

Sinfonia nº 3, Op. 82

" à Liberdade "

• para banda •

Instrumentação

Instrumentation

- Flautim
- Flauta 1, 2
- Oboé 1, 2
- Corne Inglês
- Fagote 1, 2
- Clarinete Mib
- Clarinetes Sib 1
- Clarinetes Sib 2
- Clarinetes Sib 3
- Clarinete Baixo Sib
- Sax. Alto 1 Mib
- Sax. Alto 2 Mib
- Sax. Tenor Sib
- Sax. Barítono Mib
- Trompete Sib/Dó 1
- Trompete Sib 2
- Trompete Sib 3
- Trompete Sib 4
- Trompete Sib 5, 6 (Fliscorne 1, 2)
- Trompa Fá 1, 2
- Trompa Fá 3, 4
- Trombone 1
- Trombone 2
- Trombone Baixo
- Eufónio 1, 2
- Tuba 1, 2
- Contrabaixo
- Timpanos
- Percussão 1
(piccolo snare drum, 3 wood blocks, xylophone, glockenspiel)
- Percussão 2
(snare drum, susp. cymbal, 2 bongos)
- Percussão 3
(field drum, 3 toms, 3 wood blocks, tam-tam)
- Percussão 4
(bass drum, triangle, tam-tam, triangle, whip/frusta)
- Piccolo
- Flute 1, 2
- Oboe 1, 2
- English Horn
- Bassoon 1, 2
- Eb Clarinet
- Bb Clarinet 1
- Bb Clarinet 2
- Bb Clarinet 3
- Bb Bass Clarinet
- Eb Alto Sax. 1
- Eb Alto Sax. 2
- Bb Tenor Sax.
- Eb Baritone Sax.
- Bb/C Trumpet 1
- Bb Trumpet 2
- Bb Trumpet 3
- Bb Trumpet 4
- Bb Trumpet 5, 6 (Flugelhorn 1, 2)
- F Horn 1, 2
- F Horn 3, 4
- Trombone 1
- Trombone 2
- Bass Trombone
- Euphonium 1, 2
- Tuba 1, 2
- Double Bass
- Timpani
- Percussion 1
(piccolo snare drum, 3 wood blocks, xylophone, glockenspiel)
- Percussion 2
(snare drum, susp. cymbal, 2 bongos)
- Percussion 3
(field drum, 3 toms, 3 wood blocks, tam-tam)
- Percussion 4
(bass drum, triangle, tam-tam, triangle, whip/frusta)

São pedidas 3 caixas na partitura. De preferência, uma piccolo de 12"/13". Uma standard de 14" e um field drum de 16" (com bordões). Se não for possível, convém que sejam 3 timbres diferentes, mas todas com bordões. |

This score requires 3 snare drums. Preferably a 12"/13" piccolo. A 14" standard and a 16" field drum (with snares). If this is not possible, there should be 3 different timbres, but all with snares on.

Notas de Programa

Programme Notes

O séc. XX português foi agitado, cheio de altos e baixos, contudo, a Revolução de 25 de Abril de 1974, tem uma aura diferencial, uma mudança de regime que tendo sido feita nas ruas, pelo povo em conjunto com militares que na memória popular não disparou e que tinha cravos dentro dos canos de suas armas. Além da sua importância, esta imagem tem sempre uma magia associada.

Esta peça está estruturada em diversos acontecimentos cronológicos que correspondem aos quatro andamentos.

- I. **Golpe de Estado** – Escolhi o Golpe militar de 28 de Maio de 1926, visto que foi este acontecimento que mais tarde veio a possibilitar o início do Estado Novo. Inspirei-me em várias fotos do desfile das forças em parada do General Gomes da Costa. A coluna militar representada pelas caixas, requinta de ordens e metais, dão lugar a uma sonoridade algo fúnebre, prevendo que nem tudo foram boas mudanças.
- II. **Povo que estais adormecido** – A pobreza e humildade do povo português, que sofre em casa, no trabalho, em família, não se impõe, mas tem também alegria nos seus cantos populares.
- III. **Ultramar** – A guerra, qualquer guerra, é sempre um facto que se quer esquecer e passar ao lado, contudo, devemos aprender com a história e ensinando-a, estamos a evitar cometer os mesmos erros do passado. Foi a revolução de Abril que terminou a Guerra Colonial. As bandas deste país estão muito ligadas a este acontecimento pois foi nesta altura que as mesmas tiveram grandes baixas no seu número de elementos, que sendo na maioria homens jovens, foram chamados para o alistamento, ou fugiram, emigraram do país. Utilizando música com raízes africanas e nacionais, não pretendo guerrear, mas harmonizar as feridas e sobretudo avivar as memórias dos ouvintes, sabendo também que muitos desses jovens músicos (e não só) regressados dessa trágica guerra são ainda hoje dos mais fiéis ouvintes das bandas deste país.
- IV. **O Povo Unido** – Não vivi a revolução, contudo, recordo com emoção um vídeo visto ainda nos primeiros anos de escola e que vi de novo ao pesquisar para esta peça. A emoção do povo de braço dado a gritar pelas palavras de ordem “O povo unido, jamais será vencido” é de um arrepio imenso que me faz crer que a população de hoje não dá valor à liberdade que se celebra e dá cognome a esta sinfonia. No final, os temas reprimidos do adormecido povo do 2º andamento, acordam e em jubilo, festejam a liberdade ganha ao fim de tantos anos.

