Triste y madrigal

(for voice, flute, French horn, harp, electric guitar, violin and pre-recorded sounds)

Tomás I. Gueglio Saccone

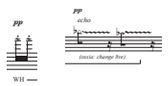
Triste y madrigal

(for voice, five instruments and pre-recorded sounds)

PERFORMANCE NOTES

GENERAL

(1) Slight amplification is suggested for all the instruments, especially the voice



(2) All performers except the vocalist and horn player required to whistle at various points in the piece. Whistling of a specific pitch is indicated by a small round notehead. Whistling of a non-specific pitch is indicated with a wiggly line.

(3) Violin, harp and guitar feature and auxiliary staff to indicate whistling and humming

(4) Zing: exponential crescendo. Accelerating towards the end of the hairpin

(5) Linear rallentando independently from the ensemble: slow down somewhat freely until the ‘aprox. duration’ indication. Go back to following the conductor immediately after that or at the ‘back in synch’ indication.

FLUTE

(1) T.R= Tongue ram

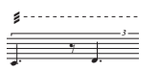
(2) Noteheads: different sound qualities are indicated with different noteheads. Empty rhomboidal notehead means ‘airy’, filled rhomboidal notehead means ‘half sound/half air’

(2) Dark circle: covering the mouthpiece with the mouth. This symbol is cancelled by an empty circle

(3) ‘at a distance from mouthpiece’ (hollow): the desired sound resembles blowing into a glass bottle

(4) Timbral trill: switch between different fingerings producing the same pitch with a slight difference in intonation

(5) Speaking inside the flute while covering the mouthpiece. The desired effect is that of indistinct mumbling coming out of an old radio

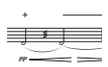


(6) Flutter tongue is indicated through the traditional symbol although located on top of the staff

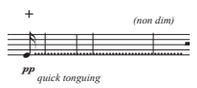
FRENCH HORN

(1) The French horn uses a plunger or a wah-wah mute throughout

(2) A plus sign means ‘mute closed’, and empty circle ‘mute open’, a half-filled circle means ‘1/2 open’. An arrow between these symbols stands for ‘progressively from x to y’



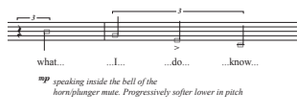
(3) Tremolo sign = timbral trill. switch between different fingerings producing the same pitch with a slight difference in intonation



(4) Fast tonguing: repeated double or triple tonguing as quick as possible.

(5) Wiggly line = molto vibrando

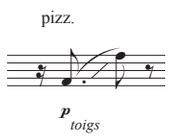
(6) Two or three dots over a note= double or triple tonguing



(7) Speaking inside the bell of the horn. The desired effect is that of indistinct mumbling coming out of an old radio. Same effect is used in the flute.

VIOLIN

(1) Three different points for bow placement: a) Sul tasto (ST) b) Ordinario (ORD) 3) Sul ponticello (SP)



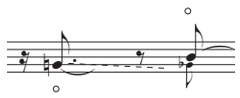
(2) ‘Toigs’ pizz: perform the gliss like a cartoon effect. Like singing with the glottis. Heavier towards the onset of the sound

(3) Practice mute: the desired effect is sound coming out of an old radio. Heavy on the mid-frequencies of the spectrum. If a different mute is better suited to this effect feel free to use that one instead of the practice mute.

HARP

(1) skin glissando: caress the strings softly with the fingertips producing a ‘whispery sound’. The number between parenthesis indicates the number of fingers to be employed in the glissando

(2) Harmonics: This notation means: perform a harmonic on the C-string (regular noted head) on the same horizontal line where a 7th harmonic (rhomboidal notehead) would be on the F-string (square notehead). The resulting sound can vary from a rich multiphonic to a pitchless thud. Rich multiphonics are preferred. Feel free to adjust the location of the multiphonic slightly to achieve such multiphonics.



(3) Smaller notes: those are to be achieved only through pedaling. Not to be re-articulated.

