Imagenología

para piano

2009

Montserrat Torras

Notas sobre la interpretación

La línea divisoria no tiene significado métrico, su notación sirve de orientación en la partitura. El pianista debería evitar cualquier acentuación o tipo de articulación que la línea divisoria puediera sugerir.

mm.1-78. Emfatizar el fraseo en ambas manos indicado por los acentos.

mm. 93-102/128-131/137-151/195-212. Experimentar con la mano izquierda distintas maneras de aplicar presión sobre las cuerdas con el objetivo de crear mayor riqueza y variedad tímbrica. El pianista debería seguir a modo de orientación las indicaciones anotadas al respeto.

Sost.Ped.: Sostenuto Pedal
Sust. Ped./Ped.: Sustaining Pedal
l.p.: un poco Ped.
m.p.: medium Ped.
f.p.: full Ped.

N: quasi senza sonido

Utilizar la zona de cuerdas al aire localizada entre la grapa y el apagador (o martillo). El efecto deseado es de cambiar el timbre no de provocar harmónicos audibles.
+: presionar cuerdas
o: cuerdas al aire
o: presionar cuerdas levemente

◦ Accionar las teclas sin sonido

Las alteraciones son aplicables únicamente dentro del compás y en la octava en la que aparecen. A veces estan escritas para mayor claridad.

Duración de la obra: approx 13min. 20 seg.

Nota de programa

Imagenología para piano es un encargo del Auditorio Nacional de Música con motivo de su 20 Aniversario. El título se refiere al procedimiento de imagenología que emplea los ecos de una emisión de ondas sonoras de alta frecuencia dirigida sobre un cuerpo u objeto como fuente de datos para formar una imagen. En términos musicales la pieza se construye a partir de dos acordes (acorde madre y acorde hijo) y sus correspondientes series armónicas. La obra se desarrolla activando o desactivando armónicos evocando la sensación de presencia y relieve del cuerpo u objeto (musicalmente uno o ambos acordes). A su vez se explora la variedad tímbrica resultante de la manipulación directa (a partir de las teclas) o indirecta (a partir de las cuerdas dentro del piano) de componentes armónicos correspondientes a distintos espectros creando resonancias que enriquecen o disminuyen la sonoridad.
Imagenología nace de un interés en aquello que el ojo humano no percibe y en las distintas formas de visualización que a partir de la imaginación y la ciencia el ser humano descubre.

Performance Notes

A bar-line metre is not intended in this piece. The bar-lines only serve as a means of orientation. They have no metric function nor do they indicate any articulation.

mm.1-78. Throughout this section emphasize phrasing in both hands indicated mainly by placement of accents.

mm. 93-102/128-131/137-151/195-212. Experiment with left hand on different ways of touching and stopping strings applying different levels of pressure to create timbric variety. This can be done ad libitum while following notated indications as orientative. The pianist should listen to the timbric result in order to accomplish the richest effect possible.

Sost.Ped.: Sostenuto Pedal
Sust. Ped./Ped.: Sustaining Pedal
l.p.: un poco Ped.
m.p.: medium Ped.
f.p.: full Ped.

N: quasi senza sonido

In order to stop strings use the area located in front of the piano's damper, between the pins and the hammers. The desired effect is of a muted sound not of audible harmonics.
+: stop strings
o: open strings
o: half stop/open strings

◇ Depress the key silently

Accidentals remain in effect for the duration of the measure at the octave in which they appear. Sometimes accidentals are notated for clarification.

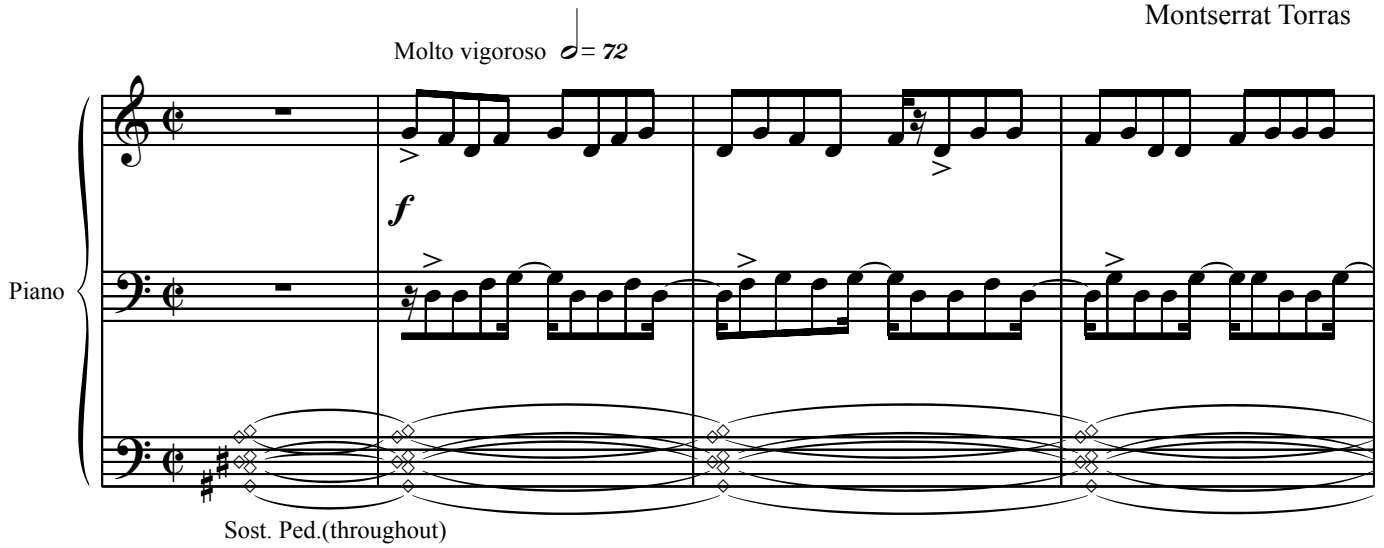
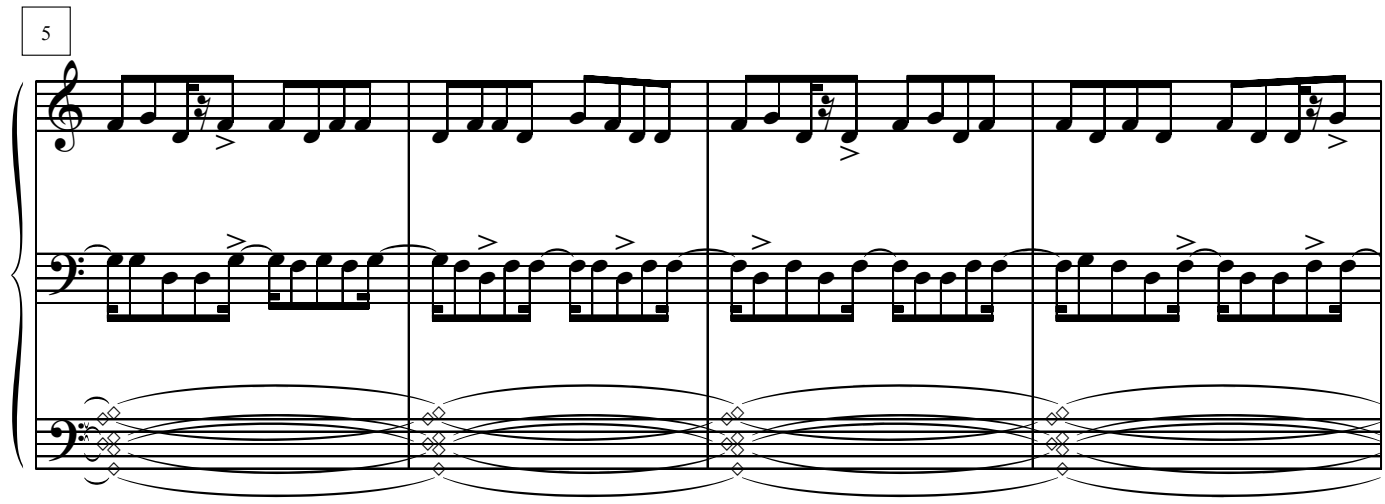
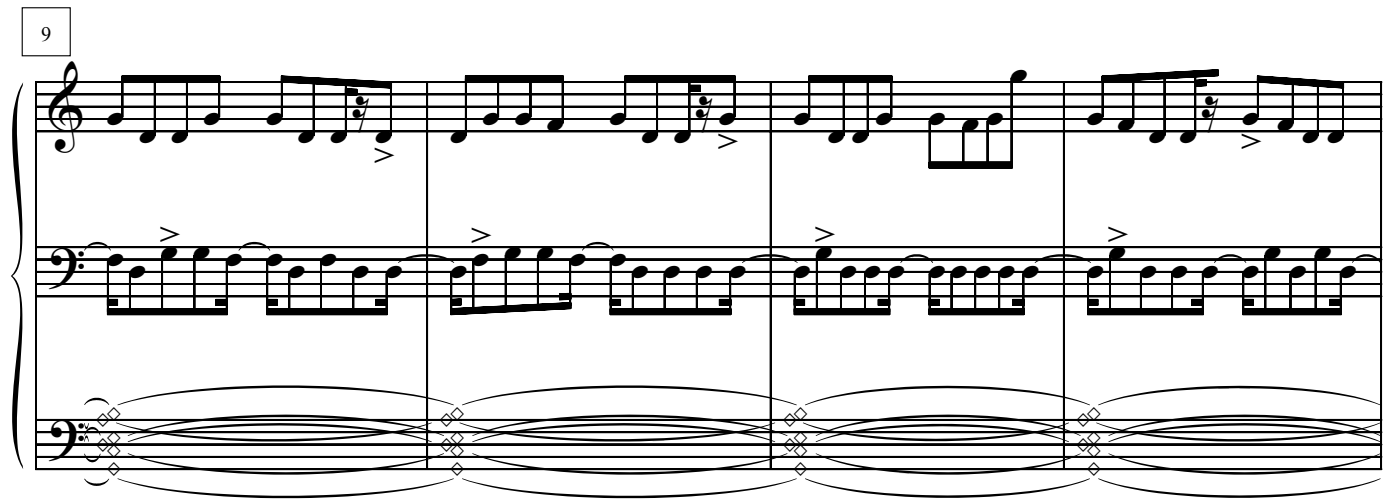
Duration: approx 13min. 20 sec.

Program Notes

Imagenología for piano was commissioned by Auditorio Nacional de Música to commemorate its 20th Anniversary. The title refers to the process of rendering an image using the echos of high frequency sound waves emmitted towards a body or an object. Musically the work is built on two chords (mother chord and son chord) and their corresponding harmonic series. It develops activating or deactivating these harmonics evoking the presence and volume of the body or object (in music the generating chords). The piece explores timbric variety resulting of direct (key strokes) or indirect (stopped/open strings) manipulation of partials creating ressonances which enrich or thin out the sound.
Imagenología responds to a personal interest on visualizing either through our imagination or through science that which the human eye cannot see.

