

Partitura | Full Score
Maio | May
2023

Lamento e Sermão

Op.25 b

para Saxofone Barítono e
Ensemble de Saxofones

for Baritone Sax and
Saxophone Ensemble



**NELSON
JESUS** compositor | composer

“O amor e a alma portuguesa”

“The love and portuguese soul”

Lamento e Sermão, Op. 25 b

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Instrumentação

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- Saxofone Barítono Solo
- Sax. Soprano
- Sax.Alto 1, 2
- Sax. Tenor 1, 2
- Sax. Barítono
- Sax. Baixo

- Baritone Sax Solo**
- Soprano Sax.**
- Alto Sax. 1, 2**
- Tenor Sax. 1, 2**
- Baritone Sax.**
- Bas Sax.**

Notas de Programa

Programme Notes

Esta peça, constituída por duas partes contrastantes, tem como ponto de partida o motete "Audiui Vocem Caelo" do compositor português Duarte Lobo (c.1565-1624).

Sendo uma obra escrita para o saxofonista holandês Henk van Twillert, aproveitei o seu gosto pessoal pela música antiga Portuguesa.

O saxofone, tal qual um pregador, dirige-se à sua assembleia (quinteto) e dá a boa nova sobre o que ouviu dos céus. A 1ª parte é um lamento algo arrastado mas também luminoso. Paira sempre a dúvida sobre o teor da mensagem.

O sermão, num tom mais ríspido e directo, é o confronto dessa mensagem com os seus seguidores que por vezes tentam argumentar. Há de novo uma utilização de material retirado do passado, desta vez do mestre J.S. Bach. Sendo o Henk conhecido internacionalmente pelas suas gravações das suites de violoncelo, nada me pareceu mais pessoal que fazer uma referência a essa maravilhosa música.

Esta peça é claramente dedicada e inspirada no Henk, meu antigo professor e um grande motivador musical.

Esta nova versão para ensemble de saxofones foi escrita para os Vento do Norte, grupo do qual fiz parte da fundação no ano de 2005 eno qual muito aprendi.

Nelson Jesus, Oliveira de Azeméis, Maio 2023

This piece, consisting of two contrasting parts, has as its starting point the motto "Audiui Vocem Caelo" by Portuguese composer Duarte Lobo (c.1565-1624).

Being a work written for the Dutch saxophonist Henk van Twillert, I enjoyed his personal taste for ancient Portuguese music. The saxophone, like a preacher, addresses his assembly (quintet) and gives the good news about what he has heard from heaven. The first part is a somewhat dragged but also a bright lament. There is always doubt about the message content.

The sermon, in a harsher and more direct tone, is the confrontation of this message with his followers who sometimes try to argue. There is again a use of material taken from the past, this time from the master J.S. Bach. Being Henk internationally known for his recordings of the cello suites, nothing seemed more personal to me than making a reference to this great piece of music.

This work is dedicated to Henk, my former teacher and a truly big heart in the musical scene!

This new version for saxophone ensemble was written for Vento do Norte, a group where I was one of the founders in 2005 and from which I learned a lot.

dedicated to Henk van Twillert on his forty years of career - Thank you Henk!

Partitura transposta
Transposed score
ca 14'

Lamento e Sermão

para Saxofone Barítono e Ensemble de Saxofones
for Baritone Sax and Sax Ensemble

Nelson Jesus, Op. 25 b

I.

Adagio ♩ = ca. 40

Off stage, if possible

SOLO
Baritone Sax

Soprano Sax

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Bass Sax

This system contains the first five measures of the piece. The SOLO Baritone Sax part is marked 'Off stage, if possible' and has rests. The Soprano Sax part has a half note G4 in measure 5. The Alto Sax 1 part has a half note G4 in measure 1, followed by a half note F#4 in measure 2, and a half note G4 in measure 3. The Alto Sax 2 part has a half note G4 in measure 1, followed by a half note F#4 in measure 2, and a half note G4 in measure 3. The Tenor Sax 1 part has a half note G4 in measure 1, followed by a half note F#4 in measure 2, and a half note G4 in measure 3. The Tenor Sax 2 part has a half note G4 in measure 1, followed by a half note F#4 in measure 2, and a half note G4 in measure 3. The Baritone Sax part has a half note G4 in measure 1, followed by a half note F#4 in measure 2, and a half note G4 in measure 3. The Bass Sax part has a half note G4 in measure 1, followed by a half note F#4 in measure 2, and a half note G4 in measure 3. Dynamics include pp, ppp, and pp.

