

# TRES DECALS

(FOR FLUTE, PERCUSSION, 2 PIANOS AND STRING QUARTET)

TOMÁS I. GUEGLIO SACCONI

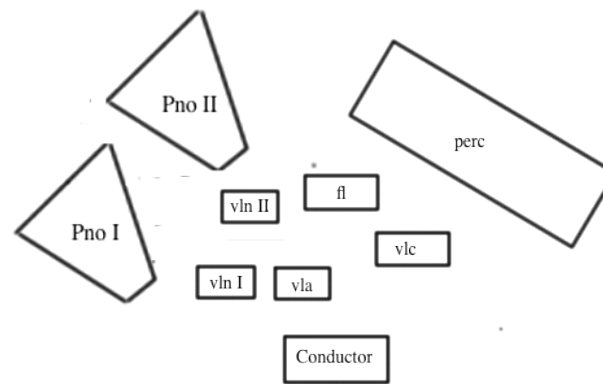
# Tres Decals

Tomás I. Gueglio-Saccone

## Instrumentation:

- Flute (doubling piccolo)
- Percussion  
1 player (vibraphone, marimba, crotales, bongos (2), woodblocks (2), bass drum, triangle)
- Piano I
- Piano II
- Violin I
- Viola
- Violin II
- Cello

## Distribution of the ensemble:



## Performance notes:

**Dynamics:** the work is built in three dynamic layers: 1) pp = background 2) p, mp, mf = “percolating” middle ground 3) ff = foreground, clearly crossing the “fourth wall”.

**Violin I and Viola (and Violin II from m.65 until the end):** 1) Small difference in intonation of the unisons is a desired effect.  
2) Parts are purposely under-marked. The “definitive version” will be arrived at during the rehearsal process. (The performer should feel free to nuance the sound by slightly changing dynamics, varying the amount and quality of vibrato, changing the point of attack and adding small “portamenti” as he or she sees fit within the given the context.

**Flute:** 5 different types of emission: 1) ord (normal notehead) 2) half sound/half air (“1/2” + filled rhomboidal notehead) 3) air sound (empty rhomboidal notehead) 5) tongue ram (T.R.)

**Percussion:** No specific mallets are indicated. Mallet choices are left to the discretion of the performer.

**Piano 1:** 3 performing techniques: 1) ordinario (regular noteheads) 2) pluck string inside the piano (“plucked” + filled rhomboidal notehead.) The desired effect is a “naily” and nasal sound 3) mute strings (“muted”+ empty rhomboidal notehead). The desired effect is a muffled yet sharp attack with a rich lingering resonance

**Piano 2:** 4 performing techniques: 1) ordinario (regular noteheads) 2) pluck string inside the piano (“plucked” + filled rhomboidal notehead.) The desired effect is a “naily” and nasal sound 3) mute strings (“muted”+ empty rhomboidal notehead) The desired effect is a muffled sound 4) caressing strings inside the piano (“caress” + round empty noteheads) gently caress the string with the flesh of the index finger. If a metal bar of the piano “is in the way” of the glissando use to hands to fake a continuous glissando as much as possible.

**Strings:** The information over the staff is always distributed in the following way:

TOP LAYER (reinforced by noteheads): **LEFT HAND PRESSURE (ITALICIZED CAPS)** 3 types: 1) Regular pressure (“**R**” + normal noteheads) 2) Half harmonic pressure (“**I/2**” + filled rhomboidal notehead). The desired effect is a pitch with a noise component or “air” 3) Harmonic pressure (“**H**” + empty rhomboidal notehead). The desired effect is all air noise or, depending which string the harmonic is performed, a natural harmonic.

MID LAYER: **bow pressure (lowercase)**. 3 types: 1) flautando (**flaut**) 2) normal (**norm**) 3) over-pressure (**o.p**)

BOTTOM LAYER: **ATTACK POINT (CAPS)** 3 points 1) Sut tasto (**ST**) 2) Ordinario (**ORD**) 3) Sul ponticello (**SP**)

+ = hammer on

If no specific indication is provided default to “**REGULAR**” for left hand, “**normal**” for bowing and **ORDINARIO** for point of attack

**Approximate duration: 7’30’’**

**SCORE IN C**

# Tres Decals

Tomás I. Gueglio - Saccone

♩ = ca. 70 - 76

Flute

Pitched Perc.