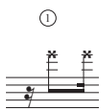
ELECTRIC GUITAR

(1) The electric guitar to be employed has to feature a whammy bar

(2) The guitar is retuned in the following way: 6=C, 5=F#, 4=C#, 3=G, 2=B, 1=Eb
The score is “tablature style”. Only fingerings are provided, not sounding pitches

(3) The set up involves also a volume pedal

(4) Volume pedal indication for ‘from niente to normal’



(5) High pizzicato = they are obtained by softly pressing (harmonic pressure) the strings in the area between the two pickups

(5) + = Hammer on

(6) (mute) = mute with the right hand close to the bridge

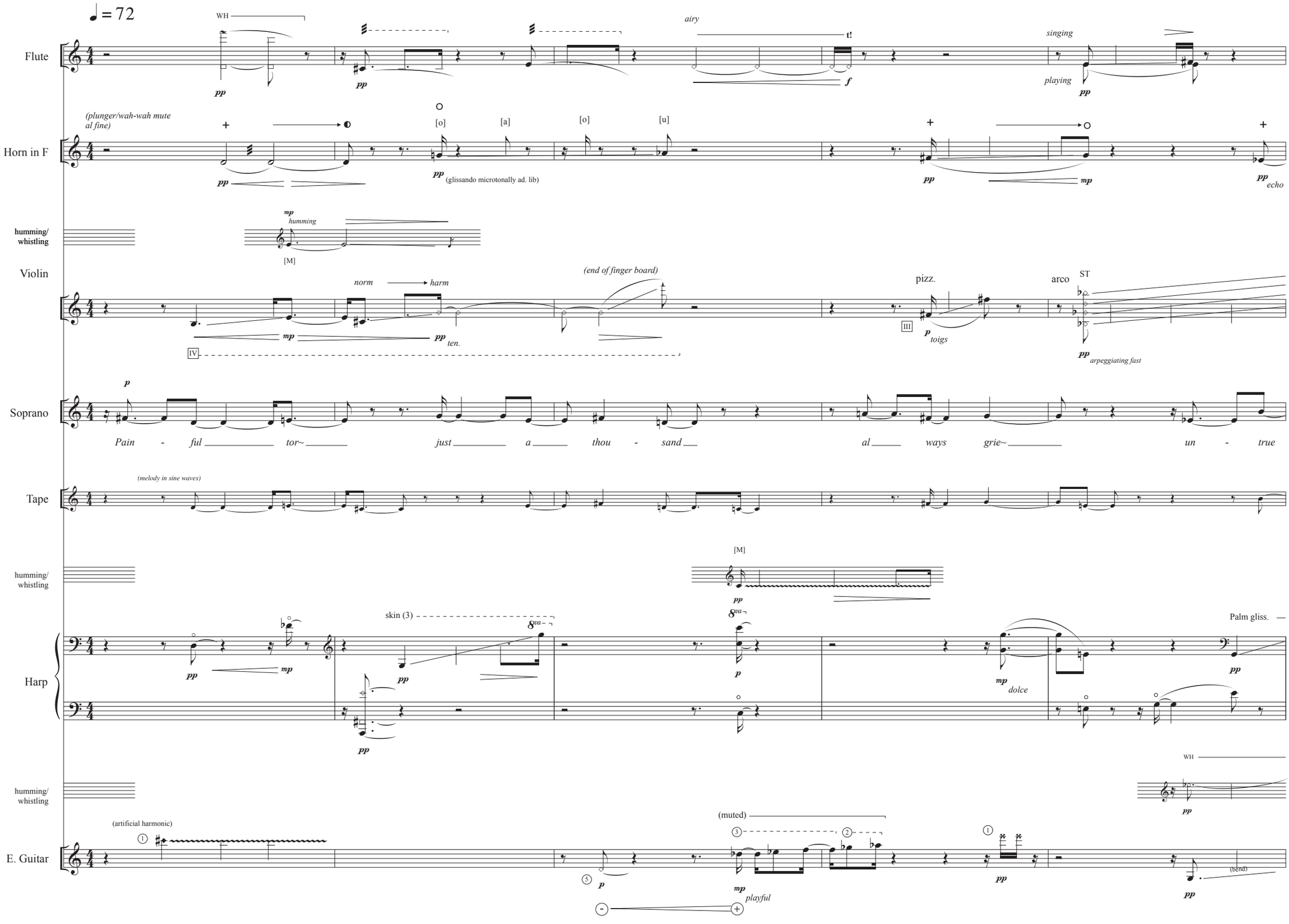
(7) Mute symbol: choke the sound suddenly

SCORE IN C. APPROXIMATE DURATION: 8’

Triste y madrigal

Tomás Gueglio

For Ensemble Dal Niente



Fl.

pizz.

pp

airy

pp *echo*

mp

T.R.

