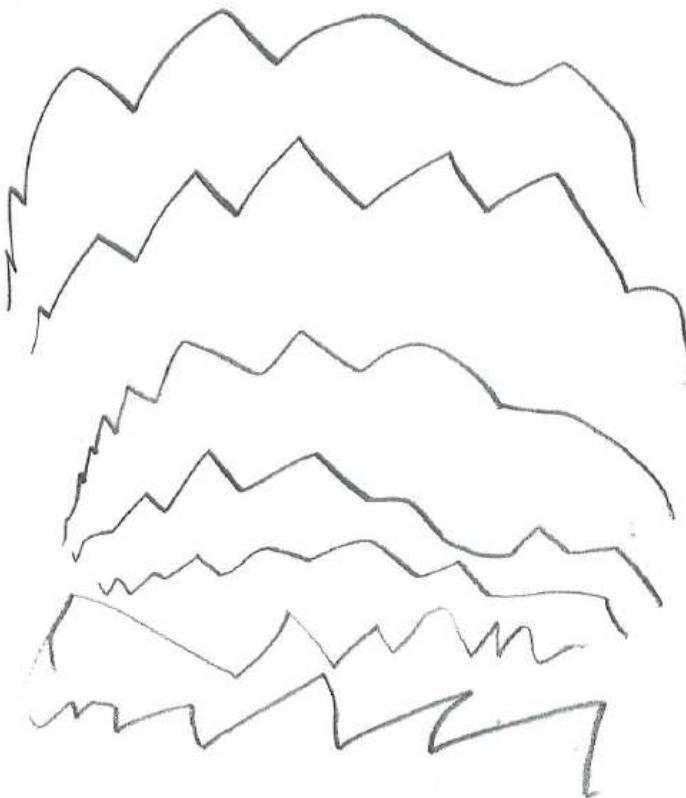


*for the Cromano String Quartet*

# **Revoltijo**

omaggio a S.Revuelta



Carlos H.  
(2017)

# Notes for Performance

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



= 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.



= long fermata. Extend the duration of the indicated sound for a rather long time (e.g. 4 times the written duration.)



= short fermata. Extend the duration of the indicated sound for a rather short time (e.g. 2 times the written duration.)

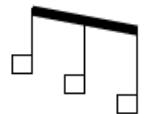


= matching fermata. Wait for the other performers to continue playing "a tempo" and on the same bit. After this mark performers play together again.

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

[M] = multiphonic. A complex, harsh sound, rich in harmonics.

① ② ③ ④ = string numbers (i.e. first string, second string, third string, forth string.)



= play col legno battuto. The higher note is to be played near the ordinario position. The middle note is at the tasto position. The lowest note is to be played near the left hand on the finger board.

Starting on letter [C] you will see a tiny diamond-shaped note head and a normally-shaped note head above the staff. These 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 normally-shaped note head means that you should press the string as usual. Letter [C] explores the possibilities in between these two modes of pressing the strings. Thus, you will go gradually from harmonic pressure to normal pressure and vice versa. You will also find an indication to perform this two indications as a tremolo (i.e. fast changes from harmonic-normal-harmonic-normal... etc.) This will also apply for other symbols.

Tremolando = start playing ever shorter notes. Play like this:



= mute indicated strings (the strings indicated have an "x" shape note head.)

accell. = tempo becomes faster in real time (i.e. notes become shorter in real time.)

rall. = the opposite to "accell.". Tempo becomes slower in real time (i.e. notes become longer in real time.) Play like this:



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

più = più moso (faster)

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.

Tapping = tap on strings as forte as possible with left hand.

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 a heterophonic texture that comes and goes. These 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. These 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 these 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 exaggerated 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 an 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 performers at the same time. However, the Violins have to lead the movement of the tempi and indicate it to the other performers. Precision in coordination is mandatory for these 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 gestures 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, crystal-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 distinction between this way of playing and the regular tasto playing.

