

ANDRÉ **C**ODEÇO

DESVARIAÇÕES PRETÉRITAS

Desvariações Pretéritas

para Orquestra Sinfônica

por

André Codeço

Instrumentação:

Flautas I, II;
Oboés I, II;
Clarinetes I, II;
Trompa I;
Trompete I;
Vifrafone;
*Percussão (Tímpano, Caixa clara, Bombo e Prato suspenso);
Piano;
Violinos I, II;
Violas;
Cellos;
Contrabaixo acústico.

Grade com todos instrumentos transpostos

Informações técnicas sobre a obra

* São necessários dois percussionistas.

Um ficará fixo ao tímpano. O outro, se dividirá entre o vibrafone, caixa clara, bombo e prato suspenso.

ignorar durações duras,
obedecer a indicação de duração da reta.

The image shows a musical score for percussion instruments. It consists of five staves. Each staff begins with a dynamic marking 'p' (piano) and ends with 'f' (forte). Red lines connect the 'p' and 'f' markings across the staves, indicating a crescendo. Above the first staff, there is a red instruction: 'ignorar durações duras, obedecer a indicação de duração da reta.' The score includes various rhythmic notations and accidentals, such as a sharp sign on the second staff.

O trecho entre os compassos 69-70 deve ser tocado ignorando as durações duras. Deve-se alcançar a segunda nota observando sua espacialização. Deve-se aplicar o glissando com trêmolo ao mesmo tempo, entre as notas escritas. Deve-se aplicar a passadem na mesma corda.

*Os trinados estão repetidos para reforçar que, mesmo que haja mudança de compasso, o trinado se mantém em notas ligadas temporalmente.

Notas sobre a obra

Desvariações Pretéritas foi composta especialmente para a oficina de composição orquestral, atividade elencada nas programações da XI Bienal Música Hoje, promovida pela Universidade Federal do Paraná.

A obra foi planejada tendo como base as instâncias organizacionais do Pensamento Sincrético, objeto de atual pesquisa do autor. Duas unidades básicas (formalmente denominadas PEC) figuram como matéria prima musical. A obra, portanto, baseia-se em duas ideias relacionadas às unidades básicas: expandir temporalmente o PEC (o material) mais curto; e retrair temporalmente o material mais longo.

O termo "pretérita" diz respeito a utilização clássica de notação musical. Apenas nos compassos 69 e 70 aparecem figuras não clássicas de notação.

This page of a musical score covers measures 8 through 11. The instruments and their parts are as follows:

- Fl. I, II:** Measure 8 has a *mf* dynamic with a triplet. Measures 9-10 are rests. Measure 11 has a *mp* dynamic with a trill.
- Ob. I, II:** Measure 8 has a *mf* dynamic with a triplet. Measures 9-10 are rests. Measure 11 has a *mp* dynamic with a trill.
- B♭ Cl. I, II:** Measure 8 has a *f* dynamic with a solo section. Measures 9-10 are rests. Measure 11 has a *mp* dynamic with a trill.
- Tpa (F):** Measure 8 has a *mp* dynamic with a triplet. Measures 9-10 are rests. Measure 11 has a *mp* dynamic.
- B♭ Tpt.:** Measure 8 has a *mp* dynamic. Measures 9-10 have *ff sfz ff* dynamics. Measure 11 has a *mp* dynamic.
- Timp.:** Measures 8-10 are rests. Measure 11 has a *mp* dynamic that increases to *f*.
- Vib.:** Measures 8-11 are rests.
- Prt.:** Measures 8-11 are rests.
- Cx. c.:** Measures 8-11 are rests.
- Bmb.:** Measures 8-11 are rests.
- Pno.:** Measures 8-10 are rests. Measure 11 has a *f* dynamic with a triplet.
- Vln. I:** Measures 8-10 are rests. Measure 11 has a *fp* dynamic that increases to *ff*.
- Vln. II:** Measures 8-10 are rests. Measure 11 has a *fp* dynamic that increases to *ff*.
- Vla.:** Measures 8-10 are rests. Measure 11 has a *fp* dynamic that increases to *ff*.
- Vc.:** Measures 8-10 are rests. Measure 11 has a *fp* dynamic that increases to *ff*.
- C. B.:** Measures 8-10 are rests. Measure 11 has a *fp* dynamic that increases to *ff*.

