

Peace Cell

for

Symphonic Orchestra

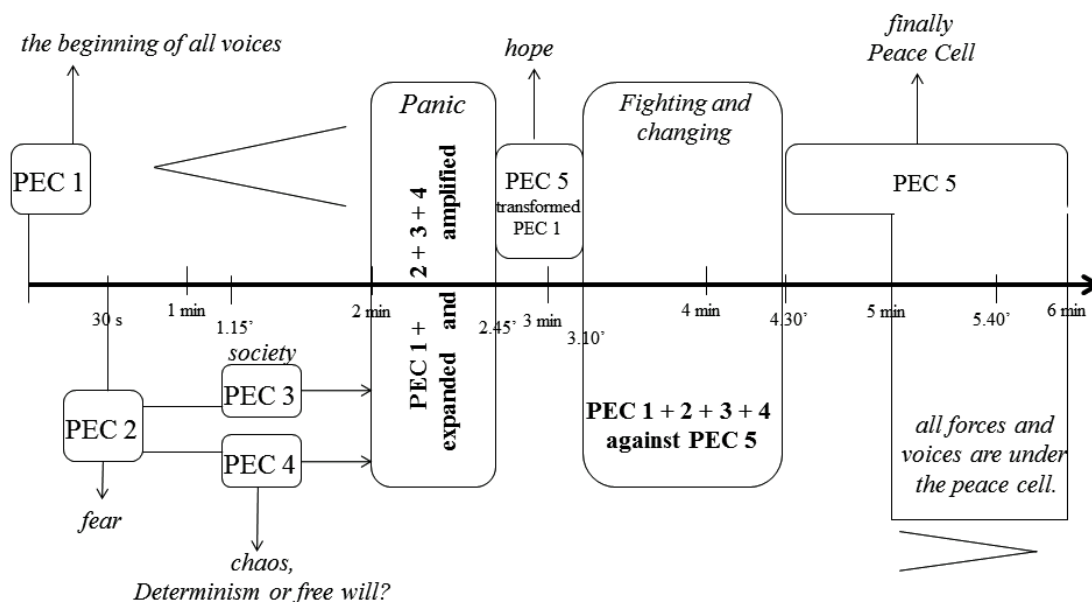
A obra “*Peace Cell*” foi composta durante residência artística na Universidade Nacional de Córdoba em outubro de 2014, com o Professor Dr. José Halac.

O pensamento sincrético faz parte de pesquisa original do Professor Jose Halac. Nesta obra alguns de seus conceitos estão sendo usados.

Esta obra é sobre uma experiência muito pessoal vivida durante o período da residência artística. Naquele tempo, um tratamento contra a síndrome do pânico estava sendo conduzido. Houve duas tentativas sem sucesso de ir para Córdoba antes do início do período de residência. Porém, por fim, sob grande esforço e com a ajuda de pessoas especiais e profissionais, foi possível realizar a viagem. Portanto, a presente obra é a impressão subjetiva do compositor a esta experiência.

Abaixo, o planejamento composicional utilizado.

Compositional Planning of “*Peace Cell*”



INSTRUMENTAÇÃO

1,2 Flautas

1, 2 Oboés

1, 2 Clarinetes

Fagote

1, 2, 3 Trompas

1, 2 Trompetes

1, 2 Trombones

Tuba

Percussão (2 instrumentistas)

Tímpano

Piano

I e II violinos


Violas

Cellos

Baixo

Duração aproximada: 06:15

NOTAS E BULA:

O sinal  usado na seção das cordas indica que o trecho deve ser executado em glissando leve, entre a nota inicial e a final indicada na partitura. Esta situação pode acontecer mantendo-se a mesma corda ou mudando. Cada uso será indicado na partitura.

Nos trechos onde as notas não revelarem a exatidão rítmica, deve-se tocar imaginando suas posições temporais. O objetivo é exatamente proporcionar uma atmosfera sem métrica.

Pode-se tocar livremente, na parte dos trombones, nos compassos 23-28 e 57-59. A única indicação é que se mantenha as notas indicadas no improviso.

Nos compassos 72-75, o pianista poderá tocar livremente as notas indicadas.