Imagenología

para piano

Montserrat Torras



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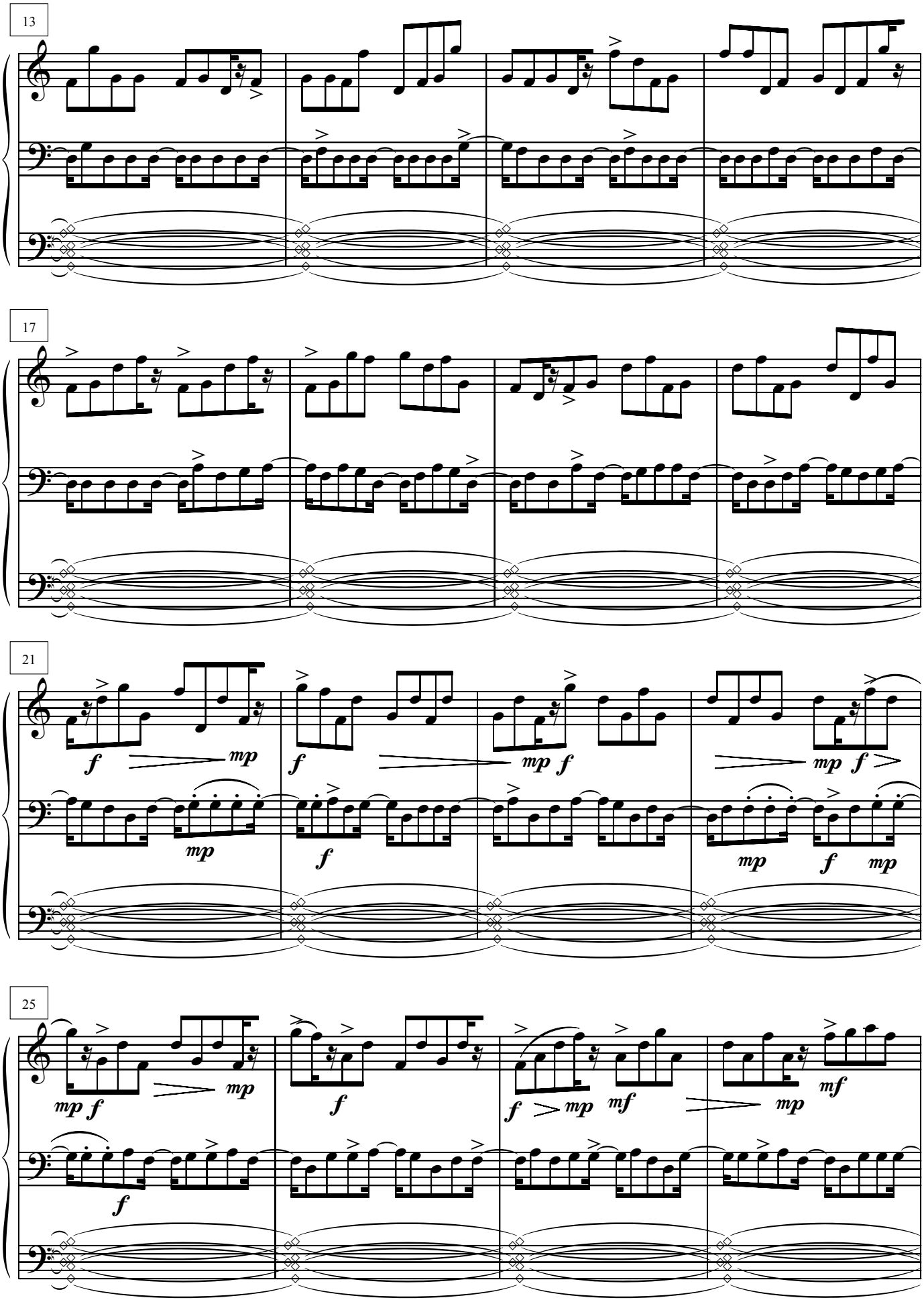
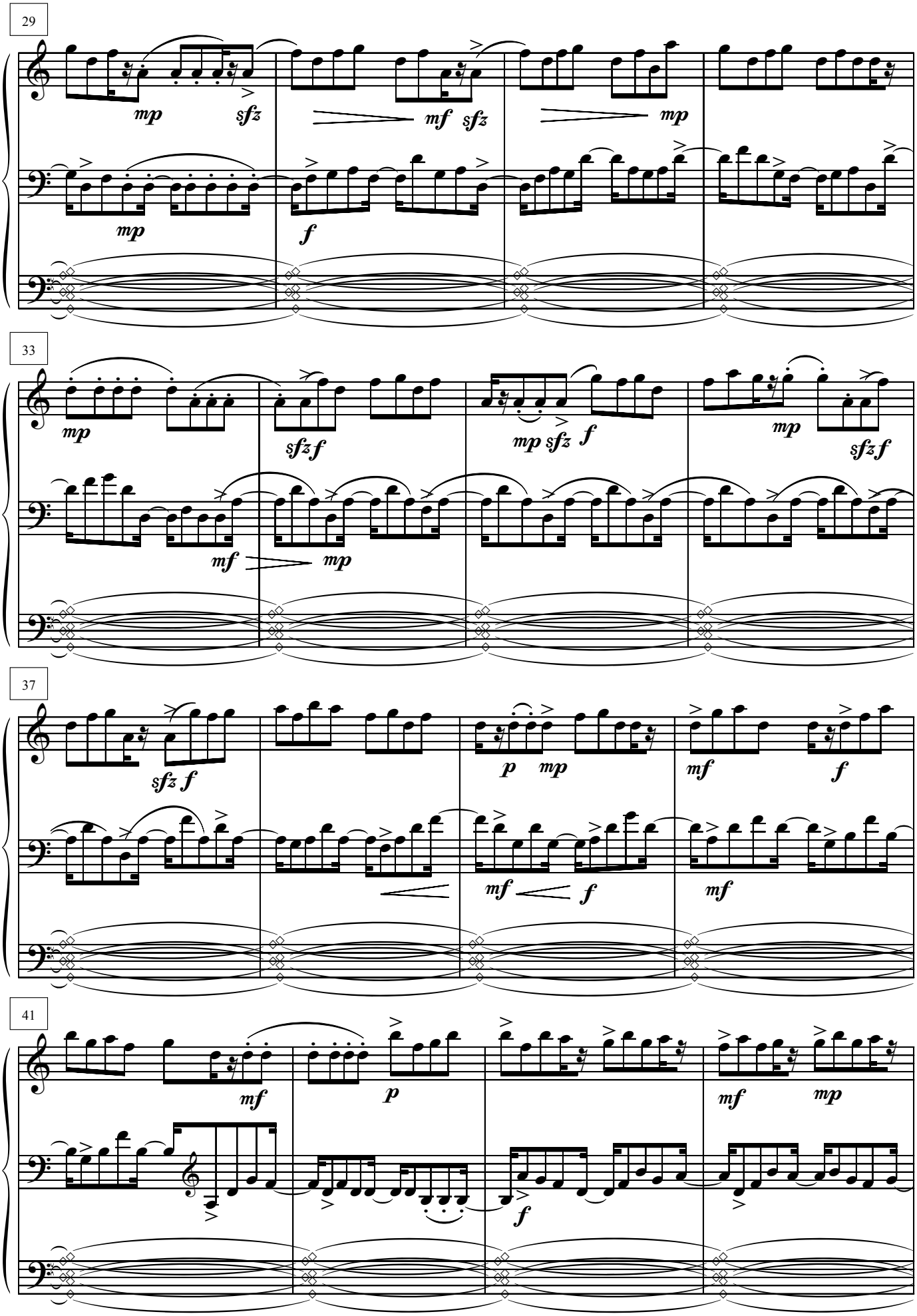
