



Matteo Firmi nasce a Trieste nel 1984, studia tromba dall'età di 6 anni alla scuola di musica della "Filarmonica di Santa Barbara". Successivamente studia tromba, composizione e direzione di coro presso il conservatorio di Trieste. Affronta lo studio della direzione d'orchestra a fiati presso l'Iseb di Trento con Jan Cober e Felix Hauswirth. Studia composizione con Franco Cesarini presso il laboratorio musicale "Alla Leopolda". Partecipa a numerosi masterclasses con Johan de Meij, Philip Sparke e Jan Van der Roost. Attualmente dirige la Banda dei donatori di sangue di Villesse, la cappella corale del Duomo di Muggia e ricopre il ruolo di Vicemaestro presso la Civica orchestra a fiati G.Verdi - Città di Trieste - dove insegna Musica d'insieme. Scrive regolarmente per "Amici del Musical" e per la redazione culturale di Radioincorso.it

Matteo Firmi was born in Trieste (Italy), on 21th of February 1984. He started taking trumpet lessons at the Filarmonica di Santa Barbara in Muggia at the age of 6. The following years he continued his trumpet study at the Tartini conservatory in Trieste with the teachers Cal, Bellucco, Cudiz, Ferrari and Morosini. Furthermore he studied direction for wind orchestra at ISEB (European High School for Band Study) with the teachers Jan Cober for conducting, Felix Hauswirth for repertoire and Carlo Pirola for band instrumentation. He also did courses in choral and choir direction with maestro Adriano Martinolli D'Arcy at the Conservatory of Trieste as well as he took composition classes with Franco Cesarini at ISEB, and in the composition laboratory "Alla Leopolda" in Florence. Later on in life Matteo attended master classes at the Conservatory of Udine with Jan van der Roost and Johan de Meij. At the moment Matteo is the conductor of Banda dei Donatori del Sangue di Villesse (Band of Blood Donors), the choir Duomo di Muggia and he works as a critic for musicals for the webzine www.amicidelmusical.it. From 2013 Conducts the ensemble of Civica Orchestra a Fiati G.Verdi - Città di Trieste - (Windorchestra - city of Trieste), has created the project "note for note" music education project that has collected nearly 4000 children of the region Friuli Venezia Giulia. His compositions/ Transcripts were performed in: Italy, Spain (Coruna), Germany (Berlin) Austria (Mid Europe), Slovenia. He currently works with the following publishers: Orchestralart , Kliment (Austria) Baton, Lake Music, Mansarda Music (Holland), Mulph and Eufonia (Italy).

Matteo Firmi begann Trompetenunterricht an der Filarmonica di Santa Barbara in Muggia mit 6 Jahren. In den folgenden Jahren setzte er sein Trompetenstudium an der Konservatorium von Tartini in Triest mit den Lehrern Cal, Bellucco, Cudiz, Ferrari und Morosini fort. Außerdem studierte er Dirigieren für Blasorchester auf der ISEB (Europäische Schule für Blaskapellenstudien) mit den Lehrern Jan Cober für Dirigieren, Felix Hauswirth für Repertoire und Carlo Pirola für Blasmusikinstrumentierung. Er hatte auch Kurse in Chor- und Chorleitung bei Maestro Adriano Martinolli D'Arcy am Konservatorium von Triest sowie Kompositionsunterricht mit Franco Cesarini auf der ISEB und im Kompositionslabor 'Alla Leopolda' in Florenz. Später besuchte Matteo Meisterkurse am Konservatorium von Udine mit Jan van der Roost und Johan de Meij. Matteo ist Leiter der Banda dei Donatori del Sangue di Villesse (Band der Blutspender) und dem Chor Duomo di Muggia und er arbeitet als Kritiker für Musical für das Webzine www.amicidelmusical.it.

Piha Burja, the wind of Adriatic Sea, letteralmente Soffia la Bora, il vento del mare Adriatico è una piccola ouverture descrittiva, basata sulla storia della "Bora" il vento freddo che soffia su Trieste. La nascita della Bora avviene sotto il monte Nanos, nella vicina Slovenia. Dalle vallate strette s'incammina verso l'area del Triveneto attraverso la "Porta della Bora" una depressione sulla catena delle alpi Giulie nella zona di Postumia. La parte centrale del brano "amore per il vento" descrive quella strana sensazione che lega la città di Trieste con il vento, dove ogni cittadino "ama e odia" questo vento freddo. Dopo aver incontrato la cittadina giuliana il vento prosegue la sua corsa verso il mare Adriatico dove andrà lentamente a "morire" nelle coste Croate.

Piha Burja, the wind of Adriatic Sea, literally Bora blows, the wind of Adriatic Sea, is a little descriptive ouverture, based on the story of the "Bora" the cold wind blowing in Trieste. The origin of the Bora comes from near Slovenia with the name of Nanos. Across the narrow valleys, it comes to the Triveneto area passing through the "Door of the Bora", a depression situated on mountain chain of Giulie Alps, in Postumia area. The central part of the music "amore per il vento" describes the strange sensation linking city of Trieste and the wind, in Trieste every inhabitant "loves and hates" this cold wind. After it has reached the city of Trieste, the wind will carry on toward the Adriatic Sea, where it will slowly "die out" near the Croatian coasts.

