

Três Estados de Alma

para ensemble
for ensemble

Instrumentation

2 Flutes (2nd+Piccolo)

1 Oboe

2 Clarinets in Bb (2nd+Bass Clarinet)

2 Bassoons (2nd+Contrabassoon)

1 Horn in F

1 Trumpet in C (+straight,harmon,cup mutes)

1 Trombone (+straight,cup mutes)

1 Accordion

2 Percussion:

Setup 1: glockenspiel, vibraphone, marimba, tam-tam

Setup 2: bass drum, snaredrum, low tom, low wood block, triangle, tam-tam,
3 cymbals (crash, sizzle, hi-hat)

2 Violins I

2 Violins II

2 Violas

2 Violoncellos

1 Double Bass

underlined instruments do not require duplication

The score is transposed

Três Estados de Alma

para ensemble

Nelson Jesus, Op. 85

I.

$\text{♩} = 54$ Lontano, nell'oscurità

4 $\frac{4}{4}$ 2 $\frac{2}{4}$ 3 $\frac{3}{4}$ 4

Flute 1
Flute 2 | Piccolo
Oboe
Clarinet in B \flat 1
Clarinet in B \flat 2 | Bass Clarinet
Bassoon 1
Bassoon 2 | Contrabassoon
Horn in F
Trumpet in C
Trombone
Accordion
Percussion 1
Percussion 2

TACET I

Piccolo
senza vib.
pp come un'ombra di clarinetto

Soli (con Fagotto)
molto espressivo
p *mf* *p*

Soli (con Clarinetto)
molto espressivo
mp *p*

Solo
mf

Glockenspiel
Tam-tam
Bass drum
p

$\text{♩} = 54$ Lontano, nell'oscurità

4 $\frac{4}{4}$ 2 $\frac{2}{4}$ 3 $\frac{3}{4}$ 4

Violin I (2)
Violin II (2)
Viola I (1)
Viola II (1)
Violoncello I (1)
Violoncello II (1)
Double bass (1)

sul tasto
p

norm.
mf *p*

Div.
p

norm.
p

pizz.
p

arco sul pont.
p *p*

pizz.
p

pizz.
p

arco
mf *p*

pizz.
p

p *mf* *p*

7

6

Fl. 1

Picc.

B \flat Cl. 1

B. Cl.

Bsn. 1

C. Bn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

6

pp

mf

f

vib.

p

mp

Con sord. (cup mute)

mf

mp

p

mf

Triangle

p

8va

7

pizz.

p

p

ppp

mf

pizz.

p

arco

ppp

arco

ppp

pizz.

p

arco

ppp

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21

4/4 *accel.* 3/4

Fl. 1

Picc.

B♭ Cl. 1

B. Cl.

Bsn. 1

C. Bn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

mf, *p*, *f*, *port.*, *pp*, *p*, *ppp*, *pizz.*, *arco*, *ord.*, *arco sul pont.*, *arco*, *arco*, *arco*, *arco*, *arco*, *arco*

21

Três Estados de Alma

ritard. **Un poco più lento**

25 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Fl. 1

Picc.

B♭ Cl. 1 *subito p*

B. Cl. *pp* *mf* *muta in B♭ Clarinet*

Bsn. 1

C. Bn. *f* *pp*

Hn.

C Tpt.

Tbn. *mf* *f* *Senza sord.* *mf*

Perc. 1 *p* *f* *pp*

Perc. 2 *p* *mp* *mf*

Vln. I

Vln. II

Vla. I (ord.) ----- sul pont. *f*

Vla. II (ord.) ----- sul pont. *f*

Vc. I *mf* *ff* *pp*

Vc. II *mf* *ff* *pp*

D.B. *arco* *ff* *pp*

Três Estados de Alma

attacca

4/4

Tp° I

31

Fl. 1 *p*

Picc.

B♭ Cl. 1 *p* *mf* *p* *mf*

B. Cl.

Bsn. 1 *p* *sim.*

C. Bn.

Hn.

C Tpt. *p* Con sord. (Harmon, w/ stem)

Tbn.

Accordion *pp* 8^{va}

Glockenspiel *p*

Perc. 1

Perc. 2

[My accordion registers are more pitch related.
The player should use his knowledge and experience
to make a better registration according to the instrument]

Tp° I

attacca

4/4

Vln. I *pp* pizz. arco

Vln. II *pp* pizz. arco

Vla. I *pp* sul tasto

Vla. II *pp* sul tasto

Vc. I *pp* sul tasto

Vc. II *pp* sul tasto

D.B. *pp*

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II.