( )

pp

WH

mp

WH

p

Hn.

mp

pp *fast tonguing*

(stop)

mp *espress, legato*

Vln

SP

ORD

espress. *mp*

II

III

[ ]

f *zing*

IV

ST

III

pp *velvet*

WH.

pp

S

A *lone* *and* *cor~* *my* *soul* *sweet* *la* -

Tp

Hp.

8va

8va

pp

WH

pp *echoing violin*

pp

whispered

Gtr.

[WHAMMY]

p

"*f*"

pp

[WHAMMY]

mp

[WHAMMY]

Fl.

pizz.

mp *playful*

p

WH

pp

pp

airy

Hn.

pp

p

mp

f

pp

Vln

flaut

pp *playful*

f *zing*

pizz.

arco

jèté

III *p* *toigs*

p *espress.*

flaut

mp *f* *zing*

IV

III

S

- *ment* *mis* *for* *tune*

just *this* *thou* - *sand*

Tp

WH

p

Hp.

(rall. tremolo)

p

xilo

p *p*

skin (2)

8va

pp

8va

pp

(palm)

Gtr.

(rall. tremolo)

p

① ③ ⑥

p *espress.*

[WHAMMY]

④ ⑤

"*f*"

Fl.

t!

mf

mp *espress./ in relievo*

pp

airy

mp

t!

f

Hn.

+

p *espress.*

mf *zing*

pp *fast tonguing*

+

pp

mp

+

f

pp *echo*

[M]

Vln

flaut

ST → ORD

IV

pp

mf *zing*

pizz.

8va

pp

arco

flaut

I

f *zing*

ST → ORD

pp

mp

flaut

f

mp

S

sen - ti - men~ *that* *longed* *for*

Tp

pp

[M]

pp

[M]

Solo, freely.
Independent from the ensemble

Hp.

8va

mp

pp

skin (2)

8va

mp

8va

pp

8va

pp

(palm)

8va

pp

8va

WH

pp

Gtr.

[WHAMMY]

"*f*"

pp

"*f*"

Harp Solo, Freely

A Tempo

♩ = 72

Fl.

airy

t!

pp — *f*

Hn.

+

pp

3

Vln

jètè

pp

I

S

peace - ful

Tp

WH

Hp.

skin (2)

8va

...fading...

Gtr.

5

p

2

4

(towards the mouthpiece)

Fl.

WH

p *speaking*

"...know this is not what I was looking for...."

airy

t!

Hn.

(1) (2)

Wide vibrato. Emerging from guitar

playful

Vln

SP

ST → ORD

flaut

zing

playful, jumpy

ST

velvet

S

drif - ted a~ as - tray laugh - ter

Tp

Hp.

(palm)

(back in synch)

whispered

(rall. tremolo)

...fading...

[M]

espress.

Gtr.

WH

(R.H.)

"*f*"

Fl.

T.R.

pp

p

p speaking

"...don't you ever believe you can do whatever strikes your fancy..."

pp echo, distant

pizz.

pp

airy

Hn.

(1) (2) (1) (2)

mp

f

3

pp

p dolce

Vln

ORD

SP

rallentando arpeggio

pp arpeggiating fast, in the backround

S

this sweet la~ my

Tp

pp

[M]

WH

pp

Hp.