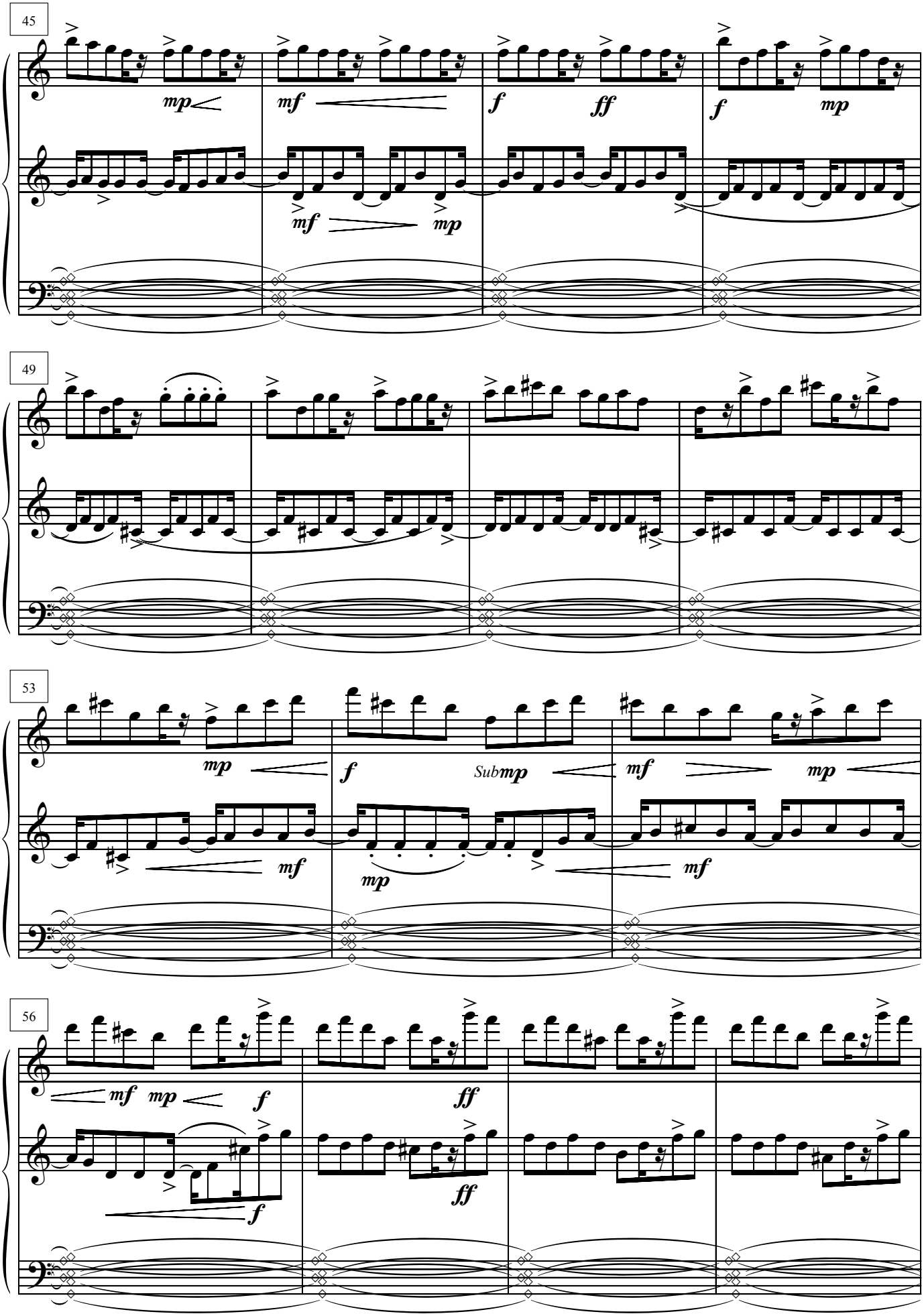
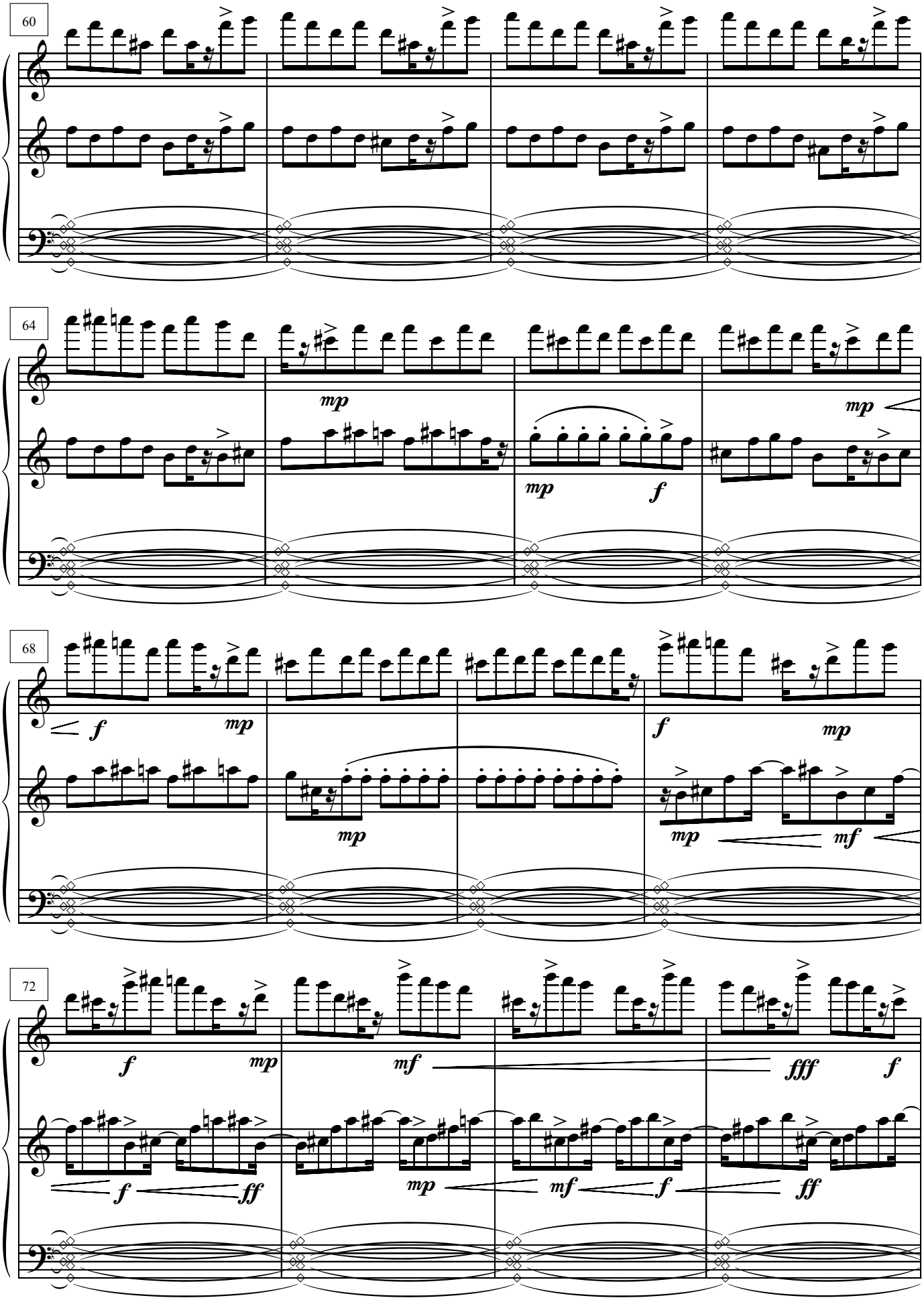
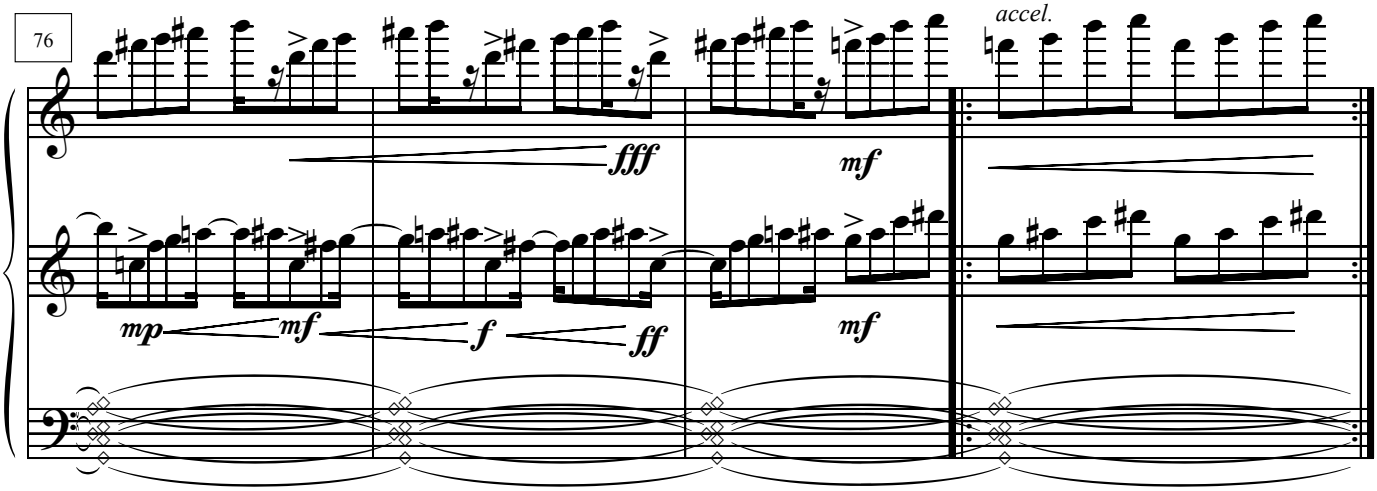
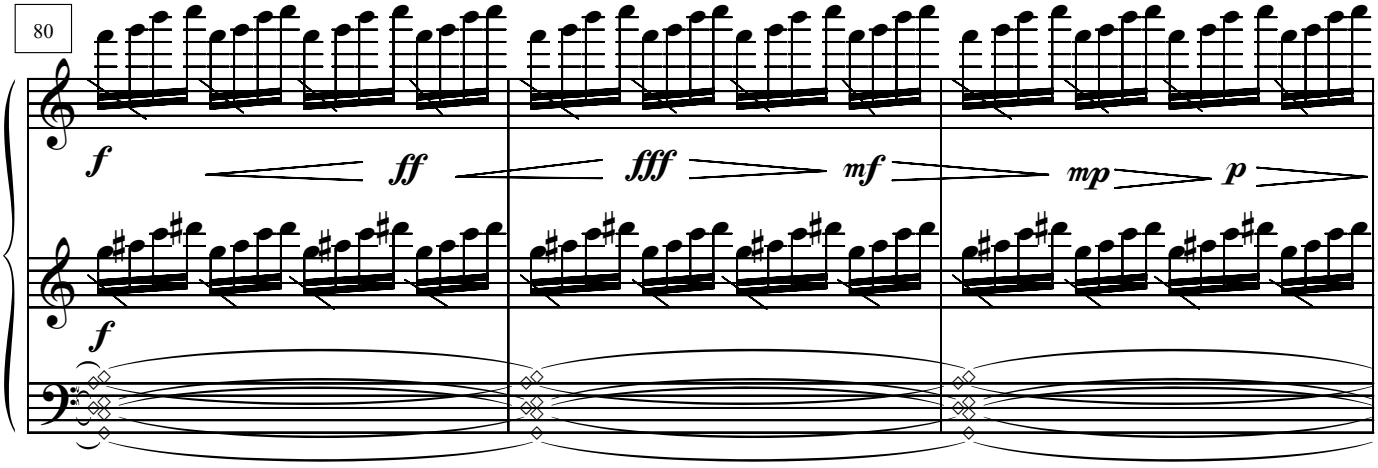
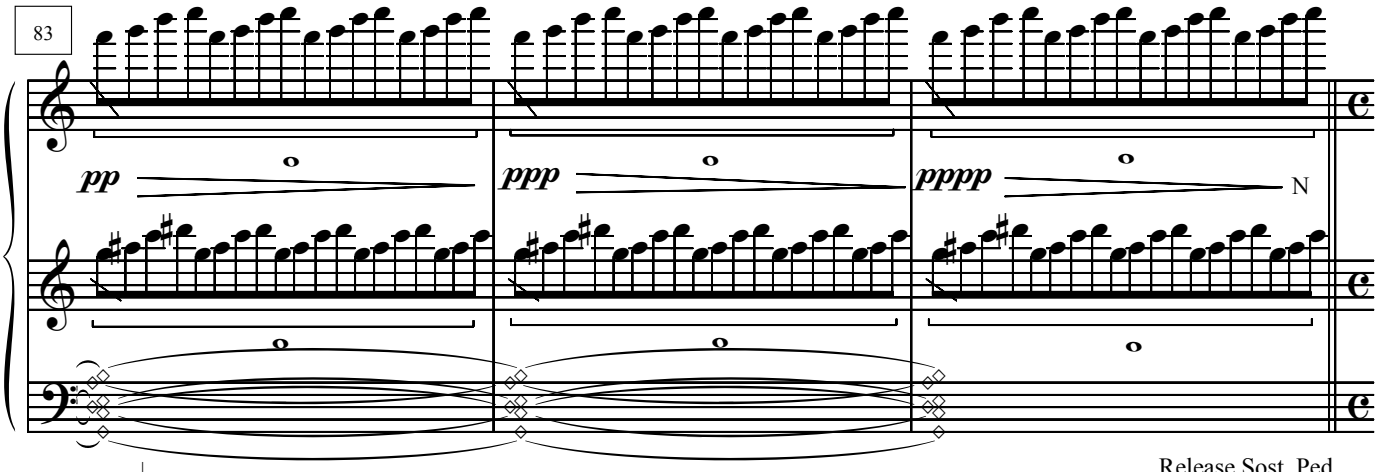

