Paisagens

For large percussion group

By

André Codeço

Paisagens - Notes

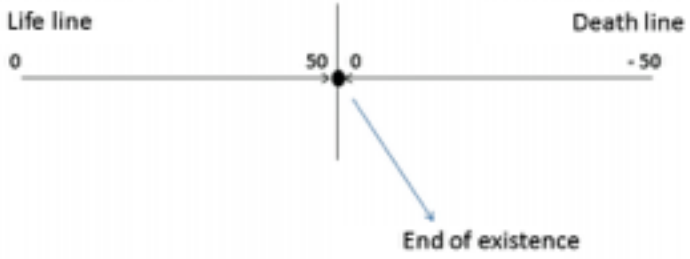
The work 'Paisagens' is for percussion ensemble and is divided into three movements. In its compositional planning, there's also theories of quantum physics and other systems. The first instrumentation was for a group composed by seven players. However, this is a version for four players (including the piano player).

The first movement, I - Dimensions, has its genesis in the possibility of multiple dimensions, which is supported by string theory (not yet proven). There are small cells in the musical context that represent large and small universes, and possibly some sort of clash among themselves.

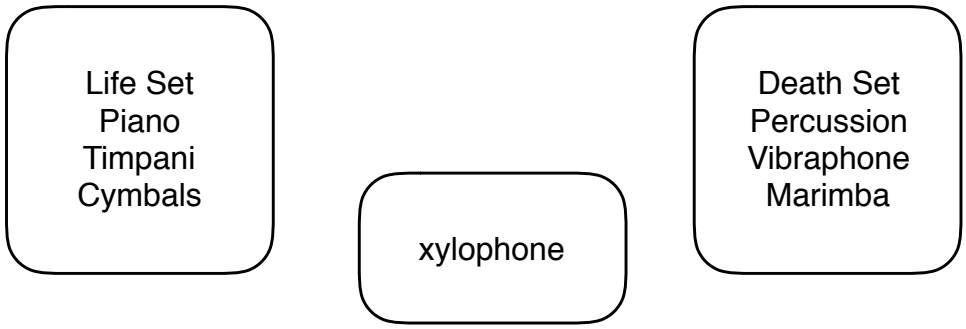
The second movement, II - Here and Beyond, relates to the idea that life and death happen at the same time. For this bias, the existence of a person tha will live for 50 years can be represented by two straight. They run in opposite directions with exactly same direction, size and speed, trying to find themselves. A positive number line that starts at zero and goes steadily increasing progression until the number fifty, represents life. The negative line that starts at the negative number fifty follows decreasing steadily until the number zero,which represents death. Each point augmented on lifeline corresponds to a point diminished on deathline.

This proportionality is, in a sense, the emerging concept of spacetime being shaped by other forces, because some factors are influencing essential characteristics of the straights as speed and duration. These are indefinite variations, biological and / or environmental conditions impossible to predict, but even like this, play an important role in the lines. However, the model keeps itself inflexible. The moment of death, the end of existence on this plane, is represented by the meeting of two straight.

The representation of this design on the work occurs through the division of the instruments involved in two sets. The first, formed by the piano, tympani and cymbals, is the life line (or life set) The second, formed by marimba, vibraphone and other percussions, is the death line (ir death set). The two sets switch their appearances referencing the proportionality between the two lines. Also corroborating this same idea, the sets have the same number of beats by appearance, that is, even if occurs changes of measures, beats remains the same. Both will getting shorter throughout the speech until the random part, which lasts about twenty second. Is the climax of the movement.



The narrowing of the temporal condition (duration) of the lines and their conclusion at random times, are symbolizing the feeling of desperation in meeting death, by the human point of view. The random and chaotic moment is the end of existence in terms of the life line, the meeting between the two lines. If is possible, the positioning on the stage also will focus on the this concepcion. On one side the instrumental ensemble that represents life, the other, which represents death. The center will remain the celesta, which has the function to announce the two forces that are ambiguously avoided and sought, and the percussion that plays in both groups.



suggestion of position on stage

The third movement, III - Uncertaincy, dialogues with Wittgenstein's concept of language game. Briefly, the social arrangements that give meaning to the elementary concepts, are called language games. The idea of this movement was present in the initial section, mini sections that are contrasting, but have their own languages. Later, these "games" are subjected to other means, causing inevitably, the arising of other means imbued with new games.

Instrumentation:

Piano: (1 player)
Vibraphone (1 player)
Xylophone and celesta (1 or 2 player(s))
Percussion - Snare Drum, Bombo, Cymbals, Temple blocks and Roto-toms: (4 players)
Timpani: (1 player)

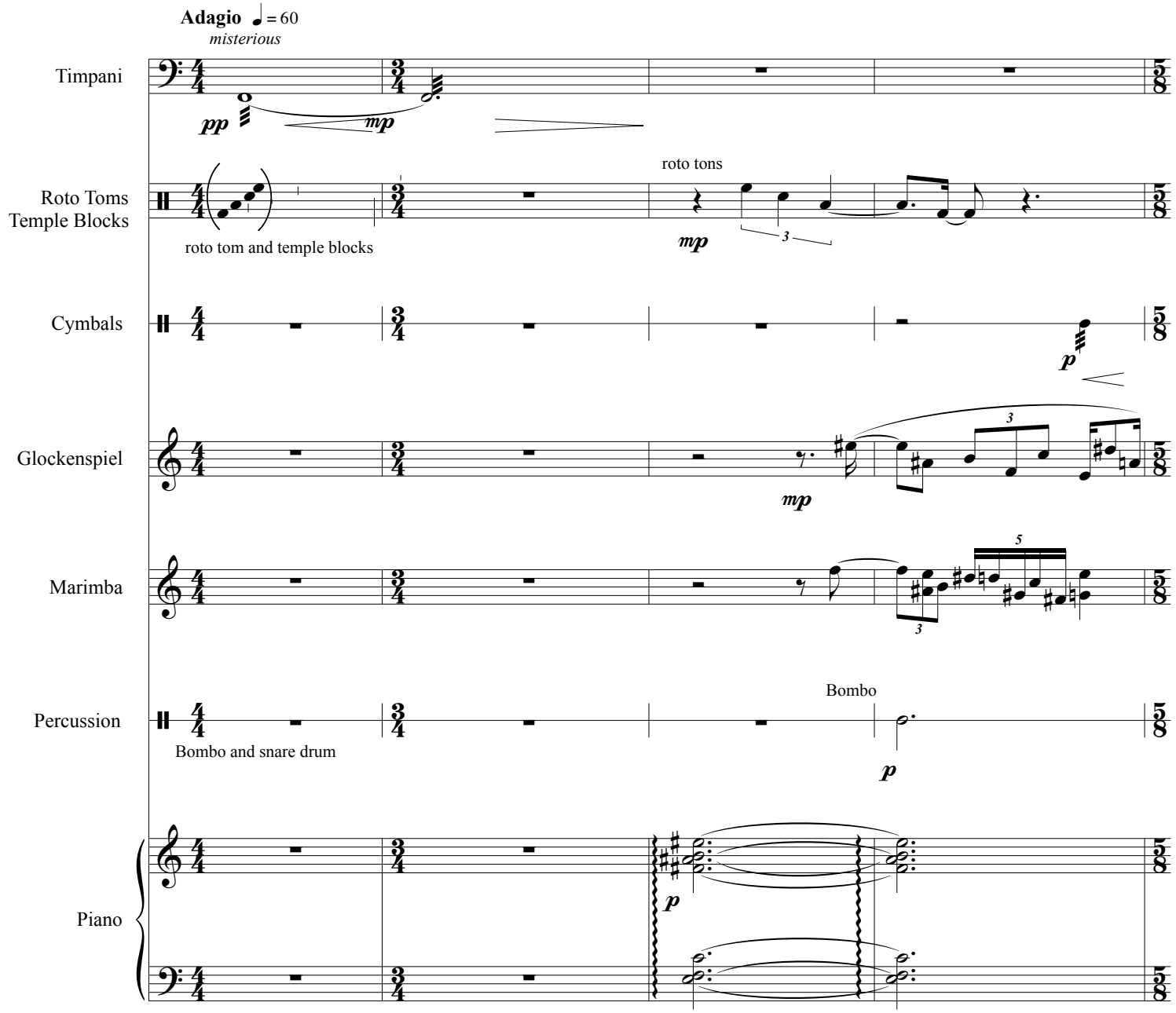
***All indications and informations about how to play certain symbols, are bellow or above them (in the score).

approximate duration: 10 min

I - Dimensões

expansion?

André Codeço



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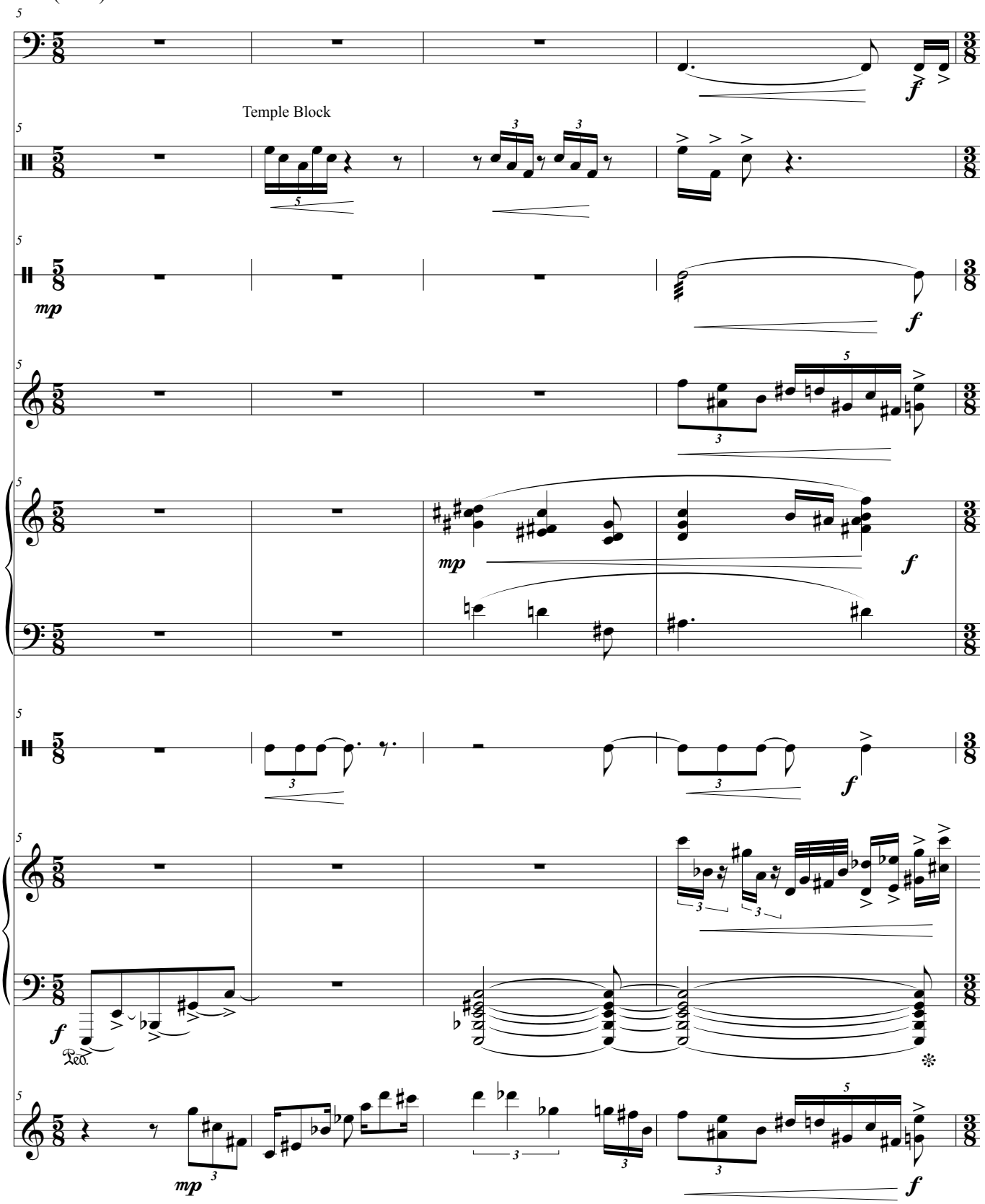
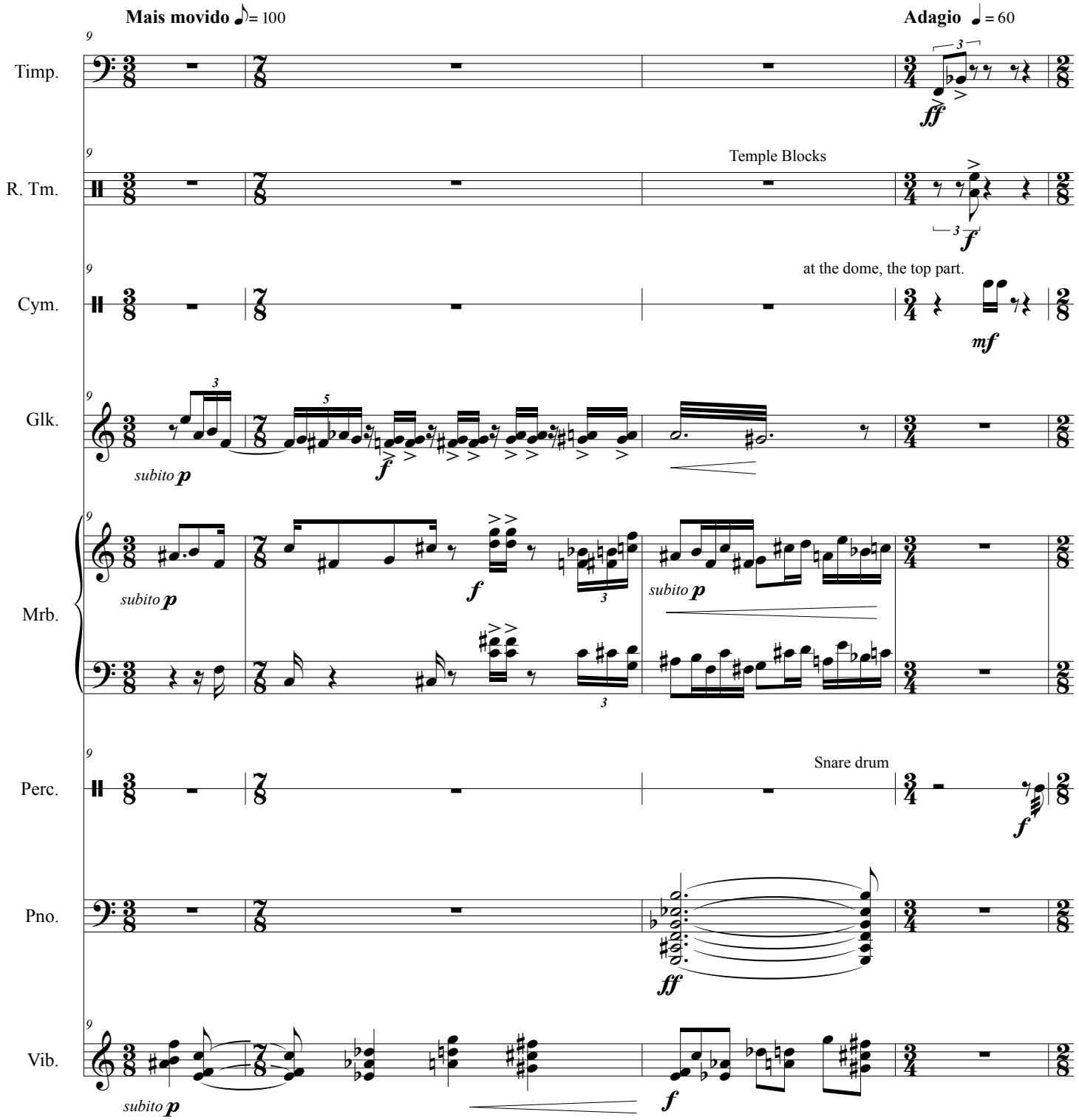
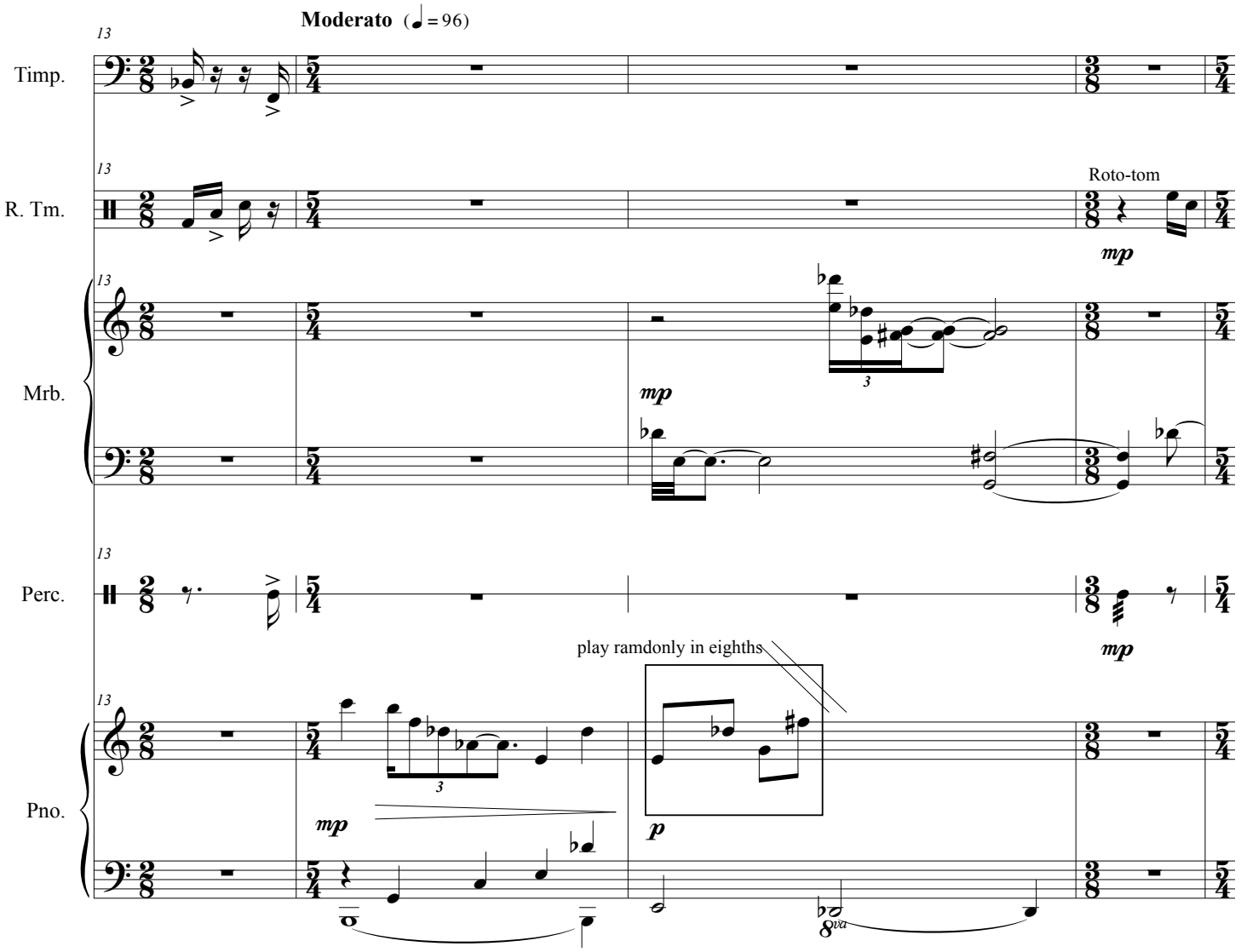
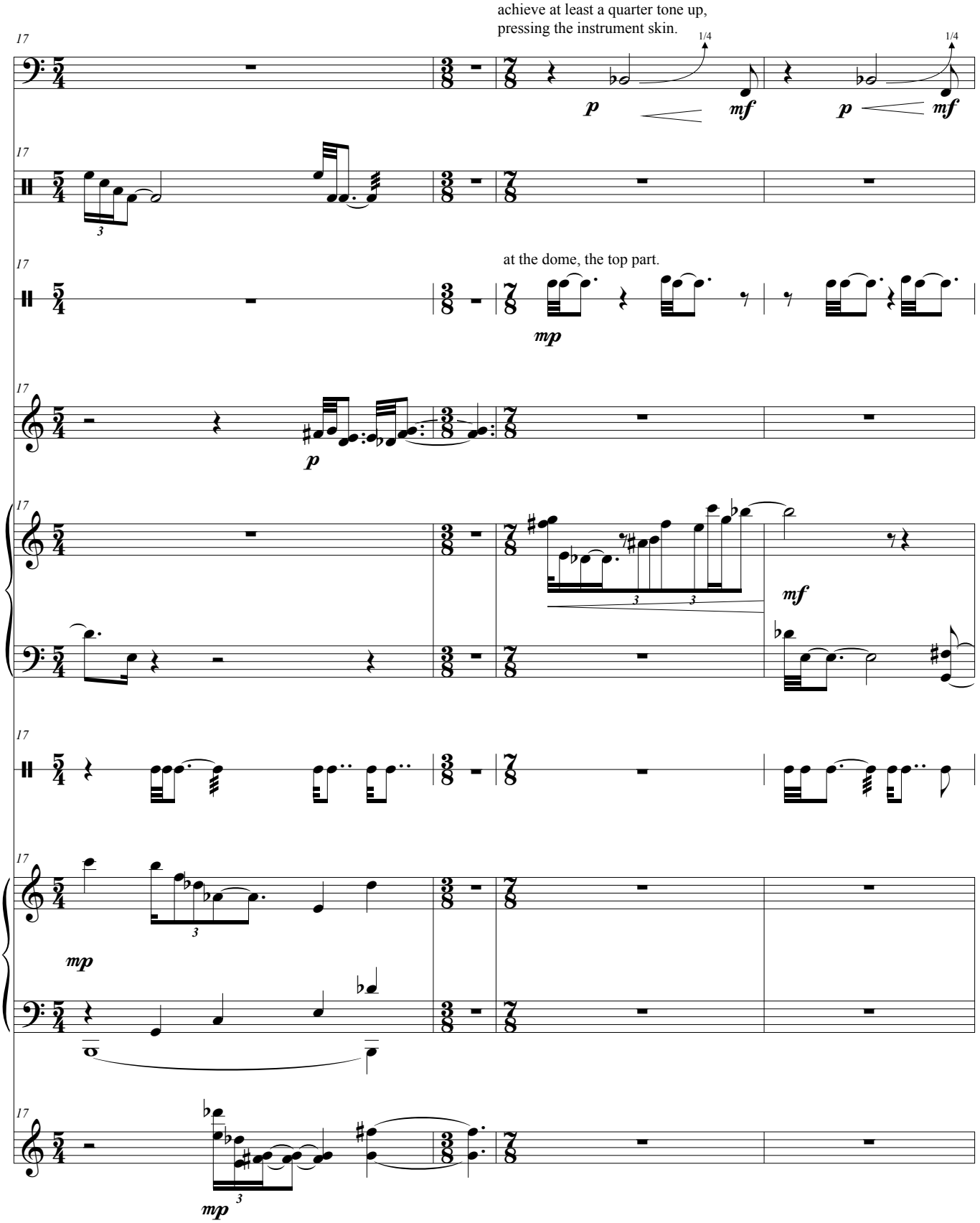
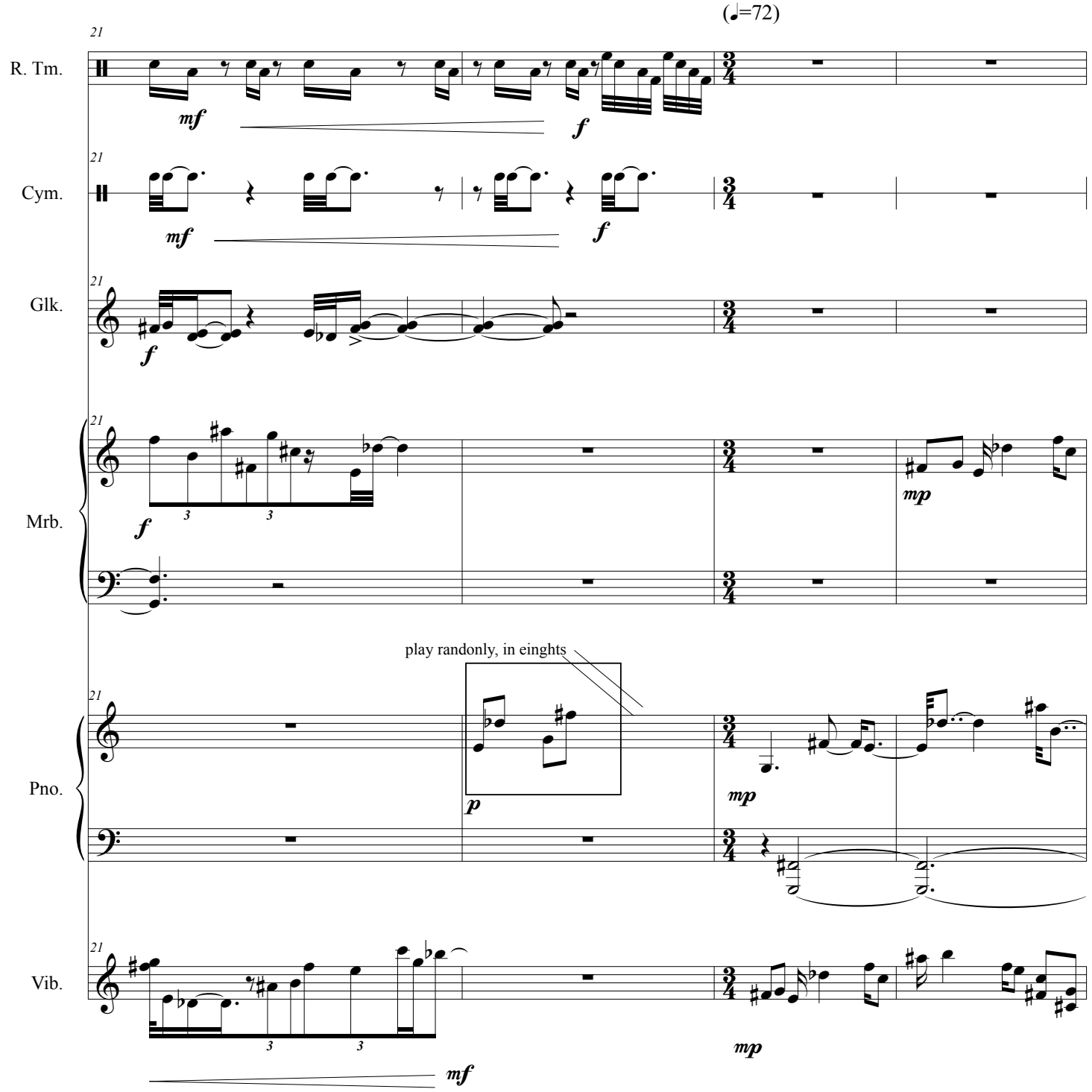
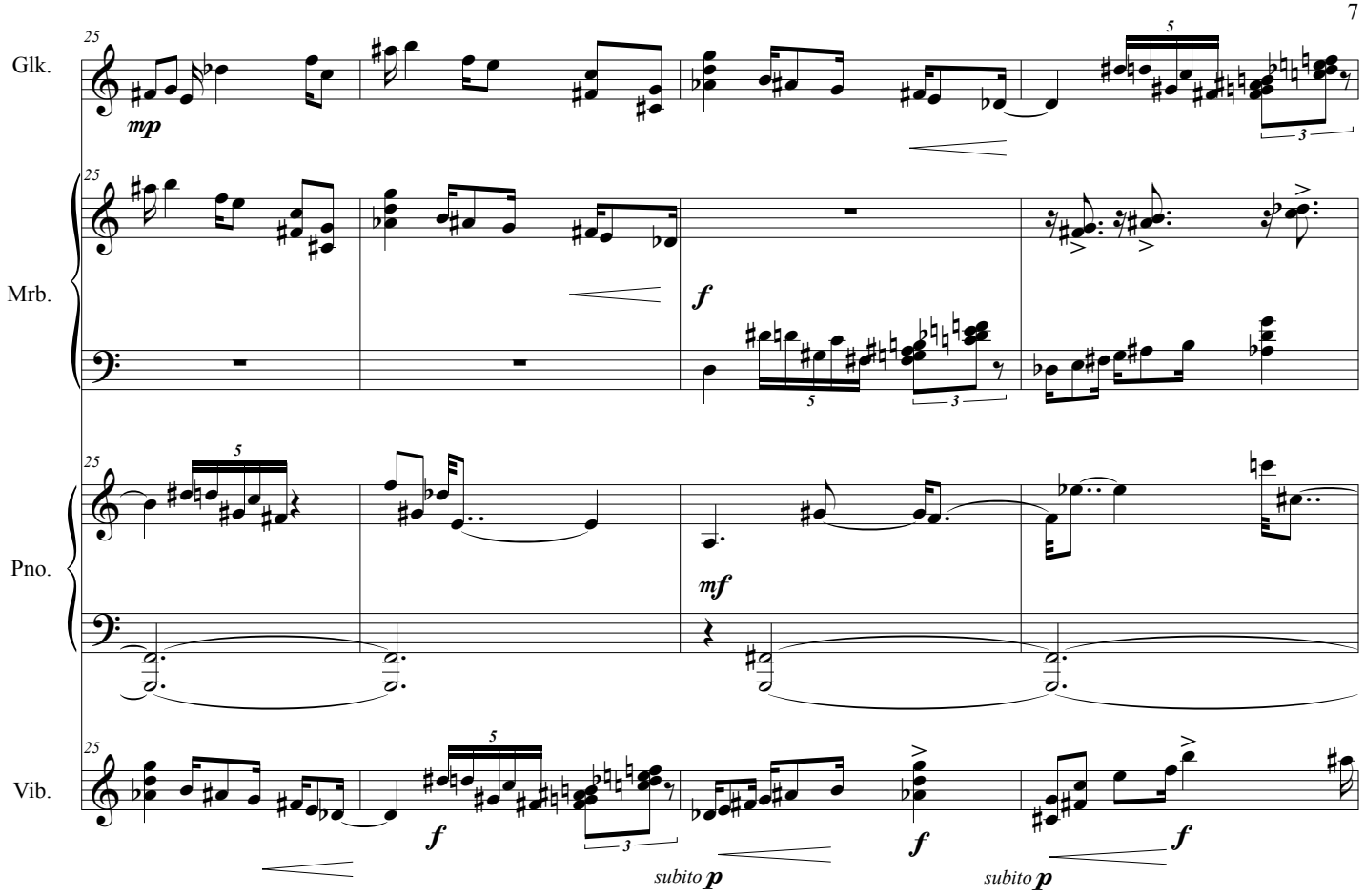

