

A breath for Amazonia

FRANCESCO TRAVERSI

THE JUNGLE

PICCOLO TRUMPET & STRING ORCHESTRA

BIM TP377a

I. DEEP WEAVE

II. EMBRACE OF THE RIVER

III. THE PRAYER OF THE TOUCAN

IV. TEARS AND DEVASTATION

V. MOTHER NATURE'S REVENGE

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THE JUNGLE

for

Piccolo Trumpet & String Orchestra (or String Quartet)

by Francesco Traversi

The Work

This work is conceived as an intense journey into the heart of the Amazon rainforest. Like a daring and enchanted visitor, the listener ventures through the dense meanders of luxuriant vegetation (*The Deep Weave*), captivated by its endless intertwining forms, until reaching the banks of the mighty Rio, whose waters seem to protect and embrace the forest (*Embrace of the River*).

Along the way, an encounter with the toucan, the symbolic bird of the Amazon, is inevitable. Austere yet witty, it raises a heartfelt prayer from within the hollow of a giant tree (*The Prayer of Toucan*). This sorrowful plea is addressed to humankind, the most destructive and ferocious of all creatures.

The fourth movement, *Tears and Devastation*, depicts what mankind leaves behind when these sacred places are violated: sorrow, destruction and a wounded landscape.

In the end, nature has the final word. Air, water, earth and fire unite in a triumphant "Latin samba storm" (*Mother Nature's Revenge*), not to destroy, but to heal, rebuild and restore life.

L'œuvre

Cette œuvre est conçue comme un voyage intense au cœur de la forêt amazonienne. Tel un visiteur audacieux et émerveillé, l'auditeur s'aventure dans les méandres d'une végétation luxuriante (*The Deep Weave*), fasciné par ses entrelacs incessants, jusqu'à atteindre les rives du majestueux Rio, dont les eaux semblent protéger et enlacer la forêt (*Embrace of the River*).

Au cours de ce périple, la rencontre avec le toucan, oiseau emblématique de l'Amazonie, est inévitable. Austère mais plein d'esprit, il élève depuis le creux d'un arbre géant une prière poignante (*The Prayer of Toucan*). Cette supplique mélancolique s'adresse à l'homme, le plus destructeur et le plus féroce de tous les êtres vivants.

Le quatrième mouvement, *Tears and Devastation*, dépeint ce que l'homme laisse derrière lui lorsque ces lieux sacrés sont profanés : la tristesse, la destruction et un paysage profondément meurtri.

Enfin, la nature a le dernier mot. L'air, l'eau, la terre et le feu s'unissent dans une triomphante « tempête samba-latine » (*Mother Nature's Revenge*), non pour détruire, mais pour guérir, reconstruire et redonner vie.

Das Werk

Dieses Werk ist als intensive Reise in das Herz des Amazonas-Regenwaldes konzipiert. Wie ein mutiger und verzauberter Besucher bewegt sich der Zuhörer durch die verschlungenen Wege einer üppigen Vegetation (*The Deep Weave*), fasziniert von ihren unaufhörlichen Verflechtungen, bis er die Ufer des mächtigen Rio erreicht, dessen Wasser den Wald zu schützen und zu umarmen scheint (*Embrace of the River*).

Auf dieser Reise darf die Begegnung mit dem Tukan, dem symbolträchtigen Vogel des Amazonas, nicht fehlen. Ernst und zugleich voller Charakter richtet er aus dem Inneren eines riesigen Baumstamms ein bewegendes Gebet an die Menschheit (*The Prayer of Toucan*). Diese eindringliche Bitte richtet sich an den Menschen – das zerstörerischste und gefährlichste aller Lebewesen.

Der vierte Satz, *Tears and Devastation*, schildert die Folgen menschlichen Handelns, wenn diese heiligen Orte missachtet werden: Trauer, Verwüstung und eine tief verletzte Landschaft.

Am Ende jedoch behält die Natur das letzte Wort. Luft, Wasser, Erde und Feuer vereinen sich in einem triumphalen „Latin-Samba-Sturm“ (*Mother Nature's Revenge*) – nicht um zu zerstören, sondern um zu heilen, wiederaufzubauen und neues Leben hervorzubringen.



FRANCESCO TRAVERSI

Italiano:

Francesco Traversi è un compositore italiano pluripremiato con numerose collaborazioni a Los Angeles come orchestratore e arrangiatore.