13
17
21
25
f
mp
mf

29
mp
sfz
mf
sfz
mp
mp
f
33
mp
sfzf
mp
sfz
f
mp
sfzf
mf
mp
37
sfz
f
p
mp
mf
f
mf
f
mf
41
mf
p
mf
mp
f

45
mp
mf
f
ff
f
mp
mf
mp
49
53
mp
f
Submp
mf
mp
mf
mp
mf
mf
56
mf
mp
f
ff
f
ff

60
64
mp
mp
f
mp
68
f
mp
mp
f
mp
mp
mf
72
f
mp
mf
fff
f
f
ff
mp
mf
f
ff

repeat measure ad libitum until the accelerando
leads to the next measure rhythm

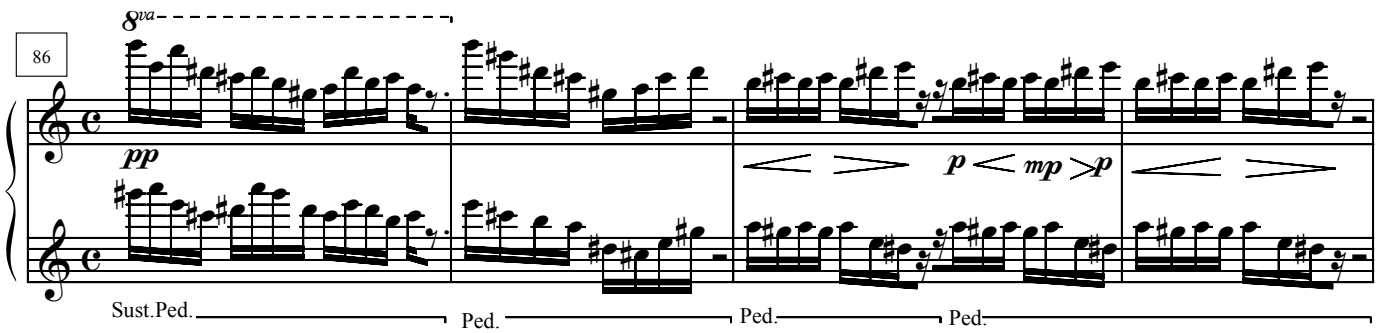


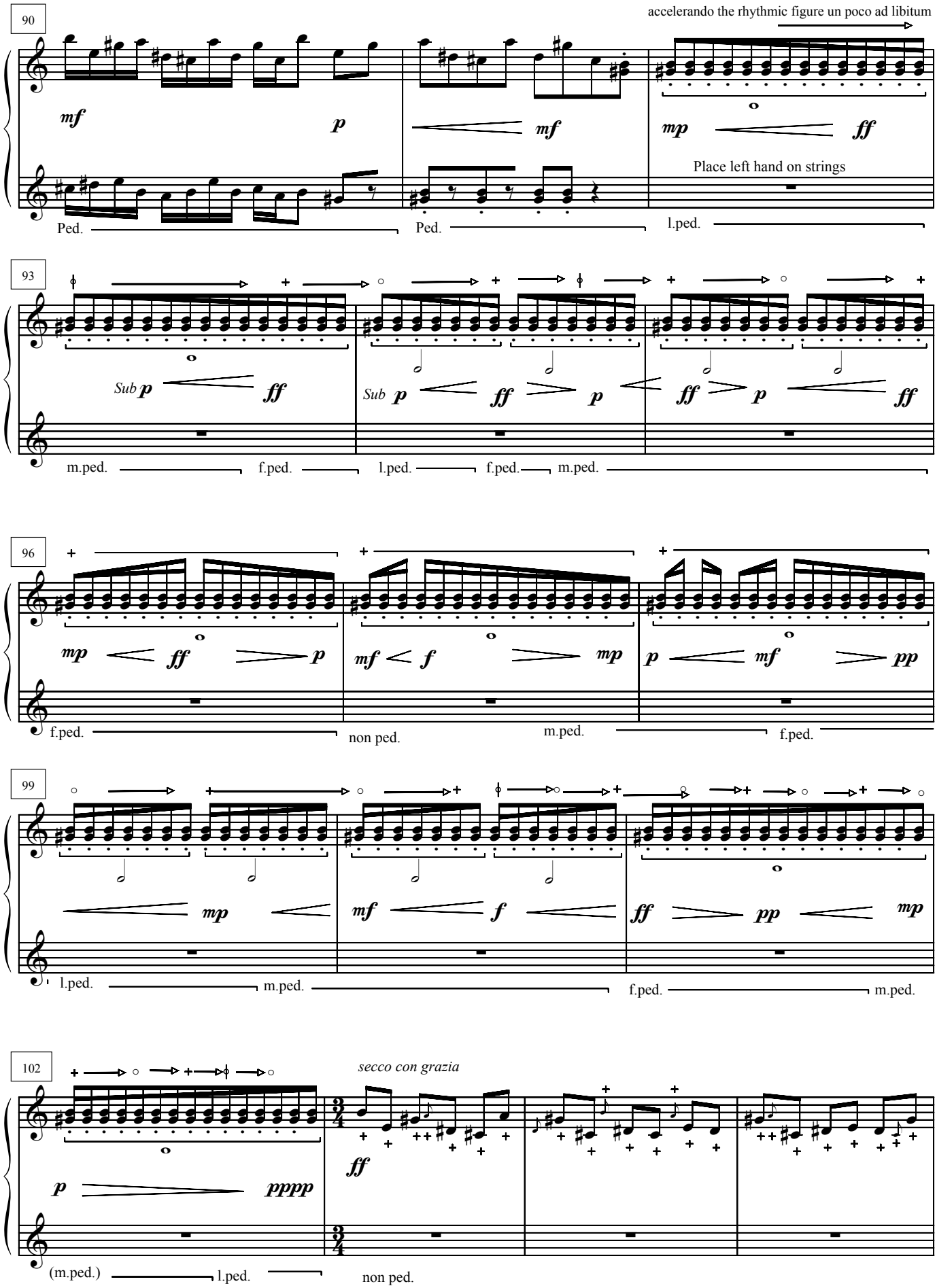
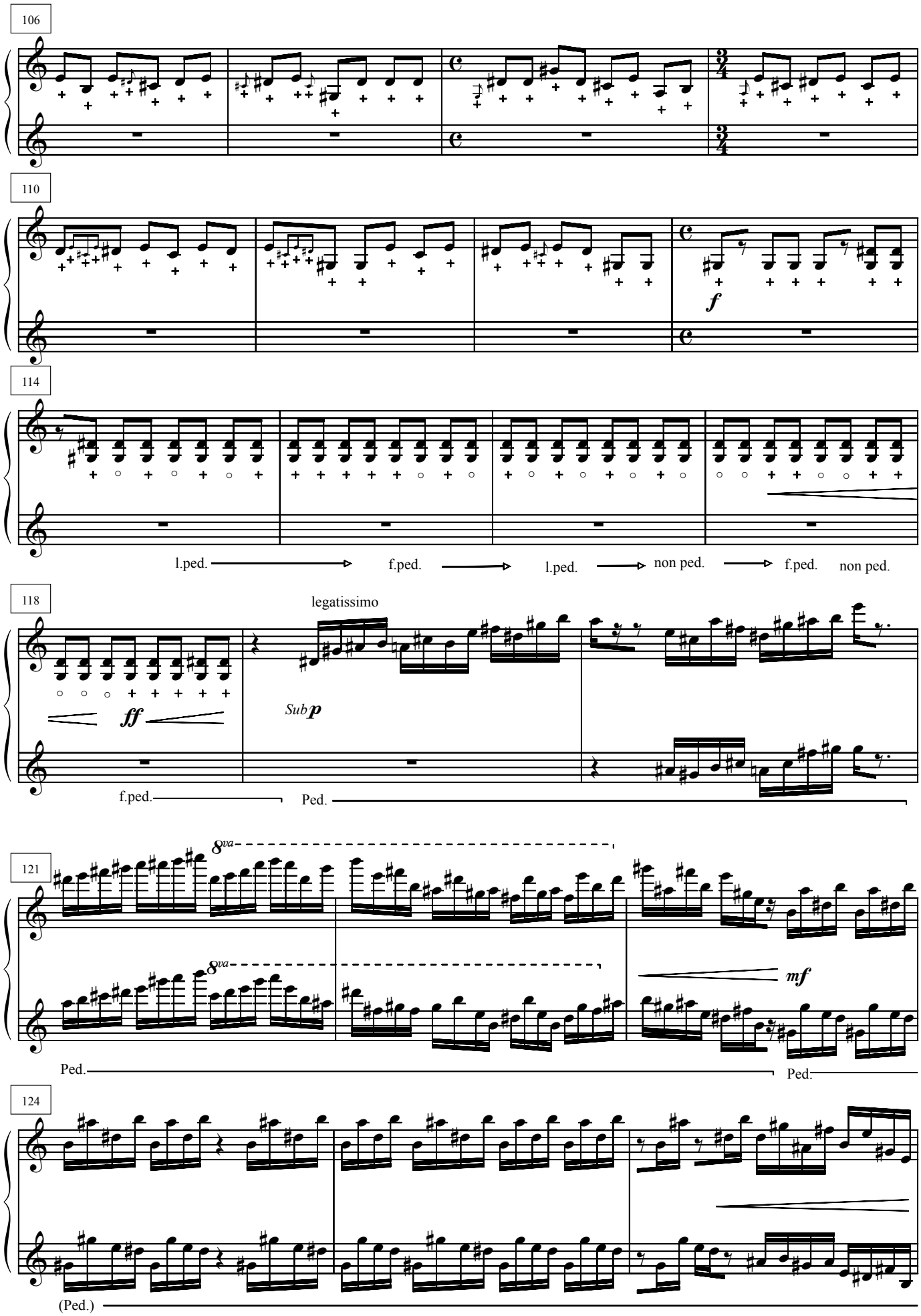
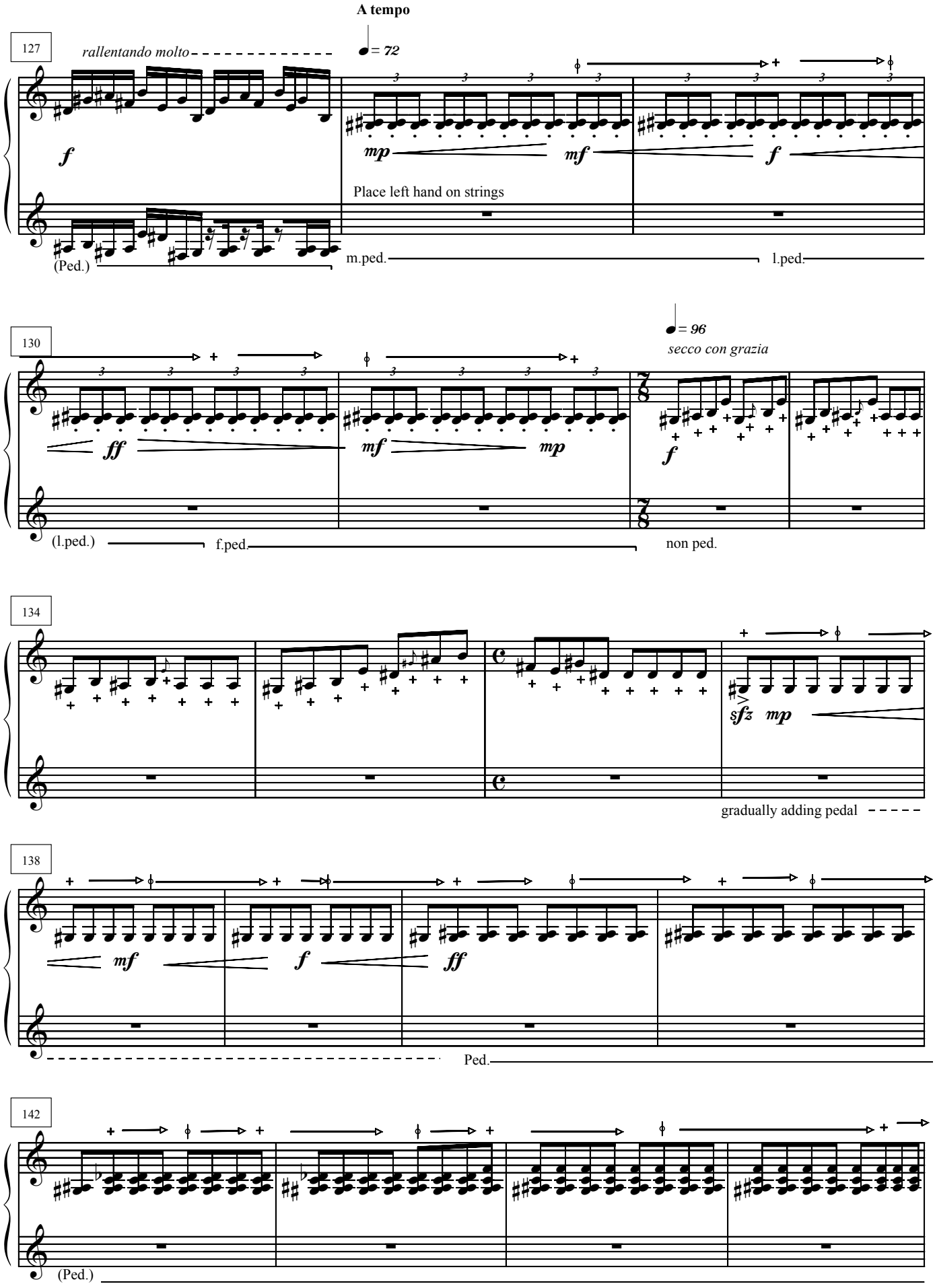
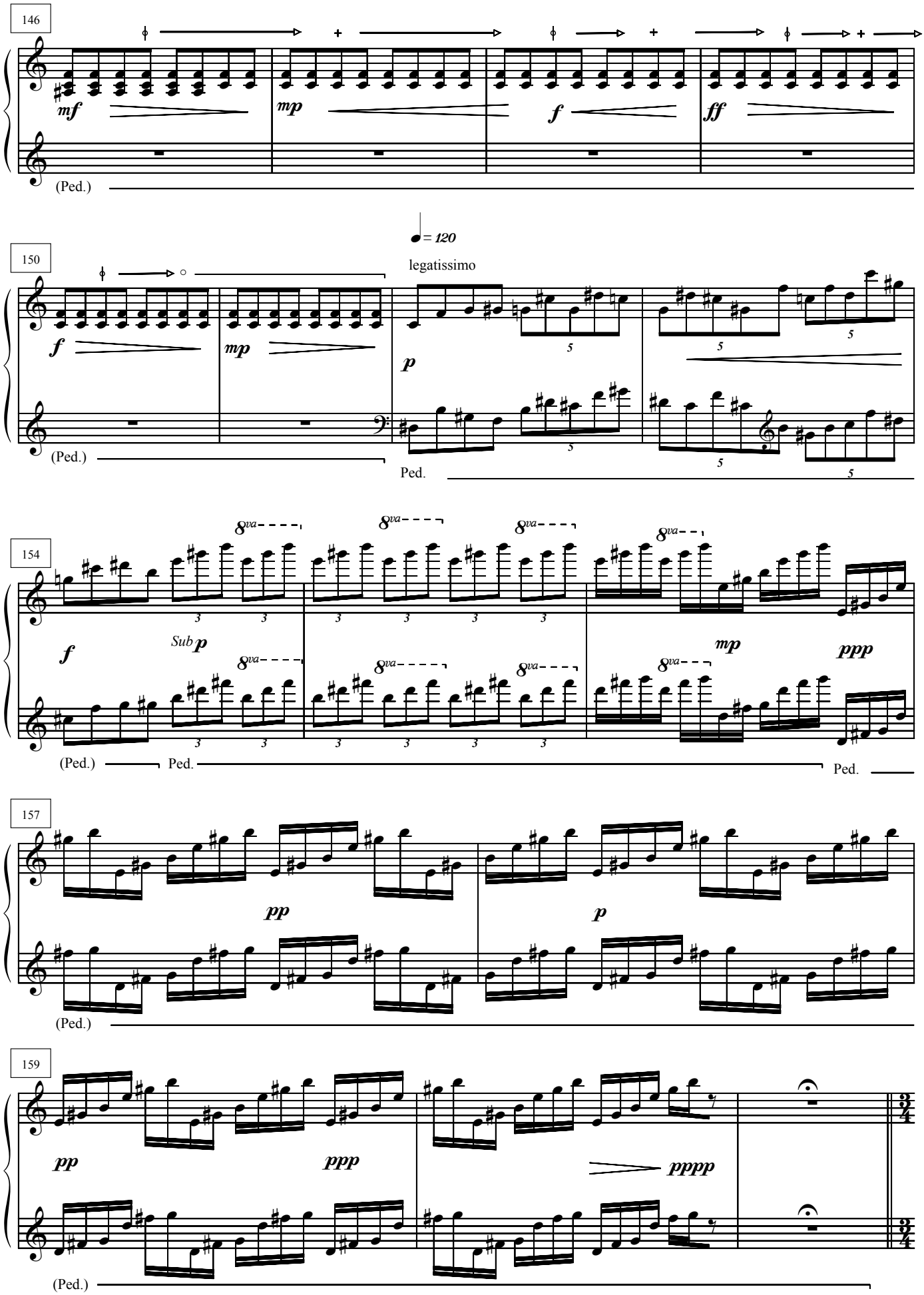
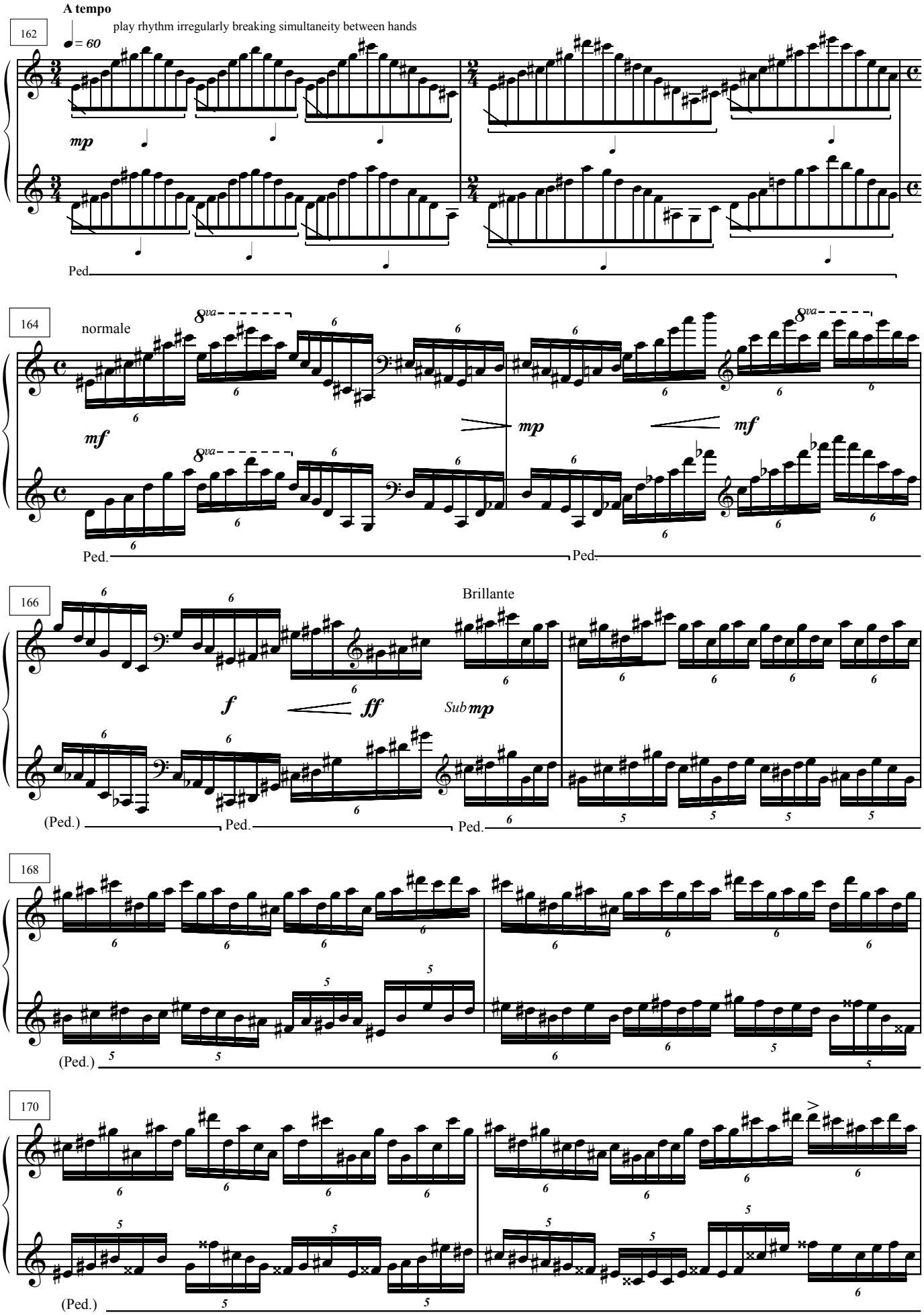
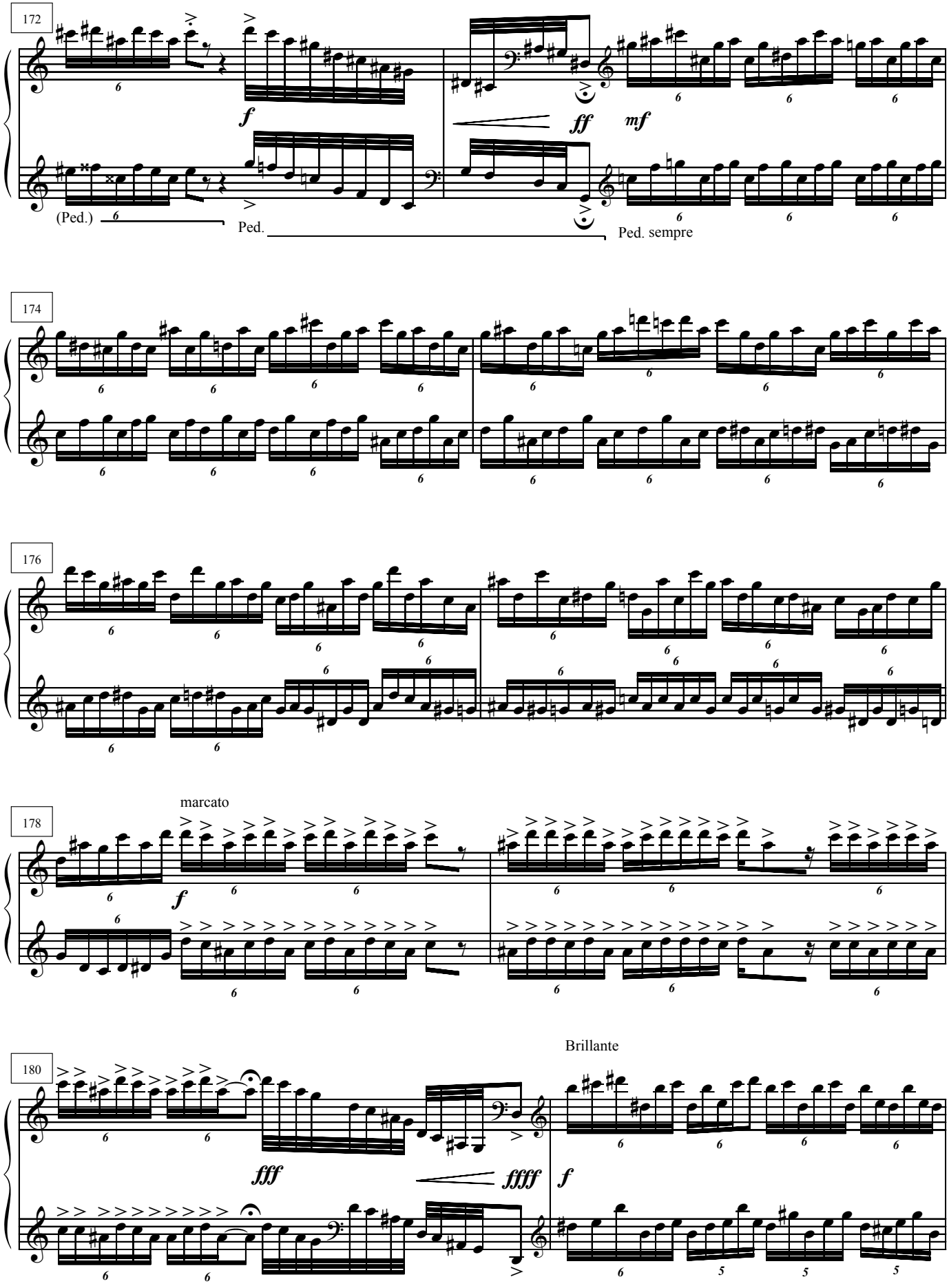
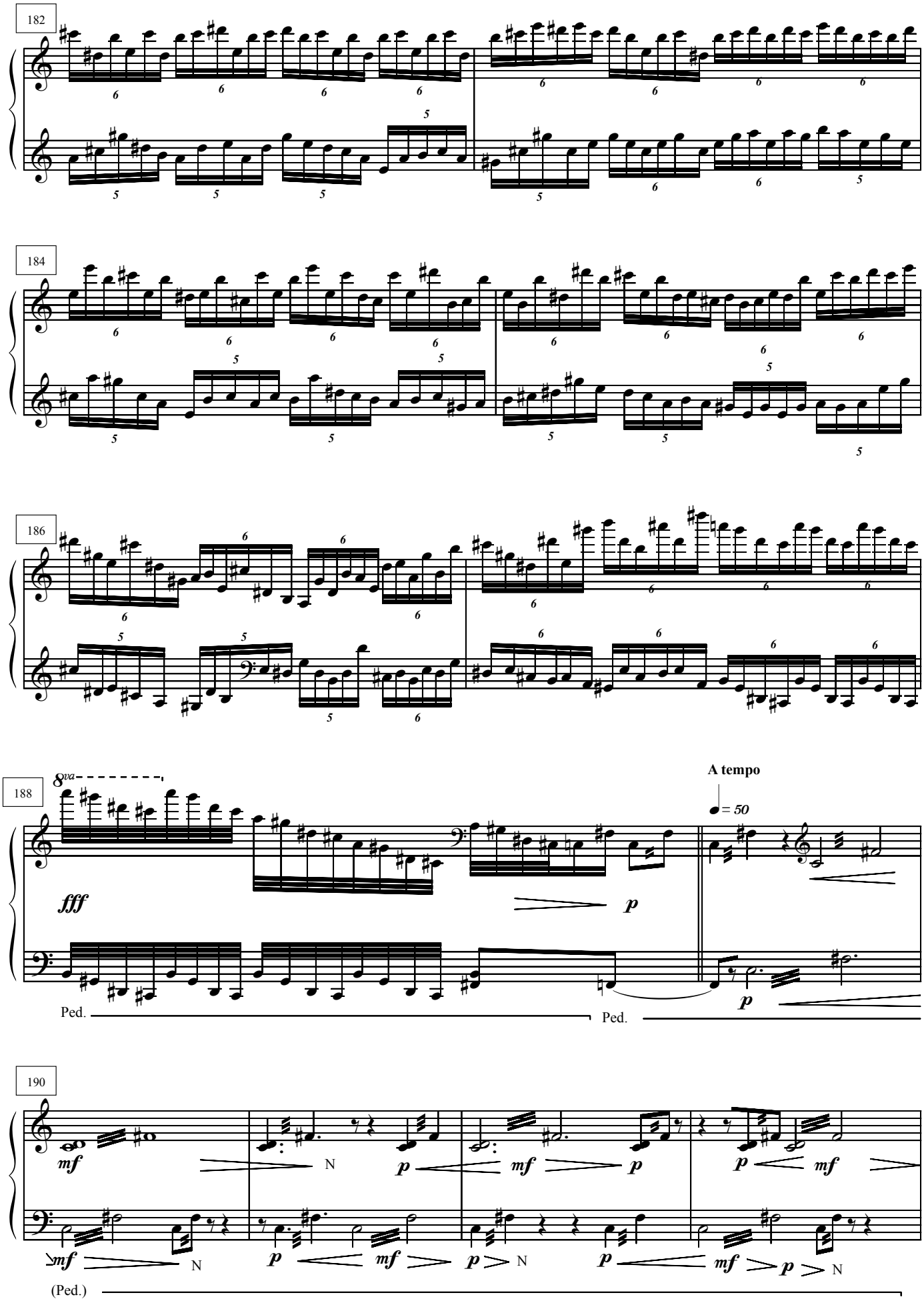
play rhythm irregularly breaking simultaneity between hands