Misterioso e freddo ♩ = 50

Musical score for woodwinds and percussion. The score is divided into five measures with time signatures 4/4, 3/4, 4/4, 3/4, and 4/4. The instruments listed are Fl. 1, Picc., Ob., B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, C. Bn., Hn., C Tpt., Tbn., Acc., Perc. 1, and Perc. 2. The woodwinds play sustained notes with dynamics like *pp senza vib.* and *f con forza*. The bassoon and contrabassoon play a rhythmic pattern with *f con forza*. The percussion parts are mostly rests.

Misterioso e freddo ♩ = 50

Musical score for strings and double bass. The score is divided into five measures with time signatures 4/4, 3/4, 4/4, 3/4, and 4/4. The instruments listed are Vln. I, Vln. II, Vla. I, Vla. II, Vc. I, Vc. II, and D.B. The strings play sustained notes with dynamics like *f con forza* and *p*. The double bass plays a rhythmic pattern with *f con forza*.

56

Fl. 1 *pp* *p* *ff*

Fl. 2 *pp* *p* *ff*

Ob. *mf* *f* *fp*

B♭ Cl. 1 *p* *mf*

B. Cl. *mf*

Bsn. 1

C. Bn.

Hn. *p*

C Tpt. *sf*

Tbn. *sf* *Con sord.*

Acc. *f* *ff* *sfz* *p* *pp* *mf* *p* *ff*

Perc. 1 *p* *ff*

Perc. 2

Vln. I

Vln. II

Vla. I

Vla. II *arco sul Pont.* *ord.* *ff in rilievo, brillante* *fp*

Vc. I

Vc. II

D.B.

56

Três Estados de Alma

Lontano, pensoso

$\frac{3}{4}$

59

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B. Cl.

Bsn. 1

C. Bn.

Hn.

C Tpt.

Tbn.

Acc.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

59

Três Estados de Alma

2
4

64

Fl. 1

Picc.

B♭ Cl. 1

B. Cl.

Bsn. 1

C. Bn.

Hn.

C Tpt.

Tbn.

Acc.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

64

69

3/4

Fl. 1 *fp*

Picc. *fp*

Ob. *fp*

B♭ Cl. 1 *p* *pp* muta in B♭ Clarinet

B. Cl. *p*

Bsn. 1 *f*

C. Bn. *f* muta in Bassoon

Acc. *fp*

Perc. 1 Marimba (medium yarn mallets) Triangle

Perc. 2

69

3/4 *p*

Vln. I *f* pizz. arco

Vln. II *f* pizz. non Div. arco *pp*

Vla. I *f* pizz. arco Solo *mf* *f*

Vla. II *pp* arco *mf*

Vc. I *f* pizz.

Vc. II *f* pizz.

D.B. *f* pizz.

78 $\text{♩} = 40$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Fl. 1

Fl. 2

Ob. *Solo molto flessibile, con acceleranti, spasmi*
mf sf p mf sf sf

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1 *pp molto legato*

Bsn. 2 *pp molto legato*

Hn.

C Tpt.

Tbn.

Acc.

Perc. 1

Perc. 2

$\text{♩} = 40$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Vln. I

Vln. II *arco pp ma con calore*

Vla. I *pp ma con calore*

Vla. II *pp ma con calore*

Vc. I *p (port. always at the end of the bar)*

Vc. II *arco p (port. always at the end of the bar)*

D.B. *p pp pp*

Três Estados de Alma

88 $\frac{2}{4}$ $\frac{4}{4}$

Fl. 1
Fl. 2
Ob.
B \flat Cl. 1
B \flat Cl. 2
Bsn. 1
Bsn. 2
Hn.
C Tpt.
Tbn.
Acc.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
D.B.

88

92 ♩ = 40

Fl. 1 *pp* molto legato

Fl. 2 *molto legato*

Ob. [play only the 16th notes, the others are to follow the accordion] *sf* *ffz*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2 *muta in Contrabassoon*

Hn.

C Tpt.

Tbn.

Acc. *Come solista, sempre*
fp *veloce e irregolare* *ff* *sf* *ff*

Perc. 1 *pp* Marimba *p* *veloce e irregolare* *fp* *p*

Perc. 2

92 ♩ = 40

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

92

96

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

C. Bn.

Hn.

C Tpt.

Tbn.

