

Wolf Tears, Op. 26

Lamento para Banda, baseado num moteto Renascentista
Lamento for band, based on a late Renaissance motet

Winning work, Education Category - I Wasbe Composition Contest, Utrech, 2017

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Instrumentação

Instrumentation

- Flauta 1, 2
- Oboé
- Fagote
- Clarinetes Sib 1
- Clarinetes Sib 2
- Clarinete Baixo Sib
- Sax. Alto 1 Mib
- Sax. Alto 2 Mib
- Sax. Tenor Sib
- Sax. Barítono Mib
- Trompetes Sib 1
- Trompetes Sib 2
- Trompas Fá 1
- Trompas Fá 2
- Trombone 1
- Trombone 2
- Eufónios
- Tubas
- Timpanos
- Percussão 1
(Glockenspiel, Vibrafone)
- Percussão 2
(Wind chimes Prato suspenso, Pratos, Hi-hat, Glockenspiel)
- Percussão 3
(Tarola, Triângulo)
- Percussão 4
(Bombo, Triângulo, Tam-tam,)
- Flute 1, 2
- Oboe
- Bassoon
- Bb Clarinet 1
- Bb Clarinet 2
- Bb Bass Clarinet
- Eb Alto Sax. 1
- Eb Alto Sax. 2
- Bb Tenor Sax.
- Eb Baritone Sax.
- Bb Trumpets 1
- Bb Trumpets 2
- F Horn 1
- F Horn 2
- Trombone 1
- Trombone 2
- Euphoniums
- Tubas
- Timpanos
- Percussion 1
(Glockenspiel, Vibraphone)
- Percussion 2
(Wind chimes, Suspended cymbal, Pair of cymbals, HI-hat, Glockenspiel)
- Percussion 3
(Snare drum, Triangle)
- Percussion 4
(Bass drum, Triangle, Tam-tam)

Notas de Programa

Programme Notes

Esta peça, tem como ponto de partida o moteto "Audiui Vocem Caelo" do compositor português Duarte Lobo (c.1565-1624).

Pode ser vista como um conjunto de variações sobre as quatro primeiras notas do tema de Lobo. Primeiro através dos sons e intervalos isolados e depois como motivos que desenrolam em melodias que pela sua interação parecem ser escritas e orquestradas de uma "forma renascentista".

No coral final, aparece pela primeira vez o moteto completo. A peça termina com uma reflexão entre uma harmonia de tom menor (o mal) e uma melodia de contorno maior (o bem). As quatro notas aparecem novamente, desta vez num som celestial. Serão estes os sons que Lobo ouviu dos céus? (Audiui Vocem Caelo - Eu ouvi uma voz do céu).

O título Wolf Tears deriva da tradução inglesa do apelido do compositor citado (Lobo - Wolf).

A presente obra venceu a categoria de Educação no I Concurso de Composição da WASBE e teve a sua estreia na final em Julho de 2017 em Utrecht, com a Douane Harmonie Nederland, dirigida pelo maestro Björn Bus.

This work is a Lamento for band based on the late Renaissance motet "Audiui Vocem Caelo" from the Portuguese composer Duarte Lobo (c.1565-1624).

It can be seen as a set of variations on the first four notes of the Lobo theme. First through the isolated sounds and intervals and then as motifs that develop into melodies that by their interaction seem to be written and orchestrated in a "Renaissance way."

In the final chorale, the complete moteto appears for the first time. The piece ends with a reflection between a minor tone harmony (evil) and a major melody (good). The four notes appear again, this time in a heavenly sound. Are those sounds the ones that Lobo eared from the sky? (Audiui Vocem Caelo - I heard a voice from heaven).

The title Wolf Tears derives from the English translation of the last name of the mentioned composer (Lobo - Wolf).

The present work won the Education category in the I WASBE Composition Contest and it was premiered after the final round in July 2017 in Utrecht with Douane Harmonie Nederland, conducted by Björn Bus.

N.B.

Na minha experiência como um maestro e professor, percebi que o repertório educacional é quase todo ele baseado no ponto de vista das crianças, no entanto, há um número crescente de bandas "adultas" entre os graus 1 e 3 que precisam da mesma atenção no repertório. Esta peça tem um ambiente mais maduro, mas também se adequa às bandas dos mais jovens.