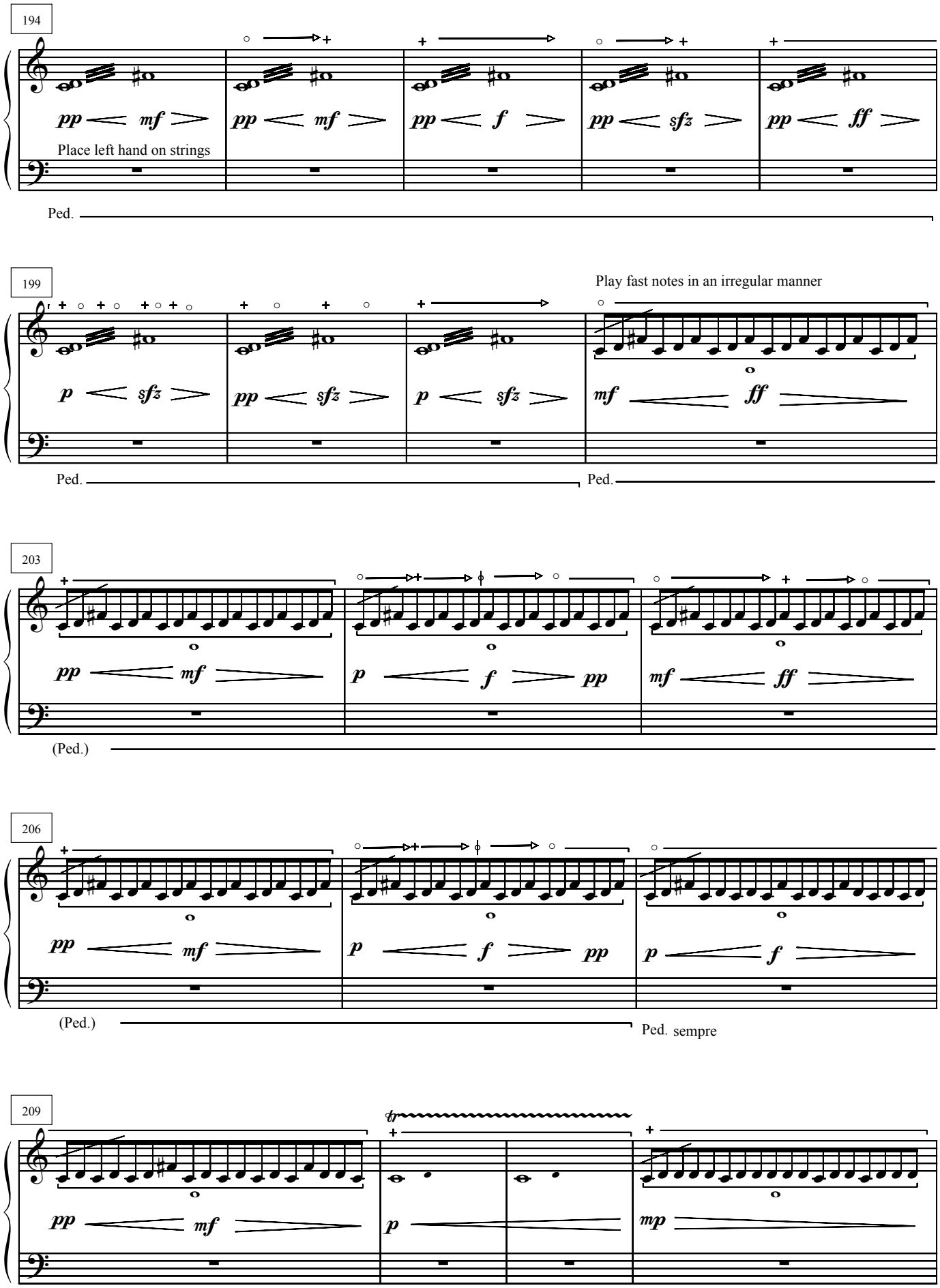
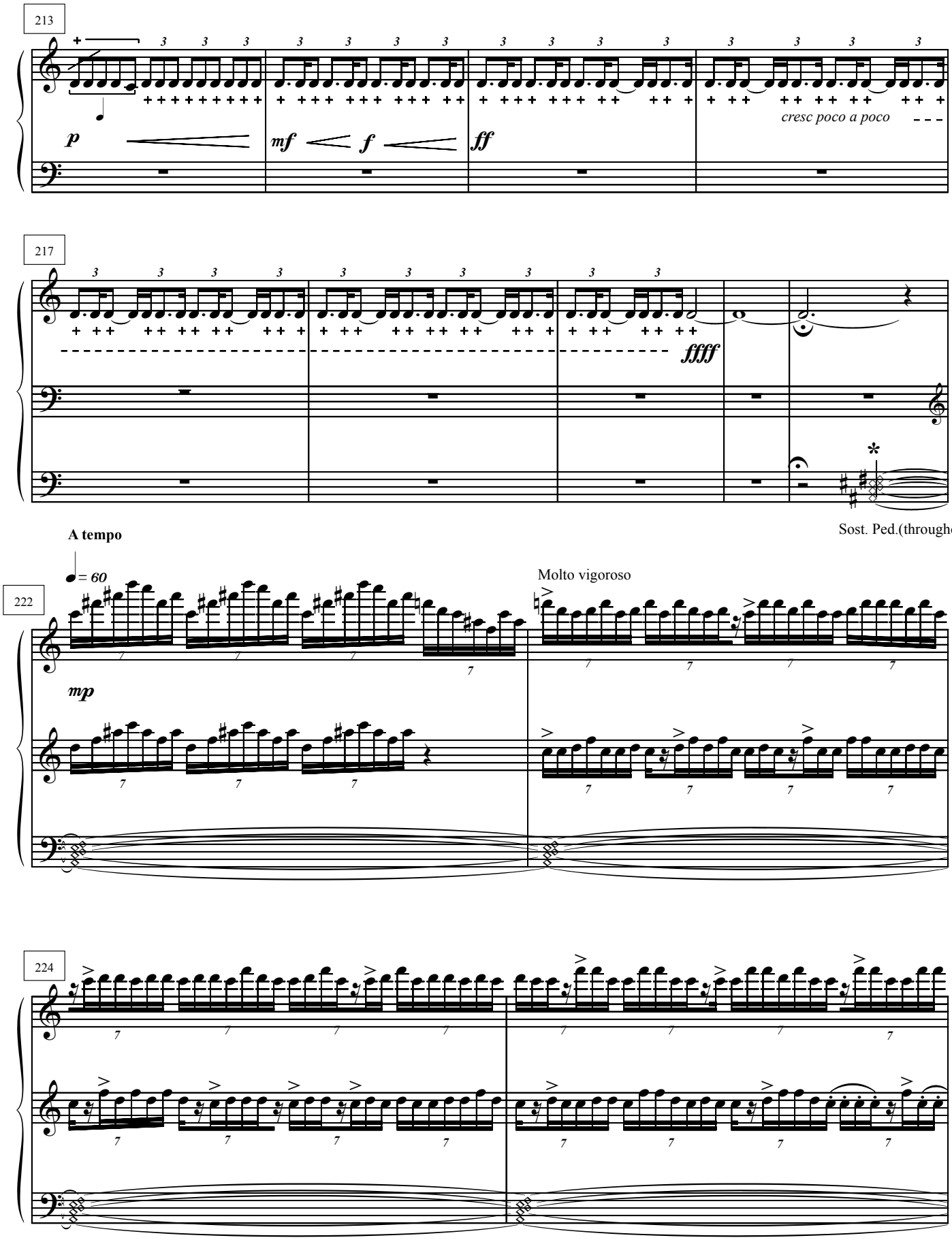
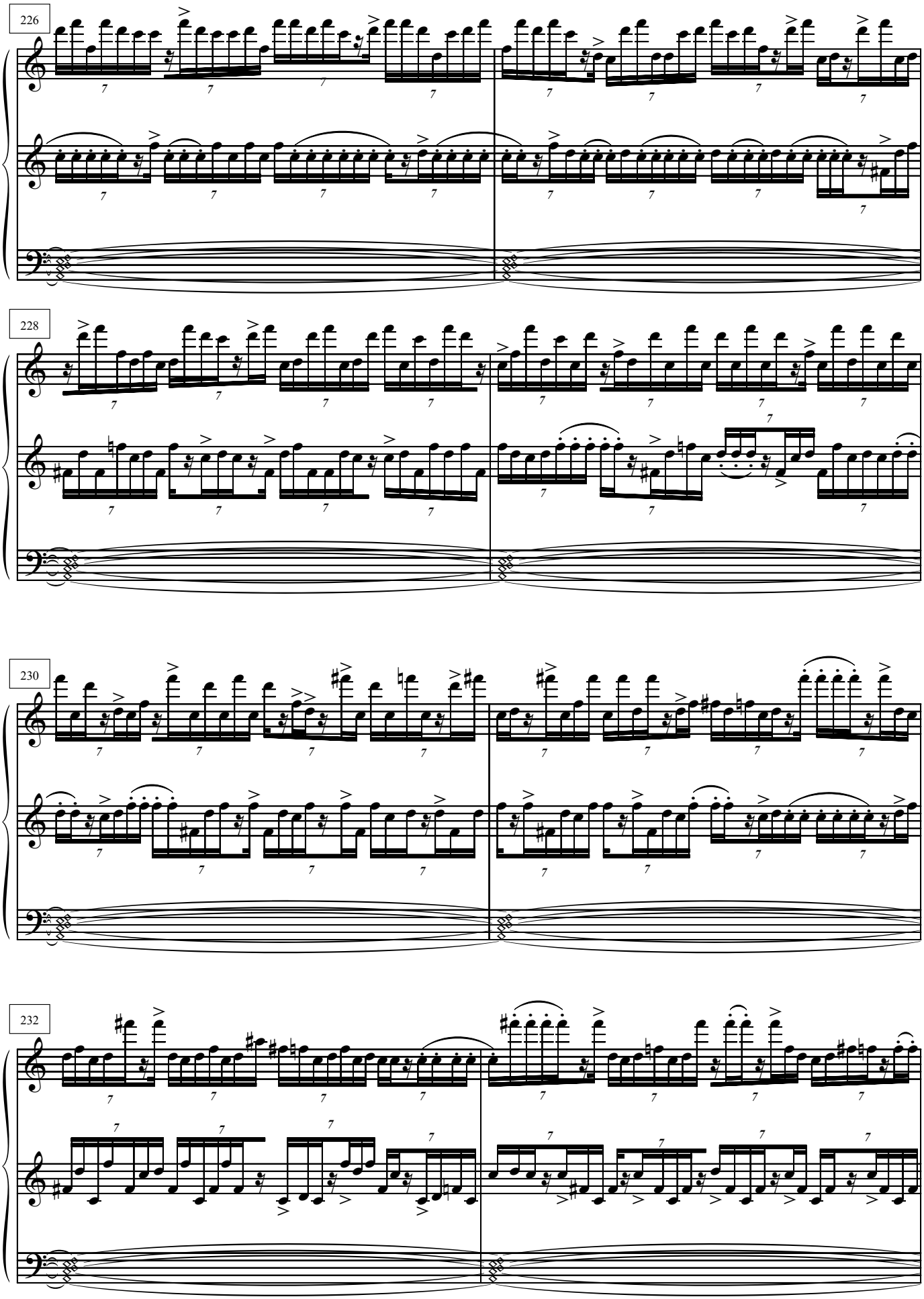
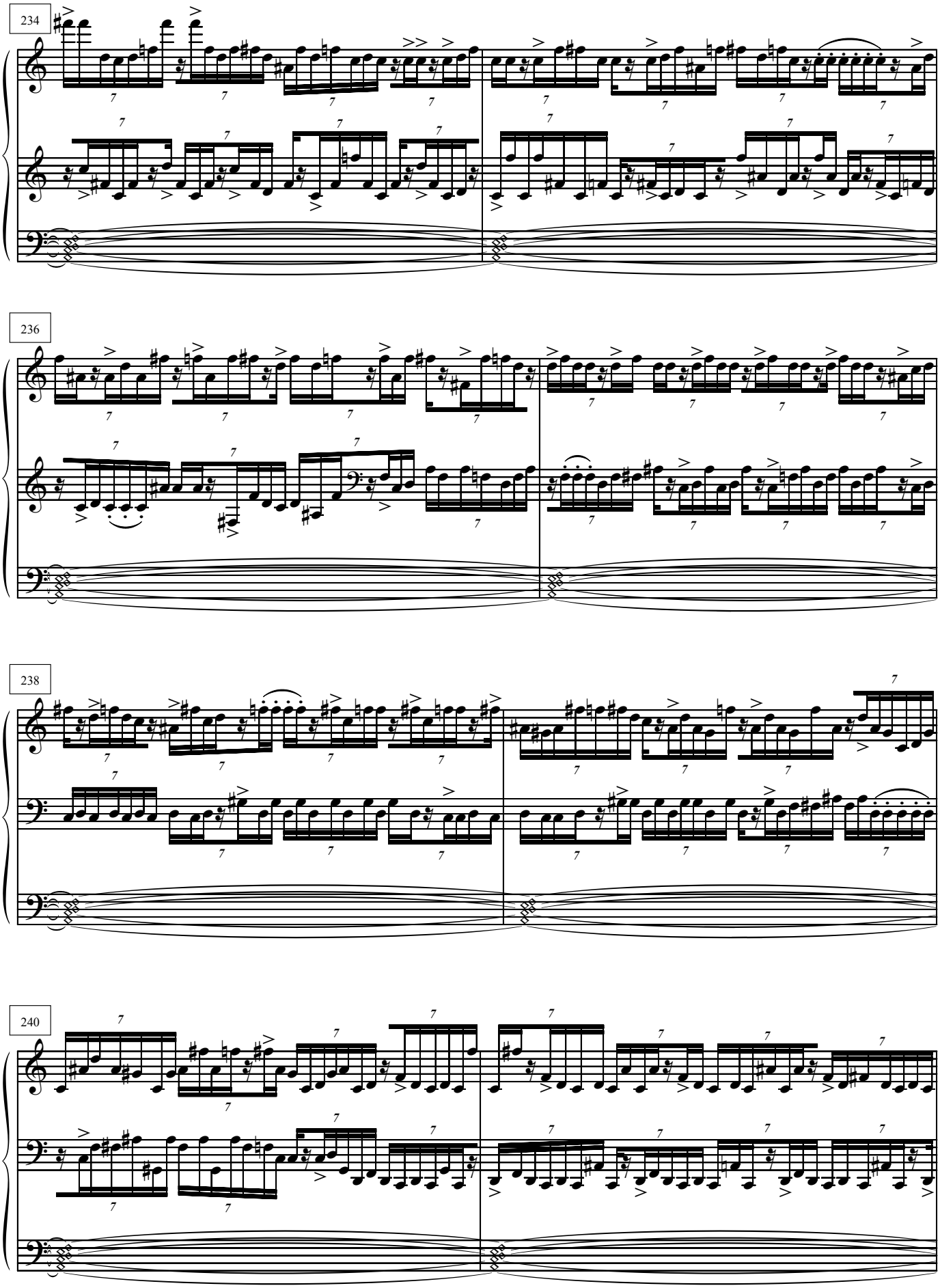




