Tomás I. Gueglio – Saccone

Sextet II

(for clarinet, soprano saxophone, percussion, violin and cello)

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Tomás I. Gueglio-Saccone

Instrumentation:

- Bb Clarinet
- Bb Soprano saxophone
- Percussion - 1 player
  Marimba, Glockenspiel, 2 temple blocks of (different sizes), 2 woodblocks (different sizes), 2 triangles (different sizes), suspended cymbal.
- Piano
- Violin
- Cello

SCORE IN C

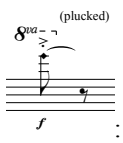
Performance notes:

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

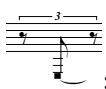
Piano:

-

: **Empty rhomboidal notehead:** mute string close to its end with index finger (not too firm allowing for a rich and resonant sound)

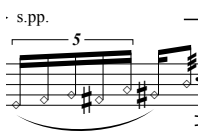
- 

: **Filled rhomboidal notehead:** sharply pluck the string inside the piano with a guitar pick or similar.

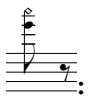
- 

: Filled square notehead: pluck inside the piano. Use preferably the flesh of the finger to achieve a rounded and "attackless" sound

Strings:

- 

: **Empty rhomboidal notehead:** "pressure as if playing a harmonic". If in the context of a melody (e.g: quintuplets) one of the notes happens to be a natural harmonic it should be left as such. (At times, every note of a quintuplet might be a natural harmonic.) That is a desired effect. Harmonics that are supposed to "speak-like-a-standard-harmonic" are the ones for which the string number and node are notated (except for 8va harmonics which are notated the traditional way.) Any superposed empty rhomboidal noteheads are to be played on different strings. This superposition does not imply artificial harmonics.

- 
: Artificial harmonics are notated the traditional way, with the fingered note as a regular notehead and the node to be touched as an empty note head

- **Regular notehead**: regular fingering pressure.

-
: short / fast *jetè*
: long/slow *jeté* (lasting - if possible - for the entire duration of the note)

