

Tomás I. Gueglio – Saccone

Apostillas a Mil Panaderos

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

Apostillas a 'Mil Panaderos'

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



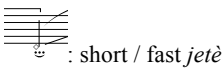

Performance notes:

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

Approximate duration: 7' minutes

to Latitude 49

♩ = ca. 52

Musical score for measures 1-6. The score includes parts for Clarinet, Soprano Saxophone, Percussion (susp. cymbal, small triangle, big triangle, small woodblock, big woodblock, small templeblock, big templeblock), Marimba + Glockenspiel, Piano, Violin, and Cello. The tempo is marked as ca. 52. The score features various dynamics (pp, mp, mf, f), articulations (pizzicato, plucked), and performance instructions like 'Sustain pedal down for the entire piece (except for section G)'. The piano part includes a specific instruction: 'Sustain pedal down for the entire piece (except for section G) The piano acts as a resonator throughout.' The strings have markings for 'flautando' and 'ord.'.

1 [A]

Poco più ♩ = ca. 58

Musical score for measures 7-12. The score includes parts for Clarinet, Soprano Saxophone, Percussion (susp. cym., sm. trngl., big trngl., sm wblock, big wblock, sm tmbleck, big tmplblok), Marimba + gl. s., Piano, Violin, and Viola. The tempo is marked as Poco più, ca. 58. The score features various dynamics (mf, p, f, sfz), articulations (pizzicato, plucked), and performance instructions like 'tutta forza!' and '(Solo)'. The piano part includes a specific instruction: 'Sustain pedal down for the entire piece (except for section G) The piano acts as a resonator throughout.' The strings have markings for 'flautando', 'ord.', and 's.p.'. The Viola part has a marking for 'flautando' and 'rall. trem.'.

7

8

9

10

11

12

B

Meno mosso ♩ = ca. 44

Poco più ♩ = ca. 58

(end solo)

Cl. *f* *o* *f*

Sop Sx. *o* *sotto voce* *mp* *pp* *sub.*

susp. cym. sm. trngl. big trngl.

sm wblck big wblck sm tmplck big tmplck

mrba + gl.s. *pp* *GLS* *L.V.*

Pno.

Vln. *flautando* *ord.* *pp* *s.p.* *alla punta* *aliss.* ** highest note poss on IV.* *ord.* *f*

Vlc. *flautando* *s.p.* *sfz* *pp* *ord.* *flautando* *s.p.* *f*

13 14 15 16 17 18

C

rallentando molto -----

A Tempo ♩ = ca. 58

Cl. *pp* *f*

Sop Sx. *pp* *espressivo*

susp. cym. sm. trngl. big trngl.

sm wblck big wblck sm tmplck big tmplck

mrba + gl.s.

Pno. *L.V.* *mp* *(muted)* *f* *(plucked)* *f*

Vln. *flautando* *ord.* *f* *s.t.* *ord.* *s.p.* *pp* *f*

Vlc. *rall. trem.* *ord.* *s.p.* *pp* *liberamente* *s.p.* *alla punta* *pp* ** 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 tmplbck

mrba
+ gl.s.

Pno.

Vln.

Vlc.

25 26 27 28 29 30

pp sotto voce

f *f* *mp* *pp* ten.

(plucked)

mp L.V.

ord. *gliss.* *flautando* s.p. *rall. trem.* ord. *alla punta* *s.p.*

rall. trem. ord. *alla punta* *s.p.*

sfzp *pp* *f* *f* *sfzp* *pp* *f*

D

Tempo primo ♩ = ca. 52

E

Cl.

Sop. Sx.

susp. cym.
sm. trngl.
big trngl.

sm wblck
big wblck
sm tmblck
big tmplbck

mrba
+ gl.s.

Pno.

Vln.

Vlc.

31 32 33 34 35 36

(scraped)

L.V. *p*

GLS

Marimba *rall. trem.*

f *pp* weightless

s.p. *pp* *pp* *pp* *pp* *pp*

ord. *gliss.* *flautando* ord. *s.p.*

ord. *gliss.* *flautando* ord. *s.p.*

pp *pp* *pp* *pp* *pp* *pp*

presto possibile ma rallentando sempre

presto possibile ma rallentando sempre

Cl. *pp* *mp* *pp* *pp* *espressivo* *f* *pp* *p* *pp* *mf*

Sop. Sx. *mf p* *pp* *f* *f* *pp* *mf*

susp. cym. sm. trngl. big trngl.

sm whck big whck sm tmbck big tmbck

mrba + gl.s. *mp*

Pno. *mf* (muted) (plucked) *f* L.V.