8va

p

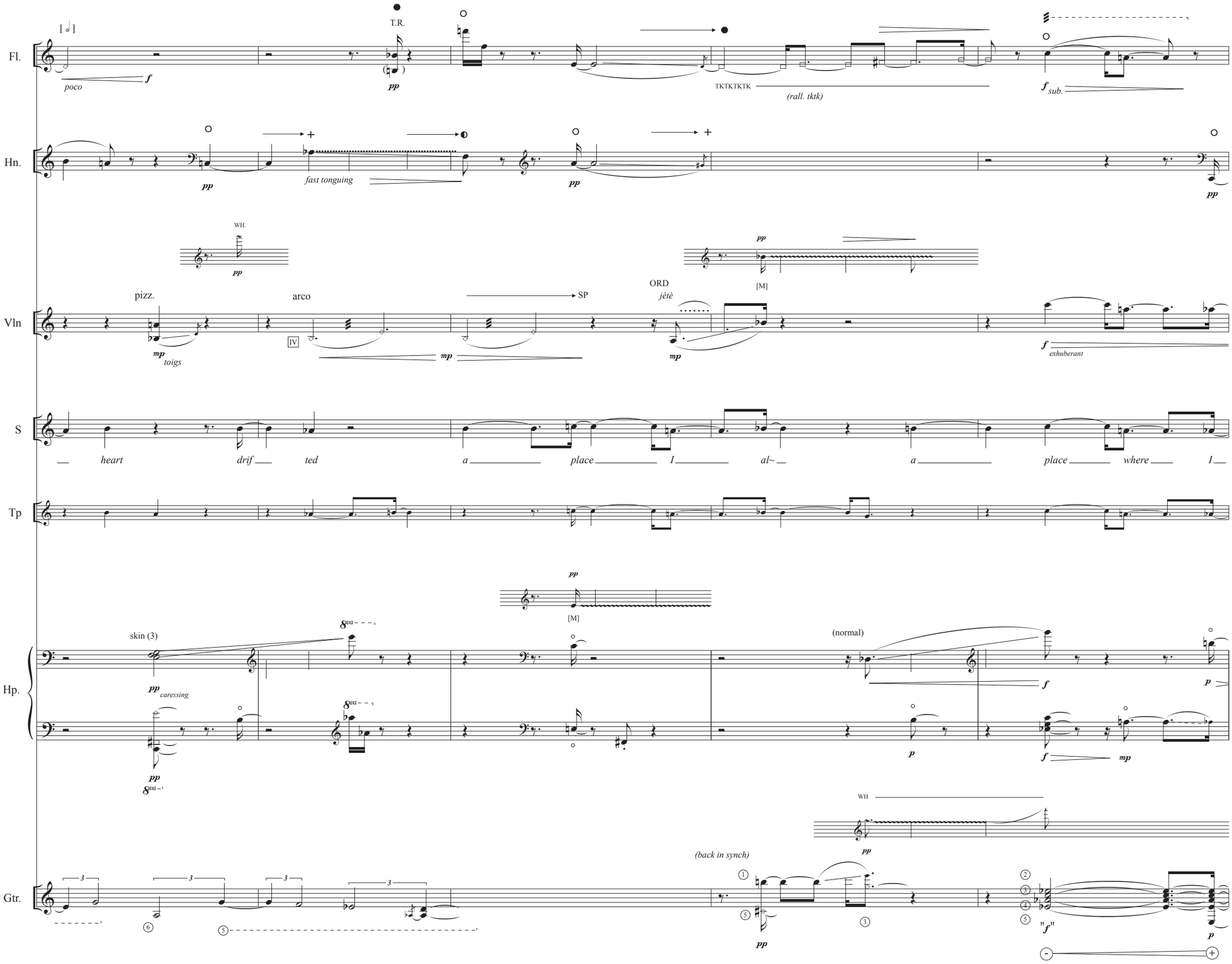
Gtr.

WH

pp

Freely. Somewhat independently from the ensemble

p espress, legato, lament


Fl.
poco
T.R.
TKTKTKTK
(rall. tktk)
sub.
Hn.
fast tonguing
WH.
Vln
pizz.
toigs
arco
IV
SP
ORD
jètè
[M]
exhuberant
S
heart drif ted a place I al~ a place where I
Tp
Hp.
skin (3)
caressing
(normal)
WH
Gtr.
(back in synch)

Fl.

mp *lyrical*

poco

T.R.

(♭)

pp

WH

pizz.

3

pp *echo, distant*

Hn.

