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Canción al tolar de Abra Pampa

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Canción al tolar de Abra Pampa

for String Quartet

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2019
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To Ana "Negrita" Castro

'From the standpoint of eternity, there is hardly any difference between a "long" and a "short" life. Therefore, it's not whether one's life is long or short, but how one lives that is important. It is what we accomplish, the degree to which we develop our state of life, the number of people we help become happy—that is what matters.'

Daisaku Ikeda

This piece is based on Manuel Castilla's story 'Abra Pampa.' This writer was born and lived in Salta Province at the northern part of Argentina where he was part of a group of artists from that region. They reflected on society and the culture and tried to depict both complexity and simplicity of this multicultural social environment.

This particular tale talks, in an incredibly creative manner, about a small town in Jujuy and its most common and routinely life. It's a travel through time surrounded by the immensity of nature.

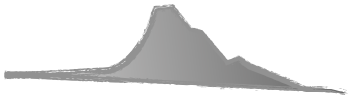
Indications

- *This piece is intended to be played with as less **vibrato** as possible. The indication* *is for an exaggerated and unsteady vibrato that is used on specific parts of the piece, like measure 38 (Vln I).*

- *Bow pressure graphs indicates the variation over time of the bow pressure in the given notes or strings.*

  - *From letter A through letter B, the main activity happens over one string (unless contrary indicated) behind the bridge. Aiming for a noisy and 'windy' sound.*

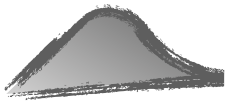
    - *increase and decrease the pressure*



    - *Steady pressure*



    - *Short attack with great pressure*



    - *Fluctuation of pressure*



- *In letters **A** and **B** the strings are indicated when the instrument plays for the first time. In this section the main string to be use is G on each instrument. Specifically places are indicated two adjacent strings as it is the case for the Cello in measure n°5 of letter A. Or the first entrance of Violin II in letter B, where it plays on every string from high to low.*

- *The indications of the strings throughout the piece are suggestions but it is worthy to note that in the cases of the double stops, like measure 18 (VlnI) or measure 19 (Vc), are with the open strings.*

- *The indication **'behind the bridge'** is referred to the position of the bow without specifying how close or far away from the bridge. Unless the indication 'almost over the bridge,' which is intended to get more 'wood' sound in the quality of the resulting timbre.*

-  *This noteheads are used for fingering purposes only. They are not referred to the production of harmonics. It is possible that the natural harmonic will be produced, but it is not the goal to produce it. Specially when there are accidentals used with this notation. A 'noisy' quality of the sound is intended.*

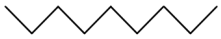
- *The indication **'L.H pressure'** is used to indicate the variation between a fully pressed string on the given notes and almost no pressure at all. This kind of passages are in measures 90-91 (Vln II).*

- ***'Tap'**: Left hand tap without bow or pizzicato*

- ***'Battuto'**: Col legno battuto*

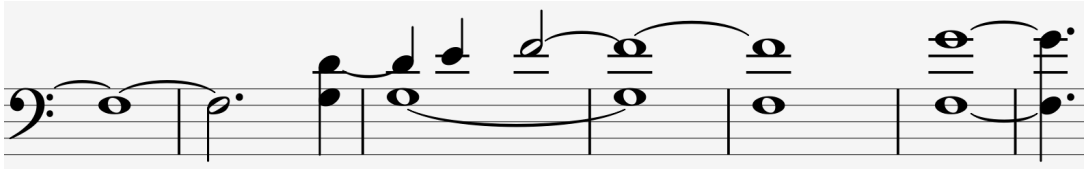
- ***'Battuto jeté'**: let the bow bounce rapidly 'col legno'*

- *'+': Left hand pizzicato*

-  *: Glissando with no defined direction and erratically*

- *The indication of the harmonics* ^{o} *doesn't infer natural or artificial. The decision is left to the performers so they can decide the best fingering to play them.*

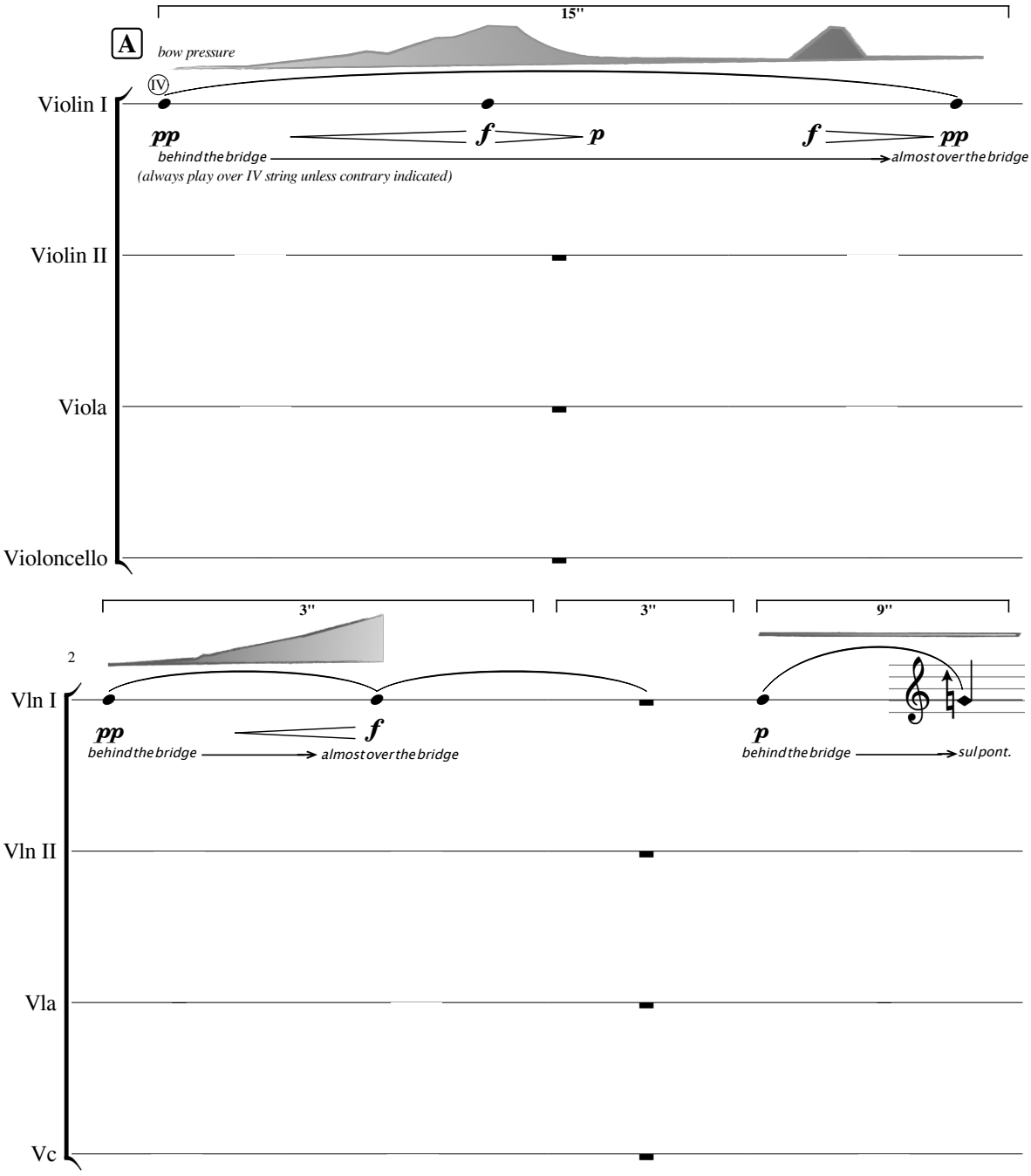
    - *A special mention should be made about the final passage on the Cello's part (mm. 115-120):*

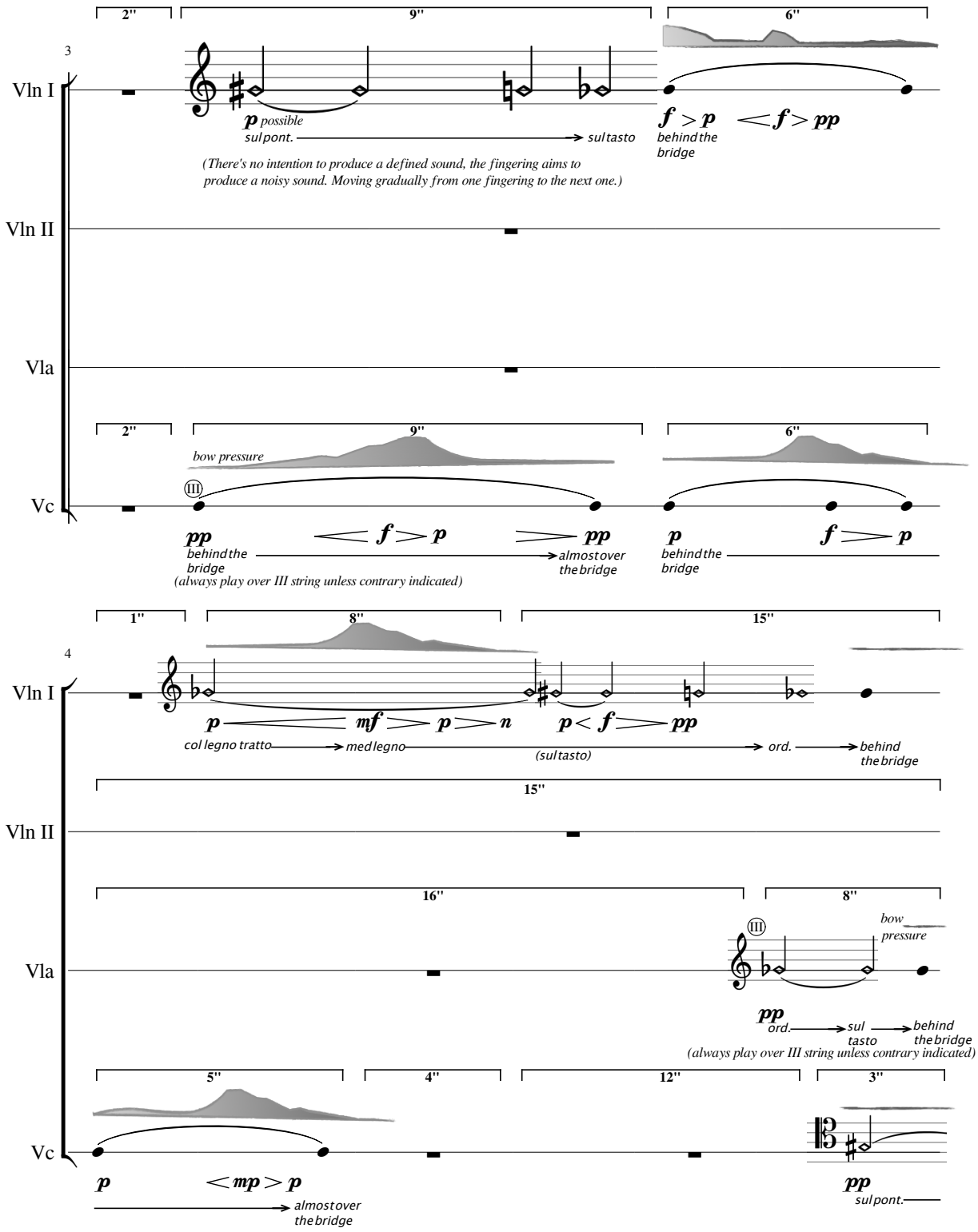


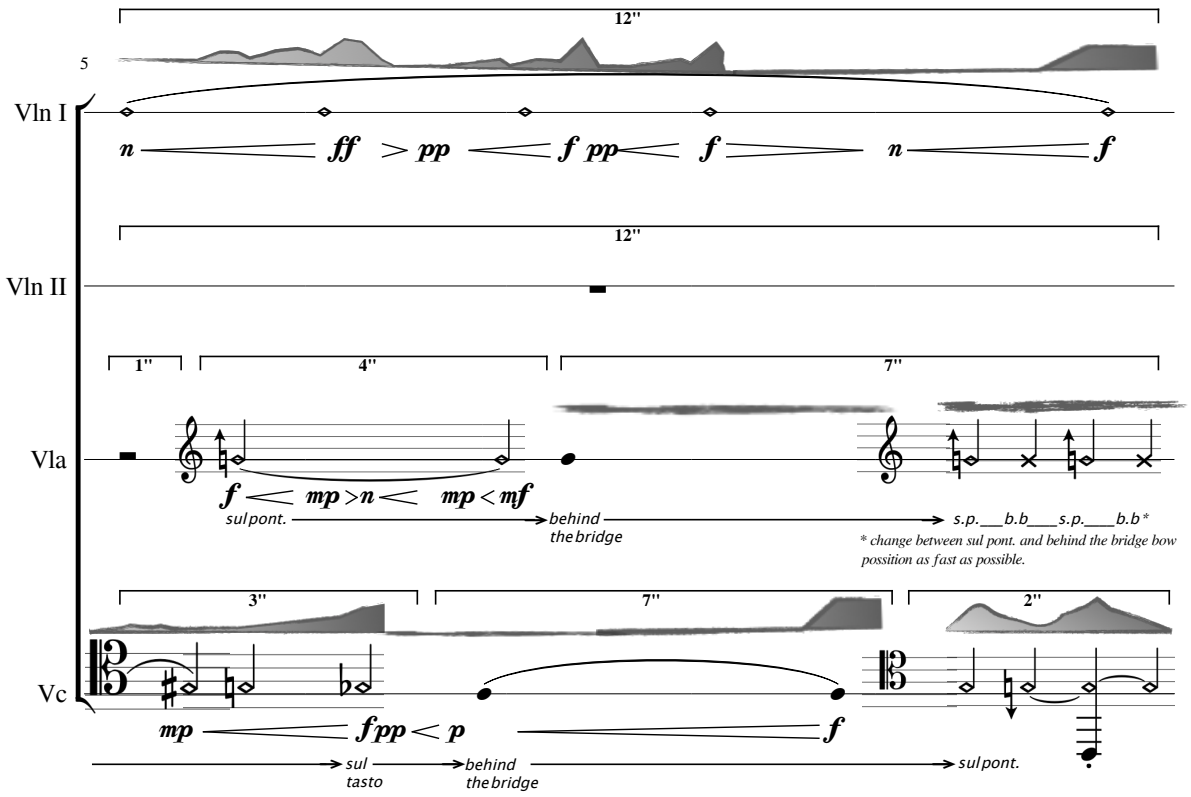
The final double stop can be produced playing the high 'G' as a natural harmonic. But if this results to be too complex to play it as neat as possible, the important note to play is 'F.'

