

Tomás I. Gueglio – Saccone

String Quartet

SCORE

String Quartet

Tomas I. Gueglio – Saccone

Instrumentation:

Violin I

Violin II


Viola

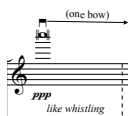
Violoncello

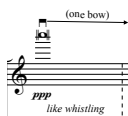
Performance notes:

- Every tremolo in the piece is to be attacked as fast as possible but gradually slow down within the length of the rhythmic value. (Unless the value is too short to perform such *rallentando*)
- In the context of *flautando* the *sfzpp* tremoli are to be performed “*non flautando*” to then resume the *flautando* as soon as the tremolo is finished.
- Bowing placement: s.t. = *sul tasto*, ord.: *normale*, s.p.: *sul pont*



-  : the arrival note in the fast ascending gestures needs not be precisely intoned. Its sole intention is to provide a frame to the *gliss.*
- Dashed slurs in the cello suggest phrasing. They are not to be taken as bowing indications.
- Dashed barlines suggest freedom in tempo in the “*solo*” sections.



-  : The duration of the “one bow” notes is left to the performer’s discretion although taking into consideration dynamics and specifics of the performance situation.
- In section E the cello plays rhythmically independent from the rest of the instruments.
- Beginning in section H: Each performer plays at his / her own pace, as if playing a solo piece. Disregard the rhythms of other instruments except when indicated. The synchronicity reflected in the notation is not to be intentionally observed.
- Despite the absence of barlines in section H, the measure numbers are displayed as an aid for the rehearsal situation.

Approximate duration: 12’

Scorrevole / Energetic ♩ = ca. 76

* In the context of flautando the sfz tremoli are to be performed "non flautando" to then return to the flautando once the tremolo is finished.

flautando

Violin 1

Violin 2

Viola

Cello

1 2 3 4 5

** Every tremolo in the piece is to be attacked as fast as possible but gradually slow down within the length of the rhythmic value. (Unless the value is too short to perform such rallentando)

Violin 1

Violin 2

Viola

Vlc.

6 7 8 9 10

A

Poco meno ♩ = ca. 58

Violin 1

Violin 2

Viola

Vlc.

11 12 13 14 15

s.t. → s.p.
 jete
 Vln. 1: *f*, *p*, *f*, *p*, *f*, *pizz.*, *arco s.p.*, *pizz.*, *arco ord.*, *flautando*, *s.p.*, *s.t.*
 Vln. 2: *f espress.*, *pp*, *f*, *pizz.*, *arco s.t.*, *pp espressivo*, *f*, *sfp*
 Vla.: *mf*, *pizz.*, *f aggressivo*, *arco*, *p*, *f*, *sfp*, *f*, *pizz.*, *f*, *arco ord.*, *s.p.*, *pp*, *mp*
 Vcl.: *mp focused*, *sfp mp*, *sfp mp*
 16 17 18 19 20

B
 Vln. 1: *f*, *s.p.*, *ord.*, *p*, *mf*, *sfp*, *flautando*, *s.p.*, *ord.*, *pp*, *ff*, *f aggressivo*
 Vln. 2: *s.p.*, *ord.*, *flautando*, *s.p.*, *ord.*, *flautando*, *s.p.*, *jete*, *gliss.*, *f*, *p*, *f*, *p*
 Vla.: *arco flautando*, *s.t.*, *p*, *f*, *mp*, *f*, *pp*, *sub.*, *ff*, *pizz.*, *f aggressivo*
 Vcl.: *pizz.*, *f*, *p*, *mf*, *mp*, *mp*
 L.V. 21 22 23 24 25
 (Sempre a tempo - disregard Vcl)
 (Sempre a tempo - disregard Vcl)
 (Sempre a tempo - disregard Vcl)
Liberamente - Comodo
 (At your own pace - the written rhythm is approximate. Disregard the other instruments)

Poco più mosso ♩ = ca. 66
 Vln. 1: *arco*, *s.t.*, *s.p.*, *p*, *f*, *ord.*, *p*
 Vln. 2: *pizz.*, *arco ord.*, *flautando*, *s.p.*, *ord.*, *pp*, *f*, *mf*, *n*, *pizz.*, *f*
 Vla.: *s.p.*, *f*, *Solo - aggressive*, *ord. (non-flautando)*, *sfp*, *f*, *sfp*, *ff*, *f*
 Vcl.: *rallentando molto*
 26 27 28 29 30

C

flautando
s.t.

