

ANDRÉ CODEÇO

Eight Angels

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for

Piano and Cello

Program notes

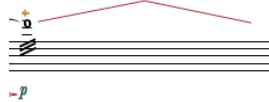
In October 2017, a terrible tragedy occurred in a small town (in Minas Gerais state), called ‘Janaúba’. A man entered into a day-care center and started a fire killing himself and nine innocent victims. Among the victims, were eight children between 3 and 5 years.

This piece is born from the deep desire to pay homage to these victims and their families, as well as to perpetuate this tragic event in collective memory. The goal was to bring out the sensations (the ingenuity, purity and lightness of a child, solidarity, impotence, sadness, consternation) that have been awakened in the composer facing this catastrophe.

There are eight main pitches running the whole work, forming two tetracords: (Gb, Ab, Eb, Bb, and, F, G, D, A). Each note represents one child.

Children represent the best of our kind, our only chance for a better future. Every crime against them, from psychological to the physical level (like catastrophes occurred at Janaúba), should cause a deep commotion in us with a real attitude changing.

PERFORMANCE NOTES



Make the indicated harmonic, with tremolo, and still, with small ascending and descending glissandos, according to the lines

free -The sections where this indication exists, should be played without the delimited marking of the units of time. The idea is to play following the geometric position of the figure and, in relative way, to play according to the rhythmic divisions.

Eight Angels

André Codeço

p

pp

mp

pp

espress.

p

as faster as possible

tempo giusto

rit.

mf mp

f mp

f

mp

a tempo

play freely

ff

tr

1 tone

tr

1 tone

tr

tr

tr

tr

tr

tr

8va---

ord

f

3

mf

mp

Eight Angels

*tempo giusto
faster* $\text{♩} = 50$

17

Pno. {

Vc.

17

Pno. {

21

Vc.

21

Pno. {

24

Vc.

24

Eight Angels

5

Pno.

Vc.

Pno.

Vc.

Pno.

Vc.

rit.

a tempo

sf

f

rit.

ff

rall.

a tempo

fff

mp

ff

Eight Angels

play freely

Pno.

Vc.

42

mf \searrow *p*

Pno.

49

tempo giusto

Vc.

agitato

f *mp*

mf

Pno.

51

$\text{♩} = 60$

mp

Vc.

51

espress.

f

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7

Pno.

This musical score page contains two staves. The top staff is for the piano (Pno.) and the bottom staff is for the cello (Vc.). Both staves begin with a treble clef, a key signature of one sharp (F#), and a common time signature. Measure 52 starts with a sixteenth-note pattern in the piano's right hand, followed by eighth-note pairs in the left hand. The cello plays sustained notes with grace marks. A dynamic marking **ff** (fortissimo) with a downward arrow is placed between the two measures. Measure 53 continues the piano's sixteenth-note patterns and the cello's sustained notes. Measure numbers 52 and 53 are written above their respective staves.

Pno.

This musical score page contains two staves. The top staff is for the piano (Pno.) and the bottom staff is for the cello (Vc.). Both staves begin with a treble clef, a key signature of one sharp (F#), and a common time signature. Measure 53 starts with a sixteenth-note pattern in the piano's right hand, followed by eighth-note pairs in the left hand. The cello plays sustained notes with grace marks. A dynamic marking **p** (pianissimo) with a downward arrow is placed between the two measures. Measure 54 continues the piano's sixteenth-note patterns and the cello's sustained notes. Measure numbers 53 and 54 are written above their respective staves.

Pno.

This musical score page contains two staves. The top staff is for the piano (Pno.) and the bottom staff is for the cello (Vc.). Both staves begin with a treble clef, a key signature of one sharp (F#), and a common time signature. Measure 54 starts with a sixteenth-note pattern in the piano's right hand, followed by eighth-note pairs in the left hand. The cello plays sustained notes with grace marks. A dynamic marking **ff** (fortissimo) with a downward arrow is placed between the two measures. Measure 55 continues the piano's sixteenth-note patterns and the cello's sustained notes. Measure numbers 54 and 55 are written above their respective staves.

Eight Angels

55

Pno.

Vc.

55

rit.

56

Pno.

Vc.

56

ff

pp

59

Pno.

Vc.

$\text{♩} = 48$

play freely

p pp mp

pp

espress. p

The musical score consists of three systems of music for piano (Pno.) and cello (Vc.).
 System 1 (Measures 55-56): The piano part (top two staves) shows sixteenth-note patterns with dynamic ***ff***. The cello part (bottom staff) has sustained notes with dynamic ***ff***. Measure 55 ends with a fermata over the piano's sixteenth-note pattern.
 System 2 (Measure 56): The piano part continues its sixteenth-note patterns. The cello part begins with a sustained note. Dynamic ***ff*** is indicated above the cello's note. Measure 56 ends with a dynamic ***pp***.
 System 3 (Measures 59-60): The piano part starts with eighth-note chords. The tempo is marked $\text{♩} = 48$ and the instruction *play freely*. Dynamics ***p***, ***pp***, ***mp***, and ***pp*** are used. The cello part begins in Measure 59 with sustained notes. In Measure 60, it plays eighth-note chords with dynamic ***espress.*** and ***p***.