

Partitura | Full Score  
Maio | May  
2021

# Scherzo com Graça

Op. 54

para Orquestra de Sopros  
for Wind Orchestra



**NELSON  
JESUS** compositor | composer

**“O amor e a alma portuguesa”**

*“The love and portuguese soul”*

# Scherzo com Graça, Op. 54

• para Orquestra de Sopros •  
• for Wind Orchestra •

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# Instrumentação

## Instrumentation

- Flautim 1
- Flautim 2
- Flauta 1
- Flauta 2
- Oboé 1
- Oboé 2
- Fagote 1
- Fagote 2
- Clarinetes 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
- Cornetim Sib 1
- Cornetim Sib 2, 3
- Trompete Sib 1, 2
- Trompa Fá 1, 3
- Trompa Fá 2, 4
- Trombone 1
- Trombone 2
- Trombone Baixo
- Eufónio 1, 2
- Tuba 1, 2
- Timpanos
- Percussão 1  
(Glockenspiel, Tubular bells)
- Percussão 2  
(Vibrafone, 2 Timbalões M-L, Caixa)
- Percussão 3  
(Marimba, Bloco de Madeira, 2 Timbalões M-L, Prato suspenso)
- Percussão 4  
(Triângulo, Hi-hat, Bombo, Tam-tam, Caixa, Prato suspenso)
- Piccolo 1
- Piccolo 2
- Flute 1
- Flute 2
- Oboe 1
- Oboe 1
- Bassoon 1
- Bassoon 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 Cornet 1
- Bb Cornet 2, 3
- Bb Trumpet 1, 2
- F Horn 1, 3
- F Horn 2, 4
- Trombone 1
- Trombone 2
- Bass Trombone
- Euphonium 1, 2
- Tuba 1, 2
- Timpani
- Percussion 1  
(Glockenspiel, Tubular bells)
- Percussion 2  
(Vibraphone, 2 Toms M-L, Snare drum)
- Percussion 3  
(Marimba, Wood block, 2 Toms M-L, Suspended cymbal)
- Percussion 4  
(Triangle, Hi-hat, Bass drum, Tam-tam, Snare drum, Suspended cymbal)

# Notas de Programa

## Program Notes

A presente peça surgiu de uma encomenda da Orquestra Nacional de Sopros dos Templários para o seu regresso no ano de 2021.

Aquando da encomenda foi-me referido que esta nova peça partilharia o palco com a Suíte Rústica nº3 de Fernando Lopes-Graça e isso deu-me diversas ideias para o processo de composição. Faria uma nova suite? Um prelúdio ou epílogo para a mesma? Entretanto o tempo passou e surgiram mais dois programas para o mesmo ano, onde iria partilhar o programa com mais peças de Lopes-Graça. Fez-se um pouco mais de luz. Durante a disciplina de orquestração na ESML, tive que orquestrar peças desse compositor, o meu professor foi um dos seus mais famosos alunos. Bem, há aqui uma certa linha e alguns conhecimentos transmitidos pelo meu professor bem que podem vir do próprio Graça! Senti algum peso, responsabilidade e adoro isso. Depois de me sentar, a peça veio de forma fluente.

A utilização do coral "Acordai!" das Canções Heróicas que já é um autêntico hino em Portugal, tornou-se óbvia quando pensei em citar o compositor. Na verdade, a sua obra é extensa e rica e utilizou muita da nossa música popular como é do conhecimento geral. Este Acordai!, é de certa forma a sua música mais popular e que a par das palavras de Gomes Ferreira continua sempre actual neste país que já dormia durante a sua vida e que parece continuar adormecido. Que sejam as cores e o poder da banda, a orquestra popular, a acordar esta gente.

**Nelson Jesus, Lisboa, Maio de 2021**

**This piece was commissioned by the National Wind Orchestra of the Templars for their return in 2021.**

**When the commission was placed, I was told that this new piece would share the stage with Fernando Lopes-Graça's Suíte Rústica nº3, which gave me several ideas for the composition process. Would I write a new suite? A prelude or epilogue to it? Meanwhile, time passed and two more programs came up for the same year, where I would share the program with more pieces by Lopes-Graça. Things became a little clearer. During the orchestration class at ESML, I had to orchestrate pieces by this composer, as my teacher was one of his most famous students. Well, there is a certain line here and some knowledge passed on by my teacher that may well come from Graça himself! I felt some weight, responsibility, and I love that. After sitting down, the piece came fluently.**