Vln. 1 arco flautando s.t. *mf* wide bowing

Vln. 2 *pp* sotto voce *f sfpp* *f* *p* *f* *p* *f* *f* aggressivo

Vla. *ff* *sfpp* *f* *p* *f* *p* *f* *f* *p* *f*

Vcl. *mf* bring out *rallentando molto*

Libéramente - Comodo
(At your own pace - the written rhythm is approximate
Disregard the other instruments)

end solo ord. *flautando* s.p. s.p. *pizz.* arco s.p. *pizz.*

31 32 33 34 35

Vln. 1 *sfpp* *f* *mp simile* *f* *mp* *sfz mp* *f*

Vln. 2 arco (non-flautando) ord. *p* *mp* *sfz* *pp* *mf* *f* *sfpp* *mp*

Vla. arco ord. *pp* *mf* *p* *f* *p* *f*

Vcl. *mp* *sfz mp* *f* *mp* *sfz mp* *f*

s.t. (non-flautando)

36 37 38 39 40

Vln. 1 ord. *pp* (senza cresc.) *pp* (senza cresc.) *sfpp* (senza cresc.) *sfpp* (senza cresc.)

Vln. 2 s.p. *pp* (senza cresc.) *sfz* *pp* (senza cresc.) *sfz* *pp* (senza cresc.) *sfz* *pp* (senza cresc.)

Vla. ord. *mp* focused *sfz mp* *f*

Vcl. arco *mp* focused *sfz mp* *f* *mf* focused

41 42 43 44 45

D

Poco più presto / Giocoso ♩ = ca. 76

Score for Violin 1, Violin 2, Viola, and Violoncello (Vlc.) from measures 46 to 51. The music is in 4/4 time and features complex rhythmic patterns with glissandos and various articulations.

Violin 1 (Vln. 1): Measures 46-51. Dynamics range from *p* to *sfz*. Includes markings for *ord.*, *arco ord.*, and *s.p.*. A 7-measure glissando is present in measure 46.

Violin 2 (Vln. 2): Measures 46-51. Dynamics range from *sfz* to *mf*. Includes markings for *ord.*, *s.t.*, and *s.p. pizz.*. A 5-measure glissando is present in measure 46.

Viola (Vla.): Measures 46-51. Dynamics range from *p* to *ff*. Includes markings for *s.t.*, *s.p.*, *ord.*, and *gliss.*. A 6-measure glissando is present in measure 47.

Violoncello (Vlc.): Measures 46-51. Dynamics range from *sfz mp* to *ff*. Includes markings for *ord.* and *s.t.*.

Meno mosso ♩ = ca. 58

Score for Violin 1, Violin 2, Viola, and Violoncello (Vlc.) from measures 52 to 56. The music is in 4/4 time and features complex rhythmic patterns with glissandos and various articulations.

Violin 1 (Vln. 1): Measures 52-56. Dynamics range from *mp* to *sfpp*. Includes markings for *ord.*, *pizz.*, *arco s.t.*, and *s.p.*. A 7-measure glissando is present in measure 53.

Violin 2 (Vln. 2): Measures 52-56. Dynamics range from *sfpp* to *f*. Includes markings for *arco*, *s.t.*, and *pizz.*. A 5-measure glissando is present in measure 53.

Viola (Vla.): Measures 52-56. Dynamics range from *f* to *mp*. Includes markings for *pizz.*, *arco s.t.*, *s.p.*, *ord.*, and *gliss.*. A 6-measure glissando is present in measure 53.

Violoncello (Vlc.): Measures 52-56. Dynamics range from *ff* to *mf*. Includes markings for *ord.*, *pizz.*, and *gliss.*. A 3-measure glissando is present in measure 53.

Score for Violin 1, Violin 2, Viola, and Violoncello (Vlc.) from measures 57 to 61. The music is in 4/4 time and features complex rhythmic patterns with glissandos and various articulations.

Violin 1 (Vln. 1): Measures 57-61. Dynamics range from *f* to *ff*. Includes markings for *ord.* and *gliss.*. A 7-measure glissando is present in measure 57.

Violin 2 (Vln. 2): Measures 57-61. Dynamics range from *sfz* to *ff*. Includes markings for *ord.* and *gliss.*. A 6-measure glissando is present in measure 57.

Viola (Vla.): Measures 57-61. Dynamics range from *ff* to *ff*. Includes markings for *s.p.*, *ord.*, and *gliss.*. A 5-measure glissando is present in measure 57.

Violoncello (Vlc.): Measures 57-61. Dynamics range from *ff* to *mf*. Includes markings for *ord.* and *gliss.*. A 5-measure glissando is present in measure 57.