Peace Cell

acauã

♩ = 56

Musical score for "Peace Cell" in 4/4 time, featuring the following instruments and parts:

- Flute:** Part 1 (measures 1-4) marked *p*; Part 2 (measures 5-8) marked *mf*.
- Oboe:** Part 1 (measures 1-4) marked *p*; Part 2 (measures 5-8) marked *mf*.
- Clarinet in Eb:** Part 1 (measures 1-4) marked *f* with a quintuplet (5); Part 2 (measures 5-8) marked *f* with a quintuplet (5).
- Bassoon:** Part 1 (measures 1-4) marked *mp* with triplets (3); Part 2 (measures 5-8) marked *f* with triplets (3).
- Horn:** Part 1 (measures 1-4) marked *pp*; Part 2 (measures 5-8) marked *subito ff* and *p*.
- Trumpet:** Part 1 (measures 1-4) marked *pp*; Part 2 (measures 5-8) marked *subito ff*.
- Trombone:** Part 1 (measures 1-4) marked *pp*; Part 2 (measures 5-8) marked *subito ff*.
- Percussion:** Part 1 (measures 1-4) marked *mp* with the instruction "Play at the cope"; Part 2 (measures 5-8) marked *ff* with the instruction "Bass drum".

Additional performance instructions for Trombone: "flap tongue, intensity and tune free".

Fl. *f* *subito p* *f*

Ob.

E♭ Cl. *f*

Bsn. *mf* *ff* *mf* *f* Tutti

Hn. *pp* *subito ff*

B♭ Tpt. *pp* *subito ff*

Tbn. sung note *p* *mp* *pp* *subito ff*

B. Dr. *p*

Timp. *ff*

Vln. I *mp* *p* same string

Vln. II *mp* *p* same string

Vla. *mp* *p* same string

Vc. *mp* *p* same string

D.B. *mf* *f*

Fl. *mf*

Ob. *mf*

E♭ Cl. *p* *f*

Bsn. *mp* *f*

Hn. *p* *mf* vibrato exagerado

B♭ Tpt. *p* *mf*

Tbn. *p* *mf* *mp* *f*

Timp. *p* *p*

Vln. I change string

Vln. II change string

Vla.

Vc.

D.B. *mp* *f*

Fl. *f* *mp* *p* *mf* *rit.* *mf* *f*

Ob. *f* *mp* *p* *mf* *mf* *f*

E♭ Cl. *f* *mf* *f*

Bsn. *mp* *f*

Hn. *mf* *f*

B♭ Tpt. *mf* *f*

Tbn. *mp* *f*

B. Dr. *p*

Pno. *mf* *ff* *8va*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *change string*

D.B. *ff*

a tempo

Fl. *mp* *f*

Ob. *mp* *f*

E♭ Cl. *mp* *f*

Bsn.

Hn. *sfz* *f* *p*

B♭ Tpt. *sfz* *f* *p*

Tbn. *sfz* *f* *p*

air nose at the same time

B. Dr. *f* *ff* *mp*

Suspended cymbal

Timp. *f* *ff* *mf* *ff*

Pno.

Vln. I *p* *f* *p* *f* *f*

Vln. II *p* *f* *p* *f* *f*

Vla. *p* *f* *p* *f* *p* *f*

Vc. *p* *f* *p* *f* *p* *f*

D.B. *p* *f* *p* *f* *p*

(8^{va}) *keep the tremolo at the same string*

highest note possible to the lowest at the same string

to the highest note possible at the same string

23

Fl. *mf* *f*

Ob. *mf* *f*

E♭ Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f*

B♭ Tpt. *mf* *f*

Tbn. *mf* *f*

Vln. I *p* *ff* *f* *mp*

Vln. II *p* *ff* *mp*

Vla. *p* *ff* *p*

Vc. *ff* *p* *f*

D.B. *ff*

change string

change string

All trombonists playing randomly, cruivé, up and down scales using that notes.
The goal is to achieve a chaotic state.

26

Fl. *f* *ff* 3 3 3 3

Ob. *f* *ff*

E♭ Cl. *f* *ff* 5 5 5 5

Bsn. *ff*

Hn. *ff* *ff* *ff*

B♭ Tpt. *ff* *ff* *ff*

Tbn. *ff* *ff* *ff*

B. Dr. *ff* Bass drum *ff*

Timp. *ff* *ff*

Pno. *ff* *ff*

Vln. I *fff* *f* *ff* *ff* *fff*

Vln. II *fff* *f* *ff* *ff* *fff*

Vla. *fff* *f* *ff* *ff* *fff*

Vc. *fff* *f* *ff* *ff* *fff*

D.B. *fff* *f* *ff* *ff* *fff*

play behind bridge randomly

highest note possible to the lowest at the same string

Speak the word "para" aggressively. loud, very fast and all together and just one time

33

Fl. *ff*

Ob. *ff*

E♭ Cl. *ff*

Bsn. *ff*

Hn. *ff*

B♭ Tpt. *ff*

Tbn. *ff*

B. Dr. *fff*

Timp. *fff*

Pno. *p*

Vln. I *ff* *fff*

Vln. II *ff* *fff*

Vla. *ff* *fff*

Vc. *ff* *fff*

D.B. *ff* *fff*

Speak the word "para" aggressively, one time.
At the same time, knock feet on the floor, very loud and quickly.

