

RAFAEL ZAMBIAZZI

gallery of remaining sounds

for piano

Curitiba, 2025

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## PROGRAM NOTE

*gallery of remaining sounds* is a solo piano piece that takes as its starting point the macrostructure of Pictures at an Exhibition by Modest Mussorgsky — a work originally written for piano and later orchestrated by Maurice Ravel. In Mussorgsky's piece, each movement represents a painting by Viktor Hartmann, interspersed with *promenades*, short sections symbolizing the observer's movement between the works in the exhibition.

In *gallery of remaining sounds*, however, there is no separate movement for each "painting." Instead, we have a single composition where the "paintings" are suggested by chords formed from residual sounds — sounds that remain — between long, monotonous, but also beautiful promenades.

I call residuals the following types of sounds:

The tail of a note without its attack (sustain and release);

Notes in the extreme upper register which, due to the absence of dampers in that range, continue sounding until they naturally decay, regardless of the use of the sustain pedal;

Sounds produced by sympathetic resonance;

The depression of the sustain pedal immediately after the execution of one or several notes, capturing their resonance;

With the sustain pedal held down, muting the string(s) of the played note(s), allowing only the harmonics of the fundamentals to sound;

Gradually releasing the sustain pedal while selectively sustaining some notes.

This piece invites attentive listening to chords and the interplay of sounds with different characteristics, all originating from a single instrument.

## DURATION

*ca.* 20 minutes

## PERFORMANCE NOTES

This composition is structured around three cyclical moments: picture, promenade, and preparation. The specific characteristics of each moment will be described below.

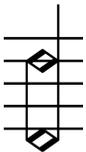
### Picture



Press the keys silently, without producing any sound, merely lifting the corresponding dampers to allow the strings to vibrate sympathetically.



Mute the string of the corresponding note directly with your finger.



Press all the white keys between the indicated upper and lower notes.



Representation of the sound residues captured at the moment of the sustain pedal change.



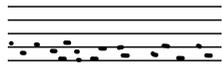
Pitch of the resulting harmonic, which is produced by directly touching the piano string.

## Promenade

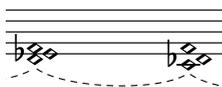
The *promenade* section should last approximately one and a half minutes.



Clef indicating direct performance on the piano strings.



Representation of the gesture of gently sliding the fingers over the piano strings, without using the nails.



Gradual transition from one set of notes to another. Change one note at a time, in any order, while keeping the remaining notes sustained until they are replaced.

Starting at measure 27, pitched notes with explicit attack begin to appear during the *promenade* section. It is encouraged that some of these notes be played during the transition from one chord to another.

## Preparation

This section serves as a preparation for the presentation of the next “painting” — for example, by silently depressing the notes indicated with diamond-shaped noteheads. Some preparation sections do not specify any material to be prepared; nevertheless, it is important for the performer to pause briefly after the promenade, creating a perceptible transition before the next sonic exposition.

## ADDITIONAL NOTES

This score represents only one possible suggestion for the organization of the paintings; alternative forms of arrangement and structure are welcome and encouraged, as is the creation of new paintings by the performer.

for *Márcio Steuernagel*  
gallery of remaining sounds

Rafael Zambiazzi  
(Curitiba, 2025)

1  $\text{♩} = 100$  until there is no more sound

promenade

*pp* 8<sup>1</sup>

*mp < f*

2  $\text{♩} = 100$  simile

preparation

*pp* 8<sup>1</sup>

*mp < f*

9 promenade preparation

*pp*

3  $\text{♩} = 60$  simile...

11 promenade

*f* *f* *pp*

4

15 preparation  $\text{♩} = 60$  promenade

ff mp

5

19 preparation  $\text{♩} = 60$  promenade

f f

6

22 preparation  $\text{♩} = 60$  promenade

mp ff 8

7

25 preparation  $\text{♩} = 60$  promenade

f p 8

28 promenade

*p*

29 preparation  $\text{♩} = 60$

8

*f* *p*

32 preparation  $\text{♩} = 60$

9

*f*

35 preparation  $\text{♩} = 60$

10

*p*

Gradually release the sustain pedal in such a way that only one note (or a small group of notes) remains sustained while the others are dampened.