

ANDRÉ **C**ODEÇO

Eight Angels

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for

Piano and Cello

Program notes

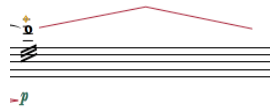
In October 2017, a terrible tragedy occurred in a small town (in Minas Gerais state), called 'Janaúba'. A man entered into a day-care center and started a fire killing himself and nine innocent victims. Among the victims, were eight children between 3 and 5 years.

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 tetrads: (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

$\text{♩} = 48$
play freely

Piano

p *pp* *mp*

Cello

espress.
p

6 *as faster as possible* *tempo giusto* *rit.*

Pno.

Vc.

mf mp *f mp* *f* *agitato* *f* *mp*

11 *a tempo* *play freely* 1 tone *tr* 1 tone *tr* *8va*

Pno.

Vc.

f *ff* *f* *mf mp*

17 *tempo giusto*
faster ♩ = 50

Pno. *mp*
acc. *3* *accent only on the lower note* *3* *cresc.* *3*

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

21

Pno. *ff* *mp*
acc. *3* *accent only on the lower note* *3*

Vc. *mf* *espress.*

24

Pno. *simile* *f* *mf*
3 *3* *3*

Vc. *f* *f*

28 *rit.* *a tempo*

Pno.

Vc.

sf *f*

32 *rit.*

Pno.

Vc.

ff

36 *rall.* *a tempo*

Pno.

Vc.

fff *mp* *ff*

*

play freely

42

Pno.

Vc.

ff *ff* *ff* *ff*

p *p* *p* *p*

mf *p*

tempo giusto

49

Pno.

Vc.

mf

f *mp*

gitato

$\text{♩} = 60$

51

Pno.

Vc.

mp

ff

espress.

f

52

Pno.

Vc.

ff \flat

3

Detailed description: This system covers measures 52 to 55. The piano part features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. The violin part consists of a triplet of eighth notes in measure 52, followed by a whole note in measure 53, and a half note in measure 54. A dynamic marking of *ff* with a flat sign is present in measure 53.

53

Pno.

Vc.

3

Detailed description: This system covers measures 53 to 56. The piano part continues with similar sixteenth-note patterns. The violin part has a triplet of eighth notes in measure 53, a whole note in measure 54, and a half note in measure 55. A dynamic marking of *ff* with a flat sign is present in measure 54.

54

Pno.

Vc.

ff \flat

3

Detailed description: This system covers measures 54 to 57. The piano part maintains the sixteenth-note texture. The violin part has a triplet of eighth notes in measure 54, a whole note in measure 55, and a half note in measure 56. A dynamic marking of *ff* with a flat sign is present in measure 55.

55

Pno.

Vc.

ff

56

Pno.

Vc.

rit.

pp

ff

pp

59

Pno.

Vc.

$\text{♩} = 48$

play freely

p

pp

mp

pp

espress.

p