

ANDRÉ **C**ODEÇO

# P-SPACE

P – Space

*for*

*Brass Quintet*

### Notas do autor

P-Space nasce de uma constatação originada em minha atual pesquisa, que busca investigar a matéria e o espaço musical a luz do pensamento sincrético. A constatação foi que: considerando o trato composicional, todo fenômeno sonoro, enquanto entidade metafísica, representa uma perturbação no espaço (aqui, espaço físico). Esta afirmação clarifica que, as metáforas de movimento, fortemente utilizadas em linguagem musical, traduzem o cenário dimensional espaço/tempo que rege nossa realidade.

Assim sendo, uma série de questões surgem. Se jogamos uma pequena pedra em uma piscina de grande porte, com todo seu conteúdo (imaginemos a água) completamente imóvel, as ondas se darão apenas nas camadas mais superficiais. Se fosse uma grande pedra, as ondas seriam maiores, as camadas atingidas seriam mais profundas. Isso porque além da gravidade que atrai os corpos e toda mecânica envolvida no processo, todo movimento no tempo é, de certa forma, uma perturbação no espaço.

Portanto, P-Space é produto desta analogia e também, é uma tentativa de evocar perguntas ligadas a esta questão, e não respostas.

### Composer's Notes

P-Space comes from an observation in my current research, which seeks to investigate the musical matter and space by the view of syncretic thought. The finding was that: considering musical composition, all sound phenomena, while metaphysical entity, is a disturbance in space (here, physical space). This statement clarifies that the metaphors of movements, heavily used in musical language, translate the dimensional scenario space/time, that governs our reality.

Therefore, a number of questions arise. If we throw a pebble in a large pool, for example, with all its contents (imagine the water) completely immobile, there will be waves only in the most superficial layers. But using a large rock, the waves would be higher, the affected layers would be deeper. It happens because, apart from the gravity that attracts all the bodies, and, mechanics involved in the process, every movement in time, in a certain way, is a disturbance in space.

Therefore, P-Space is the product of this analogy, as well, is an attempt to evoke questions related to this issue, not answers.

Duração aproximada/Duration: 3:40s

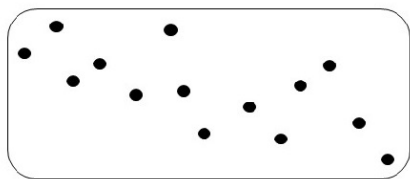
I Trompete (Sib) / I Trumpet  
II Trompete (Sib) / II Trumpet  
Trompa / Horn  
Trombone Tenor / Tenor Trombone  
Trombone Baixo / Bass Trombone

Bula / Instructions



*Random glissando. It should be played increasing gradually the range for both high and low notes, as indicated by the lines in the figure. Dynamic it is not necessarily linked to the glissando's "stretching". Dynamics, will be indicated in the score.*

Glissando aleatório. Deve-se tocá-lo aumentando gradativamente o alcance tanto para notas agudas, quanto para notas graves, conforme indica as linhas na figura. Não necessariamente a dinâmica está ligada ao "esticamento" do glissando. Ela, a dinâmica, será indicada na partitura.



Tocar notas aleatórias tomando por referência as a direção dos pontos na figura. Não é preciso seguir o número exato de pontos, apenas seguir as direções.

*Play random notes following the direction of the dots in the picture. It's not necessary play the exact number of dots. Just follow the directions.*



Tocar uma nota aguda e outra grave. Não é necessário que a seja a nota mais aguda/grave possível. Contudo, a distância entre as notas deve ser extrema o suficiente para provocar contraste exagerado entre as alturas.

*Play one high note and another low. Any pitch, doesn't have to be the highest or lower one. Just make sure to show a big distance between them.*



A Partir de uma nota mais grave e alcançar uma mais aguda e em seguida alcançar uma mais grave através de glissandos lentos crescentes ou decrescentes conforme indicado pela linha.

*Move through slowly glissandos from a low note, to a higher and then, to a lower one. There's no exact pitch, just follow the lines.*

