

Flavio Romanelli

Omagoj

5 piezas breves para ensamble

5 short pieces of chamber music

Flauta, Saxo, Violín, Cello y Piano

Flute, Sax, Violin, Cello and Piano

-2018 -

I: Achille

Referencias

References

Flauta y Saxo

Flute and Sax

Las notas con cabeza cuadrada refieren a notas eólicas. Estas deben ejecutarse respetando y haciendo oír la altura pertinente, pero con una gran carga de aire (como si este último 'empañara' las notas). El resultado aproximado deberá ser 50% altura, 50% sonido de aire escapando.

The square headed notes refer to wind notes. They must be executed respecting and making hear the relevant height, but with a large air load (as if the latter 'fogged' the notes). The approximate result should be 50% height, 50% air sound escaping.

Saxo escrito en Do (sonidos reales), sin transposición.

Sax written in C (real sounds), without transposition.

15

Fl.

Sax. sop.

Vln.

Vc.

Pno.

p

mp

p

mp

p

mp

mf

mp

p

Red.

Detailed description: This is a page of a musical score, page 3, starting at measure 15. It features five staves: Flute (Fl.), Saxophone (Sax. sop.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Flute part begins with a dynamic of *p* and changes to *mp* later. The Saxophone part starts at *p* and moves to *mp*. The Violin part starts at *p* and moves to *mp*. The Viola part starts at *p* and moves to *mp*. The Piano part has dynamics of *mp*, *mf*, *mp*, and *p*. There are two *Red.* markings at the bottom of the page, indicating reductions or specific performance instructions. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

22 *Fl.* *To Fltn.* *Flautín*
Sax. sop. *pp* *mp*
Vln. *mp* *p* *ppp* *mp* *Pizz.*
Vc. *mp* *p* *Pizz.* *p*
Pno. *pp* *p* *Red.* *3*

The musical score is written for five instruments: Flute (Fl.), Saxophone (Sax. sop.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The score is divided into measures by vertical bar lines. The Flute part begins with a measure rest, followed by a melodic line with a slur and a fermata. The Saxophone part has a similar melodic line. The Violin part features a melodic line with a slur and a fermata. The Viola part has a melodic line with a slur and a fermata. The Piano part consists of two staves, with the right hand playing chords and the left hand playing a bass line. The score includes various dynamic markings such as *pp*, *mp*, *p*, and *ppp*, as well as performance instructions like *To Fltn.*, *Flautín*, *Pizz.*, and *Red.*. The time signature changes from 4/4 to 3/4 and back to 4/4.

29 ♩ = 40

Fltn. *p*

Sax. sop. *p* *pp* *ppp*

Vln. *p* arco pizz arco *ppp*

Vc. *p* arco pizz arco *ppp*

Pno. ♩ = 40 *pp* *ppp*

II: Pantaleón

Referencias y notas varias

Cello

El correcto modo de ejecutar las negras con staccato en el género de tango (y por consiguiente en esta pieza) es con el talón del arco y siempre "tirando". El "empujar" con el arco estará reservado para las alternancias en las figuraciones de corchea.

The correct way to play quarter notes with staccato in Tango style (and therefore in this piece) is with the heel of the bow and always "pulling". The "push" with the bow will be reserved for alternations in eighth note figures.

Strapatta: Es una técnica utilizada en la música de Tango, en el contrabajo. Consta de hacer rebotar con fuerza las cerdas del arco sobre las cuerdas, en la fracción débil del pulso (corchea arriba). Seguidamente, se suele golpear con la palma de la mano sobre el dorso del cuerpo del instrumento (el golpe dura un pulso entero).

Strapatta: It's a technique used in the music of Tango, mostly in the double bass. It consists of bouncing the bristles of the bow hard on the strings, in the weak fraction of the beat (eighth note above). Next, it is usual to hit with the palm of the hand on the back of the body of the instrument (the hit lasts a whole beat).

Violin

El violín de Tango suele tocar mucho con el talón del arco y tirando. La excepción es cuando toca pasajes *expresivos / cantábiles* en los que lo hace con todo el arco y vibrando mucho las notas largas (estilo romántico).