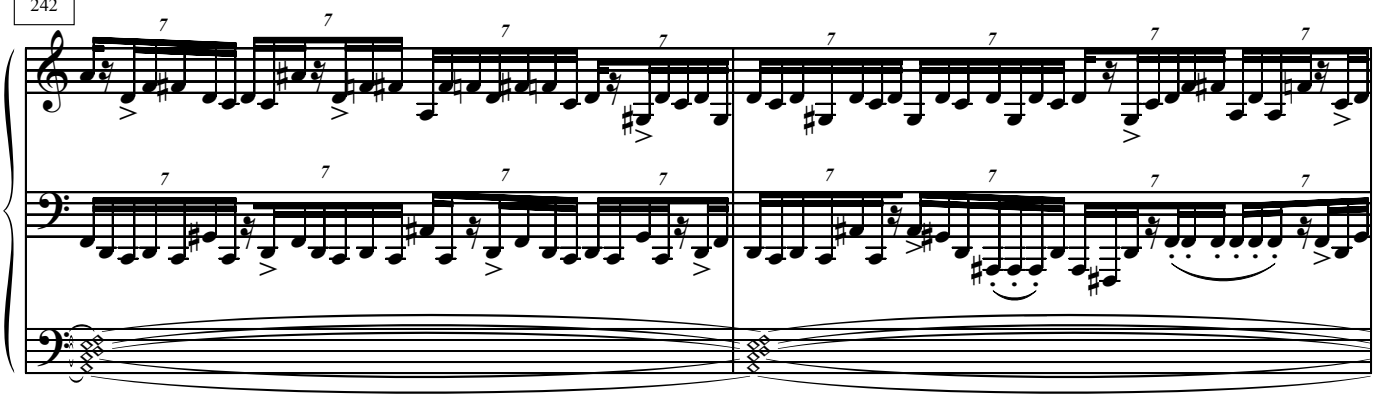
Release Sost. Ped.




90
accelerando the rhythmic figure un poco ad libitum
mf
p
mf
mp
ff
Place left hand on strings
Ped.
Ped.
l.ped.
93
Sub p
ff
Sub p
ff
p
ff
p
ff
m.ped.
f.ped.
l.ped.
f.ped.
m.ped.
96
mp
ff
p
mf
f
mp
p
mf
pp
f.ped.
non ped.
m.ped.
f.ped.
99
mp
mf
f
ff
pp
mp
l.ped.
m.ped.
f.ped.
m.ped.
102
secco con grazia
p
pppp
ff
(m.ped.)
l.ped.
non ped.

106
110
f
114
l.ped.
f.ped.
l.ped.
non ped.
f.ped.
non ped.
118
legatissimo
ff
Sub p
f.ped.
Ped.
121
8va
8va
mf
Ped.
Ped.
124
(Ped.)

A tempo
127
rallentando molto
♩= 72
f
mp
mf
f
Place left hand on strings
(Ped.)
m.ped.
l.ped.
130
♩= 96
secco con grazia
ff
mf
mp
f
(l.ped.)
f.ped.
non ped.
134
sfz
mp
gradually adding pedal
138
mf
f
ff
Ped.
142
(Ped.)

146
mf
mp
f
ff
(Ped.)
♩= 120
150
legatissimo
f
mp
p
(Ped.)
Ped.
154
8va
f
Sub p
mp
ppp
(Ped.)
Ped.
Ped.
157
pp
p
(Ped.)
159
pp
ppp
pppp
(Ped.)

A tempo
play rhythm irregularly breaking simultaneity between hands
162
♩ = 60
mp
Ped.
164
normale
8va
mf
mp
mf
Ped.
Ped.
166
Brillante
f
ff
Sub mp
(Ped.)
Ped.
Ped.
168
(Ped.)
170
(Ped.)

172
f
ff
mf
(Ped.)
Ped.
Ped. sempre
174
176
178
marcato
f
180
Brillante
fff
ffff
f

182
184
186
188
8va
fff
p
A tempo
= 50
Ped.
Ped.
190
mf
N
p
mf
p
p
mf
mf
p
N
p
mf
p
N
p
mf
p
N
(Ped.)


194
pp mf
pp mf
pp f
pp sfz
pp ff
Place left hand on strings
Ped.
199
Play fast notes in an irregular manner
p sfz
pp sfz
p sfz
mf ff
Ped.
Ped.
203
pp mf
p f pp
mf ff
(Ped.)
206
pp mf
p f pp
p f
(Ped.)
Ped. sempre
209
tr
pp mf
p
mp

* Press Sost.Ped. while simultaneously releasing right pedal.
Depress chord while 'd' is still ressonating

226
228
230
232

234
236
238
240

242



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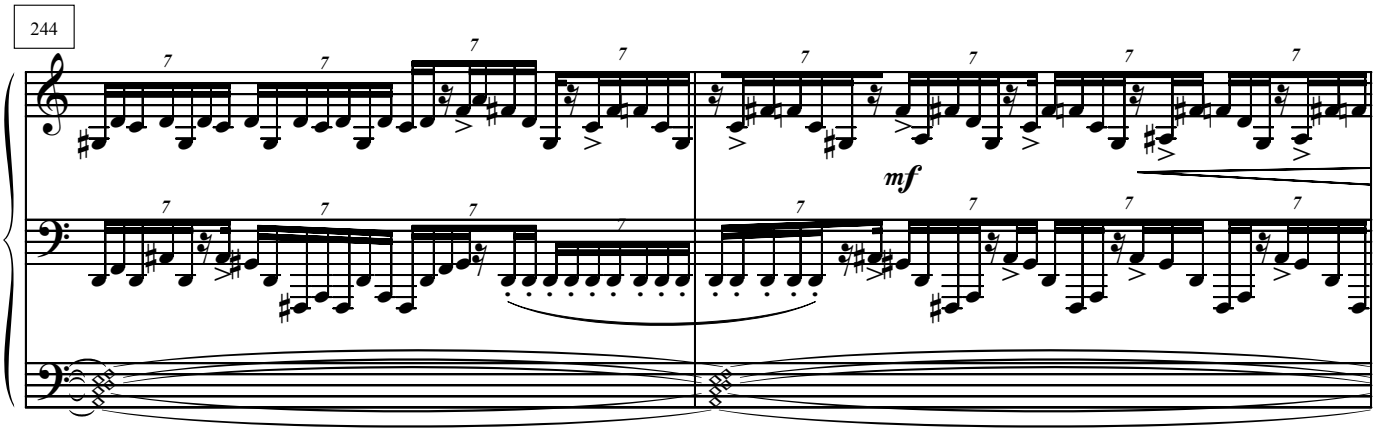

