

Tomás I. Gueglia – Saccone

# String Quartet

SCORE

# String Quartet

Tomas I. Gueglio – Saccone

## Instrumentation:

Violin I

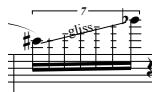
Violin II

Viola

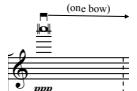
Violoncello

## 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 *sfp* 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**  $\text{♩} = \text{ca. } 76$ 

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

*flautando*

Violin 1: s.t.  $\overbrace{\text{p}}^{\text{IV}}$   $\overbrace{\text{f}}^{\text{wide bowing}}$   $\overbrace{\text{p}}^{\text{sfp}} \overbrace{\text{pp}}^{\text{*}}$   $\overbrace{\text{f}}^{\text{simile}}$   $\overbrace{\text{flautando}}^{\text{ord.}} \overbrace{\text{s.p.}}^{\text{3}}$   $\overbrace{\text{p}}^{\text{jete}}$   $\overbrace{\text{ord.}}^{\text{3}}$   $\overbrace{\text{flautando}}^{\text{ord.}} \overbrace{\text{s.p.}}^{\text{3}}$   $\overbrace{\text{f}}^{\text{5}}$

Violin 2:  $\overbrace{\text{pp}}^{\text{rall tr **}}$   $\overbrace{\text{flautando}}^{\text{ord.}} \overbrace{\text{s.p.}}^{\text{3}}$   $\overbrace{\text{pp}}^{\text{simile}}$   $\overbrace{\text{flautando}}^{\text{ord.}} \overbrace{\text{s.p.}}^{\text{3}}$   $\overbrace{\text{mf}}^{\text{3}}$   $\overbrace{\text{flautando}}^{\text{ord.}} \overbrace{\text{s.p.}}^{\text{3}}$   $\overbrace{\text{pp}}^{\text{3}}$

Viola: -

Cello: -

\*\* 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 so short to perform such rallentando)

1 2 3 4 5

pizz. > Vln. 1:  $f$  *aggressivo*  $\overbrace{\text{flautando}}^{\text{s.t.}} \overbrace{\text{s.p.}}^{\text{3}}$   $\overbrace{\text{pizz.}}^{\text{arco}}$   $\overbrace{\text{flautando}}^{\text{s.t.}}$   $\overbrace{\text{ord.}}^{\text{3}}$   $\overbrace{\text{flautando}}^{\text{s.t.}}$   $\overbrace{\text{ord.}}^{\text{3}}$   $\overbrace{\text{flautando}}^{\text{s.t.}}$   $\overbrace{\text{ord.}}^{\text{3}}$

Vln. 2:  $\overbrace{\text{flautando}}^{\text{s.t.}} \overbrace{\text{ord.}}^{\text{3}}$   $\overbrace{\text{s.p.}}^{\text{3}}$   $\overbrace{\text{p}}^{\text{f}} \overbrace{\text{f}}^{\text{3}}$   $\overbrace{\text{f}}^{\text{3}}$   $\overbrace{\text{p}}^{\text{f}} \overbrace{\text{f}}^{\text{3}}$   $\overbrace{\text{f}}^{\text{3}}$   $\overbrace{\text{p}}^{\text{f}} \overbrace{\text{f}}^{\text{3}}$   $\overbrace{\text{f}}^{\text{3}}$

Vla.:  $\overbrace{\text{flautando}}^{\text{s.t.}}$   $\overbrace{\text{ord.}}^{\text{3}}$   $\overbrace{\text{pizz.}}^{\text{3}}$   $\overbrace{\text{flautando}}^{\text{ord.}}$   $\overbrace{\text{s.p.}}^{\text{3}}$   $\overbrace{\text{gloss.}}^{\text{3}}$   $\overbrace{\text{pizz.}}^{\text{3}}$   $\overbrace{\text{flautando}}^{\text{ord.}}$   $\overbrace{\text{s.p.}}^{\text{3}}$   $\overbrace{\text{gloss.}}^{\text{3}}$   $\overbrace{\text{pizz.}}^{\text{3}}$

Vlc.: -

6 7 8 9 10

A

Poco meno  $\text{♩} = \text{ca. } 58$

Vln. 1:  $\overbrace{\text{pizz.}}^{\text{5}}$   $\overbrace{\text{f}}^{\text{aggressivo}}$   $\overbrace{\text{jeté}}^{\text{s.t.}}$   $\overbrace{\text{s.p.}}^{\text{3}}$   $\overbrace{\text{arco}}^{\text{(non-flautando)}}$   $\overbrace{\text{ord.}}^{\text{3}}$   $\overbrace{\text{rall tr:}}^{\text{3}}$   $\overbrace{\text{flautando}}^{\text{3}}$   $\overbrace{\text{s.p.}}^{\text{3}}$   $\overbrace{\text{ord.}}^{\text{3}}$   $\overbrace{\text{simile}}^{\text{3}}$   $\overbrace{\text{flautando}}^{\text{3}}$