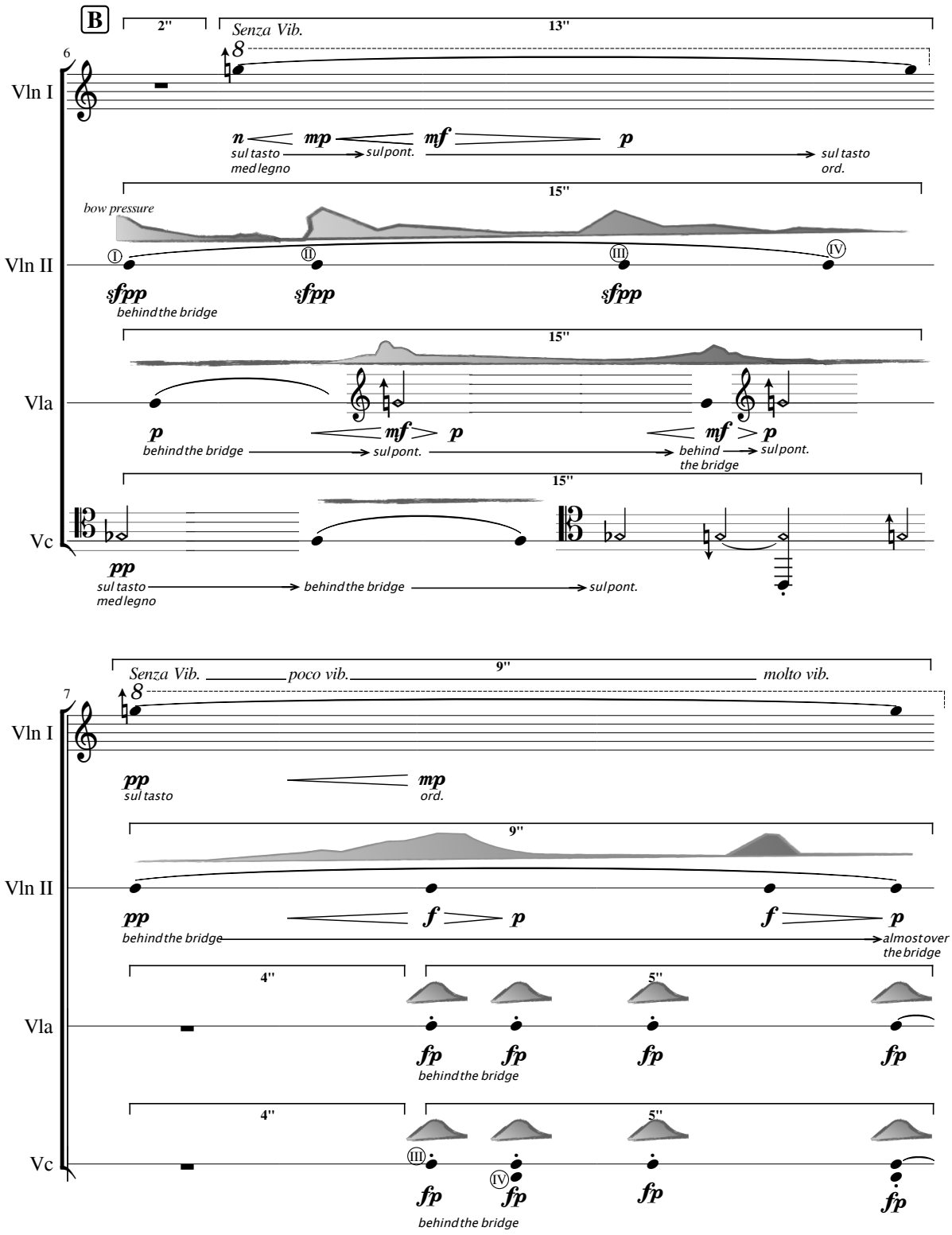
Canción al tolar de Abra Pampa

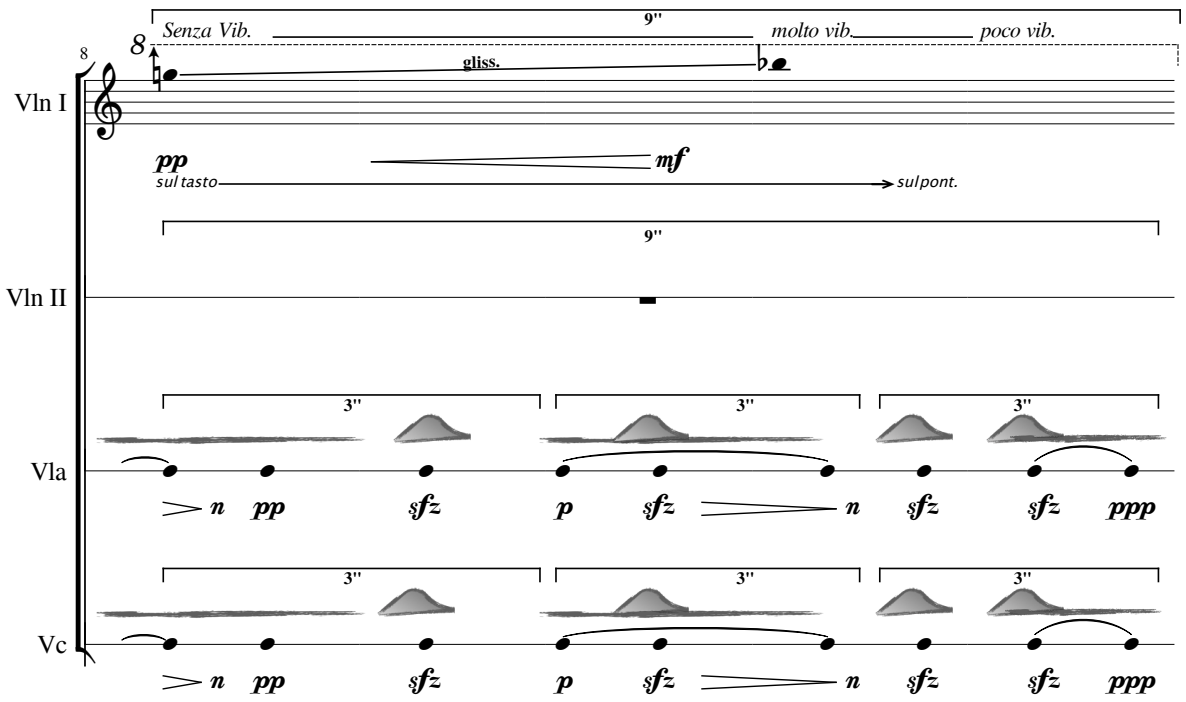
Matías Homar

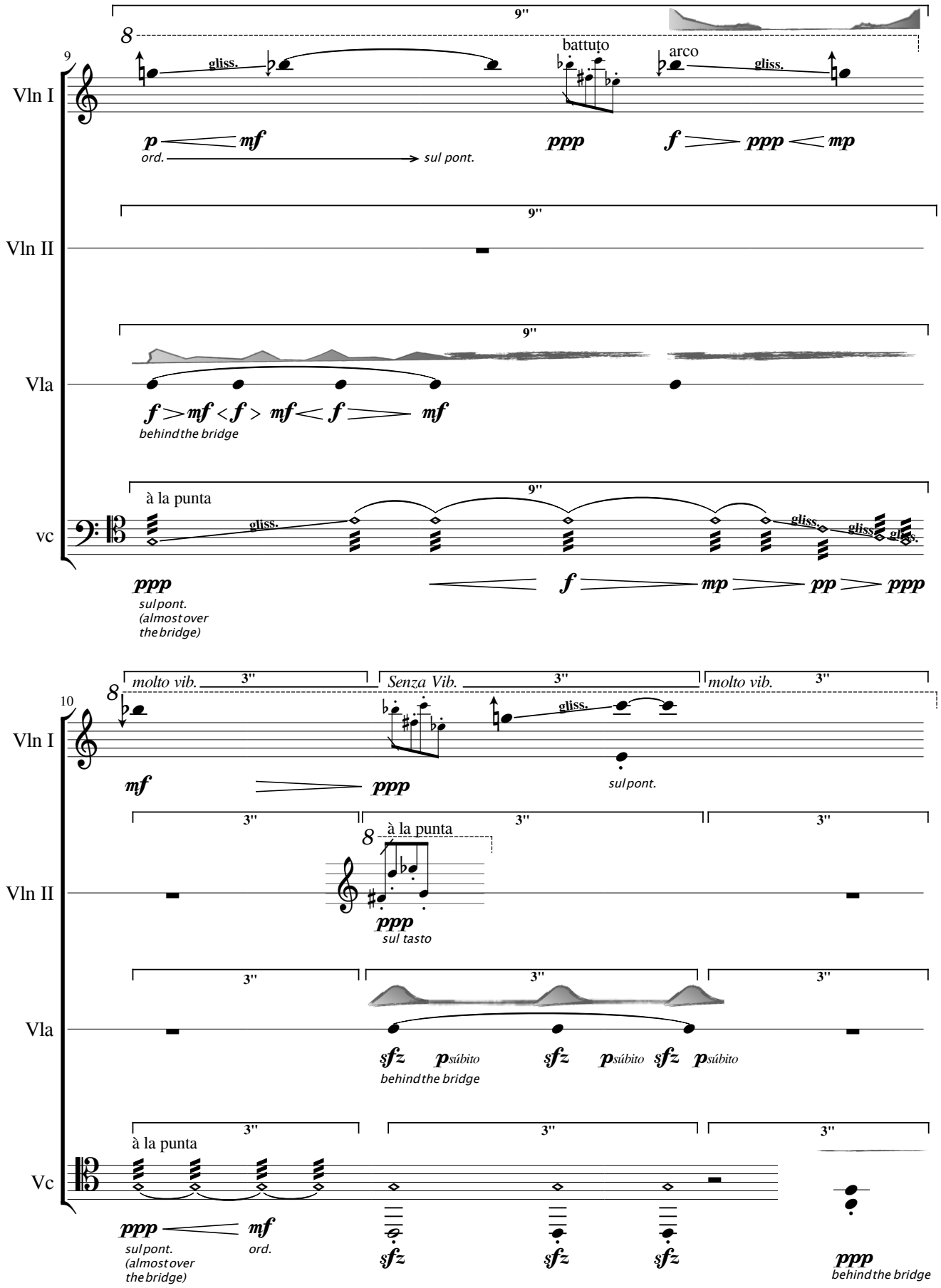


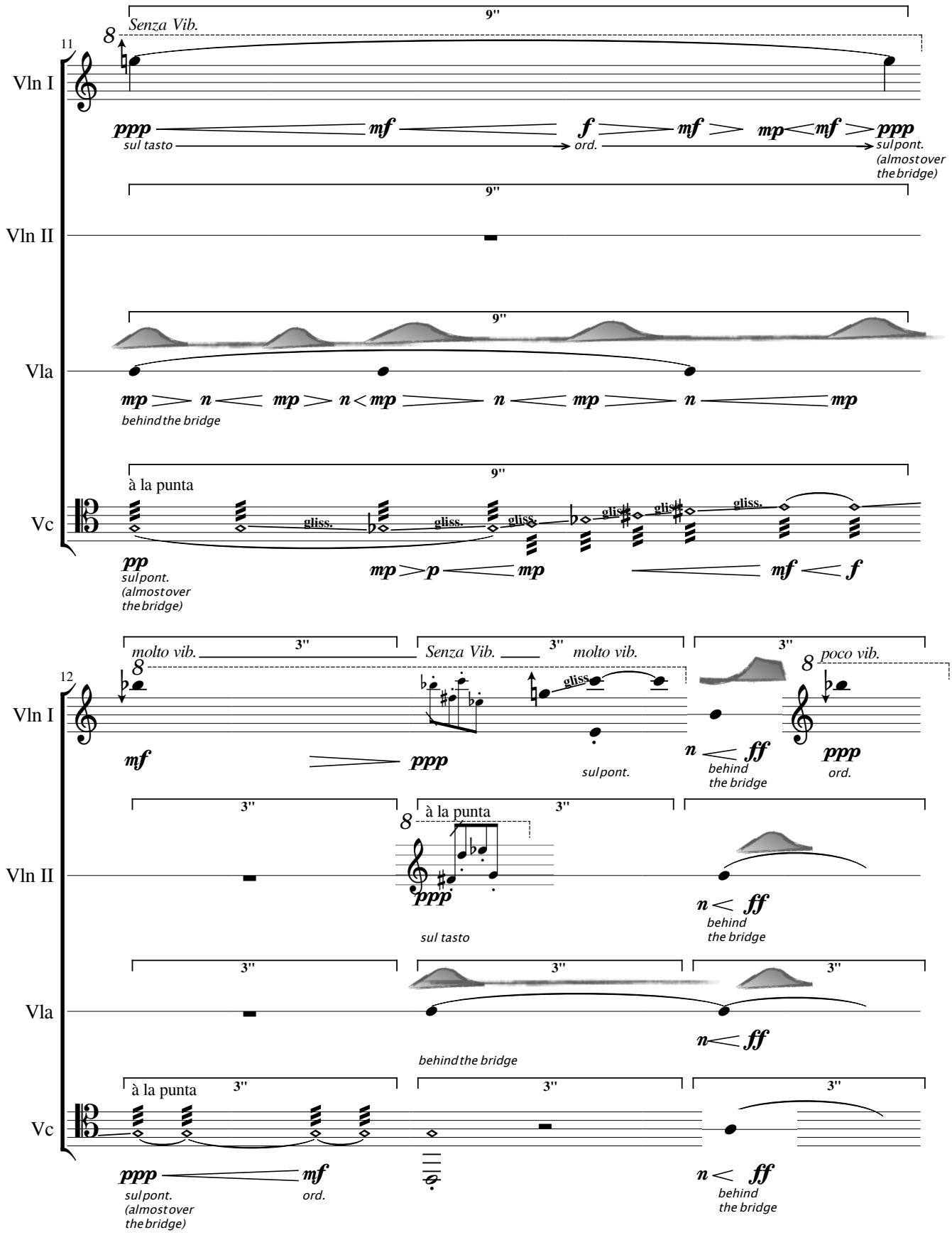

3
2''
9''
6''
Vln I
p possible
sul pont.
sul tasto
f > p
behind the bridge
< f > pp
(There's no intention to produce a defined sound, the fingering aims to produce a noisy sound. Moving gradually from one fingering to the next one.)
Vln II
Vla
2''
9''
6''
bow pressure
III
Vc
pp
behind the bridge
< f > p
> pp
almost over the bridge
p
behind the bridge
f > p
(always play over III string unless contrary indicated)
4
1''
8''
15''
Vln I
p
mf > p > n
p < f > pp
col legno tratto
med legno
(sul tasto)
ord.
behind the bridge
15''
Vln II
16''
8''
Vla
III
bow pressure
pp
ord.
sul tasto
behind the bridge
(always play over III string unless contrary indicated)
5''
4''
12''
3''
Vc
p
< mp > p
almost over the bridge
pp
sul pont.