Triangle  
High Wblock  
Low Wblock  
High Bongo  
Low Bongo  
Bass Drum

Piano 1

Piano 2

Violin I

Viola

Violin II

Cello

Marimba

Vibraphone

kt

pp

pp

ff

pp

mp

pp

ff

rall. trill

sust ped

(plucked)

(muted)

(2da volta)

sust ped

(plucked)

(caressing)

(muted)

only 2a volta

Sordino (al fine)

Sordino

pp poco vib.

"echoing" violin I

pizz.

arco

ORD

flaut. - -

SP

R

norm.

ST

H

pizz.

pp

mf

pp

ff

pp

R

flaut. - -

ST

1/2

+

arco

flaut. - -

ST

ORD

pp

ff

pp

pizz.

A

Fl. *tk* *mf* *ORD*  $\rightarrow$  *1/2*  $\rightarrow$  *air* *pp* *1/2* *tk*

Pitched Perc. *Marimba* *rall. tremolo* *Vibraphone* *rall. tremolo* *Marimba* *rall. tremolo*  
*pp* *mf sub.* *pp* *sust ped.* *pp*

Triangle  
High Wb.  
Low Wb.  
High B.  
Low B.  
B.D.  
*mf sub.*

Pno 1 *8va* *pp* *(plucked)* *p* *p* *p*  
*8vb* *sust ped.* *mp* *pp* *sust ped.*

Pno 2 *8va* *3* *3* *8va*  
*sust ped.*

Vln. I

Vla

Vln. II *H* *arco* *flaut.* *ORD*  $\rightarrow$  *o.p.* *pizz.* *R* *arco* *norm.* *ORD*  $\rightarrow$  *H* *flaut.* *ORD*  $\rightarrow$  *SP* *H* *flaut.* *ORD*  
*pp* *ff* *pp* *pp*

Vlc. *3* *3* *pp* *arco* *norm.* *ORD* *flaut.* *pizz.* *arco* *flaut.* *ORD*  
*pp* *ff* *ff*

6

7

8

9

10

Fl. *k* *pp* *mf* *pp* *1/2* *ORD* *air* *---*

Pitched Perc. *Vibraphone* (2a volta marimba) *pp* *rall. trill* *Marimba* *Vibraphone* *sust ped*

Triangle  
High Wb.  
Low Wb.  
High B.  
Low B.  
B.D.

Pno 1 *only 2da volta* *pp* *pp* *mp* *sust ped* *8va* *sust ped*

Pno 2 *pp* *mf* *only 2a volta* *sust ped*

Vln. I

Vla

Vln. II *(H) (flaut.) (ORD)* *pp* *ff* *pizz.* *mp* *pp* *8va* *arco* *ORD* *SP* *ORD* *pizz.* *mp*

Vlc. *1/2 norm. ST* *pp* *p* *pp* *ff* *pp* *H flaut. (ORD)* *o.p.* *+* *arco flaut. (ORD)*



Fl. *pp*  $\frac{1}{2}$

Pitched Perc. *rall. trill*

Triangle  
High Wb.  
Low Wb.  
High B.  
Low B.  
B.D.

Pno 1 *pp* *playful* *(plucked)* L.V. *sust ped till the end of sound*

Pno 2

Vln. I *8va*

Vla

Vln. II *pizz.* *arco* *flaut.* *ORD* *R* *H* *o.p.* *pp* *ff*

Vlc. *flaut.* *ORD* *arco* *pp*

*only 2da volta*

C

ORD → air

tk

Fl.

Musical staff for Flute (Fl.) showing notes and dynamics. Dynamics include *pp*.

Pitched Perc.

Musical staff for Pitched Percussion (Pitched Perc.) with instrument labels: Marimba, Vibraphone. Dynamics include *pp*. Performance markings include *rall. tremolo* and *sust ped*.

Triangle  
High Wb.  
Low Wb.  
High B.  
Low B.  
B.D.

Musical staff for Triangle, High Wb., Low Wb., High B., Low B., and B.D. (Bass Drum).

Pno 1

Musical staff for Piano 1 (Pno 1) showing notes and dynamics. Dynamics include *pp*. Performance markings include *expressive* and *sust ped*.

(outer string of the triple-string)  
(ossia: on keys)

Pno 2

Musical staff for Piano 2 (Pno 2) with performance markings: (plucked), *pp* (inner string of the triple-string), *sust ped*, and L.V. (Larghetto).