(♪=♪)
Timp.
Temple Block
R. Tm.
Cym.
Glk.
Mrb.
Perc.
Pno.
Vib.
mp
f
Ped.

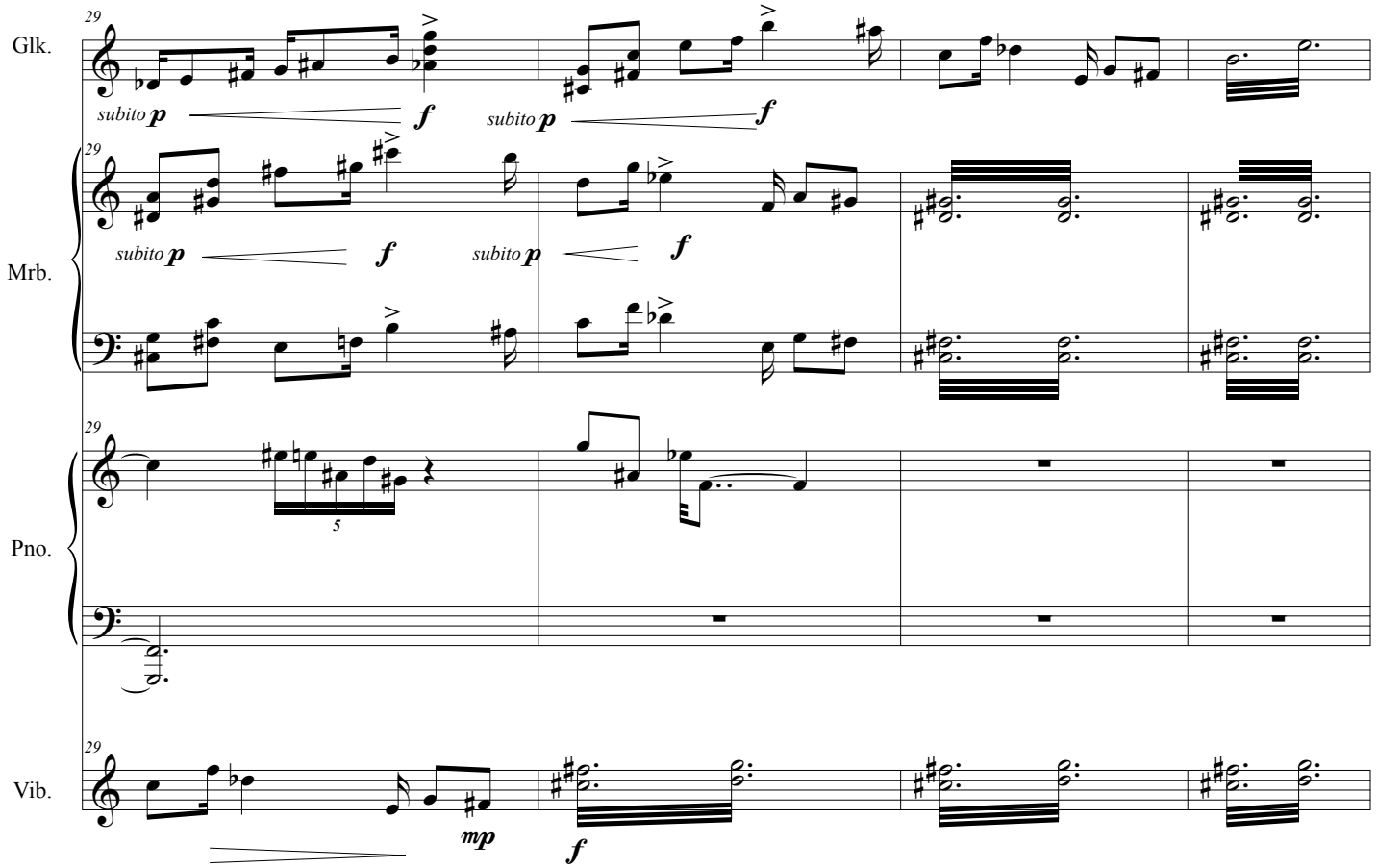

Mais movido ♪= 100
Adagio ♩= 60
Timp.
R. Tm.
Temple Blocks
Cym.
at the dome, the top part.
Glk.
Mrb.
Perc.
Snare drum
Pno.
Vib.
subito p
f
ff
mf

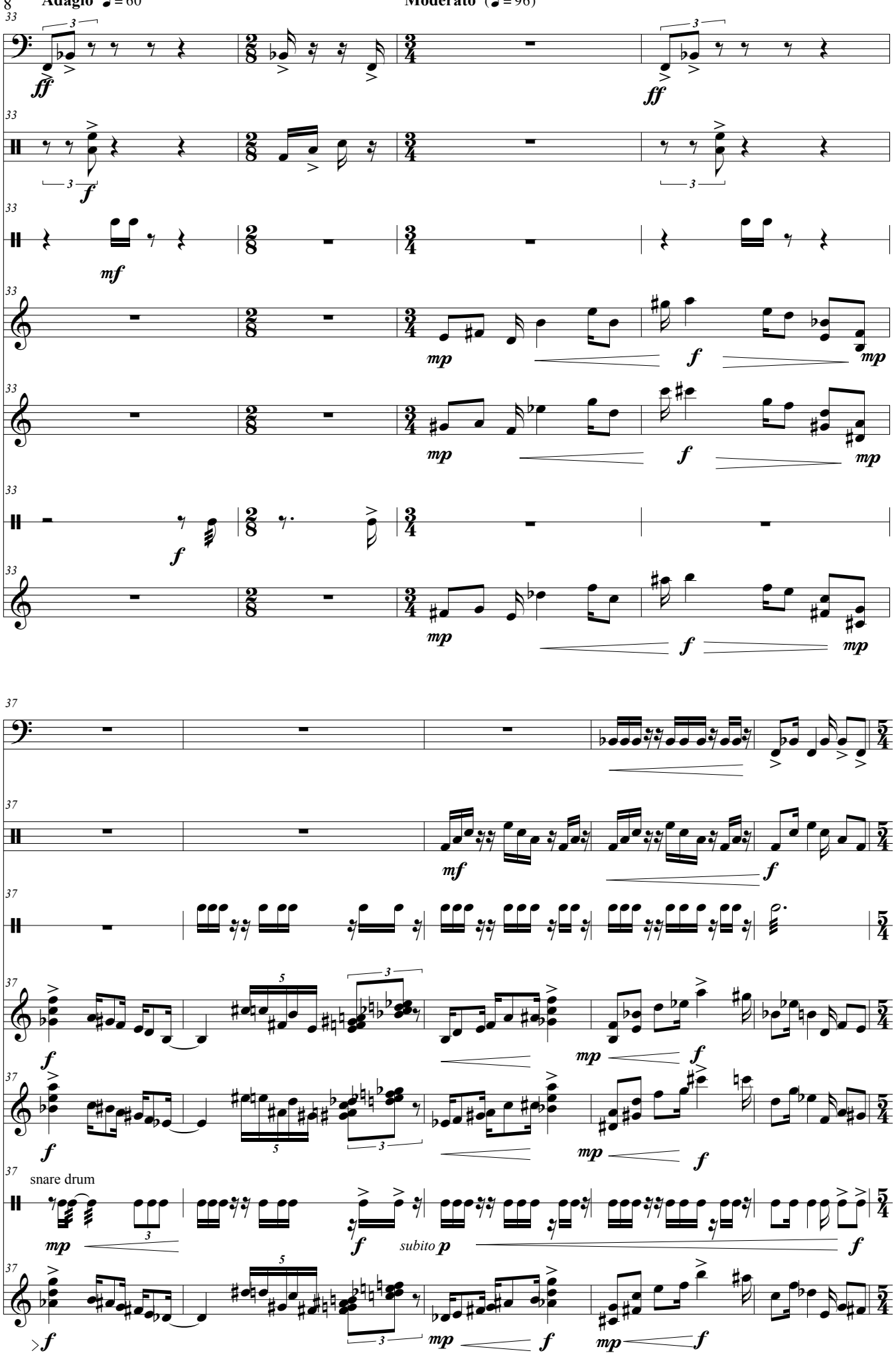

Moderato (♩= 96)
13
Timp.
R. Tm.
Roto-tom
mp
Mrb.
mp
Perc.
mp
play ramdonly in eighths
Pno.
mp
p
8va

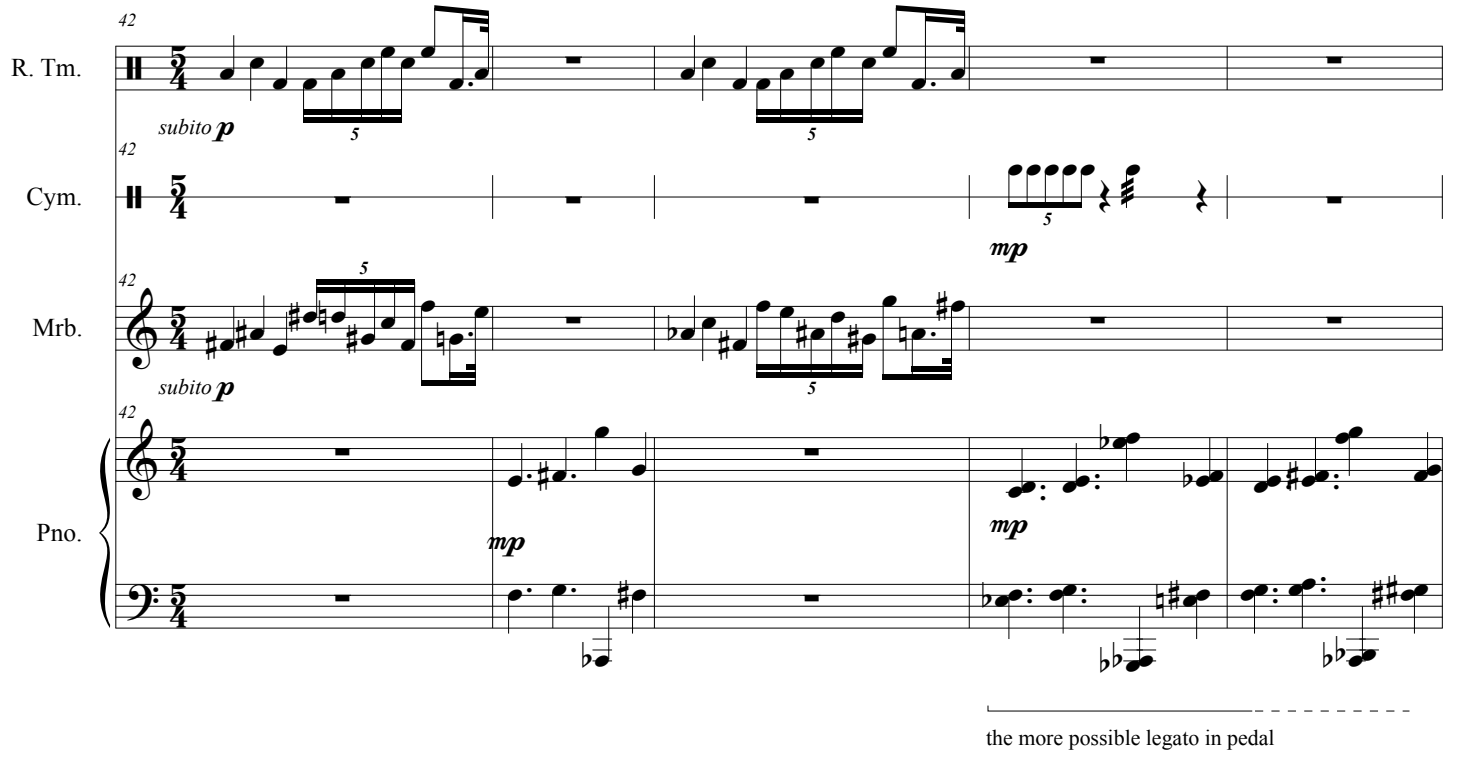

achieve at least a quarter tone up,
pressing the instrument skin.
at the dome, the top part.
Timp.
R. Tm.
Cym.
Glk.
Mrb.
Perc.
Pno.
Vib.
17
1/4
p
mf
mp

