

TRES DECALS

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

TOMÁS I. GUEGLIO SACCONI

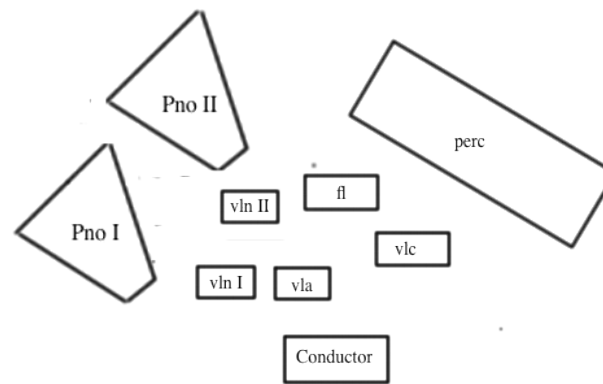
Tres Decals

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)

p poco vib.

Sordino

pp poco vib.
"echoing" violin I

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*
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* *SP* *H* *flaut.* *ORD*
pp \rightarrow *ff* *pp* *flaut.* *pizz.* *arco flaut.* *ORD*

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

Pno 2 *8va* *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*

B

Fl. *ff* *pp* *ff* *pp* *kt*

Pitched Perc. *mf* *pp* *sust ped---*

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

Pno 1 *pp* *pp* *playful* *mf* *(plucked)* *(sust ped)---*

Pno 2 *(muted)* *p* *(caressing)* *pp* *(muted)* *sust ped*

Vln. I *p*

Vla *pp*

Vln. II *pp* *arpeggiating fast* *rallentando arpeggio* *ff* *pp* *pp* *ff*

Vlc. *pp* *ff* *pp*

only 2a volta

H flaut. ORD *SP* *R arco norm. ORD* *H flaut. ORD* *o.p.*

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

pp *ff* *pp*

III

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.). The staff shows a melodic line starting with a *pp* dynamic. There are notes with slurs and a trill-like figure. A box labeled 'C' is above the first measure. An arrow labeled 'ORD' points to the right above the staff. The word 'air' is written above the staff in the second measure.

pp

rall. tremolo - - - - -

Marimba

Vibraphone

rall. tremolo - - - - -

Pitched Perc.

Musical staff for Pitched Percussion. It shows rhythmic patterns for Marimba and Vibraphone. The Marimba part starts with a *pp* dynamic. There are notes with slurs and a trill-like figure. A box labeled 'C' is above the first measure. An arrow labeled 'ORD' points to the right above the staff. The word 'air' is written above the staff in the second measure.

pp

sust ped

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

Pno 1

Musical staff for Piano 1 (Pno 1). The staff shows a melodic line starting with a *pp* dynamic. There are notes with slurs and a trill-like figure. A box labeled 'C' is above the first measure. An arrow labeled 'ORD' points to the right above the staff. The word 'air' is written above the staff in the second measure.

pp expressive

sust ped

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

Pno 2

Musical staff for Piano 2 (Pno 2). The staff shows a melodic line starting with a *pp* dynamic. There are notes with slurs and a trill-like figure. A box labeled 'C' is above the first measure. An arrow labeled 'ORD' points to the right above the staff. The word 'air' is written above the staff in the second measure.

(plucked)

pp (inner string of the triple-string)
sust ped

L.V.

Vln. I

Musical staff for Violin I (Vln. I). The staff shows a melodic line starting with a *p* dynamic. There are notes with slurs and a trill-like figure. A box labeled 'C' is above the first measure. An arrow labeled 'ORD' points to the right above the staff. The word 'air' is written above the staff in the second measure.

p poco vib.

8va

8va

Vla

Musical staff for Viola (Vla). The staff shows a melodic line starting with a *pp* dynamic. There are notes with slurs and a trill-like figure. A box labeled 'C' is above the first measure. An arrow labeled 'ORD' points to the right above the staff. The word 'air' is written above the staff in the second measure.

pp poco vib.

Vln. II

Musical staff for Violin II (Vln. II). The staff shows a melodic line starting with a *pp* dynamic. There are notes with slurs and a trill-like figure. A box labeled 'C' is above the first measure. An arrow labeled 'ORD' points to the right above the staff. The word 'air' is written above the staff in the second measure.

pp

pp

pp

Vlc.

Musical staff for Violoncello (Vlc.). The staff shows a melodic line starting with a *pp* dynamic. There are notes with slurs and a trill-like figure. A box labeled 'C' is above the first measure. An arrow labeled 'ORD' points to the right above the staff. The word 'air' is written above the staff in the second measure.

pp arpeggiating fast - - - - - rallentando arpeggio

ff

pp

pp

1/2

→ H

norm. arco

flaut. - - - - -

ST

→ ORD

H flaut. → o.p.

ORD

SP

pizz.

1/2

→ H

norm. arco

flaut. - - - - -

ST

→ ORD

H flaut. → o.p.

ORD

SP

pizz.

1/2

→ H

norm. arco

flaut. - - - - -

ST

→ ORD

H flaut. → o.p.

ORD

SP

pizz.

1/2

→ H

norm. arco

flaut. - - - - -

ST

→ ORD

H flaut. → o.p.