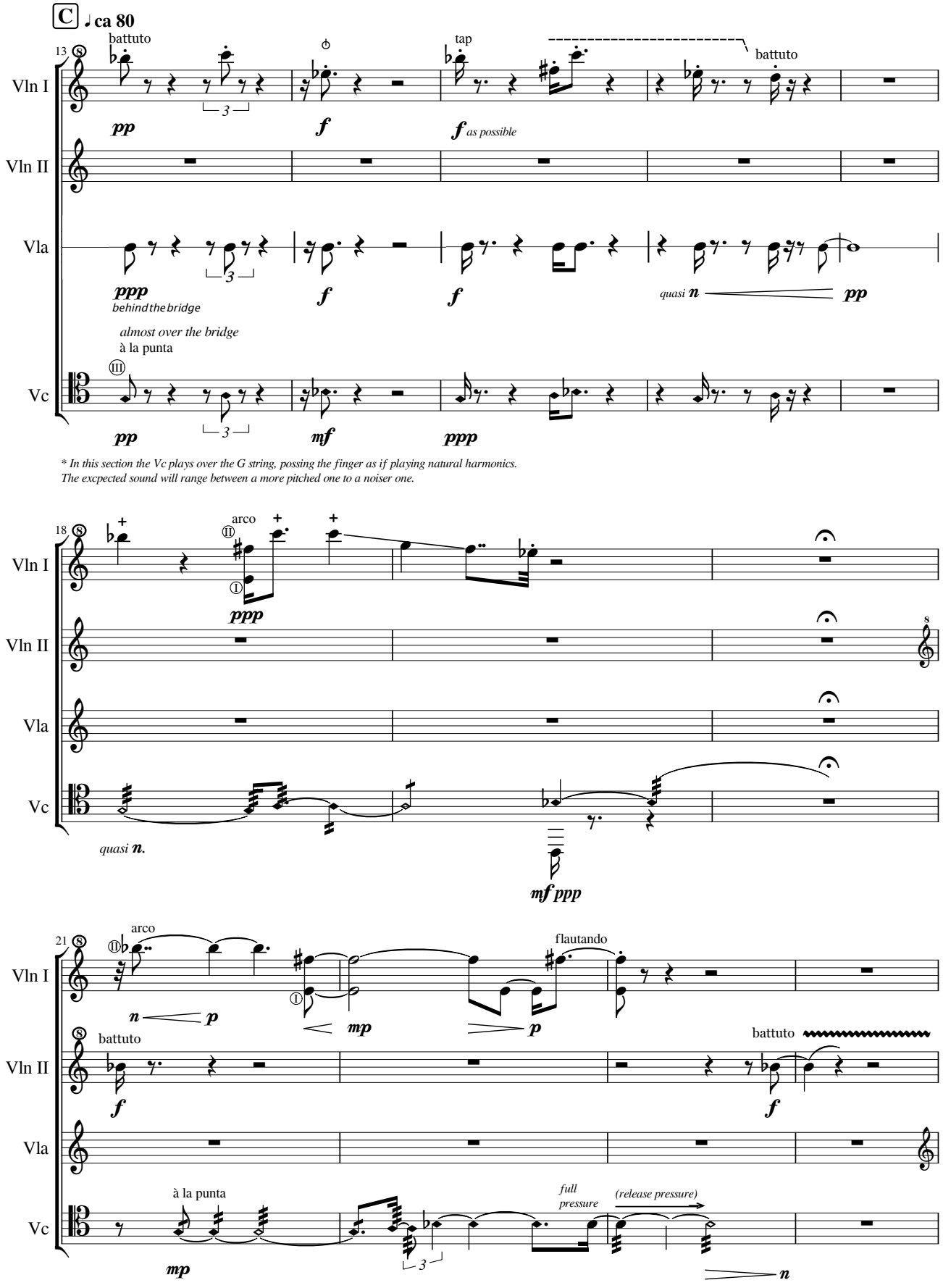

5
12''
Vln I
n
ff
pp
f pp
f
n
f
12''
Vln II
1''
4''
7''
Vla
f
mp
n
mp
mf
sul pont.
behind the bridge
s.p. b.b s.p. b.b *
* change between sul pont. and behind the bridge bow possition as fast as possible.
3''
7''
2''
Vc
mp
f pp
p
f
sul tasto
behind the bridge
sul pont.

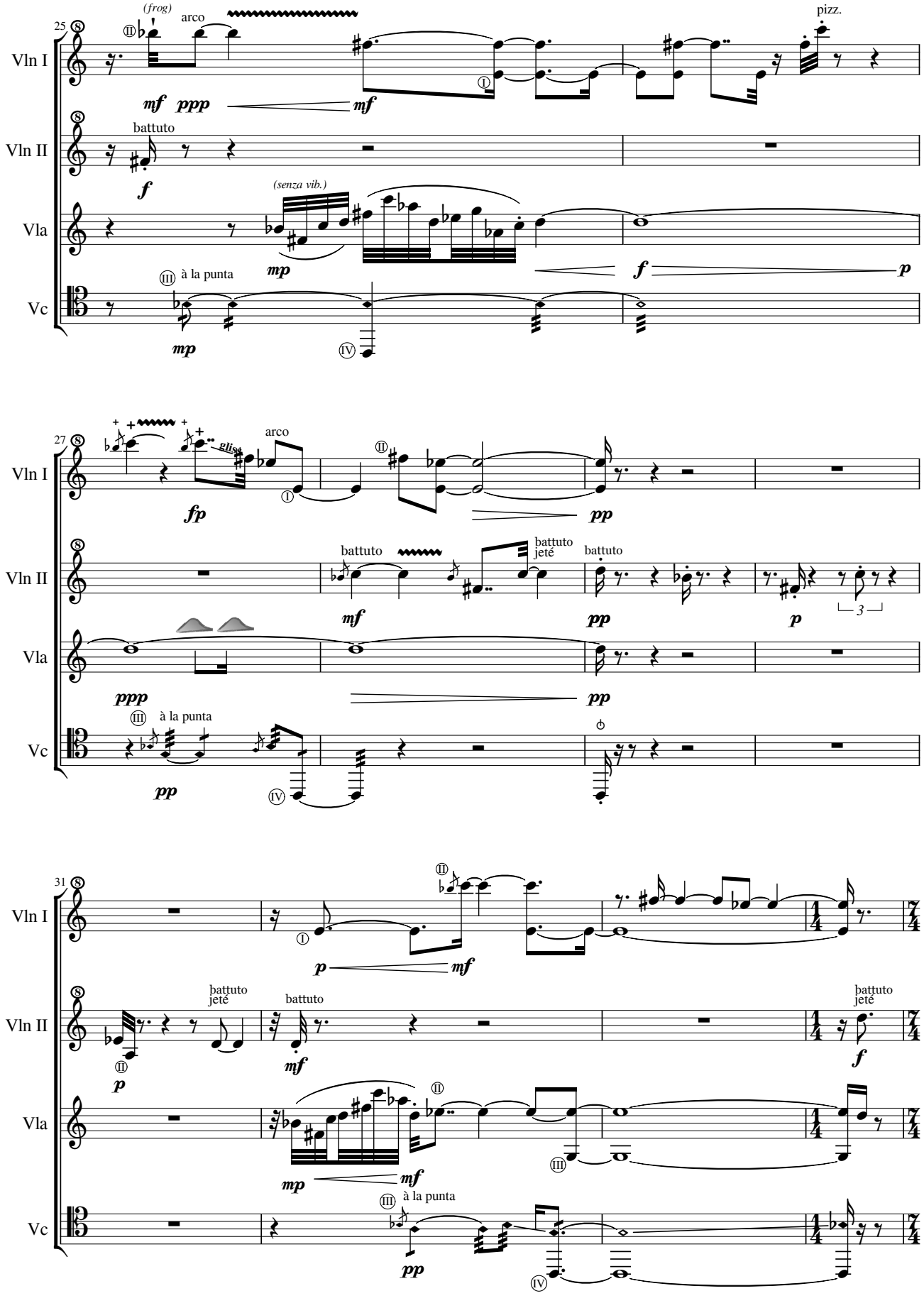

B
2"
13"
Senza Vib.
6
Vln I
n
mp
mf
p
sul tasto
med legno
sul pont.
sul tasto
ord.
15"
bow pressure
Vln II
I
II
III
IV
sfpp
sfpp
sfpp
behind the bridge
15"
Vla
p
mf
p
mf
p
behind the bridge
sul pont.
behind
the bridge
sul pont.
15"
Vc
pp
sul tasto
med legno
behind the bridge
sul pont.
9"
Senza Vib.
poco vib.
molto vib.
7
Vln I
pp
sul tasto
mp
ord.
9"
Vln II
pp
behind the bridge
f
p
f
p
almost over
the bridge
4"
5"
Vla
fp
fp
fp
fp
behind the bridge
4"
5"
Vc
III
IV
fp
fp
fp
fp
behind the bridge

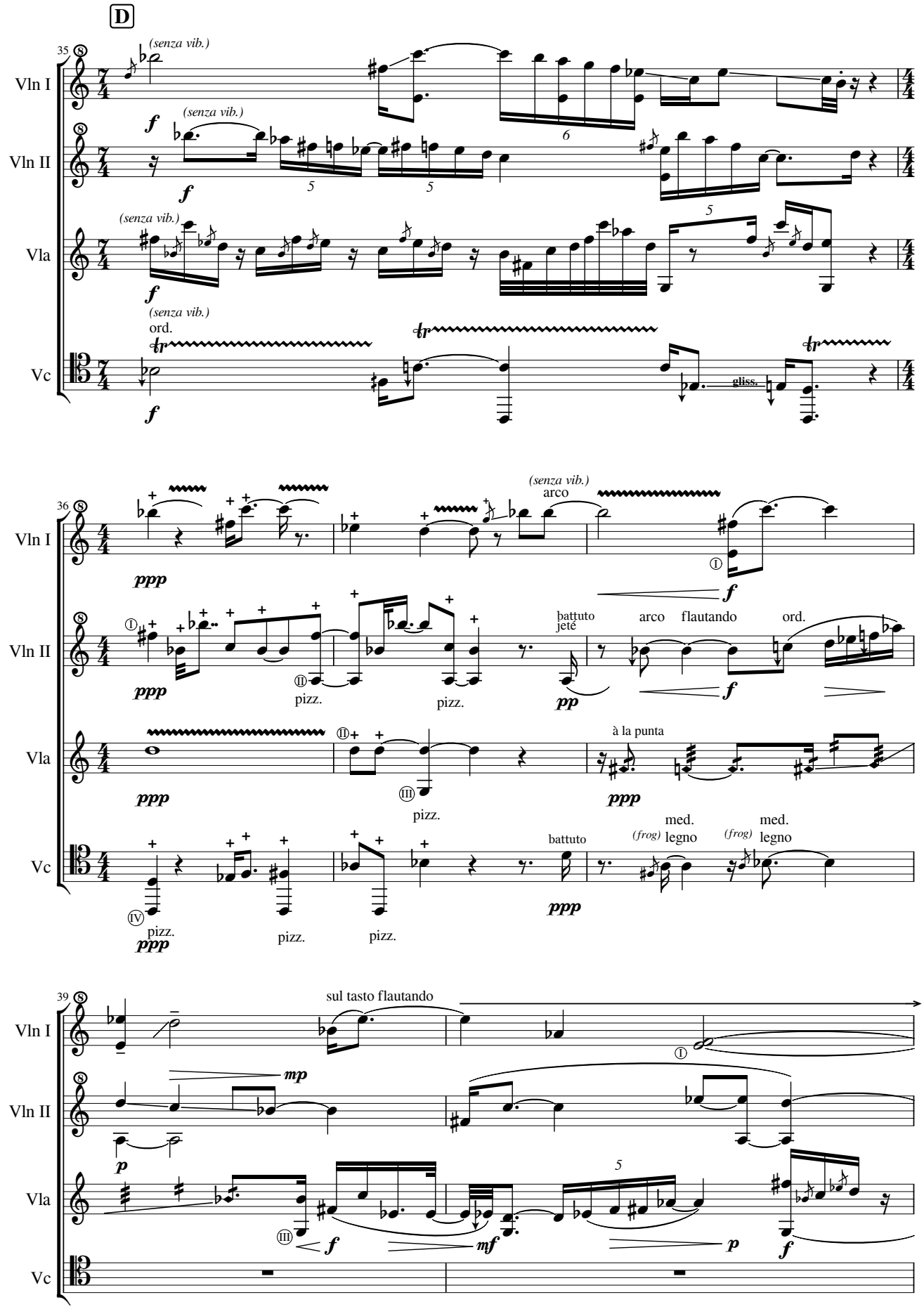

9''
Senza Vib.
molto vib.
poco vib.
8
8
gliss.
Vln I
pp
mf
sul tasto
sul pont.
9''
Vln II
3''
3''
3''
Vla
n
pp
sfz
p
sfz
n
sfz
sfz
ppp
3''
3''
3''
Vc
n
pp
sfz
p
sfz
n
sfz
sfz
ppp

