

TRES DECALS

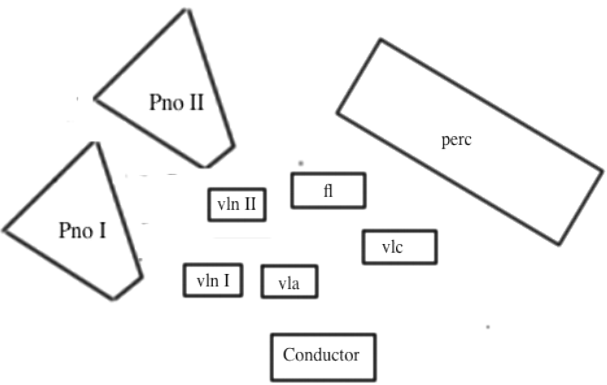
(FOR FLUTE, PERCUSSION, 2 PIANOS AND STRING QUARTET)

Tres Decals

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-preasure (**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

♩ = ca.70-76

5

A

Fl. *tk* *mf* *ORD* $\frac{1}{2}$ *air* $\frac{1}{2}$ *tk*

Pitched Perc. *Marimba* *rall. tremolo* *Vibraphone* *rall. tremolo* *Marimba* *rall. tremolo*

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

Pno 1 *pp* *mf sub.* *pp* *sust ped* *mp* *pp* *sust ped*

Pno 2 *pp* *sust ped*

Vln. I

Vla

Vln. II *arco* *flaut.* *ORD* *o.p.* *pizz.* *pp* *ff* *pp* *arco* *R* *norm.* *ORD* *H* *flaut.* *ORD*

Vlc. *pp* *arco* *norm.* *ORD* *flaut.* *ppizz.* *ff* *arco* *flaut.* *ORD*

Fl.

pp *mf* *pp* *1/2* *ORD* *air* *o*

Pitched Perc.

Vibraphone (2a volta marimba) *pp* *rall. trill* *sust ped--* Marimba Vibraphone

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

Pno 1

pp *pp* *mp* *sust ped* *sust ped*

Pno 2

pp *mf* *sust ped*

Vln. I

Vla

Vln. II

(H) (flaut.) (ORD) *pp* *ff* *pizz.* *mp* *pp* *arco* *ORD* *SP* *8va* *ORD* *pizz.* *mp*

Vlc.

pp *p* *pp* *ff* *pp* *arco* *H flaut.* *ORD* *o.p.* *+* *arco* *flaut.* *ORD*

11 12 13 14 15

Fl. B k 1/2 kt

Pitched Perc. Marimba Vibraphone

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

Pno 1 (pp) playful L.V. (plucked) (sust ped)---

Pno 2 (muted) (caressing) (muted) sust ped

Vln. I p

Vla pp

Vln. II H flaut. arco ORD SP pizz. R norm. arco ORD H flaut. ORD o.p.

Vlc. pp pizz. ORD H flaut. ORD o.p. ORD +

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

arpeggiating fast *rallentando arpeggio*

only 2a volta *only 2a volta*

III

Fl.

Pitched Perc.

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

Pno 1

Pno 2

Vln. I

Vla

Vln. II

Vlc.

pp

1/2

rall. trill

pp playful

pp

(plucked)

L.V.

sust ped till the end of sound

pizz.

mp

pp

ff

only 2da volta

flaut. ORD

arco

R → *H*

flaut. ORD → *o.p.*

pp

flaut. ORD

arco

pp

Fl.

ORD $\xrightarrow{\hspace{1cm}}$ air

pp

tkk

Pitched Perc.

Marimba

rall. tremolo

Vibraphone

rall. tremolo

sust ped

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

Pno 1

pp

expressive

sust ped

Pno 2

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

(plucked)

pp (inner string of the triple-string)

sust ped

L.V.

p

Vln. I

p poco vib.

Vla

pp poco vib.

Vln. II

ORD

H flaut. \rightarrow o.p.

SP

pizz.

pp

pp

pp

1/2 norm. ST

arco

H flaut. \rightarrow ORD

Vlc.

H flaut. ORD

pp arpeggiating fast

rallentando arpeggio

ff

pp

pp

pizz.

Fl.

Pitched Perc.

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

Pno 1

Pno 2

Vln. I

Vla

Vln. II

Vlc.