The Portuguese 20th century was turbulent, full of ups and downs, however, the Revolution of April 25, 1974, has a different aura, a change of regime that was carried out in the streets, by the people together with the military, which in popular memory did not fire their weapons and that held red carnations inside the barrels of them. In addition to its importance, this image always has an associated magic.

This piece is structured into several chronological events that correspond to the four movements.

I. Coup d'état – I chose the military coup of May 28, 1926, since it was this event that later made possible the beginning of the Estado Novo. I was inspired by several photos of of General Gomes da Costa's parading forces. The military column represented by the snare drums, "bugle calls" and brass instruments, gives way to a somewhat funereal sound, predicting that not everything was good changes.

II. People who are asleep – The poverty and humility of the Portuguese people, who suffer at home, at work, in the family, people that accommodates and does not impose itself on the regime, but they also find joy in their popular songs.

III. Ultramar - War, any war, is always a fact that we want to forget and ignore, however, we must learn from history and by teaching it, we are avoiding making the same mistakes as in the past. It was the April revolution that ended the Colonial War. The bands in this country are closely linked to this event because it was at this time that they suffered major losses in their number of members, who, being the majority of them young men, were called to enlist, or fled, emigrating from the country. Using music with African and national roots, I do not intend to wage war, but to harmonize wounds and above all to revive listeners' memories, also knowing that many of these young musicians (and beyond) who returned from that tragic war are still today some of the most loyal listeners of bands in this country.

IV. The United People – I didn't live through the revolution, however, I remember with emotion a video I saw in my early years at school and which I saw again when researching for this piece. The emotion of the people, arm in arm shouting the slogans "The people united, will never be defeated" is an immense thrill that makes me believe that today's population does not value the freedom that is celebrated and gives the name to this symphony. In the end, the repressed themes of the sleeping people of the 2nd movement, wake up and jubilantly celebrate the freedom gained after so many years.

encomenda da Câmara Municipal de Leiria
Sinfonia nº3
"Liberdade"

Nelson Jesus, Op. 83

I. Golpe de Estado

Allegro marziale e trionfale ♩ = 110

lunga

Flautim

Flauta 1

Flauta 2

Oboé 1, 2

Corne Inglês **Tacet I**

Fagote 1

Fagote 2

Clarinete Mib

Clarinete Sib 1

Clarinete Sib 2

Clarinete Sib 3

Clarinete Baixo

Sax. Alto 1

Sax. Alto 2

Sax. Tenor

Sax. Baritono

Allegro marziale e trionfale ♩ = 110

lunga

Trompete Sib 1, 4

Trompete Sib 2, 5

Trompete Sib 3, 6

Trompa Fá 1, 2

Trompa Fá 3, 4

Trombone 1

Trombone 2

Trombone Baixo

Eufónio 1, 2

Tuba 1, 2

Contrabaixo

Allegro marziale e trionfale ♩ = 110

lunga

Timpanos

Percussão 1 *Solo Piccolo snare drum*

Percussão 2 *Solo Snare drum*

Percussão 3

Percussão 4 *Bass drum*

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2

7

Perc. 1 R. Sh. *f* *p* *f*

Perc. 2 *<sf* Solo Field drum *f*

Perc. 3 *p* *f* *f*

Perc. 4 *secco* *f*

13

Perc. 1 *f*

Perc. 2 *f* *f*

Perc. 3 *f* *f* *f*

Perc. 4

19

Perc. 1 *f* *p* Cross sticks

Perc. 2 *p*

Perc. 3 *p*

Perc. 4 *p*

24

Perc. 1 Rim x *f* *p* *p* R. Sh. *sf* *p* *mf*

Perc. 2 Rim x *f* *p* *p* R. Sh. *sf* *p*

Perc. 3 *f* *p* *p* *f* *p*

Perc. 4 *f*

31

Tpt. 1, 4 Solo *1 *p*

Perc. 1 *f* *mf* *f* *f* *p* *mf* *f*

Perc. 2 *f* *mf* *f* *f* *p* *mf* *f*

Perc. 3 *f* *f* *p* *f* *mf* *f*

Perc. 4 *f*

*1 O ideal será utilizar uma trompete em dó ou outra trompete aguda como a de mib.
Como alternativa poderá ainda utilizar um cornetim em sib e tem ainda opções com oitava abaixo.

