

QUASI CONCERTO Op.10

para Eufónio e Quinteto de Metais ou Orquestra de Cordas
for Euphonium and Brass Quintet or String Orchestra

- I. Quasi Ostinato
- II. Quasi Lied
- III. Quasi Rondó

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Instrumentação / Instrumentation

Versão/Version Op. 10 a

Eufónio SOLO/SOLO Euphonium

Quinteto de Metais/Brass Quintet

Trompete Sib 1/Bb Trumpet 1

Trompete Sib 2/Bb Trumpet 2
(Fliscorne Sib/Bb Flugelhorn)

Trompa Fá/F Horn

Trombone/Trombone

Tuba/Tuba

Versão/Version Op. 10 b

Eufónio SOLO/SOLO Euphonium

Orquestra de Cordas/
String Orchestra

Violinos I/Violins I

Violinos II/Violins II

Violas/Violas

Violoncelos/Violoncellos

Contrabaixos/Double basses

Redução para piano disponível/Piano reduction available

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Notas de programa / Program notes

A presente obra foi-me sugerida e encomendada pelo eufonista Ricardo Daniel Silva, meu amigo e à data meu colega no Conservatório de Música do Porto e da Banda Sinfónica Portuguesa.

É já a 3ª peça em que coloco o eufónio num lugar de destaque e fui ganhando grande admiração pela particular expressividade e capacidade técnica do instrumento, sobretudo estando eu rodeado de grandes instrumentistas.

A composição dos três andamentos foi algo sinuosa devido ao facto de ter perdido a partitura da peça por duas vezes.

Nunca tive pretensões de escrever um verdadeiro concerto pois sentia demasiada responsabilidade aliada a essa estrutura formal. Pensei neste trabalho como se de um concertino se tratasse, daí o nome Quasi Concerto. Um quase concerto, quase maduro, muito mais leve. Desse pressuposto derivam também os nomes das partes que o constituem:

Quasi Ostinato - Rítmico, repetitivo, exagerado e algo bipolar, com carácter forte.

Quasi Lied - o tema principal deste andamento é baseado numa canção infantil de minha autoria. Não é propriamente uma canção de amor mas sim baseada na nostalgia da infância, inocência, a primeira formulação do amor.

Quasi Rondó - Neste andamento praticamente não há novo material temático, há sim uma forte aproximação e junção dos temas dos andamentos anteriores. Os ritmos foram baseados no fandango ribatejano, a minha região de origem.

Encomendado por Daniel Silva e dedicado à nova geração de eufonistas portugueses

Nelson Jesus, Dezembro 2012

This work was suggested by Ricardo Daniel Silva, euphonium player, my friend and at the time, a colleague of mine at Oporto Conservatory of Music and Banda Sinfónica Portuguesa.

It's my third work using the euphonium in a important role and with the experience, I gained great admiration for the particular expressiveness and technical capability of the instrument, especially because I was surrounded by great musicians.

The composition of the three movements was somewhat meandering because I have lost the score twice.

I never had intentions of writing a true concerto because I have felt too much responsibility allied to this formal structure. I thought this piece as if it were a concertino, hence the name Quasi Concerto. An almost concerto. This assumption also develops the names of its constituent parts:

Quasi Ostinato - rhythmic, repetitive, exaggerated and somewhat bipolar, with a strong character.

Quasi Lied - the main theme of this movement is based on a children's song of my own. Not exactly a love song but based on the nostalgia of childhood, innocence, the first love.

Quasi Rondo - in this movement there are few new thematic materials, although, there is a strong approach to the music of the previous movements. The rhythms were based on Ribatejo's fandango, my region of origin.

Commissioned by Daniel Silva and dedicated to the latest generation of Portuguese euphonium players

Nelson Jesus, December 2012

Quasi Concerto

Partitura transposta/
Transposed score

para Eufónio e Quinteto de Metais
for Euphonium and Brass Quintet

Nelson Jesus, Op. 10a

Recitativo ♩ = 69 **I - Quasi Ostinato**

Eufónio SOLO/
SOLO Euphonium

mp rubato *p* *f* *mf* *p* *f* *p*

flatz.

