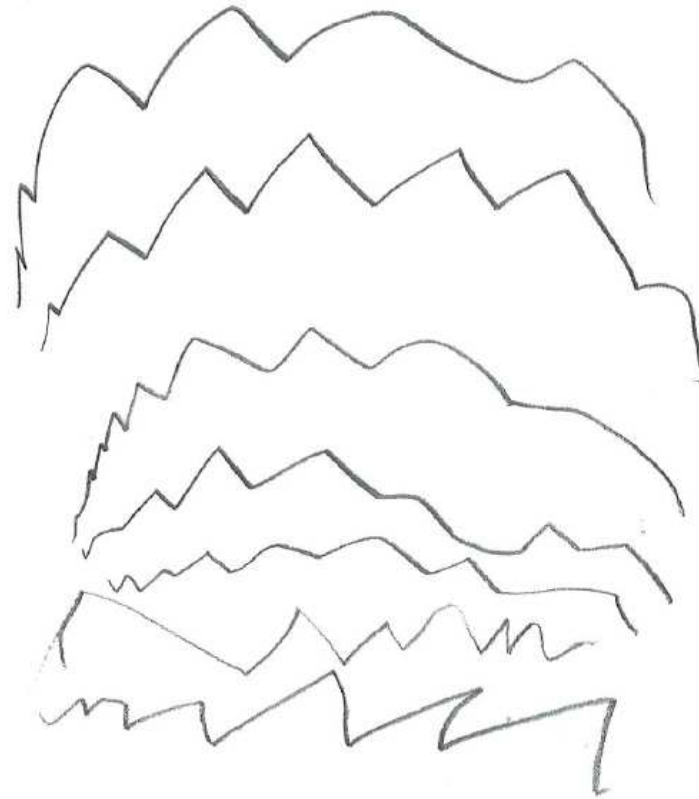


for the Cromano String Quartet

Revoltijo

omaggio a S.Revueltas



Carlos H.
(2017)

Notes for Performance

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



= 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.)

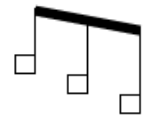


= matching fermata. Wait for the other performers to continue playing "a tempo" and on the same bit. After this mark performers play together again.

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.

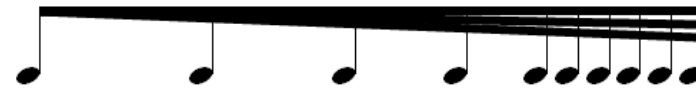
① ② ③ ④ = string numbers (i.e. first string, second string, third string, fourth string.)



= 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 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 will go gradually from harmonic pressure to normal pressure and vice versa. You will also find an indication to perform these 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 string indicated have an "x" shape note head.)

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

rall. = the opposite to "accel.". 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 very 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. This vocal effect 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 tratto - 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.Revueltas" 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 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 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

Duration is circa 16'

A [♩ = 96]

Revoltijo

Carlos H. (2017)

Violin I
Violin II
Viola
Violoncello

Violin I
Violin II
Viola
Violoncello

B [♩ = 130]

4/4 7/8 4/4 17/16 9/8

sfz (arco) *sf* *sfz* *ff* *sfz* *ff* *mf* *sf sf sf mf*

ff furioso! [tapping & babbling!]

pizz. tap. *sfz* *ff* *mf*

(arco) *sfz* *sf* *sfz* *ff* *sfz* *ff* *mf* *sf sf mf sf*

ff furioso! [tapping & babbling!]

pizz. quasi chitarra (pluck strings using all fingers) *sfz* *ff* *mf*

ff

4:5 *sf*

4/4 7/8 4/4 17/16 9/8

sfz pizz. *sfz* *sf* *sfz* *sf* *mf* *sf sf sf*

ff tap./bab. *sfz* *sf* *mf* *sf sf sf*

pizz. *sfz* *sf* *mf* *sf sf mf*

ff tap./bab. *sfz* *sf* *mf* *sf sf mf*

arco+crini
pont. → tasto → pont.
sfpp *f* *sfp*

24 **4/4** *mf* *ff* tap./bab. *pizz. al tasto* **7/8** **4/4** **17/16** **4/4**

mf *ff* tap./bab. *pizz. al tasto* *sf* *ff* tap./bab. *pizz. al pont.* *pp* *f* *f* *p* *f*

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

f *fp* *mf cantabile, dolce* *pp* *f* *f* *p* *f*

30 **7/8** **4/4** **17/16** **7/8** **8/9** **4/4** **7/8**

p *sf* *ff* tap./bab. *pizz. pont.* *arco al tasto* *sf* *ff* tap./bab. *arco al pont.* *p* *sf* *ff* tap./bab. *sfp* *sfp* *sf*

p *sf* *ff* *sfp* *sffz* *p* *sfp* *sfp* *sf*

37 **4/4** **17/16** **4/4** **7/8** **4/4**

p *sf* *p* *sfp* *sfp* *sf* *p* *sfp* *sfp* *sf* *sfp* *sf* *sfp*

59 **4/4** **17/16** **4/4** **7/8**

sfp *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

simile *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

5:4 21:17 *sf* *sf* *f* *ff* *ff* *f* *sf* *sf* *f* *sf* *sf* *mf* *sf* *f* *sf* *sf* *f*



63 **4/4** **17/16** **7/8** **4/4**

sfp *sfp* *sfp* *sfp* *sf* *p* *f* *f* *f*

sfp *sfp* *sfp* *sfp* *sf* *p* *f* *f* *f*

ff *ff* *fff* *energico!* segue *ord.*

pizz. pont. *p* *c.l.b.* *f* *sf* *sf* *sf*

sul IV, pont. arco *p* *f*

93

3/4 4/4

mf *p* *ff* *pp subito* *mf* *p* *ff espress.* *sf* *espress.* *sf* *s.t.*

pont. → ord. pont. s.t.

pp *mf* *mf* *ppp* *ff* *ppp*

whispering but audible! *pp* *ff* *sfffz*
desperate!
like crying out!

a la voce Si len cio

pont. ord. pont. ord. pont. s.t.

mf *pp* *ff* *ppp*

a la voce *mp* *p* *p* *ff*
Sh!

pont. au talón sul D

102

3/4 4/4 3/4 4/4

fff *ppp* *ppp subito!* *sempre ppp (like a tinitus)* *pp*

segue au talón!

pont. pont. s.t.

sfffz *mf* *f* *pppp* *sffz* *f (loud voice!)*

Always looking at the Vln. I

Si len cio

Sh!