Vln. 2:  $\overbrace{\text{jeté}}^{\text{s.t.}}$   $\overbrace{\text{s.p.}}^{\text{3}}$   $\overbrace{\text{gloss.}}^{\text{3}}$   $\overbrace{\text{f}}^{\text{3}}$   $\overbrace{\text{p}}^{\text{3}}$   $\overbrace{\text{f}}^{\text{3}}$   $\overbrace{\text{pizz.}}^{\text{3}}$   $\overbrace{\text{flautando}}^{\text{3}}$   $\overbrace{\text{ord.}}^{\text{3}}$   $\overbrace{\text{f}}^{\text{3}}$   $\overbrace{\text{p}}^{\text{3}}$   $\overbrace{\text{f}}^{\text{3}}$

Vla.:  $\overbrace{\text{pizz.}}^{\text{5}}$   $\overbrace{\text{f}}^{\text{aggressivo}}$   $\overbrace{\text{jeté}}^{\text{s.t.}}$   $\overbrace{\text{s.p.}}^{\text{3}}$   $\overbrace{\text{arco}}^{\text{(non-flautando)}}$   $\overbrace{\text{ord.}}^{\text{3}}$   $\overbrace{\text{f}}^{\text{3}}$   $\overbrace{\text{pizz.}}^{\text{3}}$   $\overbrace{\text{gloss.}}^{\text{3}}$   $\overbrace{\text{f}}^{\text{3}}$   $\overbrace{\text{pizz.}}^{\text{3}}$   $\overbrace{\text{f}}^{\text{3}}$

Vlc.:  $\overbrace{\text{Sospeso}}^{\text{mp focused}}$   $\overbrace{\text{f}}^{\text{3}}$   $\overbrace{\text{f}}^{\text{3}}$

L.V. sempre

s.t. → s.p.  
 jete  
 Vln. 1 p → f  
 s.p.  
 pizz.  
 arco s.p.  
 pizz.  
 arco ord. → s.p.  
 flautando → s.p.  
 s.t.  
 Vln. 2 f espress.  
 pp → f  
 pizz. 3 5 7  
 arco 6  
 f aggressivo  
 pizz. 5 7  
 arco s.t.  
 pp espressivo  
 arco ord. → s.p.  
 Vla. mf → f  
 f aggressivo  
 pizz. 3 5 7  
 arco 6  
 sfp → f  
 Sospeso  
 arco  
 mp focused  
 sfz mp  
 sfz mp

16            17            18            19            20

**B**  
 Vln. 1 → s.p.  
 ord. 3 5  
 p → mf  
 flautando → s.p.  
 sfp → f  
 pizz. 3 5 7  
 f aggressivo  
 (Sempre a tempo - disregard Vcl)  
 Vln. 2 s.p. 3 5  
 ord. flautando → s.p.  
 ord. flautando → s.p.  
 sfp → f  
 s.p.  
 arco flautando s.t.  
 p → f → mp → f pp sub.  
 wide bowing  
 pizz. 3 5 7  
 f aggressivo  
 (Sempre a tempo - disregard Vcl) arco jete s.t.  
 Vla. 3 5 7  
 pizz.  
 Vlc. sf p mp  
 Liberamente - Comodo  
 (At your own pace - the written rhythm is approximate  
 Disregard the other instruments)

L.V. -----  
 21            22            23            24            25

arco s.t. → s.p.  
 Vln. 1 p → f  
 pizz.  
 arco ord. flautando → s.p.  
 ord. 3 5  
 pizz.  
 Solo - aggressive  
 ord. (non-flautando)  
 sfp → f  
 ralantando molto

Poco più mosso ♩ = ca. 66  
 26            27            28            29            30

## C

Vln. 1 arco flautando s.t.

Vln. 2 pp sotto voce f sfp \* highest note poss. (end solo) ord. flautando - - - s.p. s.p. pizz. arco s.p. pizz.

Vla. 3 gliss. f sfp f rallentando molto

Vlc. (pizz.) mf bring out f aggressivo

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

31

32

33

34

35

Vln. 1 sfp (non-flautando) arco (non-flautando) ord. f mp simile f gliss. mp sfz mp f

Vln. 2 p arco ord. mp pp mp mf f sfp mp

Vla. pp gliss. mp f p s.p. p. f

Vlc. -

36

37

38

39

40

Vln. 1 ord. 6 7 gliss. pp (senza cresc.) pp (senza cresc.) s.t. 5 ord. 6 s.p. pp (senza cresc.) sfp (senza cresc.)