Trompete Si \flat 1/
Bb Trumpet 1

Trompete Si \flat 2/
Bb Trumpet 2

Trompa FÁ/
F Horn

Trombone/
Trombone

Tuba/
Tuba

5 *accel.* *mf* *f* *agitato* 6 *acalmando* 3

Euf.

Tpt. 1 *pp* *mp* *f* (plunger) *p*

Tpt. 2 *pp* *mp* *f* (plunger) *p*

Tpa. *pp* *mp* *f* (plunger) *p*

Tbn. *pp* *mp* *f* (plunger) *p*

Tuba *f* *p*

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Dedicado à nova geração de eufonistas Portugueses/ Dedicated to the latest generation of Portuguese euphonium players

Encomendado por/Commissioned by Daniel Silva
Nelson Jesus 2012

Versão/Version Op. 10 a para Quinteto de Metais/for Brass Quintet
Versão/Version Op. 10 b para Orquestra de Cordas/for String Orchestra
Redução para Piano disponível/Piano reduction available

QUASI CONCERTO
I - Quasi Ostinato

10 Poco piú mosso

9

Euf. *mf* *p*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpa. *ff* *p* *sim.*

Tbn. *ff* *p* *sim.*

Tuba *ff* *p* *sim.*



13

Euf.

Tpt. 1

Tpt. 2

Tpa.

Tbn.

Tuba

II - Quasi Lied

Adagio ma non tanto ♩ = 60 - 66

Eufónio SOLO/
SOLO Euphonium

Adagio ma non tanto ♩ = 60 - 66

Trompete Si♭ 1/
B♭ Trumpet 1

Fliscorne Si♭/
B♭ Flugelhorn

Trompa Fá/
F Horn

Trombone/
Trombone

Tuba/
Tuba



5

Euf.

5

Tpt. 1

Flisc.

Tpa.

Tbn.

Tuba

III - Quasi Rondó

Allegro con spirito ♩ = 80 - 88

Eufónio SOLO/
SOLO Euphonium

Musical notation for Euphonium SOLO part, measures 1-6. The staff is in bass clef with a 3/8 time signature. It begins with a rest, followed by a melodic line starting on a whole note G2, moving through A2, B2, and C3, then a half note D3, and ending with a quarter note E3. Dynamics include *f*.

Allegro con spirito ♩ = 80 - 88

Trompete Si^b 1/
Bb Trumpet 1

Musical notation for Trompete Si^b 1 / Bb Trumpet 1, measures 1-6. The staff is in treble clef with a 3/8 time signature. It features a melodic line starting on a whole note G4, moving through A4, B4, and C5, then a half note D5, and ending with a quarter note E5. Dynamics include *f* and *mp*.

Trompete Si^b 2/
Bb Trumpet 2

Musical notation for Trompete Si^b 2 / Bb Trumpet 2, measures 1-6. The staff is in treble clef with a 3/8 time signature. It features a melodic line starting on a whole note G4, moving through A4, B4, and C5, then a half note D5, and ending with a quarter note E5. Dynamics include *f* and *mp*.

Trompa Fá/
Horn in F

Musical notation for Trompa Fá / Horn in F, measures 1-6. The staff is in treble clef with a 3/8 time signature. It features a melodic line starting on a whole note G4, moving through A4, B4, and C5, then a half note D5, and ending with a quarter note E5. Dynamics include *f* and *p*.

Trombone/
Trombone

Musical notation for Trombone, measures 1-6. The staff is in bass clef with a 3/8 time signature. It features a melodic line starting on a whole note G2, moving through A2, B2, and C3, then a half note D3, and ending with a quarter note E3. Dynamics include *f* and *p*.

Tuba/
Tuba

Musical notation for Tuba, measures 1-6. The staff is in bass clef with a 3/8 time signature. It features a melodic line starting on a whole note G2, moving through A2, B2, and C3, then a half note D3, and ending with a quarter note E3. Dynamics include *f* and *p*.



