

ANDRÉ **C**ODEÇO

FOUR LIGHTS FOR SHADOWS

Four Lights for Shadows

for

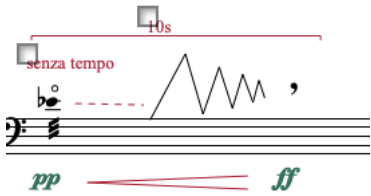
Piano, Flute, Clarinet and Cello



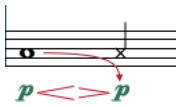
Play the small notes as quickly as possible



Multiphonics



Harmonic, tremolo with up and down glissando, changing the range as is shown on the figure



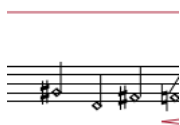
Play the quarter tone down followed by a slap tongue



Timeless flutter-tongue.



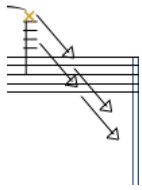
Play and sing with flutter-tongue (when indicated), reaching the highest note with a big air strike.



Play and sing.



Slow glissando



Reach the lowest note (according to the arrows), with air strike.



On the notes without noteheads, play slap tongues.



Play first the first note. Then, the first and the second note.
Keep it until you reach the note on the last sequence.

Program notes:

This piece is a metaphor for the fight between light and shadows. It's a result of personal experiences. Thus, for me, there's no shadow that remains when exposed to light. In other words, this piece is about to be completely rebuilt from the light.

Each instrument represents a specific light.

For that reason, each movement features one instrument as soloist, as if it were their scenes.

The following the order was taken:

- I - Broken Mirrors [Piano Scene]
- II - Transcendence Tears [Cello Scene]
- III - Revelation [Clarinet Scene]
- IV - Eternal Beyond [Flute Scene]

Approximate Length: 10 min.

I - Broken Mirrors
[Piano Scene]

André Codeço

♩ = 56
rubato

Flute

Clarinet in B \flat

Piano

ff

Ped.

3

3

hold pedal from here

Cello

26s

Fl.

B \flat Cl.

Pno.

Vc.

ff

ff

fff

8va

release pedal

10

Fl. *rubato*
p < *ff* < *ff*

B♭ Cl.
p < *p* *p* < *p*

Pno.
mp *mp* *cresc.*
Ped.
 with sadness and with more than rubato

Vc.
p *ff*
 exaggerated tremolo, with harmonics, to the lowest possible note, at the same string.

17

Fl.

B♭ Cl.

Pno.
f

Vc.

6 *rit.* *a tempo*

Fl. 21 *ff* *pp*

B♭ Cl. *ff* *pp*

Pno. *fff* *mp* 7:8
Ped. *

Vc. 21 *ff* *pp*

Fl. 26 *p* 3

B♭ Cl. *pp* 3

Pno. 26 *p* *

Vc. 26 *p* *jetté* 3 3 3 *p* 5:6

31

Fl. *f* *3*

B \flat Cl. *mp* *f*

Pno. *mp* *ff*

Vc. *f* same string 5:6

35

Fl. *ff*

B \flat Cl. *ff*

Pno. *ff* *5:6* *

Vc. *ff* exaggerated vibrato *f* *8va* optional

Fl. *f*

B♭ Cl. *f*

Pno.

Vc. *f*

Fl. *rit. exag.* *a tempo* ♩ = 96 *fff*

B♭ Cl. *fff*

Pno. *fff*

Vc. *fff*

II - Transcendence Tears
[Cello Scene]

a tempo ♩ = 56

Fl.

B♭ Cl.

Pno.

Vc.

10s

senza tempo

sul pont.

espress.

pp *ff* *pp* *mp* *p*

Fl.

B♭ Cl.

Pno.

Vc.

7

9

Fl.

B \flat Cl.

Pno.

Vc.

p

ff

exag. vibrato

ff

12

Fl.

B \flat Cl.

Pno.

Vc.

pp

p

cresc.

molto rubato

always ped.

17

Fl. *ff* *rit.* *a tempo*

B♭ Cl. *f* *sfz* *ff*

Pno. *f* *espress.* *ff*

Vc. *f* *ff*

9:10

21

Fl.

B♭ Cl.

Pno.

Vc.

24 *rubato*

Fl. *sf*

B \flat Cl. *sf*

Pno. *cresc.* *fff*

Vc. *8va-*

28

Fl.

B \flat Cl.

Pno. *p*

Vc. *p* \triangleright *pp*

III - Revelation [Clarinet Scene]

♩ = 56

Fl. ³⁴
play, when possible, higher notes first

B♭ Cl. ³⁴
mf < *ff* > *p* < *f* *mp* < *ff* *p* (subito)

Pno. ³⁴

Vc. ³⁴

Fl. ⁸

B♭ Cl. ⁸
ff subito
f < *p* *mp* < *ff* *p* (subito)
air noise *

Pno. ⁸

Vc. ⁸

14

Fl.

B♭ Cl.

Pno.

Vc.

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

articulated, but not stacatto

16

Fl.

B♭ Cl.

Pno.

Vc.

mp *f* *p*

19

Fl.

B♭ Cl.

Pno.

Vc.

mf

pp

mp

play at G string

pp

22

Fl.

B♭ Cl.

Pno.

Vc.

f

pp

mp

pp

slow glissando, at the same string, until achieve the indicated note

play at D string

f

pp

Do not be attached to time pulse. Achieve the lowest note around the end of the measure.

26

Fl.

B♭ Cl.

Pno.

Vc.

f

mp

slow glissando, at the same string, until achieve the indicated notes

f

Do not be attached to time pulse. Achieve the lowest note around the end of the measure.

30

Fl.

B♭ Cl.

Pno.

Vc.

p

33

Fl.

B \flat Cl.

Pno.

Vc.

pp

ff

37

Fl.

B \flat Cl.

Pno.

Vc.

mp

ff (subito)

p

mf

play, when possible,
higher notes first

IV - Eternal Beyond
[Flute Scene]

rubato
♩ = 52

40

Fl.

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

5♩:2♩ 6:4 5♩:2♩ 7:4 3:2

B♭ Cl.

Pno.

Vc.

(abrupt pause)

4

Fl.

p *ff*

7♩:♩

B♭ Cl.

Pno.

Vc.

a tempo

6
Fl. *p* *mf* *p* *f* *sfz*
5:2 3 5:4
B \flat Cl. *pp*
Pno.
Vc. *pp*

9
Fl. *mp* *f* *mp*
7:4 5:4 3
B \flat Cl. *pp*
Pno. *p*
Vc. *pp*

13

Fl.

B \flat Cl.

Pno.

Vc.

16

Fl.

B \flat Cl.

Pno.

Vc.

f *mp* *f* *mp*

This musical score page features four staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Piano (Pno.), and Violoncello (Vc.).

- Flute (Fl.):** Starts at measure 18 in 4/4 time with a melodic line marked *ff*. A 5:4 ratio is indicated. The piece changes to 2/4 time at measure 20 and returns to 4/4 time at measure 22. A dynamic shift to *p* occurs at measure 22, with a 5:2 ratio indicated.
- B♭ Clarinet (B♭ Cl.):** Mirrors the Flute's melodic line in 4/4 time, marked *ff*, with a 5:4 ratio indicated.
- Piano (Pno.):** Features a chordal accompaniment in 4/4 time, marked *ff*. The right hand plays chords with accents, and the left hand plays a bass line. The piece changes to 2/4 time at measure 20 and returns to 4/4 time at measure 22.
- Violoncello (Vc.):** Mirrors the Flute's melodic line in 4/4 time, marked *ff*, with a 5:4 ratio indicated.