 = normal bow pressure.

 = middle bow pressure (note + noise/hiss.)

 = high bow pressure (note + distortion.) NO RATTLE!!! NO SCRATCH TONE!!!

spazolando = move the bow from pont. to tasto according to the written 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 device (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 audible to the whole audience. There is no interaction between the tape and the written music nor any kind of synchronization or queues of any kind. The only condition is that all four performers 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.Revuelta" is a rather fragmentary piece. It is as abstract as possible and does not aim at any kind of 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 realm 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 written 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 composer at [champicanreadit@gmail.com](mailto:champicanreadit@gmail.com)

Duration is circa 16'

A [♩ = 96]

## Revoltijo

**11**  
**8**

**12**  
**8**

**23**  
**16**

**12**  
**8**

Violin I

Violin II

Viola

Violoncello

Carlos H. (2017)



**11**  
**8**

**12**  
**8**

**23**  
**16** *a tempo*

**12**  
**8**

rall.

*a tempo*

pont.

Violin I

Violin II

Viola

Violoncello

**[B]** [♩ = 130]

Musical score for orchestra and piano, page 10, measures 7-17. The score consists of two staves. The top staff is for the orchestra, featuring multiple parts with various dynamics and performance instructions. The bottom staff is for the piano. Measure 7 starts with a dynamic of **sffz** (staccato forte) and an instruction "(arco)". Measure 8 follows with a dynamic of **pizz.** (pizzicato). Measures 9 through 16 show a continuous pattern of pizzicato and tapping, with dynamics including **sffz**, **"ff"**, **pizz.**, **tap.**, and **pont.**. Measure 17 concludes with a dynamic of **mf**. The piano part in measure 7 includes a dynamic of **ff** and a note with a fermata. The piano part in measure 17 ends with a dynamic of **sf** and a measure ending with a 4:5 ratio. The score is in common time throughout.



4 4

17 *sffz* pizz. pizz. > *sempre sf*  
*ff* tap./bab.

7 8

pizz. > *sempre sf*

4 4

17 16

pizz. pont.  
*mf*

9 8

pizz. pont.  
*mf*

arco+crini  
pont. → tasto → pont.

*sfpp* — *f* — *sfp* —

6

24      4      pizz. al tasto      7      8      4      17      16      4

*mf*      "ff" tap./bab.      pizz. al pont.      *sf*      "ff" tap./bab.      tasto      pont.      [M]      tasto      pont.      [M]

→ tasto → pont.      [M] →      tasto      → pont.      → [M]

f — fp      mf cantabile, dolce      pp      f      sf      p      f

30      8      4      17      16      8 pizz. pont.      9      4      arco al tasto      8

p      pizz. pont.      sf sf      'ff' tap./bab.      arco al pont.      sf sf      'ff' tap./bab.      p      sffz p      sf sf — sf

→      sf      p      ff — sfp — sffz      —      sf sf —      arco al pont.      —      sf sf — sf

37      4      17      16      4      8      4

p      sf p      sfp — sfp — sf      p      sfp — sfp — sf      sf — sf — sf

Musical score for orchestra and piano, page 7, measures 42-7. The score includes parts for Violin I, Violin II, Viola, Cello, Double Bass, and Piano. Measure 42 starts with a dynamic of  $\frac{17}{16}$  and  $\frac{7}{8}$  pizz. pont. The piano part features eighth-note patterns with grace notes. Measures 43-44 show the piano playing eighth-note chords with dynamics *p*, *sf*, and *mf*. Measure 45 begins with *c.l.b. sul D&A* and *mf*. Measures 46-47 show the piano playing eighth-note chords with dynamics *p*, *mf*, and *mf*. Measure 48 begins with *simile* and *mf*. Measures 49-50 show the piano playing eighth-note chords with dynamics *p*, *mf*, and *p*. Measure 51 begins with *mf* and *p*. Measures 52-53 show the piano playing eighth-note chords with dynamics *mf* and *p*. Measure 54 begins with *mf* and *p*. Measures 55-56 show the piano playing eighth-note chords with dynamics *mf* and *p*. Measure 57 begins with *mf* and *p*. Measures 58-59 show the piano playing eighth-note chords with dynamics *mf* and *p*. Measure 60 begins with *mf* and *p*. Measures 61-62 show the piano playing eighth-note chords with dynamics *mf* and *p*. Measure 63 begins with *mf* and *p*. Measures 64-65 show the piano playing eighth-note chords with dynamics *mf* and *p*. Measure 66 begins with *mf* and *dolce*.