**The use of the song "Acordai!" from the Canções Heróicas, which is already an authentic anthem in Portugal, became obvious when I thought of quoting the composer. In fact, his work is extensive and rich and he used a lot of our popular music, as is well known. This Acordai! is, in a way, his most popular song and, along with the words of Gomes Ferreira, it remains relevant in this country that was asleep during his lifetime and seems to remain asleep. May the colors and power of the band, the popular orchestra, wake these people up.**

Partitura transposta  
Transposed score  
ca: 12'30"

encomenda da Orquestra Nacional de Sopros dos Templários  
**Scherzo com Graça**

para orquestra de sopros, em homenagem a Lopes-Graça

**Nelson Jesus, Op. 54**

Allegro leggiero ♩=120

Flautim 1, 2  
Flauta 1  
Flauta 2  
Oboé 1, 2  
Fagote 1, 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 leggiero ♩=120

Cornetim Sib 1  
Cornetim Sib 2, 3  
Trompete Sib 1, 2  
Trompa Fá 1, 2  
Trompa Fá 3, 4  
Trombone 1  
Trombone 2  
Trombone Baixo  
Eufónio 1, 2  
Tuba 1, 2  
Contrabaixo

Allegro leggiero ♩=120

Piano  
Timpanos  
Percussão 1  
Percussão 2  
Percussão 3  
Percussão 4

# Scherzo com Graça

2

\* Improvisation or repetition of the previous bars with the same pitches and rhythmic patterns.

15

Picc. 1, 2

Fl. 1

Fl. 2

Ob. 1, 2

Fgt. 1, 2

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

15

Cnt. 1

Cnt. 2, 3

Tpt. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

15

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

# Scherzo com Graça

17

Picc. 1, 2

Fl. 1

Fl. 2

Ob. 1, 2

Fgt. 1, 2

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Cnt. 1

Cnt. 2, 3

Tpt. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*f*

*fp*

*f*

*mf*

*f*

*p*

*cresc.*

*f*

*f*

*p*

*cresc.*

# Scherzo com Graça

4

24

28 Solo

Picc. 1

Fl. 1

Fl. 2

Ob. 1, 2

Fgt. 1, 2

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

28

Cnt. 1

Cnt. 2, 3

Tpt. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Pno.

28

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*p cresc. poco a poco*

*mf*

*sf*

*f*

*fp*

*ff*

*mf*

# Scherzo com Graça

31

Picc. 1

Fl. 1

Fl. 2

Ob. 1, 2

Fgt. 1, 2

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Cnt. 1

Cnt. 2, 3

Tpt. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*p*

*pp*

*<f*

*f*

*fp*

*mf*

# Scherzo com Graça

6

41

Picc. 1  
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.

41

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

41

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

Scherzo com Graça

45

Picc. 1, 2

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.

Cnt. 1

Cnt. 2, 3

Tpt. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*p*

*mf*

*f*

Wood block

Marimba

# Scherzo com Graça

8

52

Picc. 1, 2

Fl. 1

Fl. 2

Ob. 1

Ob. 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.

Cnt. 1

Cnt. 2, 3

Tpt. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Pno.

Timp.

Perc. 2

Perc. 3

Perc. 4

Scherzo com Graça

61

59

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 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.

61

Cnt. 1

Cnt. 2, 3

Tpt. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Pno.

61

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Scherzo com Graça

66

72

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 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.

72

Cnt. 1

Cnt. 2, 3

Tpt. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Pno.

72

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Scherzo com Graça

73

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 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.

Cnt. 1

Cnt. 2, 3

Tpt. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4



# Scherzo com Graça

82  $\text{♩} = 100$

Picc. 1, 2

Fl. 1

Fl. 2

Ob. 1, 2  $\text{a}^2$   
*f*

Fgt. 1, 2

Cl. Mib

Cl. 1

Cl. 2 *ppp*

Cl. 3 *ppp*

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

$\text{♩} = 100$

Cnt. 1 *f*

Cnt. 2, 3 *f*

Tpt. 1, 2  $\text{a}^2$   
*f*  
Senza sord.

Tpa. 1, 2 *pp*  
II. Con sord.

Tpa. 3, 4 *pp*  
IV. Con sord.

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Pno.

$\text{♩} = 100$

Timp.

