

Partitura | Full Score
Junho | June
2025

FRANCISCUS

Tango y Esperanza

Op.102

para Banda Sinfónica
for Symphonic Band



NELSON
JESUS compositor | composer

“O amor e a alma portuguesa”

“The love and portuguese soul”

FRANCISCUS

Tango y Esperanza, Op. 102

- para banda sinfónica •
- for symphonic band •

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Instrumentação

Instrumentation

- Flautim (+Flauta 3)
 - Flauta 1
 - Flauta 2
 - Oboé 1
 - Oboé 2
 - Fagote 1
 - Fagote 2
 - Clarinete Mib
 - Clarinetes Sib 1
 - Clarinetes Sib 2
 - Clarinetes Sib 3
 - Clarinete Alto
 - Clarinete Baixo Sib
 - Sax. Soprano Sib
 - Sax. Alto Mib
 - Sax. Tenor Sib
 - Sax. Barítono Mib
- Piccolo (+Flute 3)
 - Flute 1
 - Flute 2
 - Oboe 1
 - Oboé 2
 - Bassoon 1
 - Bassoon 2
 - Eb Clarinet
 - Bb Clarinet 1
 - Bb Clarinet 2
 - Bb Clarinet 3
 - Eb Alto Clarinet
 - Bb Bass Clarinet
 - Bb Soprano Sax.
 - Eb Alto Sax.
 - Bb Tenor Sax.
 - Eb Baritone Sax.
- Cornetim Sib 1
 - Cornetim Sib 2
 - Cornetim Sib 3
 - Trompete Sib 1 (+Fliscorne 1)
 - Trompete Sib 2 (+Fliscorne 2)
 - Trompa Fá 1, 2
 - Trompa Fá 3, 4
 - Trombone 1
 - Trombone 2
 - Trombone Baixo
 - Eufónio
 - Tuba
- Bb Cornet 1
 - Bb Cornet 2
 - Bb Cornet 3
 - Bb Trumpet 1 (+Flugelhorn 1)
 - Bb Trumpet 2 (+Flugelhorn 2)
 - F Horn 1, 2
 - F Horn 3, 4
 - Trombone 1
 - Trombone 2
 - Bass Trombone
 - Euphonium
 - Tuba
- Violoncelos (**Opcional**)
 - Contrabaixos
 - Piano
- Cellos (**Optional**)
 - Double Bass
 - Piano
- Timpanos
 - Percussão 1
(glockenspiel, claves)
 - Percussão 2
(vibraphone, guiro, triangle, tam-tam, susp. cymbal)
 - Percussão 3
(marimba, sandpaper blocks, maracas, cabasa/afuche, snare drum, 3 toms, pair of cymbals, susp. cymbal, tam-tam)
 - Percussão 4
(cajón, 2 congas, hi-hat, bass drum, finger cymbal, susp. cymbal, tam-tam)
- Timpani
 - Percussion 1
(glockenspiel, claves)
 - Percussion 2
(vibraphone, guiro, triangle, tam-tam, susp. cymbal)
 - Percussão 3
(marimba, sandpaper blocks, maracas, cabasa/afuche, snare drum, 3 toms, pair of cymbals, susp. cymbal, tam-tam)
 - Percussão 4
(cajón, 2 congas, hi-hat, bass drum, finger cymbal, susp. cymbal, tam-tam)

Notas de Programa

Program Notes

Franciscus - Tango y Esperanza é uma obra que se inspira na figura do Papa Francisco, celebrando a sua jornada pessoal e espiritual a partir das suas raízes até ao final da sua vida. A sua morte foi uns dias depois da minha visita à Banda Sinfónica do Exército, quando já estava a trabalhar numa outra peça para eles, contudo, resolvi mudar tudo quando vi uma entrevista em que o falecido papa falava dos seus gostos musicais que tentei citar e transformar ao longo da peça, desde Gardel, Piazzola, Mozart, Bach e até da sua peça preferida que não vou referir, mas que todos vão reconhecer no final.

A peça é estruturada em três partes, mas de forma contínua. Ao longo da mesma, o saxofone soprano e a flauta, em diálogos delicados, assumem o papel de dançarinos deste tango.

