

Partitura | Full Score
Julho | July
2018

Two Elegies Framing a March

Op.36

Para Orquestra
For Orchestra



**NELSON
JESUS** compositor | composer

“O amor e a alma portuguesa”

“The love and portuguese soul”

Two Elegies Framing a March, Op. 36

- Para Orquestra •
- For Orchestra •

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Instrumentação

Instrumentation

3 Flautas (2^a + Flautim; 3^a + Flauta Alto)
2 Oboés
Corne Inglês
2 Clarinetes em Lá, Sib
Clarinete Baixo em Sib
2 Fagotes
Contrafagote

4 Trompas em Fá
2 Trompetes em Dó
2 Trombones
Trombone Baixo
Tuba

Timpanos (+ ride cymbal)
Percussão* (1 executante)

Harpa

Cordas
(13-11-9-7-5)

3 Flutes (2nd + Piccolo; 3rd + Alto Flute)
2 Oboes
English Horn
2 Clarinets in A, Bb
Bass Clarinet in Bb
2 Bassoons
Contrabassoon

4 Horns in F
2 Trumpets in C
2 Trombones
Bass Trombone
Tuba

Timpani (+ ride cymbal)
Percussion* (1 player)

Harp

Strings
(13-11-9-7-5)

* Glockenspiel, Crotales, Vibraphone, Tubular Bells,
Tam-tam (large), 2 Gongs (medium, large), Triangle
(small), Suspended Crash Cymbal, Snare Drum,
Tenor/Field Drum, Bass Drum (w/ attached cymbal)

Notas de Programa

Programm Notes

A ideia de morte é capaz de bloquear todos os outros sentimentos inerentes ao ser humano.

Foi o culto e percepção da mesma que nos diferenciou como espécie em tempos tão distantes.

A perda, o luto, a ideia de finitude, inevitabilidade, brevidade e precariedade da vida foram o mote para que os maiores poetas da Humanidade escrevessem elegias.

Esse poema funciona como um canto fúnebre, uma memória, uma homenagem e é isso que de forma tão singela eu faço a três músicos da minha geração que com a sua partida me deixaram deveras pensativo apesar da frieza de espírito que por vezes penso carregar.

Apesar de toda a peça ter elementos simbólicos identificáveis com as suas vidas, não considero que estas sejam necessárias para a percepção e audição da mesma.

A forma da peça é tão linear como o seu nome. É uma marcha (que liga as origens dos três músicos e a minha) que é precedida e seguida de uma elegia.

The idea of death is capable of blocking all other feelings inherent in the human being. It was the cult and perception of it that differentiated us as species in so distant times. Loss, mourning, the idea of finitude, inevitability, brevity, and precariousness of life were the motto for the greatest poets of mankind to write elegies.

This poem functions as a fern corner, a memory, a tribute and that is what so simple I make to three musicians of my generation that with their departure made me really pensive despite the coldness of spirit that sometimes I have.

Although the whole piece has symbolic elements that are identifiable with their lives, I do not consider that they are necessary for the perception and hearing of the same. The shape of the piece is as linear as its name. It is a march (which connects the origins of all the three musicians and mine too) which is preceded and followed by an elegy.

Two Elegies Framing a March

for Orchestra

Nelson Jesus, Op.36

I. Elegie #1

Lento e lontano ♩ = 69 **Pochissimo meno mosso**

The score is divided into two main sections: **Lento e lontano** (♩ = 69) and **Pochissimo meno mosso**. The **Lento e lontano** section features a melodic line for Flute I and II, with dynamics ranging from *p* to *mp*. The **Pochissimo meno mosso** section features a melodic line for Flute I and II, with dynamics ranging from *mf* to *pp*. The **Lento e lontano** section also features a melodic line for A Clarinet I and II, with dynamics ranging from *p* to *pp*. The **Pochissimo meno mosso** section features a melodic line for F Horns I, III and II, IV, with dynamics ranging from *pp* to *sfz*. The **Lento e lontano** section features a melodic line for Percussion (1), with dynamics ranging from *p* to *mp*. The **Pochissimo meno mosso** section features a melodic line for Percussion (1), with dynamics ranging from *n* to *pp*. The **Lento e lontano** section features a melodic line for Harp, with dynamics ranging from *p* to *mp*. The **Pochissimo meno mosso** section features a melodic line for Harp, with dynamics ranging from *pp* to *p*. The **Lento e lontano** section features a melodic line for Violins I (13) and Violins II (11), with dynamics ranging from *ppp* to *n*. The **Pochissimo meno mosso** section features a melodic line for Violins I (13) and Violins II (11), with dynamics ranging from *ppp* to *n*. The **Lento e lontano** section features a melodic line for Violas (9), with dynamics ranging from *ppp* to *n*. The **Pochissimo meno mosso** section features a melodic line for Violas (9), with dynamics ranging from *ppp* to *n*. The **Lento e lontano** section features a melodic line for Violoncellos (7), with dynamics ranging from *ppp* to *n*. The **Pochissimo meno mosso** section features a melodic line for Violoncellos (7), with dynamics ranging from *ppp* to *n*. The **Lento e lontano** section features a melodic line for Double basses (5), with dynamics ranging from *ppp* to *n*. The **Pochissimo meno mosso** section features a melodic line for Double basses (5), with dynamics ranging from *ppp* to *n*.