Acc.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

96

Três Estados de Alma

97

Fl. 1 *f* *come una folle improvvisazione*

Fl. 2

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

C. Bn.

Hn.

C Tpt.

Tbn.

Acc. *p* *cresc. poco a poco*

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I *fp*

Vc. II

D.B.

99 $\frac{3}{4}$ $\frac{4}{4}$

Fl. 1

Fl. 2 *mf cresc.*

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1 *mp cresc.*

C. Bn. *cresc.* *sf*

Hn. *p cresc. poco a poco*

C Tpt. *mf cresc.* Senza sord.

Tbn. *p cresc. poco a poco* Senza sord.

Acc. *fp cresc.*

Perc. 1 Marimba *p cresc.* *f*

Perc. 2 Hi-Hat cymbal *cresc.*

Vln. I *p (s. pont.)* *cresc.* *f* ord.

Vln. II *poco cresc.* *f* ord.

Vla. I *p poco cresc.* *f* ord.

Vla. II *p poco cresc.* *f* ord.

Vc. I *mp poco cresc.* *f* ord.

Vc. II *mf* *cresc.* *f*

D.B. *poco cresc.* *f*

Insano

100

Fl. 1 *ff stacc.*

Fl. 2 *ff stacc.*

Ob. *f*

B. Cl. 1 *f*

B. Cl. 2 *f*

Bsn. 1 *f*

C. Bn. *f*

Hn. *f*

C. Tpt. *f*

Tbn. *f*

Acc. *ff* Same gesture, random notes

Perc. 1 *f*

Perc. 2 *f*

Insano

4/4 arco

Vln. I *f arco*

Vln. II *f arco*

Vla. I *f arco*

Vla. II *f arco*

Vc. I ord. *f arco*

Vc. II ord. *f arco*

D.B. *f arco*

100

III.

♩ = 92

103 X [ca: 10"]

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn.

C Tpt.

Tbn.

Acc.

Perc. 1

pp molto legato, ritmo regolare, veloce ma non troppo

pp molto legato, ritmo regolare, veloce ma non troppo

muta in Bassoon

Con sord. (straight) *mf*

f Con sord. (straight)

f

Vibraphone motor off arco *p*

♩ = 92

X [ca: 10"]

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

Con sord.

ppp Con sord.

ppp Con sord.

ppp Con sord.

ppp Con sord.

ppp Con sord.

ppp Con sord.

ppp Con sord.

ppp Con sord.

ppp

108

7/8 3/4 110 4/4 3/4

Fl. 1 *pp* molto legato, ritmo regolare, veloce ma non troppo

Fl. 2 *pp* molto legato, ritmo regolare, veloce ma non troppo

Ob. *f* *vib.* *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1 *mf* *pp* molto legato, ritmo regolare, meno veloce dei flauti

Bsn. 2 Bassoon *p* *pp* molto legato, ritmo regolare, meno veloce dei flauti

Hn. *p*

C Tpt. *mf*

Tbn. *mf*

Acc.

Perc. 1

Perc. 2 Tam-tam Bass drum *p*

7/8 3/4 110 4/4 3/4

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B. *p*

108

117

3/4 3/8 3/4

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

C. Bn.

Hn.

C Tpt.

Tbn.

Acc.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

117

Senza sord.

p

pp

senza cresc.

sul Tasto

Três Estados de Alma

127

9 **11** **3** **5** **2** **3**
16 **16** **4** **16** **4** **4**

Fl. 1
Fl. 2
Ob.
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
C. Bn.
Hn.
C Tpt.
Tbn.
Acc.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
D.B.

The musical score is arranged in a system of staves. The top section includes woodwinds (Flutes 1 & 2, Oboe, Clarinets 1 & 2, Bassoon 1, Contrabassoon), brass (Horn, Trumpets, Trombone), and Accordion. The bottom section includes Percussion (1 & 2), Violins (I & II), Violas (I & II), Violas (I & II), Cellos (I & II), and Double Bass. The score is divided into five measures, each with a specific time signature: 9/16, 11/16, 3/4, 5/16, 2/4, and 3/4. The first measure starts at rehearsal mark 127. Dynamics such as *sf* (sforzando) are indicated in the brass and woodwind parts.