Vln. I

Musical staff for Violin I (Vln. I) showing notes and dynamics. Dynamics include *p*. Performance marking includes *poco vib.*

Vla

Musical staff for Viola (Vla) showing notes and dynamics. Dynamics include *pp*. Performance marking includes *poco vib.*

Vln. II

Musical staff for Violin II (Vln. II) with performance markings: *ORD*, *H flaut.*, *SP*, *pizz.*, *pp*, *1/2 arco norm. ST*, *H*, *flaut.*, *ORD*.

Vlc.

Musical staff for Violoncello (Vlc.) with performance markings: *pp*, *arpeggiating fast*, *rallentando arpeggio*, *ff*, *pp*, *pp*, *pizz.*





**D**

**piccolo**  
(sounding)

Fl.

*ff*

*pp*

**k**

**Vibraphone**

**Crotales**  
(sounding)

L.V.

**Marimba**

Pitched Perc.

*pp*

Triangle  
High Wb.  
Low Wb.  
High B.  
Low B.  
B.D.

Pno 1

sust ped

*pp*  
expressive

Pno 2

(outer string of the triple-string)  
(ossia: on keys)

*mp* *pp*

(plucked)

(inner string of the triple-string)

sust ped

sust ped

Vln. I

*gva-*

Vla

Vln. II

*R*  
flaut. → o.p.  
ORD

*H*  
flaut. → o.p.  
ORD

norm.

→ *R*  
→ o.p.

*gva-*

*pp* arpeggiating fast ————— rallentando arpeggio

Vlc.

*pp*

pizz.

pizz.

arco norm. ORD

→ SP

ord → air t

Fl.

Pitched Perc.

Triangle  
High Wb.  
Low Wb.  
High B.  
Low B.  
B.D.

*pp* playful

Pno 1

Pno 2

8va

L.V.

sust ped until m. 51

Vln. I

Vla

*p*

Vln. II

Vlc.

pizz.

arco

1/2 flaut. → H

ST → SP

flaut. -----

R flaut. → o.p.

ORD

*ff*

*pp*

E

C flute 1/2

Fl. *pp* tkt tk

Vibraphone

rall. trill

Marimba

rall. tremolo

Pitched Perc. *pp* (tremolo as imperceptible as possible)

Triangle L.V. sust ped

High Wb. Low Wb. High B. Low B. B.D.

Pno 1

sust ped

only 2a volta

*mf mp mf pp*

Pno 2

only 2a volta

(caressing)

only 1a volta

*pp* *8va*

Vln. I

*p*

Vla

*8va*

Vln. II

R norm. ORD → H flaut. ORD → o.p. pizz. arco flaut. ST

*pp* *pp* *p* *pp*

Vlc.

R norm. SP → H

*pp* *pp* *pp* *ff* *pp*

Fl. *only 1a volta* *ff* *pp* *ORD* *air* *tk* *pp*

Pitched Perc. *Crotales (sounding)* *L.V.* *Vibraphone* *mf* *Marimba* *D.S.* *Crotales (sounding)* *L.V.* *Vibraphone (trill as imperceptible as possible)* *pp* *sust ped*

Triangle  
High Wb.  
Low Wb.  
High B.  
Low B.  
B.D.

Pno 1 *pp* *L.V.* *pp* *8va* *(plucked)* *L.V.* *pp* *sust ped until m. 86*

Pno 2 *pp* *(muted)* *(plucked)* *(caressing)* *(plucked)* *L.V.* *mp* *(muted)* *pp* *sust ped*

Vln. I *8va*

Vla

Vln. II *only 2a volta* *1/2 norm. ORD* *pp* *pizz.* *8va* *arco flaut. ORD* *f* *pp* *ORD* *ST* *1/2* *H* *o.p.* *pp* *pizz.*

Vcl. *H norm. ST* *arco* *R* *SP* *o.p.* *ORD* *+* *arco norm. ORD* *flaut. ST* *SP* *norm. ST* *ff*



Fl. piccolo (sounding) air → ord t **F** *p*

Pitched Perc. **Vibraphone** *pp* sust ped **Crotales (sounding)** 15<sup>ma</sup> *pp* L.V. sempre

Triangle High Wb. Low Wb. High B. Low B. B.D. *pp*

Pno 1 *mf* *pp* *p* *pp* (sust ped---)

Pno 2 *mp* *pp* (caressing) *pp* dolce / background sust ped until m. 80

Vln. I *8va* (via sord.) flaut. ORD without sord. *pp*

Vln. II *8va* *ff* *pp* *H* *I/2* *R* *SP* *ORD* *8va*

Vcl. *pizz.* *arco* flaut. ORD → o.p. *H* *arco* flaut. *ST* → *ORD* → *SP* *arpeggiating fast* *rallentando arpeggio*

61

62

63

64

65

8<sup>va</sup>-----

Fl. *pp* *f* *ff* **C flute** **Tongue Ram (T.R)**

Pitched Perc. **Vibraphone** *pp* **sust ped until m. 83** **Crotales (sounding)** *15<sup>ma</sup>* **Non pitched perc** *pp*

Triangle High Wb. Low Wb. High B. Low B. B.D.