Measure 11 features a key signature change to one sharp (F#) and a time signature change to 4/4.

This musical score page covers measures 27 through 33. The instruments and their parts are as follows:

- Fl. I, II:** Play a melodic line with eighth notes and quarter notes, starting on a B-flat. Dynamics include *mf* and accents.
- Ob. I, II:** Similar to the flutes, playing a melodic line with eighth notes and quarter notes. Dynamics include *mf* and accents.
- B. Cl. I, II:** Similar to the flutes, playing a melodic line with eighth notes and quarter notes. Dynamics include *mf* and accents.
- Tpa (F):** Remains silent throughout the measures.
- B. Tpt.:** Plays a rhythmic pattern of eighth notes with accents, starting in measure 29. Dynamics include *mf* and a *6:4* ratio.
- Timp.:** Remains silent throughout the measures.
- Vib.:** Plays a rhythmic pattern of eighth notes with accents, starting in measure 29. Dynamics include *mf* and a *6:4* ratio.
- Prt., Cx. c., Bmb:** Remains silent throughout the measures.
- Pno.:** Plays a complex rhythmic pattern in the bass clef, primarily consisting of eighth and sixteenth notes.
- Vln. I, II:** Play a melodic line with eighth notes and quarter notes, starting on a B-flat.
- Vla.:** Plays a melodic line with eighth notes and quarter notes, starting on a B-flat. Dynamics include *fp* and a *6:4* ratio.
- Vc.:** Plays a complex rhythmic pattern in the bass clef, primarily consisting of eighth and sixteenth notes.
- C. B.:** Plays a complex rhythmic pattern in the bass clef, primarily consisting of eighth and sixteenth notes.

Fl. I, II
Ob. I, II
B♭ Cl. I, II
Tpa (F)
B♭ Tpt.
Timp.
Vib.
Prt.
Cx. c.
Bmb
Pno.
Vln. I
Vln. II
Vla.
Vc.
C. B.

Measures 34-39. Dynamics include *f*, *p*, *mp*, *fp*, and *ff*. Performance markings include accents and hairpins. The score includes woodwinds, brass, percussion, and strings.

Fl. I, II *f* *p* *fp* *f* *p*

Ob. I, II *f*

B♭ Cl. I, II *mf*

Tpa (F) *mp*

B♭ Tpt. *mp*

Timp.

Vib.

Prt.

Cx. c. *p* *f* *p*

Bmb

Pno.

Vln. I *p*

Vln. II *p*

Vla. *fp* *fp* *fp* *fp*

Vc. *p*

C. B. *p*

6:4 5:4

solo

Fl. I, II *pp* *p* *tutti*

Ob. I, II *p*

B♭ Cl. I, II *p* *solo* *p* *fp* *f* *fp* *f* *fp*

Tpa (F) *mf*

B♭ Tpt.

Timp.

Vib.

Prt.

Cx. c. *p*

Bmb

Pno.

Vln. I *div.*

Vln. II *div.*

Vla. *mf*

Vc.

C. B.

Fl. I, II

Ob. I, II

B♭ Cl. I, II

Tpa (F)

B♭ Tpt.

Timp.

Vib.

Prt.

Cx. c.

Bmb.

Pno.

Vln. I

Vln. II

Vla.

Vc.

C. B.

57

mp \triangleleft *ff*

f

subito p \triangleleft *mf* *p*

mp \triangleleft *ff*

f

subito p \triangleleft *mf* *p*

f

subito p \triangleleft *mf* *p*

mp \triangleleft *ff*

f

p \triangleleft *f*

fp \triangleleft

mp \triangleleft *ff*

f

mp \triangleleft *ff*

f *p* \triangleleft *f* *fp*

fp \triangleleft *ff*

f *p* \triangleleft *f* *fp*

f *p* \triangleleft *f* *fp*

fp \triangleleft *ff*

f *p* \triangleleft *f* *fp*

fp \triangleleft *ff*

f *fp* \triangleleft

fp \triangleleft *ff*

f

fp \triangleleft

div.

div.