I. En la Calle de Buenos Aires abre a peça com a energia viva da cidade: o amanhecer porteño, as ruas, a dança, e a juventude. Evoca o ambiente nostálgico do tango tradicional, recordando a essência de “Mi Buenos Aires Querido”, como se a memória de Gardel pairasse no ar. Este era um famoso tango da sua meninice. A secção de percussão (estranha ao tango, funciona como os seus companheiros de futebol, jogado nas ruas).

II. Milonga de la Revelación transporta-nos a um momento interior de transformação. Aqui, a dança dá lugar à contemplação: o ritmo torna-se mais lento e introspectivo, como se a milonga dançasse em segredo, revelando novas dimensões da jornada de Francisco.

III. Procepción de la Esperanza encerra a obra numa atmosfera de procissão, fundindo o tango inicial com a espiritualidade universal. O tema reaparece como um símbolo de redenção e esperança, onde as ruas por onde passa a procissão se transformam num caminho de luz, unindo passado, presente e futuro.

Esta peça resulta de uma encomenda da Fundação INATEL e da Banda Sinfónica do Exército.

Nelson Jesus, V. N. Gaia, Junho de 2025

Franciscus - Tango y Esperanza is a work inspired by the figure of Pope Francis, celebrating his personal and spiritual journey from his roots to the end of his life. His death occurred a few days after my visit to the Army Symphonic Band, at a time when I was already working on another piece for them. However, I decided to change everything after watching an interview in which the late Pope spoke about his musical tastes, which I sought to quote and transform throughout the piece — from Gardel and Piazzola to Mozart, Bach, and even his favourite piece, which I will not mention, but which everyone will recognise at the end.

The piece is structured in three parts, performed without interruption. Throughout the work, the soprano saxophone and the flute, in delicate dialogue, take on the role of the dancers of this tango.

I. En la Calle de Buenos Aires opens the piece with the vibrant energy of the city: the Buenos Aires dawn, the streets, the dance, and youth. It evokes the nostalgic atmosphere of traditional tango, recalling the essence of *Mi Buenos Aires Querido*, as if the memory of Gardel were lingering in the air. This was a famous tango from his childhood. The percussion section — unusual in tango — functions as his football companions, playing in the streets.

II. Milonga de la Revelación transports us to an inner moment of transformation. Here, dance gives way to contemplation: the rhythm becomes slower and more introspective, as if the milonga were dancing in secrecy, revealing new dimensions of Francis’s journey.

III. Procepción de la Esperanza brings the work to a close in a processional atmosphere, fusing the initial tango with universal spirituality. The theme reappears as a symbol of redemption and hope, where the streets along which the procession passes are transformed into a path of light, uniting past, present, and future.

This piece was commissioned by Fundação INATEL and the Army Symphonic Band.

Transposed score
ca 15'

FRANCISCUS

Tango y Esperanza

Nelson Jesus, Op. 102

I. En las calles de Buenos Aires

Moderato quasi ballabile ♩ = 108

Flute III

Piccolo | Flute 3

Flute 1

Flute 2

Oboe 1

Oboe 2

Bassoon 1, 2

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

Alto Clarinet

Bass Clarinet

Soprano Sax

Alto Sax

Tenor Sax

Baritone Sax

Moderato quasi ballabile ♩ = 108

Cornet 1

Cornet 2, 3

B♭ Trumpet 1, 2 | Flugelhorn I, II

F Horn 1, 2

F Horn 3, 4

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

Cellos

Double Bass

Piano

Moderato quasi ballabile ♩ = 108

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

p

Solo Guiro

p

Nelson Jesus_Website_SAMPLE

13

7

Fl. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1, 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

The player can start playing the solo off-stage and play back to his seat

mf

13

Cnt. 1

Cnt. 2, 3

B♭ Tpt. 1, 2

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Vc.

D.B.

13

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Soli Sandpaper blocks

p

Soli Cajón

p

14

Flute III

Fl. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1, 2

E. Cl.

B. Cl. 1

B. Cl. 2

B. Cl. 3

A. Cl.

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Cnt. 1

Cnt. 2, 3

B. Tpt. 1, 2

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Vc.

D.B.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

[Improvising in style (without overdoing it), simple and functional but with interest (as a section)]

48

Picc. *mf* *Piccolo*

Fl. 1

Fl. 2

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. 1, 2

E♭ Cl. *mf*

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

S. Sx. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

Cnt. 1

Cnt. 2, 3

B♭ Tpt. 1, 2

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Vc.