Ha studiato pianoforte, composizione e direzione di coro e d'orchestra. Dopo aver conseguito i diplomi presso il Conservatorio di Musica, ha perfezionato la propria formazione frequentando corsi avanzati in diverse prestigiose accademie musicali.

Formatosi nell'ambito dell'avanguardia europea e sviluppando fin da subito uno stretto rapporto con i nuovi linguaggi musicali e le moderne tecnologie, Traversi compone opere che si muovono liberamente tra idiomi contemporanei e innovazioni ritmiche e melodiche. La sua scrittura unisce complessità e virtuosismo tecnico a una costante ricerca sonora e sperimentazione, senza mai perdere il legame con l'eredità dei grandi compositori del Novecento.

Le sue principali composizioni sono state eseguite da numerose orchestre in Europa e negli Stati Uniti e presentate in importanti manifestazioni internazionali, tra cui il Festival dei Due Mondi di Spoleto, il Maggio Musicale Fiorentino, l'Accademia Chigiana, il Bing Concert Hall di San Francisco e The Avalon di Los Angeles. Alcune delle sue opere sono state pubblicate e registrate su CD.

Nel corso della sua carriera ha ricevuto numerosi riconoscimenti internazionali per composizioni contemporanee e colonne sonore originali. Dal 1998 svolge inoltre un'intensa attività professionale come compositore di musica per film, ottenendo anche una prestigiosa nomination agli Hollywood Music Awards di Los Angeles.

Accanto all'attività compositiva, Traversi porta avanti una significativa carriera come direttore d'orchestra e di coro, con programmi che spaziano dall'opera al grande repertorio sinfonico. È stato membro di giuria in diversi concorsi musicali internazionali e Commissario presso il Ministero dei Beni Culturali.

Fondatore e titolare di FT Creative Studio, ricopre inoltre il ruolo di Direttore Artistico del BolsenArte Music Festival.

English:

Francesco Traversi is an award-winning Italian composer who has collaborated extensively in Los Angeles as an orchestrator and arranger.

He studied piano, composition, and conducting, graduating from the Conservatory of Music before pursuing advanced studies at several prestigious music academies. Rooted in the European avant-garde tradition and deeply engaged with contemporary musical languages and modern technologies, Traversi has developed a distinctive compositional style that moves freely between contemporary idioms and innovative rhythmic and melodic concepts.

His works combine technical virtuosity and structural sophistication with a constant search for new sounds and experimental approaches, while remaining firmly connected to the legacy of the great composers of the twentieth century.

Traversi's major compositions have been performed by numerous orchestras throughout Europe and the United States and have been featured at renowned events and venues, including the Festival dei Due Mondi in Spoleto, the Florence Opera Theater (MMF), the Accademia Chigiana, the Bing Concert Hall in San Francisco, and The Avalon in Los Angeles. Several of his works have been published and recorded on CD.

He has received numerous international awards for both contemporary compositions and original film scores. Since 1998, he has also pursued a successful career as a film composer, earning a prestigious nomination at the Hollywood Music Awards in Los Angeles.

Alongside his compositional activities, Traversi maintains an active career as an orchestral and choral conductor, with a repertoire ranging from opera to major symphonic works. He has served as a jury member for several international music competitions and as a commissioner for the Italian Ministry of Cultural Heritage.

As the founder of FT Creative Studio, he also serves as Artistic Director of the BolsenArte Music Festival.

The Jungle

for Piccolo Trumpet & String Orchestra or String Quartet

I. DEEP WEAVE

Francesco Traversi

Prestissimo (♩ = 180)

2

3

4

5

6



B♭ Piccolo Trumpet

Violino I

Violino II

Viola

Violoncello

mf deciso

mf deciso

mf deciso
pizz. arco

mf *pp* *f*

7

8

9

10

A

11

12

13

ff *mf* *f* *mf espress.* *f*

f *mp deciso* *mp deciso* *sf*

fff *mf* *f* *sf*

14

15

16

17

18

19

p *mp* *mf* *mf* *mp* *poco*

mf *col legno+arco*

BATUCADA (Typical Brazilian rhythm)

BATUCADA (Typical Brazilian rhythm) tapping on the instr. body

BIM TP377

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II. EMBRACE OF THE RIVER

Poco meno mosso (♩ = 156-160)

52 53 54 55 56 57 58 59 60 61 62

E

The musical score is written for four staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a series of rests. The second staff is a treble clef with a key signature of one flat and a 3/4 time signature. It contains a melodic line with notes and rests, marked *mf dolce* and *poco*. The third staff is a treble clef with a key signature of one flat and a 3/4 time signature. It contains a melodic line with notes and rests, marked *mf dolce* and *poco*. The fourth staff is a bass clef with a key signature of one flat and a 3/4 time signature. It contains a melodic line with notes and rests, marked *mf dolce* and *espress.*

F Con moto (♩ = 162)

Musical score for measures 63-70. The score is in 3/4 time and features a piano introduction with various dynamics and articulations.