* highest note poss.

* highest note poss. on II.

mf
expressivo / extravagant

E

* In section E the cello plays independently of the rest of the instruments

Ancora piu lento ♩ = ca. 48

flautando V arco s.t. (Sempre a tempo - disregard Vcl) s.p.

Vln. 1 *n* *f* *pp* poco vib. *mp* *pp* *mp*

Vln. 2 *jete* *p* *pp* poco vib. *mp* *pp* *mp* (Sempre a tempo - disregard Vcl)

Vla. *pizz.* *f* *p* *pp* poco vib. (Sempre a tempo - disregard Vcl)

Vcl. (pizz until m.88) *p* simile *sfz* *ff* *mp* "harp-like" L.V. poss sempre *s.t.* *s.p.* *rallentando molto* *s.t.* *s.p.*

62 63 64 65 66 67 68

pizz. *arco* *s.t.* *s.p.* *pizz.* *arco* *s.t.*

Vln. 1 *n* *mp* *f* *pp* *sfz* *pp* *mp* *f* *pp* *mp* *pp* *gliss.* *pp* *mp* *pp*

Vln. 2 *pizz.* *arco* *s.t.* *s.p.* *pizz.* *arco* *s.t.* *s.p.* *pp* *mp* *pp* *gliss.* *pp* *mp* *pp*

Vla. *flautando -* *f* *s.t.* *pp* poco vib. *sfz* *s.p.* *pp* *mp* *pp* *gliss.* *mp*

Vcl. *s.t.* *s.p.* *s.t.* *s.p.* *rallentando molto* *s.t.* *A tempo* ♩ = ca. 58 *s.t.* *s.p.* *s.t.* *s.p.* Repeat (if necessary) until everybody is finished an attacca

69 70 71 72

F **Poco piu mosso** ♩ = ca. 58

ord. *flautando -* *s.p.* *ord.* *flautando -* *s.p.* *jete* *ord.* *flautando -* *s.p.*

Vln. 1 *pp* *mp* *sfpp* *mf* *f* (poss.) *pp* *f*

Vln. 2 *arco* *ord.* *p* *sfz* *sfpp* *mf* *p* *sfz* *f* *pp* *mp*

Vla. *ord.* *p* *n* *p* *n* *mp* *pp* *p* *n* *p* *n* *p*

Vcl. *s.t.* *s.p.* *s.t.* *s.p.* *s.t.* *s.p.* *s.t.* *s.p.* *s.t.* *s.p.*

74 75 76 77 78 79

(sempre a tempo / disregard viola)

flautando
s.p.

ord.

s.p.

jete

ord.

s.p.

pizz.

arco

ord.

Vln. 1

sfp

f

f

p

f

p

f

sfz

pp

Vln. 2

pizz.

arco

ord.

f aggressivo

p

sfp

mf

p

sfp

Vla.

molto s.p.

p giocoso / leggiero

rallentando molto

A tempo ♩ = ca. 58

rallentando molto

Vcl.

(sempre a tempo / disregard viola)

f

80 81 82 83

flautando
s.p.

gliss.

Vln. 1

f

p

sfp

f

p

ff

Vln. 2

f

p

f

pizz.

arco

sfp

flautando
s.p.

gliss.

gliss.

ff

Vla.

Vcl.

f

ff

84 85 86 87

ord.

s.p.

gliss.

* highest note poss on IV.

Vln. 1

mf with intensity

ff

p

f

ord.

s.p.

mp focused

ff

sfp

fff

* highest note poss. on II.

Vln. 2

ord.

s.p.

gliss.

* highest note poss on IV.

Vla.

p

ff

mf

ff

ord.

p

f

sfz

fff

* highest note poss. on II.

Vcl.

arco

ord.

p

ff

mf

fff

88 89 90

G

* The duration of the "one bow" notes is left to the performer although taking into account dynamics and specifics of the performance situation.