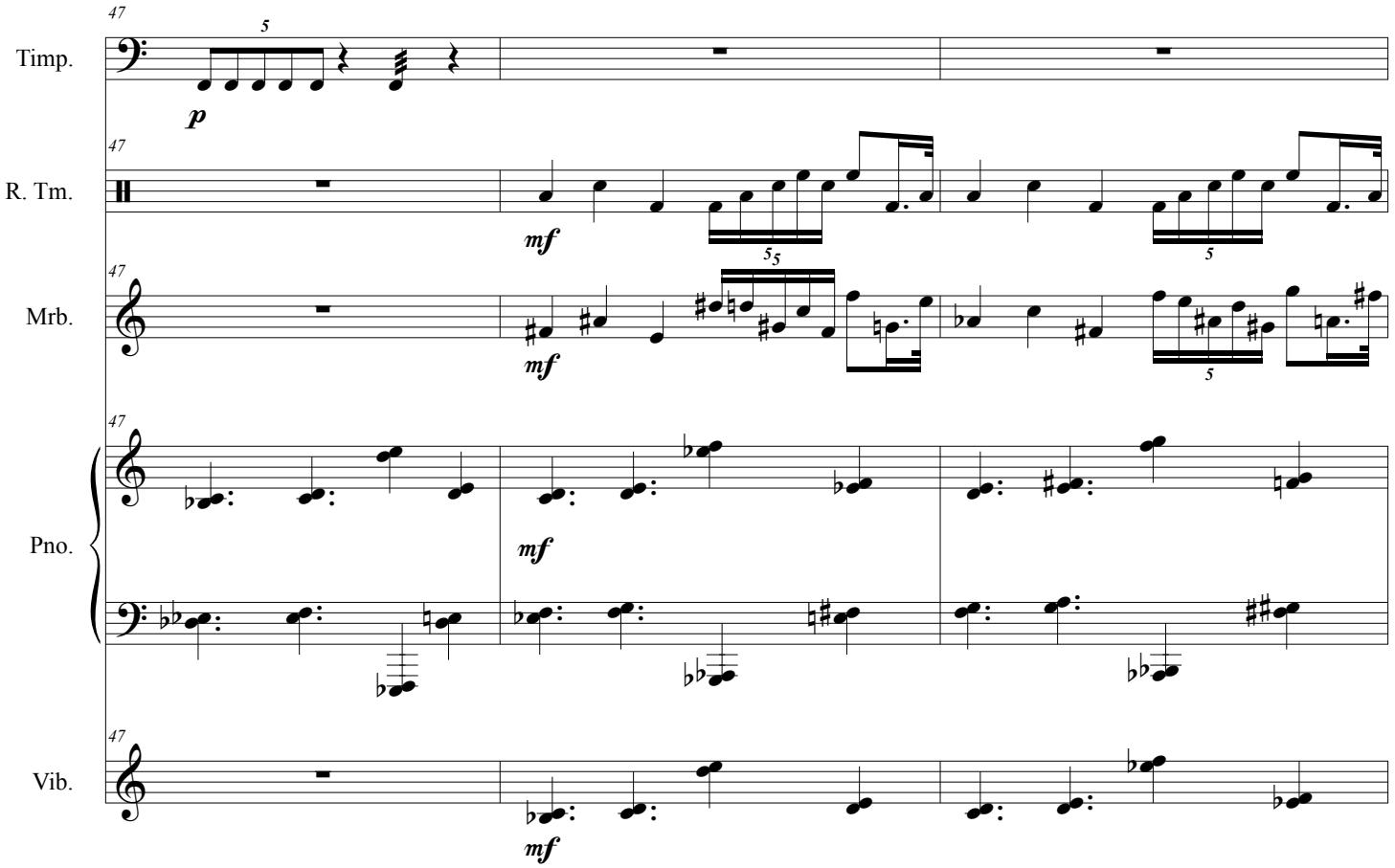

(♩=72)
21
R. Tm.
mf
f
Cym.
Glk.
Mrb.
mp
play randonly, in einghts
p
Pno.
Vib.
3
mf

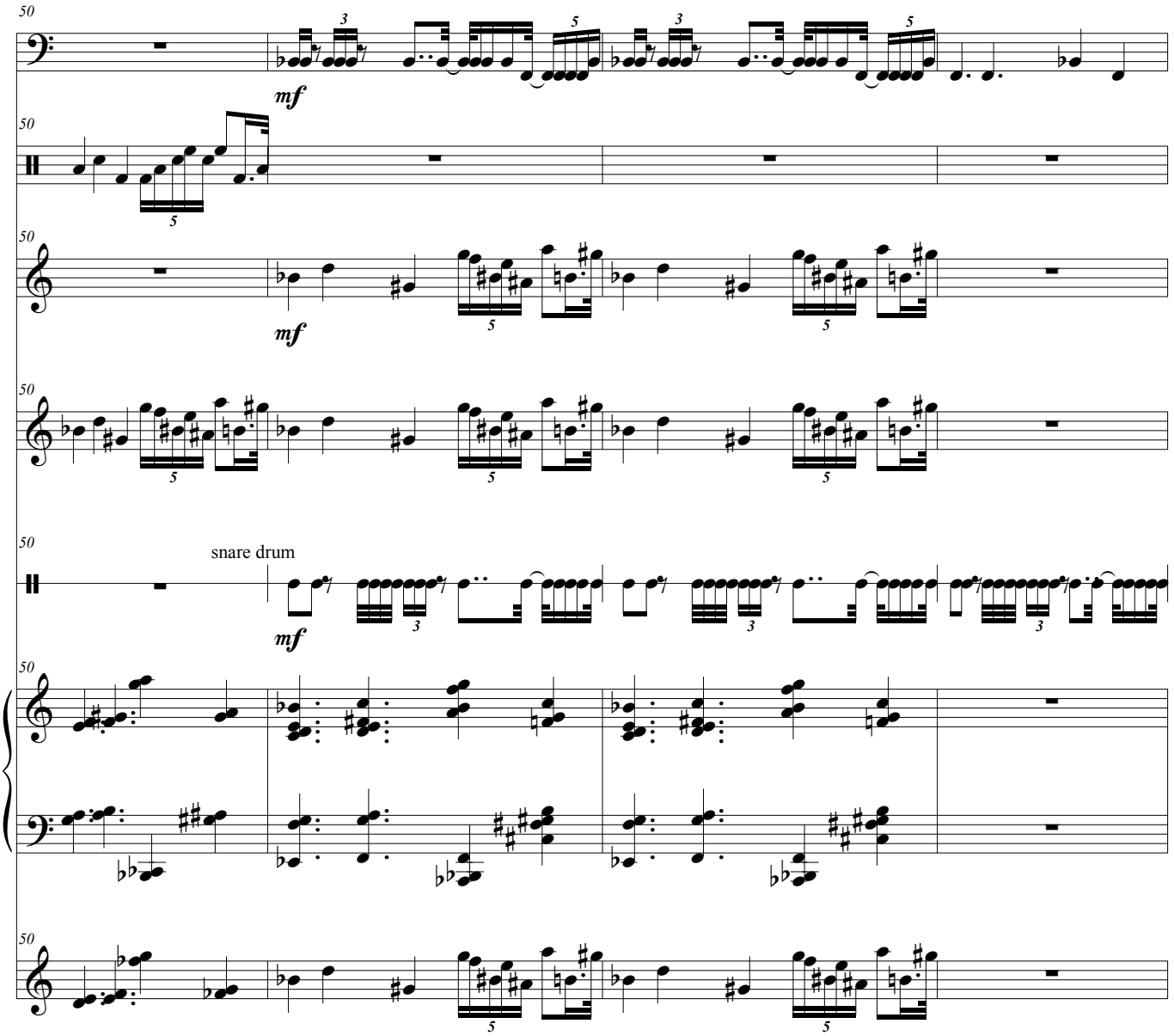

Glk.
Mrb.
Pno.
Vib.
25
mp
f
mf
subito p

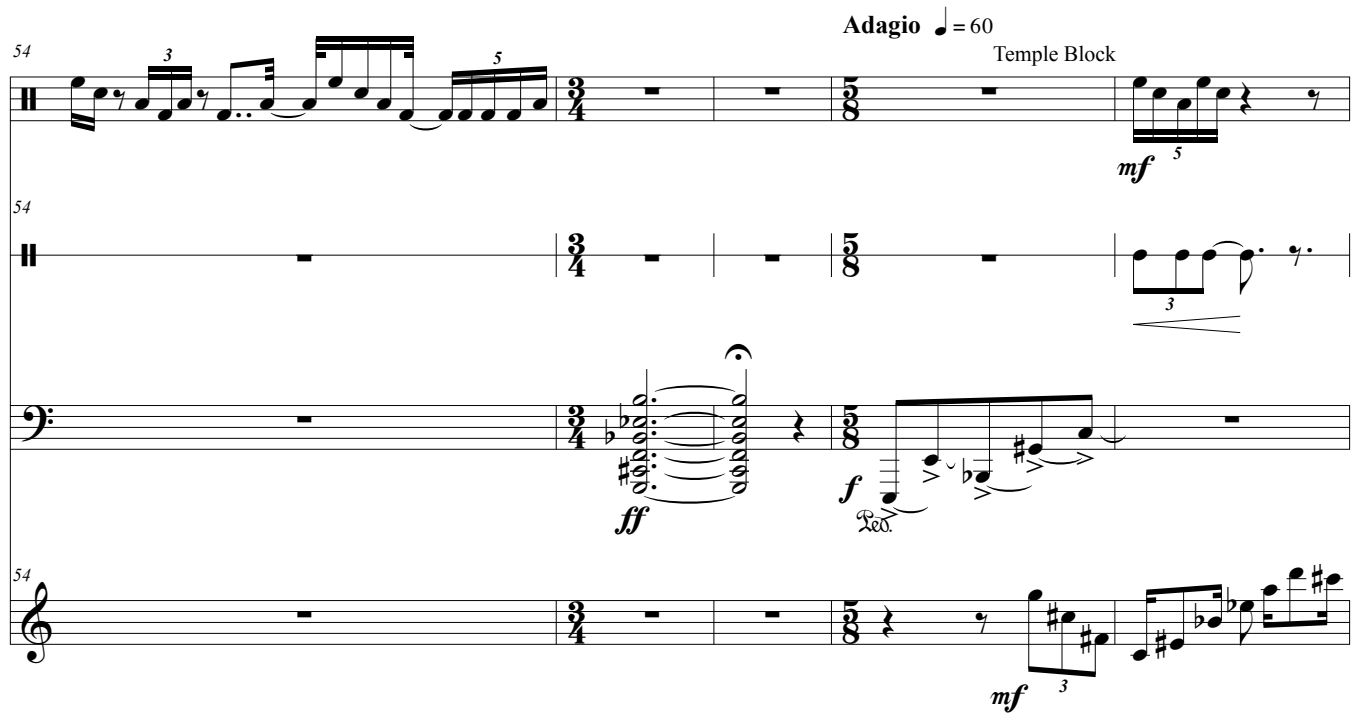

Glk.
Mrb.
Pno.
Vib.
29
subito p
f
mp

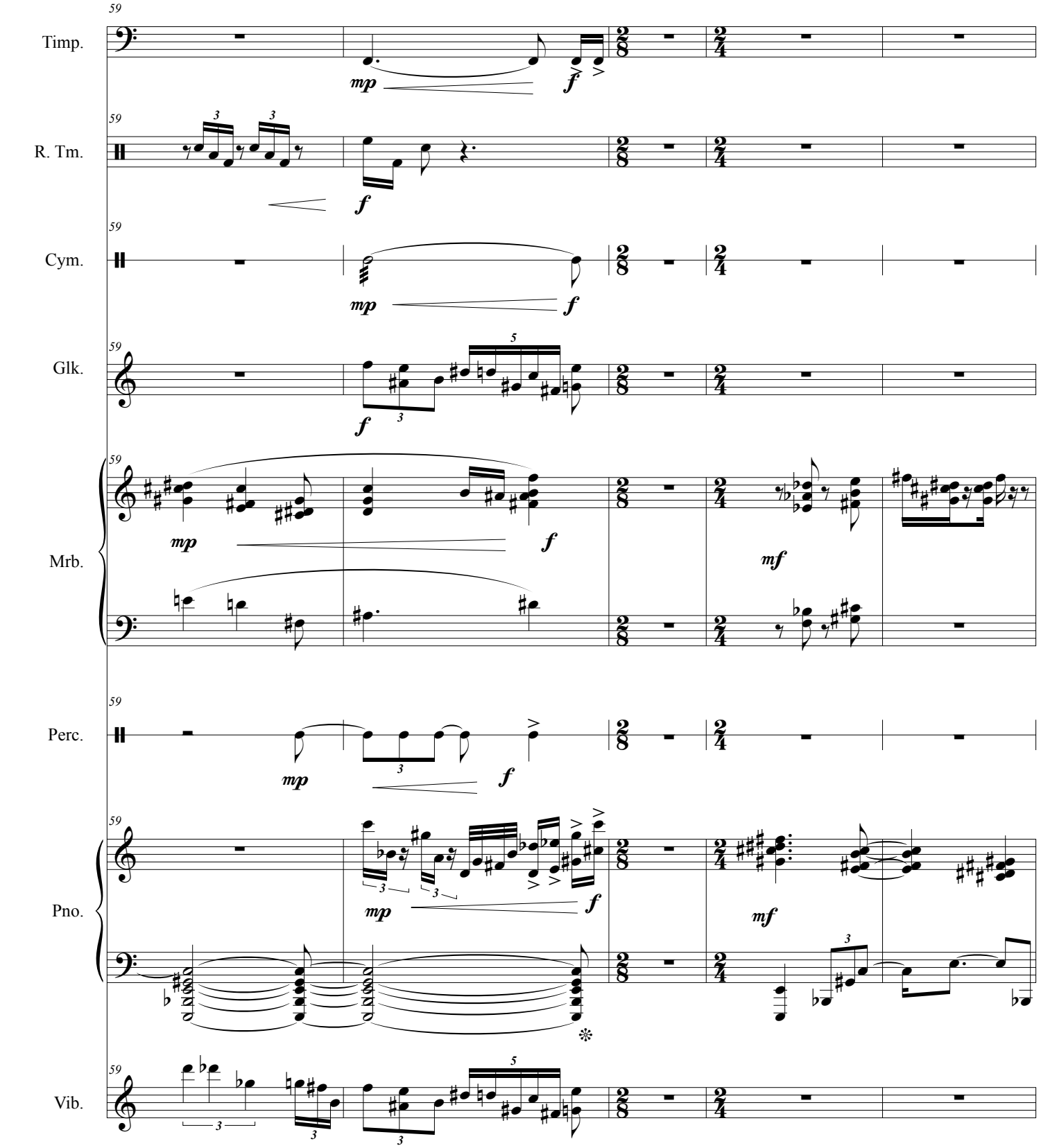

Adagio ♩ = 60
Moderato (♩ = 96)
33
Timp.
R. Tm.
Cym.
Glk.
Mrb.
Perc.
Vib.
37
snare drum
subito p