8^{va}-----

This musical score page covers measures 10 through 14. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 10-11 feature a melodic line with slurs and a triplet in measure 11. Measure 12 is a whole rest. Measure 13 has a triplet. Measure 14 has a whole rest.
- Oboe (Ob.):** Similar to the flute, with a melodic line and a triplet in measure 11. Measure 12 is a whole rest. Measure 13 has a triplet. Measure 14 has a whole rest.
- Horn (Hn.):** Measures 10-11 are whole rests. Measure 12 has a triplet. Measure 13 has a triplet. Measure 14 has a whole rest.
- Trumpet (B♭ Tpt.):** Measures 10-11 are whole rests. Measure 12 has a triplet. Measure 13 has a triplet. Measure 14 has a whole rest.
- Tuba (Tbn.):** Measures 10-11 are whole rests. Measure 12 has a triplet. Measure 13 has a triplet. Measure 14 has a whole rest.
- Piano (Pno.):** Measures 10-11 are whole rests. Measure 12 has a triplet. Measure 13 has a triplet. Measure 14 has a whole rest. The left hand plays a steady eighth-note accompaniment.
- Violin I (Vln. I):** Measures 10-11 have a whole note chord. Measure 12 has a whole note chord. Measure 13 has a whole note chord. Measure 14 has a melodic line starting with a half note, marked *tempo giusto*.
- Violin II (Vln. II):** Measures 10-11 have a whole note chord. Measure 12 has a whole note chord. Measure 13 has a whole note chord. Measure 14 has a melodic line starting with a half note, marked *tempo giusto*.
- Viola (Vla.):** Measures 10-11 have a whole note chord. Measure 12 has a whole note chord. Measure 13 has a whole note chord. Measure 14 has a melodic line starting with a half note, marked *tempo giusto*.
- Violoncello (Vc.):** Measures 10-11 have a whole note chord. Measure 12 has a whole note chord. Measure 13 has a whole note chord. Measure 14 has a melodic line starting with a half note, marked *tempo giusto*.
- Double Bass (D.B.):** Measures 10-11 have a whole note chord. Measure 12 has a whole note chord. Measure 13 has a whole note chord. Measure 14 has a melodic line starting with a half note, marked *tempo giusto*.

Dynamic markings include *p* (piano), *mf* (mezzo-forte), *ff* (fortissimo), and *mp* (mezzo-piano). The string section includes *changing string* markings and *tempo giusto* instructions.

53

Fl. *p* *f* *mp* *f*

Ob. *p* *f* *mp* *f*

E♭ Cl. *p* *f* *mp* *f*

Bsn. *p* *f* *mp* *f*

Pno. *f* *ff*

Vln. I

Vln. II *p* *ff*

Vla. *p* *ff* *p*

Vc. *p* *ff*

D.B.

8^{va}

56

Fl. *f* *ff* *ff*

Ob. *f* *ff* *p* *exaggerated rubato*

E♭ Cl. *f* *ff* *ff*

Bsn. *ff*

Hn. *ff* *ff*

B♭ Tpt. *ff* *ff* *ff*

Tbn. *mf* *fff* *mp* *ff*

B. Dr. *ff* Bass drum *fff*

Timp. *ff* *fff*

Pno. *ff* *fff*

Vln. I *ff* *fff*

Vln. II *ff* *fff*

Vla. *ff* *fff*

Vc. *p* *ff* *fff*

D.B. *ff* *fff*

vibrato

play behind bridge randomly

All trombonists playing randomly with air noise, cruivé, up and down scales using that notes. The goal is to achieve a chaotic state.

♩ = 42
rit. legato

Fl. *p* *legato* *pp*

Ob. *p* *legato* *pp*

E♭ Cl. *f* *pp* solo

Bsn. *mp* *f*

Timp. *p* play randomly, creating a peacefull atmosfere.

Pno. *p*

Vln. I *f* *mp* *p* *pp* Whispering "I need peace..." randomly in pp dynamic

Vln. II *f* *mp* *p* *pp* Whispering "I need peace..." randomly in pp dynamic

Vla. *f* *mp* *p* *pp* Whispering "I need peace..." randomly in pp dynamic

Vc. *f* *mp* *p* *pp* Whispering "I need peace..." randomly in pp dynamic

D.B. *f* *mp* *p* *pp* Whispering "I need peace..." randomly in pp dynamic

pp