

La Migala (2007)
for string quartet

- score -

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La Migala
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 García de la Torre
(2007)

"... in the sharpest hours of insomnia,
when I lose myself in conjectures and nothing
calms me down, migala usually visits me..."

Juan Jose Arreola

Impulsively
♩ = 60

Violin I

Violin II

Viola

Violoncello

sul pont.
ff
ff
pp
ff
ff
p
f possibile
n.

sul pont.
ff
p
f
pp
pp
mf
p
ff
p
f possibile
n.

Tremolo la chitarra
ff
pp
mp
pp
pp
ff
pp
f possibile
n.

regular tremolo
irregular tremolo
regular tremolo
irregular tremolo
regular tremolo (take bow)
irregular tremolo
regular tremolo (take bow)
ca 5 sec.
ca 5 sec.
ca 5 sec.
ca 5 sec.
arco ord. non vibrato
n.

silenzio assoluto
ca 5 sec.
From afar
ord. non vibrato
mp pp sub
mp pp subito
p
f possibile
n.

pp
mf
pp
mf
p
p
f possibile
n.

2
10

mp *n.* *f* *pp subito* *p* *sfz* *mf* *f sub.p* *f possibile*

mp *n.* *f* *pp subito* *p* *mp* *f* *pp* *3* *f* *sub.p* *f possibile*

f *pp subito* *n.* *f* *pp* *3* *f* *sub.p* *f possibile*

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

regular tremolo irregular tremolo

Fingering without bowing

mp *n.* *f* *pp subito* *p* *mp* *f* *pp* *3* *f* *sub.p* *f possibile*

maliciously at the beginning

$\text{♩} = 70$

18

ppp *pp* *p* *mf* *pp subito*

ppp *pp* *p* *pp*

pp *pp* *pp*

pp *p* *pp*

20

poco a poco *ordinario* → ord.

p 6:4 *pp* *mp* 5:4 6:4 *mf* *mp* 3:2 *mf* 6:4

p 3:2 *mp* 3:2 6:4 *pp* *p* 3:2 *mf* 6:4 *pp*

p 6:4 5:4 *pp* 7:4 *mf* 5:4 6:4 *pp* *mp*

p 7:4 5:4 *pp* 3:2 *mp* 6:4 *pp* *mf* 7:4 *mf* *pp* *p* 6:4

23 *Gradually ... more ... assertive...*

poco a poco *sul pont.* → ord.

mp 6:4 *p* *f* 3:2 *f*

mp 6:4 *mf* *f* 6:4 *f* 7:4 *p* 7:4

p 6:4 *p* 3:2 *p*

25

Musical score for measures 25-28, featuring four staves (treble, alto, tenor, and bass clefs). The score includes dynamic markings such as *p*, *mf*, *f*, and *ff*. It also contains articulation marks like accents and slurs, and rhythmic notations including 6:4 and 6. The music is written in a key with one sharp (F#).

27

Brutal

Musical score for measures 27-30, continuing from the previous system. It features four staves with dynamic markings ranging from *mp* to *ffff*. The score includes complex rhythmic patterns with 5:4 and 6:4 time signatures, and various articulation marks. The word "Brutal" is written above the final measure of this system. The music is written in a key with one sharp (F#).

Like a crazy ritornello

♩ = 76

32

Musical score for measures 32-36. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The tempo is marked as quarter note = 76. The dynamics are *f* (forte) for measures 32-35 and *fff* (fortissimo) for measure 36. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents. In the bass clef staves, there are fingering numbers 3 and 5. A double bar line is present at the end of measure 36.

37

Musical score for measures 37-41. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The dynamics are *ff* (fortissimo) for measures 37-38, and *mf* (mezzo-forte) and *ff* for measures 39-41. The music continues with complex rhythmic patterns. There are slurs and accents. In the bass clef staves, there are fingering numbers 3 and 5. A double bar line is present at the end of measure 41.