In my experience as a band conductor and educator I have noticed that the educational repertoire is almost based on the children's point of view and themes, however, there is a growing number of adult based bands between grades 1 and 3 that need the same attention in repertoire. This work has that kind of environment but suits the younger bands either.

Wolf Tears

lamento for band, based on a late Renaissance motet

Nelson Jesus, **Op. 26**

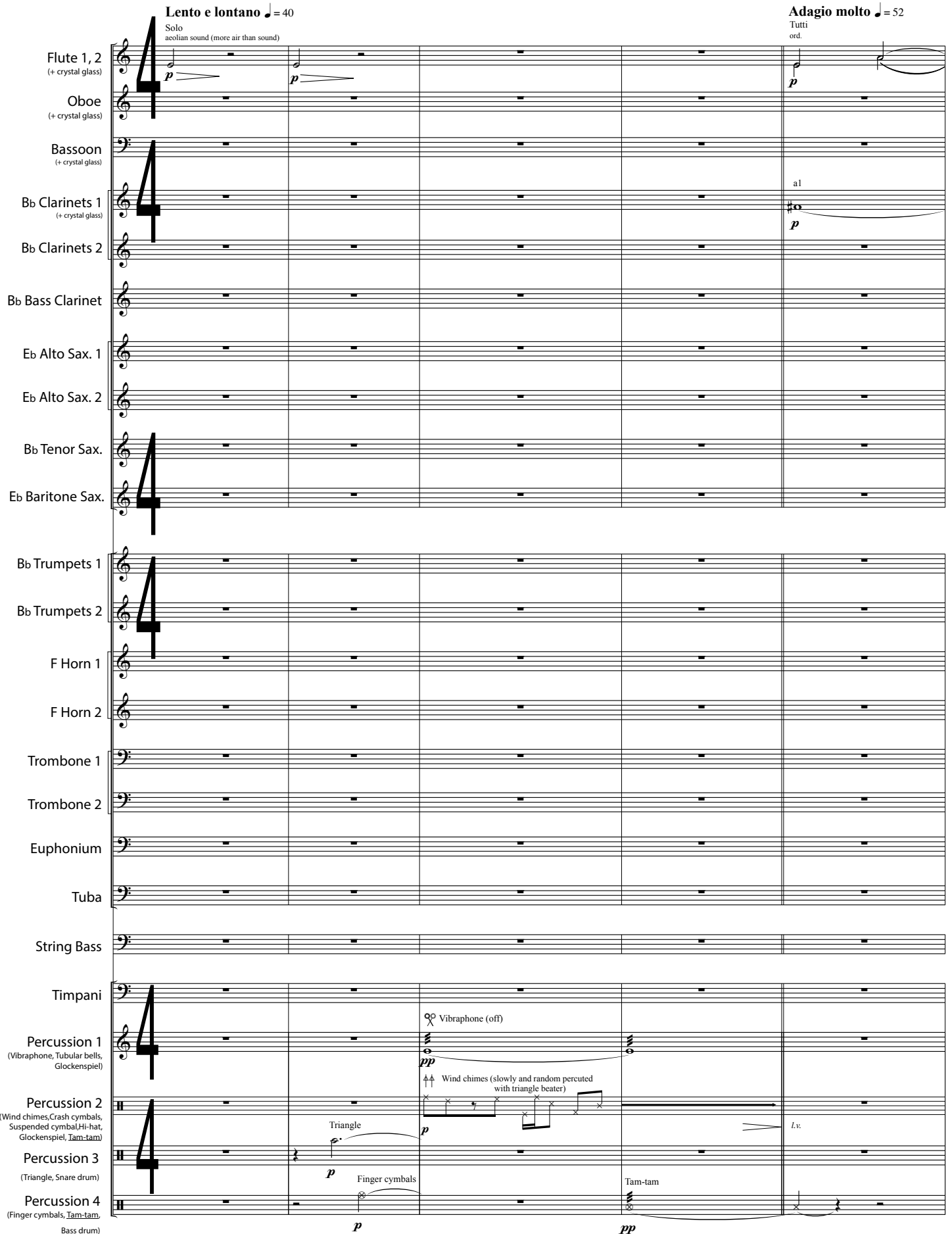
Lento e lontano ♩ = 40
Solo
aeolian sound (more air than sound)

Adagio molto ♩ = 52
Tutti
ord.