64

Fl. I, II *f* *mf* *f*

Ob. I, II *f* *mf* *f*

B♭ Cl. I, II *f* *f* > *mp* < *ff*

Tpa (F)

B♭ Tpt. *f* > *mp* < *ff*

Timp.

Vib. *mp*

Prt.

Cx. c.

Bmb.

Pno. *ff* *mf* *mf*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

C. B. *p* *mf*

68

Fl. I, II *mf espress.* ³ solo

Ob. I, II *mf*

B♭ Cl. I, II *mf*

Tpa (F) *mf espress.* ³

B♭ Tpt.

Timp. *f*

Vib. *mf* *f*

Prt.

Cx. c.

Bmb.

Pno. *mf* *ff* *f*

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

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

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

Vc. *fp* *p* *f*

C. B. *p* *f*

78

Fl. I, II *mf*

Ob. I, II *mf*

B♭ Cl. I, II *mf*

Tpa (F) *ff*

B♭ Tpt. *fp* *ff*

Timp. *ff*

Vib.

Prt.

Cx. c.

Bmb *ff*

Pno. *ff*

(8^{va})

Vln. I *ff*

Vln. II *ff*

Vla. *fp*

Vc. *ff*

Vc. II *ff*

C. B. *ff*

82

Fl. I, II *ff*

Ob. I, II *ff*

B♭ Cl. I, II *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*

Tpa (F) *f*

B♭ Tpt. *f*

82

Timp. *ff*

Vib.

Prt.

Cx. c.

Bmb *ff*

82

Pno. *ff* *8va*

82

Vln. I *ff*

Vln. II *ff*

Vla. *fp* *ff*

Vc. *div.* *ff*

C. B. *ff*

Fl. I, II
Ob. I, II
B♭ Cl. I, II
Tpa (F)
B♭ Tpt.
Timp.
Vib.
Prt.
Cx. c.
Bmb.
Pno.
Vln. I
Vln. II
Vla.
Vc.
C. B.

87

f *mp* *f* *mf* *ff* *ff*
f *mp* *f* *mf* *ff* *p* *ff*
f *mp* *f* *mf* *ff* *p* *ff*
f
f
fp *ff* *ff*
mp *ff*
f *mp* *f* *ff*
p *f* *mp* *f* *ff*
p *f* *mp* *f* *ff*
p *f* *mp* *f* *ff*
f *mp* *f* *ff* *div.* *ff*
f *mp* *f* *ff*

Fl. I, II

Ob. I, II

B♭ Cl. I, II

Tpa (F)

B♭ Tpt.

Timp.

Vib.

Prt.

Cx. c.

Bmb

Pno.

Vln. I

Vln. II

Vla.

Vc.

C. B.

91

p \longrightarrow *ff*

p \longrightarrow *ff*

p \longrightarrow *ff*

fp \longrightarrow *ff*

fp \longrightarrow *ff*

fp \longrightarrow *ff*

(8^{va})

♩ = 52 tempo primo

Fl. I, II

Ob. I, II

B♭ Cl. I, II

Tpa (F)

B♭ Tpt.

Timp.

Vib.

Prt.

Cx. c.

Bmb

Pno.

Vln. I

Vln. II

Vla.

Vc.

C. B.

mf

f

mf

mp

mf

f

mp

p

fp

ff

sul tasto

sul tasto

sul tasto

Fl. I, II

Ob. I, II

B♭ Cl. I, II

Tpa (F)

B♭ Tpt.

Timp.

Vib.

Prt.

Cx. c.

Bmb

Pno.

Vln. I

Vln. II

Vla.

Vc.

C. B.

101

p *f* *ff*

mp *f*

fp *ff* *fp* *ff* *ff*

f *fff*

fp *ff* *fp* *ff* *p* *ff* *ff* *ff* *ff*

sul tasto

ord.

8va -