The violin of Tango usually plays a lot with the heel of the bow and pulling. The exception is when it plays expressive / cantabile passages in which it does with the whole bow and vibrating a lot the long notes (romantic style).

Scratch: Frotar las cuerdas con el arco de manera lenta y presionando de manera extrema al punto que suene "roto" y áspero. Las notas escritas no importan ya que no se aprecia la altura sino el efecto.

Scratch: Rub the strings with the bow slowly and pressing in an extreme way to the point that sounds "broken" and rough. The notes written do not matter since height is not appreciated but the effect.

Piano

Gliss dentro de la caja: Presionar el pedal de sustain y glisar las cuerdas dentro de la caja con la yema de los dedos, en las alturas escritas.

Gliss inside the box: Press the sustain pedal and glisten the strings inside the box with the fingertips, at the written heights.

PM. (Palm Mute): Esta simbología se refiere a Palm Mute (Muteado de Palma). Con la mano izquierda debes silenciar las cuerdas y con la mano derecha tocar la melodía. El sonido resultante debe tener altura pero ser principalmente percusivo.

P.M. (Palm Mute): This symbology refers to Palm Mute. With the left hand you must mute the strings and with the right hand play the melody. The resulting sound must have height but be mainly percussive.

Saxo / Sax

Saxo escrito en Do (sonidos reales), sin transposición.

Sax written in C (real sounds), without transposition.

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II: Pantaleón

The musical score for 'Pantaleón' is written for five instruments: Flauta, Saxofón contralto, Piano, Violín, and Violonchelo. The tempo is marked as quarter note = 105. The key signature has two sharps (F# and C#). The score includes various performance instructions such as 'Flz.', 'Growling', 'gliss.', 'Slap tongue', 'Sfz', 'mf', 'f', 'mp', 'Ped.', and 'Golpe con yema, sobre la caja.' The Flauta part starts with a forte dynamic and includes a 'Flz.' instruction. The Saxofón contralto part features 'Growling' and 'gliss.' markings, with dynamics ranging from 'Sfz' to 'mf'. The Piano part includes 'f' dynamics and 'Ped.' markings, with a specific instruction 'Gliss dentro de la caja / Glissando inside the box'. The Violín part starts with a forte dynamic and includes 'gliss.' markings, with a dynamic change to 'mp'. The Violonchelo part starts with a 'Sfz' dynamic and includes 'gliss.' markings, with a dynamic change to 'f'. The score concludes with two asterisked notes: '*1 *2'.

(*1) Strapatta (como música de Tango)
Strapatta (like Tango Music)

(*2) Golpe al cuerpo con la palma
Hit the back of the instrument with the palm

10

Fl.

Sax. ctrl.

Pno.

Vln.

Vc.

Ord.

f

mp

18

Fl.

Sax. ctrl.

Pno.

Vln.

Vc.

mp *ff* *mp*

f *mp* *ff* *mp*

mp *ff* *p*

f *ff*

mp *f* *p*

ff *f*

Pizz.

25

Fl.

Sax. ctrl.

Pno.

Vln.

Vc.

mp *f*

mp *f*

p *mp* *f*

mp *f*

f

Slap tongue

Gliss dentro de la caja
Gliss inside the box

gliss

P.M.-----|

Cluster

Ped.

Golpe con yema sobre la caja
Hit the body with the fingertip

Pizz. detrás del puente
Pizz behind the bridge

Pizz.

*3

*1 *2

(*3) Golpear las cuerdas contra la trastera, sin importar la altura del sonido.
Hit the strings against the fingerboard, regardless of the height of the sound.

33 Flz. *mf* *mp* *mp*

Fl. *mf* *mp* *mp*

Sax. ctrl. *mf* *p* *mp*

Growling Slap tongue Slap tongue Slap tongue

Pno. *mp* *f* *mf* *mf*

Ped.

Vln. arco Scratch (sobrepresión / overpressure) *mp* *mf* Golpe con yema sobre la caja *Hit the body with the fingertip*

Vc. *fff* *f* *f* *f*

Ord.

Gliss dentro de la caja
Gliss inside the box

Tongue stop Tongue stop

40

Fl.

Sax. ctrl.

Pno.

Vln.