# P - Space

♩ = 60

Trumpet in B $\flat$  1  
*ff* > just breath attack *p* cuivré  
>  
subito *f*

Trumpet in B $\flat$  2  
*ff* > just breath attack *p* cuivré  
>  
subito *f*

Horn in F  
*ff* > just breath attack *p* start with B $\flat$  note

Trombone  
*ff* > just breath attack *p*

Bass Trombone  
*ff* > just breath attack *p* *mp*

7 40s

B $\flat$  Tpt. 1  
*ff* keep silence tempo giusto ♩ = 112 *f* *mp* *f*

B $\flat$  Tpt. 2  
*ff* keep silence tempo giusto *f* *mp* *f*

Hn.  
*subito f* keep silence tempo giusto *f* *mf* *f*

Tbn.  
*ff* keep silence tempo giusto *f* *mf* *f*

B. Tbn.  
*ff* keep silence tempo giusto *f* *f*

11

B $\flat$  Tpt. 1  
*subito p* *f* *mf*

B $\flat$  Tpt. 2  
*subito p* *f* *mf*

Hn.  
*subito p* *f* *mf*

Tbn.  
*f* *p* *mp*  
slow glissandi

B. Tbn.  
*subito p* *f* *p*  
flutter tonguing

19

B $\flat$  Tpt. 1  
*p* *pp*

B $\flat$  Tpt. 2  
*p* *pp*

Hn.  
*ff* *p* *ff*

Tbn.  
*ff* *p* *ff*

B. Tbn.  
*ff* *p* *ff*

26 **Faster** ♩ = 132 flutter tonguing lowest note

B $\flat$  Tpt. 1 *f*

B $\flat$  Tpt. 2 *f* play randomly and sharply

Hn. *f* *mp* *f*

Tbn. *f* *mp* *f*

B. Tbn. flutter tonguing *f* *p* *f* *mp*

32 flutter tonguing and glissandi

B $\flat$  Tpt. 1 *mf* *fff*

B $\flat$  Tpt. 2 *mf* *fff* *mf* *fff*

Hn. *mf* *fff* *mf* *fff*

Tbn. *mf* *fff* *mf* *fff*

B. Tbn. *mf* *fff* *mf* *fff*

P - Space

4  
38

B $\flat$  Tpt. 1  
just breath attack  
*ff* < *p* *mp* < *f* *ff* *mp*

B $\flat$  Tpt. 2  
just breath attack  
*ff* > *p* *mp* < *f* *ff* *mp*

Hn.  
just breath attack  
*ff* > *p* *mf* < *f* *ff*

Tbn.  
just breath attack  
*ff* > *p* *mf* < *f* *ff*

B. Tbn.  
just breath attack  
*ff* > *p* *f* *ff*

45

B $\flat$  Tpt. 1  
*f*

B $\flat$  Tpt. 2  
*f*

Hn.  
*mp* *f*

Tbn.  
*mf* *f*

B. Tbn.  
*f*



50

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

B. Tbn.

*mp* *f* *mp*

*mp* *f* *mp*

*mp* *f*

*mp* *f*

*mp* *f*

56

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

B. Tbn.

*f* *mp* *ff*

*f* *mp* *ff*

*f* *mp* *ff*

*f* *mp* *ff*

*f* *mp* *ff*

61 ♩ = 60

B $\flat$  Tpt. 1 just breath attack mp p mp with surdina play free, very rubato hold as much as possible

B $\flat$  Tpt. 2 just breath attack mp p p

Hn. just breath attack mp p p

Tbn. just breath attack mp p

B. Tbn. just breath attack mp p mp hold as much as possible

# P - Space

I Trumpet

André Codeço

♩ = 60

just breath attack

cuivré

*ff* *p* *subito f* *ff*

8

tempo giusto

♩ = 112

keep silence

*f* *mp* *f* *subito p* *p*

13

*f* *mf* *p*

keep silence

21

*pp* *f*

Faster ♩ = 132

29

flutter tonguing lowest note

*mf* *mf* *mf* *mf* *mf* *mf*

flutter tonguing and glissandi

36

*mf* *fff*

38

just breath attack

*ff* *p* *mp* *f* *ff*

P - Space

2

44

mp f

Musical staff 44-48: Treble clef, 4/4 time signature. Measures 44-48 contain a melodic line with various dynamics and articulations. Measure 44 starts with *mp*. Measure 47 has a *f* dynamic. Measure 48 has a *f* dynamic and a sharp sign above the staff.

49

mp f

Musical staff 49-54: Treble clef, 4/4 time signature. Measures 49-54 contain a melodic line with various dynamics and articulations. Measure 49 starts with *mp*. Measure 52 has a *f* dynamic. Measure 54 has a sharp sign above the staff.

55

mp f mp

Musical staff 55-58: Treble clef, 4/4 time signature. Measures 55-58 contain a melodic line with various dynamics and articulations. Measure 55 starts with *mp*. Measure 57 has a *f* dynamic. Measure 58 has a *mp* dynamic.

59

$\text{♩} = 60$

just breath attack

with surdina play free, very rubato

ff mp p mp

Musical staff 59-64: Treble clef, 4/4 time signature. Measures 59-64 contain a melodic line with various dynamics and articulations. Measure 59 starts with *ff*. Measure 61 has a *mp* dynamic. Measure 62 has a *p* dynamic. Measure 63 has a *mp* dynamic. Measure 64 has a *mp* dynamic. There are annotations: "just breath attack" above measure 62 and "with surdina play free, very rubato" above measure 63. A sharp sign is above measure 62.

65

hold as much as possible

Musical staff 65-66: Treble clef, 4/4 time signature. Measures 65-66 contain a melodic line with various dynamics and articulations. Measure 65 starts with a sharp sign above the staff. Measure 66 has a *mp* dynamic.