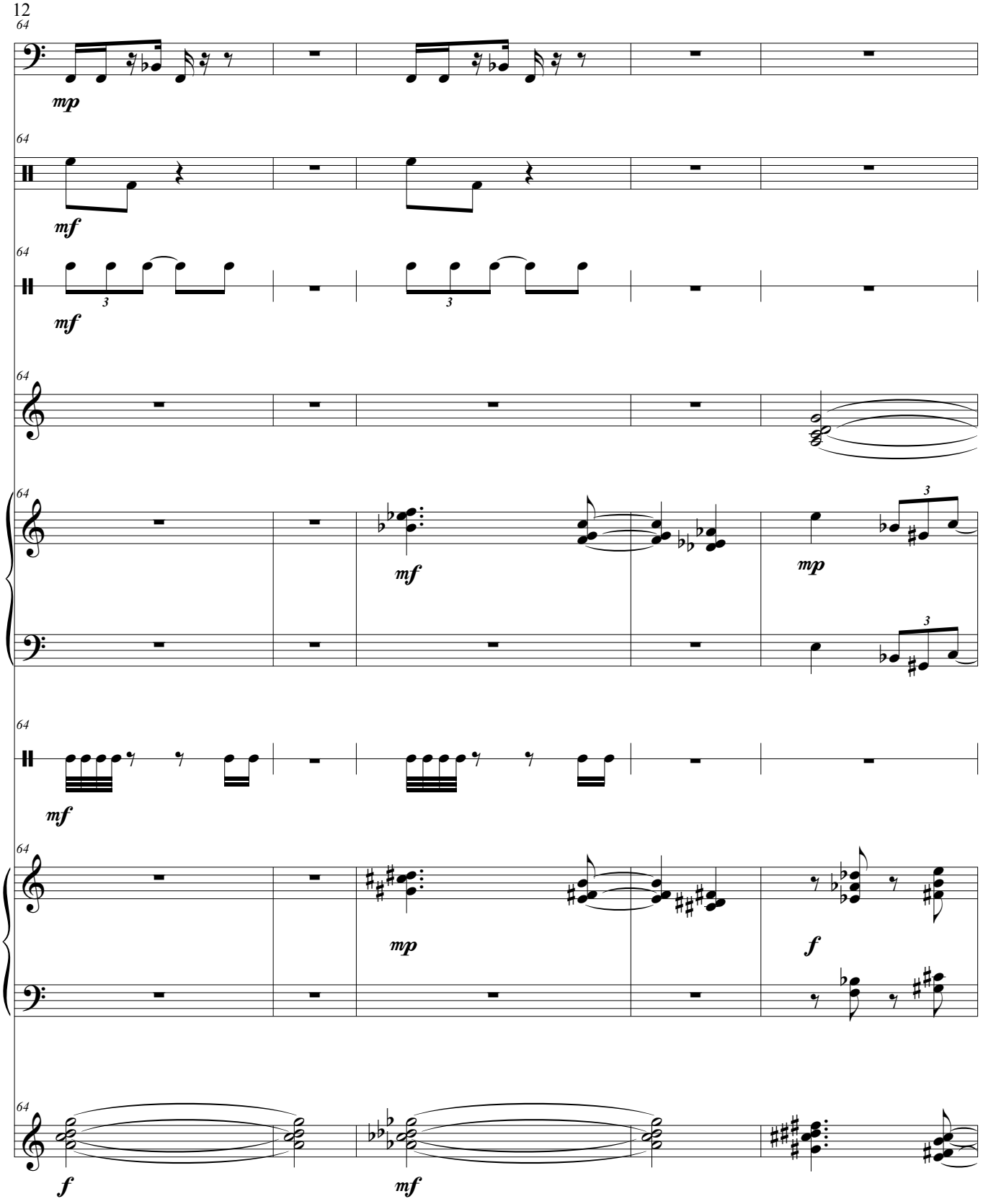

42
R. Tm.
subito p
5
42
Cym.
5
mp
42
Mrb.
subito p
5
42
Pno.
mp
mp
the more possible legato in pedal

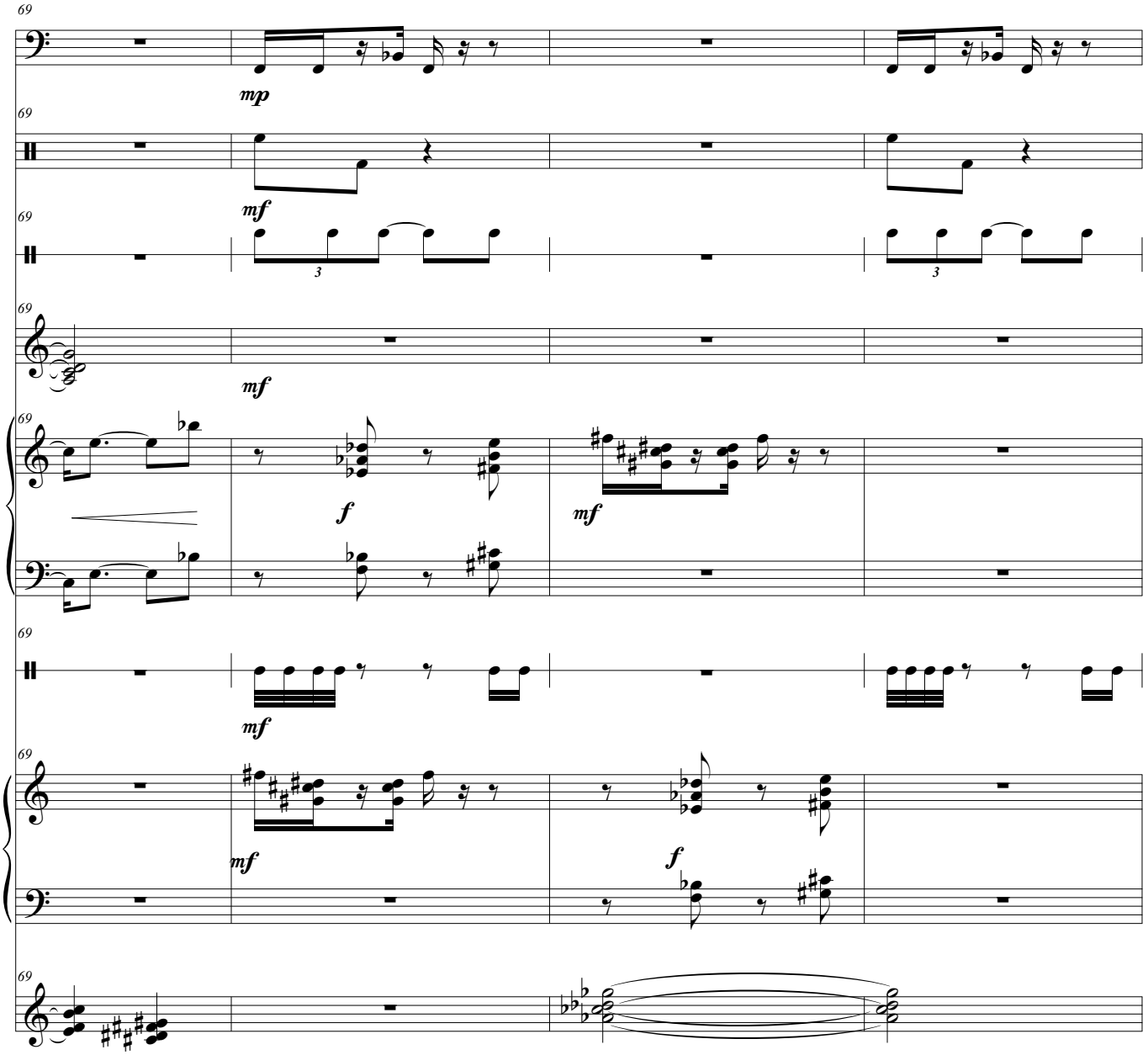

47
Timp.
5
p
47
R. Tm.
mf
5
47
Mrb.
mf
5
47
Pno.
mf
47
Vib.
mf

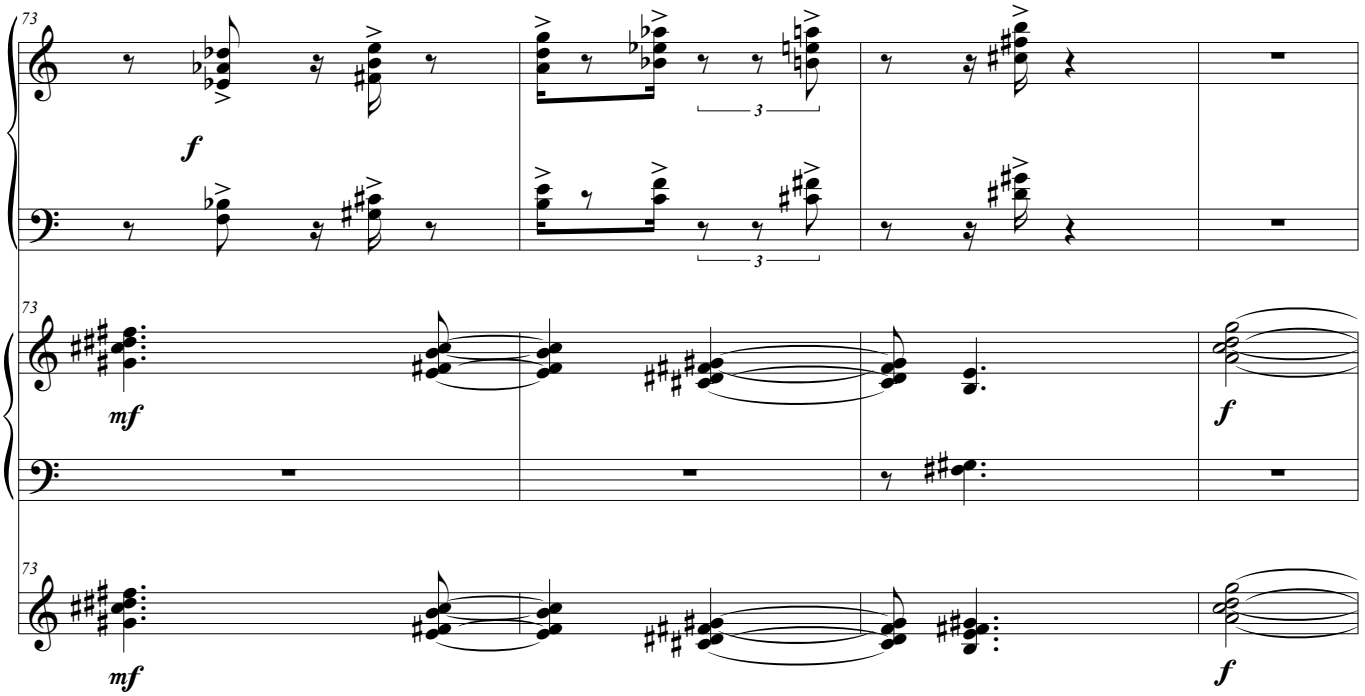

50
Timp.
mf
R. Tm.
Glk.
Mrb.
Perc.
snare drum
Pno.
Vib.

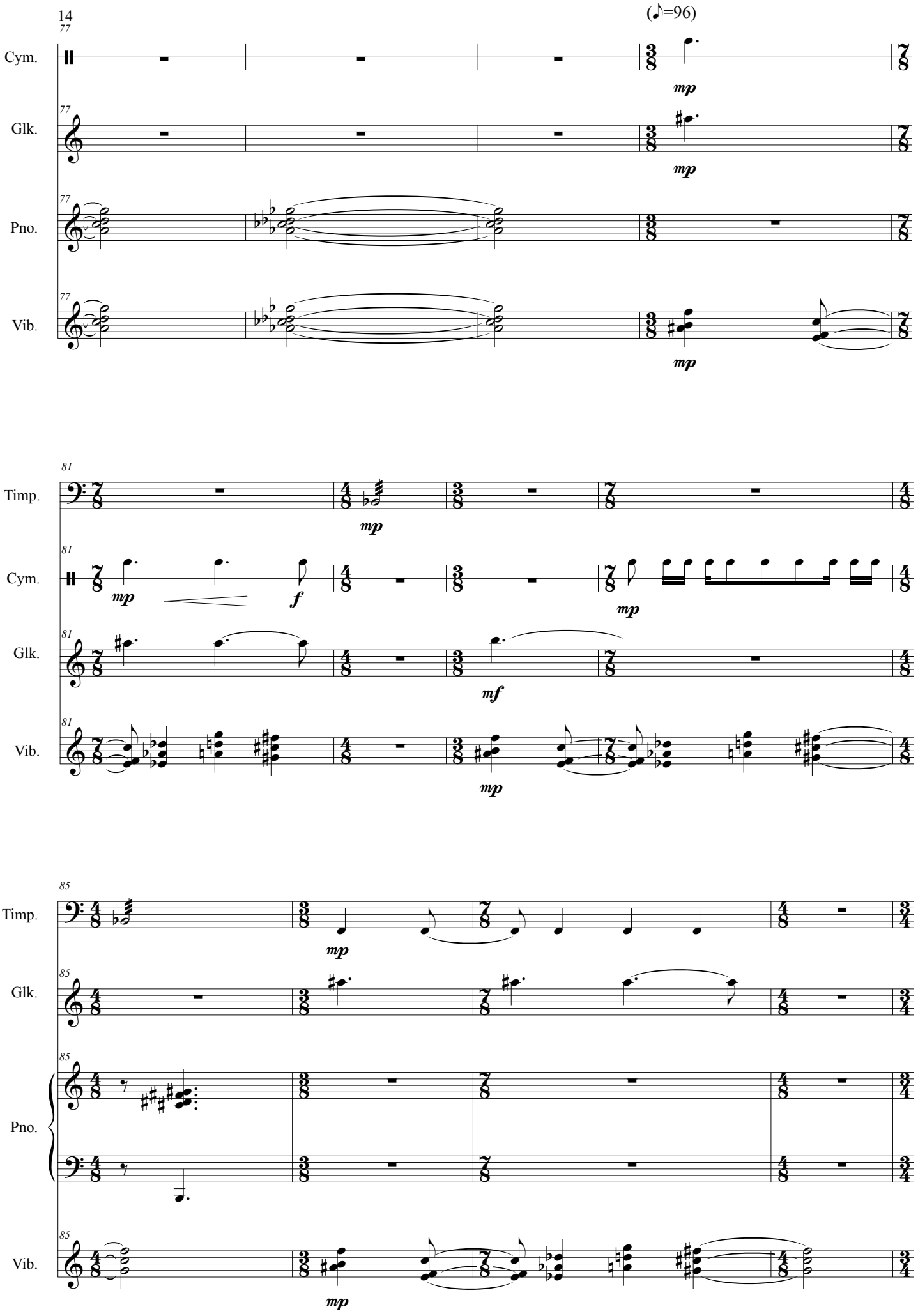

Adagio ♩ = 60
54
R. Tm.
Temple Block
mf
Perc.
Pno.
ff
f
Ped.
Vib.
mf

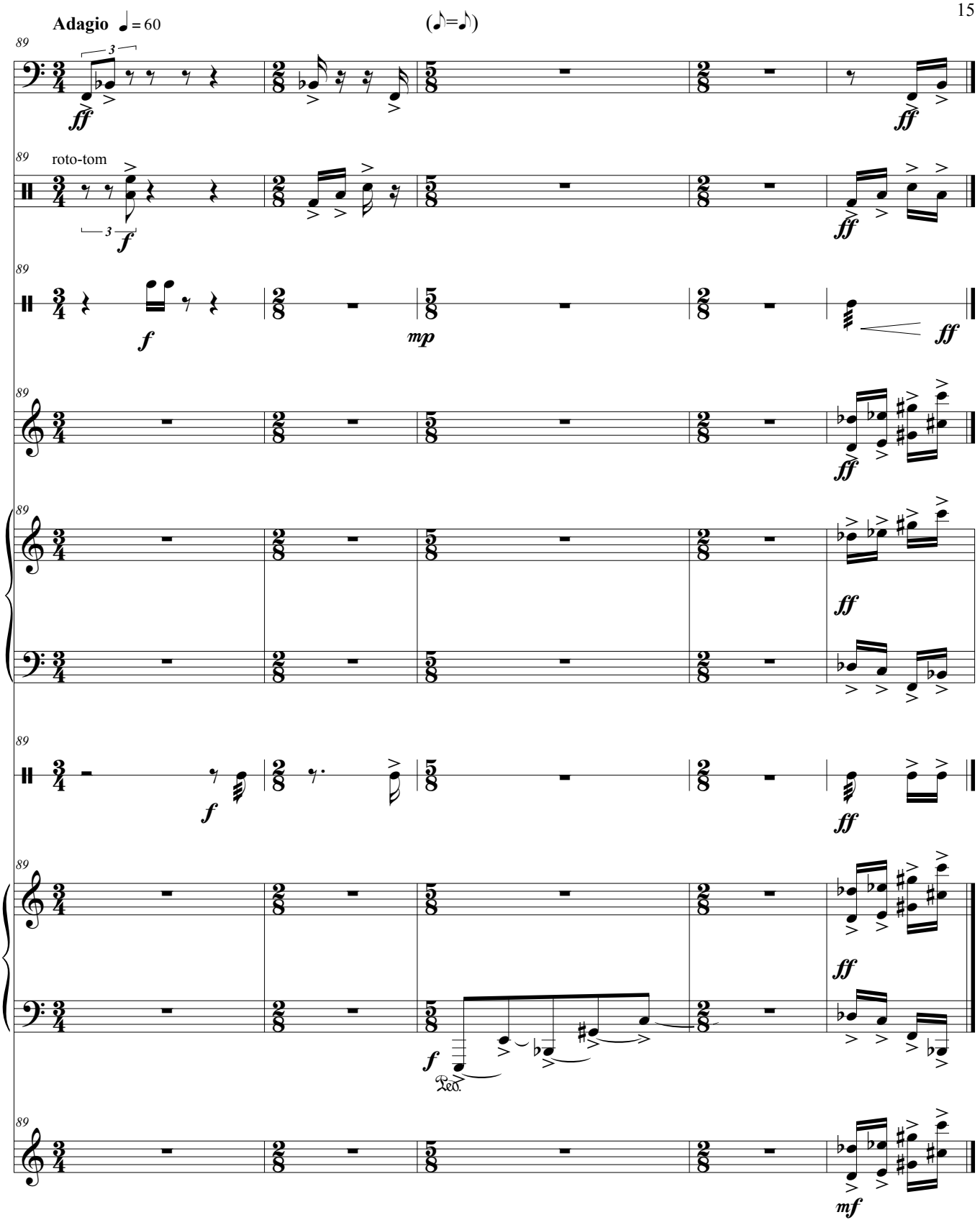

59
Timp.
mp
f
59
R. Tm.
f
59
Cym.
mp
f
59
Glk.
f
59
Mrb.
mp
f
mf
59
Perc.
mp
f
59
Pno.
mp
f
mf
59
Vib.


64
Timp.
mp
64
R. Tm.
mf
64
Cym.
3
3
mf
64
Glk.
64
Mrb.
mf
3
mp
3
64
Perc.
mf
64
Pno.
mp
f
64
Vib.
f
mf


69
Timp.
mp
69
R. Tm.
mf
69
Cym.
3
3
69
Glk.
mf
69
Mrb.
f
mf
69
Perc.
mf
69
Pno.
mf
f
69
Vib.


73
Mrb.
f
3
3
73
Pno.
mf
f
73
Vib.
mf
f


(♪=96)
77
Cym.
Glk.
Pno.
Vib.
mp
81
Timp.
Cym.
Glk.
Vib.
mf
f
85
Timp.
Glk.
Pno.
Vib.


Adagio ♩= 60
(♪=♪)
89
Timp.
ff
ff
R. Tm.
roto-tom
f
ff
Cym.
f
mp
ff
Glk.
ff
Mrb.
ff
Perc.
f
ff
Pno.
ff
f
Ped.
Vib.
mf

II - Aqui e além

Here and beyond

Score

André Codeço

$\sum_{F(v)=1}^{n} - \sum_{F(m)=1}^{(-n)}$

Celesta

♩ = 72 *rubato*

Cym.

play at the dome

play at the body

♩ = 42

with contrabass bow

with drumstick

Mrb.

Perc.

tamtam and snare drum

tamtam

with a bow

Pno.

8va

Mrb.

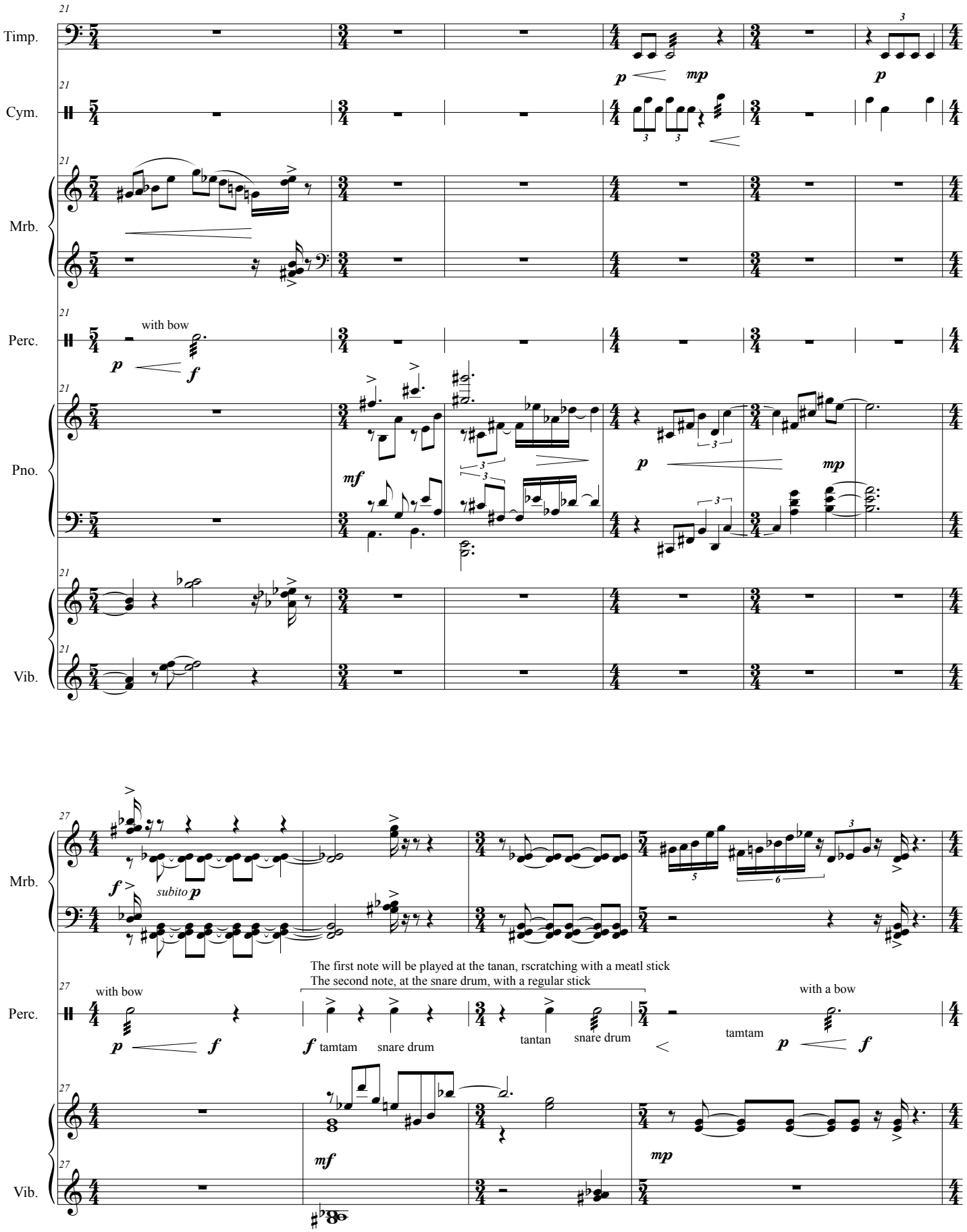
Perc.