B. Sax.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Bs. Sax.

This system contains measures 6 through 10. The B. Sax. part has a half note G4 in measure 6, followed by a half note F#4 in measure 7, and a half note G4 in measure 8. The S. Sax. part has a half note G4 in measure 6, followed by a half note F#4 in measure 7, and a half note G4 in measure 8. The A. Sax. 1 part has a half note G4 in measure 6, followed by a half note F#4 in measure 7, and a half note G4 in measure 8. The A. Sax. 2 part has a half note G4 in measure 6, followed by a half note F#4 in measure 7, and a half note G4 in measure 8. The T. Sax. 1 part has a half note G4 in measure 6, followed by a half note F#4 in measure 7, and a half note G4 in measure 8. The T. Sax. 2 part has a half note G4 in measure 6, followed by a half note F#4 in measure 7, and a half note G4 in measure 8. The B. Sax. part has a half note G4 in measure 6, followed by a half note F#4 in measure 7, and a half note G4 in measure 8. The Bs. Sax. part has a half note G4 in measure 6, followed by a half note F#4 in measure 7, and a half note G4 in measure 8. Dynamics include p, mp, and p.

Nelson Jesus_Website_Sample

12

11

B. Sax.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Bs. Sax.

16

B. Sax.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Bs. Sax.

a tempo

61 ♩ = 80
ord.

58

B. Sax. *mf*

S. Sax. *p* s.vib.

A. Sax. 1 *p* s.vib. 8^{va}

A. Sax. 2 *p* s.vib. 8^{va}

T. Sax. 1 *mf* *f*

T. Sax. 2 *mf* *f*

B. Sax. *p cresc.* *f*

Bs. Sax. *p cresc.* *f*

63

B. Sax. *ff* *mf* *f*

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1 *p* *f*

T. Sax. 2

B. Sax. *p* *p*

Bs. Sax. *p* *p*

67

B. Sax. *p* *dim.* *p* *ff* ord.

S. Sax. *p* ord.

A. Sax. 1 *p* ord.

A. Sax. 2 *pp* ord.

T. Sax. 1 Solo *p espress.*

T. Sax. 2

B. Sax.

Bs. Sax.

71

B. Sax. *f* *mp breathless* *ff* *8va* *allarg.* *bend*

S. Sax. *p* *pp* *molto cresc.* *ff*

A. Sax. 1 *p* *pp* *molto cresc.* *ff*

A. Sax. 2 *pp* *molto cresc.* *ff*

T. Sax. 1 *f* *p molto cresc.* *ff*

T. Sax. 2 *ff*

B. Sax. *f* *ff*

Bs. Sax. *f* *p* *ff*

76 77 ♩ = 66
slap
mf
dim.

