

Tomás I. Gueglio Saccone

Mil Panaderos (for solo violin)

(2013-rev.2017)

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Mil Panaderos is a study for solo violin exploring limited amounts of musical material in a rather systematic way. Some of its motifs find origin in common “bravura” techniques of traditional virtuoso playing (rapid scalar passages, fast arpeggios, explosive jétés...). These are then filtered through not-so-traditional performing techniques (i.e. varied left hand pressure) and arranged according to a combinatorial formal layout. The music then wanders, switching constantly between gestures, never fully unleashing its virtuosic temperament and ends, quite foreseeably, on a question mark.

Performance notes:



Empty rhomboidal note head: Harmonic pressure. Depending on string and node, each note will “speak” differently. Those harmonics that are supposed to speak with the clarity of a standard natural harmonic are notated providing node and string number. 8va harmonics are notated the traditional way. Any superposed empty rhomboidal note heads are to be played on different strings. This superposition does not imply an artificial harmonic.



Filled rhomboidal note head: harmonic pressure muting any possible natural harmonics by “shortening” the string with other fingers. In this context, a sounding natural harmonic would be not desired. The resulting sound should be an “airy” version of the notated pitches.



Touch fourth artificial harmonics are notated the standard way, with the fingered note as a regular note head and the node to be touched as an empty note head

The piece features 5 points of contact for the bow: s.tt (*molto sul taste*) s.t (*sul taste*) ord. (*standard contact point*) s.p (*sul ponticello*) s.pp (*molto sul ponticello*). An arrow in between them stands for ‘move progressively from...to...’

The duration of the fermatas is variable and left to the discretion of the performer.

Approximate duration: 6' 30” minutes

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Freely

♩ = ca. 58+

musical notation for the 'Freely' section. It includes dynamics such as *mp*, *f*, *pp*, and *pp*. Articulations include *gliss.*, *s.p.*, *s.t.*, *ord.*, *rall trem*, *flaut.*, *s.tt.*, and *(pizz)*. Fingerings are indicated with numbers 1-5 and *ord.* (order). A *delicate* marking is present at the end.

A

Poco più ♩ = ca. 64+

musical notation for section A, 'Poco più'. It includes dynamics such as *pp*, *mp*, *f*, *mf*, *mp*, *sfzp*, and *pp*. Articulations include *arco s.t.*, *gliss.*, *s.p.*, *s.t.*, *ord.*, *rall trem*, *flautando*, *s.tt.*, and *s.pp.*. Fingerings are indicated with numbers 1-5 and *ord.*. A note is marked with ** highest note poss on IV.*

B

Meno mosso ♩ = ca. 46

Poco più ♩ = ca. 64

musical notation for section B, 'Meno mosso' and 'Poco più'. It includes dynamics such as *f*, *mp*, *sfzp*, *ff*, *molto vib.*, *ff*, *pp*, *delicate*, *f*, *f*, *mp*, and *f*. Articulations include *s.t.*, *s.p.*, *gliss.*, *ord.*, *rall trem*, *flautando*, *col legno*, *s.p.*, *ord.*, and *s.p.*. Fingerings are indicated with numbers 1-5 and *ord.*. A note is marked with ** highest note poss. on III.*

* highest note poss. on III.

musical notation for section B, 'Meno mosso' and 'Poco più' (continued). It includes dynamics such as *pp*, *sfzp*, *sfzp*, *pp*, *ffpp*, *pp*, *f*, and *sfz*. Articulations include *s.t.*, *s.p.*, *gliss.*, *ord.*, *s.t.*, *ord.*, *s.p.*, *ord.*, *gliss.*, *s.t.*, and *ord.*. Fingerings are indicated with numbers 1-5 and *ord.*.

Ancora più mosso ♩ = ca. 72

musical notation for section C, 'Ancora più mosso'. It includes dynamics such as *f*, *mp*, *sfzp*, *sfzp*, *pp*, and *ffpp*. Articulations include *ord.*, *gliss.*, *s.p.*, *ord.*, *rall trem*, *flautando*, *s.p.*, *ord.*, *s.tt.*, and *s.p.*. Fingerings are indicated with numbers 1-6 and *ord.*.

