

La Migala (2007)
for String Quartet

- Violoncello -

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

La Migala

for string quartet

Mauricio Garcia de la Torre
(2007)

Impulsively
♩ = 60

Vlc

ff

pp *mf* *pp* *mf* *p*

5

irregular tremolo → regular tremolo (take bow)

p *f possibile*

silenzio assoluto
ca 5 sec.

from afar...
arco
non vibrato

n. *p*

10

f *pp subito* *n.*

regular tremolo → irregular tremolo

p *mp*

14

Fingering without bowing

f *sfz*

mf *f possibile*

Violoncello

maliciously at the beginning

18 $\text{♩} = 70$ sul pont.
pp 7:4 *p* 5:4 3:2

20 *poco* *a* *poco* *ordinario*
p 7:4 *pp* 5:4 3:2 *mp* 3:2 *pp* 6:4

22 *ord.* *poco* *a* *poco* *sul* *pont*
mf 7:4 *mf* 3:2 *pp* *p* 6:4 *p* 6:4 *f* 6:4

24 *sul pont.* *ord.*
p 3:2 *mf* 6:4 *f* 6:4 *f*

26 *ff* 6 *mp* *ff*

28 *fff* *ff* *fff* *ffff* *Brutal*

Like a crazy ritornello

32 $\text{♩} = 76$

36

40

44

49

Violoncello

54 arco

p *f* *f*

58

p

62

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

65

f *ff* *pp subito*

67

p *p* *p*

Violoncello

69

5 5 3 3 5 5

71

3 3 5 5 5 tr (tr)

ff *fff* *fff*

77 $\text{♩} = 60$

f *p* *pp* *ppp* *fff*

mysteriously... *subito brutale*

86 *curiously...*

mf *f* *f* *p* *p*

90 $\text{♩} = 69$

ff *p* *ff* *p* *ff*

93

p *ff* *ff* *ff*

silenzio assoluto
ca 5 sec.

Insecure

♩ = 42

97 pizz.

Musical notation for measures 97-100. The piece is in 4/4 time. Measure 97 starts with a *pp* dynamic and a 7:4 interval. Measures 98-100 continue with 7:4 intervals and a *p* dynamic. The notation includes stems, beams, and accidentals.

♩ = 60

101

Musical notation for measures 101-104. Measure 101 has a *mp* dynamic and a triplet. Measure 102 has a *pp* dynamic and a 7:4 interval. Measure 103 has a *p* dynamic and is marked (pizz.). Measure 104 has a *mp* dynamic and a triplet. The notation includes stems, beams, and accidentals.

107

Musical notation for measures 107-110. Measures 107-108 feature triplets. Measure 109 has a *mf* dynamic and a 5:4 interval. Measure 110 has a *f* dynamic and a 6:4 interval, marked arco. The notation includes stems, beams, and accidentals.

109

Musical notation for measures 109-110. Measure 109 is marked *ff* and *ff*, with the instruction "gradually...". Measure 110 is marked *f* and *f*, with the instruction "gaining ...". The notation includes stems, beams, and accidentals.

110

Musical notation for measures 110-111. Measure 110 is marked *fff* and *fff*, with the instruction "momentum ...". Measure 111 has a 9:4 interval. The notation includes stems, beams, and accidentals.