8

44

59

17 16

44

simile

5.4 21.17

sf ff f sf sf f sf sf f sf f

78

Musical score for orchestra and piano, page 17, measures 63-78. The score consists of five staves. The top three staves are for strings (Violin I, Violin II, Cello/Bass), the fourth staff is for Piano (right hand), and the bottom staff is for Piano (left hand). Measure 63: Violins play eighth-note pairs, piano right hand plays eighth-note pairs. Measure 64: Violins play eighth-note pairs, piano right hand plays eighth-note pairs. Measure 65: Violins play eighth-note pairs, piano right hand plays eighth-note pairs. Measure 66: Violins play eighth-note pairs, piano right hand plays eighth-note pairs. Measure 67: Violins play eighth-note pairs, piano right hand plays eighth-note pairs. Measure 68: Violins play eighth-note pairs, piano right hand plays eighth-note pairs. Measure 69: Violins play eighth-note pairs, piano right hand plays eighth-note pairs. Measure 70: Violins play eighth-note pairs, piano right hand plays eighth-note pairs. Measure 71: Violins play eighth-note pairs, piano right hand plays eighth-note pairs. Measure 72: Violins play eighth-note pairs, piano right hand plays eighth-note pairs. Measure 73: Violins play eighth-note pairs, piano right hand plays eighth-note pairs. Measure 74: Violins play eighth-note pairs, piano right hand plays eighth-note pairs. Measure 75: Violins play eighth-note pairs, piano right hand plays eighth-note pairs. Measure 76: Violins play eighth-note pairs, piano right hand plays eighth-note pairs. Measure 77: Violins play eighth-note pairs, piano right hand plays eighth-note pairs. Measure 78: Violins play eighth-note pairs, piano right hand plays eighth-note pairs.

[C] [♩=60]

9

**D**[♩ = 82]

82

$\frac{4}{4}$  pont.  
au talón  
arco

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$  come sopra  
con sord.

$\frac{4}{4}$

$\frac{3}{4}$   $\frac{4}{4}$  sempre au talón  
pont.

$\frac{3}{4}$   $\frac{4}{4}$

*tasto tip of bow*

*sfp*

*f > p < f > p*

*p lontano*

*ord.*

*mf espresso. —————— mf*

*Look at Vln I.  
Put one finger on your mouth,  
as if asking for silence!*

*a la voce*

*Sh!*

$\frac{13}{8}$

$\frac{13}{8}$  pont.  
tenuto

$\rightarrow$  *tasto*  $\rightarrow$  *pont.*

*tremolando*

*sf*

*pp < ff > pp*

*Look at Vln I.  
Put one finger on your mouth,  
as if asking for silence!*

*a la voce*

*Sh!*

*ord.*

*mf espresso. —————— mf*

*mf*

*mf*

93

pont. → ord.

pont. φ → s.t. → ○

whispering but audible!  
a la voce | 3  
Si len cio

fffz  
desperate!  
like crying out!

ord. φ pont. ord. → pont. φ

mf = pp ff = ppp

φ pont. au talón sul D  
a la voce | mp = p Sh!

102

3 4 4 segu au talón!

(5)

fff

pont.

fffz

mf

s.t.

sempre ppp (like a tinitus)

f

pont.

