

# Três Antífonas para Viana, Op. 34

para 3 Trompetes e 3 Trombones  
*for 3 Trumpets and 3 Trombones*

Encomendada e dedicada aos |Commissioned and dedicated to

## **Vi-Ana SixBrass**

Eduardo Brito, Diana Marques, Márcia Ferreira  
Raul Balinha, Agostinho Pena , Eduardo Lima

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# Instrumentação

## Instrumentation

- Trompete Sib 1 \*
- Trompete Sib 2 \*
- Trompete Sib 3 \*
- Trombone 1 \*\*
- Trombone 2 \*\*
- Trombone Baixo \*

\* Surdinas/Mutes: **Cup, Straight**

\*\* Surdinas/Mutes: **Cup, Straight, Plunger**

- **Bb Trumpet 1 \***
- **Bb Trumpet 2 \***
- **Bb Trumpet 3 \***
- **Trombone 1 \*\***
- **Trombone 2 \*\***
- **Bass Trombone \***

# Notas de Programa

## *Program Notes*

Quando comecei a reunir ideias para a composição desta peça, tentei lembrar-me dos imensos concertos e audições de grupos de metais que fui assistindo ao longo dos tempos. Um grande ponto em comum, ou que pelo menos me veio de imediato à memória, foi o de ter escutado diversos arranjos da música (sobretudo Canzonas) de G. Gabrieli (1554/57 – 1612). O mestre do estilo policoral veneziano, com as suas “antifonas estereofónicas”, tirando partido de duplos coros e dos fenómenos acústicos. Esta peça não tenta ser uma recriação neo-renascentista mas, tenta aproveitar a existência de um duplo coro, o trio de trompetes e o de trombones.

Seria bem normal para mim retirar imagens do folclore e tradições da belíssima cidade de Viana do Castelo e sua região envolvente. Como tal, tentei fugir desse espectro mais figurativo e deixar que a cidade me inspirasse de forma mais abstracta, imaginando suas cores, festas, gentes e sabores.

Fiquei muito agradado com a encomenda desta peça pois foi feita por seis jovens estudantes do ensino profissional de música. Foi para mim uma alegria pelo facto de ver as novas gerações da qual não me afasto muito, perceberem que podem contribuir para a criação de repertório e que a música não nasce das árvores ou das fotocopiadoras.

## Aos executantes

### *To the players*

Em cada compasso, as alterações às notas apenas são válidas para a 8ª correspondente.

A disposição em palco deve ser pensada de forma a criar algum afastamento entre os dois grupos distintos, dois trios (3 trompetes de um lado e 3 trombones de outro). Para que a antifonia e confronto musical entre os dois resulte, todas as indicações de dinâmica, devem ser rigorosamente respeitadas e o tempo muito justo.

Algumas considerações de carácter mais técnico, serão esclarecidas na própria partitura.

As I began to come up with ideas for this composition , I tried to remember the numerous concerts and auditions of brass ensembles that I have been watching over the last years. A great point in common, or at least the one that I immediately reminded, was to have listened to various arrangements of music (especially Canzonas) by G. Gabrieli (1554/57 - 1612). The master of the Venetian polychromatic style, with his "stereo antiphons", taking advantage of double choirs and acoustic phenomena. This piece does not try to be a neo-Renaissance recreation but, try to enjoy the existence of a double chorus, the trio of trumpets and trombones.

It would be quite normal for me to take pictures of the folklore and traditions of the beautiful city of Viana do Castelo and its surrounding region. Instead of that, I tried to escape from a more figurative spectrum and let the city inspire me more abstractly, imagining its colors, festivals, people and flavors.

I was very pleased with the commission of this piece because it was made by six young music students. It was a joy for me to see the new generations, realize that they can contribute to the creation of repertoire and that music is not born of trees or photocopy machines.

In each measure, accidentals refer to the same pitch, not the 8ª.

The arrangement on stage should be thought of as creating some separation between the two distinct groups, two trios (3 trumpets on one side and 3 trombones on the other). For the antiphony and musical confrontation between the two can result, all indications of dynamics must be rigorously respected and the tempo should be very strict.