B. Sx.
S. Sx.
A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Bs. Sax.

pp
pp
pp
pp
pp
pp
pp
pp

pp
quasi pizz
pp
pp
quasi pizz
pp

81

B. Sx.
S. Sx.
A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Bs. Sax.

pp
pp
pp
pp
pp
pp
pp
pp

quasi pizz
pp
pp
pp
pp
pp

86

B. Sax. *p p p mp mp*

S. Sax.

A. Sax. 1 *pp espress.*

A. Sax. 2 *pp*

T. Sax. 1 *ppp*

T. Sax. 2 *ppp*

B. Sax. *mf pp*

Bs. Sax. *mf*

91

B. Sax. *pp mp*

S. Sax.

A. Sax. 1 *pp*

A. Sax. 2 *mp legato espres.*

T. Sax. 1

T. Sax. 2

B. Sax. *mp quasi pizz*

Bs. Sax. *pp ord.*

99

Musical score for measures 96-99. The score is for a saxophone section with parts for B. Sax., S. Sax., A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax., and Bs. Sax. The key signature has one sharp (F#) and the time signature is 4/4. Measure 96 starts with a treble clef and a key signature of one sharp. Measure 97 has a 3/4 time signature. Measure 98 has a 3/4 time signature. Measure 99 has a 4/4 time signature. Dynamics include *f*, *mf*, *mp*, *ff*, and *mf*. Performance instructions include *con calore*. The B. Sax. part features a melodic line with slurs and accents. The S. Sax. part has a triplet of eighth notes. The A. Sax. 1 and 2 parts have similar triplet patterns. The T. Sax. 1 and 2 parts have sustained notes. The B. Sax. part has a triplet of eighth notes and a dynamic marking of *mp*. The Bs. Sax. part has a dynamic marking of *ff*.

Musical score for measures 101-104. The score is for a saxophone section with parts for B. Sax., S. Sax., A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax., and Bs. Sax. The key signature has one sharp (F#) and the time signature is 4/4. Measure 101 starts with a treble clef and a key signature of one sharp. Measure 102 has a 4/4 time signature. Measure 103 has a 4/4 time signature. Measure 104 has a 4/4 time signature. Dynamics include *f*, *mf*, *sf*, and *f*. Performance instructions include *con calore*. The B. Sax. part features a complex melodic line with slurs, accents, and a dynamic marking of *sf*. The S. Sax. part has a sustained note with a dynamic marking of *f*. The A. Sax. 1 and 2 parts have sustained notes with dynamic markings of *f* and *mf*. The T. Sax. 1 and 2 parts have sustained notes with dynamic markings of *f* and *mf*. The B. Sax. part has a dynamic marking of *mf*. The Bs. Sax. part has a dynamic marking of *mf*.

opt^{va}

104

B. Sx. *f* *G.P.*

S. Sx. *f* *sf* *G.P.*

A. Sx. 1 *f*

A. Sx. 2 *mf*

T. Sx. 1

T. Sx. 2

B. Sx.

Bs. Sax.

111

112

B. Sx. *mf* *f* *f* *ff* *gritando molto*

S. Sx. *pp*

A. Sx. 1 *pp* s.vib.

A. Sx. 2 *pp* s.vib.

T. Sx. 1 *pp* s.vib.

T. Sx. 2 *pp* s.vib.

B. Sx. *pp*

Bs. Sax.

II.

Allegro febrile ♩ = 126

First system of musical notation (measures 1-4) in 2/4 time. The B. Sax. part features a melodic line starting in measure 2 with a *pp* dynamic. The S. Sax., A. Sax. 1, and B. Sax. parts have a whole note chord in measure 2 with a *ff* dynamic. The A. Sax. 2 and T. Sax. 1 parts have a half note chord in measure 2 with a *ff* dynamic. The T. Sax. 2 part has a whole note chord in measure 2 with a *ff* dynamic. The Bs. Sax. part has a whole note chord in measure 2 with a *ff* dynamic. The T. Sax. 1 part has a half note chord in measure 1 with a *f* dynamic.

Second system of musical notation (measures 5-8) in 2/4 time. The B. Sax. part features a melodic line starting in measure 5 with a *fp* dynamic. The S. Sax. part has a whole note chord in measure 5 with a *pp* dynamic. The A. Sax. 1 and B. Sax. parts have a whole note chord in measure 5 with a *ff* dynamic. The A. Sax. 2 and T. Sax. 1 parts have a half note chord in measure 5 with a *ff* dynamic. The T. Sax. 2 part has a half note chord in measure 5 with a *ff* dynamic. The Bs. Sax. part has a whole note chord in measure 5 with a *ff* dynamic. The T. Sax. 1 part has a half note chord in measure 1 with a *f* dynamic. A fermata is placed over the B. Sax. part in measure 8, and a '3' indicates a triplet in the final measure.