Perc. 1 *f*  
Tub. Bells

Perc. 2

Perc. 3

Perc. 4



Scherzo com Graça

132

Picc. 1 *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1, 2 *mf*

Fgt. 1 *p* *cresc.*

Fgt. 2 *p* *cresc.*

Cl. Mib *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Cl. B. *fp* *mf*

Sx. A. 1 *mf*

Sx. A. 2 *mf*

Sx. T. *mf*

Sx. B. *fp* *mf*

Cnt. 1 *f*

Cnt. 2, 3 *f*

Tpt. 1, 2 *mf* *f*

Tpa. 1, 2 *mf*

Tpa. 3, 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. B. *mf*

Euf. 1, 2 *mf* *f* *mf*

Tuba 1, 2 *p* *f* *mf*

Cb. *p* *f* *mf*

Pno. *mf* *f*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mf* Bass drum

# Scherzo com Graça

22

139

Picc. 1, 2  
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.

139

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

139

Timp.  
Perc. 4

Scherzo com Graça

147

151

Picc. 1, 2

Fl. 1

Fl. 2

Ob. 1

Ob. 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.

151

Cnt. 1

Cnt. 2, 3

Tpt. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Pno.

151

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Scherzo com Graça

153

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 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.

Cnt. 1

Cnt. 2, 3

Tpt. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*mf*

*p*

*mp*

*mp cantabile*

*arco*

Scherzo com Graça

157

**Instrument List:**  
Picc. 1, Fl. 1, Fl. 2, Ob. 1, Ob. 2, Fgt. 1, 2, Cl. Mib, Cl. 1, Cl. 2, Cl. 3, Cl. B., Sx. A. 1, Sx. A. 2, Sx. T., Sx. B., Cnt. 1, Cnt. 2, 3, Tpt. 1, 2, Tpa. 1, 2, Tpa. 3, 4, Tbn. 1, Tbn. 2, Tbn. B., Euf. 1, 2, Tuba 1, 2, Cb., Pno., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4

**Key Performance Elements:**  
- **Dynamic Range:** Includes markings for *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), and *sf* (sforzando).  
- **Articulation:** Features numerous slurs, accents, and staccato markings.  
- **Tempo/Style:** The title "Scherzo com Graça" suggests a light, graceful tempo.  
- **Complexity:** The score is highly detailed with many sixteenth and thirty-second notes, and complex rhythmic patterns.

Scherzo com Graça

166

163

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 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.

*sf*

*mf*

*f*

*pp*

166

Cnt. 1

Cnt. 2, 3

Tpt. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Pno.

*I. Con sord.*

*sf*

*mp*

*pp*

*III. +*

*IV. +*

166

Timp.

Perc. 2

Perc. 3

Perc. 4

Snare drum

*mf*

*pp*

# Scherzo com Graça

168

Picc. 1  
Picc. 2  
Fl. 1  
Fl. 2  
Ob. 1, 2  
Fgt. 1, 2  
Cl. Mib  
Cl. 1  
Cl. 2  
Cl. 3  
Cl. B.  
Sx. A. 1  
Sx. A. 2  
Sx. T.  
Sx. B.  
Cnt. 1  
Cnt. 2, 3  
Tpt. 1, 2  
Tpa. 1, 2  
Tpa. 3, 4  
Tbn. 1  
Tbn. 2  
Tbn. B.  
Euf. 1, 2  
Tuba 1, 2  
Cb.  
Pno.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4

Solo  
*p*

Scherzo com Graça

173

Picc. 1

Picc. 2

Fl. 1

Fl. 2

Ob. 1

Ob. 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.

Cnt. 1

Cnt. 2,3

Tpt. 1,2

Tpa. 1,2

Tpa. 3,4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1,2

Tuba 1,2

Cb.

Pno.

Timp.

Perc. 2

Perc. 3

Perc. 4

*p*

*mp*

*mf*

*cresc.*

*sim. ma cresc.*

*Con sord.*

*pizz.*

*p poco cresc.*



# Scherzo com Graça

184

Picc. 1  
 Picc. 2  
 Fl. 1, 2  
 Ob. 1, 2  
 Fgt. 1, 2  
 Cl. 1  
 Cl. 2  
 Cl. 3  
 Cl. B.  
 Sx. A. 1  
 Sx. A. 2  
 Sx. T.  
 Sx. B.  
 Cnt. 1  
 Cnt. 2, 3  
 Tpt. 1, 2  
 Tpa. 1, 2  
 Tpa. 3, 4  
 Tbn. 1  
 Tbn. 2  
 Tbn. B.  
 Euf. 1, 2  
 Tuba 1, 2  
 Cb.  
 Pno.  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Perc. 4

*mf*  
*p*  
*mp*  
*p*  
*mf*  
*Con sord.*  
*mp*  
*arco*

Scherzo com Graça

189

Picc. 1

Picc. 2

Fl. 1, 2

Ob. 1

Ob. 2

Fgt. 1, 2

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

189

Cnt. 1

Cnt. 2, 3

Tpt. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Pno.