Vc.

mf

fff

This musical score page contains five staves for measures 40 through 44. The instruments are Flute (Fl.), Saxophone (Sax. ctrl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The key signature is two sharps (F# and C#), and the time signature is 7/8. The Flute part starts with a *mf* dynamic and changes to *fff* at measure 43. The Saxophone part starts with *mf* and changes to *fff* at measure 43. The Piano part has a *mf* dynamic in the right hand and *fff* in the left hand, both changing at measure 43. The Violin part starts with *mf* and changes to *fff* at measure 43. The Viola part maintains a consistent rhythmic pattern of eighth notes throughout. The score concludes with a double bar line and repeat dots at the end of measure 44.

III: Fiódorovich

Referencias y notas varias

References

Piano

Notas con cabeza de cruz: La mayor parte del tiempo utilizará la yema de los dedos de la mano izquierda, rebotando sobre el registro más grave del instrumento, creando un "colchón" permanente. La altura no es taxativa sino puramente referencial.

Cross-head notes: Most of the time you will use the fingertip of your left hand, bouncing over the instrument's lower register, creating a permanent "cushion". Height is purely referential.

Glissando: Las alturas escritas son sólo de referencia registral, pero en ningún caso limitante a esos extremos.

Glissando: The written heights are only of registry reference, but in no case limiting to those extremes.

Notas de cabeza cuadrada: Estas aparecen hacia el final de la pieza, en la mano derecha. Se deben descender las teclas pertinentes sin hacer oír la/s nota/s. Ellas deben sonar como una especie de 'resonancia lejana', consecuencia del ataque inmediatamente anterior en la mano izquierda.

Square head notes: These appear towards the end of the piece, in the right hand. The relevant keys must be lowered without hearing the note (s). They should sound like a kind of 'far resonance', a consequence of the attack immediately before on the left hand.

Saxo Alto / Alto Sax

Escrito en Do (alturas reales), sin transposición.

Written in C (real sounds), without transposition.

31

Fl. Flz. Ord. mp p f mp mp f mp

Sax. ctrl. mp p f mp mp f mp

Pno. mp mf f
Gliss. con uña
Gliss with nail
cresc. mp f

(8)

Vln. arco pizz arco pizz arco mf mf

Vc. cresc. mp cresc.

This musical score page features five staves: Flute (Fl.), Saxophone (Sax. ctrl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.).

- Flute (Fl.):** Starts at measure 38 with a dynamic of *p* and a crescendo to *f*. It includes a *Flz.* (flageolet) section and an *Ord.* (order) section with a dynamic of *mf*. The melody is characterized by slurs and ties.
- Saxophone (Sax. ctrl.):** Features a *(Flz.) Growling* section with a dynamic of *p* and a crescendo to *f*, followed by an *Ord.* section with a dynamic of *mf*. The part includes slurs and ties.
- Piano (Pno.):** The right hand plays a melodic line with slurs and ties, ending with a dynamic of *f*. The left hand plays a steady eighth-note accompaniment.
- Violin (Vln.):** Includes *pizz* (pizzicato) and *arco* (arco) markings. It features a dynamic of *f* and triplet markings.
- Viola (Vc.):** Plays a steady eighth-note accompaniment with a dynamic of *f*.

A dashed line with the number (8) is located below the Piano staff.

45 Flz. *f* *p* *f* *fff* *slap* *Ord.*

Sax. ctrl. *p* *f* *v.* *v.* *v.* *v.* *** *v.*

Pno. *ff* *fff* *f* *sfz*

(8).....

Vln. *arco* *tr* *ff* *v.* *v.* *v.* *v.* *v.*

Vc. *f* *fff* **1* *arco* *v.* *sfz*

The musical score consists of five staves. The Flute (Fl.) part starts with a dynamic of *f*, then *p* with a crescendo to *f*, followed by *fff*. The Saxophone (Sax. ctrl.) part starts with *p* and *f*, then has four notes with *v.* (vibrato) and a *** (slap) mark. The Piano (Pno.) part features chords in the right hand and glissandi in the left hand, with dynamics *ff*, *fff*, *f*, and *sfz*. The Violin (Vln.) part starts with *arco* and *tr* (trills), then *ff* and *v.* (vibrato). The Viola (Vc.) part starts with *f* and *fff*, then has a **1* mark and *arco* instruction. A bracket labeled (8) spans measures 45-51. A footnote at the bottom right explains the **1* mark.