Senza Misura*- legato, sospeso e delicato

Violin 1: *pp* poco vib / like whistling, *mp*, *pp*, *mf*, *pp*. *arco*, *ord.*, *s.p.*, *rall tr.*

Violin 2: *p*, *sfp*, *mp*. *arco*, *s.t.*, *jete*, *pizz.*

Viola: *pp*, *mp*, *mp*. *arco*, *flautando*, *pizz.*

Cello: *mp*, *mp*. *arco*, *flautando*, *pizz.*

Tempo: $\text{♩} = \text{ca. } 58$ (disregard other instrument's rhythms)

Measures: 91, 92, 93, 94, 95, 96, 97

A tempo $\text{♩} = \text{ca. } 48$ (Back in synch)

Violin 1: *f*, *pp*, *p*, *sfp*, *n*. *arco*, *ord.*, *flautando*, *gliss.*, *pizz.*

Violin 2: *pp*, *mf*, *mp*, *p*, *sfp*, *p* (senza cresc.), *p*. *arco*, *ord.*, *flautando*, *gliss.*, *pizz.*

Viola: *p*, *pp*, *mp*, *mf*, *sfp*, *n*, *p* (senza cresc.), *p*. *arco*, *s.p.*, *pizz.*

Cello: *mp*, *p*, *p*, *mp*, *p*. *arco*, *jete*, *gliss.*, *pizz.*, *arco*, *flautando*, *pizz.*

Measures: 98, 99, 100, 101, 102, 103

H

* Beginning at H each performer plays at his / her own pace, as if playing a solo piece. The duration of the "one bow" is left to the performer's discretion although taking into consideration dynamics and specifics of the performance situation. Disregard the rhythms of other instruments except when indicated. The notation reflected in the notation is not to be intentionally observed.

Senza Misura*- legato, sospeso e delicato

Violin 1: *pp* poco vib, *p*, *mp*, *pp*, *p*, *mf*, *pp*, *n*. *arco*, *ord.*, *s.p.*, *s.t.*, *gliss.*

Violin 2: *pp* poco vib, *mp* delicato, *p*, *pp*, *mf*, *pp*, *n*. *arco*, *ord.*, *s.p.*, *s.t.*

Viola: *pp* poco vib, *p*, *pp*, *f*, *pp*, *mp*, *p*, *f*, *pp*, *n*. *arco*, *ord.*, *s.p.*, *s.t.*

Cello: *pp* poco vib, *mp*, *n*, *mp* L.V., *pp*, *p*, *n*, *mf* L.V. *arco*, *ord.*, *pizz.*

Tempo: $\text{♩} = \text{ca. } 76$, $\text{♩} = \text{ca. } 58$, $\text{♩} = \text{ca. } 48$, $\text{♩} = \text{ca. } 58$

Measures: 104, 105, 106, 107, 108, 109, 110

Wait for the last one to finish and attacca →

Senza Misura

Score for **Senza Misura**, measures 130-135. The score is for Violin 1, Violin 2, Viola, and Violoncello. It features a variety of performance techniques and dynamics.

- Vln. 1 & 2:** Start with *s.p.* and *pizz.* in measures 130-131. Dynamics range from *p* to *f*. In measure 132, they play *arco ord.* with a tempo marking of $\text{♩} = \text{ca. } 76$. In measure 134, they play *arco ord.* with a tempo marking of $\text{♩} = \text{ca. } 58$. In measure 135, they play *arco ord.* with a tempo marking of $\text{♩} = \text{ca. } 48$. Instructions include *(one bow)*, *gliss.*, and *pp*.
- Vla.:** Starts with *flautando* and *s.p.* in measure 130. Dynamics include *mp*, *f*, *p*, and *n*. In measure 132, it plays *arco ord.* with a tempo marking of $\text{♩} = \text{ca. } 76$. In measure 134, it plays *arco ord.* with a tempo marking of $\text{♩} = \text{ca. } 48$. Instructions include *(one bow)*, *gliss.*, and *ppp*.
- Vlc.:** Starts with *s.t.* in measure 130. Dynamics include *p*. Instruction: *p L.V. poss sempre*.

Measure numbers: 130, 131, 132, 133, 134, 135.

A tempo

Score for **A tempo**, measures 137-141. The score is for Violin 1, Violin 2, Viola, and Violoncello.

- Vln. 1 & 2:** Start with *(one bow)* and *ppp* in measure 137. Dynamics range from *ppp* to *n*. In measure 139, Vln. 1 has a tempo marking of $\text{♩} = \text{ca. } 48$ and a *jete* instruction. In measure 140, Vln. 2 has a *flautando* instruction. Dynamics include *pp* and *f*.
- Vla.:** Starts with *(one bow)* and *ppp* in measure 137. Dynamics range from *ppp* to *n*. In measure 139, it plays *pizz.* with a tempo marking of $\text{♩} = \text{ca. } 48$. Dynamics include *p* and *p*.
- Vlc.:** Starts with *pizz.* and *s.t.* in measure 137. Dynamics include *p*. Instruction: *p L.V. poss sempre*.

Measure numbers: 137, 138, 139, 140, 141.