+

+

pp *espress.*

(1) (2) *(rall. tremolo)*

pp

...fading...

p

3

[M] [M] [M]

(linear rallentando, independently from the ensemble)

(aprox duration)

(back in synch)

Vln

3

3

mp *playful, jumpy*

...fading...

II

III

p *echo, dolce*

[𝅗𝅥]

SP

8va

S

peace - ful *just to hide my aim - less~ ten -*

Tp

WH

pp

pp

[M]

Hp.

8va

8va

8va

8va

mp

pp

Gtr.

2 3 4 5

pp *echo*

[WHAMMY]

(artificial harmonic)

1

mp

6 5

+

(R.H.)

(plucking with the pinky/ring finger of RH)

3 2

1

+

Fl.

singing

pp playing

p speaking

"...don't you ever believe you can do whatever strikes your fancy..."

pp

Hn.

(1) (2)

pp

poco

pp

Pitchless. White noise

(progressivelly rallentando)

...fading...

pp

pp [M]

pp [M]

Vln

III IV ST

pp poco

jètè

III IV ST

pp velvet

SP

ST

...simile...

SP

jètè ORD

pp

mp

S

- der~ thou - sand

Tp

Hp.

rallentando until...

p

pp whispered

(pedal buzz)

mp pp

3

skin (2)

pp whispered

mf

8va

Gtr.

WH p

WH p

[WHAMMY]

"f"

(towards the mouthpiece)

Fl.

WH

p

p *espress.*

T.R.

( )

pp

3

pp *playful, light*

Hn.

p *humorous, like a tuba in the distance*

(1) (2)

pp

3 3

pp *playful, light*

Vln

jètè

3

flaut

I

[ ]

3

pp

mp

f *zing*

ORD

SP

ST

III

pp *arpeggiating fast, in the backround*

rallentando arpeggio

S

All *those* *things* *of* *mur* - *mur* *star* - *light* *the*

Tp

Hp.

3

pp

(8va)

mp

simile

8va

pp *whispered, yet exhuberant*

8va

pp

[M]

mp

pp

pp

WH

pp

Gtr.

3 3 3

6 5 4

p *espress.*

(muted)

3 2

mp *poco in relievo*

Fl.

airy

mf pp echo

p speaking

"...don't you ever believe you can do whatever strikes your fancy..."

(towards the mouthpiece)

pp

WH

(if possible, try to macth violin)

pizz.

pp

T.R.

( )

Hn.

pp

Wide vibrato. Emerging from guitar

pp

Vln

ORD

8va

mp espress., echo p

II

rall tremolo

SP

mp

pizz.

mp toigs

arco

IV

pp

jètè

S

joy of a place longed for drif - ted from - my~

Tp

Hp.

8va

(thumb)

8va

pp

p lamento, expressive

Gtr.

"f"

[REV.WHAM]

"f"

sliding on the fingerboard

pp

mp

Fl.

[3+2]

T.R.

pp *as continuous a gliss as possible*

...fading...

Hn.

p

pp *as continuous a gliss as possible*

...fading...

Vln

III

IV

pp *as continuous a gliss as possible*

...fading...

S

place I long place I ne - ver dis - tant

Tp

WH

p

WH

pp *echo*

Hp.

WH

pp

Gtr.

3

...fading...

pp

TAPE INTERLUDE - TACET ~1'15"

Fl.

Hn.

