

Omri Kochavi

# Medurá

for two pianos

(2020)

## Instrumentation

Two grand pianos with a sostenuto pedal.

## Performance Notes

Before starting to play, each pianist should silently hold down the notes indicated in the “setup” bar of the score, and push the sostenuto pedal down. Both pianists then keep the sostenuto pedal depressed for the entire piece. All other pedal markings in the score refer to the sustain pedal.

The pianos should be positioned opposed to each other, such that it allows the pianists to face each other, rather than side by side:



## Programme Note

“Medurà”, Hebrew for campfire, was written after struggling to light a fire in a recent camping trip.

Set out to explore the growth process of sustaining sonorities, the players keep the middle pedal (also called sostenuto pedal) pressed all the way through the piece. This allows only certain notes to sustain in each piano, while all the others remain subject to the government of regular decay. These pre-selected pitches are heard in a separate plane than the other material, first in the background and then inevitably moving to the foreground as more of them are introduced and their harmonic formation unfolds.

The piece was written for Leyla Cemiloglu and Jocelyn Giovani, and was premiered by them in Milton Court in September 2020.

# Medurá

for two pianos

## Setup

Silently depress the indicated notes, press down the **sostenuto** pedal and lift the fingers off the keys.

Leave the sos. pedal pressed for the whole piece.

All other pedal markings refer to the sustain pedal.

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with drive ♩ = ca. 140

Piano I

Piano II

with drive ♩ = ca. 140

5

I

II

5

11

I

II

11

16

I

II

tr

3

ff

sfz

match sustained dynamic

ppp distant

pp

8<sup>vb</sup>

8<sup>va</sup>

match sustained dynamic

21

I

II

tr

5

sfz

f

sfzpp

ff

pp

3

5

8<sup>vb</sup>

8<sup>va</sup>

3

6

6

sfz

pp

pp

sfzpp

f

f

sfz

pp

26

I

II

tr

3

3

sffz

f

p

f

ff

8

tr

3

f

p

f

ff

playful (in sync)

31 wait until sound starts to fade

8<sup>va</sup>

sim.

3

I

II

*ffz*

*p*

35

8<sup>va</sup>

*p*

tr

X2

I

II

*p*

tr

8<sup>ub</sup>

36 poco accel.

8<sup>ub</sup>

tr

8<sup>va</sup>

tr

8<sup>va</sup>

I

II

*poco accel.*

8<sup>ub</sup>

tr

8<sup>va</sup>

tr

8<sup>va</sup>

4 38 **A Tempo, heavy (in sync)**

8va  
trm  
# (G)

*fff* *ff* *fff* *ff* *ff* *f* light *sfz*

*ff* *ff* *f* light *sfz*  
trm

**poco accel.**  
suddenly distant, then building up (it's ok to not be fully in sync here)

*fff* *p*

*p*

**A Tempo (in sync)**

*f* *sfz*  
Red.

*f* *sfz*  
Red.

52

I

*f* *sfz* *tr* *5*

hard lift

*fff* *Ped.*

II

*8va* *tr* *8va* *sfzp* *fff* *sfz* *f* *3*

hard lift *Ped.* sim. throughout

57

I

*fff* *8va* *sfz* *f* *fff* *8va* *sfz*

*fff* *8va* *fff* *fff* *8va* *fff*

II

*fff* *8va* *fff* *fff* *8va* *fff*

**very heavy and raging, a bit slower**

63

I

*ffff* *8va* *R.H.* *ffff* *f*

*8va* *8va* *f* *8va* *f*

II

*f* *f* *f*

68

I

II

*ff* *ffff* *ff*

R.H.

R.H.

73 **molto rall.** . . . . . 3-4'

I

II

*ffff* *ffff* *8vb*

*ffff* *8vb*

with both fists

R.H.

R.H. with fist

with both fists

R.H. with fist

**very soft, slowly and freely (allow space for each note)**

78

I

II

*p* *pp*

*p* *pp*

pno. II

pno. I

una corda (optional - requires to cross the legs)

una corda (optional - requires to cross the legs)

Lift sost. pedal together after a pause of 5-7'