37

Musical score for woodwinds and strings. The instruments listed are Flute (Flt.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1, 2 (Ob. 1, 2), Bassoon 1 (Fgt. 1), Bassoon 2 (Fgt. 2), Clarinet in B-flat (Cl. Mib), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Clarinet in B (Cl. B), Saxophone A 1 (Sx. A. 1), Saxophone A 2 (Sx. A. 2), Saxophone Tenor (Sx. T.), and Saxophone Bass (Sx. B.). All instruments are shown with a whole rest in every measure of the system.

37

Musical score for brass instruments. The instruments listed are Trumpet 1, 4 (Tpt. 1, 4), Trumpet 2, 5 (Tpt. 2, 5), Trumpet 3, 6 (Tpt. 3, 6), Trombone 1, 2 (Tpa. 1, 2), Trombone 3, 4 (Tpa. 3, 4), Trombone Bass (Tbn. 1), Trombone 2 (Tbn. 2), Trombone Bass (Tbn. B.), Euphonium 1, 2 (Euf. 1, 2), and Tuba 1, 2 (Tuba 1, 2). The Tpt. 1, 4 part has a melodic line starting at measure 37 with a dynamic marking of *f*. The other brass instruments have whole rests.

37

Musical score for percussion. The instruments listed are Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4). The Perc. 1 part has a rhythmic pattern starting at measure 37 with a dynamic marking of *f*. The other percussion instruments have whole rests.

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4

43

Flt.

Fl. 1

Fl. 2

Ob. 1, 2

Fgt. 1

Fgt. 2

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Tpt. 1, 4

Tpt. 2, 5

Tpt. 3, 6

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

43

IV.

mf

f

p

f

mf

f

p

f

mf

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6

61

57

Flt.
Fl. 1
Fl. 2
Ob. 1, 2
Fgt. 1
Fgt. 2
Cl. Mib
Cl. 1
Cl. 2
Cl. 3
Cl. B.
Sx. A. 1
Sx. A. 2
Sx. T.
Sx. B.

Detailed description: This block contains the musical notation for measures 57 through 60 for the woodwind and string sections. The instruments listed are Flute (Flt.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 and 2 (Ob. 1, 2), First and Second Bassoon (Fgt. 1, 2), Clarinet in B-flat (Cl. Mib), Clarinet 1, 2, and 3 (Cl. 1, 2, 3), Clarinet in B (Cl. B.), Saxophone Alto 1 and 2 (Sx. A. 1, 2), Saxophone Tenor (Sx. T.), and Saxophone Bass (Sx. B.). All staves are currently empty, indicating that these instruments are silent during this passage.

61

Tpt. 1, 4
Tpt. 2, 5
Tpt. 3, 6
Tpa. 1, 2
Tpa. 3, 4
Tbn. 1
Tbn. 2
Tbn. B.
Euf. 1, 2
Tuba 1, 2
Cb.

Detailed description: This block contains the musical notation for measures 61 through 64 for the brass and percussion sections. The instruments listed are Trumpet 1 and 4 (Tpt. 1, 4), Trumpet 2 and 5 (Tpt. 2, 5), Trumpet 3 and 6 (Tpt. 3, 6), Trombone 1 and 2 (Tbn. 1, 2), Trombone Bass (Tbn. B.), Euphonium 1 and 2 (Euf. 1, 2), Tuba 1 and 2 (Tuba 1, 2), and Cymbal (Cb.).
- Tpt. 1, 4: Measures 61-62 show a melodic line with a sharp sign. Measure 63 has a whole note, and measure 64 has a half note.
- Tbn. 1: Measure 64 features a solo marked with a 'p' (piano) dynamic and a 'Solo' instruction above the staff.
- Euf. 1, 2: Measure 64 features a solo marked with a 'p' dynamic and a 'Solo Trombone 1' instruction above the staff.
- All other brass and percussion staves are empty.

61

Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

Detailed description: This block contains the musical notation for measures 61 through 64 for the percussion section. The instruments listed are Timpani (Timp.) and four different Percussion parts (Perc. 1, 2, 3, 4). All staves are empty, indicating that these instruments are silent during this passage.

57

62

Flt. 1, 2

Ob. 1, 2

Fgt. 1, 2

Cl. Mib

Cl. 1, 2, 3, B.

Sx. A. 1, 2, T., B.

Tpt. 1, 4, 2, 5, 3, 6

Tpa. 1, 2, 3, 4

Tbn. 1, 2, B.

Euf. 1, 2

Tuba 1, 2

Cb.

Timp.

Perc. 1, 2, 3, 4

mf

f

p

62

73

78

Flt.

Fl. 1

Fl. 2

Ob. 1, 2

Fgt. 1

Fgt. 2

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

cue: B. Trombone Solo

f

fp

78

Tpt. 1, 4

Tpt. 2, 5

Tpt. 3, 6

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

cue: Trombone 1 Solo

f

fp

Euf. 1, 2

Tuba 1, 2

Cb.

fp

fp

78

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Bass drum

f

mf

f

mf

f

f

73

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10

Flt. 79

Fl. 1

Fl. 2

Ob. 1, 2

Fgt. 1

Fgt. 2

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Tpt. 1, 4

Tpt. 2, 5

Tpt. 3, 6

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

79

87

Flt.