Vln

Freely

S

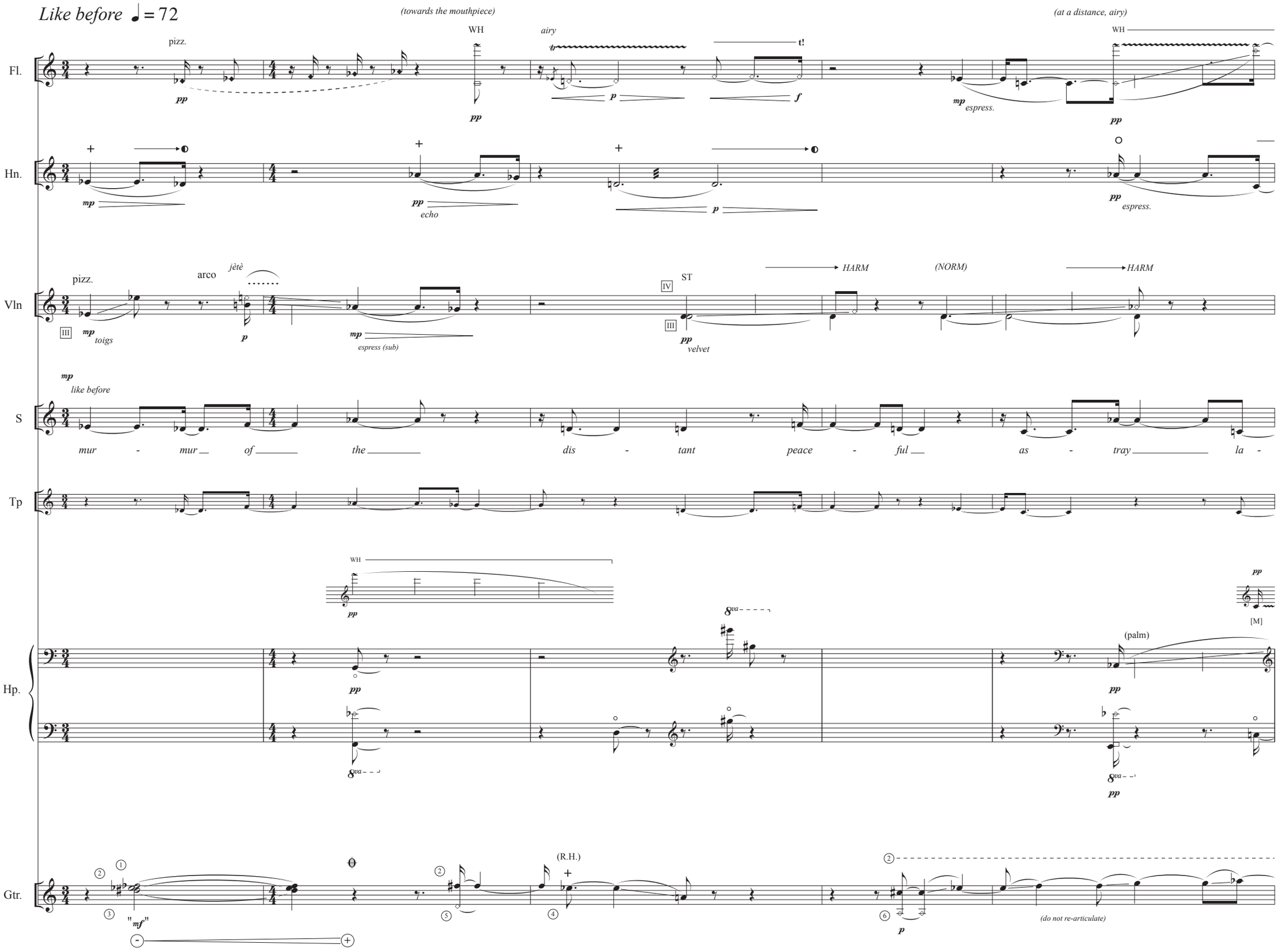
to hide my sen - ti - men - tal

Tp

Hp.

Gtr.

II.


Like before ♩ = 72
Fl.
Hn.
Vln
S
Tp
Hp.
Gtr.
(towards the mouthpiece)
WH
airy
t!
(at a distance, airy)
pizz.
espress.
echo
arco
jètè
toigs
espress (sub)
ST
HARM
(NORM)
velvet
like before
mur - mur of the dis - tant peace - ful as - tray la -
(palm)
[M]
(R.H.)
(do not re-articulate)

Fl.

p *speaking*

pp

"...know this is not what I was looking for...."

T.R.

( ) ( )

mp

playing

singing

pp

Hn.

pp *sub, bouncy*

p *espress.*

mp

(speaking inside of the mute. Progressively softer and lower in pitch)

what... ...I... ...do... ...know...

WH

pp

WH

p

Vln

pizz.

pp *toigs*

(practice mute)

arco

IV

mp *legato, like a theremin*

S

- - ment trem - bling mur mur sweet voice song

Tp

Hp.