(*1) Golpe sobre la caja con la palma
Hit the body with the palm

IV: János

Referencias y notas varias

References

Piano

Notas de cabeza cuadrada: Al igual que en la pieza anterior (Fiódorovich), aparecen en la mano derecha. Se deben descender las teclas pertinentes sin hacer oír la nota. Ellas deben sonar como una especie de 'resonancia lejana', consecuencia del ataque en la mano izquierda.

Notes of square head: As in the previous piece (Fiódorovich), appear in the right hand. The relevant keys must be lowered without hearing the note. They should sound like a kind of 'far resonance', a consequence of the attack on the left hand.



Cluster: En cada caso, se especificará el ámbito en el cual éste deberá realizarse.

Cluster: The scope in which this should be done, will be specified in each case.

(*1) Levantar todos los dedos a excepción de las notas señaladas. Deberá quedar resonando el acorde (efecto de filtrado).

Lift all fingers except for the marked notes. The chord should be resonating (filtering effect).

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IV: János

$\text{♩} = 100$
pizz

Violín

mp
I

Violonchelo

8

mp
3

f

Vln.

Vc.

$\text{♩} = 85$

15

Pno.

(Cluster)

ff (*1)

fff

f

Vln.

f

arco

pizz

arco

mp

p

Vc.

mp

p

f

arco

pp — *mf*

mf < *f*

mp

p

24 ♩ = 100

Pno.

Vln.

Vc.

f

mp

pizz

arco

f

Clusters

Detailed description: This system covers measures 24 to 27. The piano part (Pno.) has a complex texture with large chords in the left hand and clusters in the right hand. The violin (Vln.) and viola (Vc.) parts are more active, with various articulations like pizzicato and arco. Dynamics range from forte (f) to mezzo-piano (mp). The time signature changes from 4/4 to 5/4 at measure 25.

28

Pno.

Vln.

Vc.

f

mp

p

Cluster

pizz

pizz

Detailed description: This system covers measures 28 to 31. The piano part (Pno.) features large chords and a cluster. The violin (Vln.) and viola (Vc.) parts continue with various articulations and dynamics. Dynamics range from forte (f) to piano (p). The time signature is 4/4. The piece ends with a double bar line at measure 31.

V: Michael

Referencias y notas varias

Flauta / Flute

La notación con cabeza de cruz, es claramente percusiva y de ataque marcado (como pronunciando la letra "T"). No debe sonar altura, pero de ser inevitable, efectuar la nota señalada (Do).

The notation with cross head, is clearly percussive and marked attack (as pronouncing the letter "T"). It should not sound high, but if it is unavoidable, make the written note (Do).



Piano

Esta simbología refiere a Palm Mute (muteado de palma). Con la mano izquierda se deberán mutear las cuerdas respectivas y con la mano derecha tocar la melodía. El sonido resultante debe tener altura pero ser principalmente percusivo.

This symbology refers to Palm Mute. With the left hand you should mute the respective strings and with the right hand play the melody. The resulting sound must have height but be mainly percussive.



Violin

La notación con cabeza de cruz, indica aquí que las cuerdas deben estar muteadas (cuerdas II, III y IV). No debe oírse altura, por lo que las notas escritas refieren únicamente a una posición estimada de los dedos. El efecto debe ser puramente percusivo.

Here, the cross-head notation indicates that the strings must be muted (strings II, III and IV). Height should not be heard, so the written notes refer only to an estimated position of the fingers. The effect must be purely percussive.



Cello

La notación con cabeza de cruz, refiere a un efecto percusivo que deberá hacerse con el instrumento. La mano izquierda deberá mutear las cuerdas en su registro grave, mientras que la mano derecha efectúa el ritmo indicado al golpear las cuerdas contra la traste.

The cross-head notation refers to a percussive effect that must be done with the instrument. The left hand must mute the strings in its low register, while the right hand performs the indicated rhythm striking the strings against the fingerboard.



