

Partitura | Full Score
Setembro | September
2024

CASTENDO

Op.89

abertura festiva para banda
festive overture for band



**NELSON
JESUS** compositor | composer

“O amor e a alma portuguesa”

“The love and portuguese soul”

Castendo, Op. 89

- Abertura festiva para banda •
- Festive overture for band •

Esta página foi propositadamente deixada em branco

This page was intentionally left blank

Instrumentação

Instrumentation

- Flautim
- Flauta 1
- Flauta 2
- Oboé*
- Fagote 1, 2*
- 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 1
- Trompete Sib 2
- Trompete Sib 3
- Trompa Fá 1
- Trompa Fá 2, 3
- Trombone 1
- Trombone 2
- Trombone 3
- Eufónio
- Tuba
- Percussão 1
(glockenspiel, vibrafone, xilofone)
- Percussão 2
(par de pratos, prato suspenso, cabasa/afouche, pandeireta, triângulo)
- Percussão 3
(caixa, hi-hat, 2 blocos de madeira)
- Percussão 4
(bombo, timbalão grave, triângulo)
- Piccolo
- Flute 1
- Flute 2
- Oboe*
- Bassoon 1, 2*
- 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 Trumpet 1
- Bb Trumpet 2
- Bb Trumpet 3
- F Horn 1
- F Horn 2, 3
- Trombone 1
- Trombone 2
- Trombone 3
- Euphonium
- Tuba
- Percussion 1
(glockenspiel, vibraphone, xylophone)
- Percussion 2
(pair of cymbals, susp. Cymbal, cabasa/afouche, tambourine, triangle)
- Percussion 3
(snare drum, hi-hat, 2 wood blocks)
- Percussion 4
(bass drum, low drum, triangle)

Instrumentos sublinhados não necessitam duplicação | Underlined instruments require no duplication
Partes transpostas noutras claves também disponíveis | Transposed (European) parts available

*Instrumentos opcionais | Optional Instruments

Notas de Programa

Program Notes

A presente peça surgiu de uma encomenda da Banda Musical e Recreativa de Penalva do Castelo para as comemorações dos seus 200 anos (1825-2025).

Para a composição desta peça, reuni uma série de informações cronológicas dos momentos mais importantes e marcantes da actividade da instituição ao longo destes dois séculos e, de certa forma, sem querer condensar tudo, dei música a esses momentos.

A peça tem uma sonoridade peculiar no início, com destaque para as notas Sib, Fá, Ré e Si, onde se tomamos com base a nota Lá - 0, contruí um motivo à base de 1825 (a data da fundação da banda). Esse mesmo motivo de fanfarra inicial, tem uma orquestração similar à obra *Cavalaria Ligeira* de Suppé, uma peça que segundo o maestro, a banda gosta de tocar! Na história da banda, houve ainda um momento de rotura e de posterior união da banda, que eu tentei traduzir numa ponte em que a música simultaneamente, de forma um pouco dissonante, segue o movimento ascendente e descendente, harmonizando depois no trio revestido de calma e ternura, com toques marciais que despontam para outra parte interessante da história da banda (a Legião Portuguesa).

Por fim, tudo se aglomera num final glorioso e imponente que é o que espera de uma casa que tendo altos e baixos, se regenera e cumpre 200 anos de histórias. Parabéns!

The present piece arose from a commission by the Banda Musical e Recreativa de Penalva do Castelo for the celebrations of its 200th anniversary (1825–2025).

For the composition of this work, I gathered a series of chronological references to the most important and significant moments in the institution's activity over these two centuries and, without attempting to condense everything, I set these moments to music.

The piece opens with a distinctive sonority, highlighting the notes B-flat, F, D, and B. If we take A as 0, these pitches form a motive based on the number 1825 (the year of the band's foundation). This same initial fanfare motive features orchestration similar to Suppé's *Light Cavalry*, a work that, according to the conductor, the band particularly enjoys performing.

In the band's history, there was also a moment of rupture followed by reunification, which I sought to translate into a bridge in which the music simultaneously follows ascending and descending motion in a somewhat dissonant manner, later resolving into harmony in the trio section, imbued with calm and tenderness, with martial touches that lead into another significant chapter of the band's history (the Portuguese Legion).