Nelson Jesus_Website_SAMPLE

Two Elegies Framing a March

6 *lunga* 8 *accel.* *flut.*

Fl. I *pp* *flut.*

Fl. II *pp* *flut.*

A. Fl.

Ob. I

Ob. II

E. Hn.

A Cl. I *pp*

A Cl. II *pp*

B. Cl.

Bsn. I *p*

Bsn. II *p*

C. Bn.

Hn. I, III *pp*

Hn. II, IV *pp*

Tbn. I, II

B. Tbn.

Tuba

Timp.

Perc. *pp* *ppp* *pp* *ppp* *cresc. pochissimo* *p*

Hp. *pp*

Vln. I *pp* *mf* *pp* *accel.*

Vln. II *pp* *mf* *pp*

Vla. *ppp* *(4° a 6°)* *Con sord.*

Vc. *con vib. (ord.)* *(1°, 2° Div. (Senza sord.))* *p*

Db. *con vib. (ord.)*

6

Two Elegies Framing a March

12 *a tempo*

11

Fl. I *mp*

Fl. II *mp*

A. Fl. *pp* *p* *pp* *p*

Ob. I

Ob. II

E. Hn.

A. Cl. I *mp* Solo *pp* *p* *p* *mp*

A. Cl. II *mp*

B. Cl.

Bsn. I *sfpp* *mf*

Bsn. II *sfpp* *mf*

C. Bn.

Hn. I, III

Hn. II, IV

B>Tpt. *pp* *sim.*

Tbn. I, II

B. Tbn.

Tuba

Timp.

Perc. Glockenspiel + Crotales *p* *mf* *L.v.*

Hp. *p* *mf* *L.v.*

Vln. I

Vln. II

Vla. *poco a poco Senza sord.* 4° via Sord. 2° via Sord.

Vc. *sfpp* *mf* 5° via Sord. 5° via Sord.

Db. 5° via Sord. 4° via Sord. 2° via Sord.

11

This page contains the musical score for measures 16 through 19. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments included are Flutes I and II, Alto Flute, Oboes I and II, English Horn, Clarinets I and II, Bass Clarinet, Bassoons I and II, Horns I, II, III, and IV, Trumpets, Trombones I and II, Tuba, Timpani, Percussion (Glockenspiel, Triangle, Vibraphone), Harp, Violins I and II, Viola, Violoncello, and Double Bass.

Key performance instructions include:

- Flutes:** *flut.*, *bisbigliando*, *wide vib.*, *pp*, *p*, *ppp*, *mp*, *mf*
- English Horn:** *Solo*, *libero, un poco movido*, *pp*, *p*, *mp*, *ppp*
- Percussion:** *Glockenspiel Plastic mallets*, *mf*, *l.v.*, *Triangle*, *mf*, *l.v.*, *Vibraphone*, *p*, *pp*
- Violins:** *Senza sord.*, *p*, *mf*
- Viola:** *1° via Sord.*, *Senza sord.*, *pp*
- Violoncello:** *Senza sord.*, *pp*
- Double Bass:** *Senza sord.*, *pp*

Measure numbers 16, 17, 18, and 19 are clearly marked at the beginning of their respective staves.

II. March

Tempo di marcia, molto scherzando ♩ = 116-120

Musical score for woodwinds and percussion. The score includes parts for Flute I, Piccolo, Flute III, Oboe I, Oboe II, English Horn, Bb Clarinet I, Bb Clarinet II, B. Clarinet, Bassoon I, Bassoon II, Contrabassoon, F Horn I, F Horn II, C Trumpet I, C Trumpet II, Tuba I, B. Tuba, Tuba, and Percussion (Snare drum and Bass drum). The score features various dynamics such as *pp*, *ff*, *mp*, and *f*, along with performance instructions like "Senza sord." and "Div.". The time signature is 2/4.