Fl. 1

Fl. 2

Ob. 1, 2

Fgt. 1

Fgt. 2

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Tpt. 1, 4

Tpt. 2, 5

Tpt. 3, 6

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

87

Sinfonia nº3

12

95

Flt. 1

Flt. 2

Ob. 1, 2

Fgt. 1

Fgt. 2

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Tpt. 1, 4

Tpt. 2, 5

Tpt. 3, 6

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

93

mf

f

Div.

a2

f

f

III.

f

a2 Div.

f

[senza dim.]

[senza dim.]

f

f

f

mf

mf

Susp. cymbal (soft mallets)

95

93

Sinfonia n°3

14

109

105

Flt.

Fl. 1

Fl. 2

Ob. 1, 2

Fgt. 1

Fgt. 2

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Tpt. 1, 4

Tpt. 2, 5

Tpt. 3, 6

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

109

109

109

cue: Horn 1

cue: Trumpet 4

cue: Trumpet 3

cue: Trumpet 5

cue: Trumpet 6

cue: Snare drum

p

f

fp

pizz.

105

iii

Flt.

Fl. 1

Fl. 2

Ob. 1, 2

Fgt. 1

Fgt. 2

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Tpt. 1, 4

Tpt. 2, 5

Tpt. 3, 6

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

iii

arco

Susp. cymbal (w/ snare stick)

cue: Trombone 1, 2

cue: Trombone 1, 2

Sinfonia nº3

16

116

Flt.

Fl. 1

Fl. 2

Ob. 1, 2

Fgt. 1 *fp*

Fgt. 2 *fp*

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B. *p*

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B. *p*

116

Tpt. 1, 4

Tpt. 2, 5

Tpt. 3, 6

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B. *mf*

Euf. 1, 2 *mf*

Tuba 1, 2 *p*

Cb. *p*

116

Timp. *mf* *p* *f* Solo

Perc. 1

Perc. 2

Perc. 3

Perc. 4

122

Flt.

Fl. 1

Fl. 2

Ob. 1, 2

Fgt. 1

Fgt. 2

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Tpt. 1, 4

Tpt. 2, 5

Tpt. 3, 6

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

122

Sinfonia nº3

Meno mosso, non marziale, ma con la postura ♩ = 80 (♩[♯]♩=♩♩)

128

Flt. Fl. 1 Fl. 2 Ob. 1, 2 Fgt. 1 Fgt. 2 Cl. Mib Cl. 1 Cl. 2 Cl. 3 Cl. B. Sx. A. 1 Sx. A. 2 Sx. T. Sx. B.

cue: Horn 1
p cue: Horn 2 *dim.* *pp*
p cue: Horn 3 *dim.* *pp*
p cue: Horn 4 *dim.* *pp*

Meno mosso, non marziale, ma con la postura ♩ = 80 (♩[♯]♩=♩♩)

Solo
Con sord.

Tpt. 1, 4 Tpt. 2, 5 Tpt. 3, 6 Tpa. 1, 2 Tpa. 3, 4 Tbn. 1 Tbn. 2 Tbn. B. Euf. 1, 2 Tuba 1, 2 Cb.

mf
p *dim.* *pp*
p *dim.* *pp*
pizz. *p*

Meno mosso, non marziale, ma con la postura ♩ = 80 (♩[♯]♩=♩♩)

Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4

pp

Sinfonia nº3

24

Quasi funebre $\text{♩} = 80$ ($\text{♩} = \text{♩}$)

168

Flt. 1, 2

Ob. 1, 2

Fgt. 1, 2

Cl. Mib.

Cl. 1, 2, 3, B.

Sx. A. 1, 2, T., B.

Tpt. 1, 4, 2, 5, 3, 6

Tpa. 1, 2, 3, 4

Tbn. 1, 2, B.

Euf. 1, 2

Tuba 1, 2

Cb.

Timp.

Perc. 1, 2, 3, 4

169

170

171

172

mf

f

p

R. Sh.

3

Quasi funebre $\text{♩} = 80$ ($\text{♩} = \text{♩}$)

202

Flt.

Fl. 1

Fl. 2

Ob. 1, 2

Fgt. 1

Fgt. 2

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Tpt. 1, 4

Tpt. 2, 5

Tpt. 3, 6

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Bass drum

Solo

ff

pp

p

mp

Susp. cymbal (soft mallets)

Tam-tam

202 *f*

pp

Sinfonia nº3

30

209

Flt.

