for the Cromano String Quartet

Revoltijo
omaggio a S.Revueltas

Carlos H.
(2017)
Notes for Performance

The score starts here with this Notes. Please read them very carefully.

\[\text{bridge clef. Play between the Bridge and the Tail piece. At least 5 different pitches/sounds must be recognizable per string. Use only one finger to play this passages.}\]

\[\text{long fermata. Extend the duration of the indicated sound for a rather long time (e.g. 4 times the written duration.)}\]

\[\text{short fermata. Extend the duration of the indicated sound for a rather short time (e.g. 2 times the written duration.)}\]

\[\text{matching fermata. Wait for the other performers to continue playing "a tempo" and on the same bit. After this mark performers play together again.}\]

From the previous indications you can deduce that tempo is dynamic and that each player will have their own tempo from time to time, indepenend of the tempo of the other players. DO NOT try to match tempos or rhythms; that is what Matching fermatas are for.

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Starting on letter [C] you will see a tiny diamond-shaped note head and a normaly-shaped note head above the staff. This symbols regulate the way to press the strings with the left hand. As usual, a diamond-shaped note head means that you should press the string very lightly. Accordingly, a normaly-shaped note head means that you should press the string as usual. Letter [C] explores the possibilities in between this two modes of pressing the strings. Thus, you ill go gradually from harmonic-normal-harmonic-normal-... etc.) This will also apply for other symbols.

\[\text{Tremolando = start playing ever shorter notes. Play like this:}\]

\[\text{mute indicated strings (the string indicated have an "X" shape note head.}\]

\[\text{acell. = tempo becomes faster in real time (i.e. notes become shorter in real time.)}\]

\[\text{rall. = the opposite to "acell.". Tempo becomes slower in real time (i.e. notes become longer in real time.) Play like this:}\]

\[\text{rit. = ritenuto. Similar to "tremolando". The notes under this mark start at a slower tempo than written and tend towards that very tempo marking. That is, the rhythm starts a "meno moso" rhythm than the one already given and accelerate to the "a tempo" marking (the already given tempo.)}\]

\[\text{più = più moso (faster)}\]

\[\text{meno = meno moso (slower)}\]

Again, notice that on letter [E] the tempo markings between instruments are different and ever changing. Tempos meet again at the Matching Fermatas.

\[\text{Tapping = tap on strings as forte as possible with left hand.}\]

\[\text{Whistle, Humming, Babbling = according to the instruction, whistle, hum, or babble ALMOST at unison with the written music at the same time you play. The effect must be that of an heterophonic texture that comes and goes. This vocal effects must be noticeable but they must not sound louder than the instrument. In the case of Babbling use the phonemes "boo" or "woo".}\]
Please notice that on letter [E] there are 3 repeats from bar 124 onwards. This repeats are characterized by the dynamic and independent tempo marking for each performer. However, for bars 124, 125, 126, 127 & 128, it is very important that you observe this changes of tempi only after the first passing of the repeated section (i.e. for the already mentioned bars the tempo modulations apply for the second and third repeat ONLY.) After the first passing of bar 128 all tempo modulations have to be performed.

It is also very important that on this repeated section (bars 124 - 140) the tempo modulations (i.e. accell, rall, rit., più, meno) must be exagerated from one repeat to the other. For instance: on the first repeat an "accell." will change the tempo to a little bit faster tempo marking; on the second repeat the same "accell." will produce and even faster tempo than the first time; finally, on the third repeat the same "accell." will produce the fastest possible tempo (a very radical change). This applies in the same manner to the other tempo modulation in accordance to their nature.

On letters [F] and [G] the tempo modulations are the same for both performer at the same time. However, the Violins have to lead the movement of the tempi and indicate it to the other performers. Presision in coordination is mandatory for this two movements.

arco giratorio = play the pattern col legno trato - crini - legno - crini - ... etc. while playing at the same time tasto ex. - tasto - tasto ex. - tasto - ... etc. Do it in a circular, organic manner. There is no coordination between the part of the bow in contact with the string and the place of the bow on the strings. Just make VERY SLOW circular gertures in a way that relates naturally to the tempo. This way of bowing is to be played always flautando. The result is a very fragile, subtle, cystal-like sound. Play from the tip to the middle of the bow.

tasto ex. = extreme tasto playing. To be performed from right at the place where the neck and the body of the instrument meet to maximum 2 cm. from there into the body of the instrument. Please make a clear distintion between this way of playing and the regular tasto playing.

spazolando = move the bow from pont. to tasto according to the writen rhythm. Move the bow also in the normal way (from frog to tip) at the very same time. This is something more of a rhythmic gesture. The pitch content is rather poor, while the noise content is richer.

Regarding the Fixed Media (Tape): it is mandatory for all four performers to reproduce an audio track. This has to be reproduced using a personal devise (e.g. a smartphone) to be put on each stand (no quadraphonic sound or anything similar). The tape is a modulated white noise that works as a background for the music to develop. Volume must be somewhat moderated but still audibile to the whole audience. There is no interaction between the tape and the written music nor any kind of synchronzation or queues of any kind. The only condition is that all four performer must start the reproduction of their audio track at the same time -this happens at the end of letter [D] where it is properly indicated. As soon as the tracks start playing letter [E] starts. Do not wait for the sound of the tape, it will eventually emerge. The sooner letter [E] starts after activating the tape, the better.

The tape was created with a puredata patch.

This "omaggio a S.Revueltas" is a rather fragmentary piece. It is as abstract as possible and does not aim at any kind representation. The order in which it was composed is the following: [B], [A], [F], [G], [H], [C], [D], [I] and [E]. However, letter [B] was the last to be finished.

The subject of the piece is the notion of periphery. In particular, the periphery of the real of Music; not in a philosophical way but mainly in a practical one: what is that which is at the periphery of Music? My answer: anything that is AROUND it. In the case of the score, the periphery of Music is made of the signs and words writen around the notes. That is the material of the work (see for instance letter [C]). The idea at the end of the work is that the audience can be part of the composition process by imagining the mentioned sounds.

This piece was commissioned by the Cromano String Quartet, to whom I dedicate it.

To request the individual parts and/or the four audio tracks for performance please contact the composser at champicanreadit@gmail.com

Duration is circa 16’
The lower sound must be the other pitches, reorganizing them in intervals.
Una silla moviéndose

Es inútil callarla. Es imposible callarla. Llora monótona como llora el agua,

Una sirena

Un tren

Gente charlando

Las redes en el mar

El aire entre los mangos

Es imposible callarla.
Un ruido muy fuerte

Las olas

Wait until the Tape finishes. Otherwise, make just a little pause.

[al la voce]

Wait until the Tape finishes. Otherwise, make just a little pause.

Un ruido muy fuerte