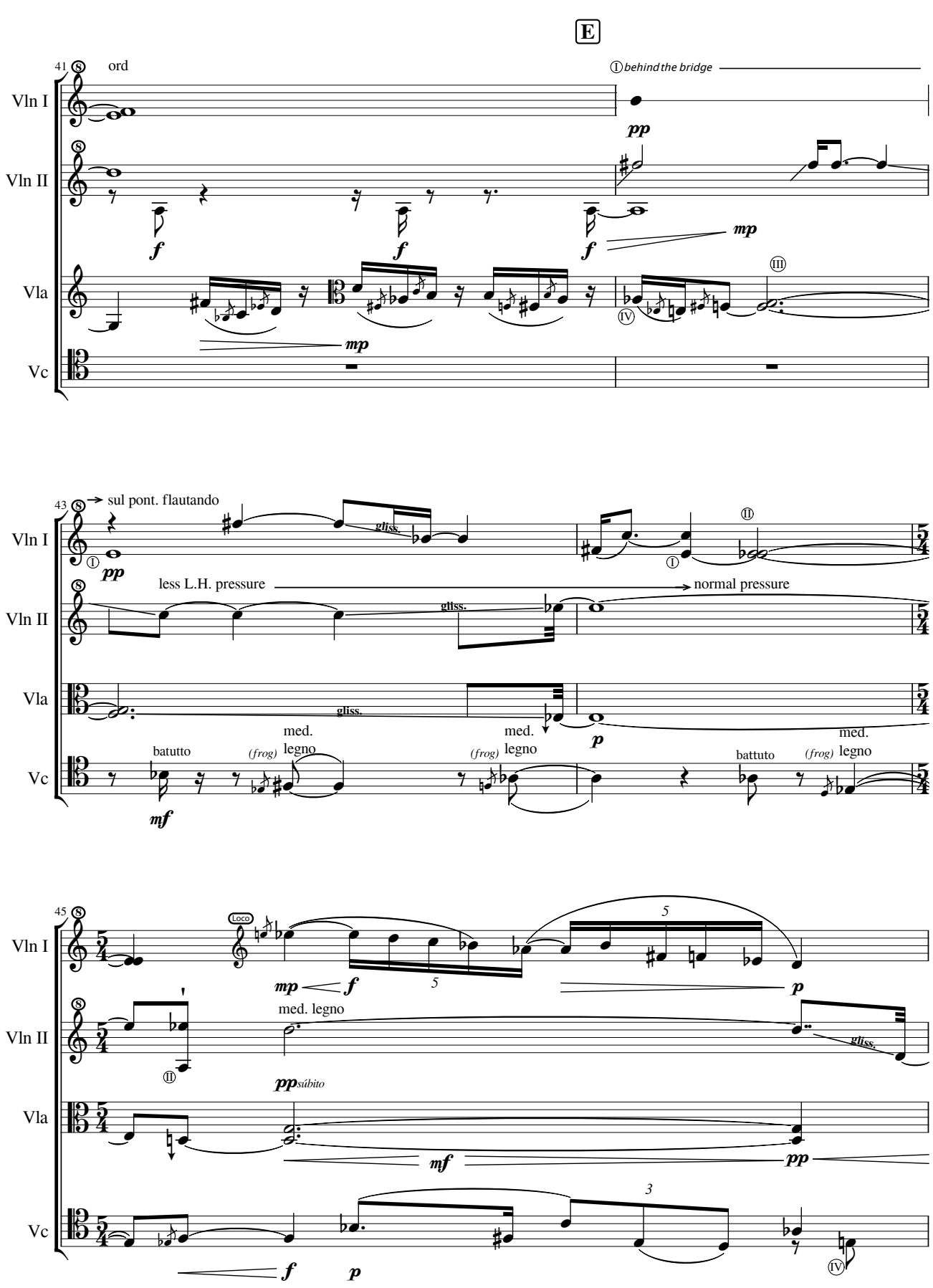

9
Vln I
Vln II
Vla
vc
9"
8
gliss.
battuto
arco
p
mf
ord.
sul pont.
ppp
f
mp
f > mf < f > mf < f > mf
behind the bridge
à la punta
ppp
sul pont.
(almost over
the bridge)
f
mp
pp
ppp
10
molto vib.
3"
Senza Vib.
molto vib.
mf
sul pont.
à la punta
ppp
sul tasto
sfz
p súbito
behind the bridge
Vc
ord.
behind the bridge

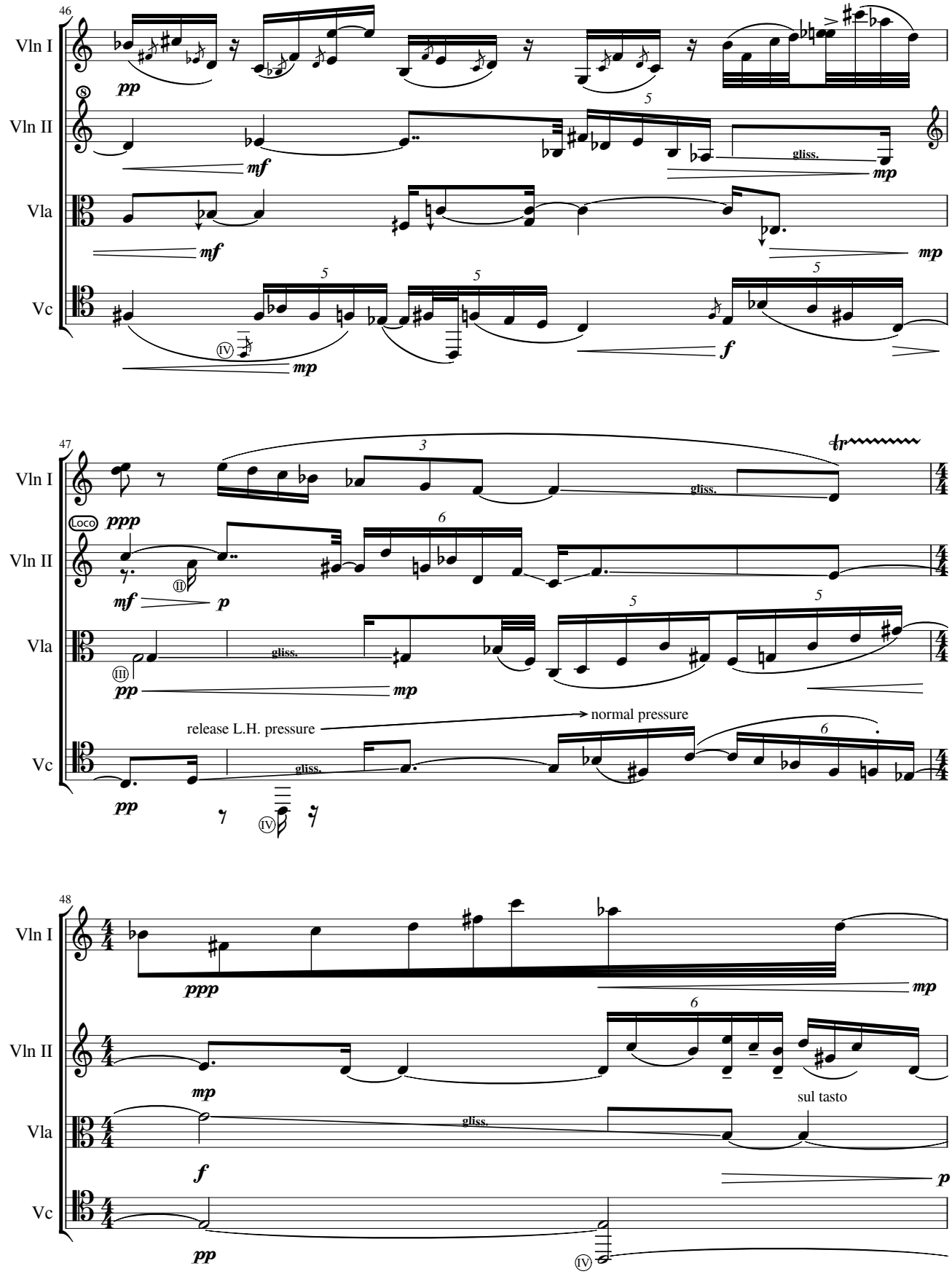

11
Vln I
Vln II
Vla
Vc
Senza Vib.
9"
ppp
mf
f
mf
mp
mf
ppp
sul tasto
ord.
sulpont.
(almost over
the bridge)
mp
n
mp
n
mp
n
mp
n
mp
behind the bridge
à la punta
gliss.
pp
sulpont.
(almost over
the bridge)
mp
p
mp
mf
f
12
molto vib.
3"
Senza Vib.
molto vib.
poco vib.
mf
ppp
sulpont.
n
ff
behind
the bridge
ppp
ord.
à la punta
sul tasto
behind the bridge
ppp
mf
ord.

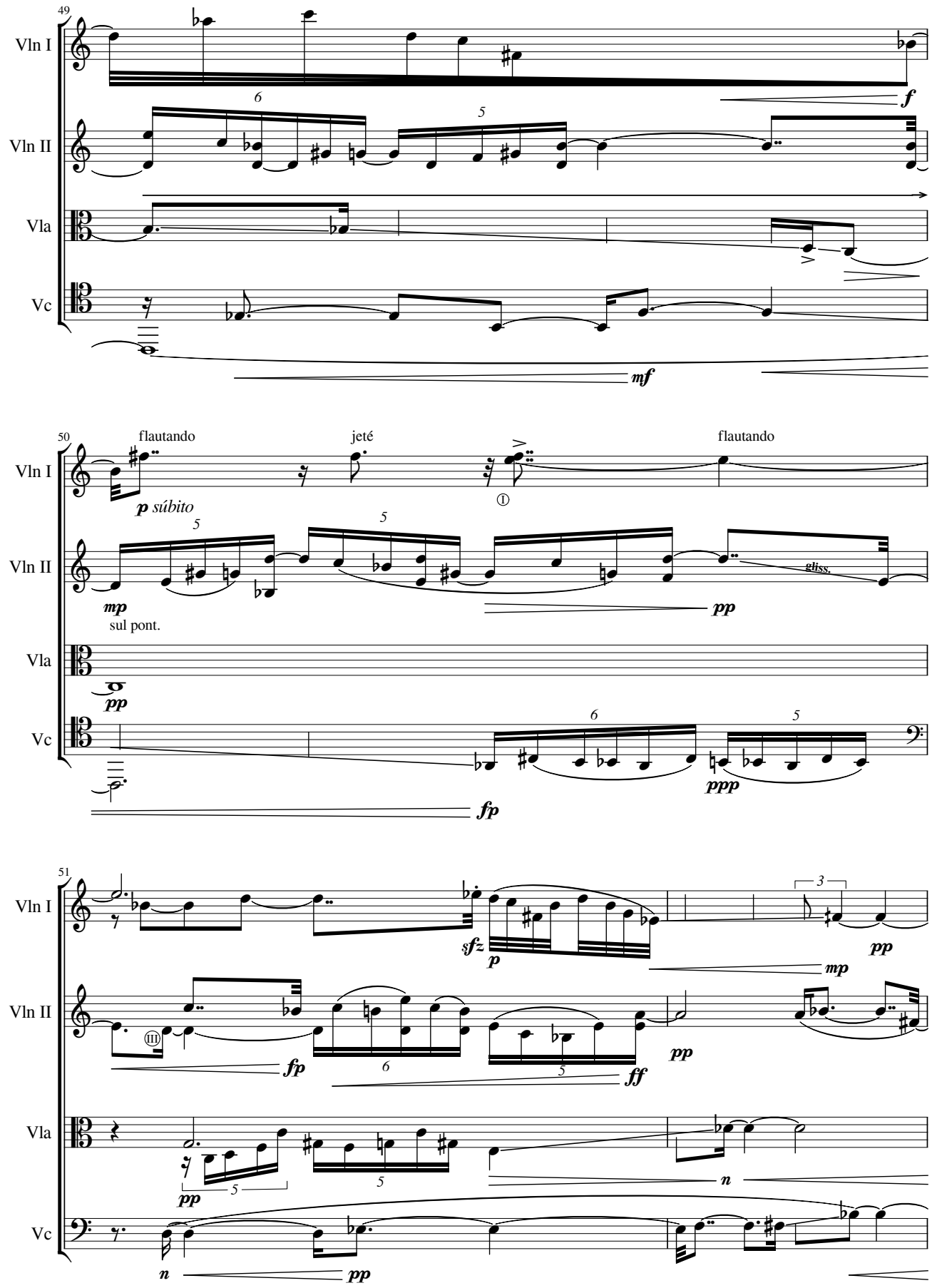

C ca 80
13
battuto
tap
battuto
Vln I
Vln II
Vla
Vc
pp
f
f as possible
ppp
behind the bridge
f
f
quasi n
pp
almost over the bridge
à la punta
III
pp
mf
ppp
* In this section the Vc plays over the G string, possing the finger as if playing natural harmonics.
The excpected sound will range between a more pitched one to a noiser one.
18
arco
II
I
ppp
quasi n.
mf ppp
21
arco
III
n
p
mp
p
flautando
battuto
f
battuto
f
à la punta
mp
full pressure
(release pressure)
n