Finally, everything converges in a glorious and imposing conclusion, befitting an institution that, despite its highs and lows, continually renews itself and now celebrates 200 years of history. Congratulations!

Nelson Jesus, Lisboa, Setembro de 2024

CASTENDO

Abertura festiva para banda | Festive overture for band

Nelson Jesus, **Op. 89**

Maestoso e nobile ♩ = 80

The score is for a festive overture for band, titled 'CASTENDO' by Nelson Jesus, Op. 89. It is in 4/4 time and marked 'Maestoso e nobile' with a tempo of 80 beats per minute. The score is a transposed version, indicated as 'ca: 5\''. The instrumentation includes Piccolo, Flute 1 and 2, Oboe, Bassoon 1 and 2, Bb Clarinet 1, 2, and 3, Bass Clarinet, Eb Alto Sax 1 and 2, Bb Tenor Sax, Eb Baritone Sax, Bb Trumpet 1, 2, and 3, F Horn 1 and 2, 3, Trombone 1, 2, and 3, Euphonium, Tuba, Timpani, and four percussion parts. The percussion parts include a pair of cymbals (a2), snare drum, and bass drum. The score features various dynamics such as *ff*, *f marc. ma eroico*, *p*, and *fp*, along with articulation marks like accents and slurs. The key signature has one flat (Bb). The score is presented in a standard musical notation format with staves for each instrument.

CASTENDO

7

This page of the musical score for 'Castendo' covers measures 7 through 11. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Piccolo, Flutes 1 and 2, Oboe, Bassoons 1 and 2, Clarinets 1, 2, and 3, Bass Clarinet, and Saxophones in Alto, Tenor, and Baritone. The brass section includes Trumpets 1, 2, and 3, Horns 1 and 2/3, Trombones 1, 2, and 3, Euphonium, and Tuba. The percussion section includes Timpani, four different Percussion parts (1-4), and a snare drum. The score features various musical notations such as dynamics (f, mf, f marc.), articulation (accents, slurs), and performance instructions like 'ma eroico' and 'a2'. A rehearsal mark '7' is placed above the staff for the Horns 2/3 part at the beginning of measure 7. The page number '2' is located in the top left corner, and the title 'CASTENDO' is centered at the top.

CASTENDO

riten. Allegro ♩ = 120

Picc. *mf* *p* *mf*

Fl. 1 *mf* *p* *mf*

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

Ob. *mf* *p* *mf*

Bsn. 1, 2 *p* *cresc.* *mf* Div.

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

Cl. 2 *p* *cresc.* *mf*

Cl. 3 *p* *cresc.* *mf*

B. Cl. *p* *cresc.* *mf* *p*

A. Sx. 1 *p* *cresc.* *mf*

A. Sx. 2 *p* *cresc.* *mf*

T. Sx. *p* *cresc.* *mf*

B. Sx. *p* *cresc.* *mf*

riten. Allegro ♩ = 120

Tpt. 1 *p*

Tpt. 2

Tpt. 3

Hn. 1 *p*

Hn. 2, 3

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Euph. *p* *cresc.*

Tuba *p* *cresc.*

riten. Allegro ♩ = 120

Timp. *p*

Perc. 1 Glockenspiel *mf*

Perc. 2

Perc. 3 *p*

Perc. 4 *p*

CASTENDO

17

21

Picc. *mf* *cresc.* *f*

Fl. 1 *cresc.* *f*

Fl. 2 *cresc.* *f*

Ob. *cresc.* *f*

Bsn. 1, 2 *cresc.* *f* *a2* *ff*

Cl. 1 *cresc.* *f*

Cl. 2 *cresc.* *f*

Cl. 3 *cresc.* *f*

B. Cl. *cresc.* *ff*

A. Sx. 1 *cresc.* *f*

A. Sx. 2 *cresc.* *f*

T. Sx. *cresc.* *f*

B. Sx. *cresc.* *ff*

21

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 *mf* *f*

Hn. 2, 3 *p* *cresc.* *f*

Tbn. 1 *p* *cresc.* *f*

Tbn. 2 *cresc.* *f*

Tbn. 3 *cresc.* *f*

Euph. *mf* *cresc.* *f*

Tuba *cresc.* *ff*

21

Timp. *cresc.* *f* *ff*

Perc. 1 *cresc.* *f*

Perc. 2 *f*

Perc. 3 *cresc.* *f*

Perc. 4 *cresc.* *f*

CASTENDO

32

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2, 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