Fl. 1

Fl. 2

Ob. 1, 2

C. Ing.

Fgt. 1

Fgt. 2

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Tpt. 1, 4

Tpt. 2, 5

Tpt. 3, 6

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

attacca II

attacca II

attacca II

attacca II

209

Nelson Jesus_Website_SAMPLE

II. Povo que estais adormecido

Adagio con intimità $\text{♩} = 50$

214

Flt. Fl. 1 Fl. 2 Ob. 1, 2 C. Ing. Fgt. 1 Fgt. 2 Cl. Mib Cl. 1 Cl. 2 Cl. 3 Cl. B. Sx. A. 1 Sx. A. 2 Sx. T. Sx. B.

Musical score for woodwinds and strings. Includes parts for Flute (Flt.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 & 2 (Ob. 1, 2), Cor Anglais (C. Ing.), Bassoon 1 & 2 (Fgt. 1, Fgt. 2), Clarinet in B-flat (Cl. Mib), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Clarinet in B (Cl. B.), Saxophone A 1 & 2 (Sx. A. 1, Sx. A. 2), Saxophone Tenor (Sx. T.), and Saxophone Bass (Sx. B.). The score includes dynamics such as *p*, *pp*, and markings like "Solo" and "metà".

Adagio con intimità $\text{♩} = 50$

Tpt. 1, 4 Tpt. 2, 5 Tpt. 3, 6 Tpa. 1, 2 Tpa. 3, 4 Tbn. 1 Tbn. 2 Tbn. B. Euf. 1, 2 Tuba 1, 2 Cb.

Musical score for brass instruments. Includes parts for Trumpet 1, 4 (Tpt. 1, 4), Trumpet 2, 5 (Tpt. 2, 5), Trumpet 3, 6 (Tpt. 3, 6), Trompa 1, 2 (Tpa. 1, 2), Trompa 3, 4 (Tpa. 3, 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone Bass (Tbn. B.), Eufoniu 1, 2 (Euf. 1, 2), Tuba 1, 2 (Tuba 1, 2), and Corno Bass (Cb.). Specific instructions include "Trumpet IV Tacet", "Trumpet V muda in Flugelhorn I", and "Trumpet VI muda in Flugelhorn II".

Adagio con intimità $\text{♩} = 50$

Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4

Musical score for percussion instruments. Includes parts for Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4).

Con amarezza I

231

226

Flt. -

Fl. 1 *mf* *p* *Solo* *cue: Oboe 1*

Fl. 2 *mf* *p* *Solo*

Ob. 1, 2 *mf* *pp* *Solo*

C. Ing. *mp* *p*

Fgt. 1 *mf*

Fgt. 2 *mf*

Cl. Mib *mf*

Cl. 1 *mf* *Tutti* *p*

Cl. 2 *mf* *Tutti* *mp* *p*

Cl. 3 *mf* *Tutti*

Cl. B. *mf*

Sx. A. 1 *mp* *p*

Sx. A. 2 *mf*

Sx. T. *mf*

Sx. B. *mf*

Con amarezza I

231

Tpt. 1 -

Tpt. 2 -

Flisc. 1, 2 -

Tpa. 1, 2 -

Tpa. 3, 4 -

Tbn. 1 -

Tbn. 2 -

Tbn. B. -

Euf. 1, 2 -

Tuba 1, 2 -

Cb. -

Con amarezza I

231

Timp. -

Perc. 1 -

Perc. 2 -

Perc. 3 -

Perc. 4 -

Sinfonia nº3

243
246

Flt.

Fl. 1

Fl. 2

Ob. 1, 2

C. Ing.

Fgt. 1

Fgt. 2

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

246

Tpt. 1

Tpt. 2

Flisc. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

pizz.

246

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

243

Sinfonia nº3

38

254

Flt. 1
Flt. 2
Ob. 1, 2
C. Ing.
Fgt. 1
Fgt. 2
Cl. Mib.
Cl. 1
Cl. 2
Cl. 3
Cl. B.
Sx. A. 1
Sx. A. 2
Sx. T.
Sx. B.
Tpt. 1
Tpt. 2
Flisc. 1, 2
Tpa. 1, 2
Tpa. 3, 4
Tbn. 1
Tbn. 2
Tbn. B.
Euf. 1, 2
Tuba 1, 2
Cb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

p espress.

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254

Sinfonia nº3

Sinfonia nº3

52

353

348

Flt.

Fl. 1

Fl. 2

Ob. 1, 2

C. Ing.

Fgt. 1

Fgt. 2

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

353

353

353

Solo Quartet

p

pp

f

sf

metà

High Wood block (legno)

Solo Bass drum

pp

f

348

III. Ultramar

Vivace, giusto e nervoso ♩ = 144 - 152

362

Flt.

Fl. 1

Fl. 2

Ob. 1, 2

C. Ing.

Fgt. 1

Fgt. 2

Cl. Mib

Cl. 1
cue: Oboe 1, 2

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2
cue: Horn 3

Sx. T.
cue: Horn 1

Sx. B.

Vivace, giusto e nervoso ♩ = 144 - 152

Con sord.

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Vivace, giusto e nervoso ♩ = 144 - 152

Timp.

Perc. 2
2 Bongos

Perc. 3
3 Wood blocks

Perc. 4

362

Sinfonia nº3

375

Flt.