# P - Space

II Trumpet

André Codeço

$\text{♩} = 60$   
just breath attack  
*ff*  $\text{p}$   
cuivré  
subito *f* *ff*

8  
keep silence  
 $\text{♩} = 112$   
tempo giusto  
*f* *mp* *f* subito *p*

13  
*f* *mf* *p*

21  
*pp* *f*  
Faster  $\text{♩} = 132$   
play randomly and sharply

28  
keep silence

34  
*mf* *fff*

37  
just breath attack  
*mf* *fff* *ff* *p* *mp* *f*

41

*ff* *mp*

46

*f*

51

*mp* *f* *mp*

56

*f* *mp* *ff*

61

♩ = 60

just breath attack

*mp* *p* *p*

# P - Space

Horn in F

André Codeço

♩ = 60

just breath attack

start with Bb note

*ff* *p*

7

keep silence

♩ = 112  
tempo giusto

*f* *mf* *f* *subito p*

12

*f* *mf*

20

3

*ff* *p* *ff*

25

Faster ♩ = 132

*f* *mp* *f*

33

*mf* *fff*

37

just breath attack

*mf* *fff* *ff* *p*

5/4

40

*mf* *f* *ff*

45

*mp* *f*

50

*mp* *f*

56

*f* *mp* *ff*

61

$\text{♩} = 60$

just breath attack

*mp* *p*



# P - Space

Trombone

André Codeço

$\text{♩} = 60$   
*ff* *p* just breath attack keep silence

7  
keep silence *ff* *f* *mf* *f* tempo giusto

12 *f* slow glissandi *p* *mp*

20 *ff* *p*<sup>3</sup> *ff*

26 Faster  $\text{♩} = 132$  keep silence *f* *mp* *f*

34 *mf* *fff*

37 *mf* *fff* *ff* *p* just breath attack *mf* *f*

P - Space

2

41

*ff* *mf*

Musical notation for measures 41-45. Measure 41 starts with a bass clef, a key signature of one flat, and a 4/4 time signature. It features a half note G2 with an accent (>) and a dotted quarter note F2. Measures 42-45 contain various rhythmic patterns with accents and dynamic markings *ff* and *mf*.

46

*f*

Musical notation for measures 46-50. Measure 46 begins with a 4/4 time signature and a half note G2 with an accent (>). The piece changes to 3/4 time in measure 47 and 5/8 time in measure 48. Measure 50 ends with a wavy line indicating a tremolo effect. Dynamic marking *f* is present.

51

*mp* *f*

Musical notation for measures 51-56. Measure 51 starts with a 4/4 time signature and a half note G2 with an accent (>). The piece changes to 5/8 time in measure 52. Measures 53-56 contain various rhythmic patterns with accents and dynamic markings *mp* and *f*.

57

*f* *mp* *ff* *mp* ♩ = 60

Musical notation for measures 57-61. Measure 57 starts with a 4/4 time signature and a half note G2 with an accent (>). The piece changes to 2/4 time in measure 60. Measure 61 ends with a half note G2 with an accent (>) and a dynamic marking *mp*. A tempo marking ♩ = 60 is present. A large wedge-shaped dynamic marking is at the end of the line.

just breath attack

62

*p*

Musical notation for measure 62. It begins with a bass clef, a key signature of one flat, and a 4/4 time signature. The notation shows a half note G2 with an accent (>) and a dynamic marking *p*. To the right, there is a rectangular box containing a series of dots, likely representing a specific performance technique or a graphic element. A large wedge-shaped dynamic marking is at the end of the line.

# P - Space

Bass Trombone

André Codeço

♩ = 60

just breath attack

*ff* *p* *mp*

8

keep silence

tempo giusto

♩ = 112

*f* *f* *subito p*

13

flutter tonguing

*f* *p* *ff*

21

*p*<sup>3</sup> *ff* *f*

Faster ♩ = 132

27 flutter tonguing

*p* *f* *mp* keep silence

36

*mf* *fff* *mf* *fff*

38

just breath attack

*ff* *p* *f* *ff*

P - Space

2

44

Musical staff 44: Bass clef, 4/4 time signature. Measures 1-2 are whole rests. Measure 3 starts with a 4/4 time signature, then changes to 3/4, 3/4, 5/8, and 3/4. The melody consists of quarter and eighth notes with a dynamic marking of *f* and an accent (>) over the final note.

50

Musical staff 50: Bass clef, 3/4 time signature. Measures 1-2 are whole rests. Measure 3 starts with a 4/4 time signature, then changes to 3/4, 5/8, 4/4, 4/4, and 3/4. The melody consists of quarter and eighth notes with a dynamic marking of *mp* and an accent (>) over the final note.

56

Musical staff 56: Bass clef, 3/4 time signature. Measures 1-2 are whole rests. Measure 3 starts with a 4/4 time signature, then changes to 3/4, 4/4, 2/4, and 4/4. The melody consists of quarter and eighth notes with dynamic markings of *f*, *mp*, and *ff*, and accents (>) over the final notes.

61  $\text{♩} = 60$

Musical staff 61: Bass clef, 4/4 time signature. Measure 1 contains a quarter note with a dynamic marking of *mp*. Measure 2 contains a half note with a dynamic marking of *p* and the instruction "just breath attack" above it. Measure 3 contains a half note with a dynamic marking of *mp* and the instruction "hold as much as possible" above it. A large slur covers measures 2 and 3. A wedge-shaped dynamic marking is shown below the staff.