Flute 1, 2 (+ crystal glass)
Oboe (+ crystal glass)
Bassoon (+ crystal glass)
Bb Clarinets 1 (+ crystal glass)
Bb Clarinets 2
Bb Bass Clarinet
Eb Alto Sax. 1
Eb Alto Sax. 2
Bb Tenor Sax.
Eb Baritone Sax.
Bb Trumpets 1
Bb Trumpets 2
F Horn 1
F Horn 2
Trombone 1
Trombone 2
Euphonium
Tuba
String Bass
Timpani
Percussion 1 (Vibraphone, Tubular bells, Glockenspiel)
Percussion 2 (Wind chimes, Crash cymbals, Suspended cymbal, Hi-hat, Glockenspiel, Tam-tam)
Percussion 3 (Triangle, Snare drum)
Percussion 4 (Finger cymbals, Tam-tam, Bass drum)

p *pp* *p* *pp* *lv.*

Vibraphone (off)
Wind chimes (slowly and random percuted with triangle beater)
Triangle
Finger cymbals
Tam-tam



Wolf Tears

47

45

Fl. 1, 2

Ob.

Bsn.

Cl.1

Cl.2

B. Cl.

A.Sx.1

A.Sx.2

T.Sx.

B.Sx.

Tpt.1

Tpt.2

Hn.1

Hn.2

Tbn.1

Tbn.2

Euph.

Tuba

S.Bass

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

p

mp

f

Sax. Quartet, if possible

cue: Bb Bass Clarinet

mp

Vibraphone (on)

mp Ped.

p

Wolf Tears

Allegro ♩ = 144 - 152

accel.

This musical score is for the 14th page of 'Wolf Tears'. It features a full orchestral ensemble. The woodwind section includes Flutes 1 & 2, Oboe, Bassoon, Clarinets 1 & 2, Bass Clarinet, Alto Saxophones 1 & 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1 & 2, Horns 1 & 2, Trombones 1 & 2, Euphonium, and Tuba. The string section includes Violins 1 & 2, Viola, Cello, and Double Bass. The percussion section includes Timpani, Hi-hat cymbal, and four other percussion parts. The score is marked with 'Allegro' and a tempo of 144-152. It includes dynamic markings such as *f*, *sf*, *mf*, and *p*, as well as performance instructions like 'Tutti', 'Senza sord.', and 'arco'. A rehearsal mark '72' is placed at the beginning of the first staff. A large '3' and '4' are placed in the right margin, likely indicating measure counts or rehearsal points. The page concludes with a 'p' dynamic marking at the bottom.

77

Fl. 1, 2
Ob.
Bsn.
Cl.1
Cl.2
B. Cl.
A.Sx.1
A.Sx.2
T.Sx.
B.Sx.
Tpt.1
Tpt.2
Hn.1
Hn.2
Tbn.1
Tbn.2
Euph.
Tuba
S.Bass
Timp.
Perc.1
Perc.2
Perc.3
Perc.4

Fl. 1, 2
 Ob.
 Bsn.
 Cl.1
 Cl.2
 B.Cl.
 A.Sx.1
 A.Sx.2
 T.Sx.
 B.Sx.
 Tpt.1
 Tpt.2
 Hn.1
 Hn.2
 Tbn.1
 Tbn.2
 Euph.
 Tuba
 S.Bass
 Timp.
 Perc.1
 Perc.2
 Perc.3
 Perc.4

Musical score for 'Wolf Tears' starting at measure 113. The score includes parts for woodwinds (Flutes 1 & 2, Oboe, Bassoon, Clarinets 1 & 2, Bass Clarinet, Saxophones 1 & 2, Tenor Saxophone, Bass Saxophone), brass (Trumpets 1 & 2, Horns 1 & 2, Trombones 1 & 2, Euphonium, Tuba, String Bass, Timpani), and percussion (Percussion 1-4). Dynamics include *p*, *cresc.*, *mf*, *f*, and *ff*. The score features various musical notations such as slurs, accents, and dynamic markings.

116

Fl. 1, 2

Ob.

Bsn.

