

INVENTION – AN ASCENT

(FOR CARRILON)

TOMÁS I. GUEGLIO SACCONI

Invention – An Ascent (for carrilon)

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Performance Notes

Rhythm: the score is notated proportionally. The graphic distance between the notes supposes spacing in time. By no means is this distance to be taken literally. The sought effect is that of a kaleidoscope, floating and *rubato* (except when the opposite is indicated). As a guideline for tempo and pacing, each system lasts around 30”.

Dynamics are reflected in two different ways 1) 4 different notehead size (roughly pp-p-mf-f). The smaller notehead is the softer and the bigger notehead the louder. As with the notation of rhythm, these are not to be taken literally. 2) Linear crescendos and diminuendos are indicated with both notehead size and hairpins between the desired dynamics.

Repeated notes: occasionally repeated notes are indicated with an arrow and a number. This number indicates the amount of times a particular note or chord is to be repeated.

At certain moments, a repeated note pattern is required to be played on the pedals. The speed of the repetition is suggested to be at 48 beats per minute. The graphic relationship between this layer and the one played by the hands is not to be respected. These are two independent layers that eventually come together at the “A Tempo”

Approximate duration: 5’30”

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to Joey Brink

Freely, Rubato, Expressive

Dynamics from *pp* to *f*

8vb

p *mf* *pp* etc...

pp sempre (unless indicated) *mp* \rightrightarrows *pp* *mp* \rightrightarrows *pp*

2 2

This system shows the beginning of the piece. The treble clef has a sharp sign above it. The bass clef has a double sharp sign above it. The music consists of two staves. The first staff has a treble clef and the second has a bass clef. Dynamics are indicated as *p*, *mf*, and *pp*. There are two measures with a '2' above them, indicating a second ending or a specific articulation. The instruction *pp* sempre (unless indicated) is written below the first staff. There are two instances of *mp* \rightrightarrows *pp* indicating a dynamic shift.

Poco più mosso

bouncing *loco* *p* singing *f* *p* **A**

mp \rightrightarrows (*pp*) (*pp*)

3

This system continues the piece. The tempo is marked *Poco più mosso*. The first staff has a treble clef and the second has a bass clef. Dynamics include *p*, *f*, and *pp*. There is a box labeled 'A' at the end of the first staff. The instruction *pp* \rightrightarrows (*pp*) is written below the second staff. There is a measure with a '3' above it, indicating a triplet.

mp \rightrightarrows (*pp*) bouncing bouncing

ca.60 10

mf *pp* sempre

2

This system continues the piece. The first staff has a treble clef and the second has a bass clef. Dynamics include *mf* and *pp*. There is a measure with a '2' above it. The tempo is marked ca.60. There is a measure with a '10' above it, indicating a decuplet. The instruction *pp* sempre is written below the second staff.

bouncing

ca.60 10

mp \rightrightarrows *pp* *pp* sempre

(♩ = ca. 48*) etc...

This system continues the piece. The first staff has a treble clef and the second has a bass clef. Dynamics include *mp* and *pp*. The tempo is marked ca.60. There is a measure with a '10' above it, indicating a decuplet. The instruction *pp* sempre is written below the second staff. The tempo is marked (♩ = ca. 48*) etc... at the end of the system.

ppp background

* No synch necessary between pedals and hands.
The sought effect is having a pulsed element on top of which rubato music is played.