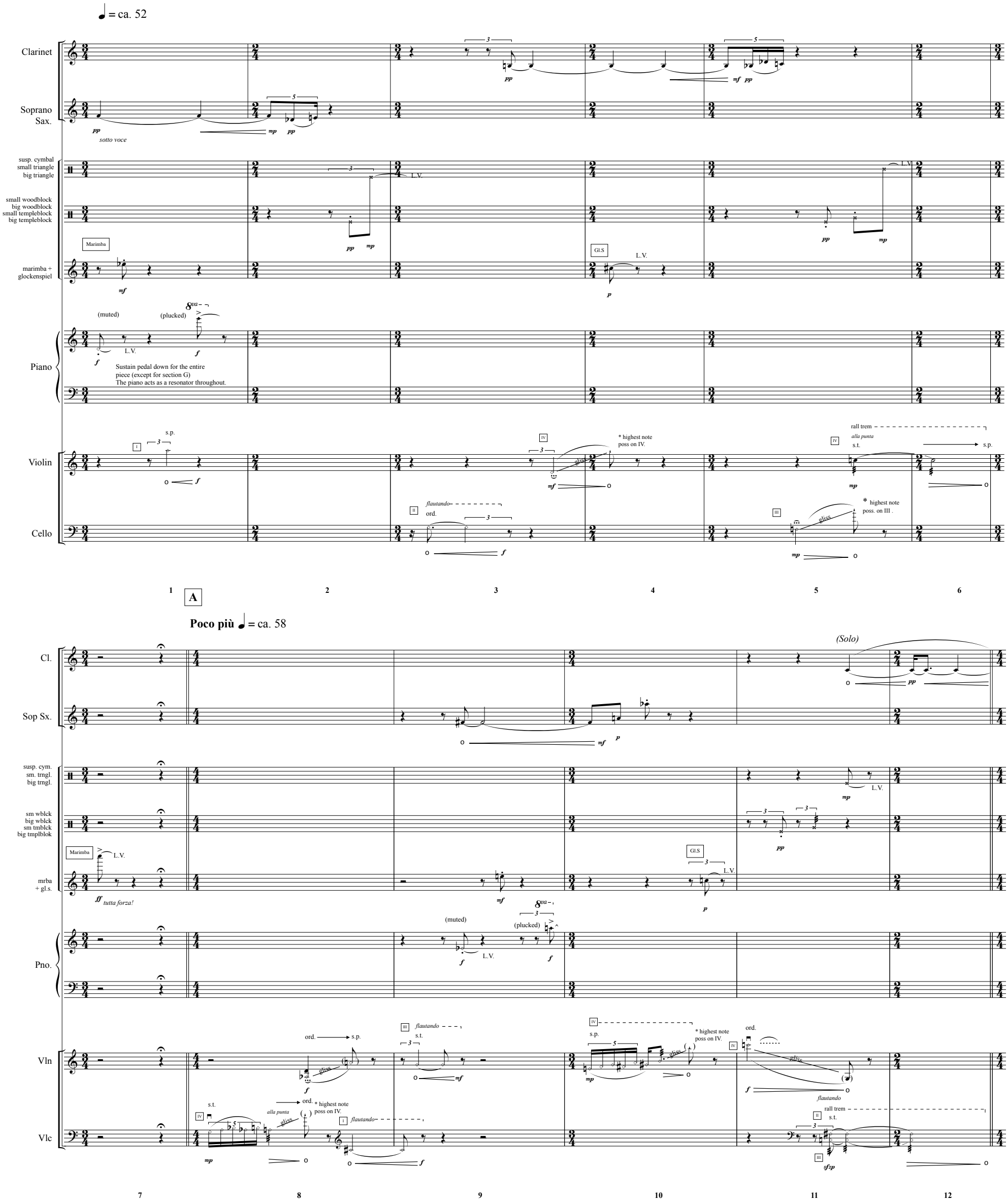
Approximate duration: 7’ minutes

Score in C -
(Glokenspiel sounds a 15a higher)

Sextet II

Tomás I. Gueglio-Saccone (2013)

to Latitude 49



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Meno mosso ♩ = ca. 44

B

Poco più ♩ = ca. 58

(end solo)

Cl.

Sop Sx.

sotto voce

sub.

susp. cym.
sm. trngl.
big trngl.

sm wblck
big wblck
sm tmblck
big tmplblok

mrba
+ gl.s.

Gl.S

L.V.

Pno.

Vln

Vlc

flautando

ord.

s.p.

alla punta

gliss.

* highest note poss on IV.

s.t.

13 14 **C** 15 16 17 18

rallentando molto

A Tempo ♩ = ca. 58

espressivo

(muted)

(plucked)