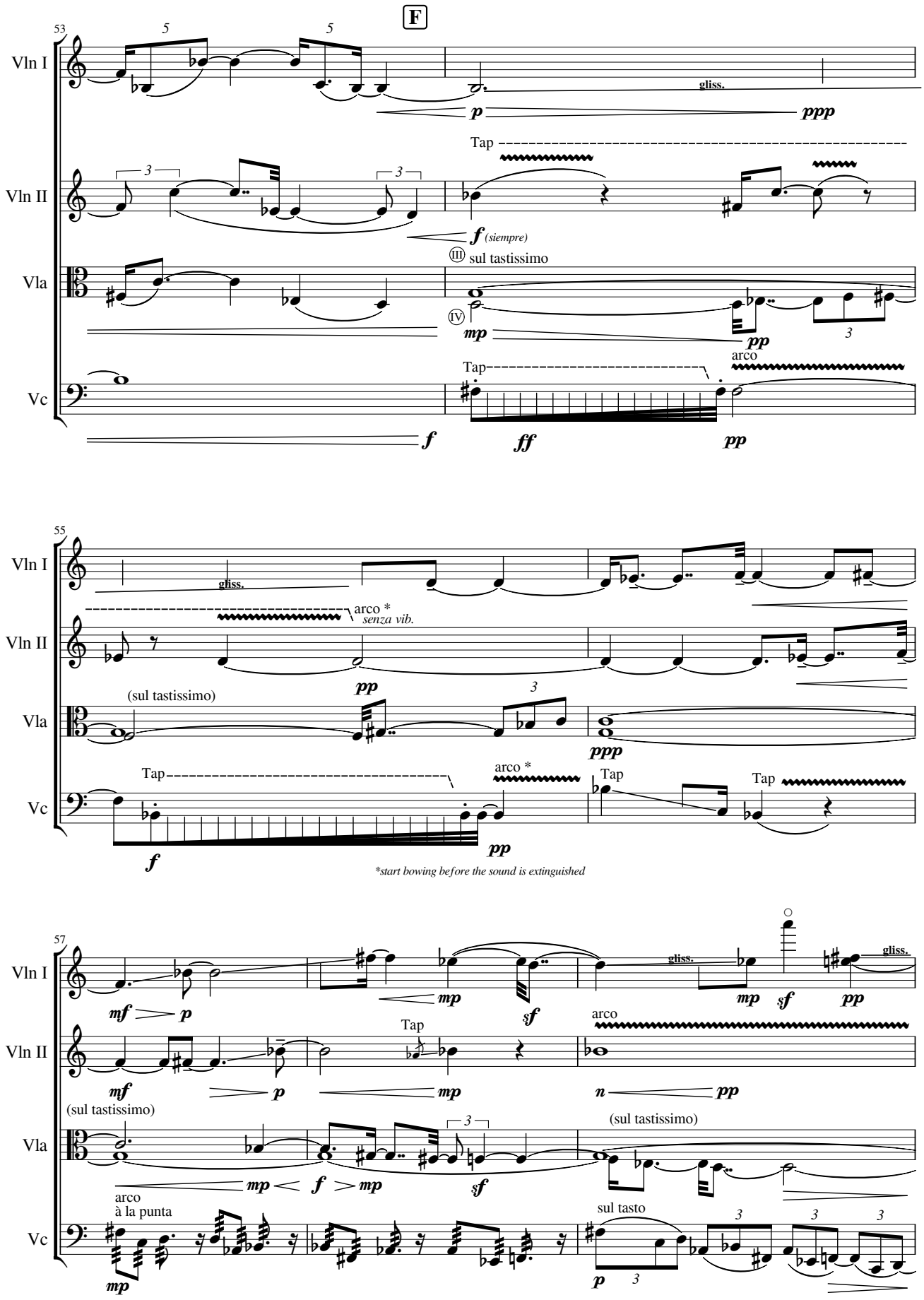

25
Vln I
Vln II
Vla
Vc
(frog)
arco
pizz.
battuto
(senza vib.)
à la punta
27
gliss.
battuto jeté
31

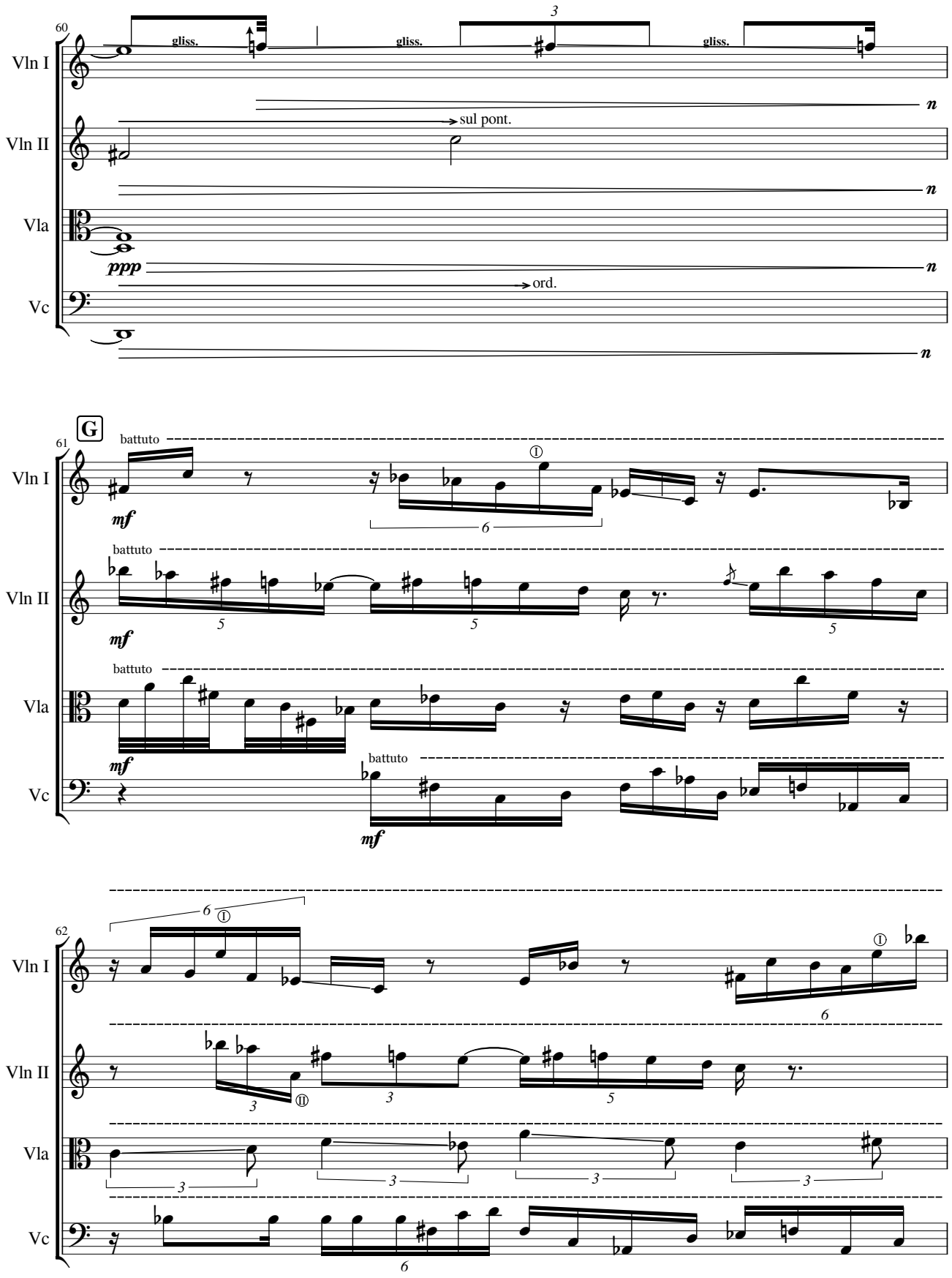

D
35
Vln I
Vln II
Vla
Vc
(senza vib.)
ord.
gliss.
36
arco
battuto
jeté
flautando
pizz.
à la punta
(frog)
med.
legno
39
sul tasto flautando

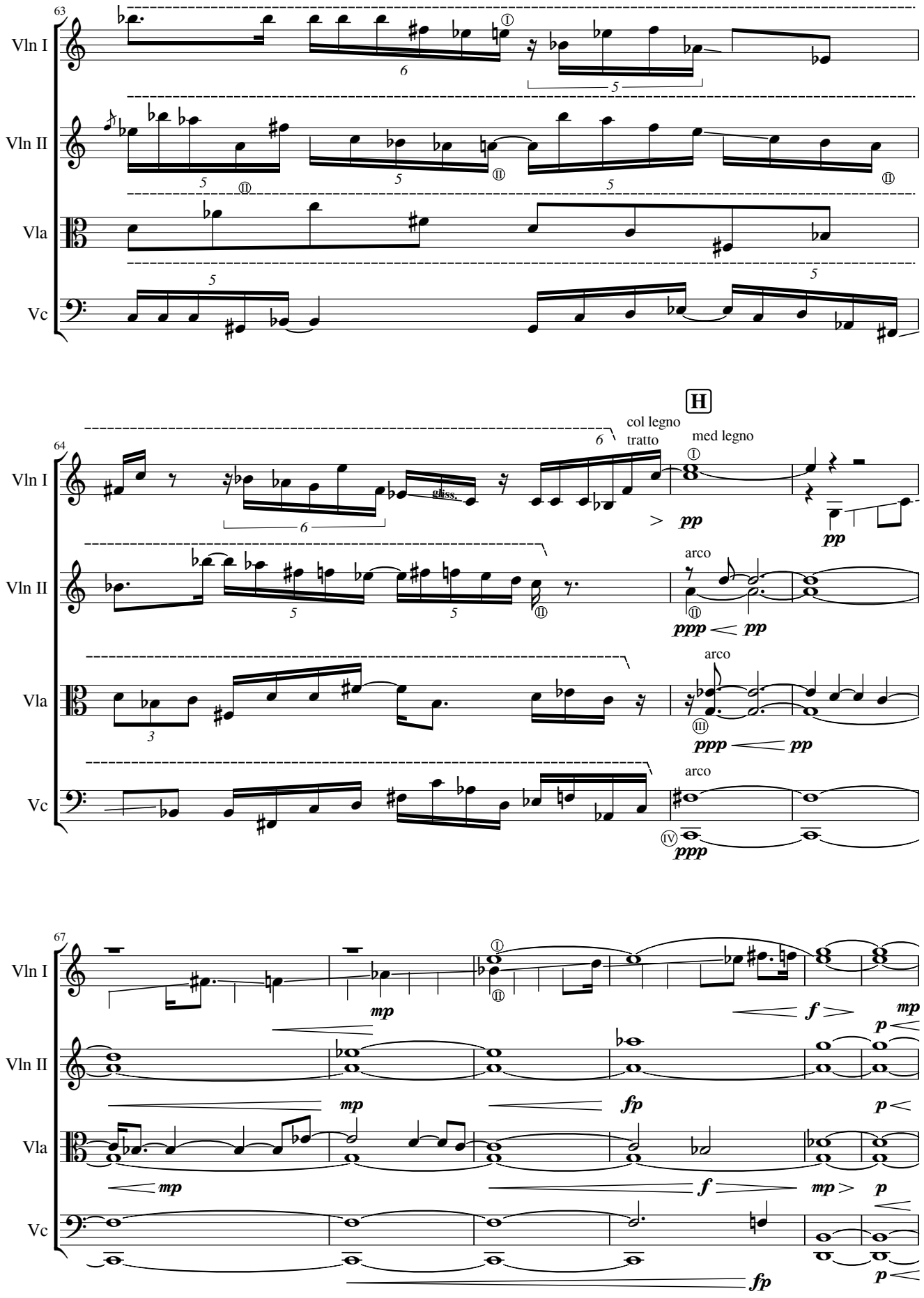

E
41
ord
① behind the bridge
Vln I
Vln II
Vla
Vc
pp
f
f
f
mp
mp
III
IV
43
sul pont. flautando
gliss.
II
less L.H. pressure
normal pressure
gliss.
gliss.
med.
legno
(frog)
med.
legno
(frog)
med.
legno
(frog)
batutto
batutto
mf
p
45
Loco
5
5
mp
f
p
med. legno
gliss.
II
pp subito
mf
pp
3
f
p
IV

