

TRES DECALS

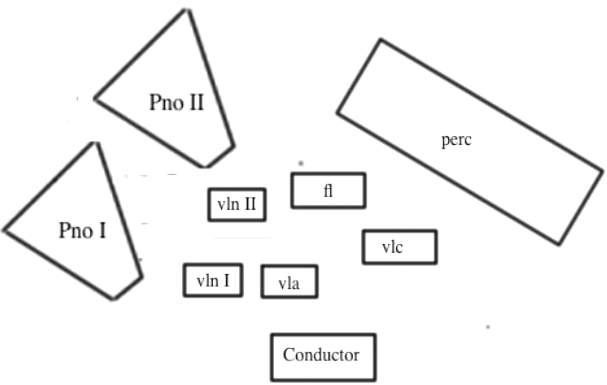
(FOR FLUTE, PERCUSSION, 2 PIANOS AND STRING QUARTET)

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

Tres Decals

♩ = ca. 70 - 76

Flute

pp (pp) ff

pp kt ff

Pitched Perc.

Marimba

ff

Marimba

Vibraphone

sust ped

Triangle
High Wblock
Low Wblock
High Bongo
Low Bongo
Bass Drum

Piano 1

pp

(plucked) mp L.V. pp

(muted) p

(2da volta) sust ped

sust ped

sust ped

Piano 2

(muted) p

(plucked) pp

(caressing)

(muted)

only 2a volta L.V.

sust ped

sust ped

Violin I

Sordino (al fine)

p poco vib.

Sordino

Viola

pp poco vib.

"echoing" violin I

Violin II

pizz. mf

arco ORD flaut.- - , SP

pp ff

R norm. ST H

pizz. pp

Cello

R flaut.- - - - 1/2 ST

pp

+

arco flaut.- - - , ST ORD

ff pp

pizz.

A

tk

ORD \rightarrow 1/2 \rightarrow air

Fl.

mf

pp

Marimba rall. tremolo

Vibraphone rall. tremolo

Marimba rall. tremolo

Pitched Perc.

pp

mf sub.

pp

sust ped

pp

Triangle

High Wb.

Low Wb.

High B.

Low B.

B.D.

mf sub.

Pno 1

8va -

pp

(plucked)

p

p

p

sust ped

mp

pp

sust ped

Pno 2

8va -

3

3

sust ped

Vln. I

Vla

Vln. II

arco flaut. ORD \rightarrow o.p. pizz.

pp

ff

pp

arco norm. ORD \rightarrow H

arco norm. ORD \rightarrow SP

H flaut. ORD

Vlc.

3

3

arco norm. ORD

flaut. -

pizz.

arco flaut. ORD

pp

ff

ff

Fl. *pp* *mf* *pp* *ORD* *air* *0*

Pitched Perc. *pp* *rall. trill* *sust ped* *Marimba* *Vibraphone*

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

Pno 1 *pp* *pp* *8va* *mp* *sust ped*

Pno 2 *pp* *mf* *only 2a volta* *sust ped*

Vln. I

Vla

Vln. II *(H)* *(flaut.)* *(ORD)* *o.p.* *pizz.* *8va* *arco* *ORD* *SP* *pizz.* *mp*

Vlc. *1/2 norm. ST* *H* *SP* *pizz.* *p* *H* *arco* *flaut.* *ORD* *o.p.* *+* *arco* *flaut.* *ORD* *pp* *ff* *pp*

This musical score is for 'The Firebird' by Igor Stravinsky, specifically the section marked 'B'. The score is written for a large orchestra and includes the following instruments and parts:

- Fl.** (Flute): Features dynamic markings of *ff* and *pp*, and a key signature change to $\sharp C$ marked 'k'.
- Pitched Perc.** (Pitched Percussion): Includes Marimba and Vibraphone parts with dynamic markings of *mf* and *pp*.
- Triangle, High Wb., Low Wb., High B., Low B., B.D.** (Percussion): Includes a 'playful' section marked *pp* and a 'L.V.' (Larghetto Vivace) section.
- Pno 1** (Piano 1): Features a 'playful' section marked *pp* and a 'caressing' section marked *pp*.
- Pno 2** (Piano 2): Features a 'muted' section marked *p* and a 'caressing' section marked *pp*.
- Vln. I** (Violin I): Features a 'caressing' section marked *p* and a 'muted' section marked *pp*.
- Vla** (Viola): Features a 'caressing' section marked *pp* and a 'muted' section marked *pp*.
- Vln. II** (Violin II): Features a 'caressing' section marked *pp* and a 'muted' section marked *pp*.
- Vlc.** (Violoncello): Features a 'caressing' section marked *pp* and a 'muted' section marked *pp*.