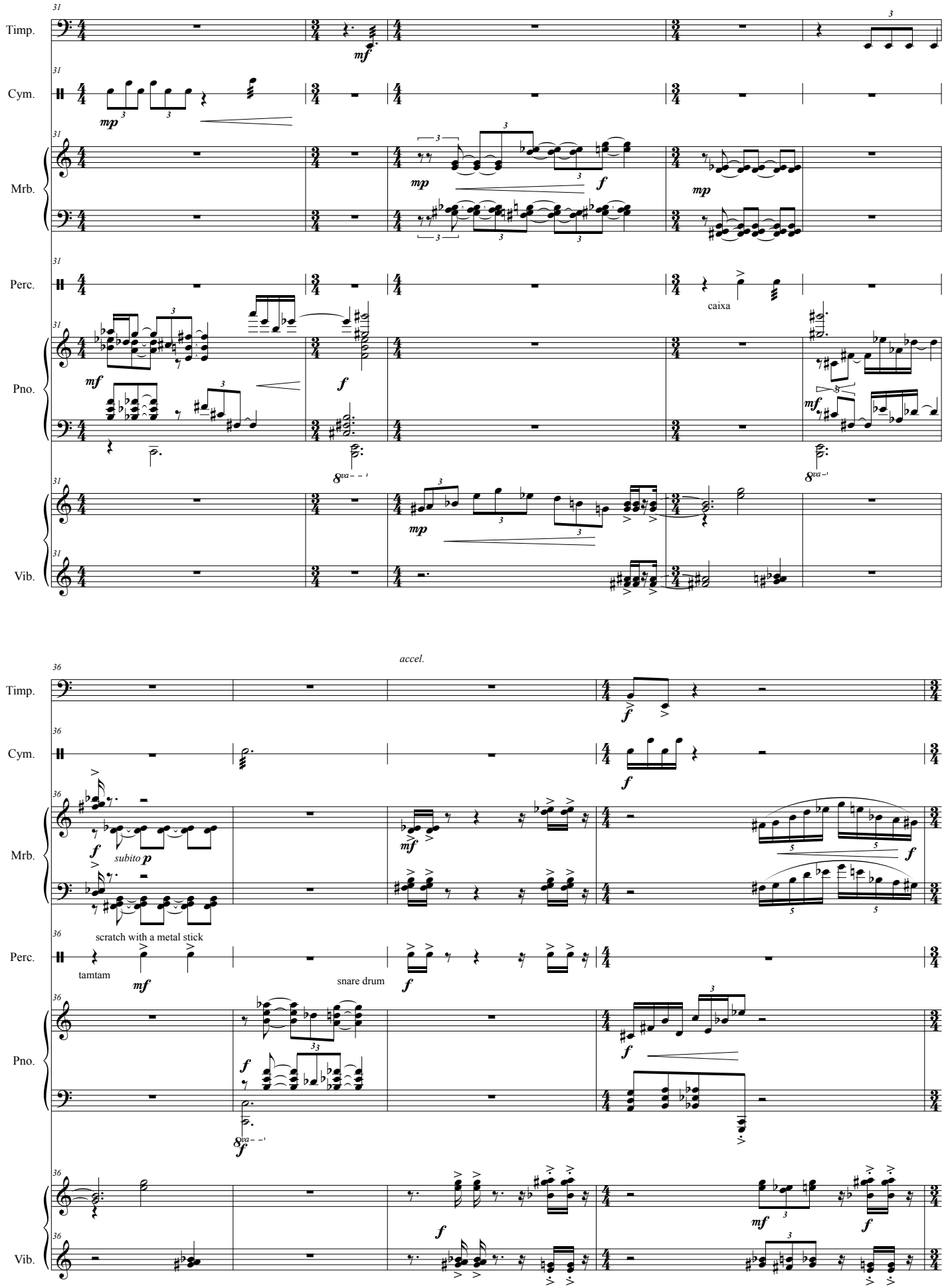
scratch with a meatl stick

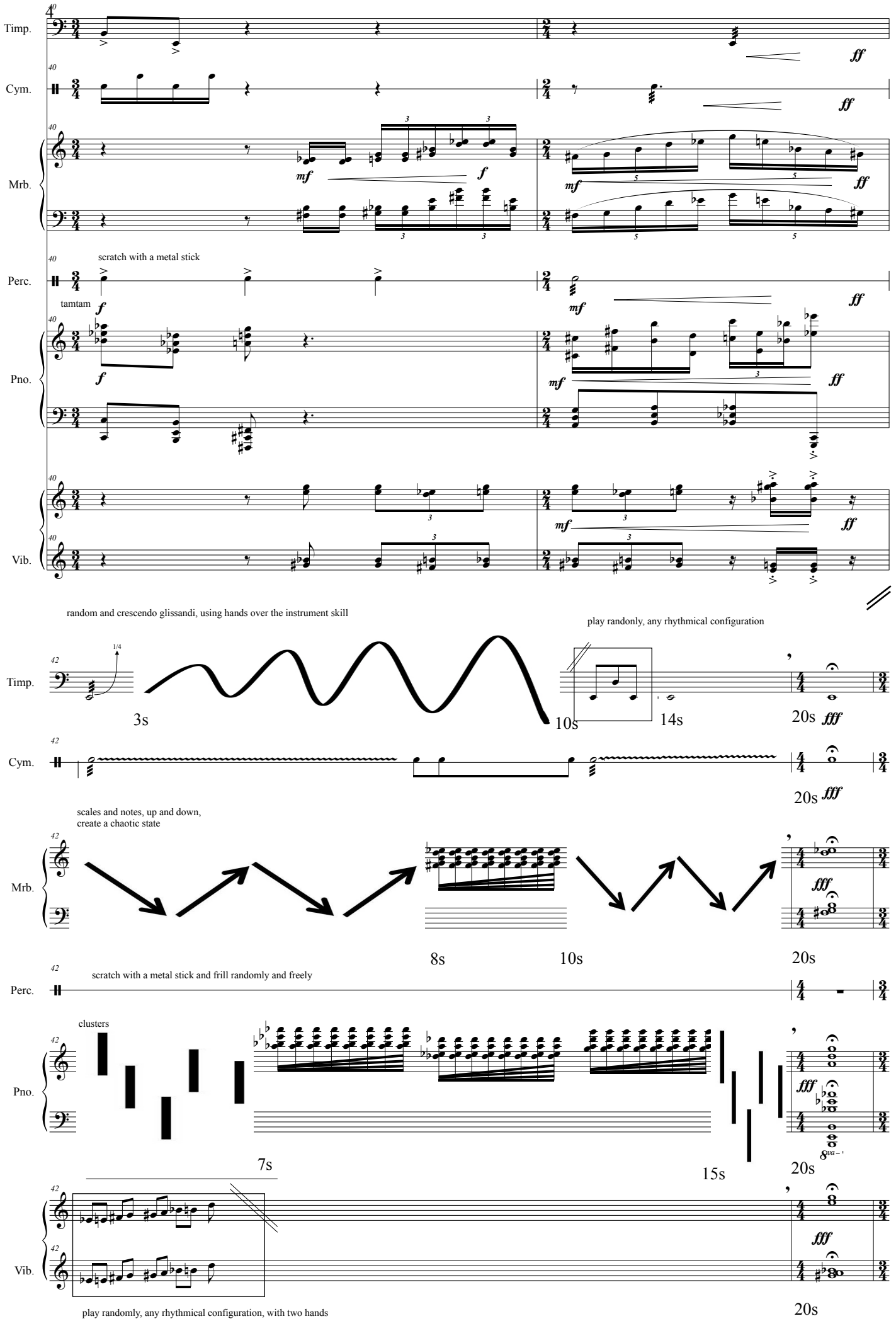
with bow

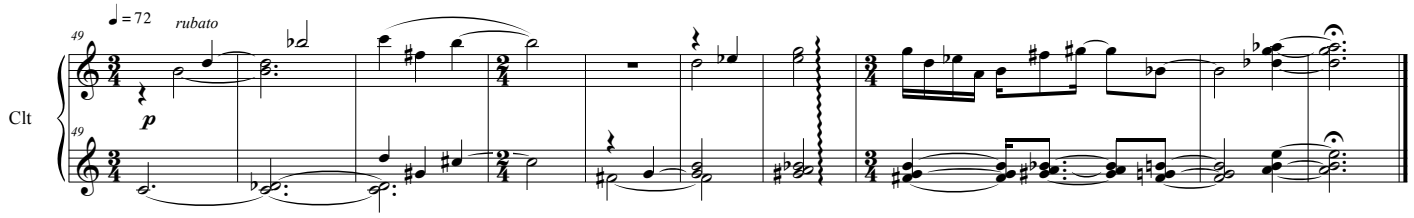
Vib.

©


21
Timp.
Cym.
Mrb.
Perc.
Pno.
Vib.
with bow
p
f
mf
mp
27
subito p
The first note will be played at the tanan, rscratching with a meatl stick
The second note, at the snare drum, with a regular stick
with bow
with a bow
tamtam
snare drum
tantan
snare drum
tamtam


31
Timp.
Cym.
Mrb.
Perc.
Pno.
Vib.
caixa
36
accel.
scratch with a metal stick
tamtam
snare drum
subito p


Timp.
Cym.
Mrb.
Perc.
Pno.
Vib.
scratch with a metal stick
tamtam
random and crescendo glissandi, using hands over the instrument skill
play randonly, any rhythmical configuration
3s
10s
14s
20s
scales and notes, up and down,
create a chaotic state
8s
10s
20s
scratch with a metal stick and frill randomly and freely
clusters
7s
15s
20s
play randomly, any rhythmical configuration, with two hands

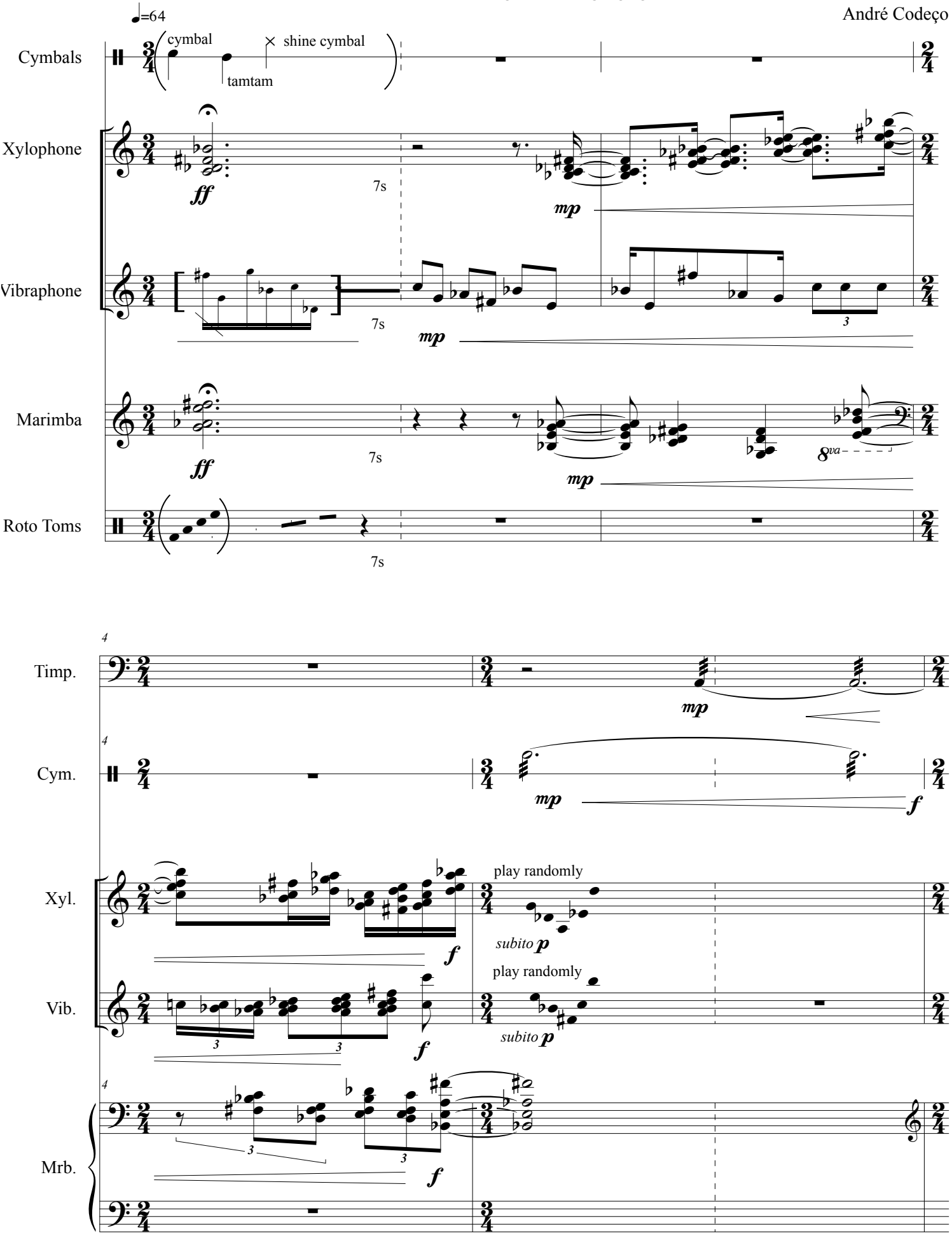

Clt
49
♩ = 72
rubato
p
49

Score

III - Incertâncias

It's all about a game. A language game.