1/2 ord. [M]

f (loud voice!)  
Sh! es cu chal!

Always looking  
at the Vln. I

Si len cio!

Sh!

Turn ON Tape 11

110

**3** 4  
pp dubitativo

**4**

**3** 4 pont. quasi tonlos

**4** senza sord.

rall.

Turn ON Tape

Turn ON Tape

Turn ON Tape

Turn ON Tape

sffz angry!

fff Si len cio!

YELLING! SI LEN CIO!

pp dolce Es cu cha

Theatrical, as if about to start telling a story

This page contains five staves of musical notation for voices. The first three staves are soprano, alto, and bass. The fourth staff is for a tape recording, indicated by the 'Turn ON Tape' boxes. The fifth staff is also for a tape recording. The vocal parts include dynamic markings like pp, p, f, ff, and sffz, and performance instructions like 'dubitativo', 'angry!', 'YELLING!', and 'Theatrical, as if about to start telling a story'. The bass staff includes lyrics such as 'Sh!', 'Si len cio!', 'SI LEN CIO!', and 'Es cu cha'.

[E] [♩ = 96]

121

**5** 4    **7** 4    **9** 4

**6** 4 [a tempo] [rall.] [meno]

**5** 4 [acell.] sul E, A tasto, a la pointe [accell.] [più]

**7** 4 [più] [rall.] [più]

**9** 4 [a tempo, accell.] [più]

**5** 4 [rall.] [più]

sul D, G tasto, a la pointe [acell.] a tempo. a tempo rit. a tempo acell. a tempo rit.

ppppp f p ff (niente) sffz sffz p sf f p sf p sf p

f [a tempo] sul D, G tasto, a la pointe [acell.] [più] [a tempo] sffz sffz p sf f p sf f p

[a tempo] [acell.] [più] [rall.] [a tempo] (niente) [a tempo] a tempo rit. a tempo acell. a tempo rit.

[acell.] [più] [rall.] [più] [a tempo] sffz sffz p sf f p sf f p

[a tempo] [acell.] [più] [rall.] [a tempo] (niente) [a tempo] a tempo rit. a tempo acell. a tempo rit.

This page shows a dense arrangement of six staves. The top two staves are soprano and alto, with dynamic markings like p, f, ff, and sffz. The middle section consists of four staves, each with a different time signature (5/4, 7/4, 9/4, 5/4) and various performance instructions such as 'acell.', 'rall.', 'meno', and 'più'. The bottom staff is a bass staff with complex rhythmic patterns involving eighth and sixteenth notes. The overall style is highly rhythmic and dynamic, typical of Stravinsky's early music.

Musical score page 12, measures 131-151. The score consists of six staves of music for a single instrument. The key signature changes from 7/4 to 6/4 at measure 131, and then to 5/4 at measure 151. Measure 131 starts with a dynamic of [meno] and a tempo marking of (niente). Measures 132-133 show rhythmic patterns with slurs and grace notes, followed by dynamics *sffz*, *sffz*, *p*, and *sf*. Measure 134 begins with a dynamic of [a tempo]. Measures 135-136 show more rhythmic patterns with slurs and grace notes, followed by dynamics *sffz*, *sffz*, *p*, and *sffz*. Measure 137 starts with a dynamic of (15) [a tempo]. Measures 138-139 show rhythmic patterns with slurs and grace notes, followed by dynamics *p*, *sffz*, *sfp*, and *sf*. Measure 140 begins with a dynamic of (8) [più] [a tempo]. Measures 141-142 show rhythmic patterns with slurs and grace notes, followed by dynamics *sffz*, *p*, *sffz*, and *sf*. Measure 143 begins with a dynamic of [rit.] [a tempo]. Measures 144-145 show rhythmic patterns with slurs and grace notes, followed by dynamics *sfp*, *sfp*, *p*, and *sf*. Measure 146 begins with a dynamic of [rit.] [a tempo]. Measures 147-148 show rhythmic patterns with slurs and grace notes, followed by dynamics *sfp*, *sfp*, *p*, and *sf*. Measure 149 begins with a dynamic of [rit.] [a tempo]. Measures 150-151 show rhythmic patterns with slurs and grace notes, followed by dynamics *sfp*, *sfp*, *p*, and *sf*.