D.B.

Pno.

Timp.

Perc. 1

Perc. 2 *Xeo*

Perc. 3

Perc. 4 *Hi-hat* *mf*

126 [2+3] 128

Picc. 5 2

Fl. 1 5 2

Fl. 2 8 4

Ob. 1 8 4

Ob. 2 8 4

Bsn. 1, 2 *quase portamento* *fff* *gritando* *f* *sostenuto*

E. Cl. *mf* *f*

B. Cl. 1 *f* *cresc. molto* *quase portamento* *fff* *gritando*

B. Cl. 2 *f* *cresc. molto* *quase portamento* *fff* *gritando*

B. Cl. 3 *f* *cresc. molto* *quase portamento* *fff* *gritando*

A. Cl. *f* *sostenuto*

B. Cl. *f* *sostenuto*

S. Sax. *quase portamento* *fff*

A. Sax. *quase portamento* *fff* *gritando*

T. Sax. *quase portamento* *fff* *gritando* *ff*

B. Sax. *quase portamento* *fff* *gritando* *f* *sostenuto*

Cnt. 1 5 [2+3] 128 2

Cnt. 2, 3 8 4

B. Tpt. 1, 2 *quase portamento* *f* *fff*

Hn. 1, 2 *quase portamento* *fff*

Hn. 3, 4 *quase portamento* *fff*

Tbn. 1 *f* *fff*

Tbn. 2 *f* *fff*

B. Tbn. *f* *fff* *f* *sostenuto* *unis.*

Euph. *quase portamento* *fff* *f* *sostenuto*

Tuba *f* *fff* *f* *sostenuto*

Vc. *quase portamento* *fff* *f* *sostenuto*

D.B. *quase portamento* *fff* *f* *sostenuto*

Pno. *mf* *f* *8va*

Timp. [2+3] 128

Perc. 1 Claves *ff*

Perc. 2 Guiro *ff* *sim.*

Perc. 3 Maracas *ff*

Perc. 4 Cajón *ff*

II. Milonga de la Revelación

Adágio con gravità ♩ = 63

muta in Flute III

143

Picc. 4

Fl. 1 4

Fl. 2 8

Ob. 1 4

Ob. 2 4

Bsn. 1, 2 *a2*
p sostenuto e omogeneo, con portamento

E. Cl. 4

B. Cl. 1 4

B. Cl. 2 4

B. Cl. 3 4

A. Cl. *p sostenuto e omogeneo, con portamento*

B. Cl. *p sostenuto e omogeneo, con portamento*

S. Sx. 4

A. Sx. 4

T. Sx. 4

B. Sx. *p sostenuto e omogeneo, con portamento*

Adágio con gravità ♩ = 63

muta in Flugelhorn

Cnt. 1 4

Cnt. 2, 3 8

B. Tpt. 1, 2 4

Hn. 1, 2 4

Hn. 3, 4 4

Tbn. 1 4

Tbn. 2 4

B. Tbn. 4

Euph. *p sostenuto e omogeneo, con portamento*

Tuba *a1: Double Bass*
p

Vc. *arco*
p sostenuto e omogeneo, con portamento

D.B. *arco*
p sostenuto e omogeneo, con portamento

Pno. 4

Adágio con gravità ♩ = 63

Timp. 4

Perc. 1 4

Perc. 2 8

Perc. 3 4

Perc. 4 4

Largo

♩ = 63

150

Fl. 3 4 4 3 5 [2+3] 4

Fl. 1 4 4 3 5 [2+3] 4

Fl. 2 4 4 3 5 [2+3] 4

Ob. 1 4 4 3 5 [2+3] 4

Ob. 2 4 4 3 5 [2+3] 4

Bsn. 1, 2

E. Cl.

B. Cl. 1

B. Cl. 2

B. Cl. 3

A. Cl.

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Cnt. 1 4 4 3 5 [2+3] 4

Cnt. 2, 3

B. Tpt. 1, 2 senza sord. Flugelhorn I, II p

Hn. 1, 2 pp

Hn. 3, 4 pp

Tbn. 1 senza sord. pp

Tbn. 2 senza sord. pp

B. Tbn. pp

Euph. pp

Tuba pp obligato

Vc. p

D.B. p

Pno. [2+3]