André Codeço



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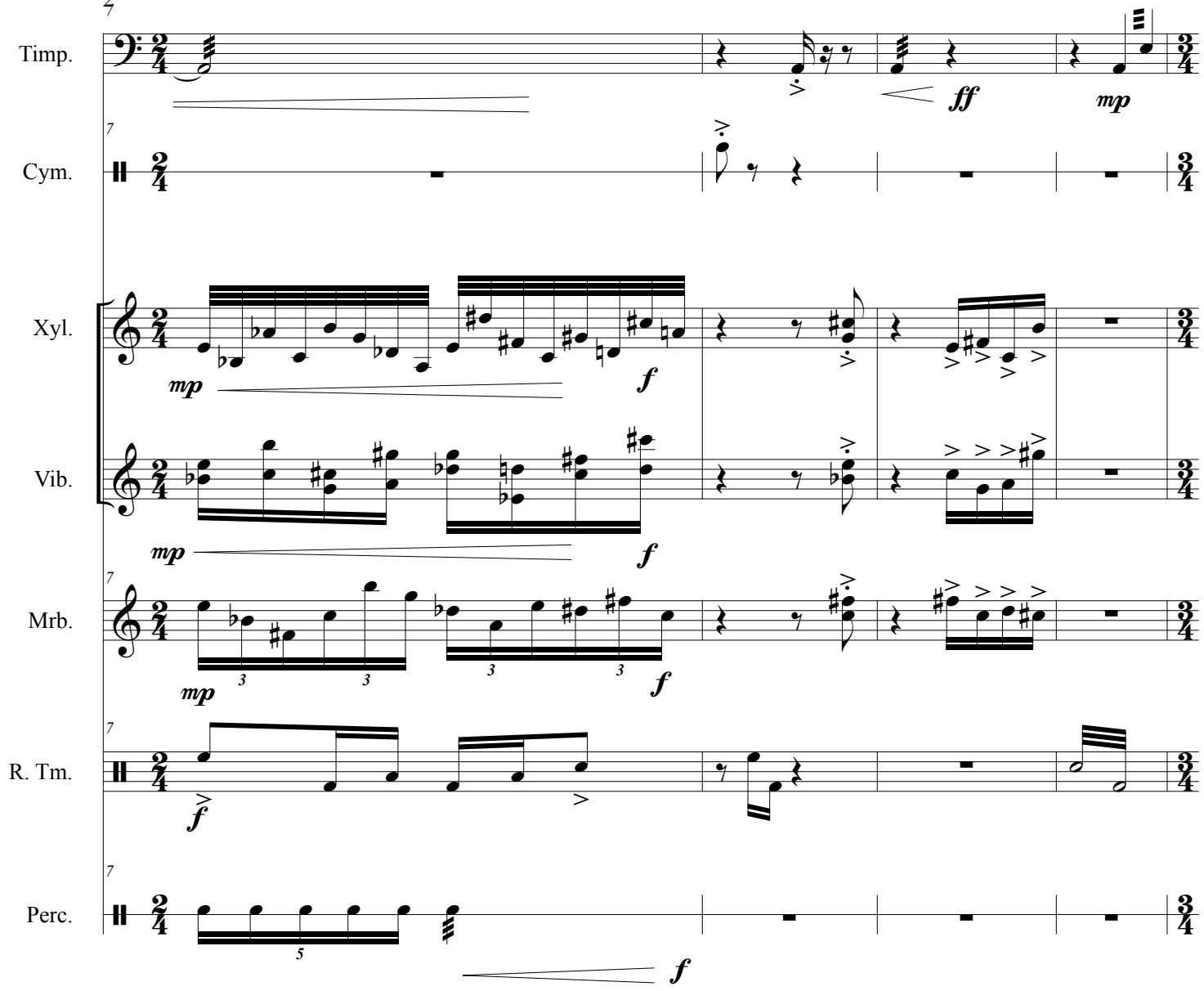
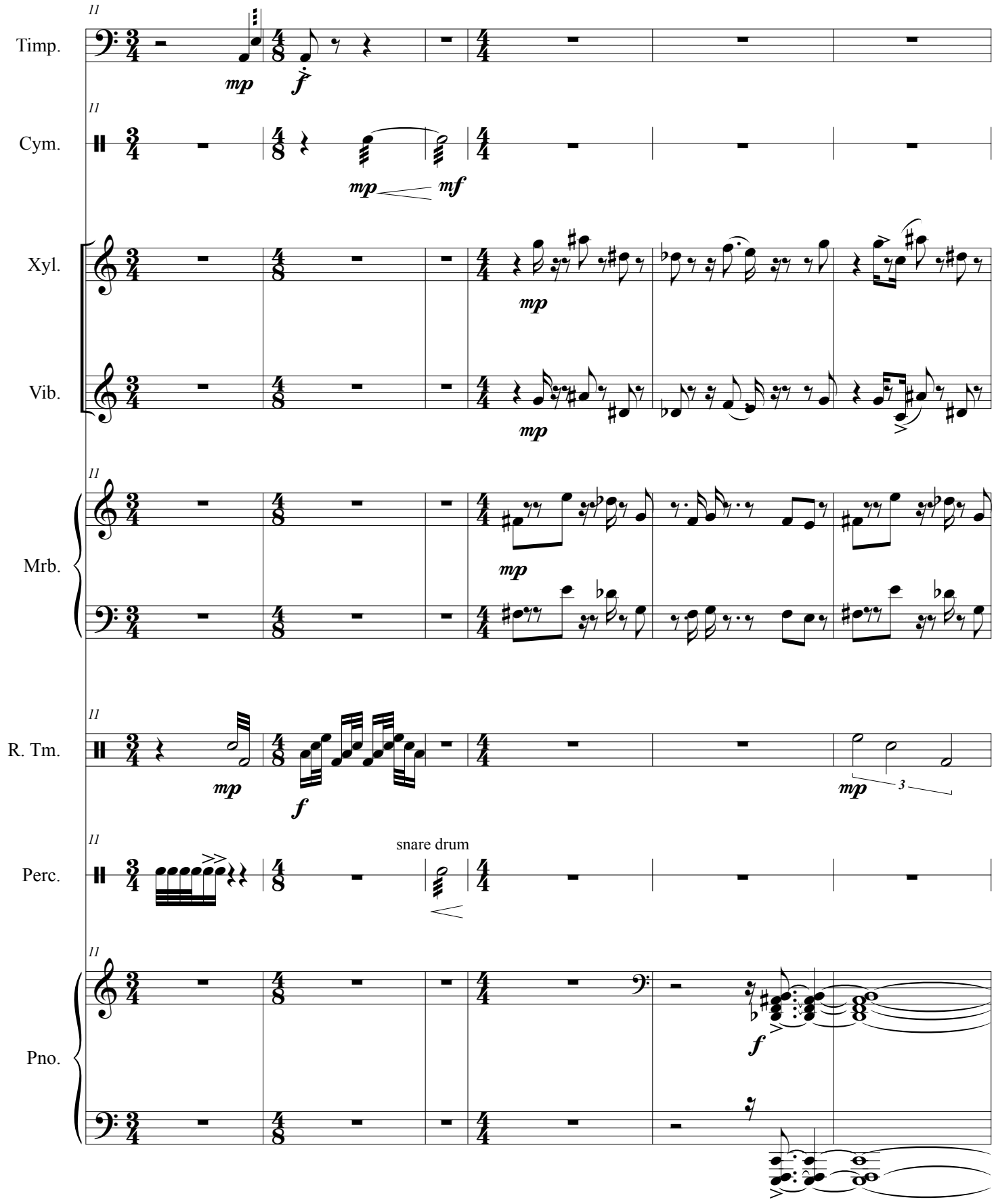
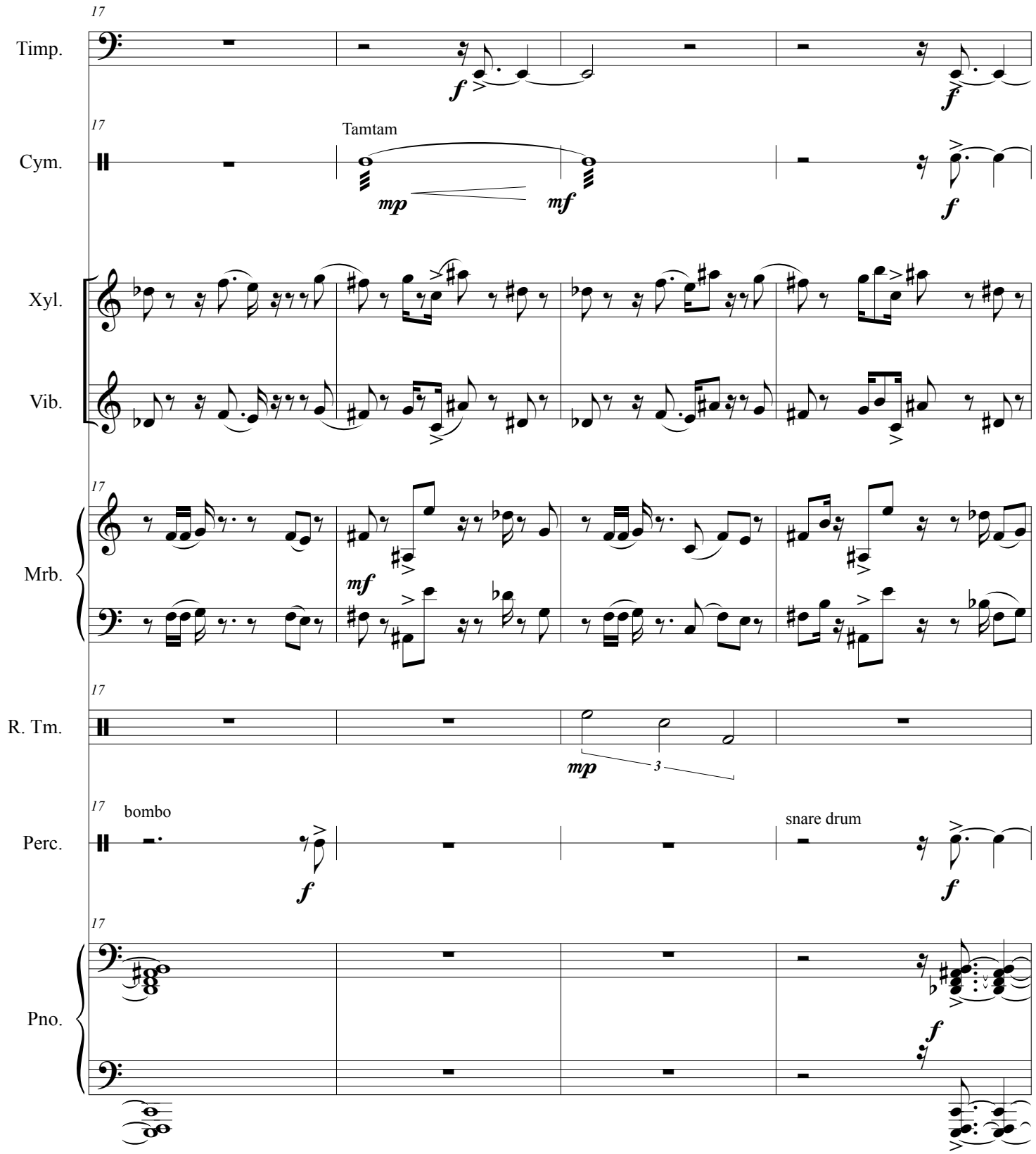
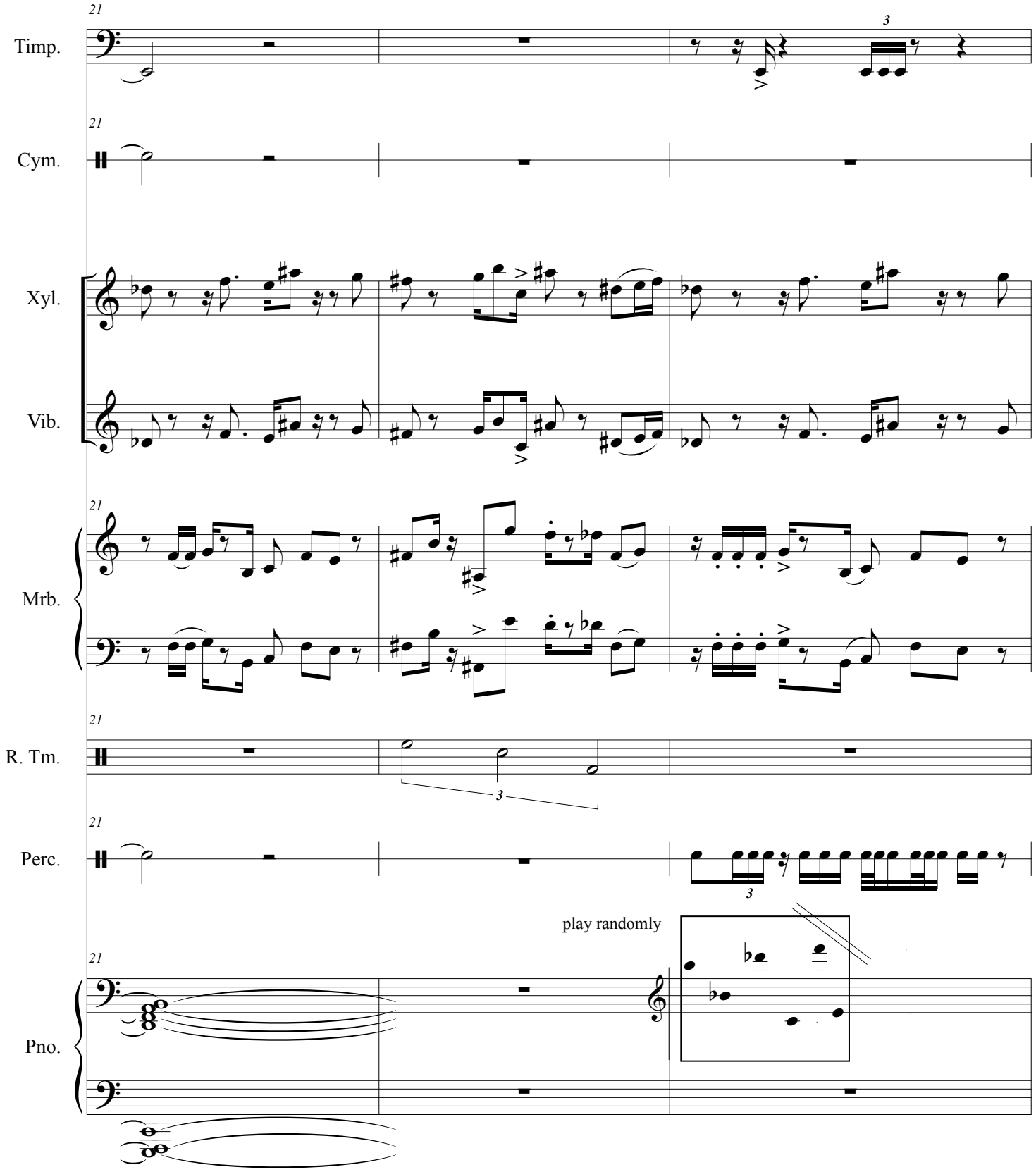
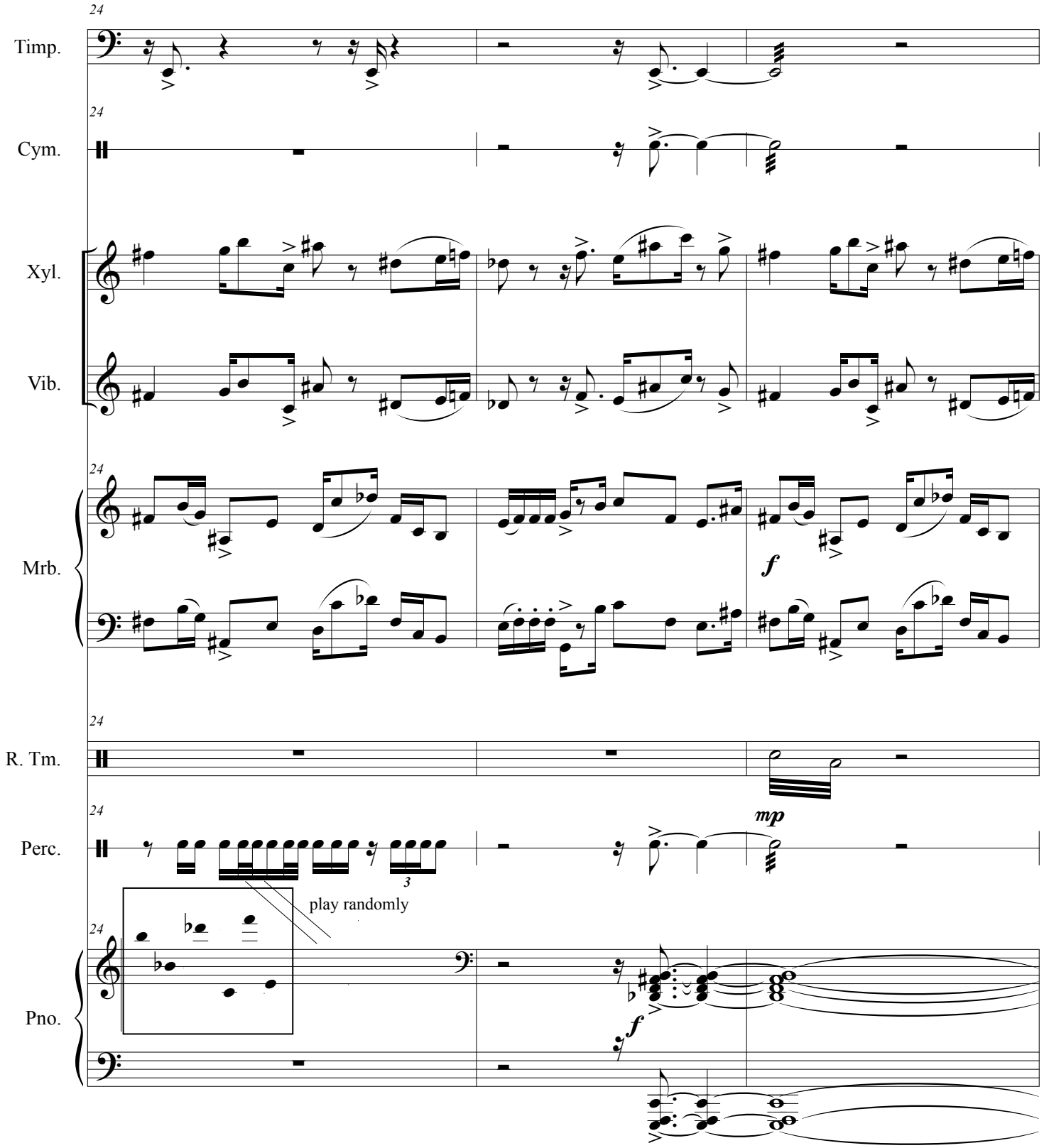
III - Incertâncias

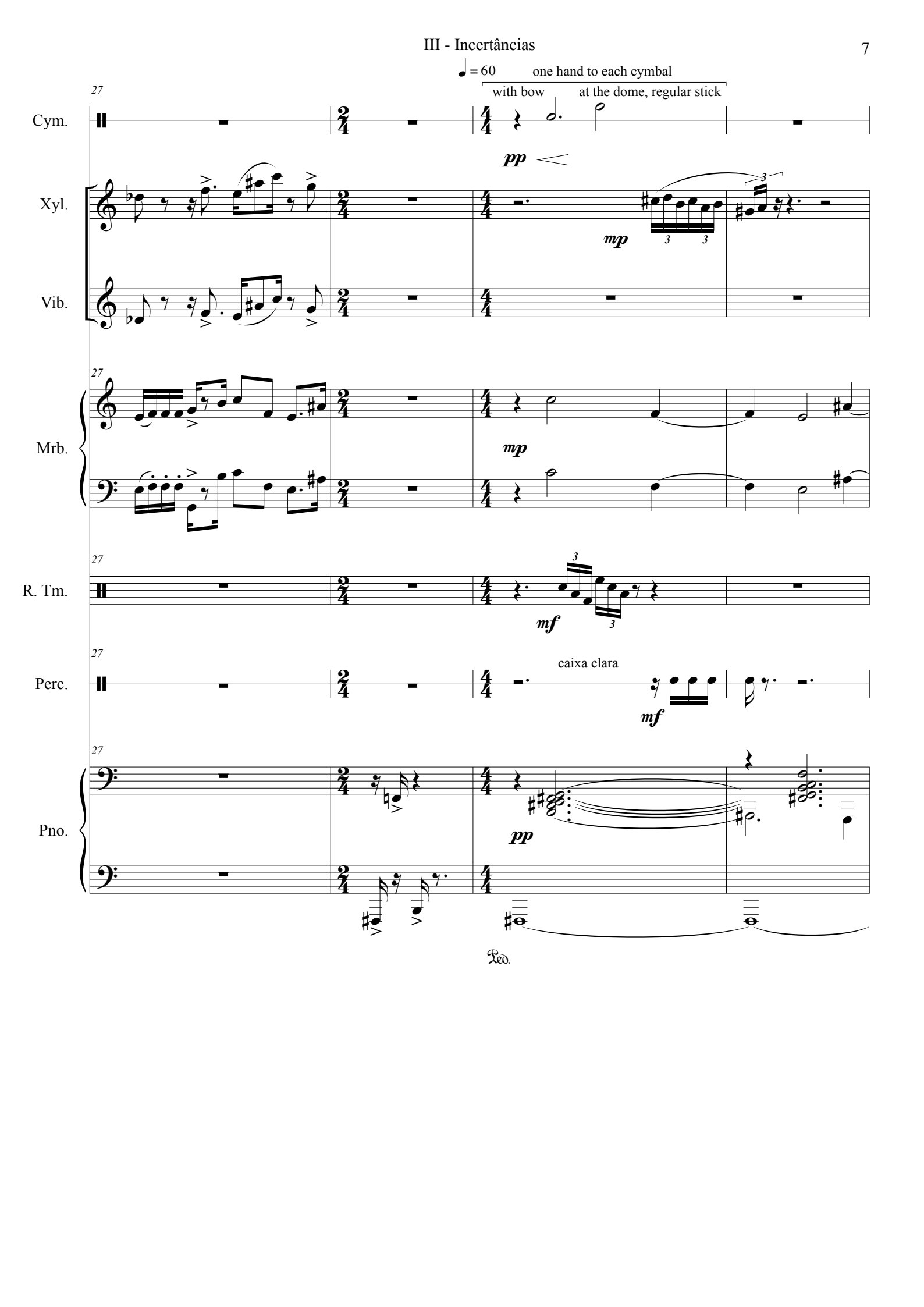


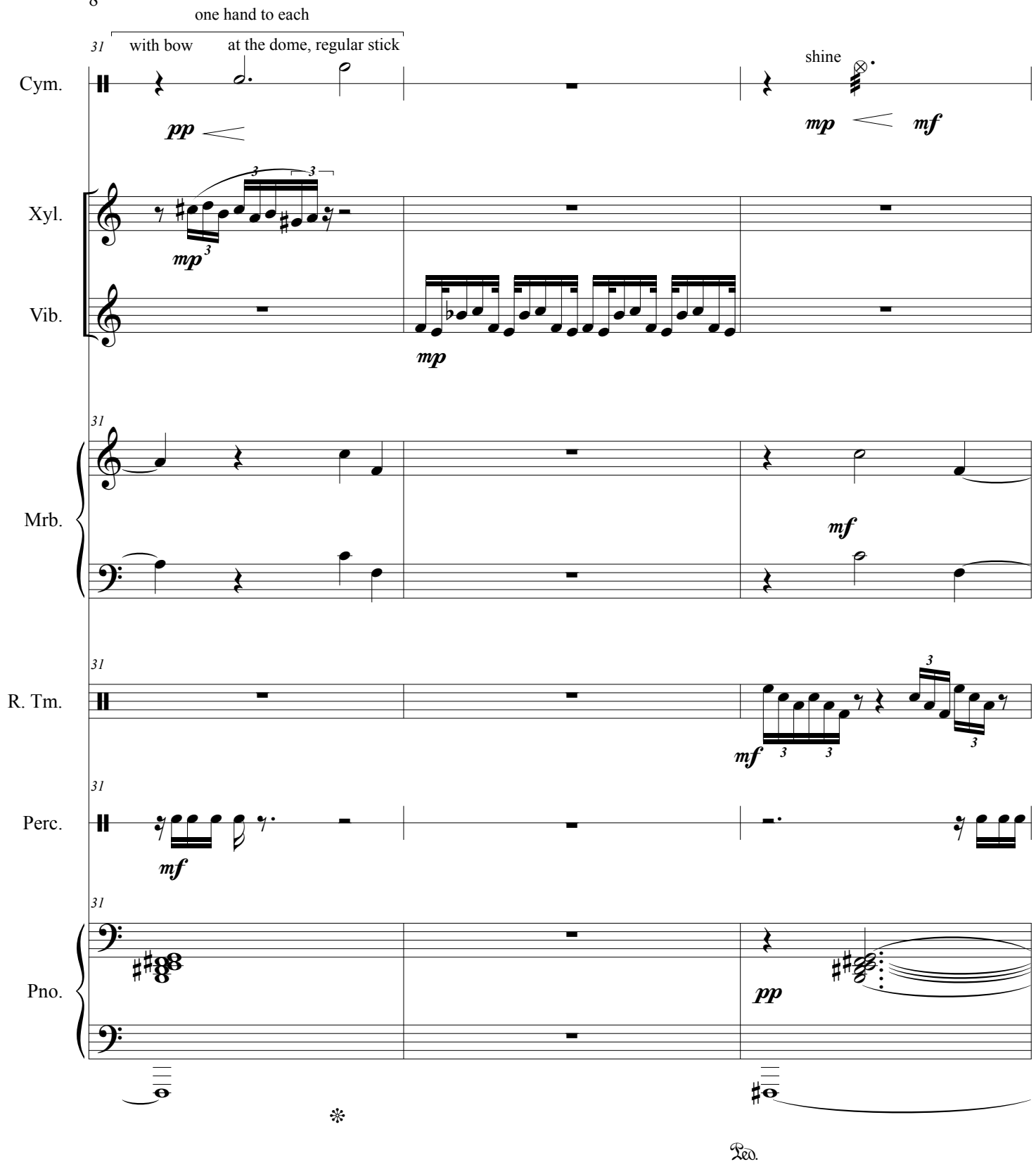

♩= 72
11
Timp.
mp
f
Cym.
mp
mf
Xyl.
mp
Vib.
mp
Mrb.
mp
R. Tm.
mp
f
mp
3
Perc.
snare drum
Pno.
f

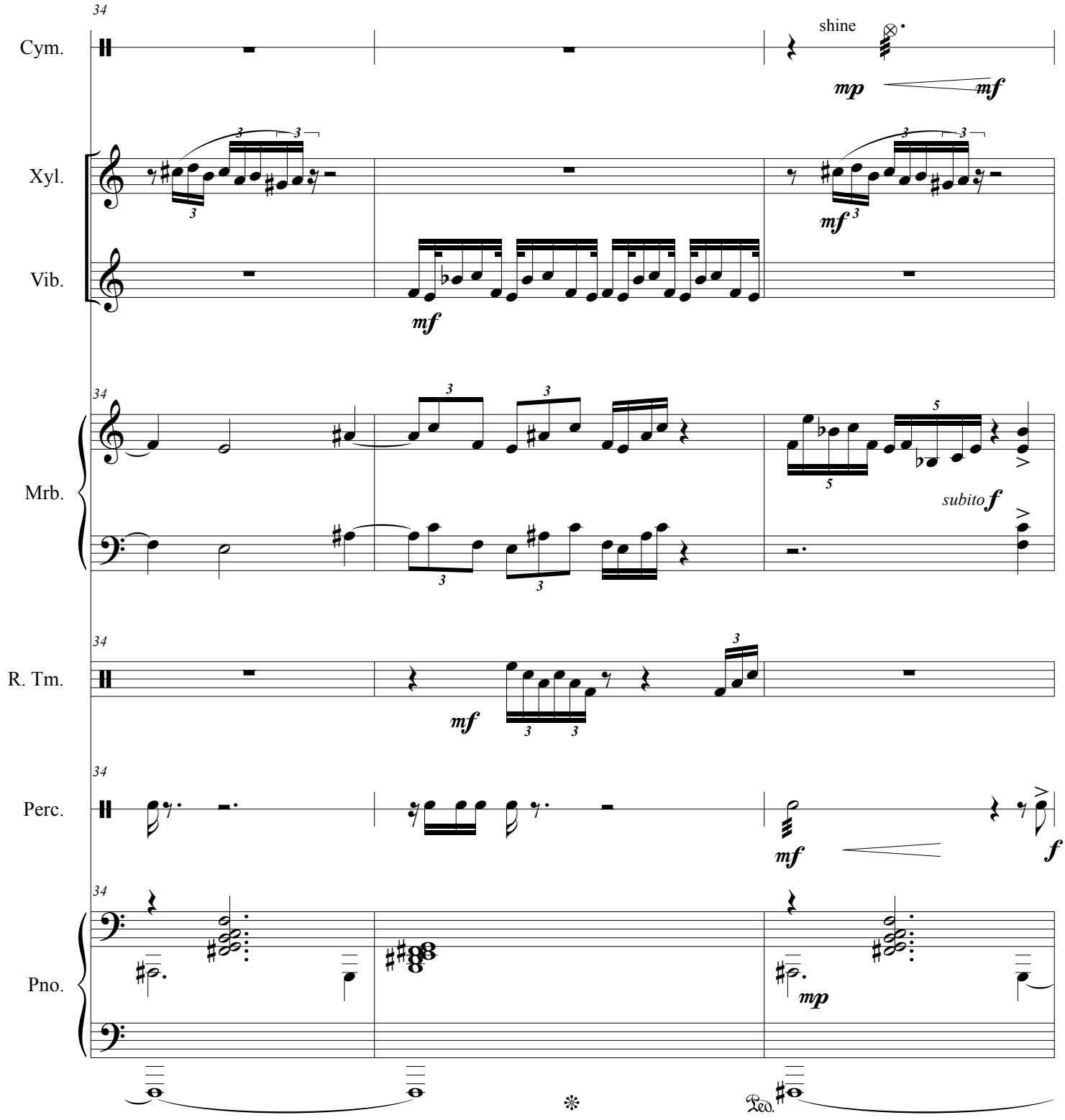

17
Timp.
f
f
17
Cym.
Tamtam
mp
mf
f
Xyl.
Vib.
17
Mrb.
mf
17
R. Tm.
mp
3
17
Perc.
bombo
f
snare drum
f
17
Pno.
f


21
Timp.
3
21
Cym.
Xyl.
Vib.
21
Mrb.
21
R. Tm.
3
21
Perc.
3
play randomly
21
Pno.


24
Timp.
Cym.
Xyl.
Vib.
Mrb.
R. Tm.
Perc.
Pno.
f
mp
play randomly


♩ = 60
one hand to each cymbal
with bow
at the dome, regular stick
27
Cym.
pp
Xyl.
mp
Vib.
Mrb.
mp
R. Tm.
mf
Perc.
caixa clara
mf
Pno.
pp
Ped.


one hand to each
31
with bow
at the dome, regular stick
shine
Cym.
pp
mp
mf
Xyl.
mp
Vib.
mp
Mrb.
mf
R. Tm.
mf
Perc.
mf
Pno.
pp
Ped.