**G**

151 [rall.] [a tempo] 7 8 9 8 5 7 8 9 19 16 7 8 9 8 5

tasto ex.  
crini + legno  
[arco giratorio] [rit.] [a tempo] [a tempo]  
[rit.] [a tempo, [a tempo]  
[rit.] [a tempo] [rit.] [a tempo] [+whistle]  
[rit.] [a tempo] [rit.] [a tempo] [a tempo]  
[a tempo] [rit.] [a tempo] [rit.] [a tempo]

pp p (niente) pp mp pp mp pp hp pp mp pp ppp mf pp mp pp pp mf

mf p pont. bold, contundent sound, no rattle!  
Always together with Vln.2 [+humming]

dal niente mf sempre mf, espress.!!!

7.5♪ pp

4

178

**4** 5 4 3 8 7 4 sul A, D tasto 7 8 5 8 7 4 5 4 3 8 7 4 7 8

spazolando  
ghiss.  
*segue*  
tasto  
sul D  
pont.  
sffffz  
f  
ff  
mf  
ff  
p  
sffz p subito  
sf

2

197

**58**

**78**

**4** **4** pont.

**58**

**4** **4**

**38**

**78**

ff

mp

ff

p

f

p

f

p

sfp

spazolando

gliss.

mp

f

pont.

ff

sfp

ff

segue

mp

f

sfp

mp

f

sfp

ffz

ffz

The lower sound must "eat" the other pitches, overgrowing them in loudness!

4 7 8 4 5 8 4 5 3 8 7 8

206

sfp ————— sffz  
pppp ————— sffz  
sfp  
sffz  
sfp  
sfp  
sfp ————— sffz  
pppp  
sffz  
sfp ————— sffz  
sfp  
sfp  
sfp

=

4 7 8 5 8 4 5 4 3 8 7 4 7 5

216

[a la voz]  
Un sonido grave

[a la voz]  
Un sonido agudo

15ma

[a la voz]  
Un intervalo

tasto → pont.

pont. → ord.

pont. → pont.

sffz  
sfp ————— sffz  
pppp ————— sffz  
sf —————  
[a la voz]  
Un sonido grave  
f  
tasto → pont.  
pont. → ord.  
sfp ————— sfp ————— sffz  
mp < f  
mp ————— f  
pont. → pont.  
pont. → pont.

[a la voz]  
Un sonido agudo  
f  
sffz > p ————— sffz  
pont. → pont.  
pont. → pont.

Una progresión  
Una progresión  
Una progresión  
Una progresión  
Una progresión

2

249 como llora el viento sobre la nevada. Es imposible callarla.

**4** **7** **8** **5** **8** **7** **4** **8** **4** **3** **8** **7**

*Gente charlando* *(p)* *Barullo* *El aire entre los magueyes* *(mf)* *Las redes en el mar*

261

**4** **7** **5** **7** **4** **5** **4** **3** **7**

*Las olas*

(*pp*)

*Las olas*

(*pp whispering*)

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

**Un ruido muy fuerte**

**(*pp whispering*)**  
**Wait until the Tape finishes. Otherwise, make just a little pause.**

**Un ruido muy fuerte**

**(*pp whispering*)**  
**Wait until the Tape finishes. Otherwise, make just a little pause.**

**[a la voz]**  
**Un ruido muy fuerte**

**(*pp whispering*)**  
**Wait until the Tape finishes. Otherwise, make just a little pause.**

**Un ruido muy fuerte**