Fl. 1

Fl. 2

Ob. 1, 2

C. Ing.

Fgt. 1

Fgt. 2

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

375

Xylophone (hard mallets)

arco

fp *f*

393 *mf* *f*

405

Flt.

Fl. 1

Fl. 2

Ob. 1, 2

C. Ing.

Fgt. 1

Fgt. 2

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1, 2

Tpa. 3, 4

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

405

mf

sf

sfz

fp

p

non cresc.

Senza sord.

(Senza sord.)

m. sul pont.

cresc. poco a poco

Whip/Frusta

Sinfonia nº3

411

Flt. *pp* *p non cresc.*

Fl. 1 *pp* *p non cresc.*

Fl. 2 *pp* *p non cresc.*

Ob. 1, 2 *pp* *p non cresc.*

C. Ing.

Fgt. 1 *cresc. poco a poco*

Fgt. 2 *cresc. poco a poco*

Cl. Mib *p* *cresc. poco a poco*

Cl. 1 *p* *cresc. poco a poco*

Cl. 2 *p* *cresc. poco a poco*

Cl. 3 *cresc. poco a poco*

Cl. B *cresc. poco a poco*

Sx. A. 1 *cresc. poco a poco*

Sx. A. 2 *cresc. poco a poco*

Sx. T. *cresc. poco a poco*

Sx. B. *cresc. poco a poco*

Tpt. 1 *fp*

Tpt. 2 *fp*

Tpt. 3 *fp*

Tpa. 1, 2 *fp*

Tpa. 3, 4 *fp*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. B. *f*

Euf. 1, 2 *f*

Tuba 1, 2 *f*

Cb. *mf* *f*

Timp.

Perc. 1

Perc. 3

411

429

Flt.

Fl. 1

Fl. 2

Ob. 1, 2

C. Ing.

Fgt. 1

Fgt. 2

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Timp.

Perc. 1

Perc. 4

429

Sinfonia nº3

449 451

Flt. Fl. 1 Fl. 2 Ob. 1, 2 C. Ing. Fgt. 1 Fgt. 2 Cl. Mib Cl. 1 Cl. 2 Cl. 3 Cl. B. Sx. A. 1 Sx. A. 2 Sx. T. Sx. B.

451

Tpt. 1 Tpt. 2 Tpt. 3 Tpa. 1, 2 Tpa. 3, 4 Tbn. 1 Tbn. 2 Tbn. B. Euf. 1, 2 Tuba 1, 2

451

Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4

Glockenspiel (brighter mallets)

Sinfonia nº3

70

463

Flt.

Fl. 1

Fl. 2

Ob. 1, 2

C. Ing.

Fgt. 1

Fgt. 2

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Piccolo snare drum

ff like a machine gun

Field drum

ff like a machine gun

463

481

Flt.

Fl. 1

Fl. 2

Ob. 1, 2

C. Ing.

Fgt. 1

Fgt. 2

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

481

Sinfonia n°3

492

487

Flt. *senza dim*

Fl. 1 *large vib.* *senza dim*

Fl. 2

Ob. 1, 2 *senza dim*

C. Ing. *senza dim*

Fgt. 1 *senza dim*

Fgt. 2

Cl. Mib

Cl. 1 *fp*

Cl. 2 *p* *metà*

Cl. 3 *p* *metà*

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

492

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

492

Timp.

Perc. 1 *p* *Xylophone (soft mallets)*

Perc. 2 *Susp. cymbal (hard mallet)*

Perc. 3 *p*

Perc. 4

IV. O povo unido

Adagio $\text{♩} = 60$

499

Flt. Fl. 1 Fl. 2 Ob. 1, 2 C. Ing. Fgt. 1 Fgt. 2 Cl. Mib Cl. 1 Cl. 2 Cl. 3 Cl. B. Sx. A. 1 Sx. A. 2 Sx. T. Sx. B.

mf sim. p a2 p metà pp pp metà pp

gli altri

mf sim. p

mf sim. p

Detailed description: This block contains the musical notation for measures 499 to 502 for woodwinds and strings. The Flute 1 part has a dynamic marking of *p* and a breath mark. The Clarinet in G part has dynamics of *mf*, *sim.*, and *p*. The Clarinet in B-flat part has dynamics of *metà* and *pp*. The Clarinet in C part has dynamics of *metà* and *pp*. The Saxophone parts have dynamics of *mf*, *sim.*, and *p*. The Saxophone Tenor part has dynamics of *mf*, *sim.*, and *p*. The Saxophone Bass part has dynamics of *mf*, *sim.*, and *p*.

Adagio $\text{♩} = 60$

Tpt. 1 Tpt. 2 Tpt. 3 Tpa. 1, 2 Tpa. 3, 4 Tbn. 1 Tbn. 2 Tbn. B. Euf. 1, 2 Tuba 1, 2 Cb.

mf sim. mf sim.