Sh! es cu cha!

1/2 ord. [M]

110 **3/4** **4/4** **3/4** **4/4** **11**

Turn ON Tape

Turn ON Tape

Turn ON Tape

Turn ON Tape

pp dubitativo

pp

p

ppp

senza sord.

rall.

sfz Sh! Si len cio!

sfz Sh! Si len cio! *angry!*

fff Si len cio!

YELLING! SI LEN CIO!

pp dolce Es cu cha

Theatrical, as if about to start telling a story

E [$\text{♩} = 96$]

121 **5/4** **7/4** **9/4** **6/4** **5/4** **7/4** **9/4** **5/4**

○ sul E, A tasto, a la pointe [a tempo] [rall.] [meno] [più]

ppp *fp* *sfz-pp* *ff*

○ sul A, D tasto, a la pointe [a tempo, accell.] [più]

ppp *ff* *pp* *sfz*

○ sul D, G tasto, a la pointe [a tempo] [accell.] [più] [rall.] [a tempo]

ppppp *f* *p* *ff* *(niente)* *sfz* *sfz* *p* *sf* *f* *p* *sf*

○ sul D, G tasto, a la pointe [a tempo] [accell.] [più] [a tempo]

ppppp *f* *p* *ff* *(niente)* *sfz* *sfz* *p* *sfz* *p* *sf* *f* *3* *3* *3* *sf* *p*

15^{ma} accell. a tempo. a tempo rit. a tempo

8^{va} accell. a tempo a tempo

12 **7/4** **6/4** **5/4**

131 [meno] *[a tempo]* [rall.] *[a tempo]* [accel.] *[a tempo]* [rit.] *[a tempo]* [rall.] *[a tempo]* [accel.] [più] *[a tempo]* [rit.] [a tempo]

(niente) *sffz* *sffz* *p* *sf* *f* *p* *sfp* *sffz* *f* *p* *sffz* *sfp* *sfp*

[a tempo] (niente) *sffz* *sffz* *p* *sffz* [rall.] [meno] *[a tempo]* [rit.] *[a tempo]* [accel.] [più] *[a tempo]* [rit.] [a tempo]

(15) *[a tempo]* [accel.] *[a tempo]* [rall.] *[a tempo]* [accel.] *[a tempo]* [rit.] *[a tempo]* [accel.] *[a tempo]* [rit.] *[a tempo]* [rit.] *[a tempo]*

(8) [più] *[a tempo]* [rit.] *[a tempo]* [accel.] *[a tempo]* [rit.] *[a tempo]* [accel.] *[a tempo]* [rall.] *[a tempo]* [rit.] *[a tempo]*

sffz *p* *sffz* *sf* *sfp* *sfp* *sf* *p* *sf* *sf* *p* *sfp* *sf* *p* *sf* *p* *sffz* *p* *sf* *sf* *sfp* *sfp* *sf* *p*

7/4 **9/4** **5/4** **7/4** **7/4**

136 *[a tempo]* [accel.] *[a tempo]* [rit.] *[a tempo]* [rall.] *[a tempo]* [rall.] [meno] [rall.] *[a tempo]* [accel.] [più] 1.2. [rall.] | 3.

sf *p* *sf* *sf* *sf* *p* *sfp* *sffz* *sfp* *sf* *sf* *p* *sffz* *sf* *p* *sf* *sf* *sf*

(15) [più] *[a tempo]* [rall.] *[a tempo]* [rit.] *[a tempo]* [accel.] *[a tempo]* [rall.] [meno] [a tempo] [accel.] [più] *[a tempo]* [rall.] [più] *[a tempo]*

sffz *sf* *sfp* *sfp* *sf* *sfp* *f* *p* *sffz* *p* *sf* *sf* *sfp* *sfp* *sf* *p* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

[rall.] [meno] [accel.] [più] [rall.] *[a tempo]* [rit.] *[a tempo]* [rall.] [meno, accel.] [più] [rit.] [più]

ppp

(8) [rall.] *[a tempo]* [accel.] [più] [rall.] *[a tempo]* [rit.] *[a tempo]* [rall.] [meno, accel.] [più] [rit.] [più]

sf sf sf sf sf ppp

178

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

spazolando
gliss.
mp f
segue
mp < f
tasto sul D
ppp f
pont. sul G! tasto possibile
pp ff
sfffz f ff mf ff p p < sffz p subito f p



197

5/8 7/8 4/4 pont. 5/8 4/4 3/8 7/8

ff p sfp sffz sfp sffz
mp f
spazolando
gliss.
mp f
segue
mp f
pont.
sfp ff
p sfp sffz
The lower sound must "eat" the other pitches, overgrowing them in loudness!

261

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

Las olas

mp *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Las olas

pp

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 voce]

^ *Un ruido muy fuerte*

(pp whispering)

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

^ *Un ruido muy fuerte*

(pp whispering)