The score includes various dynamic markings such as *ff* (fortissimo), *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano). It also includes performance instructions like 'playful', 'caressing', 'muted', and 'L.V.' (Larghetto Vivace). The score is marked with a key signature change to $\sharp C$ and a time signature change to 1/2.

[illegible]

The musical score is for "The Great Wall" by John Adams. It is a 12-measure piece in 3/4 time, marked "C" (Crescendo). The score is arranged for the following instruments:

- Fl.** (Flute): Starts with a melodic line in measures 2-4, marked *pp*. A dynamic marking *pp* is also present in measure 5.
- Pitched Perc.** (Marimba and Vibraphone): The Marimba plays a melodic line in measures 2-4, marked *pp*. The Vibraphone plays a melodic line in measures 5-8, marked *pp*. Both instruments have a "rall. tremolo" marking in measures 2-4 and 5-8.
- Triangle**, **High Wb.**, **Low Wb.**, **High B.**, **Low B.**, **B.D.** (Bells): These instruments are listed but have no notation in this section.
- Pno 1** (Piano 1): Plays a melodic line in measures 2-4, marked *pp*. A dynamic marking *pp* is also present in measure 5. The piano has a "sust ped" marking in measures 2-4 and 5-8.
- Pno 2** (Piano 2): Plays a melodic line in measures 2-4, marked *pp*. A dynamic marking *pp* is also present in measure 5. The piano has a "sust ped" marking in measures 2-4 and 5-8. The piano has a "L.V." marking in measure 8.
- Vln. I** (Violin I): Plays a melodic line in measures 2-4, marked *pp*. A dynamic marking *pp* is also present in measure 5. The violin has a "sust ped" marking in measures 2-4 and 5-8.
- Vla** (Viola): Plays a melodic line in measures 2-4, marked *pp*. A dynamic marking *pp* is also present in measure 5. The viola has a "sust ped" marking in measures 2-4 and 5-8.
- Vln. II** (Violin II): Plays a melodic line in measures 2-4, marked *pp*. A dynamic marking *pp* is also present in measure 5. The violin has a "sust ped" marking in measures 2-4 and 5-8.
- Vlc.** (Violoncello): Plays a melodic line in measures 2-4, marked *pp*. A dynamic marking *pp* is also present in measure 5. The cello has a "sust ped" marking in measures 2-4 and 5-8.

The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked "rall. tremolo" in measures 2-4 and 5-8. The score is marked "C" (Crescendo) and "ORD" (Order). The score is marked "H" (Harmonics) in measures 2-4 and 5-8. The score is marked "flaut." (Flute) in measures 2-4 and 5-8. The score is marked "pizz." (Pizzicato) in measures 2-4 and 5-8. The score is marked "arco" (Arco) in measures 2-4 and 5-8. The score is marked "norm." (Normal) in measures 2-4 and 5-8. The score is marked "1/2" (Half) in measures 2-4 and 5-8. The score is marked "H" (Harmonics) in measures 2-4 and 5-8. The score is marked "flaut." (Flute) in measures 2-4 and 5-8. The score is marked "pizz." (Pizzicato) in measures 2-4 and 5-8. The score is marked "arco" (Arco) in measures 2-4 and 5-8. The score is marked "norm." (Normal) in measures 2-4 and 5-8. The score is marked "1/2" (Half) in measures 2-4 and 5-8.

[illegible]

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

mp *pp*

sust ped

sust ped

Vln. I

Vla

Vln. II

ff *pp*

pp arpeggiating fast ————— rallentando arpeggio

Vlc.

pp

pizz. *pizz.* *arco* *norm. ORD*

R flaut. *ORD* *o.p.*

H flaut. *ORD*

norm. *SP*

R *o.p.*

SP

Fl.

ord → air t

Pitched Perc.

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

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

H

SP

Vlc.

flaut. -----

R flaut. ORD

o.p.

ff

pp

[illegible]

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 (plucked) pp L.V. pp 8vb 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 ff pp pizz. 8va arco flaut. ORD R norm. ST 1/2 H o.p. ORD pp ff pizz.

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

The musical score for "The Wind" by John Cage is presented in a multi-staff format. The instruments and their parts are as follows:

- Fl. (Flute):** The top staff, featuring a melodic line with dynamic markings *mp*, *pp*, *ff*, *pp*, *mf*, and *pp*. It includes performance instructions like "rall. trill", "air", and "t".
- Pitched Perc. (Pitched Percussion):** The second staff, including Marimba and Crotales (sounding). It features a melodic line with dynamic markings *mf*, *p*, *pp*, and *mp*. Instructions include "rall. tremolo" and "(tremolo as imperceptible as possible)".
- Triangle, High Wb., Low Wb., High B., Low B., B.D. (Triangle, High Woodblock, Low Woodblock, High Bells, Low Bells, Bells):** The third staff, which is mostly silent with some rhythmic markings.
- Pno 1 (Piano 1):** The fourth staff, featuring a melodic line with dynamic markings *pp* and *ppp*. Instructions include "suspended" and "echo".
- Pno 2 (Piano 2):** The fifth staff, featuring a melodic line with dynamic markings *p* and *pp*. Instructions include "(plucked)", "(caressing)", "(muted)", and "sust ped".
- Vln. I (Violin I):** The sixth staff, featuring a melodic line with dynamic markings *pp* and *ppp*. Instructions include "sust ped" and "8va".
- Vln. II (Violin II):** The seventh staff, featuring a melodic line with dynamic markings *f* and *pp*. Instructions include "arco", "flaut.", "pizz.", "ORD", "ST", and "8va".
- Vlc. (Violoncello):** The eighth staff, featuring a melodic line with dynamic markings *ff*, *pp*, and *f*. Instructions include "flaut.", "pizz.", "ORD", "ST", and "8va".

The score is written in a complex, multi-staff format, with various performance instructions and dynamic markings throughout. The instruments are listed on the left side of the score, and the parts are written on staves. The score is a full orchestral score for a large ensemble.

Fl.

8^{va}-----

1/2

pp

f

C flute

Tongue Ram (T.R)

Pitched Perc.

Vibraphone

Crotales (sounding)

15^{ma}

sust ped until m. 83

Triangle

High Wb.

Low Wb.

High B.

Low B.

B.D.

Non pitched perc

pp

Pno 1

mp

pp

Pno 2

Vln. I

8^{va}-----

pizz.

ff

Vla

o.p.

ff

Vln. II

8^{va}-----

loco

Vlc.

norm.

SP

pp

o

o.p.

ORD

p

G

T.R.

Fl.

(Vibraphone)

Pitched Perc.

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

Crotales
(sounding)

Vibraphone

Non pitched
perc

Pno 1

Pno 2

Vln. I

Vla

Vln. II

Vlc.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a full orchestra and includes vocal parts for the two main characters, T.R. and O.P.

Instrumentation:

- Vocalists:** T.R. (Tenor) and O.P. (Organist).
- Flute (Fl.):** Features a melodic line in the first system, marked with a *pp* (pianissimo) dynamic.
- Pitched Percussion (Pitched Perc.):** Includes a Vibraphone (finger tips) and Non pitched perc.
- Piano (Pno 1, Pno 2):** Pno 1 plays a complex, rhythmic accompaniment with triplets and chords, marked with *mp* (mezzo-piano), *pp* (pianissimo), and *p* (piano). Pno 2 provides a steady, rhythmic accompaniment, marked with *ff* (fortissimo).
- Violins (Vln. I, Vln. II):** Vln. I plays a melodic line, while Vln. II provides a steady, rhythmic accompaniment.
- Viola (Vla):** Provides a steady, rhythmic accompaniment.
- Violoncello (Vlc.):** Provides a steady, rhythmic accompaniment, marked with *p* (piano).

Key Musical Elements:

- Tempo:** The score is marked with a tempo of 120 beats per minute.
- Key Signature:** The key signature is one flat (B-flat major or D-flat minor).
- Time Signature:** The time signature is 4/4.
- Form:** The score is in a single system, with measures 1 through 16.

Fl.

Pitched Perc.

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

Pno 1

Pno 2

Vln. I

Vla

Vln. II

Vlc.

81

82

83

84

85

Fl. 1

Pitched Perc.

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

Pno 1

Pno 2

Vln. I

Vla

Vln. II

Vlc.

86 87 88 89 90

The image shows the first four measures of a musical score for Violin I and Violin II. The key signature has one flat (B-flat), and the time signature is 8/16. The Violin I part begins with a treble clef and a key signature change from one flat to two flats (B-flat and E-flat) in the first measure. The Violin II part begins with a treble clef and a key signature of one flat. Both parts feature a series of eighth notes in the first measure, followed by a half note in the second measure, and then a series of eighth notes in the third and fourth measures. The Violin I part has a fermata over the first measure, and the Violin II part has a fermata over the second measure.

 91 92 93 94 95

Violin I and Violin II staves. Violin I has a crescendo from *mf* to *pp*. Violin II has a decrescendo from *mp* to *p*. Both parts feature sustained notes with hairpins.

96 97 98 99 100

The image shows a musical score for Violin I (Vln. I). The staff is a five-line treble clef. The music consists of a series of slurs, each starting with a fermata-like symbol (a circle with a vertical line) and ending with a fermata-like symbol. The slurs are connected by a dashed line at the top. The first slur is labeled '8va' at the top left. The final slur is labeled '0' at the bottom right. The staff is divided into measures by vertical bar lines.

101 **102** **103** **104** **105**