8va

pp *whispered*

mp

...rallentando tremolo...

skin (2)

pp *whispered*

pp

WH

pp

Gtr.

p

(muted)

II

pp

espress.

[M]

pp

Fl.

airy

t!

p echo

f

airy

t!

pp

f

airy

mp

(linear rallentando independently from the ensemble)

Hn.

pp

f

pp

f

pp humorous, like a tuba in the distance

Vln

WH

p

...fading...

III

(via sord.)

p

S

of joy - ful laugh~ drif - ted aim - less ram - ble sen

Tp

Hp.

8va

pp

mp

p

skin (2)

pp

8va

unmeasured, as fast as possible

p

mp dolce

WH

p

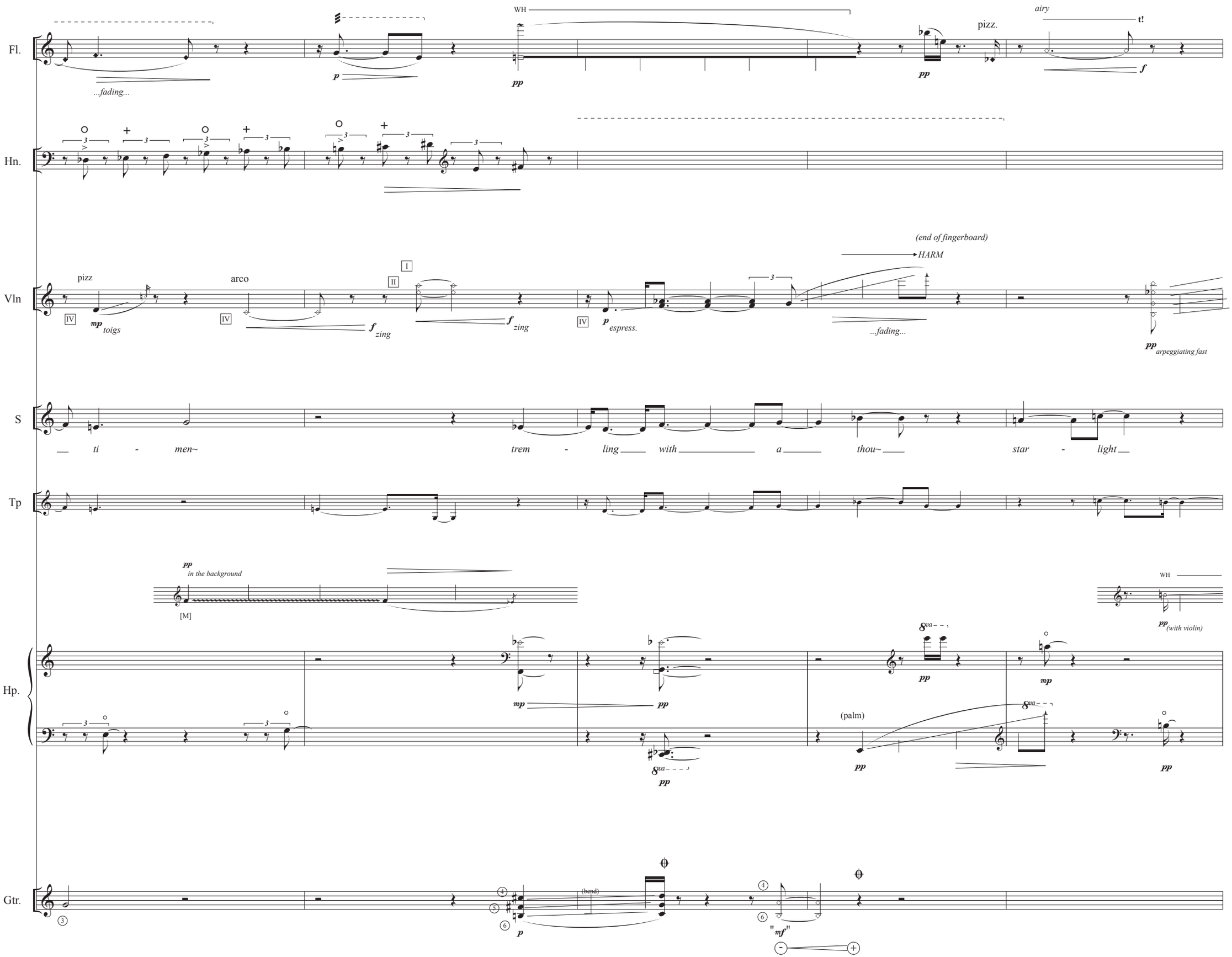
Gtr.