Pno 1 *mp* *pp*

Pno 2

Vln. I *pp* *f* **pizz.**

Vla *pp* *f* **o.p.**

Vln. II *pp* *f* **loco**

Vlc. *pp* *f* **norm. SP** **o.p. ORD** *p*



G

T.R.

Fl.

(Vibraphone)

Pitched Perc.

Triangle  
High Wb.  
Low Wb.  
High B.  
Low B.  
B.D.

Crotales (sounding) *15<sup>ma</sup>*

Vibraphone fingertips

Non pitched perc

Pno 1

Pno 2

Vln. I

Vla

Vln. II

Vlc.

*ff*

*pp*

*ppp* echo

*mf*

*pp*

*p*

*pp*

*pp* L.V.

(pizz.)

*ff*

o.p.  
SP

*p*

Detailed description of the musical score: The score is for measures 71 through 75. It features multiple staves for different instruments. The Flute (Fl.) part has a single note in measure 75 with a forte (*ff*) dynamic. The Percussion section includes Vibraphone (fingertips), Crotales (sounding) with a 15-measure rest, and Non-pitched percussion. The Piano (Pno 1) part features triplet patterns in measures 71-74 with dynamics *mf*, *pp*, *p*, and *pp*. The Piano 2 (Pno 2) part has a melodic line in the right hand. The Violin I (Vln. I) part has a melodic line with a pizzicato (*pizz.*) instruction in measure 75. The Violin II (Vln. II) part has a melodic line. The Viola (Vla) part has a single note in measure 75 with a forte (*ff*) dynamic. The Violoncello (Vlc.) part has a single note in measure 75 with a piano (*p*) dynamic. The score includes various musical notations such as rests, triplets, and dynamic markings.

Fl. T.R. T.R.

Pitched Perc. (Vibraphone)

Triangle  
High Wb.  
Low Wb.  
High B.  
Low B.  
B.D.

Vibraphone  
fingertips Non pitched perc

Pno 1 *mp* *pp* *p* *pp*

Pno 2 (muted) *ff*

Vln. I

Vla (pizz.)

Vln. II

Vlc. o.p. ST o.p. ORD

*p* *p*

Fl. T.R. T.R. T.R.

Pitched Perc. (Vibraphone) L.V.

Triangle  
High Wb.  
Low Wb.  
High B.  
Low B.  
B.D.

(sust ped--)

Vibraphone

Non pitched perc

*pp* L.V. L.V. L.V.

Pno 1 (muted)

Pno 2 (muted) (caressing)

*ff* *ff* *pp*

sust ped \_\_\_\_\_

Vln. I *8va*

Vla (pizz.)

*ff*

Vln. II *8va*

Vlc. o.p. (ORD) o.p. SP o.p. ST

III IV p

T.R.      T.R.      T.R.      T.R.      **H**

Fl.

Pitched Perc.

Triangle  
High Wb.  
Low Wb.  
High B.  
Low B.  
B.D.

Pno 1

Pno 2

Vln. I

Vla

Vln. II

Vlc.

Marimba      Vibraphone      Marimba      Vibraphone

D.S      L.V.      D.S-----,      L.V.

*f*      *p*      *f*

sust ped-----

*pp* L.V.      L.V.      L.V.      L.V.

(muted)-----,      L.V.

*f*      *mp*

sust ped-----

(plucked)-----,      L.V.

*f*      *pp*

sust ped till the end of sound

*8va*-----,      *8va*-----

(pizz.)      *p*

*8va*-----

*o.p.*      *o.p.*      *o.p.*      *o.p.*

ORD      SP

8<sup>va</sup>-----

Vln. I

Vln. II

8<sup>va</sup>-----

91

92

93

94

95

8<sup>va</sup>-----

Vln. I

Vln. II

8<sup>va</sup>-----

*mf*  $\triangleright$  *pp*

$\rightarrow$  *p.p.*

$\triangleleft$  *mp*

96

97

98

99

100

8<sup>va</sup>-----

Vln. I

0

101

102

103

104

105