Fl.

1/2

air

kt

tk

air

ORD

pp

Marimba

2a volta vibes

rall. trill

Crotales (sounding)

only 2a volta

(trill as imperceptible as possible)

pp

(2da volta)
sust ped---

(plucked)

mf

pp

only 2a volta

L.V.

p

sust ped

(caressing)

pp

dolce / background

pp

"echoing right hand"

L.H only 2a volta

sust ped

(caressing)

(muted)

Vln. I

Vla

Vln. II

Vlc.

H → R

flaut. SP

o.p.

pizz.

arco

norm. ORD

H

pizz.

arco

flaut. ST

1/2 → H

R flaut. SP

ORD

flaut.

o.p.

arco

ORD

ST

SP

+ pizz.

mp

ff

Fl. **D** **piccolo** (sounding) *ff* *pp* *k*

Pitched Perc. **Vibraphone** *pp* **Crotales** (sounding) L.V. **Marimba**

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) L.V. (inner string of the triple-string) *sust ped*

Vln. I *8va*

Vla *8va*

Vln. II *R* flaut. ORD *ff* *pp* *8va* *H* flaut. ORD *pp* *arpeggiating fast* *rallentando arpeggio* *norm.* SP *R* *o.p.*

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

Fl.

ord → air t



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

pizz.

arco

1/2 flaut. ST



Vlc.

flaut. -----

R flaut. ORD

o.p.



ff

pp

The musical score is for "The Great Wall" by John Williams. It features a variety of instruments and includes detailed performance instructions. The score is divided into systems, with each system containing staves for different instruments. The instruments listed are Flute (Fl.), Pitched Percussion (Pitched Perc.), Piano 1 (Pno 1), Piano 2 (Pno 2), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The score includes dynamic markings such as *pp*, *mf*, *mp*, *p*, and *ff*. It also includes performance instructions like "sust ped", "rall. trill", "rall. tremolo", "only 2a volta", "only 1a volta", "caressing", "pizz.", "arco", "flaut. ORD", "flaut. ST", "R norm. ORD", "R norm. SP", "H", "0.p.", and "tk". The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked "Allegretto". The score is for a full orchestral arrangement.

Fl. only 1a volta ff pp tk ORD air 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 8va 3 8va (plucked) pp L.V. pp sust ped until m. 86

Pno 2 (muted) pp (plucked) (caressing) (plucked) mp L.V. (muted) pp sust ped

Vln. I 8va

Vla

Vln. II only 2a volta 1/2 norm. ORD pizz. arco flaut. ORD R norm. ST 1/2 H ORD o.p. pizz. pp ff

Vlc. H arco norm. ST R o.p. ORD + arco norm. ORD flaut. SP ff norm. ST

Fl.

mp *pp* *ff* *pp* *mf* *pp*

1/2 → air

Pitched Perc.

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

Marimba *mf*

Crotales (sounding) *p*

Marimba *pp* (tremolo as imperceptible as possible)

rall. trill

rall. tremolo

Pno 1

pp suspended

ppp echo

Pno 2

(plucked)

(caressing)

(muted)

p

(muted)

pp

sust ped

Vln. I

Vla

Vln. II

arco SP

R → H flaut.

ORD

→ SP pizz.

arco flaut. ORD → o.p.

flaut. ORD pizz.

arco flaut. R

Vlc.

flaut. → SP

pizz.

+

pizz.

arco ORD ST

flaut. → SP

flaut. ST

ORD

ff *pp* *ff* *pp* *f* *pp*

Fl.

piccolo
(sounding)

8^{va} -

air

ord

t

F

p

Pitched Perc.

Vibraphone

pp

sust ped

Crotales
(sounding)

15^{ma}

pp

L.V. sempre

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

pp

Pno 1

3

mf

3

pp

3

p

3

pp

(sust ped---)

Pno 2

8^{va} -

mp

8^{va} -

pp

(caressing)

pp dolce / background

sust ped until m. 80

Vln. I

8^{va} -

(via sord.)

flaut.
ORD

without sord.

pp

Vln. II

8^{va} -

H

I/2

SP

R

ORD

ff

pp

Vlc.

pizz.

arco

flaut.
ORD

o.p.

arpeggiating fast

rallentando arpeggio

61

62

63

64

65

Fl. *pp* *f* *ff* *8va* *1/2* *15ma* *Non pitched perc*

Pitched Perc. *pp* *sust ped until m. 83* *8va* *15ma* *Non pitched perc*

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

Pno 1 *mp* *pp* *3*

Pno 2

Vln. I *8va* *pizz.* *ff*

Vla *8va* *o.p.* *ff*

Vln. II *8va* *loco*

Vlc. *norm.* *SP* *pp* *o.p.* *ORD* *p*

[illegible]

Fl.

