

La Migala (2007)
for String Quartet

- Viola -

Mauricio Garcia de la Torre

La Migala
by Juan Jose Arreola

Migala runs freely by the house, but my capacity of horror does not diminish.

The day which Beatriz and I entered that impure booth at the street fair, I realized that the repulsive, noxious animal, was the most atrocious thing that destiny could hold for me. Even worse than the scorn and pity that suddenly shines in those clear eyes.

Days later I returned to buy the migala, and the surprised saltimbanqui gave me some information about its habits and strange feeding ways. Then I understood that what I had in hands was, once and for all, the total threat, the ultimate dose of terror that my spirit could handle. I remember my vacillating steps, while returning home I felt the light and dense weight of the spider, that weight which I could certainly distinguish, the one of the wood box in which I carried it, as if they were two completely different weights: the one of the innocent wood and the one of the impure and poisonous animal that pulled me as a definitive load. Within that box, I carried the personal hell that I would settle at home to annul to the other one, the great hell of the men.

The memorable night in which I let loose the migala in my apartment, marks the beginning of an indescribable life, as I saw it run like a crab and hide under the sofa. Since then, each one of the moments that I possess, has been followed by the spider's steps, which fills the house with its invisible presence.

Every night I shiver waiting for the mortal bite. Often, I awake with the body frozen, tense, immovable, because the dream has created for me, precisely, the tickling steps of the spider on my skin, its indefinable weight, and its entrails-like consistency. Nevertheless, I always wake up. I am alive and my soul is uselessly prepared and perfected.

There are days in which I think migala has disappeared, that it is lost or have died. But I do not do anything to verify that. I always leave it to chance to put me in front of it again, while leaving the bath, or undressing before I throw myself in bed. Sometimes the silence at night brings me the echo of its steps, which I have learned to hear, although I know they are imperceptible.

Many days I find the food that I have left the previous night intact. When it disappears, I do not know if it has been devoured by migala or some other innocent guest in the house. I have also started to think that perhaps I am being a victim of a fraud and that I am at the mercy of a fake migala. Perhaps the saltimbanqui has deceived me, making me pay a high price for an inoffensive and repugnant bug.

But this is in fact irrelevant, because I have consecrated to migala with certainty my postponed death. In the sharpest hours of insomnia, when I lose myself in conjectures and nothing calms me, migala usually visits me. It moves awkwardly by the room trying to climb the walls with clumsiness. It stops, raises the head and moves the palps, seeming to smell, anxiously, an invisible companion.

Then, shaken in my loneliness, trapped by the small monster, I remember that in other time I used to dream with Beatriz and her impossible company.

THE END

Migala: Spanish term for a giant tarantula
Translation: The composer

Notes

- ♣ *bowing over the bridge (pure white noise).*
In addition, this effect is notated with square noteheads: ♣ □
- ♭ *Bartok pizz*
- ⊕
△ *damp the sound w/fingernails (a "rattling" sound will be produced)*
- ┌ *normal pressure*
- ┌┌ *heavy pressure ("scratchy" sound with some pitch)*
- ↓
┌┌ *extreme pressure ("scratchy" sound without any pitch)*
- ✋ *Tap on the body of the instrument with both hands fingertips.*
This tremolo should be played by bouncing swiftly between the thumb and both medium and anular fingers, having the wrist as free as possible.

♭ # ♯
♭ # ♯
1/4 tone inflections

Viola

La Migala

for string quartet

Mauricio Garcia de la Torre
(2007)

Impulsively
♩ = 60

Viola

Tremolo la chitarra

ff *pp* *mp* *pp* *pp* *ff* *pp*

5

irregular tremolo → regular tremolo (take bow)

p *f* possibile

silenzio assoluto ca 5 sec.

from afar...
ord. non vibrato

p *f* possibile *n.* *mp* *pp* subito *f* *pp* subito

12

sul pont.

n. *f* *pp* 3:2 3:2 *f* *sub.p* *f* possibile

18

maliciously at the beginning
♩ = 70

sul pont.

pp 6:4 *p* 6:4 *pp*

20

poco a poco ordinario

p *pp* 5:4 7:4

22 -----> ord. *poco a poco sul pont*

mf pp mp mp 6:4 mf

24 --> sul pont. ord.

f 6:4 f p mf f f

26

6:4 ff mp 3:2 f ff

28 Brutal

6:4 fff ff fff fff 6:4

Like a crazy ritornello

$\text{♩} = 76$

32

f 5:4 5:4 3:2 3:2 *fff*

37

ff 3:2 5:4 3:2 *mf*

41

ff *mf* *ff* *mf* 3:2 3:2 3:2 3:2 *f*

45

p L.H. *ff* arco *p* *ff*

49

mf *ff* *f* L.H.