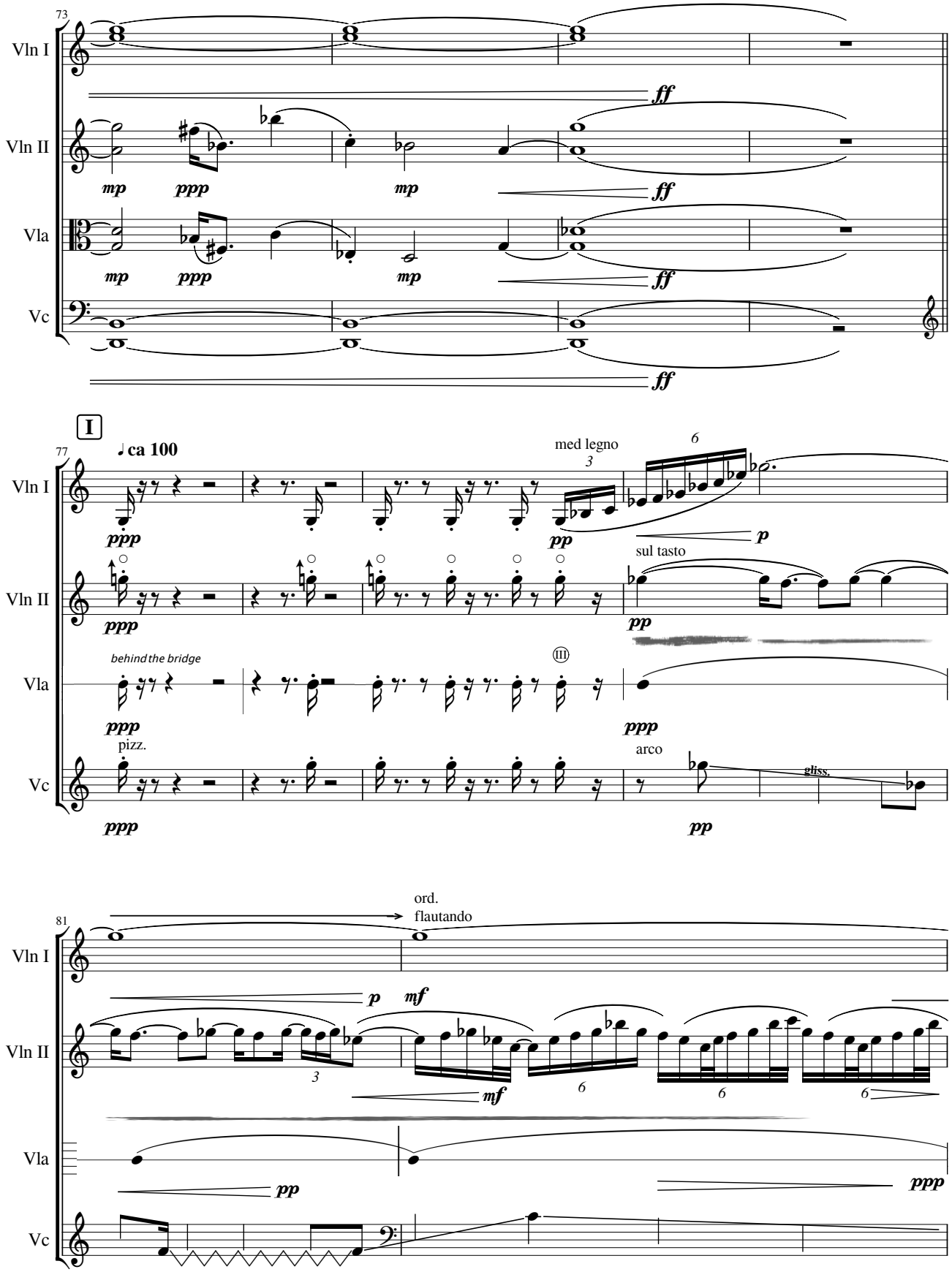

46
Vln I
Vln II
Vla
Vc
pp
mf
gliss.
mp
f
47
Loco
ppp
p
release L.H. pressure
normal pressure
48
sul tasto

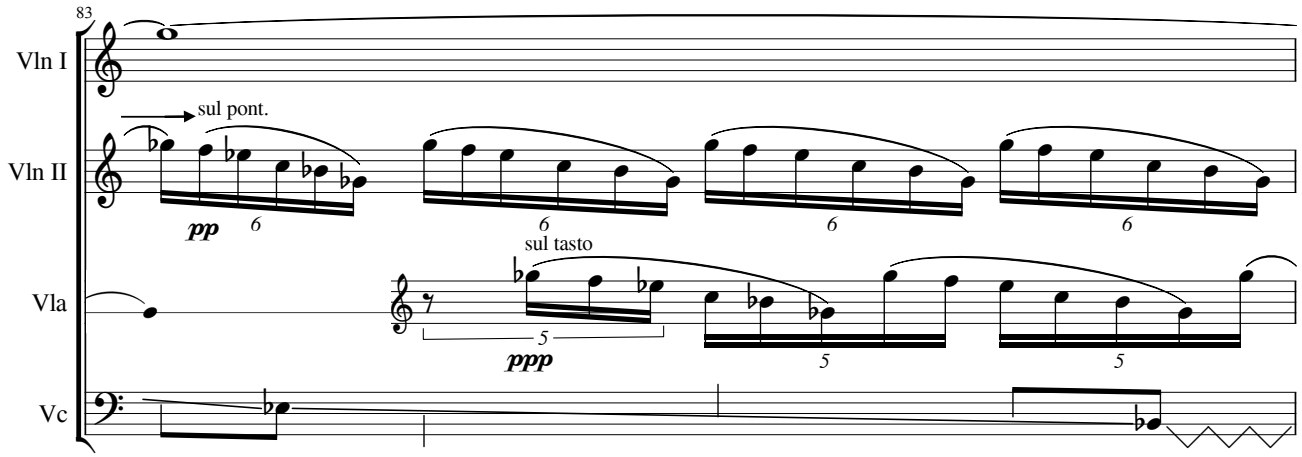

49
Vln I
Vln II
Vla
Vc
f
mf
50
flautando
jeté
flautando
p súbito
mp
sul pont.
pp
gliss.
pp
fp
ppp
51
sfz
p
mp
pp
fp
ff
pp
pp
n
n
pp

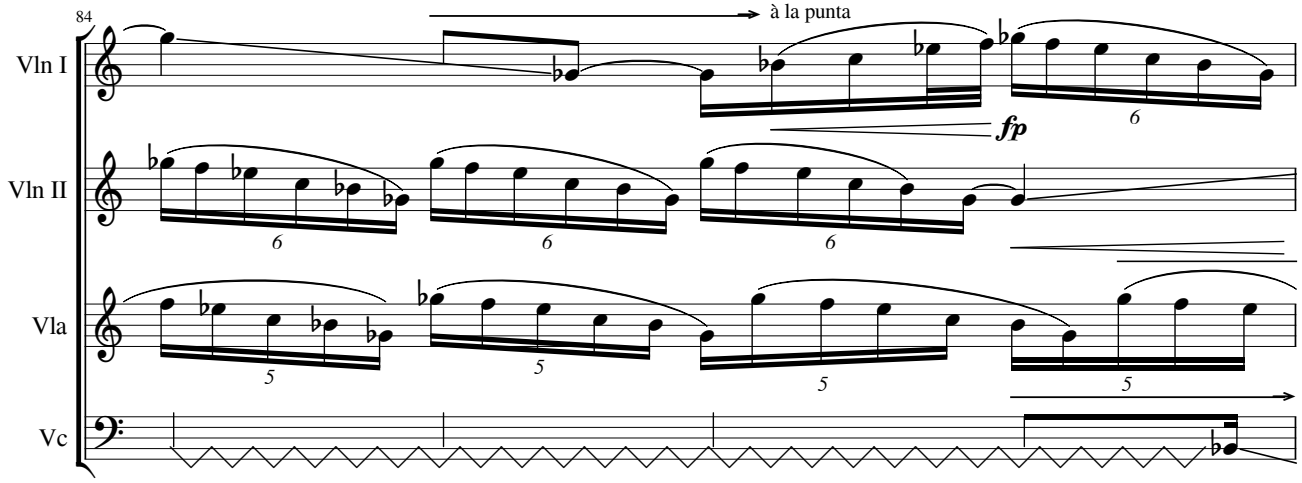

F
53
Vln I
Vln II
Vla
Vc
gliss.
ppp
Tap
f (siempre)
III sul tastissimo
IV
mp
pp
arco
f
ff
55
arco *
senza vib.
(sul tastissimo)
*start bowing before the sound is extinguished
57
mf
p
sf
(sul tastissimo)
arco
à la punta
sul tasto

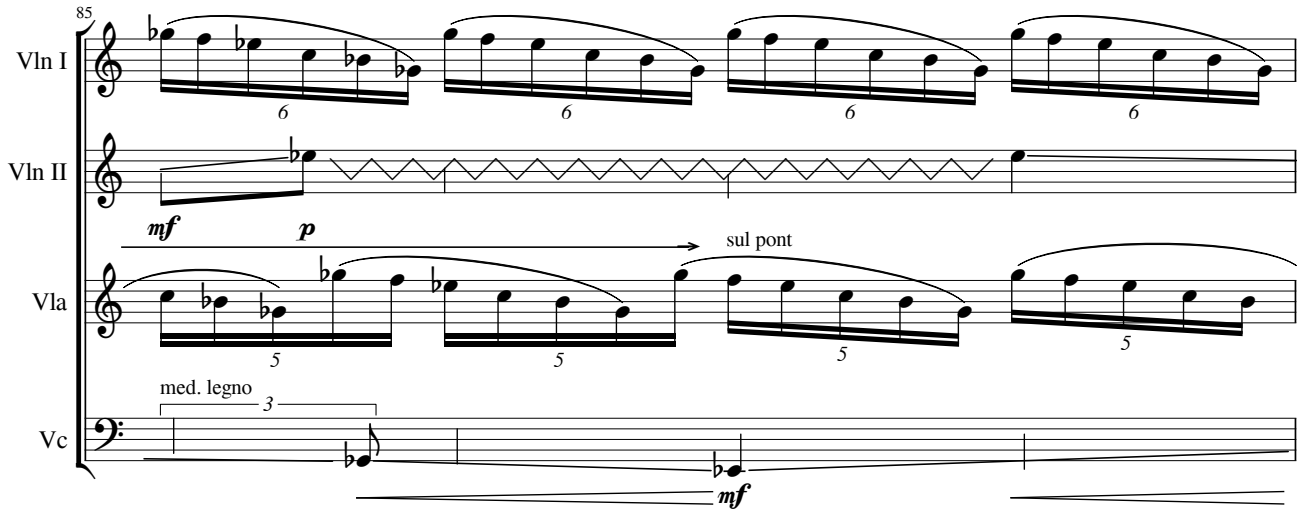

60
Vln I
gliss.
gliss.
gliss.
3
n
Vln II
sul pont.
n
Vla
ppp
n
Vc
ord.
n
G
61
battuto
Vln I
mf
6
battuto
Vln II
mf
5
5
5
battuto
Vla
mf
battuto
Vc
mf
62
6
Vln I
6
Vln II
3
3
5
Vla
3
3
3
3
Vc
6

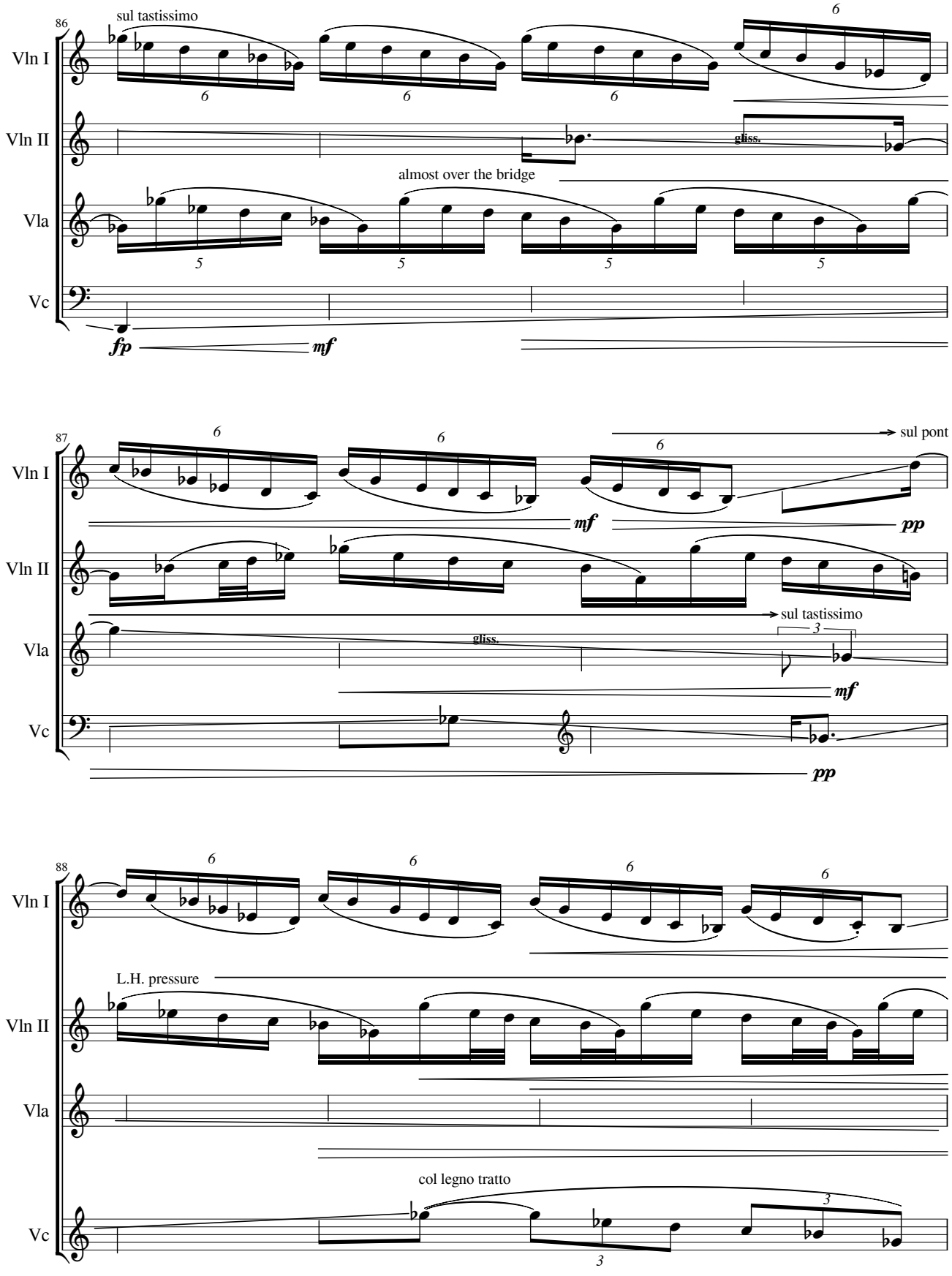

63
Vln I
Vln II
Vla
Vc
64
H
col legno
tratto
med legno
gliss.
arco
pp
ppp
67
mp
f
fp
p

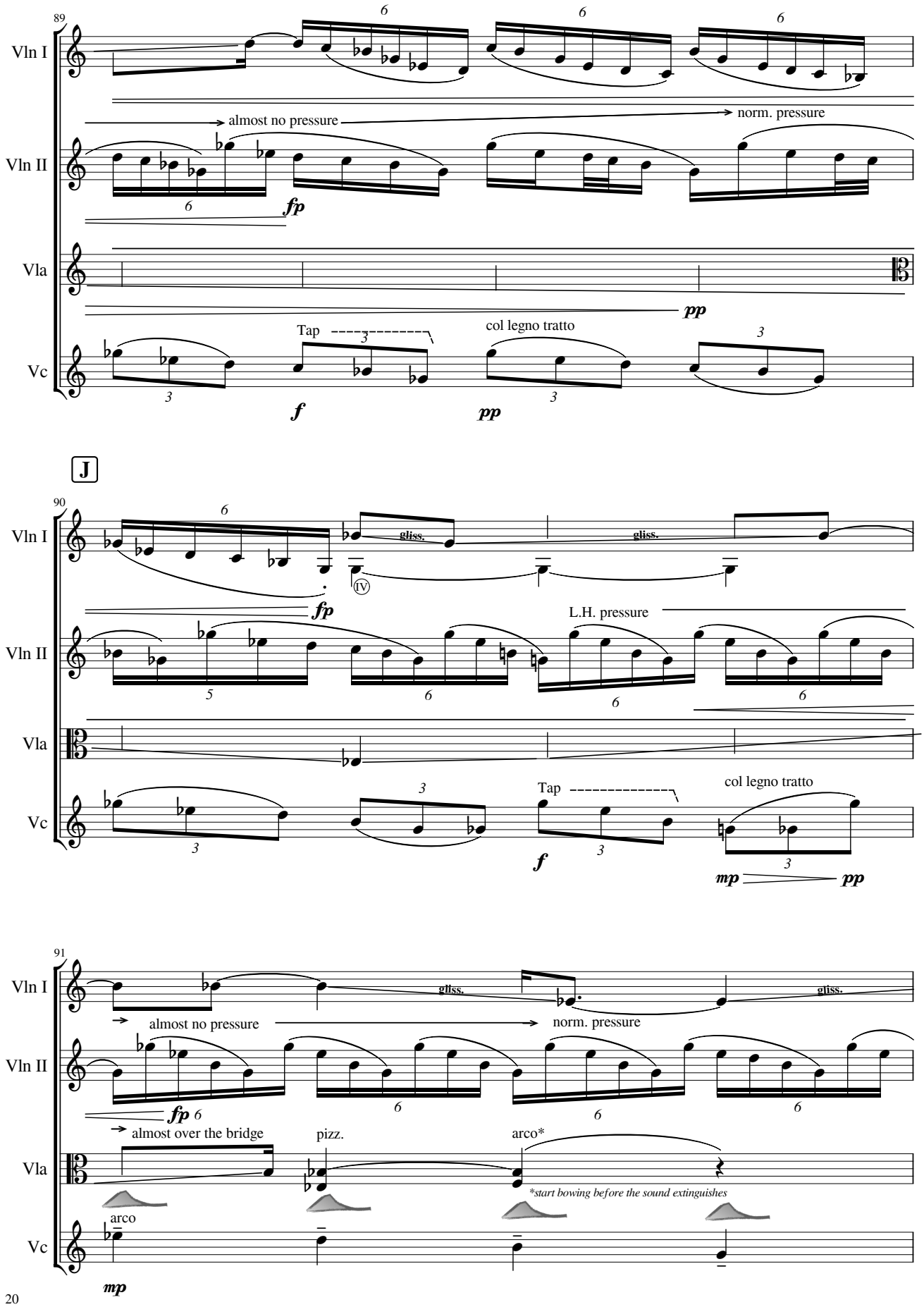

73
Vln I
Vln II
Vla
Vc
ff
mp
ppp
I
77
ca 100
med legno
sul tasto
behind the bridge
pizz.
arco
gliss.
81
ord.
flautando
p
mf