Musical score for measures 9-12. The score is for a saxophone section with parts for B. Sax., S. Sax., A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax., and Bs. Sax. The key signature has one flat (Bb) and the time signature is 3/4. Measure 9 features a triplet of eighth notes in the B. Sax. part. Measure 10 has a fermata over the S. Sax. part. Measure 11 has a fermata over the A. Sax. 1 and T. Sax. 1 parts. Measure 12 features a dynamic change to *ff* for the A. Sax. 1 and T. Sax. 1 parts, and *f* for the B. Sax. and Bs. Sax. parts.

Musical score for measures 13-15. The score is for a saxophone section with parts for B. Sax., S. Sax., A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax., and Bs. Sax. The key signature has one flat (Bb) and the time signature is 3/4. Measure 13 features a triplet of eighth notes in the B. Sax. part, marked with a *fp* dynamic. Measure 14 features a fermata over the S. Sax. part, marked with a *fp* dynamic. Measure 15 features a fermata over the A. Sax. 1 and A. Sax. 2 parts, marked with a *fp* dynamic. The B. Sax. part in measure 15 has a *p* dynamic and a *bisb.* marking.

56

B. Sax.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Bs. Sax.

mf

60

B. Sax.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Bs. Sax.

f

quasi pizz

p

72

B. Sax. *f* *mp* *f* *p cresc.*

S. Sax. [Rest]

A. Sax. 1 *fp*

A. Sax. 2 *fp*

T. Sax. 1 *mp* *f*

T. Sax. 2 *mf* *f*

B. Sax. *mf* *p* *p*

Bs. Sax. *mf* *p* *p*

77

B. Sax. *f* *ff* *mp* *sf*

S. Sax. *fp* *ff* *p*

A. Sax. 1 *fp* *ff* *f* *p*

A. Sax. 2 *fp* *ff* *f* *p*

T. Sax. 1 *fp* *ff* *f* *p*

T. Sax. 2 *f* *f*

B. Sax. *f* *f*

Bs. Sax. *f* *f*

81

B. Sax. *f*

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax. *fp* cue: Bass Sax. *f*

Bs. Sax. *fp* *f* *fp*

83

B. Sax. *ff* *ff*

S. Sax.

A. Sax. 1 *f*

A. Sax. 2

T. Sax. 1 *f* *fp*

T. Sax. 2 *mp* *f* *p* *f*

B. Sax. *mp* *f* *f*

Bs. Sax. *p*

85

B. Sax. *f* *ff* *f*

S. Sax. *f* *ff*

A. Sax. 1 *f* *ff*

A. Sax. 2 *mf* *f* *mf* *f* *ff*

T. Sax. 1 *f* *ff*

T. Sax. 2 *f* *p cresc.* *f* *ff*

B. Sax. *f* *p cresc.* *f* *ff*

Bs. Sax. *p cresc.* *f* *ff*

87

a piacere

B. Sax. *ff* *p* *f* *f* *fff*

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Bs. Sax.

89

B. Sx.

S. Sx.

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Bs. Sax.

(2+2+3) quasi pizz

(3+2+2) quasi pizz

(2+3+2) quasi pizz

fp

fp

fp

fp

fp

fp

fp

fp

94

B. Sx.

S. Sx.

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Bs. Sax.

(2+2+3)

pp

mf

pp

(2+2+3)

(2+2+3)

fp

fp

fp

fp

fp

fp

fp

119

B. Sx. *ff* ghost notes ad lib.

S. Sx.

A. Sx. 1 *f*

A. Sx. 2 *f* *fp*

T. Sx. 1 *fp* *f*

T. Sx. 2 *fp* *f*

B. Sx. *poco a poco cresc.* *f*

Bs. Sax. *fp* *ff* *f* walking bass

123

B. Sx.

S. Sx.

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. 1

T. Sx. 2

B. Sx. *fp*

Bs. Sax.

Play in Bach style (soft dynamic and even freely in tempo)

127

B. Sax.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Bs. Sax.

131

B. Sax.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Bs. Sax.

135

B. Sax.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Bs. Sax.

f

f

f

f

f

f

f

Bach to the future!

140

B. Sax.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Bs. Sax.

fp

f

ff

f

ff

p

f

ff

p

p

ff

ff

bisb, *ad.lib.*

145

B. Sax.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Bs. Sax.

149

B. Sax.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Bs. Sax.