Tempo di marcia, molto scherzando ♩ = 116-120

Musical score for strings, including Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). The score includes performance instructions such as "Tutti", "pizz.", "arco", "non div.", "Div.", and "col legno". Dynamics range from *ppp* to *ff*. The time signature is 2/4.

Strike up the band!

This page contains the musical score for the section titled "Strike up the band!". The score is written for a large ensemble and includes the following parts:

- Flutes:** Fl. I, Fl. III (with Piccolo), and Fl. II.
- Woodwinds:** Ob. I, Ob. II, E. Hn., Bb Cl. I, Bb Cl. II, B. Cl., Bsn. I, Bsn. II, and C. Bn.
- Brass:** F Hn. I, II, III, IV, C Tpt. I, II, Tbn. I, II, B. Tbn., and Tuba.
- Percussion:** Perc.
- Strings:** Vln. I, Vln. II, Vla., and Vlc.
- Double Bass:** Db.

The score begins at measure 122. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music features a variety of dynamics, including *mp*, *f*, *ff*, *p*, *mf*, and *sf*. The percussion part starts with a *sf* dynamic. The string parts (Violins, Viola, and Cello) have a *Div* (divisi) marking. The double bass part has an *(ord)* (ordina) marking. The score is marked with numerous accents and slurs. The page number 122 is printed at the top left and bottom left.

79

Fl. I

Picc.

Fl. III

Ob. I

Ob. II

E. Hn.

Bb Cl. I

Bb Cl. II

B. Cl.

Bsn. I

Bsn. II

C. Bn.

F Hn. I, III

F Hn. II, IV

C Tpt. I

C Tpt. II

Tbn. I, II

B. Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

84

84

ff

p

mf

f

fp

Solo

Div.

a2

molto sul pont.
Finger any double stop

sul pont.

III. Elegie # 2

Largamente ♩ = 48

Timp. Perc. Violoncello Solo

Ride cym over Timpani head, Roll on cym. *ppp*

Crotales arco *p*

mp canto elegiaco *mp* *f* *p* a piacere, quasi recitativo

169 a tempo

Timp. Perc. Vc. Solo

Tenor/Field drum Solo *mp* *p* *mf* *p* *mp*

arco *p*

poco meno e string. *f* *fp*

174 Perc. Hp. Vc. Solo Db.

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

177 *pp* *mp* patetico e espress. *p*

1° solo pizz.

178 Hp. Vc. Solo 2° Solo 3° Solo 4° Solo 5° Solo Gli altri Db.

p.d.l.t. *p* ord. *p* *mf* *mp* *pp*

sul pont. senza vib. *sfpp* *sfpp* *sfpp* ord. *p* *sf*

ord. *sfpp* *sfpp* *sfpp* ord. *p* *sf*

sul pont. senza vib. *sfpp* *sfpp* *sfpp* ord. *p* *sf*

sul pont. senza vib. *sfpp* *sfpp* *sfpp* ord. *p* *sf*

(5° a 7°) *pp*

178 *lv*

Più lento, più lontano dalla luce ♩ = 40

224

A.C.I. I
 Bsn. I
 Bsn. II
 F Hn. I, III
 F Hn. II, IV
 Timp.
 Perc.
 Hp.

pp, *p*, *n*, *p*, *pp*, *n*, *pp*, *n*, *pp*

Solo

Con sord. I.
 Con sord. II.
 Ride cym over Timpani head, Roll on cym.
pp, *ppp*

Playing in different places of the Tam-tam/Gong, with two or three different sticks. Rhythm may be improvised (in the style). Almost meditation!

Vibraphone †
 Glockenspiel
 Crotales
 Solo Crotales
pp, *p*, *pp*, *p*, *pp*, *pp*, *p*, *pp*, *pp*, *p*, *pp*

Pincé
 L.v.

L.v. al fine

Più lento, più lontano dalla luce ♩ = 40

Vln. I Solo a
 Vln. I Solo b
 Vla. Solo
 Vla.
 Vc. Solo
 Vc.
 Db.

224

pp, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*

ord. → molto sul pont.
 dim., *ppp*, *n*, *pp*, *n*, *pp*, *n*, *pp*, *n*, *pp*, *n*, *pp*, *n*, *pp*, *n*, *pp*, *n*

flautando
pp

flautando
pp

flautando
pp

flautando
pp

"Canção de cisne, feita n'hora extrema:
 na dura pedra fria
 da memória te deixo, em companhia
 do letreiro de minha sepultura;
 e a sombra escura já me impede o dia."
 Luís de Camões

"Swan Song, made in the extreme hour:
 on the hard cold stone
 I leave you the memory in company
 of the sign of my grave;
 and the dark shadow hinders the day."
 Luís de Camões
 translated by the
 composer