Detailed description: This block contains the musical notation for measures 499 to 502 for brass instruments. The Trumpet parts have dynamics of *mf* and *sim.*. The Trombone parts have dynamics of *mf* and *sim.*. The Euphonium and Tuba parts are marked with rests. The Contrabass part is marked with rests.

Adagio $\text{♩} = 60$

Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4

Detailed description: This block contains the musical notation for measures 499 to 502 for percussion instruments. All parts (Tympani, Percussion 1-4) are marked with rests.

525

Musical score for strings and woodwinds. Instruments listed include Flute (Flt.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 and 2 (Ob. 1, 2), Cor Anglais (C. Ing.), Fagot 1 and 2 (Fgt. 1, 2), Clarinet in Bb (Cl. Mib), Clarinet 1, 2, and 3 (Cl. 1, 2, 3), Clarinet Bass (Cl. B.), Saxophone Alto 1 and 2 (Sx. A. 1, 2), Saxophone Tenor (Sx. T.), and Saxophone Bass (Sx. B.). The score shows the beginning of a section at measure 525, with various dynamic markings such as *pp* and *p*.

525

Musical score for percussion instruments. Instruments listed include Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4). The score indicates the use of Tam-tam, Bass drum, and Scrape cym. with dynamic markings such as *ppp* and *p*.

525

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522

522

Sinfonia nº3

529 *riten.* **Allegro con spirito** ♩. = 90

Flt. *pp* *mf*

Fl. 1 *pp* *mf*

Fl. 2 *pp*

Ob. 1, 2 *pp*

C. Ing.

Fgt. 1 *pp*

Fgt. 2 *pp*

Cl. Mib

Cl. 1 Solo *p* *mp* *p*

Cl. 2

Cl. 3

Cl. B. *pp*

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Tpt. 1 Solo *p* *riten.* (Tutti) **Allegro con spirito** ♩. = 90

Tpt. 2

Tpt. 3

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

riten. **Allegro con spirito** ♩. = 90

Timp.

Perc. 1 Xylophone *p*

Perc. 2 Susp. cymbal (soft mallets) *pp*

Perc. 3

Perc. 4 *ppp*

529

Sinfonia nº3

555
556

Flt. *p*

Fl. 1 *mf* *cresc.* *f*

Fl. 2 *mf* *cresc.* *f*

Ob. 1, 2 *mf*

C. Ing. *mf*

Fgt. 1 *p*

Fgt. 2 *p*

Cl. Mib *mf* *cresc.* *f*

Cl. 1 *f* *mf* *Div.*

Cl. 2 *f*

Cl. 3 *f*

Cl. B.

Sx. A. 1 *p*

Sx. A. 2 *p*

Sx. T. *p*

Sx. B.

556

Tpt. 1

Tpt. 2

Tpt. 3

Flisc. 1, 2 *mf* *Div.*

Tpa. 1, 2 *p*

Tpa. 3, 4 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. B. *p*

Euf. 1, 2 *p*

Tuba 1, 2 *p*

Cb.

556

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

561

563

Flt.

Fl. 1

Fl. 2

Ob. 1, 2

C. Ing.

Fgt. 1

Fgt. 2

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

563

Tpt. 1

Tpt. 2

Tpt. 3

Flisc. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

563

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

561

Sinfonia n°3

583

Flt.

Fl. 1

Fl. 2

Ob. 1, 2

C. Ing.

Fgt. 1

Fgt. 2

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Tpt. 1

Tpt. 2

Tpt. 3

Flisc. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pair of cym.

583

590

Flt. Fl. 1 Fl. 2 Ob. 1, 2 C. Ing. Fgt. 1 Fgt. 2 Cl. Mib Cl. 1 Cl. 2 Cl. 3 Cl. B. Sx. A. 1 Sx. A. 2 Sx. T. Sx. B.

590

Tpt. 1 Tpt. 2 Tpt. 3 Flisc. 1, 2 Tpa. 1, 2 Tpa. 3, 4 Tbn. 1 Tbn. 2 Tbn. B. Euf. 1, 2 Tuba 1, 2 Cb.

590

Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4

590

Sinfonia nº3

90

598

Flt.

Fl. 1

Fl. 2

Ob. 1, 2

C. Ing.

Fgt. 1

Fgt. 2

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Tpt. 1

Tpt. 2

Tpt. 3

Flisc. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

598

f

mf

ff

mf

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Sinfonia nº3

92

Come prima $\text{♩} = 60$

Musical score for strings and woodwinds. The score is in 4/4 time with a tempo of 60 beats per minute. The instruments listed are Flute 1 and 2, Oboe 1 and 2, Clarinet in G (Cl. 1), Clarinet in Bb (Cl. 2), Clarinet in Bb (Cl. 3), Bassoon (Cl. B.), Saxophone Alto 1 and 2, Saxophone Tenor, and Saxophone Bass. The score includes dynamic markings such as *mf*, *pp*, and *sim.*, and performance instructions like *metà* and *gli altri*. The woodwinds have various articulations and slurs.