C

musical notation for section C, 'Ancora più mosso' (continued). It includes dynamics such as *mp*, *pp*, *f*, *mf*, *sfpp*, *mp*, *sfzp*, and *pp*. Articulations include *s.p.*, *gliss.*, *ord.*, *s.p.*, *ord.*, *s.t.*, *ord.*, *s.p.*, *ord.*, *gliss.*, *s.p.*, *ord.*, and *flautando*. Fingerings are indicated with numbers 1-6 and *ord.*.

Meno mosso ♩ = ca. 46

ord. 3
gliss.
s.p.
I s.t.
3
ord. flautando
s.p. flautando
ord.
(long!)
f
pp
f
mp
molto vib.
molto vib.
ff
mp
f
pp
mp ten.

D **Tempo primo** ♩ = ca. 58

ord. → s.p.
gliss.
(d.)
ord. (long!)
II ord.
gliss.
(d. + d.)
sfzp → pp
presto possibile ma rallentando sempre
pp ten.
(senza dim.)
IV f sub.
presto possibile ma rallentando sempre
mp

E

ord.
gliss.
II
III
f
f
pp
f sub.
pp
gliss.
s.p.
flautando
s.p.
ord.
gliss.
3
s.p.
II s.t.
6
pp

F

II
rall trem
s.p.
5
gliss.
3
gliss.
I ord.
gliss.
II s.t.
3
6
s.p.
5
gliss.
III ord.
mf
f sub.
pp sub.
sfzp
f
mf

Poco più ♩ = ca. 64

ord. → s.p.
gliss.
6
f sub.
mp
f sub.
pp sub.
presto possibile ma rallentando sempre
pp sub.
flautando
ord.
I
f
f

Meno mosso ♩ = ca. 46

ord. → s.p.
II
gliss.
III
IV f
s.t.
gliss.
gliss.
IV
sfzp
II
s.p.
rall trem
s.t.
col legno
ord.
I
f
mp clock-like
(non dim.)
pp sub.
(senza rallentando)

Meno mosso ♩ = ca. 46

ord. → s.t. *col legno* (d.)

G *flautando* *col legno* s.p. *flautando*

s.t. ord. s.p. ord. s.p. ord.

f *pp* *mp* *pp* *ff* *molto vib.* *pp* *mp* *ff* *molto vib.* *p* *mp*

Ancora più mosso ♩ = ca. 72

s.p. → ord. *flautando* s.tt. → ord. s.p. s.pp. → ord. ord. → s.p.

molto vib. *ff* *pp* *mp* *f* *sfz mp* *f* *mf* *sfz* *f*

s.t. *flautando* s.p. ord. *flautando* s.p.

mp *f* *pp* *sfpp* *f* *p sub.* *pp*

flautando ord. s.pp. ord. ord. → s.p. *flautando* s.p.

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

ord. → s.p. ord. s.p. ord. → s.p.p.

pp *f* *f* *mp* *sfz mp* *pp sub.* *f*

Poco meno ♩ = 58

s.t. ord. s.p. **H** ord. s.p.

pp *ff* *p* *mf* *f*

I *col legno* *s.p.* → *ord.* *col legno* *ord.* **J** *ord.* → *s.p.*

mp clock-like (senza dim.) *mp* *f* *mp* *mf* *pp* *ff*

s.t. → *s.p.* * highest note poss. on II. *ord.* (long!) *ord.*

pp *sfzp* (senza dim.) *ff* *sub.* *sfz*

s.p. *flautando* *flautando* *ord.* *col legno* *ord.* *s.p.* *s.p.*

Meno mosso ♩ = ca. 46

f *f* *p* *p* *p* *mp* *ff* *molto vib.* *ff* *pp* delicate *p* *mf* *ff* *ff*

col legno *s.t.* *ord.* **K** *ord.* *s.t.* *s.p.* *s.p.* *ord.* *s.t.*

pp delicate *p* espressivo *mp* *mf* *f* *pp* *sfzp* *f* *pp*

flautando *ord.* *pizz (thumb)* *arco* *s.p.* *s.t.* → *ord.* *ord.* → *s.p.* *rall trem* *s.t.* *ord.*

Ancora meno mosso ♩ = ca. 62-66

ff *ff* *p* (molto vib. - like a lute) *f* *mp* *pp* *mp* *ff* *p* *f*

Meno mosso e rallentando - ♩ = ca. 50-54

p *p* *mp* *pp* *pp* lontano