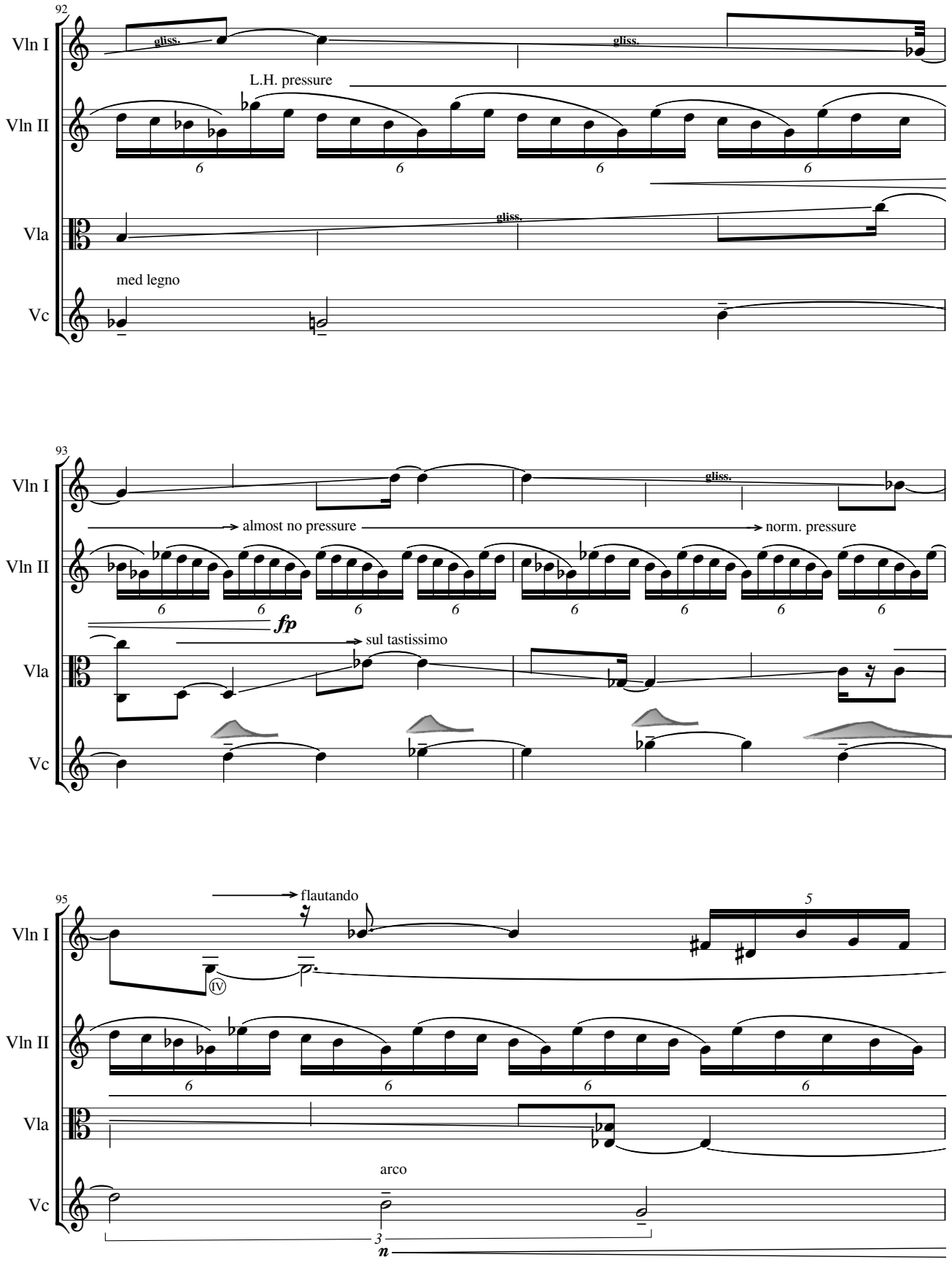

83
Vln I
Vln II
Vla
Vc
sul pont.
pp
sul tasto
ppp

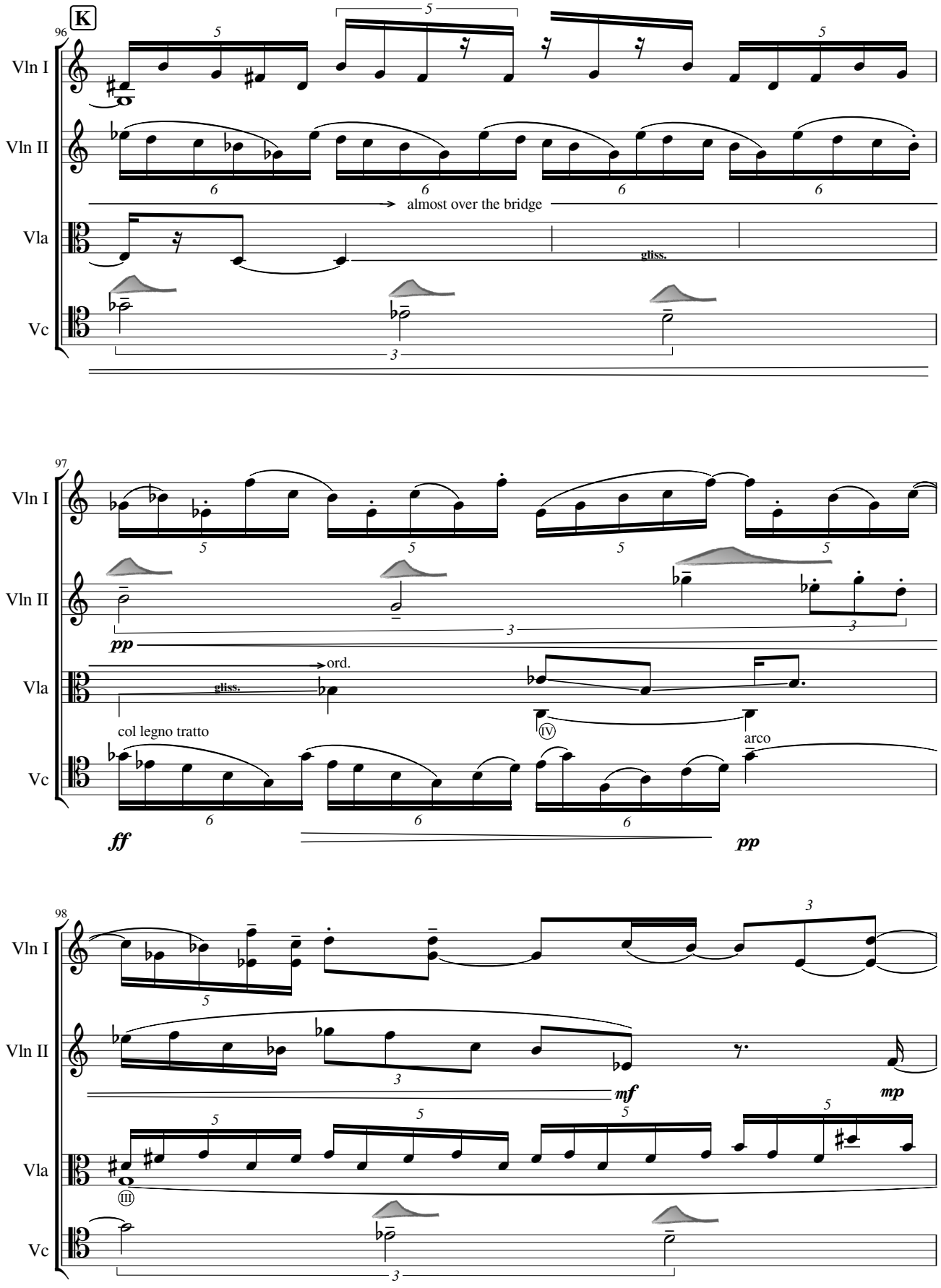

84
Vln I
Vln II
Vla
Vc
à la punta
fp

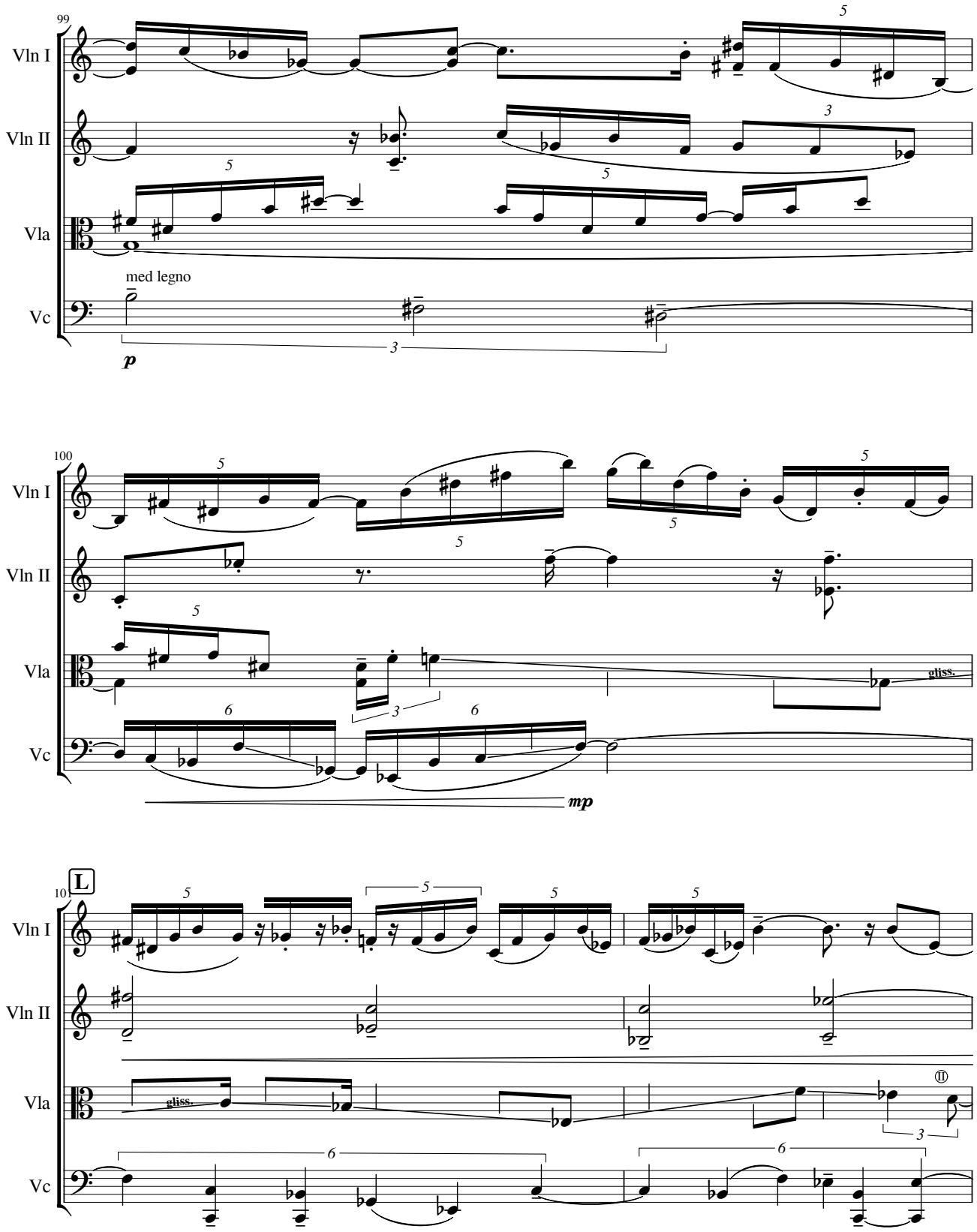

85
Vln I
Vln II
Vla
Vc
mf
p
sul pont
med. legno
mf

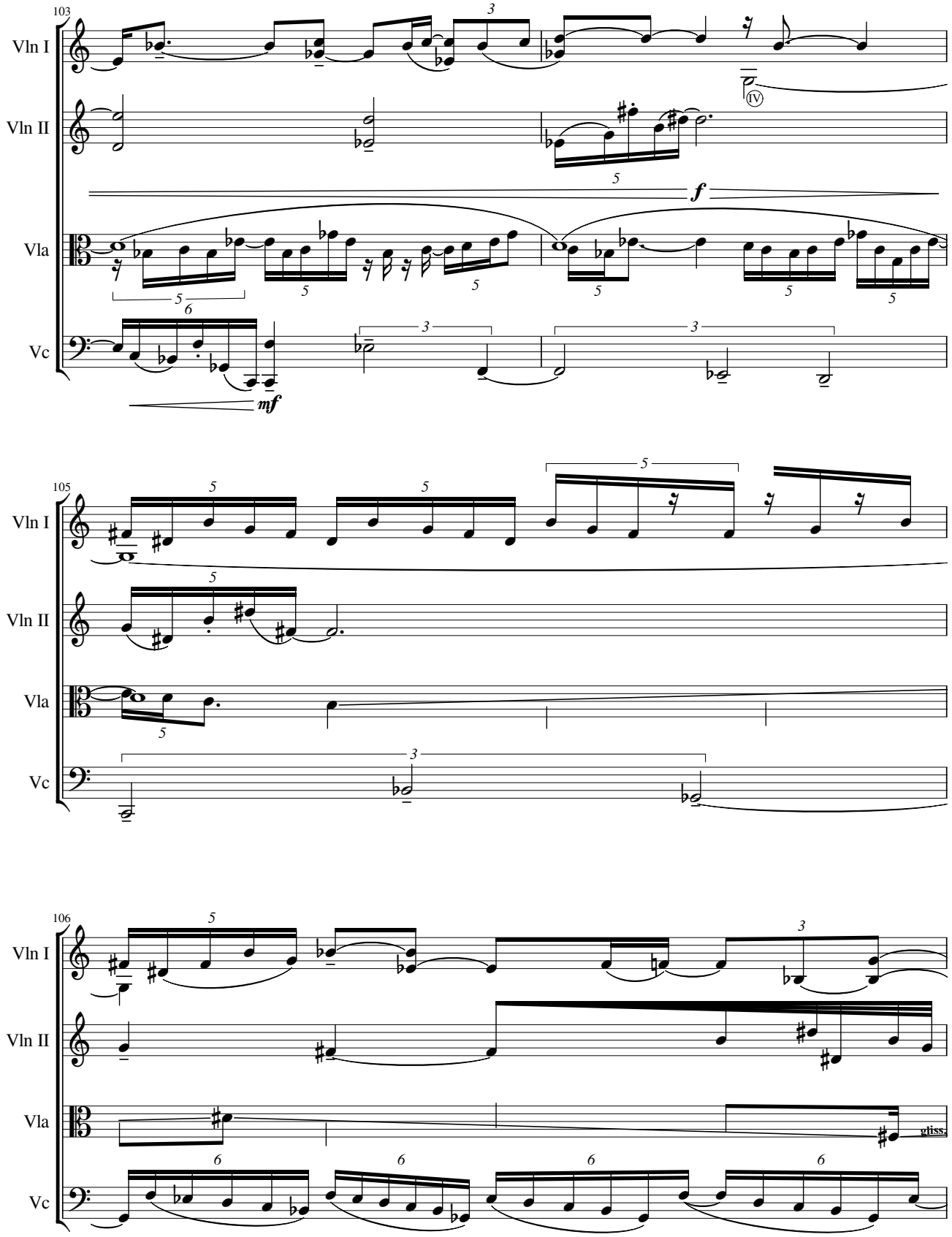

86
sul tastissimo
Vln I
Vln II
gliss.
almost over the bridge
Vla
Vc
fp
mf
87
sul pont
mf
pp
sul tastissimo
gliss.
mf
pp
88
L.H. pressure
col legno tratto

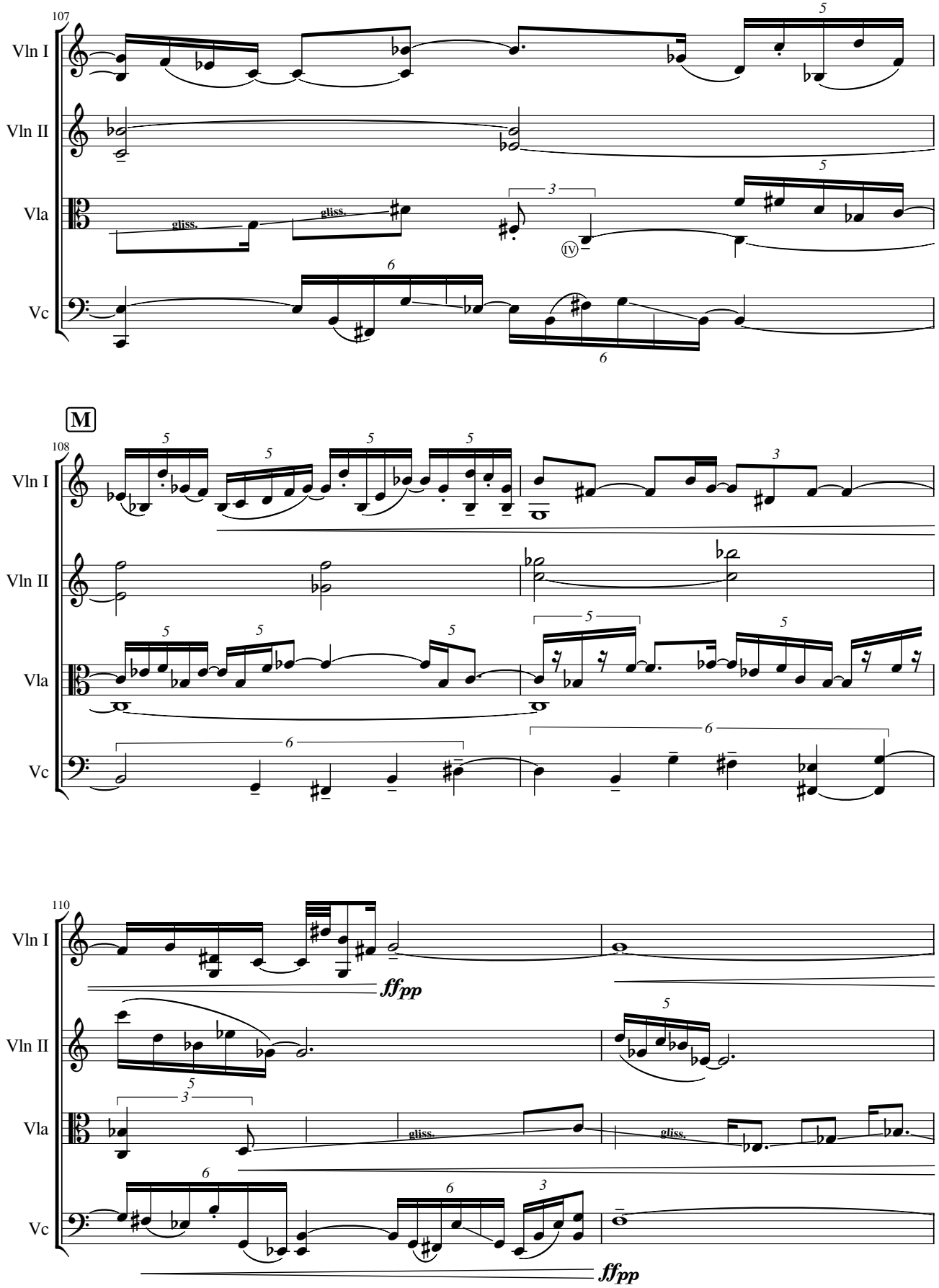

89
Vln I
Vln II
Vla
Vc
almost no pressure
norm. pressure
fp
pp
Tap
col legno tratto
f
pp
J
90
gliss.
gliss.
fp
L.H. pressure
Tap
col legno tratto
f
mp
pp
91
gliss.
gliss.
almost no pressure
norm. pressure
fp
almost over the bridge