Musical score for measures 42-47. The score is arranged in four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). Measure 42 starts with a *mf* dynamic. The first two staves have dynamics of *mf*, *f*, *p*, and *ff* respectively. The third and fourth staves have dynamics of *ff*, *mf*, *f*, and *p*. Measure 43 features a quintuplet in the first two staves. Measure 44 has dynamics of *f* and *p*. Measure 45 has dynamics of *f* and *p*. Measure 46 has dynamics of *ff* and *ff*. Measure 47 has dynamics of *p* and *p*. The third and fourth staves include markings for *L.H.* (Left Hand) and *arco* (arco) in measures 46 and 47.



Musical score for measures 48-53. The score is arranged in four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). Measure 48 starts with dynamics of *f* and *ff*. The first two staves have dynamics of *f* and *ff*. The third and fourth staves have dynamics of *p* and *ff*. Measure 49 has dynamics of *f* and *ff*. The first two staves have dynamics of *f* and *ff*. The third and fourth staves have dynamics of *p* and *ff*. Measure 50 has dynamics of *mf* and *ff*. The first two staves have dynamics of *mf* and *ff*. The third and fourth staves have dynamics of *mf* and *ff*. Measure 51 has dynamics of *mf* and *ff*. The first two staves have dynamics of *mf* and *ff*. The third and fourth staves have dynamics of *mf* and *ff*. Measure 52 has dynamics of *ff* and *ff*. The first two staves have dynamics of *ff* and *ff*. The third and fourth staves have dynamics of *ff* and *ff*. Measure 53 has dynamics of *sub. p* and *p*. The first two staves have dynamics of *sub. p* and *p*. The third and fourth staves have dynamics of *f* and *f*. The third and fourth staves include markings for *L.H.* (Left Hand) in measures 52 and 53.

54

Violin I and II parts with dynamics *f*.
Viola part with dynamics *f*.
Cello and Double Bass parts marked *arco* and *p*, with dynamics *f*.
Fingering numbers 3 and 5 are present in the bass clef staves.

58

Violin I and II parts with dynamics *p*.
Viola part with dynamics *p*.
Cello and Double Bass parts marked *arco* and *p*, with dynamics *p*.
Fingering numbers 3 and 5 are present in the bass clef staves.

62

(p) mp \longleftarrow f f \longleftarrow ff pp subito

(p) mp \longleftarrow f f \longleftarrow ff pp subito

(p) mp \longleftarrow f f \longleftarrow ff f \longleftarrow pp

(p) mp \longleftarrow f f \longleftarrow ff f \longleftarrow ff pp subito

3

66

5 5 5 3 5

pp 5 5 5 5 3 5

pp 3 5 5 5 3 5

5 5 5 5 3 5

69

ff

ff

ff

ff

72

fff

fff

fff

fff

10
♩ = 60

Mysteriously

77

f *p* *pp* *ppp*

f *p* *pp* *ppp*

f *p* *pp* *ppp*

f *p* *pp* *ppp*

Subito brutale

Curiously...

85

ff *mf* *f*

ff *mf* *f*

ff *mf* *f*

ff *mf* *f*

89 $\text{♩} = 69$

arco *come parlando*

p *pp* *mp* *p* *mf subito* *p* *mf subito*

p *pp* *mp* *p* *mf subito* *p* *mf subito*

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

p *ff* *pizz.* *6* *6* *ff* *p* *ff*

93

p *mf* *2/4* *ff subito* *4/4* **silenzio assoluto**

p *mf* *ff subito*

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

p *ff* *ff*

12 Insecure

♩ = 42

97

arco
pp 3 3 3 3 3

arco sul pont.
pp 3 3 3 3

arco sul pont.
pp 5 5 5 5 5

pizz.
pp 7:4 7:4 7:4

p 3 3 3 3

101

mp 3 3 3 3 3

pp 3 3 3 3

mp 3 3 3 3

pp 3 3 3 3

pp 7

♩ = 60

$\frac{2}{4}$

p 3 (p)

ord. p 3 (p)

ord. p (p)

