

Este é o lugar onde as árvores cantam, Op. 74

- quinteto com clarinete •
- clarinet quintet •

Instrumentação

o Clarinete (Lá)

o Violino I

o Violino II

o Viola

o Violoncelo

Notas de Programa

De uma forma muito materialista e directa, posso dizer que as árvores cantam a partir destes instrumentos pois todos eles são feitos de madeira e antes serem instrumentos musicais, foram parte de uma árvore.

Numa forma mais romântica, a primeira associação que fiz ao canto das árvores, foi a do som do vento, ora gentil, ora mais arisco a passar pelas suas folhas. A utilização de parciais harmónicos agudos nesta pequena peça, é para mim o som dessas folhas, gentilmente movidas por uma brisa. Podemos sentir ao longo da peça, alguns momentos mais estáticos de imobilidade, desse canto suspenso, como suspensão está a folha ou o futuro fruto da árvore.

**Nelson Jesus, Oliveira de Azeméis,
Maio 2023**

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Quinteto com clarinete

Nelson Jesus, Op. 74

Andante con tranquillità ♩ = 60

The musical score is arranged in systems. The first system includes:

- Clarinete Lá**: Treble clef, 4/4 time. Starts with a fermata and a trill marked *non tril.* and *p*.
- Violino I**: Treble clef, 4/4 time. Starts with a fermata, then enters with a melodic line marked *p*.
- Violino II**: Treble clef, 4/4 time. Starts with a fermata, then enters with a melodic line marked *p*.
- Viola**: Alto clef, 4/4 time. Starts with a fermata, then enters with a melodic line marked *mp* and *p*, with the instruction *sul tasto*.
- Violoncelo**: Bass clef, 4/4 time. Starts with a fermata, then enters with a melodic line marked *mp* and *p*, with the instruction *sul tasto*.

The second system includes:

- Cl.**: Treble clef, 3/4 time. Starts with a fermata, then enters with a melodic line marked *pp* and *p*, with the instruction *8va*. Includes a trill, a *ten.* (tension) mark, and a *bisb.* (bismillah) mark.
- Vln. I**: Treble clef, 3/4 time. Starts with a fermata, then enters with a melodic line marked *pp* and *p*, with the instruction *8va*. Includes a *pizz.* (pizzicato) mark.
- Vln. II**: Treble clef, 3/4 time. Starts with a fermata, then enters with a melodic line marked *p* and *pizz.*.
- Vla.**: Alto clef, 3/4 time. Starts with a fermata, then enters with a melodic line marked *pp* and *punta d'arco*.
- Vc.**: Bass clef, 3/4 time. Starts with a fermata, then enters with a melodic line marked *p*.

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Musical score for measures 9-13. The score includes parts for Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Cl.:** Measures 9-13. Starts with a dynamic of *sim.* (sforzando) and ends with *p* (piano). Includes a *arco* marking and an *8va* (octave) marking.
- Vln. I:** Measures 9-13. Starts with a dynamic of *p* (piano). Includes an *arco* marking and an *8va* marking.
- Vln. II:** Measures 9-13. Starts with a dynamic of *p* (piano). Includes *pizz.* (pizzicato) markings and an *8va* marking.
- Vla.:** Measures 9-13. Includes a *p* (piano) marking.
- Vc.:** Measures 9-13. Includes a *p* (piano) marking.

Musical score for measures 14-17. The score includes parts for Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Cl.:** Measures 14-17. Starts with a dynamic of *mp* (mezzo-piano) and ends with *mf* (mezzo-forte). Includes a *3* (triple) marking.
- Vln. I:** Measures 14-17. Starts with a dynamic of *mp* (mezzo-piano). Includes *3* (triple) markings.
- Vln. II:** Measures 14-17. Starts with a dynamic of *p* (piano). Includes an *arco* marking and an *8va* marking.
- Vla.:** Measures 14-17. Starts with a dynamic of *p* (piano). Includes an *8va* marking.
- Vc.:** Measures 14-17. Starts with a dynamic of *mp* (mezzo-piano). Includes an *8va* marking.

18 *passionato*

Cl. *p*

Vln. I *mf* *sul pont.* *norm.* *pp*

Vln. II *sf* *sul pont.* *norm.* *pp*

Vla. *p* *mf* (Pizz trem.) *arco* *pp*

Vc. *p* *pp*

22

Cl. *p* *cresc.* *mf* *dim.* *pp*

Vln. I *pp* *mf*

Vln. II *pp* *sul G* *p* *mp*

Vla. *pp* *mp*

Vc. *pp* *mp*

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49

Cl. *pp*

Vln. I *(8^{va})₁*

Vln. II *(8^{va})₁*

Vla. *pizz.* *arco*

Vc. *p*

53 ♩ = 120

Cl. *p* *mf* *3*

Vln. I *p* *cresc.* *pizz.*

Vln. II *mf*

Vla. *norm.* *sim.* *fp* *pizz.*

Vc. *fp* *mf*

59

Cl. *f* 6 6

Vln. I *f* 6 6

Vln. II *f* 6 6

Vla. *f*

Vc. *f*

61

Cl.

Vln. I 3 3 3 3 3 3 3 3

Vln. II 3 3 3 3 3 3 3 3

Vla. pizz.

Vc. pizz.

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statico III ♩ = 60

63

Cl. *pp* molto sostenuto e legato

Vln. I *pp* 8^{va}

Vln. II *pp*

Vla. arco *p*

Vc. arco *p*

68

67

Cl.

Vln. I *fp*

Vln. II *fp* pizz.

Vla. *f* pizz.

Vc. *f* pizz.