Vln. 2 s.p. 3 5 ord. 7 gliss. pp (senza cresc.) sfp pp (senza cresc.) sfp > pp (senza cresc.)

Vla. mp focused sfp mp focused f

Vlc. arco mp focused f mf focused

41

42

43

44

45

D

## Poco più presto / Giocoso ♩ = ca. 76

Vln. 1

Vln. 2

Vla.

Vlc.

46      47      48      49      50      51

**Meno mosso** ♩ = ca. 58

Vln. 1

Vln. 2

Vla.

Vlc.

52      53      54      55      56

Vln. 1

Vln. 2

Vla.

Vlc.

57      58      59      60      61

E

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

**Ancora piu lento** ♩ = ca. 48

Vln. 1 pizz. arco s.t. → s.p. 6 pizz. arco s.t. → s.p. 3 5 gliss. pliss. b

Vln. 2 pizz. arco s.t. 5 3 → s.p. (senza cresc.) pizz. arco s.t. → s.p. 3 ord.

Vla. flautando - s.t. → s.p. 3 5 → s.p. (senza cresc.) → s.p. → s.p. → s.p.

Vlc. Poco più mosso = ca. 58 s.t. s.p. s.t. s.p. rallentando molta s.t. A tempo = ca. 58 s.t. s.p. s.t. s.p. Repeat (if necessary) until everybody is finished an attaca

**F** Poco piu mosso ♩ = ca. 58

**F** Poco più mosso ♩ = ca. 58

ord. → flautando s.p. 3  
ord. → flautando s.p.  
jete 3  
ord. → flautando s.p.  
Vln. 1  
pp → mp  
sfpp → mf  
f (poss.)  
pp → f  
Vln. 2  
arco ord. 3 → 5  
p → sfp  
sfpp → mf  
p → sfp → f  
pp → mp  
Vla.  
ord. → n  
p → n  
p → mp → pp  
p → n  
p → n  
s.t. s.p. s.t. s.p. s.t. s.p. s.t. s.p.  
Vlc.

(sempre a tempo / disregard viola)

flautando

ord.

s.p.

jete

ord.

s.p.

pizz.

arco

Vln. 1

Vln. 2

pizz.

arco

ord.

f

(sempre a tempo / disregard viola)

aggressivo

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

molto s.p.

p

rallentando molto

A tempo = ca. 58

giocoso / leggiero

rallentando molto

Vla.

Vlc.

f

84

85

86

87

ord.

Vln. 1

*mf* with intensity

gloss

\* highest note poss on IV.

ord.

p

s.p.

6

7

gloss

\* highest note poss. on II .

Vln. 2

ord.

6

gloss

5

*p*

*f*

*mp*

*ff*

*focused*

s.p.

7

gloss

\* highest note poss. on IV.

ord.

*p*

*f*

*sfp*

5

>

6

gloss

\* highest note poss. on II .

Vla.

*p*

*ff*

*mf*

*ff*

highest note poss on IV.

ord.

*p*

*f*

*sfp*

*ff*

7

gloss

\* highest note poss. on II .

Vlc.

arco

ord.

5

gloss

\* highest note poss on IV.

3

*p*

*ff*

5

3

*mf*

5

7

gloss

\* highest note poss. on II .

ff

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**

(one bow) (one bow) (one bow) (one bow) (one bow) (one bow) (one bow)

Vln. 1      Vln. 2      Vla.      Vlc.

*pp* poco vib / like whistling      *mp*      *pp*      *mf*      *pp*

A tempo  $\text{♩} = \text{ca. } 58$  - disregard other instrument's rhythms  
pizz.

arco ord.      *rall tr.*

*p*      *sfp*      *mp*

A tempo  $\text{♩} = \text{ca. } 58$  - disregard Vln I  
s.t.      *jete*      *pizz.*

arco      *pp*      *mp*      *mp*

A tempo  $\text{♩} = \text{ca. } 58$  - disregard Vln I  
arco      *flautando*      *pizz.*

*mp*      *mp*

**A tempo** | = ca. 48 (Back in synch)

(one bow) → (one bow) → (one bow)

Vln. 1

f      pp      p      sfp      n

ord.      pizz.      arco flautando      s.p.

Vln. 2

pp      mf      mp      p      arco ord. flautando plissé      pizz.

arco flautando      s.p.      jete      pizz.      (wait for vln 1)

Vla.

p      pp      mp      mf      arco s.p.      pizz.

arco jete      pizz.      arco flautando      (wait for vln 1)

Vlc.

mp      p      p      mp      sfp      n      p (senza cresc.)

arco jete      pizz.      arco flautando      p (senza cresc.)