T.R.

(Bb)

Pitched Perc.

(Vibraphone)

Vibraphone fingertips

Non pitched perc

pp

Triangle

High Wb.

Low Wb.

High B.

Low B.

B.D.

Pno 1

mp

pp

p

pp

Pno 2

(muted)

ff

Vln. I

Vla

(pizz.)

Vln. II

Vlc.

o.p.

ST

IV

III

>

p

o.p.

ORD

>

p

Fl.

T.R.

T.R.

T.R.

Pitched Perc.

(Vibraphone)

L.V.

(sust ped---)

Vibraphone

Non pitched perc

pp

L.V.

L.V.

L.V.

Pno 1

3

(muted)

ff

Pno 2

(muted)

ff

ff

(caressing)

pp

sust ped

Vln. I

8^{va}---

Vla

(pizz.)

ff

Vln. II

8^{va}---

Vlc.

o.p.
(ORD)

III

IV

p

o.p.
SP

o.p.
ST

Fl.

T.R.

T.R.

T.R.

T.R.

H

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.

L.V.

L.V.

L.V.

L.V.

L.V.

pp

Pno 1

(muted)

L.V.

f

mp

sust ped

Pno 2

(plucked)

L.V.

f

pp

sust ped till the end of sound

Vln. I

8va

8va

p

Vla

(pizz.)

Vln. II

8va

Vlc.

o.p.
ORD

o.p.

o.p.
SP

o.p.

Vln. I

8^{va}



Vln. II

(8^{va})



91

92

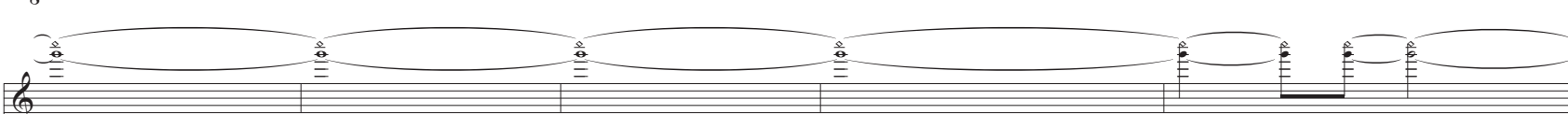
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94

95

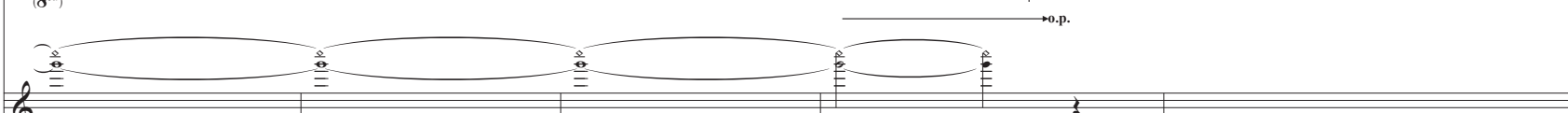
Vln. I

8^{va}



Vln. II

(8^{va})



96

97

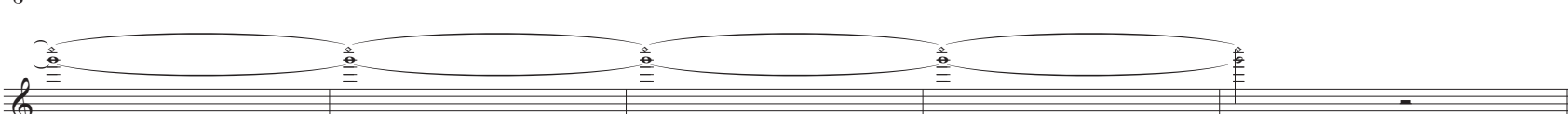
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99

100

Vln. I

8^{va}



101

102

103

104

105