

Luis Menacho

Variaciones

para tres manos femeninas

-Antelia- Tratado de luz y resonancia

2022



Convenciones generales

Variaciones para tres manos femeninas

Variaciones -para tres manos femeninas, es una pieza que toma como espacio escénico el piano. La obra puede ejecutarse en dos versiones posibles

Versión 1: Tres ejecutantes femeninas, siempre ejecutando con la misma mano. La ubicación de las intérpretes debe ajustarse a lo que marca la partitura en la distribución de registros siendo I, II y III ubicaciones de derecha a izquierda respectivamente. En este caso las partes I y III como puede verse son más accesibles técnicamente.

Versión 2: Dos ejecutantes femeninas. Aquí la disposición de las ejecutantes se dispondrá de la siguiente manera: una de ellas (la que tocará el pentagrama II) estará sentada frente al piano mientras que la otra se ubicará sentada atrás rodeándola con sus piernas tocando su pecho contra la espalda de la otra, de esta manera podrá tocar las notas extremas de los pentagramas I y III.

Puesta escénica: Deberá evitarse todo gesto que no sea la consecuencia de una austera ejecución instrumental de lo escrito. Salvo la acción corporal final no se contempla otra acción performática.

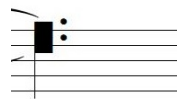
Duración aproximada: 4 minutos.

Nota: Esta pieza forma parte de la Obra *Antelia. Tratado de luz y resonancia*. Como pieza de un programa de concierto se deberá disponer de iluminación y vestuario adecuados.

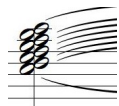
Símbolos



Mantener las notas para la formación progresiva de un cluster



Cluster cromático



Cluster diatónico



Bajar las teclas sin producir sonido

Esta obra ha recibido el apoyo del Fondo Nacional de las Artes y de Ibermúsicas

General conventions

Variations for three female hands

Variations - for three female hands, is a piece that takes the piano as its stage space. The work can be performed in two possible versions

Version 1: Three female performers, always playing with the same hand. The location of the performers must conform to the distribution of registers in the score, with I, II and III located from right to left respectively. In this case parts I and III, as can be seen, are more technically accessible.

Version 2: Two female players. In this version, the arrangement of the performers is as follows: one of them (the one who will play staff II) will be seated in front of the piano while the other one will be seated at the back, surrounding it with her legs and touching her chest against the back of the other one, so that she can play the extreme notes of staves I and III.

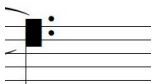
Stage setting: Any gesture that is not the consequence of an austere instrumental execution of what is written should be avoided. Except for the final bodily action, no other performative action is envisaged.

Approximate duration: 4 minutes.

Note: This piece is part of the work *Antelia. Treatise on Light and Resonance*. As a part of a concert programme, appropriate lighting and costumes must be provided.



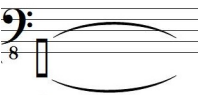
Holding notes for the progressive formation of a cluster



Chromatic cluster



Diatonic cluster



Depress keys without sound

This work has received support from the Fondo Nacional de las Artes and Ibermúsicas.

Variaciones

para tres manos femeninas en el piano

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Sostenuto risonante ♩ = 56

The musical score is divided into four systems, each with three staves labeled I, II, and III. The time signature is 4/4. The tempo is marked 'Sostenuto risonante' with a quarter note equal to 56 beats per minute. The key signature is one flat (B-flat).

System 1: Hand I plays a series of quarter notes on a single pitch, marked *pppp*. Hand II is mostly silent, with a few notes in the second measure marked *sfz* and *pp* with a triplet. Hand III plays a series of quarter notes on a single pitch, marked *pppp*.

System 2: Hand I continues the quarter-note pattern. Hand II has a melodic line with dynamics *mf*, *pp*, *f*, and *pp*, including a triplet and a slur. Hand III continues the quarter-note pattern.

System 3: Hand I continues the quarter-note pattern. Hand II has a melodic line with dynamics *f* and *pp*, including a triplet and a slur. Hand III continues the quarter-note pattern.

System 4: Hand I continues the quarter-note pattern. Hand II has a complex melodic line with dynamics *pp*, *mp*, *pp*, *fz*, and *pp*, including a quintuplet, a triplet, and a slur. Hand III continues the quarter-note pattern.

Variaciones

I 138

II *pp* *p* *p*

III

I 168

II *#p* *f* *pp* *sfz* *p*

III

I 198

II *mp* *pp* *mp*

III

I 228

II *sf* *pp* *mf* *mp*

III

Variaciones

System I-III, measures 25-28. Treble clef, key signature of one flat. Measure 25 starts with a piano (*pp*) dynamic. Measure 27 features a *mf* dynamic. The bass line is mostly silent.

System I-III, measures 28-31. Treble clef, key signature of one flat. Measure 28 starts with a *sffz* dynamic. Measure 29 has a *pp* dynamic. Measure 30 has a *mp* dynamic. Measure 31 has a *mf* dynamic. The bass line has a few notes at the end.

System I-III, measures 31-34. Treble clef, key signature of one flat. Measure 31 starts with a *15^{ma}* (15th measure rest) and a *mp* dynamic. Measure 32 has a *pp* dynamic. Measure 33 has a *f* dynamic. Measure 34 has a *pp* dynamic with a triplet. The bass line has a few notes.

System I-III, measures 34-37. Treble clef, key signature of one flat. Measure 34 starts with a *15^{ma}* and a *mf* dynamic. Measure 35 has a *ff* dynamic. Measure 36 has a *ff* dynamic. Measure 37 has a *ff* dynamic with a triplet. The bass line has a few notes.

Meccanico, scherzando ♩ = 70

* Red. 3C

(15^{ma})

I
II
III

37

3 3 3 3

Delicato, lentissimo e lirico

I
II
III

40

ppp *mp*

1C

A tempo ♩ = 70 **Sostenuto risonante** ♩ = 56

I
II
III

41

mf *p* *ff* *pp*

3 3

3/4 4/4

8

Leo.

3C

A tempo ♩ = 70 *accel.....* 15^{ma}

I
II
III

44

fff *fff* *fff*

violento e risonante

(*) (*)

3 3

4/4

8

* Leo. *

(*) La salida de la ejecución del cluster diatónico en I deberá ser imitada en el gesto por II y III siguiendo con un movimiento del tronco la expansión y extinción lenta de la resonancia del instrumento.