Timp. 4 4 3 5 [2+3] 4

Perc. 1 4 4 3 5 [2+3] 4

Perc. 2 4 4 3 5 [2+3] 4

Perc. 3 4 4 3 5 [2+3] 4

Perc. 4 4 4 3 5 [2+3] 4

157

Fl. 3 4 5^[3+2] 4 4 **Largo**

Fl. 1 4 5^[3+2] 4 4

Fl. 2 8 8 8 4

Ob. 1 8 8 8 4

Ob. 2 8 8 8 4

Bsn. 1, 2

E. Cl.

B. Cl. 1

B. Cl. 2

B. Cl. 3

A. Cl.

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Cnt. 1 4 5^[3+2] 4 4 **Largo**
senza sord.
pp

Cnt. 2, 3 8 8 8 4 **Largo**
senza sord.
pp

B. Tpt. 1, 2 8 8 8 4 **Largo**
pp

Hn. 1, 2

Hn. 3, 4

Tbn. 1 *pp*

Tbn. 2 *pp*

B. Tbn. *pp*

Euph. *pp*

Tuba *pp*
obligato

Vc.

D.B.

Pno.

Timp. 4 5^[3+2] 4 4 **Largo**

Perc. 1 4 5^[3+2] 4 4

Perc. 2 8 8 8 4

Perc. 3 8 8 8 4

Perc. 4 8 8 8 4

199 Piccolo **Esitante**

Picc. *p*

Fl. 1

Fl. 2

Ob. 1 *p*

Ob. 2 *p*

Bsn. 1, 2 *p* a2

E. Cl. *p*

B. Cl. 1

B. Cl. 2

B. Cl. 3

A. Cl.

B. Cl. *p*

S. Sax.

A. Sax.

T. Sax.

B. Sax. *p*

Esitante

Cnt. 1

Cnt. 2, 3

B. Tpt. 1, 2

Hn. 1, 2 *p*

Hn. 3, 4 *p*

Tbn. 1

Tbn. 2

B. Tbn.

Euph. *p*

Tuba *p*

Vc. *p*

D.B. *p*

Pno. *pp*

Esitante

Timp. *p*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 *pp* Tam-tam

Perc. 4 *pp* Bass drum

Con luminosità
muta in Flute III

205

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Bsn. 1, 2 *p*

E. Cl. *p*

B. Cl. 1

B. Cl. 2

B. Cl. 3

A. Cl.

B. Cl.

S. Sax. *Solo* *mf*

A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

Cnt. 1

Cnt. 2, 3

B. Tpt. 1, 2 *I. opt. instead of Soprano Sax* *mf*

Hn. 1, 2 *I.* *mp*

Hn. 3, 4 *III.* *mf* *p*

Tbn. 1

Tbn. 2

B. Tbn. *senza sord.* *p*

Euph.

Tuba

Vc. *Solo* *mp*

D.B. *pizz.* *p*

Pno.

Timp. *p* *Con luminosità* *pp*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

216

212

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1, 2

E. Cl.

B. Cl. 1

B. Cl. 2

B. Cl. 3

A. Cl.

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2, 3

B. Tpt. 1, 2

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Vc.

D.B.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

4

8

mf

mf

mf

mf

p

p

p

p

ten.

mf

216

con sord. (straight)

p

con sord. (straight)

p

con sord. (straight)

p

mf

pp

arco

p

216

6

p

p

p

6

6

6

6

III. Procesión de la Esperanza

Andante, doppio più tempo, ma un poco rubato, lontano (♩ = ♩) ♩ = 63

242

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1, 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

3

2

4

4

4

4

Andante, doppio più tempo, ma un poco rubato, lontano (♩ = ♩) ♩ = 63

Cnt. 1

Cnt. 2, 3

Trumpet I, II

I. Solo

p lontano

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Vc.

D.B.

Pno.

L.v. al fine

3

2

4

4

4

4

Andante, doppio più tempo, ma un poco rubato, lontano (♩ = ♩) ♩ = 63

Timp.

Perc. 1

Tam-tam

pp

Snare drum

pp

Perc. 3

Perc. 4

3

2

4

4

4

4

pp

L'istesso tempo (♩ = ♩) ♩ = 63

249

Picc. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Fl. 1 *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Fl. 2 *mp* *mp* *mp* *mp* *mp* *mp* *mp* *p*

Ob. 1 *p*

Ob. 2 *p*

Bsn. 1, 2

E. Cl. *mp* *mp* *mp* *mp*

B. Cl. 1 *mp* *mp*

B. Cl. 2

B. Cl. 3

A. Cl.

B. Cl.

S. Sx. *p*

A. Sx. *p* *Solo* *mf*

T. Sx.

B. Sx.

Cnt. 1 *p* *al II. con sord.* *pp*

Cnt. 2, 3

B. Tpt. 1, 2

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Vc.