Come prima $\text{♩} = 60$

Con sord.
(Harmon, stem in)

Musical score for brass instruments. The score is in 4/4 time with a tempo of 60 beats per minute. The instruments listed are Trumpet 1, 2, and 3, Trombone 1, 2, and Bass, Euphonium 1 and 2, and Tuba 1 and 2. The score includes dynamic markings such as *p* and *mf*, and performance instructions like *Con sord. (Harmon, stem in)*. The trumpets and trombones have various articulations and slurs.

Come prima $\text{♩} = 60$

Musical score for percussion. The score is in 4/4 time with a tempo of 60 beats per minute. The instruments listed are Timpani (Timp.), Percussion 1, 2, 3, and 4. The score includes rhythmic patterns and dynamic markings.

Appassionato

632

Flt.

Fl. 1
f un poco legato

Fl. 2
f un poco legato

Ob. 1, 2
mf un poco legato

C. Ing.
mf

Fgt. 1
mf

Fgt. 2
mf

Cl. Mib
mf

Cl. 1
mf Tutti *sim.*

Cl. 2
mf *sim.*

Cl. 3
mf *mf* *sim.*

Cl. B.
mf

Sx. A. 1
mf *mf* *sim.*

Sx. A. 2
mf

Sx. T.
mf

Sx. B.
mf

Tpt. 1
p un poco legato *mf*

Tpt. 2
p

Tpt. 3
p

Flisc. 1, 2
mf un poco legato

Tpa. 1, 2
mf

Tpa. 3, 4
mf Senza sord.

Tbn. 1
mp

Tbn. 2
mp

Tbn. B.
mp

Euf. 1, 2
mf

Tuba 1, 2
mf

Cb.
mf

Timp.
Appassionato

Perc. 1

Perc. 2

Perc. 3

Perc. 4

632

644 *stringendo*

Flt. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1, 2 *f*

C. Ing. *f*

Fgt. 1 *f*

Fgt. 2 *f*

Cl. Mib *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

Cl. B. *f*

Sx. A. 1 *f*

Sx. A. 2 *f*

Sx. T. *f*

Sx. B. *f*

Tpt. 1, 4 *stringendo* *Senza sord.* *+ IV.* *mf* *f*

Tpt. 2 *Senza sord.* *mf* *f*

Tpt. 3 *mf* *Senza sord.* *f*

Flisc. 1, 2 *f*

Tpa. 1, 2 *f*

Tpa. 3, 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. B. *f*

Euf. 1, 2 *f*

Tuba 1, 2 *f*

Cb. *f*

Timp. *stringendo* *f*

Perc. 1 *f*

Perc. 2 *Susp. cymbal (soft mallets)* *mf*

Perc. 3

Perc. 4

644

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681

Musical score for Sinfonia nº3, page 103, measures 677-681. The score includes parts for Flute (Flt.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1, 2 (Ob. 1, 2), Clarinet in G (Cl. 1), Clarinet in Bb (Cl. 2), Clarinet in Bb (Cl. 3), Clarinet Bass (Cl. B.), Saxophone Alto 1 (Sx. A. 1), Saxophone Alto 2 (Sx. A. 2), Saxophone Tenor (Sx. T.), Saxophone Bass (Sx. B.), Trumpet 1, 4 (Tpt. 1, 4), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Fliscorno 1, 2 (Flisc. 1, 2), Trombone 1, 2 (Tbn. 1, 2), Trombone Bass (Tbn. B.), Euphonium 1, 2 (Euf. 1, 2), Tuba 1, 2 (Tuba 1, 2), and Cymbal (Cb.).

Measures 677-681 are shown. The score includes dynamics such as *p*, *mf*, and *fp*. The Flute part has a *p* dynamic at measure 681. The Clarinet in G part has a *mf* dynamic at measure 681. The Clarinet in Bb part has a *fp* dynamic at measure 681. The Trumpet 1, 4 part has a *f* dynamic at measure 681. The Trumpet 2 part has a *f* dynamic at measure 681.

681

Musical score for Sinfonia nº3, page 103, measures 681-685. The score includes parts for Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4).

Measures 681-685 are shown. The Percussion 1 part has a *f* dynamic at measure 681.

Vozes ao alto! *5

The musical score is arranged in a standard orchestral format. The vocal parts (Sx. A. 1, Sx. A. 2, Sx. T., Sx. B.) are positioned at the top, with lyrics written below their staves. The instrumental parts follow, including woodwinds, brass, and percussion. Dynamic markings such as *mf* (mezzo-forte) and *ff* (fortissimo) are used throughout. The percussion section includes four different parts, with specific instructions for the bass drum and *f secco* (dry) effects. The score is marked with measure numbers 689 and 690.

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*5 Os instrumentistas devem de forma intensa fazer o "grito" popular da revolução de Abril, o maestro pode incentivar o público a juntar-se. Perc. 1 a 4 tocam.