

# Romanza

per trio d'archi e percussioni  
for string trio and percussion

I. Troubadour

II.

III. Anti-Romanza

IV.

V. Troubadour-reprise I

VI. Swipe left X

VII. Emmanuel

VIII. Troubadour-reprise II

## Instrumentation

1 Violin

1 Viola

1 Violoncello

1 Percussion (in order of appearance):

(2 or 4 susp. cymbals, bass drum, glockenspiel,  
flexatone, marimba, 4 tom-toms)

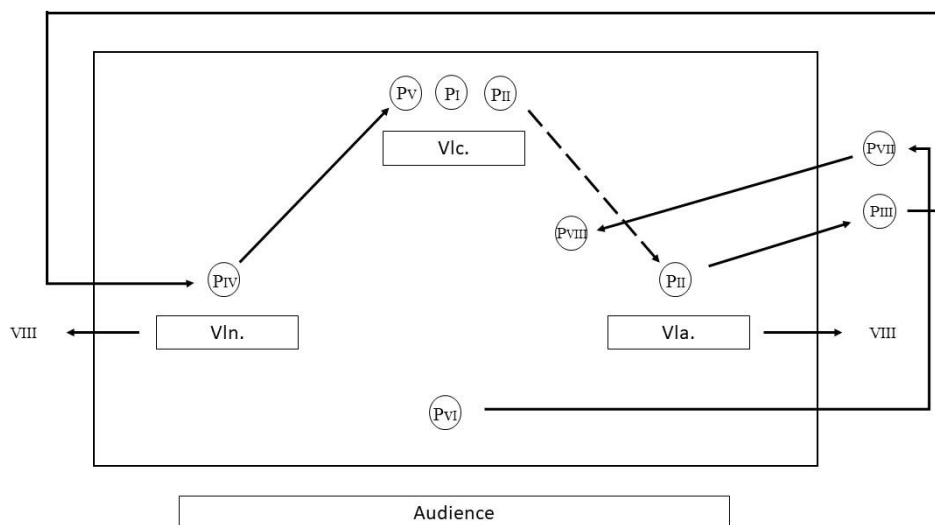
## Programme notes

This piece is based on the following poem:

Romance, who loves to nod and sing,  
With drowsy head and folded wing,  
Among the green leaves as they shake  
Far down within some shadowy lake,  
To me a painted paroquet  
Hath been—a most familiar bird—  
Taught me my alphabet to say—  
To lisp my very earliest word  
While in the wild wood I did lie,  
A child—with a most knowing eye.  
Of late, eternal Condor years  
So shake the very Heaven on high  
With tumult as they thunder by,  
I have no time for idle cares  
Through gazing on the unquiet sky.  
And when an hour with calmer wings  
Its down upon my spirit flings—  
That little time with lyre and rhyme  
To while away—forbidden things!  
My heart would feel to be a crime  
Unless it trembled with the strings.

EDGAR ALLAN POE

# Performance notes



This being my idea, the performance can be adjusted according to the musicians' own ideas and the possibilities of the stage.

## I. Violoncello solo and percussion

Ideally, the percussionist should play behind the cellist, his shadow should be a shadow;

## II. Viola solo and percussion

The percussion player starts near the bass drum, pretending that it will not be an integral part of the piece. He displaces the bass drum in a sonorous manner as described in the score and ends near the viola.

## III. String trio (+percussion)

Percussion player is out of the stage and string players play from their places. The percussion player only plays in the last bars, entering the other side of the stage;

## IV. Violin solo and percussion (+viola and cello)

The violinist plays in his destined place on the stage and the percussionist must be behind him, like his shadow;

## V. Viola, violoncello, and percussion (+violin)

Viola and violoncello in their usual places, the percussionist goes to where he played the I movement The violin player plays with his back to the audience.

## VI. Solo percussion and string trio

The percussionist plays with his back to the audience, facing the cello. All musicians are facing each other;

## VII. String trio

String players play from their places. Percussion player is out of the stage. Violin and viola leave the stage at the end of the movement. One for the left, other for the right;

## VIII. Violoncello solo and percussion (+violin and viola)

The cello player and percussionist play facing each other. The rest of the players, play offstage.

**Other notes are written in the score.**

Transposed score  
ca: 12'

# ROMANZA

for string trio and percussion

Nelson Jesus, Op. 76

## I. Troubadour

Largo ♩ = 48

Violin TACET

Viola TACET

Violoncello  
pizz. calmo  
*p* *pp* l.v. sempre sim.

Percussion  
(2 or 4 susp. cymbals)  
*ppp* l.v. sempre

Vc.  
lunga 5 [senza rit. a tempo]

Perc.  
lunga [senza rit. a tempo]

Vc.  
8 (pizz.) 12

Perc.  
scrape cym (gently)

Nelson Jesus\_Website\_SAMPLE

\*Mallets/sticks ad libitum and may change over the mouvement.  
Be creative with sound colors, but always on the mood of the piece.

If there are 4 susp. cymbals, better, if there are 2, change the sound with the sticks and the hitting place on the cymbal.

### III. Anti-Romanza

Nervoso ♩ = 160

Violin

Viola

Violoncello

Percussion (glockenspiel)

51

Vln.

Vla.

Vc.

54

Vln.

Vla.

Vc.

# IV.

**Violin**

*Flessibile* ♩ = 72

*p* *f*

**Percussion**  
(glockenspiel, flexatone)

*arco* *l.v. sempre*

**Vln.**

*p* *f* *vib*

**Perc.**

**Vln.**

*8va*

*p* *un poco cresc.* *pp*

**Perc.**

Hard plastic mallets

play the glock with 2 finger cymbals (if possible)

*calmo* *pp*

71

# VI. Swipe left X

Allegro e leggero ♩ = 126

Violin: *pizz.*, *mf*, *mf*

Viola: *sul Tasto*, *p*, *pp*

Violoncello: *pizz.*, *mf*, *mf*

Percussion (marimba): *Come solista*, *f*, *p*, *pp*, *f*

106

Vln.: *norm.*, *p*

Vla.: *pp*, *p*

Vc.: *p*

Perc.: *p*, *mf*, *mf*, *sf*

# VII. Emmanuel

Adagio

sul Tasto

norm.

Violin

Viola

Violoncello

Percussion

TACET

*pp*

*p*

*pp*

*pp*

musical notation with dynamics and articulation

Vln.

Vla.

Vc.

*un po' euforico*

*vib.*

*p*

*sf*

*pp*

*mf*

*p*

*p*

*pp*

*mf*

*pp*

musical notation with dynamics and articulation

Vln.

Vla.

Vc.

*mf*

*pp*

*mf*

*mf*

*pizz.*

*p*

musical notation with dynamics and articulation



### VIII. Troubadour-reprise II

Con intensità ♩ = 96

Violoncello

Percussion

(4 tom-toms  
or 3 + bass drum)



Vc.

Perc.



Vc.

Perc.



Vc.

Perc.