D.B.

Pno. *p* *in loco*

L'istesso tempo (♩ = ♩) ♩ = 63

Timp.

Perc. 1 *p*

Perc. 2 *p* *Vibraphone*

Perc. 3 *mf* *Cajón*

Perc. 4 *mf*

Processione latino-americana, un poco più meno

257

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1, 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Processione latino-americana, un poco più meno

Cnt. 1

Cnt. 2, 3

B♭ Tpt. 1, 2

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Vc.

D.B.

Pno.

Processione latino-americana, un poco più meno

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

267

264

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1, 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

p

p

a2
p

pp

pp

pp

pp

267

Cnt. 1

Cnt. 2, 3

B♭ Tpt. 1, 2

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

p

sf

[con sord.]
p

senza sord.
p

senza sord.
p

pp

pp

267

Vc.

D.B.

Pno.

pp

Div[arco tutti]

(8^{va})

267

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

sim.

Ritorno alla processione $\text{♩} = 60$

311

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1, 2

E. Cl.

B. Cl. 1

B. Cl. 2

B. Cl. 3

A. Cl.

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

ppp
cuc. Alto Clarinet

Tutti

ppp *p*

Ritorno alla processione $\text{♩} = 60$

Cnt. 1

Cnt. 2, 3

B. Tpt. 1, 2

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Vc.

D.B.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

Ritorno alla processione $\text{♩} = 60$

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Solo

p

mf

mf

mf

mf

Guiro

Maracas

318

The musical score is arranged in a standard orchestral format. It begins with a Piccolo part, followed by Flutes 1 and 2, Oboes 1 and 2, and Bassoons 1 and 2. The woodwind section continues with Clarinets in E-flat, B-flat, and A, and Saxophones in B-flat, Alto, Tenor, and Baritone. The vocal section includes Contraltos 1 and 2. The brass section consists of Horns in F and B-flat, Trumpets in B-flat, Euphonium, and Tuba. The string section includes Violoncello and Double Bass. The percussion section features four different parts: Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The score is marked with various dynamics such as *mf*, *f*, *p*, *cresc.*, *dim.*, and *sim.*, and includes performance instructions like *mf*, *f*, *p*, *cresc.*, *dim.*, and *sim.*. The score is written in a key signature of two flats and a 4/4 time signature.

325

Picc. *p*

Fl. 1 *p*

Fl. 2 *p* *mf* *f*

Ob. 1 *p* *f*

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

Bsn. 1, 2 *mf dim.* *p* *cresc.* *f*

E. Cl. *p* *f*

B. Cl. 1 *p* *cresc.* *f*

B. Cl. 2 *p* *cresc.* *f*

B. Cl. 3 *p* *cresc.* *f*

A. Cl. *mf* *f*

B. Cl. *mf dim.* *p* *cresc.* *f*

S. Sax. *p* *cresc.* *f*

A. Sax. *p* *cresc.* *f*

T. Sax. *mf* *f*

B. Sax. *mf dim.* *p* *cresc.* *f*

Cnt. 1 *p* *f*

Cnt. 2, 3 *p* *mp* *f*

B. Tpt. 1, 2 *p* *f* *Il muta in Flugelhorn II*

Hn. 1, 2 *p* *f*

Hn. 3, 4 *p* *f*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Euph. *mf dim.* *p* *ff*