189

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Scherzo com Graça

This page of an orchestral score, numbered 32, is titled "Scherzo com Graça". It features a large ensemble of instruments including Piccolo 1 and 2, Flute 1 and 2, Oboe 1 and 2, Fagot 1 and 2, Clarinet in Mib, Clarinet 1, 2, and 3, Clarinet in Bb, Saxophone A1 and A2, Saxophone T1 and B1, Contrabassoon 1 and 2, Trumpet 1 and 2, Trumpet 3, 4, and 5, Trombone 1, 2, and Bass Trombone, Euphonium 1 and 2, Tuba 1 and 2, Piano, Timpani, and four Percussion parts. The score is written in 3/4 time with a key signature of two flats (Bb and Eb). The music is characterized by dynamic markings such as *f*, *mf*, *mp*, *p*, *ff*, and *fp*. The percussion section includes a suspended cymbal (soft mallets) with dynamics *p* and *f*. A "Solo" marking is present above the Piccolo 1 staff. The score includes various musical notations like slurs, accents, and dynamic hairpins.

# Scherzo com Graça

198

Picc. 1 *p*

Picc. 2 *p*

Fl. 1, 2

Ob. 1 *f* *mf* *f*

Ob. 2 *f* *mf* *f*

Fgt. 1, 2 *p* *tr*

Cl. Mib

Cl. 1 *a2 Div.* *p* *mf* *f*

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1 *f* *p* *f*

Sx. A. 2 *f* *p* *f*

Sx. T. *f* *p* *f*

Sx. B.

Cnt. 1 *f* *mf* *f* *sf*

Cnt. 2, 3 *f* *mf* *f* *sf*

Tpt. 1, 2 *f* *mf* *f* *sf*

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1 *f* *mf* *f* *sf*

Tbn. 2 *f* *sf*

Tbn. B. *sf*

Euf. 1, 2

Tuba 1, 2

Cb.

Pno.

Timp. *Solo* *fp*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

# Scherzo com Graça

\*\* These score requires 2 piccolos and 2 flutes.  
If there are more flutes, these bar should be a flute divisi.  
If not, piccolos change to flute and play the bottom lines.

203 **Lontano, addormentato** ♩=50

Picc. 1, 2

Fl. 1

Fl. 2

Ob. 1, 2

Fgt. 1, 2

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

**Lontano, addormentato** ♩=50

Cnt. 1

Cnt. 2, 3

Tpt. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Pno.

**Lontano, addormentato** ♩=50

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4  
Tam-tam  
Bass drum

# Scherzo com Graça

213  $\text{♩} = 60$  **Un poco meno, ma movido (poco)**  $\text{♩} = 56$

Picc. 1, 2

Fl. 1

Ob. 1, 2

Fgt. 1  
*espress. ma sempre pp*

Fgt. 2  
*pp p*

Cl. Mib

Cl. 1  
*Tutti p*

Cl. 2  
*p*

Cl. 3  
*p*

Cl. B.  
*pp*

Sx. A. 1  
*pp*

Sx. A. 2

Sx. T.

Sx. B.

Cnt. 1

Cnt. 2, 3

Tpt. 1, 2  
*a2 p*

Tpa. 1, 2

Tpa. 3, 4  
*III. pp*

Tbn. 1  
*p*

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Pno.  
*8m-----  
p*

Timp.  
 $\text{♩} = 60$  **Un poco meno, ma movido (poco)**  $\text{♩} = 56$

Perc. 1  
Glockenspiel  
*p*

Perc. 2  
Vibraphone  
*p*

Perc. 3

Perc. 4  
Triangle  
*p*

Scherzo com Graça

The score is divided into three systems, each with a tempo change from 60 to 56 (ritardando). The instrumentation includes:

- Woodwinds:** Piccolo (Picc. 1, 2), Flute (Fl. 1), Oboe (Ob. 1, 2), Bassoon (Fgt. 1, 2), Clarinet in Bb (Cl. B.), Clarinet in C (Cl. 1, 2, 3), Saxophone Alto (Sx. A. 1, 2), Saxophone Tenor (Sx. T.), Saxophone Bass (Sx. B.).
- Brass:** Trumpet (Tpt. 1, 2), Trumpet 3, 4 (Tpa. 3, 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone Bass (Tbn. B.), Euphonium (Euf. 1, 2), Tuba (Tuba 1, 2), Cello (Cb.).
- Other:** Piano (Pno.), Timpani (Timp.), Percussion (Perc. 1, 2, 3, 4).