Vln. *mf* *pp* *f* *f* *f* *sfz*

Vlc. *pp* *f* *f* *f* *f*

37 38 39 40 41 42

F
Poco più ♩ = ca. 58

Cl. *f*

Sop. Sx.

susp. cym. sm. trngl. big trngl. (scraped) L.V. *p*

sm whck big whck sm tmbck big tmbck

mrba + gl.s. *p* GLS L.V.

Pno. *p* L.V. *f* *pp* weightless *mp*

Vln. *pp* *f* *f* *f* *f*

Vlc. *pp* *f* *f* *f* *f*

43 44 45 46 47 48

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

Meno mosso ♩ = ca. 44

Cl.

Sop Sx.

susp. cym.
sm. trngl.
big trngl.

sm wblek
big wblek
sm tmblek
big tmplbck

Marimba

mrba
+ gl.s.

Pno.

Vln

Vlc

49 50 51 52 53 54

Liberalmente (♩ = ca. 44)

Cl.

Sop Sx.

susp. cym.
sm. trngl.
big trngl.

sm wblek
big wblek
sm tmblek
big tmplbck

mrba
+ gl.s.

Pno.

Vln

Vlc

55 56 57

Tempo primo ♩ = ca. 52

Cl.

Sop. Sx.

susp. cym. sm. trngl. big trngl.

sm. wblek. big wblek. sm. tmblek. big tmplbolk.

mrba + gl.s.
 * Between m. 60 and letter H the marimba plays rhythmically independent of the piano. No rhythmic sync. Marimba $\text{♩} = \text{ca. } 68$ *rallentando sempre* $\text{♩} = \text{ca. } 44$
pp playful

Pno.
pp weightless
Ped. ad lib (but always resonant sound)

Vln.
flautando s.t. *p* pizz. s.t.

Vlc.
pp *f* *p*

58 59 60 61 62 63

Liberaamente ♩ = ca. 44

A Tempo ♩ = ca. 58

Cl.

Sop. Sx.

susp. cym. sm. trngl. big trngl.

sm. wblek. big wblek. sm. tmblek. big tmplbolk.

mrba + gl.s.
G.S. L.V. *mp*

Pno.
ppp
(Ped. until end of piece)
*pppp ** *p*
 * pluck inside the piano. Use preferably the flesh of the finger to achieve a rounded and "attackless" sound

Vln.
p *f* *mp* *playful*
flautando

Vlc.
f

64 65 66 67 68

This page contains musical staves for measures 69 through 74. The instruments listed on the left are: Cl., Sop. Sx., susp. cym., sm. trngl., big trngl., sm. whick, big whick, sm. tmblck, big tmplblok, mrba + gl.s., Pno., Vln., and Vlc. The score includes various musical notations such as triplets, slurs, and dynamic markings. Key performance instructions include: 'pp sotto voce' for the vocal line, 'metronomic / constant speed until the end of the piece' for the piano, and 'sempre simile' for the piano and violin parts. Measure numbers 69, 70, 71, 72, 73, and 74 are clearly marked along the bottom of the staves.

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 rehearsal "J"

This page contains musical staves for measures 75 through 80. The instruments listed on the left are: Cl., Sop. Sx., susp. cym., sm. trngl., big trngl., sm. whick, big whick, sm. tmblck, big tmplblok, mrba + gl.s., Pno., Vln., and Vlc. The score continues with complex rhythmic patterns and dynamic markings. Key performance instructions include: 'pp sotto voce' for the vocal line, 'sempre simile' for the piano part, and 'flautando' and 'ord.' for the string parts. Measure numbers 75, 76, 77, 78, 79, and 80 are clearly marked along the bottom of the staves.

Cl.

Sop Sx.

susp. cym.
sm. trngl.
big trngl.

sm wbck
big wbck
sm tmblek
big tmplbck

mrba
+ gl.s.

Pno.

Vln

Vlc

81 82 83 84 85 86

pp *echo* *f* *pp* *lontano* *f*

flautando *ord.* *s.p.* *flautando* *s.t.* *pizz.* *L.V.*

Sempre simile *(keep going)* *Sempre simile*

Cl.

Sop Sx.

susp. cym.
sm. trngl.
big trngl.

sm wbck
big wbck
sm tmblek
big tmplbck

mrba
+ gl.s.

Pno.

Vln

Vlc

87 88 89 90 91 92 93

pp *sotto voce* *(non dim.)* *pp* *sotto voce* *(non dim.)*

Q.S. *P L.V. until end of sound* *stop abruptly - as if turned off - with glockenspiel note*

Sempre simile *(keep going)*