Tuba *mf dim.* *p* *cresc.* *f*

Vc. *mf dim.* *p* *cresc.* *f*

D.B. *mf dim.* *p* *cresc.* *f*

Pno. *f*

330

Timp. *fp* *ff*

Perc. 1 Glockenspiel *f*

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

Perc. 3 Pair of cym. *f*

Perc. 4 Bass drum *f*

This page contains a detailed musical score for the piece 'FRANCISCUS: Tango y Esperanza'. The score is organized into several systems of staves. The top system includes woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Euphonium, Baritone, and Bass Clarinet) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The second system features vocal parts for Soprano, Alto, Tenor, and Bass. The third system includes woodwinds (Clarinet in A, Clarinet in B, Saxophone Soprano, Saxophone Alto, Saxophone Tenor, Saxophone Bass) and vocal parts (Cantata 1, Cantata 2 & 3). The fourth system contains brass instruments (Trumpets 1 & 2, Horns 1 & 2, Horns 3 & 4, Trombones 1 & 2, Bass Trombone, Euphonium, Tuba) and strings (Violoncello, Double Bass). The fifth system includes Percussion (Piano, Timpani, Percussion 1-4) and strings (Violoncello, Double Bass). The score includes various musical notations such as notes, rests, dynamics (e.g., *ff*, *f*), and articulation marks. A rehearsal mark '331' is present at the beginning of the first system.

FRANCISCUS
Tango y Esperanza

Picc. *335* *tr*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1, 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

S. Sax. *sf*

A. Sax. *ff*

T. Sax. *f*

B. Sax. *sf*

Cnt. 1

Cnt. 2, 3 *ff* *a2*

B. Tpt. 1, 2 *ff* + Trumpet I Div.

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tbn. 1 *f*

Tbn. 2 *ff*

B. Tbn. *f*

Euph. *sf* *f* *ff*

Tuba *sf* *f* *ff*

Vc. *sf*

D.B. *sf*

Pno. *Rea* *Rea* *Rea* *Rea* ***

Timp. *ff*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

340

This page contains the musical score for the Percussion section of the piece 'Franciscus: Tango y Esperanza'. The score is written for a large ensemble and includes parts for Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), Bassoons 1 and 2 (Bsn. 1, 2), Clarinets in E-flat (E♭ Cl.), Clarinets in B-flat (B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Saxophones (S. Sax., A. Sax., T. Sax., B. Sax.), Contrabassoon (Cnt. 1), Contrabassoons 2 and 3 (Cnt. 2, 3), Trombones 1 and 2 (B♭ Tpt. 1, 2), Horns 1 and 2 (Hn. 1, 2), Horns 3 and 4 (Hn. 3, 4), Trombones 1 and 2 (Tbn. 1, Tbn. 2), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba, Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and various Percussion instruments (Perc. 1-4). The score is divided into five measures. The first measure is marked with a rehearsal mark '340'. The piano part features a complex rhythmic pattern with slurs and accents. The percussion parts include a snare drum pattern in Perc. 1 and a triangle part in Perc. 2. Dynamics such as *f* and *ff* are indicated throughout the score.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1, 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Cnt. 1

Cnt. 2, 3

B♭ Tpt. 1, 2

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Vc.

D.B.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Triangle

ff

* At this point, the conductor should indicate the start of the Tape.
It doesn't have to be millimetric, but if there's a problem,
you should always have the band end after the Tape.
If it starts in the right place, it should end at measure 379 - 380.

345

Picc. *f sf*

Fl. 1 *f sf*

Fl. 2 *f sf*

Ob. 1 *f sf*

Ob. 2 *mf sf*

Bsn. 1, 2 *sf f sf*

E. Cl. *f sf*

B. Cl. 1 *mf sf*

B. Cl. 2 *mf f*

B. Cl. 3 *p f*

A. Cl. *p f sf*

B. Cl. *sf f sf*

S. Sax. *mf f* Solo *p*

A. Sax. *p f*

T. Sax. *p f sf*

B. Sax. *sf*

Cnt. 1 *sf*

Cnt. 2, 3 *sf*

B. Tpt. 1, 2 *sf*

Hn. 1, 2 *sf*

Hn. 3, 4 *sf*

Tbn. 1 *sf*

Tbn. 2 *sf*

B. Tbn. *sf*

Euph. *sf*

Tuba *sf*

Vc. *sf* (ord.) sul tasto *pp*

D.B. *sf* (ord.) sul tasto *pp*

Pno. *sf* *pp*

Timp. *sf* *pp*

Perc. 1 *pp* (music box)

Perc. 2 *pp* (music box)

Perc. 3 *pp* (music box)

Perc. 3 *pp* Marimba (very soft mallets)

f

349

FRANCISCUS
Tango y Esperanza

352

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1, 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Cnt. 1

Cnt. 2, 3

B♭ Tpt. 1, 2

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Vc.

D.B.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Tam-tam

ppp deep sound