CASTENDO

Maestoso $\text{♩} = 54$

92

Picc. *mf stacc.* *sf*

Fl. 1 *mf* *sf*

Fl. 2 *mf stacc.* *sf*

Ob. *mf stacc.* *sf*

Bsn. 1, 2 *mf* *sf* Div. *pp*

Cl. 1 *mf stacc.* *sf*

Cl. 2 *mf stacc.* *sf* *p*

Cl. 3 *mf stacc.* *sf* *p*

B. Cl. *mf* *sf* *pp*

A. Sx. 1 *mf stacc.* *sf*

A. Sx. 2 *mf stacc.* *sf* *p*

T. Sx. *mf* *sf* *p*

B. Sx. *pp*

Maestoso $\text{♩} = 54$

Tpt. 1 *mf* *sf*

Tpt. 2 *mf* *sf*

Tpt. 3 *mf* *sf*

Hn. 1 *p* *pp*

Hn. 2, 3 *p* *pp*

Tbn. 1 *p* *pp*

Tbn. 2 *p* *pp*

Tbn. 3 *p* *pp*

Euph. *pp*

Tuba *pp*

Maestoso $\text{♩} = 54$

Timp. *pp*

Perc. 1 *sf* *p*

Perc. 2

Perc. 3 *p* *ma con presenza*

Perc. 4

CASTENDO

106

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2, 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

CASTENDO

Un poco più movido, ma lirico $\text{♩} = 66$

112

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2, 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Solo

mf

p

sost.

mp

p

Vibraphone (soft mallets)

Triangle

CASTENDO

119 *allarg. ma non troppo*

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

mf

p

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2, 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

mf

p

allarg. ma non troppo

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

CASTENDO

Poco meno, ma marziale $\text{♩} = 54$

126

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Poco meno, ma marziale $\text{♩} = 54$

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2, 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Poco meno, ma marziale $\text{♩} = 54$

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

CASTENDO

132 *poco riten.* Allegro ♩ = 120

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

p *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.*

poco riten. Allegro ♩ = 120

Tpt. 1 Tpt. 2 Tpt. 3 Hn. 1 Hn. 2, 3 Tbn. 1 Tbn. 2 Tbn. 3 Euph. Tuba

p *p* *p* *Tutti* *p* *cresc.* *p*

poco riten. Allegro ♩ = 120

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

p *p*

CASTENDO

molto riten.

138

Picc. *mf* *cresc.* *f* *molto riten.*

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

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

Ob. *mf* *cresc.* *f*

Bsn. 1, 2 *mf* *fp* *f* *molto riten.*

Cl. 1 *mf* *cresc.* *f*

Cl. 2 *mf* *cresc.* *f*

Cl. 3 *mf* *cresc.* *f*

B. Cl. *mf* *fp* *f*

A. Sx. 1 *mf* *cresc.* *f*

A. Sx. 2 *mf* *cresc.* *f*

T. Sx. *mf* *fp* *f*

B. Sx. *mf* *fp* *f* *molto riten.*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f*

Hn. 1 *mf* *f*

Hn. 2, 3 *mf* *f*

Tbn. 1 *fp* *f*

Tbn. 2 *fp* *f*

Tbn. 3 *fp* *f*

Euph. *mf* *f*

Tuba *fp* *f* *molto riten.*

Timp. *fp* *fp*

Perc. 1

Perc. 2 *p* *cresc.* *f*

Perc. 3 *fp* *senza cresc.* *f*

Perc. 4 *fp* *senza cresc.* *f*

Susp. cymbal (soft mallets)

CASTENDO

a tempo

143

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

f

a tempo

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2, 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

f

a tempo

Timp.

f

Glockenspiel

Perc. 1

Pair of cymbals (a2)

Perc. 2

f

Perc. 3

f

Perc. 4

f

CASTENDO

146

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1, 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2, 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4