Un po' di tranquillità Ritorno all'agitazione

132 3/4 4/4 3/8 3/4 2/4

Fl. 1 *f* *mf* *p* 6

Fl. 2 *fp* *mf* *p* 6

Ob. *p* 6

B♭ Cl. 1 Solo *p* 8 *fp* *f*

B♭ Cl. 2 *f*

Bsn. 1

C. Bn.

Hn. *f* *mf*

C Tpt. *f*

Tbn. *p* *mf* Con sord. (straight)

Acc. *fp*

Perc. 1 *mf* *p* Wood block (low)

Perc. 2 *mf*

Un po' di tranquillità Ritorno all'agitazione

132 3/4 4/4 3/8 3/4 2/4

Vln. I *fp*

Vln. II

Vla. I *mf* pizz. II. III.

Vla. II

Vc. I *p*

Vc. II *p*

D.B. *p*

132

Três Estados de Alma

Musical score for measures 141-146 of 'Três Estados de Alma'. The score includes parts for Flutes (Fl. 1, Fl. 2), Oboe (Ob.), Clarinets (B♭ Cl. 1, B. Cl.), Bassoon (Bsn. 1), Contrabassoon (C. Bn.), Horns (Hn.), Trumpets (C Tpt.), Trombones (Tbn.), Accordion (Acc.), Percussion (Perc. 1, Perc. 2), Violins (Vln. I, Vln. II), Violas (Vla. I, Vla. II), Violas (Vc. I, Vc. II), and Double Bass (D.B.).

Measure 141: Flutes and Oboe are silent. Clarinets and Bassoon play a melodic line starting with a *p* dynamic. Contrabassoon has a *f* dynamic marking. Accordion plays a solo with *f* and *fp* dynamics. Percussion 1 and 2 play a triangle with a *p* dynamic.

Measure 142: Clarinets and Bassoon continue their melodic line. Contrabassoon has a *f* dynamic marking. Accordion continues with *fp* dynamics. Percussion 1 and 2 continue with the triangle.

Measure 143: Clarinets and Bassoon continue their melodic line. Contrabassoon has a *f* dynamic marking. Accordion continues with *fp* dynamics. Percussion 1 and 2 continue with the triangle.

Measure 144: Clarinets and Bassoon continue their melodic line. Contrabassoon has a *f* dynamic marking. Accordion continues with *fp* dynamics. Percussion 1 and 2 continue with the triangle.

Measure 145: Clarinets and Bassoon continue their melodic line. Contrabassoon has a *f* dynamic marking. Accordion continues with *fp* dynamics. Percussion 1 and 2 continue with the triangle.

Measure 146: Clarinets and Bassoon continue their melodic line. Contrabassoon has a *f* dynamic marking. Accordion continues with *fp* dynamics. Percussion 1 and 2 continue with the triangle.

Violin I and II parts enter in measure 142 with a *pp* dynamic, playing a sustained melodic line. Viola I and II parts enter in measure 142 with a *p* dynamic, playing a rhythmic accompaniment. Violoncello I and II parts enter in measure 142 with a *p* dynamic, playing a rhythmic accompaniment. Double Bass enters in measure 144 with a *f* dynamic, playing a rhythmic accompaniment.

Três Estados de Alma

Ritorno alla calma $\frac{4}{4}$ $\frac{3}{4}$ **Agitazione** $\frac{7}{16}$ $\frac{2}{4}$ $\frac{7}{16}$

148

Fl. 1 *pp*

Fl. 2 *pp*

Ob.

B♭ Cl. 1

B. Cl.

Bsn. 1

C. Bn.

Hn. *mf*

C Tpt. *mf*

Tbn. *mf* Solo *p* *mf*

Acc. *p* *p* *f* *fp* *f*

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

Perc. 2 *mf*

Ritorno alla calma $\frac{4}{4}$ $\frac{3}{4}$ **Agitazione** $\frac{7}{16}$ $\frac{2}{4}$ $\frac{7}{16}$

Vln. I (15^{ma}) *p* *f* *fp* *f*

Vln. II (8^{va}) *p* *f* *fp* *f*

Vla. I *mf* *p* *f* *fp* *f* *pizz.*

Vla. II *p* *f* *fp* *f* *pizz.*

Vcs. *p* *f* *fp* *f*

D.B.

159

3/4 9/16 11/16 3/4

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

C. Bn.

Hn.

C Tpt.

Tbn.

Acc.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vcl.

D.B.

159

Três Estados de Alma

Calmo

162

3/4

5/16

2/4

Calmo 4/4

2/4

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

C. Bn.

Hn.

C Tpt.

Tbn.

Acc.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vlas.

Vcs.

D.B.

162

ff

sf

f

fp

mf