Cl.1

Cl.2

B. Cl.

A.Sx.1

A.Sx.2

T.Sx.

B.Sx.

Tpt.1

Tpt.2

Hn.1

Hn.2

Tbn.1

Tbn.2

Euph.

Tuba

S.Bass

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

p

f

cresc.

Glockenspiel

Poco più animato

146

The musical score for measures 146-150 of "Wolf Tears" is arranged for a full orchestra. The tempo is marked "Poco più animato". The score includes parts for the following instruments:

- Fl. 1, 2: Rests throughout.
- Ob.: Solo, *mp*. Melodic line with slurs.
- Bsn.: *mp*. Melodic line with slurs.
- Cl.1: *mp*. Melodic line with slurs. Cues: "cue: Oboe Solo" and "cue: F Horns 1, 2".
- Cl.2: *p*. Sustained chords.
- B. Cl.: Sustained chords.
- A.Sx.1, A.Sx.2, T.Sx., B.Sx.: *p*. Sustained chords.
- Tpt.1, Tpt.2: Rests throughout.
- Hn.1, Hn.2: *p*. Sustained chords.
- Tbn.1, Tbn.2: Rests throughout.
- Euph.: *mp*. Melodic line with slurs. Cue: "cue: Bassoon Solo".
- Tuba: Rests throughout.
- S.Bass: Rests throughout.
- Timp.: Rests throughout.
- Perc.1: *mp*. Melodic line with slurs. Pedal markings.
- Perc.2: Sustained chords.
- Perc.3, Perc.4: Rests throughout.

Moderato ♩ = 80

The score is arranged in systems for various instruments. Large numbers '2' and '4' indicate measure groupings. Dynamic markings include *mf*, *f*, *pp*, and *mp*. Performance instructions include *Tutti*, *al*, *Con Sord. (harmon)*, and *on the rim*. Percussion parts include Suspended Cymbal, Snare Drum, and Tom-toms.

Fl. 1, 2 *f* *al* *b*

Ob. *Tutti*

Bsn. *mf* *al* *f*

Cl. 1 *mf* *f* *al*

Cl. 2

B. Cl. *mf*

A.Sx. 1 *f*

A.Sx. 2

T.Sx.

B.Sx. *mf*

Tpt. 1 *Con Sord. (harmon)* *p* *f*

Tpt. 2 *Con Sord. (harmon)* *p* *f*

Hn. 1 *p* *f*

Hn. 2 *p* *f*

Tbn. 1

Tbn. 2

Euph.

Tuba

S. Bass

Timp.

Perc. 1 (off) *p* Susp. cym.

Perc. 2 *pp*

Perc. 3 *mp* *p* *f* *on the rim* *p* *f*

Perc. 4 *p* *p* *f*

Wolf Tears

Chorale ♩ = 60

This musical score page, numbered 31, is titled "Wolf Tears" and features a "Chorale" section with a tempo of ♩ = 60. The score is for a woodwind and brass ensemble. The instruments listed on the left are: Fl. 1, 2; Ob.; Bsn.; Cl. 1; Cl. 2; B. Cl.; A. Sx. 1; A. Sx. 2; T. Sx.; B. Sx.; Tpt. 1; Tpt. 2; Hn. 1; Hn. 2; Tbn. 1; Tbn. 2; Euph.; Tuba; S. Bass; Timp.; Perc. 1; Perc. 2; Perc. 3; and Perc. 4. The score is divided into measures, with large numbers 3 and 4 indicating section changes. Dynamic markings include *f*, *mf*, and *ff*. Performance instructions include "Senza sord." for trumpets and "pizz." for the string bass. Percussion parts include "Hi-hat cym." and various rhythmic patterns. The score concludes with a *ff* dynamic marking.

Wolf Tears

Glass info: The number of players should be balanced and the glasses can be played by other players too.

175 **Lontano** ♩ = 60

Fl. 1, 2

Ob.

Bsn.

Cl.1

Cl.2

B. Cl.

A.Sx.1

A.Sx.2

T.Sx.

B.Sx.

Tpt.1

Tpt.2

Hn.1

Hn.2

Tbn.1

Tbn.2

Euph.

Tuba

S.Bass

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

Crystal glass (Concert E)

Crystal glass (Concert A)

Snares off

mp

mp

mp