"f"

"f"

mp

mp dolce


Fl.
...fading...
WH
pizz.
airy
Hn.
Vln
pizz
arco
toigs
zing
espress.
(end of fingerboard)
HARM
...fading...
arpeggiating fast
S
ti - men~
trem - ling with a thou~ star - light
Tp
in the background
[M]
WH
(with violin)
Hp.
(palm)
Gtr.
(bend)

Fl.

playing
airy
t!
playing
timbral trill
...rall...
mp
singing
mp
f
p
espress.
singing
mp

Hn.

(back in synch)
pp
f
f zing
mp
pp

Vln

SP
ORD
flaut
WH
pp
with harp
...simile...
rallentando arpeggio
III
IV
f zing
II
III
f zing

S

brea - thing with breath - ing like the love I nev~ sweet ca - ress

Tp

Hp.

mp
(non arp)
(palm)
8va
pp
whispered
pedals: (eb d# c# bb ab g# f#)
skin (2)
8va
p
pp
whispered

Gtr.

2
3
4
6
"f"
-
+
5
6
mp
(muted)
pp
[M]
(eb-minor)
4
5
6
mp

Fl.

p *speaking*

"...this is not what I was looking for and you know it well..."

...simile...

"...I did nothing to steal this tranquility from you...."

3

"...nothing..."

Hn.

mf *playful, like a tuba* *...fading...*

mp

(speaking inside of the mute. Progressively softer and lower in pitch)

I... ...did... ...no - thing... ...to...

Vln

mf *gritty, al talone* *...fading...*

pp

[M]

ST

pp *velvet* *mp*

S

ten - der mur - mur of the

Tp

WH

pp

WH

pp

WH

expressive, fading

Hp.

(linear rallentando, independently from the ensemble)

pp

pp

pp

8va

8va

8va

Gtr.

(E-major)

(do not re-articulate)

(f-minor)

mp

(F#-major)

(do not re-articulate)

Fl.

pp plain, like a recorder

p sub. expressive

p

pp

(aprox duration)

(back in synch)

rallentando tremolo until...

pp delicate, in the background

sub. expressive

Hn.

WH

pp

[M]

p

flaut

pizz.

arco

pizz.

Vln

p velvet

mf p

p

IV

III

mf toigs

S

All the things of sweet la - ment

Tp

pp

[M]

(aprox duration)

(back in synch)

(palm)

8va

pp

p

Hp.

mp

WH

mp

(bending)

6

mp somewhat playful

5

Gtr.

Fl.

t!

t!

f

pp

f

8va

timbral trill

...rall...

mp

lip bend

Hn.

p

expressive, mournful

...fading...

p

...fading...

pp

mp

pp

WH

p

expressive

Vln

arco

IV

sfzmp

S

trem - bling dis - - - tant voice call~ mis - for~ with

Tp

[𝅗𝅥]

WH

[𝅗𝅥]

WH

3

WH

Hp.

p

p

8va

pp

somewhat playful

(linear rallentando, independently from the ensemble)

Gtr.

"*p*"

(both artificial harmonics)

Fl.

Hn.

Vln

S

Tp

Hp.

Gtr.

airy

t!

pp mp f zing

IV III

pp mp f gritty, al talone

pp mp f ...simile...

a sweet la~ voice - that - roams thou - sand - lips

WH

mf

(back in synch)
(aprox duration)

skin (2)

pp whispered

p sub.

mf sub.

(p)

8va

mp sub.

"f"

Fl.

Hn.

Vln

S

Tp

Hp.

Gtr.

T.R.

(highest possible on IV)

flaut

pizz

All those things of un - just tly drif - ted

WH