34
Cym.
shine
mp
mf
Xyl.
Vib.
mf
mf
Mrb.
subito f
R. Tm.
mf
Perc.
mf
f
Pno.
mp
Ped.

III - Incertâncias

♩ = 104

37

Timp.

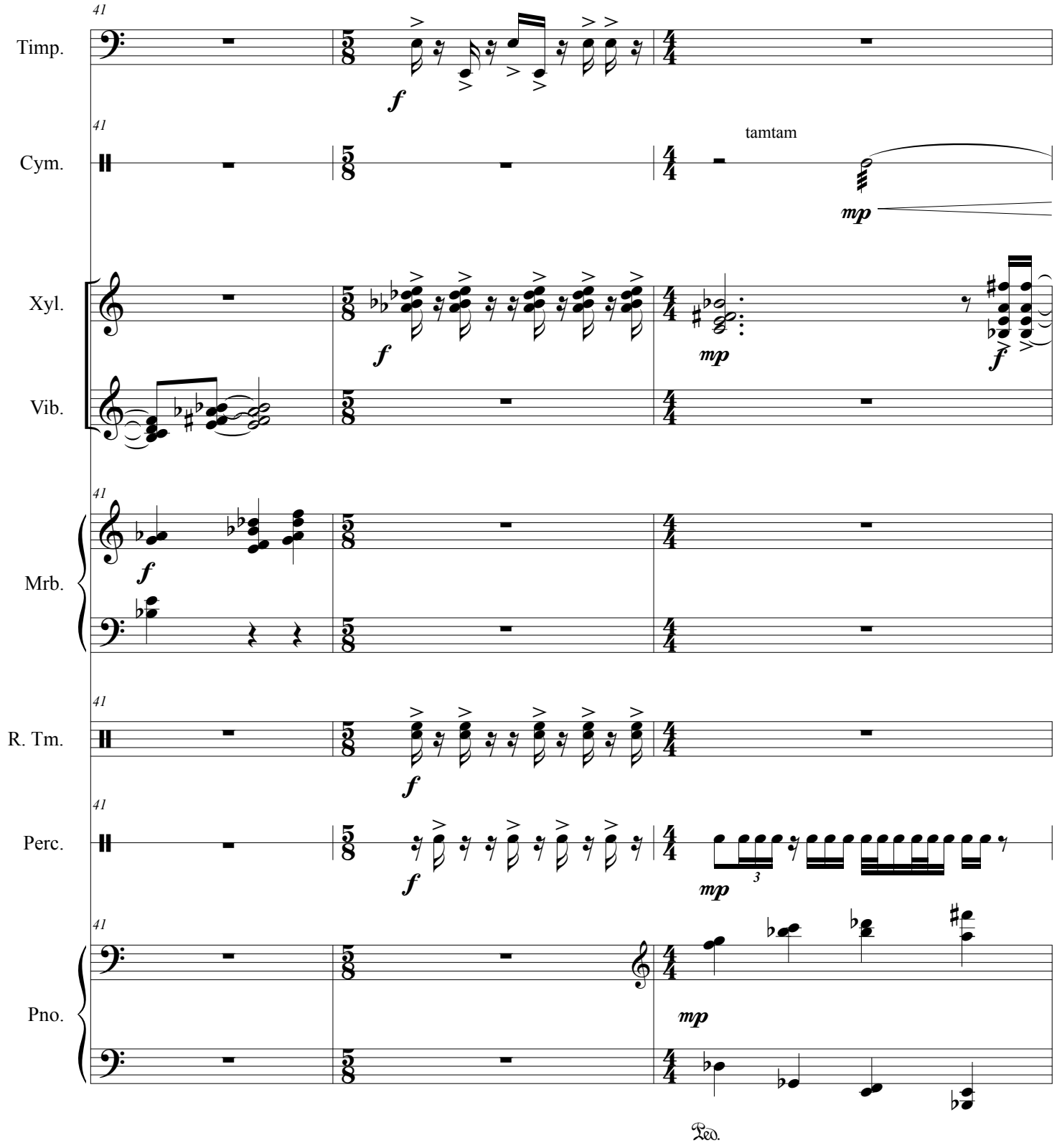
Vib.

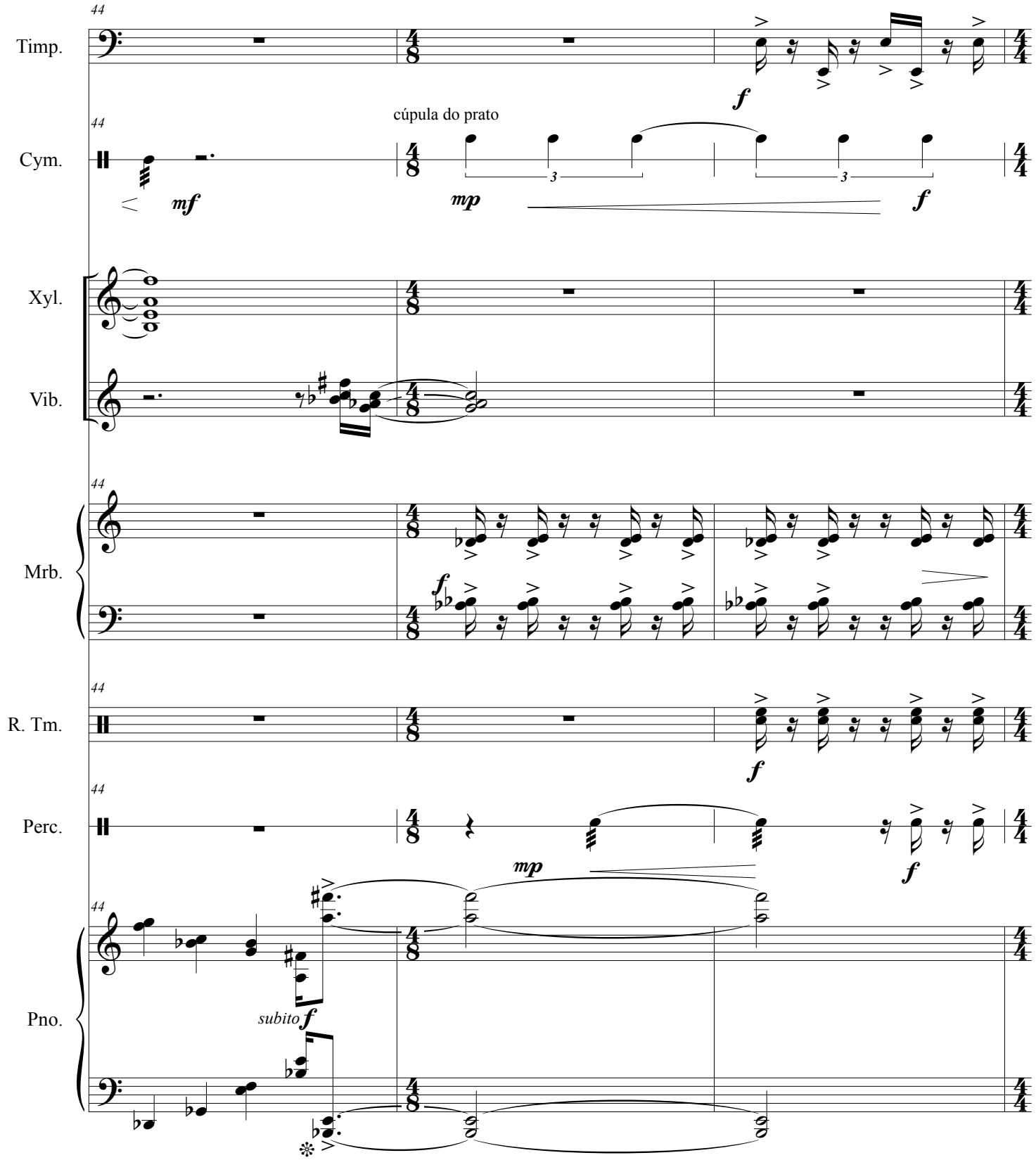
Mrb.

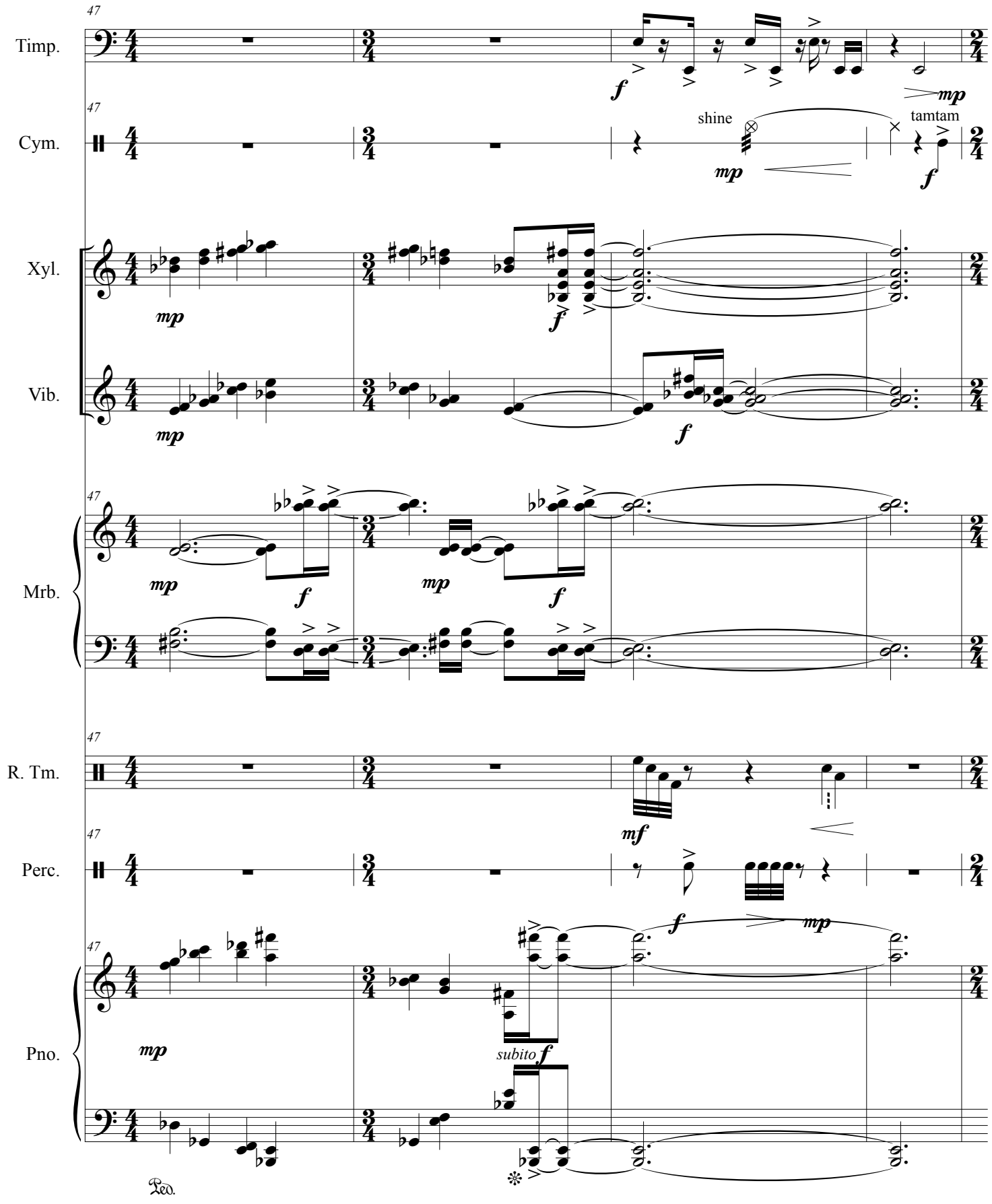
R. Tm.

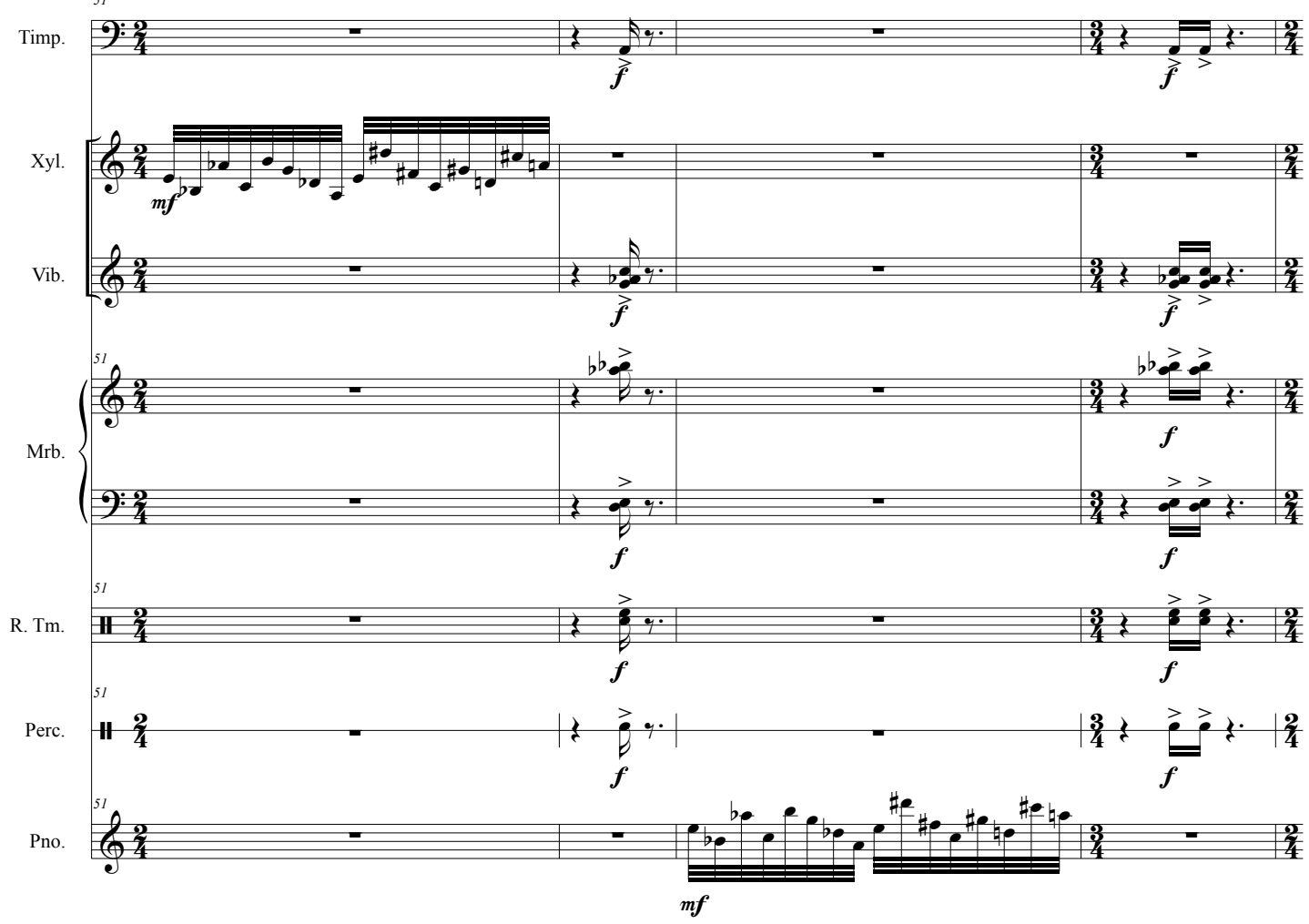
Perc.

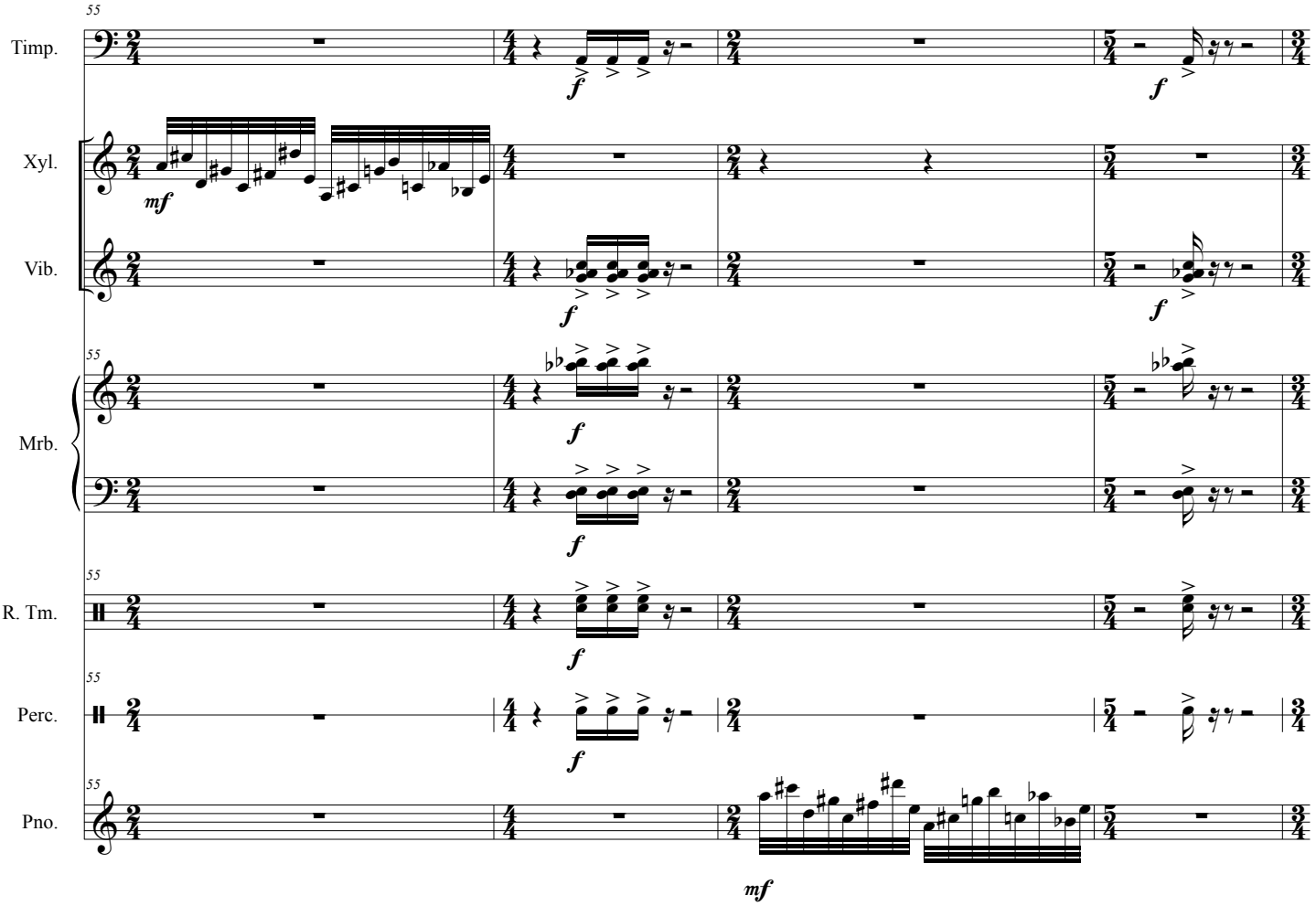
Pno.