Key performance markings include dynamics like *pp*, *p*, *mp*, and *p*, as well as articulation such as *Solo* for the flute and *(Con sord.)* / *Senza sord.* for the trumpets. The score uses a 4/4 time signature and features complex rhythmic patterns with many rests.

# Scherzo com Graça

227 **Con moto** ♩=60

Picc. 1, 2

Fl. 1

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.

**Con moto** ♩=60

Cnt. 1

Cnt. 2, 3

Tpt. 1, 2 <sup>a2</sup>  
*mp*

Tpa. 1, 2  
I. Senza sord.  
*p*

Tpa. 3, 4  
*p*

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Pno.

**Con moto** ♩=60

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Scherzo com Graça

234

Musical score for Scherzo com Graça, page 38. The score includes parts for Picc. 1, Fl. 1 & 2, Ob. 1 & 2, Fgt. 1 & 2, Cl. Mib, Cl. 1, 2, 3, B., Sx. A. 1 & 2, Sx. T., Sx. B., Cnt. 1 & 2,3, Tpt. 1, 2, Tpa. 1, 2 & 3, 4, Tbn. 1, 2, B., Euf. 1, 2, Tuba 1, 2, Cb., Pno., Timp., and Perc. 4. The score features various dynamics such as mp, mf, f, p, cresc., and pp, along with performance markings like 'Solo', 'I. Con sord.', 'pizz.', and 'arco'. The music is written for a large symphony orchestra with woodwinds, brass, and percussion.

Scherzo com Graça

24/

♩=50

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 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.

Cnt. 1

Cnt. 2, 3

Tpt. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*fp* *fp* *fp* *fp* *f*

*fp* *fp* *fp* *fp* *f*

*fp* *fp* *fp* *fp* *f*

*fp* *fp* *fp* *fp* *f*

*p* *mp*

*f*

*p*

*pp* *pp*

*pp* *pp*

*pp* *pp*

*pp* *pp*

*f poco*

Glockenspiel

Vibraphone

Marimba (hard mallets)

*fp* *fp* *fp* *fp* *f*

♩=50

♩=50

Scherzo com Graça

248

Picc. 1, 2

Fl. 1, 2

Ob. 1, 2

Fgt. 1, 2

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Cnt. 1

Cnt. 2, 3

Tpt. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*Solo*

*p*

Sax quartet, if possible

*p*

*p*

*p*

*p*

*mf*

*mf*

*mf*

*p*

*p*

*p*

# Scherzo com Graça

255  $\text{♩} = 66$

Picc. 1  $\text{pp}$  non vib.

Picc. 2  $\text{pp}$  non vib.

Fl. 1  $p$   $mf$

Fl. 2  $\text{pp}$  non vib.

Ob. 1  $p$   $mf$

Ob. 2  $p$   $mf$

Fgt. 1, 2  $mf$   $\text{pp}$  non vib.

Cl. Mib  $\text{pp}$  non vib.

Cl. 1

Cl. 2

Cl. 3

Cl. B.  $\text{pp}$  non vib.

Sx. A. 1  $mf$   $f$   $p$   $mf$

Sx. A. 2  $mf$   $f$   $p$   $mf$

Sx. T.  $mf$   $f$

Sx. B.  $mf$   $f$

$\text{♩} = 66$

Cnt. 1  $mf$   $f$   $\text{pp}$  non vib.

Cnt. 2, 3  $mf$   $f$

Tpt. 1, 2  $mf$   $f$

Tpa. 1, 2  $mf$   $f$

Tpa. 3, 4  $mf$   $f$

Tbn. 1  $mf$   $f$

Tbn. 2  $mf$   $f$

Tbn. B.  $mf$   $f$

Euf. 1, 2  $mf$   $f$   $\text{pp}$  non vib.

Tuba 1, 2  $\text{pp}$  non vib.

Cb.  $\text{pp}$  non vib.

Pno.  $\text{pp}$   $\text{pp}$

$\text{♩} = 66$

Timp.  $\text{pp}$   $\text{pp}$   $\text{pp}$

Perc. 1  $p$

Perc. 2  $p$

Perc. 3  $p$

Perc. 4  $p$  Tam-tam

$\text{♩} = 50$  accel. riten.