Measures 63-67: Introduction with dynamics *mp* and *mf*. Measure 68 starts with *mf*. Measure 69 has a *poco* marking. Measure 70 continues with *mf*.

Musical score for measures 71-76. The score continues with piano accompaniment and vocal lines.

Measures 71-76: Dynamics include *mp*, *mf*, *poco*, and *mf dolce*. The piano part features *rfz* (ritardando) markings.

Musical score for measures 77-82. The score concludes with piano accompaniment and vocal lines.

Measures 77-82: Dynamics include *poco*, *mp*, *mf*, and *mf*. The piano part features *rfz* (ritardando) markings.

III. THE PRAYER OF THE TOUCAN

Lentamente (♩ = 66)

157 158 159 160 161 162 163

L

molto espress. *poco* *p dolce* *mf* *pp*

pizz. arco ord. ----- pont. random pitch and rhythm col legno ord.

sfz *pp* *ff* *p* *pp* *p*

pizz. arco ord. ----- pont. random pitch and rhythm col legno ord.

sfz *pp* *ff* *p* *pp* *p*

pizz. arco ord. ----- pont. *mp espress. e molto vibr.* 3

sfz *pp* *ff* *p* *mp espress. e molto vibr.* 3

164

165

166

167

pp *poco* *mp dolce*

al niente *pp* *Legno+arco (between wood and bow) (random pitches and rhythm)*

al niente *pp* *Legno+arco (between wood and bow) (random pitches and rhythm)*

al niente *pp* *Legno+arco (between wood and bow) (random pitches and rhythm)*

al niente *pp* *Legno+arco (between wood and bow) (random pitches and rhythm)*

al niente *pp*

168

169

170

mf *pp* *mf* *mp dolce*

cresc. poco a poco *cresc. poco a poco* *cresc. poco a poco* *cresc. poco a poco*

Freely CADENZA

poco accel.

171

M

172

173

174

poco accel. 3 3 7 *accel.* *sfz mp* *sf* *f* *rit.* *f*

f *f* *f* *f*

IV. TEARS AND DEVASTATION

13

Appassionato, poco rubato (♩ = 72)

194 195 196 197 198 199 200 201 202

N

mp dolce ed espress. *poco* *mf* *mf* *poco* *mp*

p dolce e legato

p dolce e legato

p dolce e legato

p dolce e legato

203 204 205 206 207 208 209

mf *poco* *mf espress.* *mp dolce*

mf *p dolce e legato* *mf*

mf *mf* *p dolce e legato* *mf*

mf *mf* *p dolce e legato* *mf*

210 211 212 213 214

p *mp* *3* *mf* *mp* *poco*

p dolce e legato *mf* *mp dolce* *mf* *mp dolce*

mf *mp dolce* *mf* *mp*

mf *p dolce e legato* *poco* *mp dolce*

239

performer's discretion

Q

240

V. MOTHER NATURE'S REVENGE

Vivo (♩ = 100)

Musical score for measures 239-245. The score is in 2/4 time and features four staves. Measure 239 begins with a piano (p) dynamic. Measures 240-245 show a variety of dynamics including mezzo-forte (mf), piano (p), fortissimo (f), and sforzando (sfz), with many notes marked 'simile' to indicate a sustained or similar quality. The bottom two staves (bass and tenor) feature a driving, rhythmic pattern in the bass line.

246

247

248

249

R

250

251

252

Musical score for measures 246-252. The score continues from the previous system. Measure 250 is marked with a 'R' in a box. The dynamics are primarily mezzo-forte marcato (mf marcato) and sforzando (sfz), with 'simile' markings indicating a sustained or similar quality. The rhythmic pattern in the bottom staves remains consistent, providing a strong foundation for the upper parts.






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TP313 **Sonata** (2009) for trumpet & piano

RESKIN Charles (*1946)

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SACHSE (1813-1870)

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