\* 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**

**Senza Misura - legato, sospeso e delicato**

Violin 1

Violin 2

Viola

Cello

Wait for the last one to finish and attacca

**A Tempo -**

(Back in synch)  $\text{♩} = \text{ca. } 58$

**Measure 111:** Vln. 1: s.t. (one bow) ord.  $\text{♩} = \text{ca. } 58$ , poco vib,  $p$ .  
Vln. 2: s.t. (one bow) ord.  $\text{♩} = \text{ca. } 58$ , poco vib, non vib.

**Measure 112:** Vln. 1: (one bow)  $f$ ,  $pp$ .  
Vln. 2: (one bow)  $mp$ ,  $pp$ ,  $f$ .

**Measure 113:** Vla.: s.t. (one bow) ord.  $\text{♩} = \text{ca. } 58$ , poco vib,  $pp$ .  
Vlc.: arco s.t. (one bow) pizz., poco vib.

**Measure 114:** Vln. 1: (one bow)  $f$ ,  $pp$ .  
Vln. 2: (one bow)  $pp$ .  
Vla.: (one bow)  $sfz mp$ ,  $pp$ ,  $sfz mp$ .  
Vlc.: (one bow)  $v$ ,  $pp$ ,  $sfz mp$ .

**Measure 115:** Vln. 1: (one bow)  $v$ ,  $pp$ .  
Vln. 2: (one bow)  $v$ ,  $pp$ .  
Vla.: (one bow)  $pp$ ,  $sfz mp$ .  
Vlc.: (one bow)  $v$ ,  $pp$ ,  $sfz mp$ .

**Measure 116:** Vln. 1: (one bow)  $v$ ,  $pp$ .  
Vln. 2: (one bow)  $v$ ,  $pp$ .  
Vla.: (one bow)  $pp$ ,  $sfz mp$ .  
Vlc.: (one bow)  $v$ ,  $pp$ ,  $sfz mp$ .

A Tempo -

(Back in synch) ♩ = ca. 58

**Senza Misura**

**Vln. 1**

s.t.      ord. (6)

*pp sotto voce ma espressivo*      *sfp*      *(senza cresc.)*

**Vln. 2**

3      5      7

*f mp*      *fp*      *pp*      *(senza cresc.)*

**Vla.**

*flautando*      s.t. → s.p.      3      5

*gliss.*      *pp*      *(senza cresc.)*

**Vlc.**

*p focused*

**Measure 117:** s.t.

**Measure 118:** ord. (one bow) → s.p. (one bow) → ord. (one bow)

**Measure 119:** s.t. (one bow) → s.p. (one bow) → ord. (one bow)

**Measure 120:** (one bow) → (one bow) → (one bow)

**Measure 121:** (one bow) → (one bow) → (one bow) → pizz. (one bow)

**Measure 122:** Wait for the last one to finish and attacca

**Ancora piu lento** ♩ = ca. 48

Musical score for strings (Vln. 1, Vln. 2, Vla., Vlc.) showing a solo section and its conclusion. The score includes dynamic markings like *poco liberamente*, *flautando*, *Poco meno*, *sfp*, *pp*, *(end solo)*, *s.p.*, *gliss.*, *pizz.*, *f aggressivo*, *arco s.t.*, and *pp poco vib*. Performance instructions include *ca. 76*, *ca. 58*, *3*, *6*, and *s.t.*

**Senza Misura**

**Vln. 1**

pizz.  
→ s.p.  
— p — n  
p f  
pp

**Vln. 2**

pizz.  
→ s.p.  
— p — n  
p f  
pp

**Vla.**

flautando → s.p.  
— 3 —  
— f —  
— mp —

**Vlc.**

s.t. → s.p.

**Performance Instructions:**

- Measure 130: **p** L.V. poss sempre
- Measure 131: **pizz.**
- Measure 132: **arco**
- Measure 133: **flautando**
- Measure 134: **Wait for the last one to finish and attacca**
- Measure 135: **arco** ca 48

**A tempo**

**Vln. 1**

(one bow)  
ppp — n

**Vln. 2**

(one bow)  
ppp — n

**Vla.**

(one bow)  
ppp — n

**Vlc.**

— ca 48 pizz.  
s.t. → s.p.

**Performance Instructions:**

- Measure 137: **p** L.V. poss sempre
- Measure 138: **ppp**
- Measure 139: **flautando**
- Measure 140: **pizz.**
- Measure 141: **s.p.**