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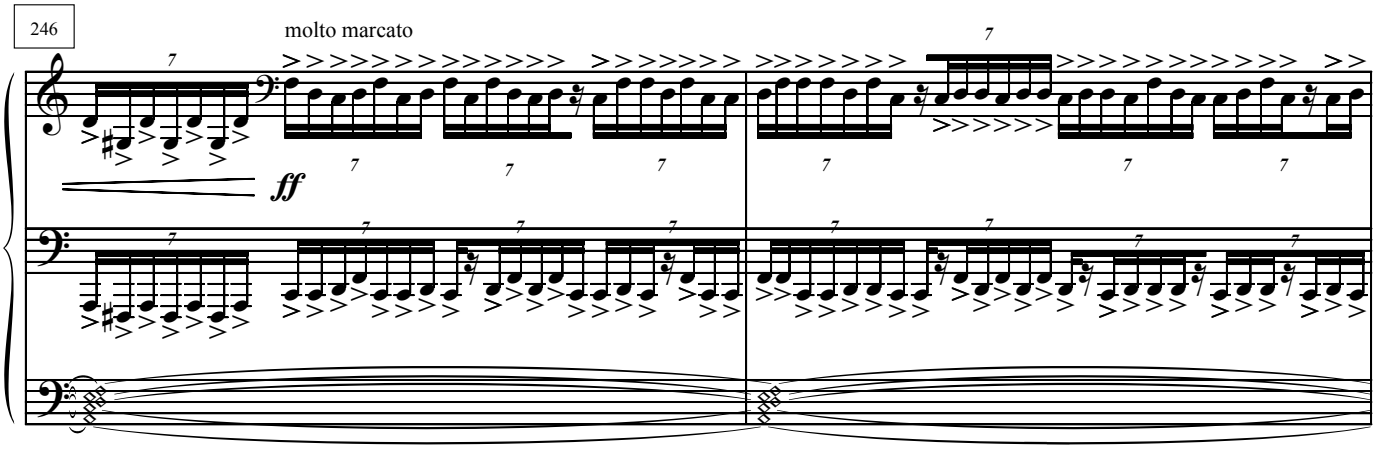

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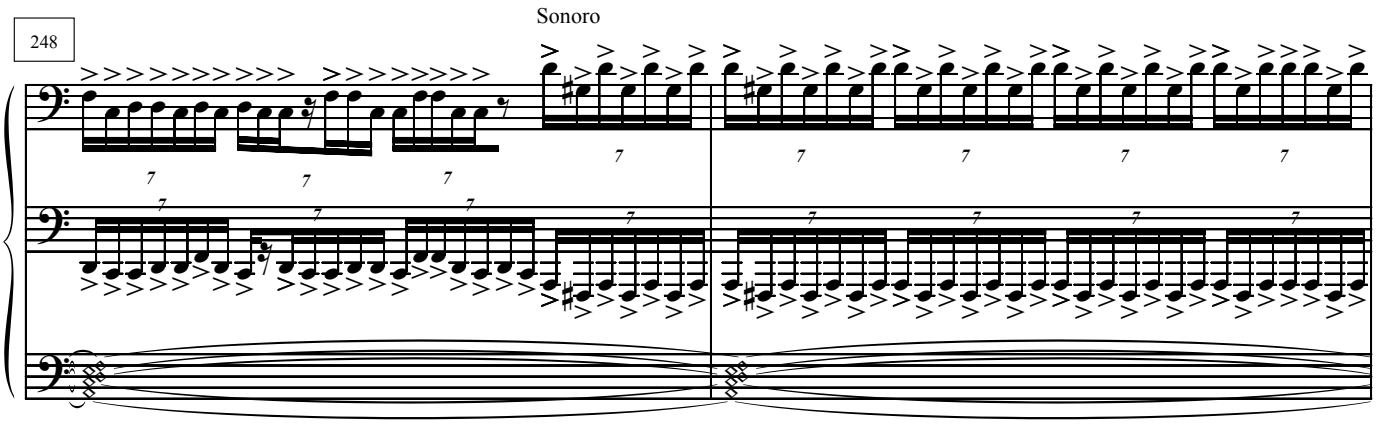
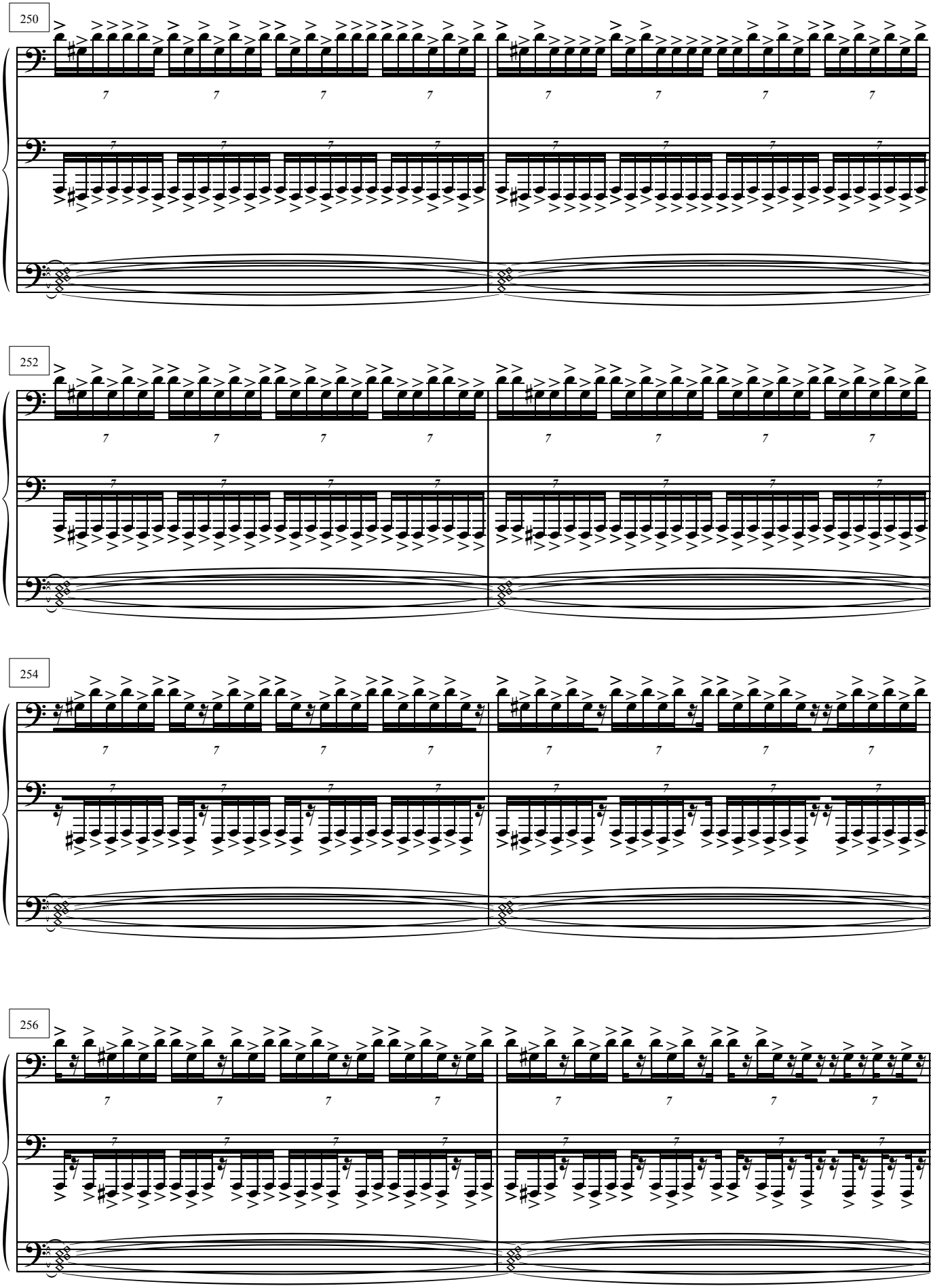
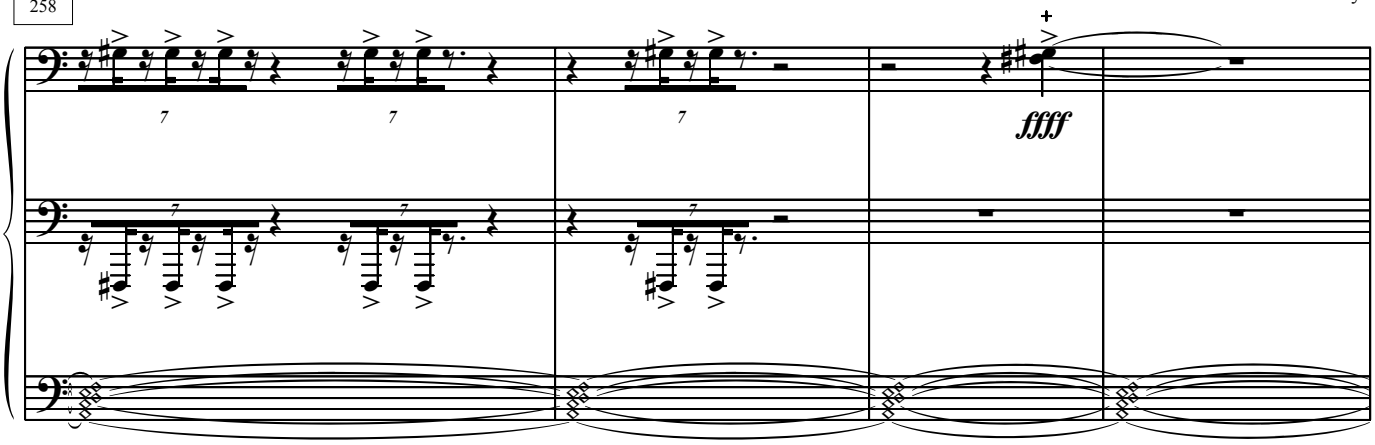


250
252
254
256

258

let ressonate until sound dies away



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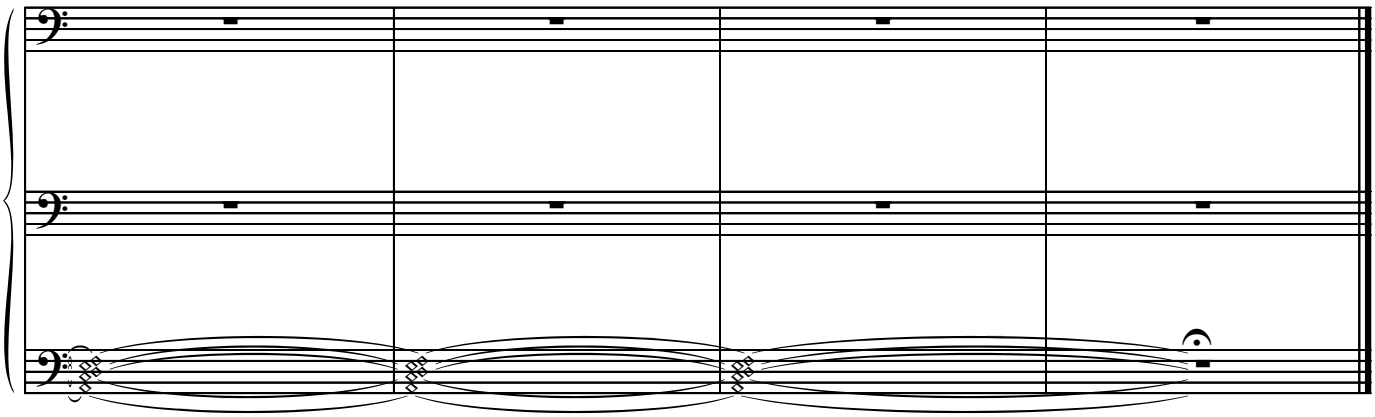

(hold ped. until sound dies away)