(pizz.) (p)

mp (p)

106 $\frac{4}{4}$

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

mp *mf* *f* arco *f*

109 *Gradually...* *gaining ...* *momentum ...*

ff *fff*

ff *fff*

ff *fff*

ff *fff*

14 Furioso

♩ = 94

111

fff sempre

fff sempre

fff sempre

fff sempre

Measures 111-113: This section contains four staves of music. The first staff (treble clef) features a melodic line with triplets and quintuplets, marked *fff* sempre. The second staff (treble clef) has a more complex rhythmic pattern with sextuplets and triplets, also marked *fff* sempre. The third staff (bass clef) continues the rhythmic complexity with triplets and sextuplets, marked *fff* sempre. The fourth staff (bass clef) features a bass line with triplets and quintuplets, marked *fff* sempre. A double bar line is present at the end of measure 113.

114

fff possibile

fff possibile

fff possibile

fff possibile

Measures 114-116: This section contains four staves of music. The first staff (treble clef) features a melodic line with quintuplets and triplets, marked *fff* possibile. The second staff (treble clef) has a complex rhythmic pattern with sextuplets and triplets, marked *fff* possibile. The third staff (bass clef) continues the rhythmic complexity with triplets and quintuplets, marked *fff* possibile. The fourth staff (bass clef) features a bass line with triplets and quintuplets, marked *fff* possibile. A double bar line is present at the end of measure 116.

117

fff 5 3 *fff possibile* \downarrow

fff 5 3 6 *fff possibile* \downarrow

fff 5 3 3 5 *fff possibile* \downarrow

fff 5 3 3 5 *fff possibile* \downarrow

$\text{♩} = 120$ Crazy

p *p* *ff* *p* *mf subito* *f*

p *p* *ff* *p* *mf subito*

p *p* *ff* *p* *mf subito*

p *p* *ff* *p* *mf subito* *f*

122

f *fff*

f 3 3 3 3 3 3 3 3 3 3 *fff*

f 3 3 3 3 3 3 3 3 3 3 *fff*

f 5 *fff* 5

Precipitato

125 **silenzio assoluto**

Musical score for measures 125-128. The score consists of four staves (treble and bass clefs). The music is marked **Precipitato** and begins with **silenzio assoluto** (absolute silence) for the first measure. The dynamics range from **ff** (fortissimo) to **mf** (mezzo-forte). The piece features intricate rhythmic patterns with triplets and sextuplets, often with slurs and accents. The key signature has one sharp (F#).

♩ = 69

129 *non vibrato*

come parlando

Musical score for measures 129-132. The tempo is marked as ♩ = 69. The score consists of four staves. The dynamics range from **ff** (fortissimo) to **pp** (pianissimo). The piece features complex rhythmic patterns with triplets and sextuplets, often with slurs and accents. The key signature has one sharp (F#). The instruction *non vibrato* is present for the first two staves. The instruction *come parlando* (as if speaking) is present for the last two staves in measures 131 and 132.

138

5/4

Musical score for measures 138-142. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music features complex rhythmic patterns with slurs and various dynamic markings including *mp*, *mf*, *p*, and *pp*. Measure numbers 6, 3, 5, 3, and 7 are indicated above the notes. A large double bar line is at the end of the system.

143

4/4 $\text{♩} = 80$

5/4

Musical score for measures 143-147. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music features eighth-note patterns with slurs and dynamic markings including *pp*, *p*, and *mf*. Measure numbers 3, 3, 3, and 3 are indicated above the notes. A large double bar line is at the end of the system.

*Small noteheads mean that the arrival pitch should be approximate (no clear pitch ending!)

18

148 $\frac{5}{4}$

f *ff* *ff* *ff*

gliss. *gliss.* *gliss.* *gliss.*

sul pont. *sul pont.* *sul pont.* *sul pont.*

$\frac{4}{4}$

From afar ...