54 arco

p *f* *f* 5:4 5:4

58

p *p* *p* *p*

62

(*p*) *mp* *f* *f* *ff* *f* *pp*

66

pp 3:2 5:4 5:4 5:4 3:2 5:4

69

5:4 5:4 3:2 5:4 5:4

♩ = 60

71

ff *fff* *fff* *f*

78

mysteriously... *subito brutale*

p *pp* *ppp* *fff*

86

curiously... *pizz.*

mf *f*

88

♩ = 69

p *ff*

91

ff *p* *ff* *f*

93

silenzio assoluto
ca 5 sec.

ff *p* *ff* *ff* *f*

Viola

Insecure

♩ = 42

arco
sul pont.

97

Musical notation for measures 97-100. The piece is in 3/4 time. Measures 97-100 feature a complex rhythmic pattern with frequent 5:4 time signature changes. The dynamics range from *pp* to *p*.

100

Musical notation for measures 100-103. The piece continues in 3/4 time. Measures 100-103 feature a complex rhythmic pattern with frequent 5:4 time signature changes. The dynamics range from *mp* to *pp*.

104 ♩ = 60

ord.

Musical notation for measures 104-107. The piece changes to 2/4 time. Measures 104-107 feature a complex rhythmic pattern with frequent 5:4 time signature changes. The dynamics range from *p* to *mp*.

108

Musical notation for measures 108-110. The piece continues in 2/4 time. Measures 108-110 feature a complex rhythmic pattern with frequent 5:4 time signature changes. The dynamics range from *mf* to *ff*. Performance instructions include "gradually..." and "gaining ...".

momentum ...

110

Musical notation for measures 110-113. The piece continues in 2/4 time. Measures 110-113 feature a complex rhythmic pattern with frequent 5:4 time signature changes. The dynamics range from *fff* to *9:8*.

furioso

$\text{♩} = 94$

111 *fff* sempre

113

115 *fff* possibile

117 *fff* possibile

120 $\text{♩} = 120$ crazy... *p* *ff* *p* *mf* subito *f*

123 *fff*

**silenzio
assoluto**
ca 5 sec.

126 *precipitato...*

ff *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *3:2* *ff*

♩ = 69

129 *non vibrato*

ff *mp* *p* *ff* *mp*

136

pp *p* *pp*

142

♩ = 80

pp *p*

147

mf *f* *f*

149 *sul pont.*

ff

from afar ...
sul tasto
non vibrato

pp subito

Viola

155

3:2 3:2 mp

Detailed description: This system contains measures 155 through 160. It begins with a bass clef and a key signature of one flat. The music features a melodic line with a 3:2 ratio indicated under the first and fifth measures. The dynamic marking is *mp*.

161

ord. non vibrato = 69
3:2 3:2 pp

Detailed description: This system contains measures 161 through 164. It starts with a treble clef and a key signature of one flat, then switches to a bass clef. The tempo is marked as $\text{♩} = 69$ and the instruction is "ord. non vibrato". The music includes a 3:2 ratio under the second and fourth measures. The dynamic marking is *pp*.

165

mp pp subito mp mf f = 76

Detailed description: This system contains measures 165 through 170. It begins with a bass clef and a key signature of one flat. The tempo is marked as $\text{♩} = 76$. The music features a 5/4 time signature change in measure 168 and a 4/4 time signature change in measure 170. The dynamic markings are *mp*, *pp subito*, *mp*, *mf*, and *f*.

170

gradually... gaining...
tr^(h) p subito mf

Detailed description: This system contains measures 170 through 173. It features a bass clef and a key signature of one flat. The music includes trills marked with a ^(h) above them. The dynamic markings are *p subito* and *mf*. The instructions "gradually..." and "gaining..." are placed above the staff.

174

excitement...
f ff

Detailed description: This system contains measures 174 through 176. It features a bass clef and a key signature of one flat. The music includes a trill marked with a ^(h) above it. The dynamic markings are *f* and *ff*. The instruction "excitement..." is placed above the staff.

175

tr^(h)

Detailed description: This system contains measures 175 and 176. It features a bass clef and a key signature of one flat. The music includes a trill marked with a ^(h) above it.

176

crazy...
fff p subito ff

Detailed description: This system contains measures 176 through 178. It features a bass clef and a key signature of one flat. The music includes a trill marked with a ^(h) above it. The dynamic markings are *fff*, *p subito*, and *ff*. The instruction "crazy..." is placed above the staff.

Viola

insecure...

$\text{♩} = 116$

pizz.

179

pp *(pp)*

182

arco *precipitato*

fff *ff*

184

come parlando

mp subito

187

ff *fff* *ff*

189

$\text{♩} = 132$

ff

191

p subito *fff*

193 *come parlando* *rhythmic* *come parlando*

mf *ff* *mp*

3:2 3:2 6:4

196 *subito brutale*

ff *f* *sfz* *fff*

3:2 5:4 3:2 3:2

200 *subito brutale* *come parlando*

pp *fff* *mp*

3:2 3:2 3:2 3:2

206 *from afar...*

p *ppp*

♩ = 80

3

214 *from very far away...*

pppp

♩ = 42

2 sul pont

222 *from very far away...*

pppp *f possibile*

2

(Damp strings with L.H. in order to avoid any sounding pitch)