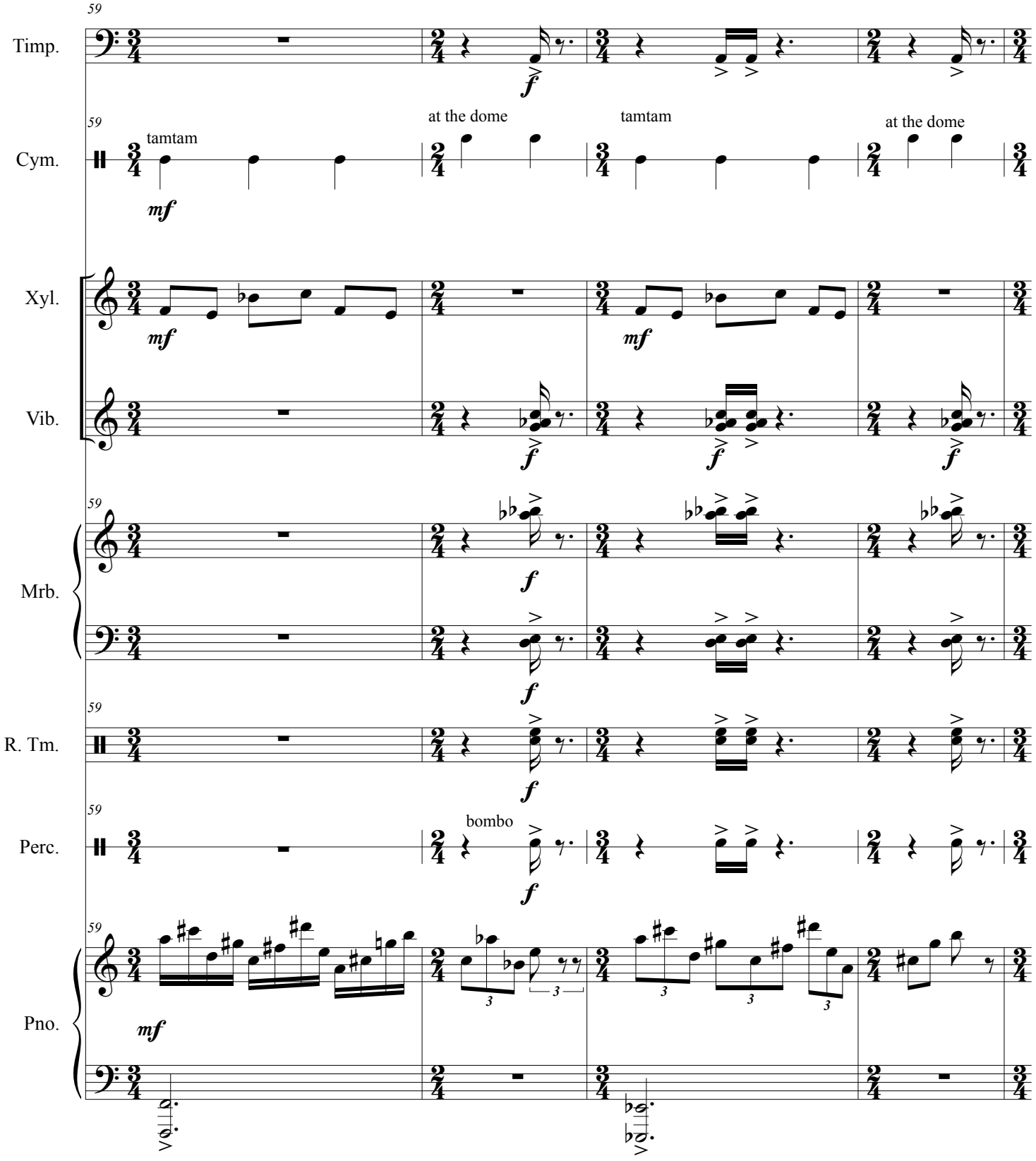

41
Timp.
f
41
Cym.
tamtam
mp
Xyl.
f
mp
f
Vib.
41
Mrb.
f
41
R. Tm.
f
41
Perc.
f
mp
3
41
Pno.
mp
Ped.

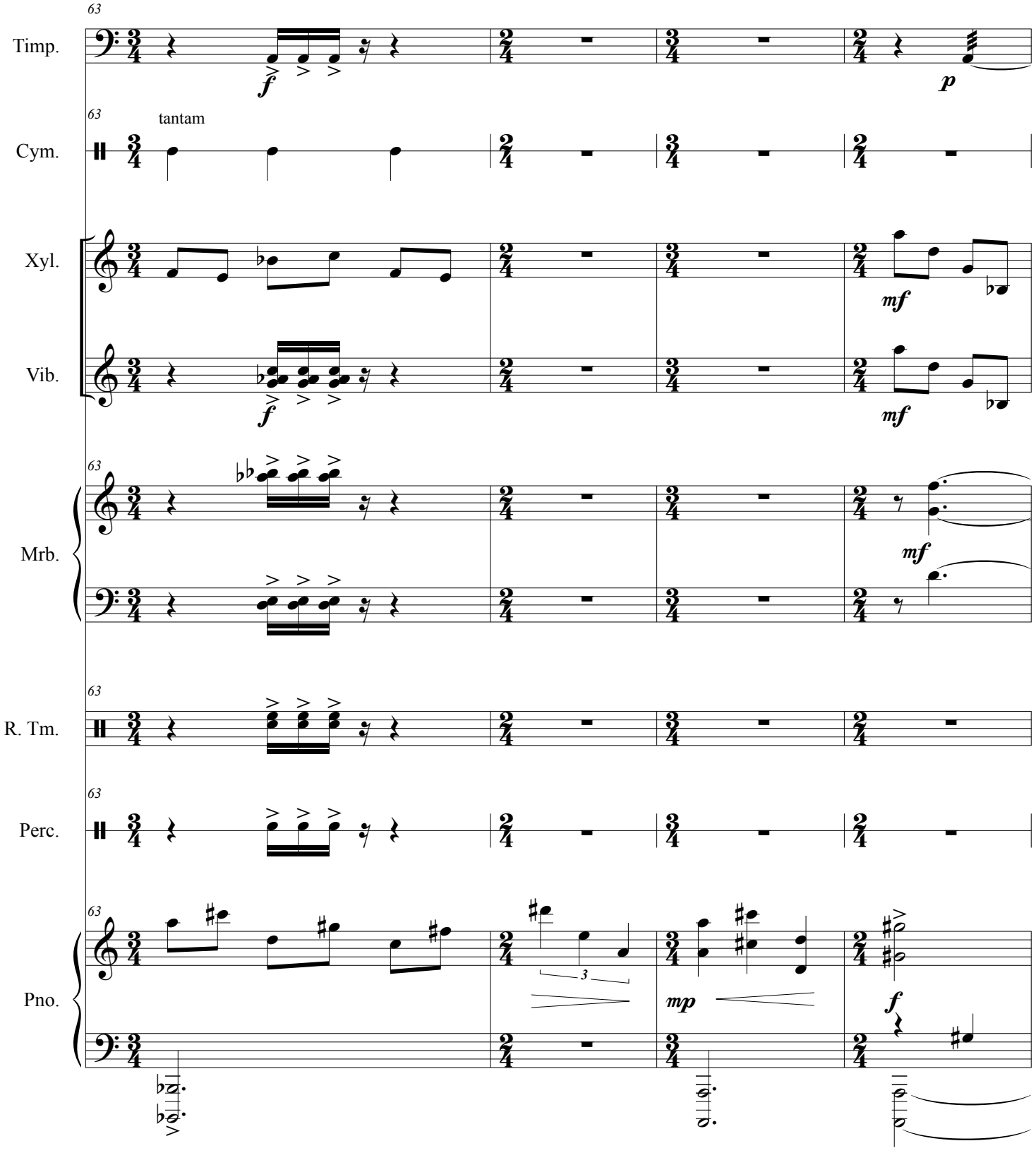

Timp.
Cym.
cúpula do prato
Xyl.
Vib.
Mrb.
R. Tm.
Perc.
Pno.
mf
mp
f
subito f

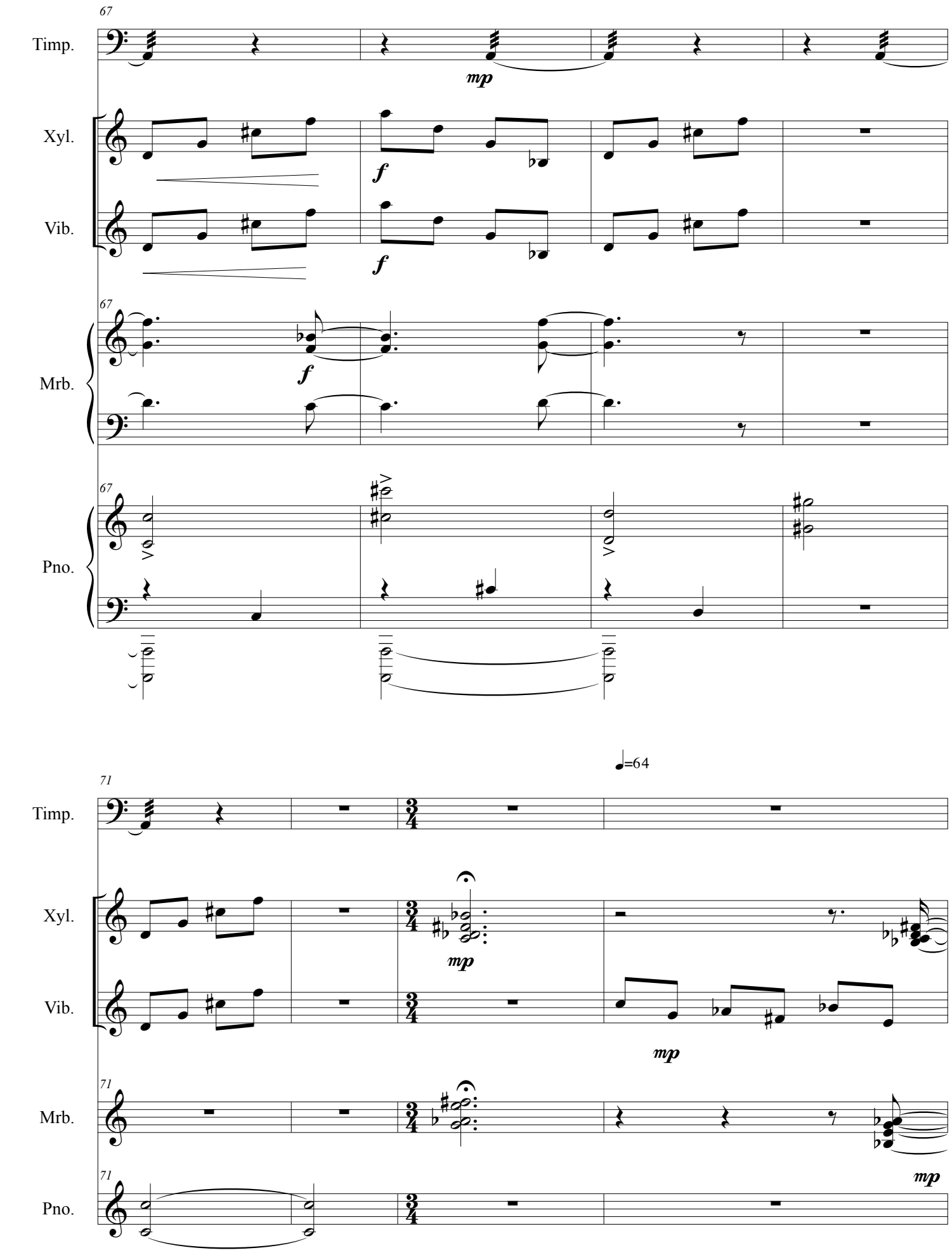

47
Timp.
Cym.
shine
tamtam
Xyl.
Vib.
Mrb.
R. Tm.
Perc.
Pno.
mp
f
mf
subito f
Ped.

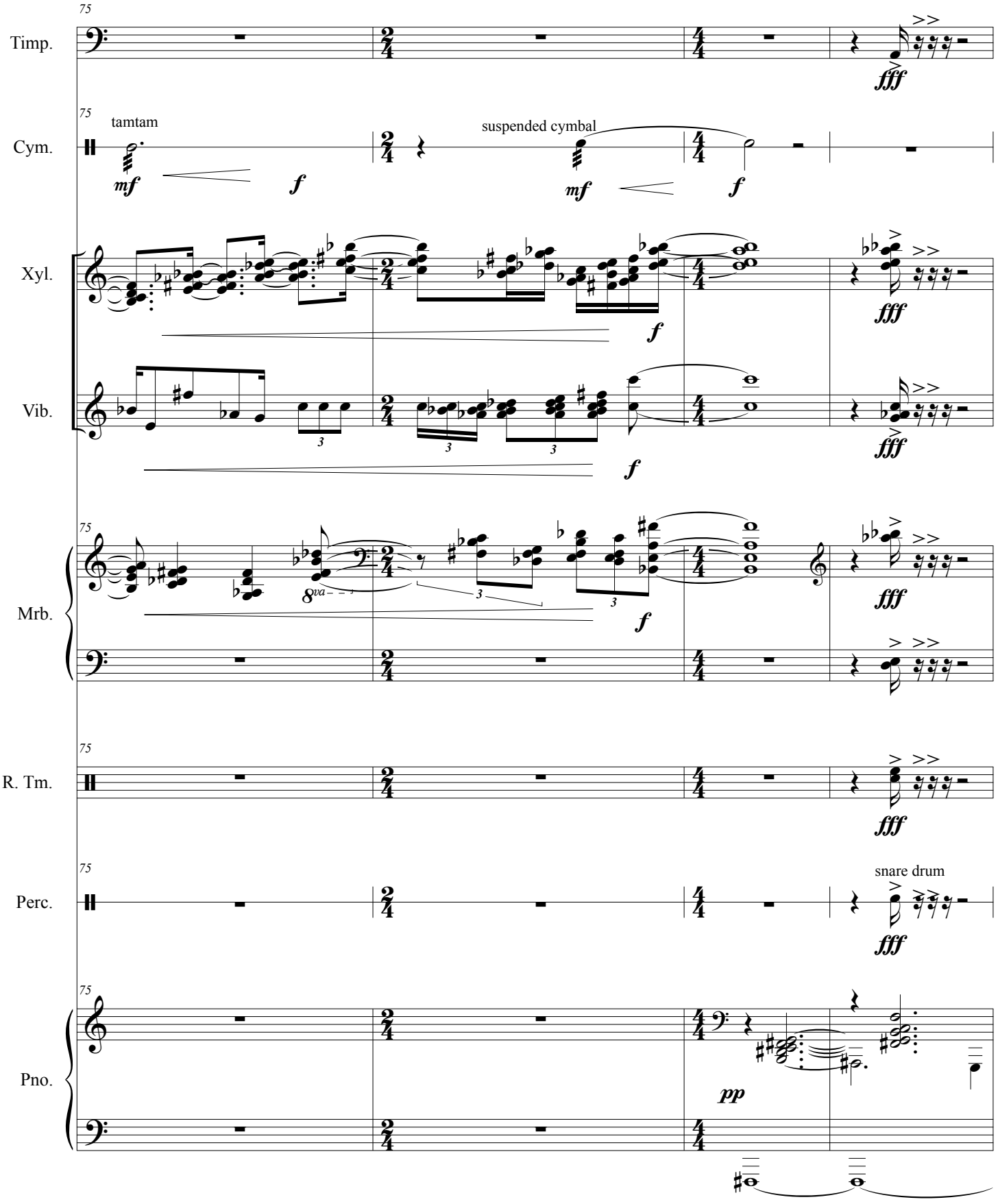

51
Timp.
Xyl.
Vib.
Mrb.
R. Tm.
Perc.
Pno.
mf
f

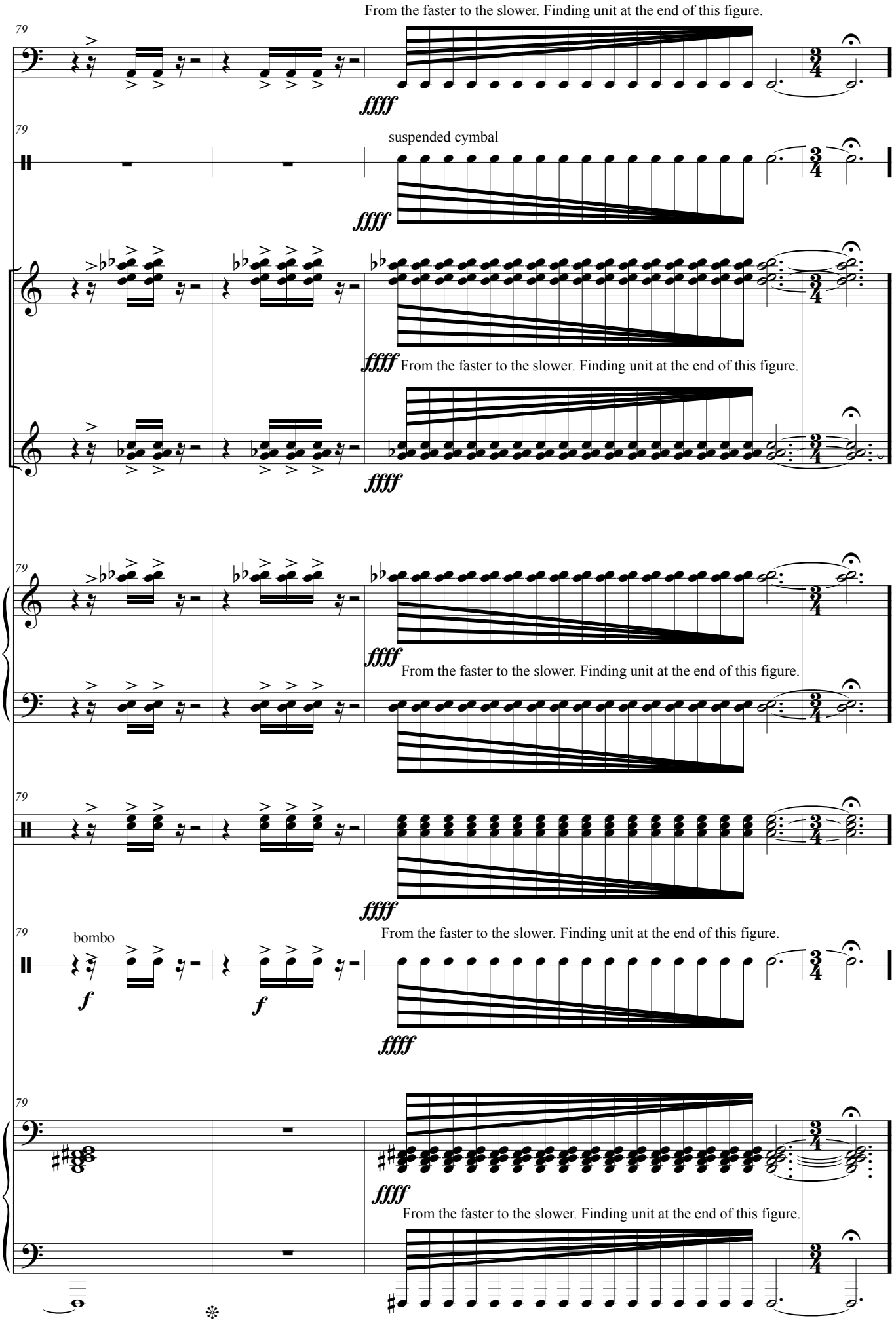

55
Timp.
Xyl.
Vib.
Mrb.
R. Tm.
Perc.
Pno.
mf
f


59
Timp.
f
59
Cym.
tamtam
mf
at the dome
tamtam
at the dome
Xyl.
mf
mf
Vib.
f
f
f
59
Mrb.
f
f
59
R. Tm.
f
59
Perc.
bombo
f
59
Pno.
mf
3
3
3
3


63
Timp.
f
p
63
tantam
Cym.
Xyl.
mf
Vib.
f
mf
63
Mrb.
mf
63
R. Tm.
63
Perc.
63
Pno.
3
mp
f


67
Timp.
mp
Xyl.
f
Vib.
f
67
Mrb.
f
67
Pno.
71
♩=64
Timp.
Xyl.
mp
Vib.
mp
71
Mrb.
71
Pno.
mp


75
Timp.
fff
75
Cym.
tamtam
mf
f
suspended cymbal
mf
f
Xyl.
f
fff
Vib.
3
3
3
f
fff
75
Mrb.
8va
3
3
f
fff
R. Tm.
fff
75
Perc.
snare drum
fff
75
Pno.
pp
Ped.


From the faster to the slower. Finding unit at the end of this figure.
79
Timp.
ffff
Cym.
suspended cymbal
Xyl.
Vib.
Mrb.
R. Tm.
Perc.
bombo
f
Pno.