was largely used and developed by Iannis Xenakis. Here it is used with elements of Boolean Algebra, Set Theory, Aleatory music and probabilistic processes related to Stochastic music. Each process (Boolean Algebra, Stochastic, Aleatory and Set Theory) was more or less related to structural or organizational parameters in each piece. Based on this concepts, the composition was guided around 2 basic principles: articulations and pitches. The piano was divided into six pitch regions and three articulations (pedal, trills and staccatos and martelatos) were chosen.

The listener will be able to perceive internal relationships between articulations, regions of pitch, dynamics and their appropriation inside structure and other organizational parameters. This relations applies to an individual, a group or the entire set of 6 studies.

PS: when taking a look at the original instructions in Portuguese, detailed information about the level of parametrization in association with each theory/process is provided through graphic content.

Instructions and notation:

The number of pieces to be played and their order of execution are free, except:

- 1- It is not allowed the execution of more than 4 pieces in the same concert;
- 2- “Neighbor” pieces should not be executed in sequence. So, if Beta is taken, Alfa or Gama should not be played in sequence and so on.

All pieces are notated in 4/4. This is merely a structure for time division and organization, should not be considered as a traditional notation of up and down beats. Therefore, the musician should emphasize only the locally articulated notes.

All trills/tremolos are notated in a 32th subdivision, but their execution should be always as fast as possible, respecting the notated duration.

Alfa - α

The indicated use of pedal in measures 16, 19 and 20 are merely an extra help to the performer changing between distant regions of the piano and keep sustaining the previous chords.

Beta - β

In this study it is introduced cluster notation (1st measure for example). Some improvisation is requested. The rhythm is given and the pitches should be selected and ordered according to the pitch set given in the last chord before the improvisation. In some improvisations, the piano region to be used is notated between parentheses in the beginning of the respective measure.

Zeta - ζ

In the last two measures, the right hand is used for passages on black keys and the left on white ones. The same instruction is given to the final cluster.

α

$\text{♩} = 60$

[C] Dur. aprox. 4:00 min.

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18

32

42

48

β

$\text{♩} = 90$

Dur. aprox. 3:15

[AC]

ff

mp

mp

ff

ff

ff

mf

mp

ff

ff(subito)

18 $\frac{5}{8}$

[AB]

ff

p ff(subito)

29 $\text{♩} = 75$

[ABC]

ff

mp

ff

p

3

Região 1

41 $\frac{5}{8}$

Região 6 pp 3

Região 3

Região 4 6

Região 6 6

Região 6 6

ff

p

ff

p

ff

ff

B

Região 6 pp 3

Região 3

Região 4 6

Região 6 6

Região 6 6

ff

p

ff

p

ff

ff

B

p

48 $\text{♩} = 75$

sempre p

A

60

mp

pp

sempre p

A

60

mp

pp

δ

$\text{♩} = 40$ Dur. aprox. 6:10

[AB]

$\text{♩} = 80$

[AC]

14

[B] $\text{♩} = 40$

$\text{♩} = 80$

[ABC]

28

[∅] $\text{♩} = 70$

B

[BC]

$\text{♩} = 60$

[AC]

57

[BC]

[AB] $\text{♩} = 70$

[AB] $\text{♩} = 80$

79

B = 40

molto rall...

pp

ε

♩ = 45 Dur. aprox. 7:15

Musical score for piano and orchestra, page 10, measures 11-12. The score consists of two staves. The top staff is for the piano, showing a treble clef, a key signature of four sharps, and a 4/4 time signature. The bottom staff is for the orchestra, showing a bass clef and a key signature of one sharp. Measure 11 starts with a forte dynamic (ff) in the piano part, followed by eighth-note chords. The orchestra part has eighth-note chords with dynamics of 8vib. Measure 12 begins with a piano dynamic of pp, followed by eighth-note chords with dynamics of 8vib. The piano part then transitions to a dynamic of mp, followed by eighth-note chords with dynamics of f.

Musical score for piano, page 10, measures 22-23. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 22 starts with a dynamic *p*. The right hand plays a continuous eighth-note pattern of sixteenth-note pairs. The left hand provides harmonic support with sustained notes and occasional eighth-note chords. Measure 23 begins with a dynamic *mf*. The right hand continues its eighth-note pattern. The left hand's harmonic function changes, featuring eighth-note chords and sustained notes. The tempo is marked $\text{♩} = 90$.

Dur. aprox. 1:55

B ♩ = 60

A musical score for piano and voice. The piano part consists of two staves. The top staff has a dynamic of *f* and a tempo of $B = 60$. The bottom staff has dynamics of *mf* and $\frac{8}{16}$. The vocal part begins with a rest followed by eighth notes. The piano part includes dynamics of *fff*, *mf*, *f*, and *ff*. Measure 12 starts with a dynamic of *ff*. The vocal line continues with eighth-note patterns. The piano part ends with a dynamic of *ff*. The vocal line concludes with a melodic line ending on a half note.

13

23

Passagem por toda a região médio-grave do piano:
mão direita teclas pretas e esquerda brancas

Cluster: teclas pretas na mão direita
teclas brancas na mão esquerda