Violoncello

111 *furioso* ♩ = 94
fff sempre

113

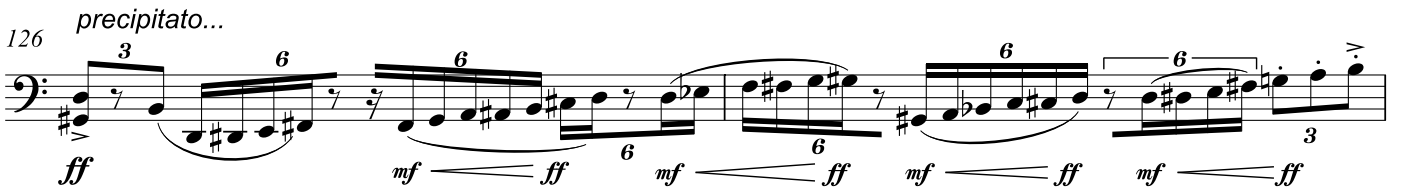
116
fff possibile *fff* *fff* possibile

120 ♩ = 120
crazy...
p *p* *ff* *p* *mf* subito *f* *f*

123
fff

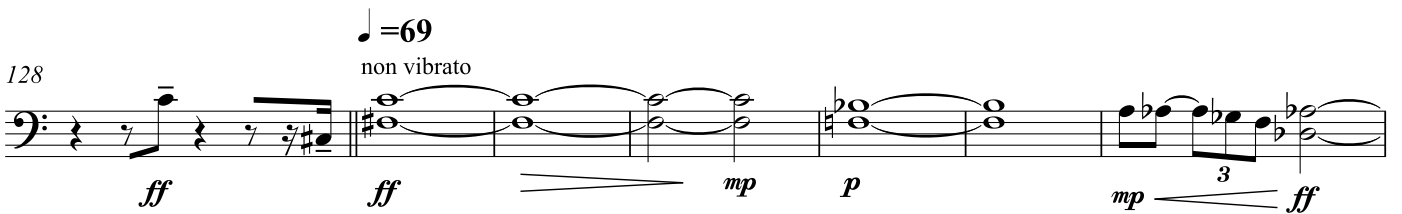
**silenzio
assoluto
ca 5 sec.**

126 *precipitato...*



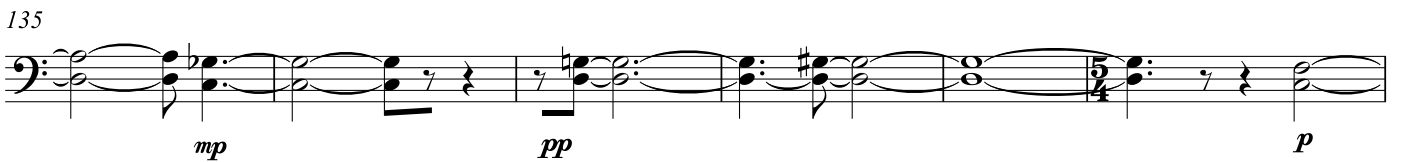
ff *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

128 $\text{♩} = 69$
non vibrato



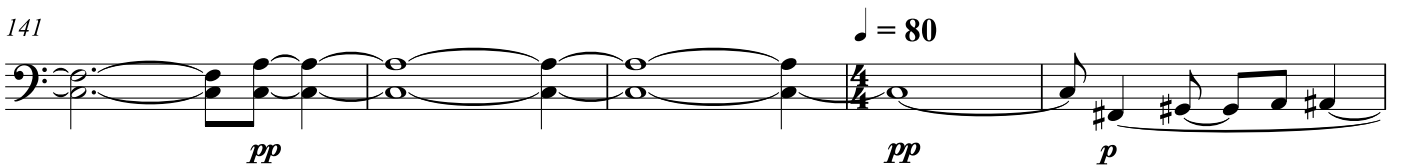
ff *ff* *mp* *p* *mp* *ff*

135



mp *pp* *p*

141 $\text{♩} = 80$



pp *pp* *p*

146



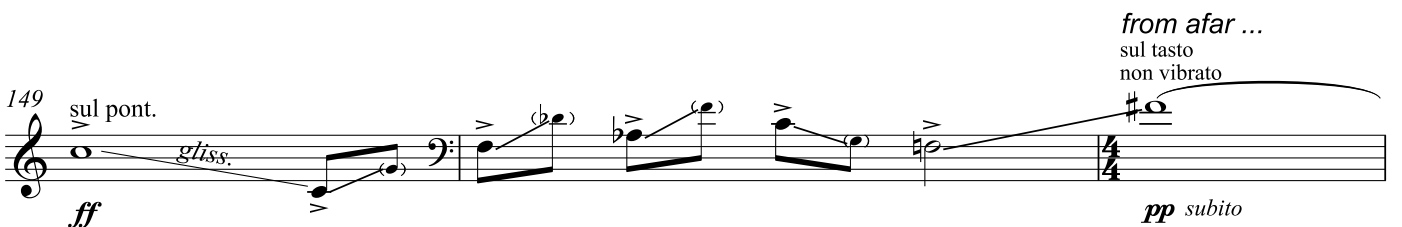
mf *f*

148



f

149 *sul pont.*



ff *gliss.* *pp subito*

from afar ...
sul tasto
non vibrato

Violoncello

152

157

p ————— *mf*

163

♩ = 69
ord.
non vibrato

pp ————— *p* ————— *mp* ————— *mf*

168

♩ = 76

gradually...
tr (h) ————— tr (h)

gaining...
tr (h)

f ————— *p subito* ————— *mf*

174

excitement...
tr (h)

f ————— *ff*

175

176

(tr) (b)

fff ————— *sfz p subito* ————— *ff*

179 *insecure...* $\text{♩} = 116$ *come parlando*

mp *(mp)*

182 *precipitato* *pizz.*

fff *pp subito*

186 *arco* *arco*

ff *fff*

189 $\text{♩} = 132$

ff

191 *p subito* *fff* *come parlando*

p subito *fff* *mf*

194 *rhythmic* *come parlando*

ff *mf* *mp*

197

ff *f* *sfz* *fff* *mf* *mf*

come parlando *subito brutale* *arco* *come parlando*

203

fff *p* *ppp* *pp*

subito brutale *from afar...*

$\text{♩} = 80$

4 2

216

ppp *pppp*

from very far away...

$\text{♩} = 42$

→ sul pont ----- ↑

222

pppp *f possibile* *n.*

→ sul pont ----- ↑

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

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