ORD

SP

pizz.

1/2

→ H

norm. arco

flaut. - - - - -

ST

→ ORD

H flaut. → o.p.

Fl. *pp*

k 1/2 → air kt air → ORD

Pitched Perc.

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

Marimba

2a volta vibes

rall. trill - - - - -

Crotales (sounding)

only 2a volta

(trill as imperceptible as possible) *pp*

(2da volta) sust ped---

Pno 1

(plucked)

8va-1

only 2a volta

L.V.

mf *pp* *p*

sust ped

Pno 2

(caressing)

8va-1

(caressing)

dolce / background

(muted)

pp *pp*

sust ped

L.H only 2a volta

"echoing right hand"

sust ped

Vln. I

8va-

Vla

Vln. II

H → R

flaut. SP → o.p.

pizz.

arco R norm. ORD → H

ST

1/2 → H

R flaut. SP → SP

R flaut. SP → ORD

ff *pp* *p* *pp* *pp*

Vlc.

arco ORD → SP

1/2 flaut. ST

+ pizz.

arco ORD

flaut. → o.p.

mp *ff*

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.
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

8va

p

Vln. II

Vlc.

pizz.

arco

1/2 flaut. ST

flaut. -----

R flaut. ORD

o.p.

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

8vb-

Pno 2

only 2a volta

(caressing)

only 1a volta

pp *8va*

Vln. I

p

Vla

8va

Vln. II

R norm. ORD

SP

pizz.

arco flaut. ORD

R → H flaut. → o.p.

pizz.

R H arco flaut. ST

pp *pp* *p* *pp*

Vlc.

pizz.

arco flaut. ORD

+

arco

R norm. SP

H

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

Fl. *mp* *pp* *ff* *pp* *mf* *pp*

1/2 → air

Pitched Perc. *mf* *p* *pp* *mp*

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

Marimba
Crotales (sounding)
Marimba
rall. tremolo
(tremolo as imperceptible as possible)

Pno 1 *pp* suspended
ppp echo

Pno 2 (plucked) (caressing) (caressing)
(muted) *p* (muted)
sust ped *pp* sust ped

Vln. I *g^{va}*

Vla *g^{va}*

Vln. II arco flaut. → o.p.
flaut. → SP pizz. arco ORD flaut. → o.p. flaut. → pizz. arco flaut. →

Vcl. flaut. → SP *ff* pizz. *pp* + pizz. arco ORD ST *ff* flaut. → SP *pp* < *f* flaut. → ST ORD *pp*

Fl. piccolo (sounding) air → ord t F

Pitched Perc. Vibraphone pp sust ped Crotales (sounding) 15^{ma} pp L.V. sempre

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

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

Vln. I 8^{va} (via sord.) flaut. ORD without sord. pp

Vln. II 8^{va} H 1/2 R SP ORD ff pp arco flaut. ST → ORD SP

Vlc. pizz. arco flaut. ORD → o.p. arpeggiating fast rallentando arpeggio

8^{va}-----

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

Pitched Perc. **Vibraphone** *pp* **sust ped until m. 83** **Crotales (sounding)** *15^{ma}* **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*

Detailed description of the musical score: The score is for measures 66 through 70. It includes parts for Flute (Fl.), Pitched Percussion (Vibraphone, Crotales, Triangle, High Wb., Low Wb., High B., Low B., B.D.), Piano 1 (Pno 1), Piano 2 (Pno 2), Violin I (Vln. I), Viola (Vla), Violin II (Vln. II), and Violoncello (Vlc.). The Flute part starts with a dynamic of *pp*, increases to *f* by measure 67, and reaches *ff* by measure 70. The Percussion part features a *pp* dynamic and a 'sust ped until m. 83' instruction. The Piano parts have dynamics of *mp* and *pp*. The Violin I part has dynamics of *pp* and *f*, with a 'pizz.' instruction in measure 70. The Viola part has dynamics of *pp* and *f*, with an 'o.p.' instruction in measure 67. The Violin II part has dynamics of *pp* and *f*, with a 'loco' instruction in measure 70. The Violoncello part has dynamics of *pp* and *f*, with 'norm. SP' and 'o.p. ORD' instructions in measures 67 and 70 respectively.

G

T.R.

Fl.

(Vibraphone)

Pitched Perc.

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

Crotales (sounding) *15^{ma}*

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

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. o.p.
ST ORD
III *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 8^{va}

Vla (pizz.)

ff

Vln. II 8^{va}

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.

Marimba Vibraphone Marimba Vibraphone

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

f *p* *f*

sust ped

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

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

Pno 1

(muted)-----

f *mp* L.V.

sust ped

(plucked)-----

f *pp* L.V.

Pno 2

sust ped till the end of sound

gva-----

Vln. I

(pizz.) *p*

Vla

gva-----

Vln. II

o.p.
ORD *o.p.*
SP *o.p.*

Vlc.

86

87

88

89

90

8^{va}-----

Vln. I

Vln. II

91

92

93

94

95

8^{va}-----

Vln. I

Vln. II

96

97

98

99

100

8^{va}-----

Vln. I

101

102

103

104

105