Saxo Alto / Alto Sax

Escrito en Do (sonidos reales), sin transposición. La notación con cabeza de cruz, misma indicación que para flauta.

Written in C (real sounds), without transposition. The notation with cross head, same indication as flute.

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V: Michael

Flavio Romanelli
2018

♩ = 52

Flautín

Saxofón contralto

Piano

Violín

Violonchelo

Suelto (non legato)

mp

mf

mf

mp

The musical score is written for five instruments: Flautín, Saxofón contralto, Piano, Violín, and Violonchelo. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked as ♩ = 52. The Flautín part is mostly silent, with a few notes in the final measure. The Saxofón contralto part starts in the third measure with a melodic line marked *mp* and *Suelto (non legato)*. The Piano part plays a rhythmic accompaniment of eighth notes, marked *mf*. The Violín part enters in the fifth measure with a melodic line marked *mp*. The Violonchelo part plays a rhythmic accompaniment of eighth notes, marked *mf*. The score concludes with a final measure for all instruments, featuring a double bar line and a fermata.

10

Fltn.

Sax. ctrl.

Pno.

Vln.

Vc.

18

Fltn.

Sax. ctrl.

Pno.

Vln.

Vc.

This musical score page contains five systems of staves for Flute (Fltn.), Saxophone (Sax. ctrl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into two systems: measures 26-33 and measures 34-37.

System 1 (Measures 26-33):

- Fltn.:** Measures 26-33. Starts with a dynamic of *f* and includes a fermata over measures 27-33.
- Sax. ctrl.:** Measures 26-33. Starts with a dynamic of *f* and includes a fermata over measures 27-33. A *p* dynamic is indicated at the start of measure 34.
- Pno.:** Measures 26-33. Starts with a dynamic of *f*. Includes a *pp* dynamic in measure 27 and a *p* dynamic in measure 34.
- Vln.:** Measures 26-33. Starts with a dynamic of *f*. Includes a *pizz* marking in measure 27 and a *pp* dynamic in measure 28. A *p* dynamic is indicated at the start of measure 34.
- Vc.:** Measures 26-33. Starts with a dynamic of *f*. Includes a *pp* dynamic in measure 28. A *p* dynamic is indicated at the start of measure 34.

System 2 (Measures 34-37):

- Fltn.:** Measures 34-37. Starts with a dynamic of *mf*. Includes a fermata over measures 35-37.
- Sax. ctrl.:** Measures 34-37. Starts with a dynamic of *mf*. Includes a fermata over measures 35-37. Dynamics range from *mf* to *ff*. Includes a *mf* dynamic at the start of measure 38.
- Pno.:** Measures 34-37. Starts with a dynamic of *mp*. Dynamics range from *mp* to *ff*. Includes a *mp* dynamic at the start of measure 38.
- Vln.:** Measures 34-37. Starts with a dynamic of *mp*. Dynamics range from *mp* to *ff*. Includes a *mf* dynamic at the start of measure 38.
- Vc.:** Measures 34-37. Starts with a dynamic of *mp*. Dynamics range from *mp* to *ff*. Includes a *mf* dynamic at the start of measure 38.

42

Fltn.

Sax. ctrl.

Pno.

Vln.

Vc.

p

mf

P.M.

50

Fltn.

Sax. ctrl.

Pno.

Vln.

Vc.

mp

p

mf

f

mp

P.M.

mp

f

mf

f

arco

arco

arco

59

Fltn.

Sax. ctrl.

Pno.

Vln.

Vc.

The musical score consists of five staves for measures 59 through 62. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Flute part (Fltn.) features a melodic line with eighth-note pairs, each marked with a '2' for a second ending. The Saxophone part (Sax. ctrl.) plays a steady eighth-note accompaniment. The Piano part (Pno.) has a complex texture with chords and moving lines in both hands, marked with dynamics like *pp*, *f*, and *mf*. The Violin (Vln.) and Viola (Vc.) parts play a rhythmic eighth-note accompaniment with accents.

2 2 2 2

pp *mf*

pp *f* *pp* *mf*

pp *mf*

pp *mf*

63

Fltn.

Sax. ctrl.

Pno.

Vln.

Vc.

f

fff

rall.