Some technical considerations will be clarified at the score.

peça encomendada e dedicada aos Vi-Ana SixBrass  
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# Três Antífonas para Viana

para 3 Trompetes e 3 Trombones

Nelson Jesus, **Op. 34**

I.

**Allegro ma non tanto, sempre giusto** ♩=116

Con sord. (cup mute/closed)

Trompete Sib 1 *ppp*

Trompete Sib 2 *ppp*

Trompete Sib 3 *pp*

Trombone 1

Trombone 2

Trombone Baixo

5

Tpt. 1

Tpt. 2

Tpt. 3

Con sord. (cup mute/closed)

Tbn. 1

*pp*

Con sord. (cup mute/closed)

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

Tbn. 2

*pp*

Con sord. (cup mute/closed)

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

Tbn. B.

*pp*

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

9

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

*p* *f*

Tbn. 2

*p* *f* *pp* *p* *pp*

Tbn. B.

*pp* *p* *pp*



Musical score for measures 8-10. The score is for six brass instruments: Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, and Tbn. B. The time signature is 3/4. Measure 8 starts with a treble clef and a key signature of one flat. Measure 9 changes to a bass clef and a key signature of two flats. Measure 10 continues in the bass clef and two-flat key signature. Dynamics include *f*, *fp*, and *cresc.*. Tpt. 1 has a melodic line with a slur and a dynamic of *f*. Tpt. 2, 3, Tbn. 1, 2, and Tbn. B. play a rhythmic pattern of eighth notes with a dynamic of *f*. Tpt. 2 and 3 have a dynamic of *fp* and a *cresc.* marking.

Musical score for measures 11-14. The score is for six brass instruments: Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, and Tbn. B. The time signature is 3/4. Measure 11 starts with a treble clef and a key signature of one flat. Measure 12 changes to a bass clef and a key signature of two flats. Measure 13 changes to a 5/4 time signature. Measure 14 changes to a 4/4 time signature. The tempo marking "Tempo I" is present above measure 13. Dynamics include *p*, *f*, *ff*, *pp*, and *mp*. Tpt. 1 has a melodic line with a slur and a dynamic of *p*. Tpt. 2, 3, Tbn. 1, 2, and Tbn. B. play a rhythmic pattern of eighth notes with a dynamic of *p*. Tpt. 2 and 3 have a dynamic of *f* and a *ff* marking. Tbn. 1, 2, and Tbn. B. have a dynamic of *pp*. Tbn. 1 and 2 have a dynamic of *mp* and a *3* marking.



III.

**Allegro molto** ♩ = 126-132

Con sord.(straight)

Trompete Sib 1

Trompete Sib 2

Trompete Sib 3

Trombone 1

Trombone 2

Trombone Baixo

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. B.

9

Musical score for measures 9-12. The score is for three trumpets (Tpt. 1, 2, 3), two trombones (Tbn. 1, 2), and a bass trombone (Tbn. B.). The time signature is 2/4. The key signature has two sharps (F# and C#).  
- Tpt. 1: Starts with *ff*, then *f*, then *p*.  
- Tpt. 2: Starts with *ff*, then *f*, then *mf*.  
- Tpt. 3: Starts with *f*, then *f*, then *p*.  
- Tbn. 1: *mf*.  
- Tbn. 2: *mf*.  
- Tbn. B.: *f*.

Musical score for measures 13-15. The score is for three trumpets (Tpt. 1, 2, 3), two trombones (Tbn. 1, 2), and a bass trombone (Tbn. B.). The time signature is 2/4. The key signature has two sharps (F# and C#).  
- Tpt. 1: Starts with *f*, then *f*, then *p*.  
- Tpt. 2: Starts with *f*, then *f*, then *p*.  
- Tpt. 3: Starts with *f*, then *f*, then *p*.  
- Tbn. 1: *p*.  
- Tbn. 2: *p*.  
- Tbn. B.: *mf*, *f*, *ff*, *p*, *f*, *ffz*.