7

Euf.

Musical notation for Euf. part, measures 7-12. The staff is in bass clef with a 3/8 time signature. It continues the melodic line from the previous system, starting with a whole note G2, moving through A2, B2, and C3, then a half note D3, and ending with a quarter note E3. Dynamics include *f* and *p*.

Tpt. 1

Musical notation for Tpt. 1, measures 7-12. The staff is in treble clef with a 3/8 time signature. It features a melodic line starting on a whole note G4, moving through A4, B4, and C5, then a half note D5, and ending with a quarter note E5. Dynamics include *f* and *p*.

Tpt. 2

Musical notation for Tpt. 2, measures 7-12. The staff is in treble clef with a 3/8 time signature. It features a melodic line starting on a whole note G4, moving through A4, B4, and C5, then a half note D5, and ending with a quarter note E5. Dynamics include *f* and *p*.

Tpa.

Musical notation for Tpa., measures 7-12. The staff is in treble clef with a 3/8 time signature. It features a melodic line starting on a whole note G4, moving through A4, B4, and C5, then a half note D5, and ending with a quarter note E5. Dynamics include *f* and *p*.

Tbn.

Musical notation for Tbn., measures 7-12. The staff is in bass clef with a 3/8 time signature. It features a melodic line starting on a whole note G2, moving through A2, B2, and C3, then a half note D3, and ending with a quarter note E3. Dynamics include *f* and *p*.

Tuba

Musical notation for Tuba, measures 7-12. The staff is in bass clef with a 3/8 time signature. It features a melodic line starting on a whole note G2, moving through A2, B2, and C3, then a half note D3, and ending with a quarter note E3. Dynamics include *f* and *p*.

QUASI CONCERTO
III - Quasi Rondó

13

Euf.
Tpt. 1
Tpt. 2
Tpa.
Tbn.
Tuba

Detailed description: This system contains measures 13 through 18. The Euphonium part (Euf.) features a melodic line with slurs and accents. The Trumpet 1 (Tpt. 1) and Trumpet 2 (Tpt. 2) parts play rhythmic patterns of eighth notes. The Trombone (Tbn.) and Tuba parts provide harmonic support with sustained notes and rhythmic patterns.

19

Euf.
Tpt. 1
Tpt. 2
Tpa.
Tbn.
Tuba

Detailed description: This system contains measures 19 through 24. The Euphonium part (Euf.) continues its melodic development. The Trumpet 1 (Tpt. 1) part has a more active role with eighth-note patterns. The Trombone (Tbn.) and Tuba parts maintain their rhythmic accompaniment.

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QUASI CONCERTO
III - Quasi Rondó

rit. molto *a tempo*

349

Euf. *rit. molto* *a tempo* *agitato* *fff*

Tpt. 1

Tpt. 2

Tpa.

Tbn.

Tuba



355

Euf. *mf cresc.* *sfz* *sfz* *sfz* *sfz* *sfz* *Subito meno* *f* *fp*

Tpt. 1 *f* *fp*

Tpt. 2 *f* *fp*

Tpa.

Tbn. *ff* *f* *fp*

Tuba *f* *fp*

QUASI CONCERTO
III - Quasi Rondó

Tempo I

362

Musical score for measures 362-365. The score is for a brass section consisting of Eufonia (Euf.), Tpt. 1, Tpt. 2, Tpa. (Trumpet), Tbn. (Trombone), and Tuba. The key signature has one flat (B-flat) and the time signature is 3/8. The Eufonia part features a melodic line with slurs and accents. The brass parts are primarily rhythmic accompaniment with dynamic markings of *mf* and *sf*. The Tuba part has a dynamic marking of *f* in the final measure.

366

Musical score for measures 366-369. The score continues for the same brass section. The Eufonia part has a dynamic marking of *f* and includes a triplet of eighth notes. The brass parts continue with rhythmic accompaniment, featuring dynamic markings of *mf* and *sf*. The Tuba part has a dynamic marking of *f* in the final measure.