Scherzo com Graça

accel. riten. a tempo string. poco a poco

261

Picc. 1

Picc. 2

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fgt. 1, 2

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

*p* *mf* *ppp*

Solo

accel. riten. a tempo string. poco a poco

Cnt. 1

Cnt. 2, 3

Tpt. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*p* *ppp*

Scherzo com Graça

267 ♩=132

Picc. 1, 2

Fl. 1

Fl. 2

Ob. 1, 2

Fgt. 1, 2

Cl. Mib

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

267 ♩=132

Cnt. 1

Cnt. 2, 3

Tpt. 1, 2

Tpa. 1, 2

Tpa. 3, 4

Tbn. 1

Tbn. 2

Tbn. B.

Euf. 1, 2

Tuba 1, 2

Cb.

Pno.

267 ♩=132

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Snare drum

pp

Scherzo com Graça

Picc. 1  
Picc. 2  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 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.  
Cnt. 1  
Cnt. 2, 3  
Tpt. 1, 2  
Tpa. 1, 2  
Tpa. 3, 4  
Tbn. 1  
Tbn. 2  
Tbn. B.  
Euf. 1, 2  
Tuba 1, 2  
Cb.  
Pno.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4

Scherzo com Graça

391 a tempo

Picc. 1  
Picc. 2  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 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.

391 a tempo

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

391

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

Glockenspiel  
Vibraphone  
Triangle



# Scherzo com Graça

If possible, conductor turns to the audience and sings like the orchestra. Don't conduct! Let it to the percussion section.

## Più lento, drammatico

Stand up, facing the audience!  
Sing

403

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

## Più lento, drammatico

Stand up, facing the audience!  
Sing

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

## Più lento, drammatico

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







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Please feel free to contact me and inform me of any performance of this piece. I really appreciate any message, email or any recording, however amateurish, even if it's just for social media. We can grow together. Thank you for playing my music.

***"Music is the only language that everyone understands"***

# NELSON JESUS

## Composer Composer

Nelson Jesus (1986 - ) além dos estudos em saxofone e direcção, no campo da composição, após uma fase enquanto autodidacta, estudou com Fernando Lapa e João-Heitor Rigaud no Conservatório de Música do Porto. Prosseguiu estudos de carácter particular com o compositor Fernando Altube e frequentou a licenciatura em composição na Escola Superior de Música de Lisboa onde estudou com Sérgio Azevedo, Luís Tinoco, Roberto Perez, Carlos Marecos e Jaime Reis. Terminou recentemente a licenciatura em composição na Universidade de Aveiro com Evgueni Zouldikine.

Foi bolseiro da Fundação Gulbenkian, o lhe permitiu ter aulas com os compositores Adam Gorb, O. Waespi, T. Räisänen e Jukka Tiensuu.

Foi compositor residente da Orquestra de Câmara de Cascais e Oeiras em 2017 e compositor residente da Sherborne Summer School of Music em 2019.

Em 2022 foi um participante activo como compositor no programa ENOA com a Orquestra Gulbenkian, sob a tutoria da compositora Kaija Saariaho.

Recentemente estream as suas três sinfonias.

Actualmente é compositor freelancer e trabalha maioritariamente sob encomenda.

Tem mais de 20 prémios e cerca de 100 obras entre música de câmara, corais, a solo, concerto, óperas e obras para banda e orquestra.



**Nelson Jesus (1986 - ), in addition to his studies in saxophone and conducting, studied composition with Fernando Lapa and João-Heitor Rigaud at the Porto Conservatory of Music. He went on to study privately with the composer Fernando Altube and studied composition at the Escola Superior de Música de Lisboa, where he studied with Sérgio Azevedo, Luís Tinoco, Roberto Perez, Carlos Marecos and Jaime Reis. He recently finished his degree in composition at the University of Aveiro with Evgueni Zouldikine.**

**He received a scholarship from the Gulbenkian Foundation, which allowed him to take lessons with composers Adam Gorb, O. Waespi, T. Räisänen and Jukka Tiensuu.**

**He was resident composer of the Cascais and Oeiras Chamber Orchestra in 2017 and resident composer of the Sherborne Summer School of Music in 2019.**

**In 2022 he was an active participant as a composer in the ENOA program with the Gulbenkian Orchestra, under the tutorship of composer Kaija Saariaho.**

**His three symphonies were recently premiered.**

**He is currently a freelance composer and works mostly on commission.**

**He has more than 20 awards and around 100 works including chamber music, choral works, solo works, concertos, operas and works for band and orchestra.**