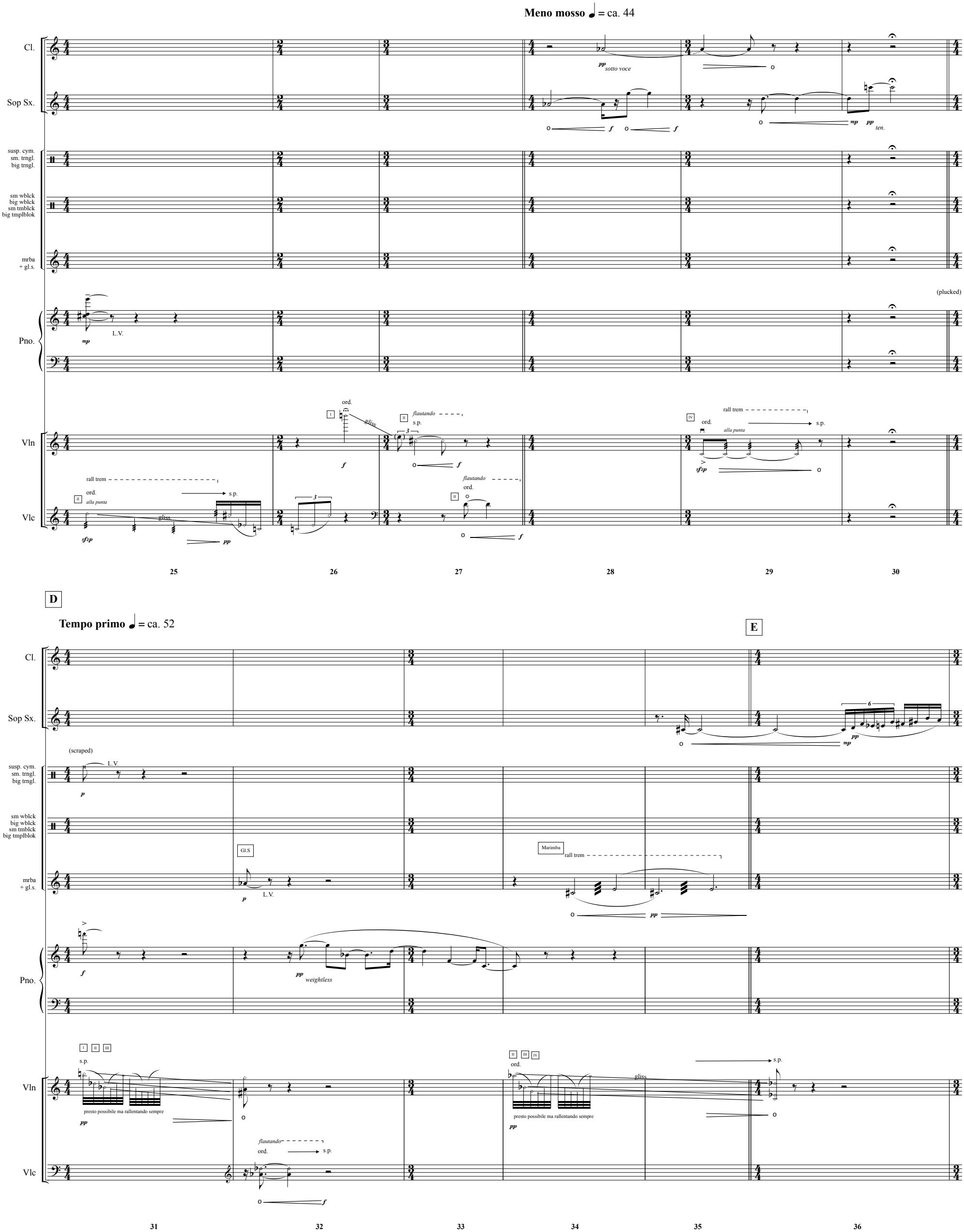
8va

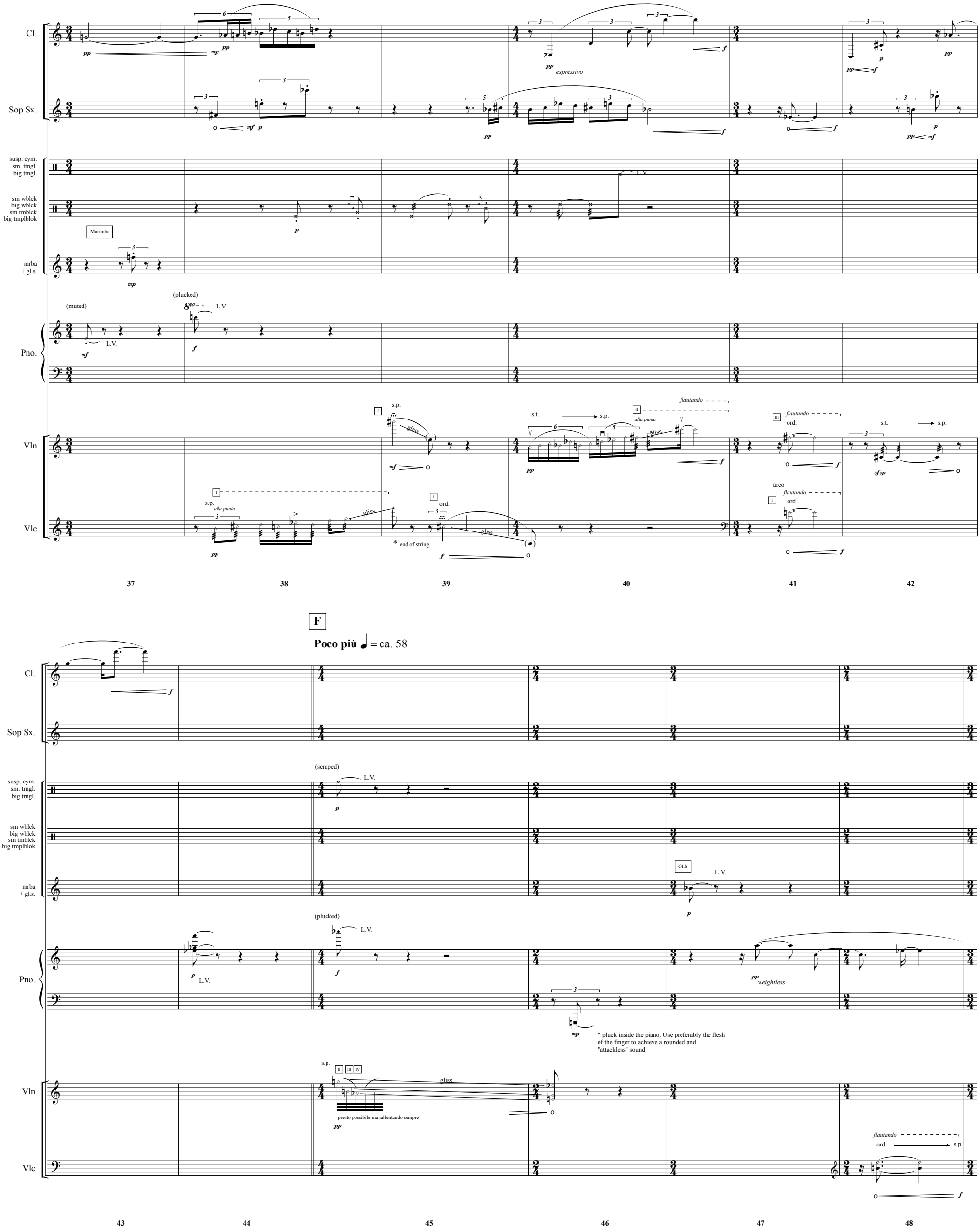
rall trem

liberamente

* highest note poss.

19 20 21 22 23 24


Meno mosso ♩ = ca. 44
Cl.
Sop Sx.
susp. cym.
sm. trngl.
big trngl.
sm wblck
big wblck
sm tmblck
big tmplblok
mrba
+ gl.s.
Pno.
Vln
Vlc
sotto voce
ten.
(plucked)
L.V.
ord.
gliss.
flautando
s.p.
rall trem
alla punta
D
Tempo primo ♩ = ca. 52
E
(scraped)
Gl.S
Marimba
weightless
presto possibile ma rallentando sempre
25
26
27
28
29
30
31
32
33
34
35
36


Cl.
Sop Sx.
susp. cym.
sm. trngl.
big trngl.
sm wblck
big wblck
sm tmblck
big tmplblok
mrba
+ gl.s.
Marimba
Pno.
Vln
Vlc
espressivo
(muted)
(plucked)
L.V.
s.p.
gliss
s.t.
alla punta
flautando
ord.
arco
* end of string
37
38
39
40
41
42
F
Poco più ♩ = ca. 58
(scraped)
Gl.S
weightless
* pluck inside the piano. Use preferably the flesh of the finger to achieve a rounded and "attackless" sound
presto possibile ma rallentando sempre
43
44
45
46
47
48

Meno mosso ♩ = ca. 44

Cl.

Sop Sx.

susp. cym.