CONCERT BAND/HARMONIE

Flute

Oboe

Basson

Clarinet in Eb

Clarinet in Bb 1-2-3

Bass Clarinet

Alto Sax

Tenor Sax

Baritone Sax

Trumpet in Bb 1-2

Flugelhorn 1-2

Horn in F 1-2

Trombone 1-2

Euphonium

Tuba

Timpani

Xylophone

Percussion 1-2

Tenor Drums, Thundermachine, Snare drum, Cymbals a 2, Suspended Cymbals, Tambourine, Woodblock, Tom Tom, Hi-Hat, Slapstik

Piha Burja

Score

Born on the Wind

- The Wind of Adriatic Sea -

Matteo Firmi op.40 (2015)

Misterioso ♩ = 72

The musical score is arranged in a standard orchestral format with the following instruments and parts:

- Flute
- Oboe
- Bassoon
- Clarinet in E \flat
- Clarinet in B \flat 1
- Clarinet in B \flat 2-3
- Bass Clarinet
- Alto Sax.
- Tenor Sax.
- Baritone Sax.
- Trumpet in B \flat 1
- Trumpet in B \flat 2
- Flugelhorn 1-2
- Horn in F 1-2
- Trombone 1-2
- Euphonium
- Tuba
- Timpani
- Xylophone
- Percussion 1
- Percussion 2

Key features of the score include:

- Tempo:** Misterioso, marked with a quarter note equal to 72 beats per minute.
- Time Signature:** 4/4.
- Key Signature:** B-flat major (two flats).
- Dynamic Markings:** *p* (piano) is used for the Bass Clarinet, Baritone Sax., and Tuba parts. *mp* (mezzo-piano) is used for the Horn in F and Euphonium parts.
- Performance Indicators:** Slurs and breath marks are present in the Bass Clarinet and Baritone Sax. parts. A *ThunderMachine* box is indicated in the Percussion 2 part.

Piha Burja
Poco piu mosso $\text{♩} = 79$

Fl. *mp*

Ob. *mp*

Bsn.

E♭ Cl. *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2-3 *mp*

B. Cl.

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *f*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

Flg. Hn. 1-2 *mf*

Hn. 1-2 *mf* *f*

Tbn. 1-2 *mf* *f*

Euph. *mf* *f*

Tuba *f*

Timp. *f*

Xyl. *mf*

Perc. 1 *mf* *f*

Perc. 2 *f*

The door of the Bora

Piha Burja

Allegro Vivo

$\text{♩} = 140$

41 *accel.*

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Flghn. 1-2

Hn. 1-2

Tbn. 1-2

Euph.

Tuba

Timp.

Xyl.

Perc. 1

Perc. 2

p

mf

p

mf

mf

p

mf

mf

p

mp

p

mp

p

Snare Drums

Tambourine

p

Piha Burja

10

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Flg. Hn. 1-2

Hn. 1-2

Tbn. 1-2

Euph.

Tuba

Timp.

Xyl.

Perc. 1

Perc. 2

mf

46

Piha Burja

rit.

71

Fl. *tr* *ff*

Ob. *tr* *ff*

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx. *mf*

T. Sx.

B. Sx. *sfz* *f* *p*

B♭ Tpt. 1

B♭ Tpt. 2

Flg. Hn. 1-2

Hn. 1-2 *f* *p*

Tbn. 1-2 *sfz* *f* *p*

Euph. *f* *p*

Tuba *sfz* *p*

Timp. *ff* *pp*

Xyl. *mf*

Perc. 1 *p*

Perc. 2 *ff*

Cymbals a 2

Love to the Wind

Piha Burja

16

Andante ♩ = 76

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Flg. Hn. 1-2

Hn. 1-2

Tbn. 1-2

Euph.

Tuba

Timp.

Xyl.

Perc. 1

Perc. 2

p

mp

mf

Susp. Cymbal

mf

Piha Burja

Allegro Vivo ♩ = 135

96

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Flghn. 1-2

Hn. 1-2

Tbn. 1-2

Euph.

Tuba

Timp.

Xyl.

Perc. 1

Perc. 2

p

mf

pp

Piha Burja

Death of the Bora

Marcia Funebre $\text{♩} = 62$

131

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Flghn. 1-2

Hn. 1-2

Tbn. 1-2

Euph.

Tuba

131

Timp.

Xyl.

131

Perc. 1

Perc. 2

Bass Drums + Susp. Cymbal

3

Piha Burja

28

Musical score for Piha Burja, page 28, measures 136-140. The score is for a full orchestra and includes the following parts:

- Fl.
- Ob.
- Bsn. (*p*)
- E♭ Cl.
- B♭ Cl. 1 (*mf*)
- B♭ Cl. 2-3 (*mf*)
- B. Cl. (*p*)
- A. Sx. (*mf*)
- T. Sx. (*p*)
- B. Sx. (*p*)
- B♭ Tpt. 1 (*mf*)
- B♭ Tpt. 2 (*mf*)
- Flghn. 1-2 (*mf*)
- Hn. 1-2 (*p*)
- Tbn. 1-2 (*p*)
- Euph. (*p*)
- Tuba (*p*)
- Timp. (*mf*)
- Xyl. (*mf*)
- Perc. 1 (*p*)
- Perc. 2 (*p*)

The score is in 3/4 time and features a key signature of one flat (B♭). The dynamic markings are *p* (piano) and *mf* (mezzo-forte). The score includes various musical notations such as slurs, accents, and triplets. The percussion parts (Perc. 1 and Perc. 2) play a rhythmic pattern of eighth notes with triplets. The woodwinds and strings play melodic lines with various articulations. The brass parts provide harmonic support and rhythmic patterns.