151 $\frac{4}{4}$

pp subito *pp subito* *pp subito* *pp subito*

sul tasto non vibrato *sul tasto non vibrato* *sul tasto non vibrato* *sul tasto non vibrato*

3 3

158

p *mp* *mf*

163

5 $\text{♩} = 69$
4

ord. non vibrato

pp *mp* *mf*

ord. non vibrato

pp *mp* *pp subito* *mp*

ord. non vibrato

pp *mp* *pp subito* *mp* *mf*

ord. non vibrato

pp *p* *mp* *mf*

168

$\frac{4}{4}$ $\text{♩} = 76$

Gradually... gaining... excitement...

Musical score for measures 168-173. The score is in 4/4 time with a tempo of quarter note = 76. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The music begins with a dynamic of *f*. At measure 169, there is a *p subito* marking. The dynamics then shift to *mf* at measure 170. Trills are marked with *tr* and a circled letter in parentheses: *tr*^(b) in measures 168, 169, 170, 171, and 172; *tr*^(#) in measures 169, 171, and 172. The music concludes with a series of sixteenth-note runs in the final measure.

174

Musical score for measures 174-179. The score continues with four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The dynamics are *f* in measures 174 and 175, and *ff* in measures 176 and 177. Trills are marked with *tr* and a circled letter in parentheses: *tr*^(b) in measures 174, 175, 176, and 177; *tr*^(#) in measures 175, 177, and 178. The music concludes with a series of sixteenth-note runs in the final measure.

176 (tr)(b) *fff* *crazy* *p subito* *f* *pp*

fff *p subito* *f* *pp*

fff *p subito* *ff* *pp*

(tr)(b) *fff* *sfz p subito* *ff* *mp*

pizz. *come parlando*

180 *pp* *ppp* *fff* *fff*

pp *fff* *fff* *fff*

pp *fff* *fff* *fff*

(mp) *fff* *fff* *fff*

arco

5/4 **4/4**

184

pp subito

arco
pp subito

come parlando
mp subito

pizz.
pp subito

ff *fff*

ff *fff*

ff *fff*

ff *fff*

5/4 4/4

189

$\text{♩} = 132$

p subito *ff*

p subito *fff*

p subito *fff*

p subito *fff*

ff

p subito *fff*

ff

p subito *fff*

5/4

193 $\frac{5}{4}$ $\frac{4}{4}$

pp

pp

come parlando *mf*

rhythmic *ff mf*

come parlando *mp*

come parlando *ff*

come parlando *f*

come parlando *sfz*

come parlando *mf*

rhythmic *ff mf*

come parlando *mp*

come parlando *ff*

come parlando *f*

come parlando *sfz*

199

subito brutale

subito brutale

fff

pp

fff

come parlando *f*

come parlando *mf*

come parlando *mf*

fff

fff

fff

arco come parlando *mf*

come parlando *mf*

fff

204

Musical score for measures 204-209. The score is written for four staves: Treble, Violin, Bass, and Bassoon. The key signature is one sharp (F#) and the time signature is 3/4. The tempo/mood is marked *come parlando*. The dynamic markings are *mp* (measures 204-205), *p* (measure 206), and *p* (measure 209). The music features triplet patterns in the Violin and Bass staves.

Musical score for measures 211-216. The score is written for four staves: Treble, Violin, Bass, and Bassoon. The key signature is one flat (Bb) and the time signature is 3/4. The tempo is marked *♩ = 80*. The mood is marked *from afar...*. The dynamic markings are *ppp* (measures 211-212, 214-215) and *pp* (measures 213, 216). The music features long, sustained notes with slurs and triplets in the Violin and Bass staves.

from very far away...

♩=42

218

ppp

pizz.

pp

7:4

7:4

7:4

7:4

7:4

p

mp

sul pont

pppp

pppp

pppp

223

ppp

pp

ppp

pp

3

3

3

3

3

pitch -----> white noise produced from the extremely high register

tap softly on the instrument's body w/ knuckles

f possibile

f possibile

n.

n.

n.

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