sm. trngl.
big trngl.

sm wblck
big wblck
sm tmblck
big tmplblok

Marimba

mrba
+ gl.s.

Pno.

rall trem
s.p.

Vln

Vlc

ord.

arco
flautando
s.p.

playful

espressivo

sotto voce

49 50 51 52 53 54

Liberamente (♩ = ca. 44)

L.V.

Gl.S

(plucked)

alla punta

gliss

s.p.

Solo / Expressive

s.t.
flautando

vibrando

55 56 57

G

Tempo primo ♩ = ca. 52

Cl.

Sop Sx.

susp. cym.
sm. trngl.
big trngl.

sm wblck
big wblck
sm tmblck
big tmplblok

mrba
+ gl.s.

Pno.

Vln

Vlc

* Beewteen m. 60 and letter H the marimba plays rythmically independent of the piano. No rythmic sync.

Marimba

♩ = ca. 68 *rallentando sempre* ♩ = ca. 44

pp *playful*

pp *weightless*

Ped.ad lib
(but always resonant sound)

s.t. *flautando* s.p.

pizz. s.t.

pp *f* *p*

58 59 60 61 62 63

H

Liberamente (♩ = ca. 44)

A Tempo ♩ = ca. 58

Gl.S L.V.

mp

8va

ppp

(Ped. until end of piece)

pppp *

8vb

gliss.

p

* pluck inside the piano. Use preferably the flesh of the finger to achieve a rounded and "attackless" sound

s.t.

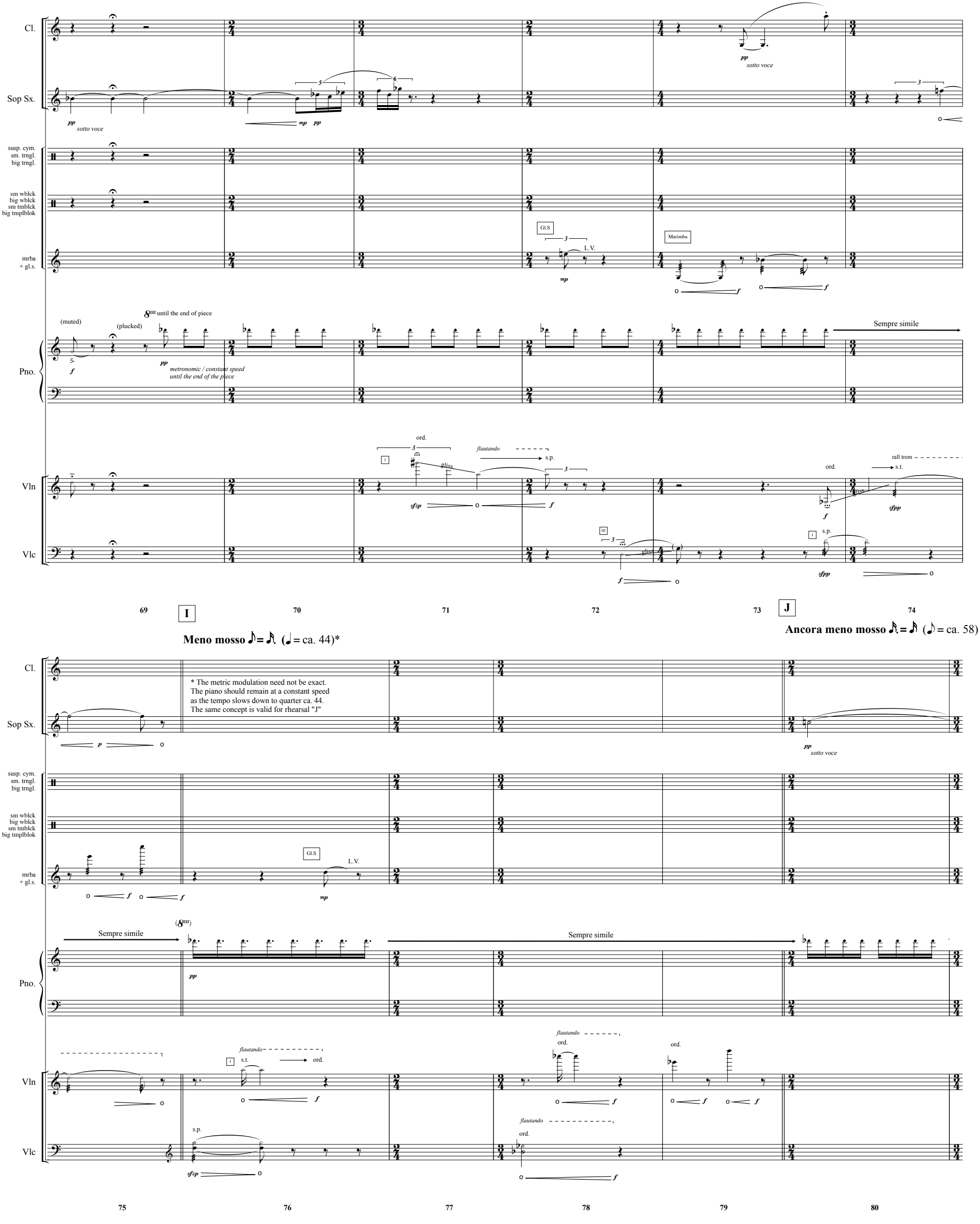
p *f*

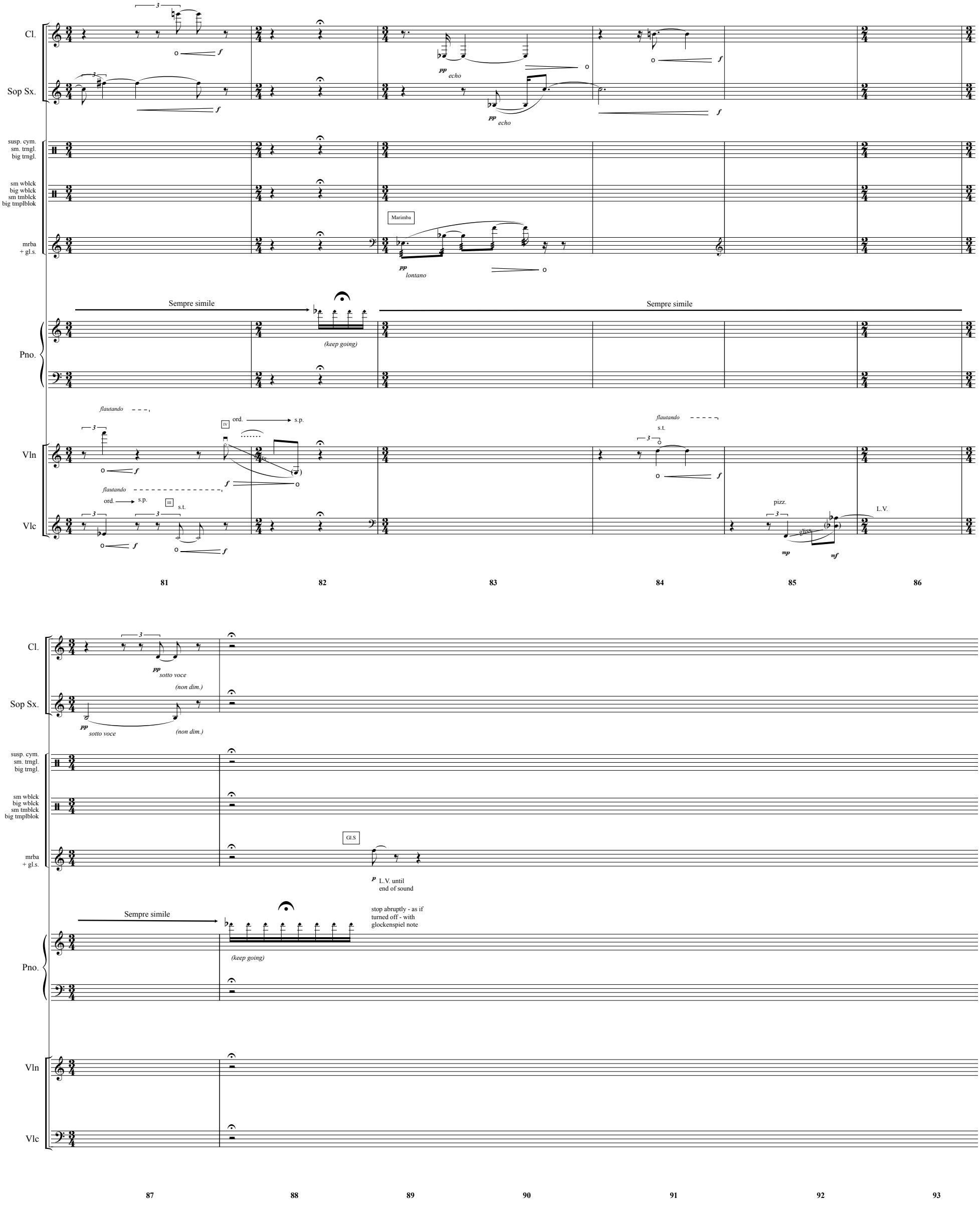
mp *playful*

flautando

f

64 65 66 67 68


Cl.
Sop Sx.
susp. cym.
sm. trngl.
big trngl.
sm wblck
big wblck
sm tmblck
big tmplblok
mrba
+ gl.s.
Pno.
Vln
Vlc
pp
sotto voce
mp
Gl.S
L.V.
Marimba
f
(muted)
(plucked)
8va until the end of piece
metronomic / constant speed
until the end of the piece
Sempre simile
ord.
flautando
s.p.
gliss
sfzp
rall trem
s.t.
sfpp
69
70
71
72
73
74
I
J
Meno mosso ♪= ♪. (♩= ca. 44)*
Ancora meno mosso ♪.= ♪ (♪= ca. 58)
* The metric modulation need not be exact.
The piano should remain at a constant speed
as the tempo slows down to quarter ca. 44.
The same concept is valid for rhearsal "J"
p
(8va)
75
76
77
78
79
80


Cl.
Sop Sx.
susp. cym.
sm. trngl.
big trngl.
sm wblck
big wblck
sm tmblck
big tmplblok
mrba
+ gl.s.
Marimba
pp
lontano
echo
Sempre simile
(keep going)
Pno.
flautando
ord.
s.p.
IV
III
s.t.
Vln
Vlc
pizz.
gliss.
L.V.
mp
mf
81
82
83
84
85
86
sotto voce
(non dim.)
Gl.S
L.V. until
end of sound
stop abruptly - as if
turned off - with
glockenspiel note
87
88
89
90
91
92
93