pizz.
arco*
*start bowing before the sound extinguishes
arco
mp

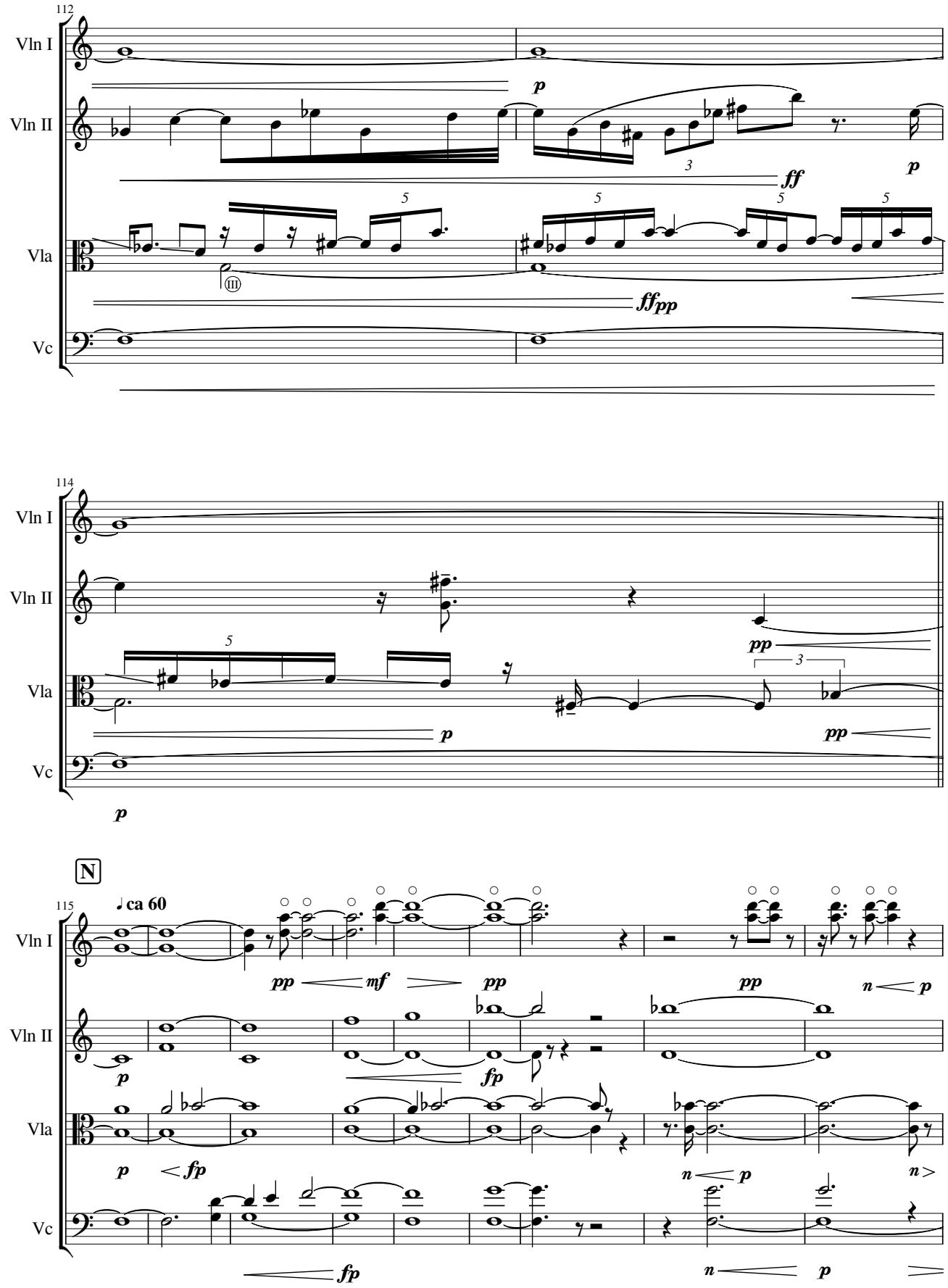

92
Vln I
gliss.
gliss.
L.H. pressure
Vln II
6
6
6
6
Vla
gliss.
med legno
Vc
93
Vln I
gliss.
almost no pressure
norm. pressure
Vln II
6
6
6
6
6
6
6
6
fp
sul tastissimo
Vla
Vc
95
flautando
5
Vln I
IV
Vln II
6
6
6
6
Vla
arco
Vc
3
n

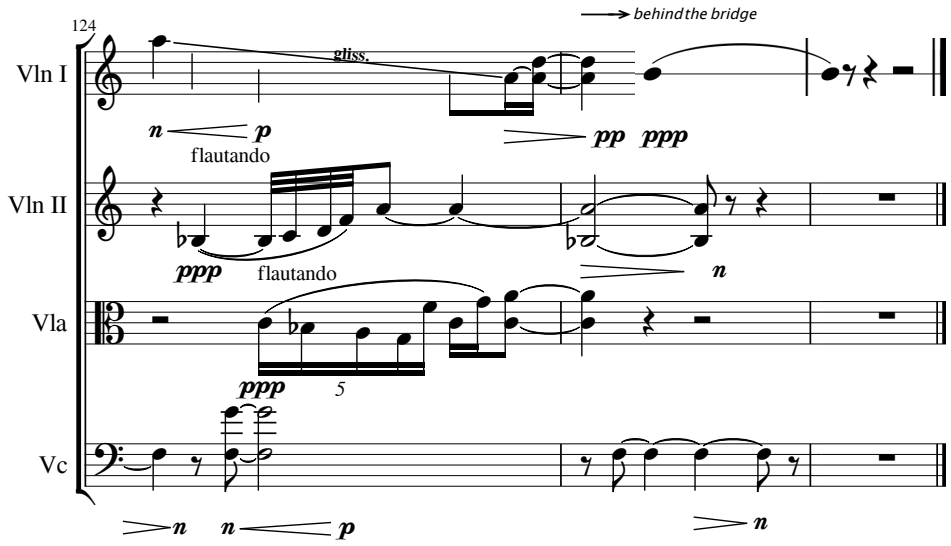

K
96
Vln I
Vln II
Vla
Vc
almost over the bridge
gliss.
97
pp
ord.
gliss.
col legno tratto
arco
ff
pp
98
mf
mp


99
Vln I
Vln II
Vla
Vc
med legno
p
100
mp
gliss.
101
L
II


103
Vln I
Vln II
Vla
Vc
f
mf
105
106
gliss.


107
Vln I
Vln II
Vla
Vc
gliss.
gliss.
IV
M
108
110
ff pp
ff pp


112
Vln I
Vln II
Vla
Vc
p
ff
ff pp
114
pp
N
115
ca 60
mf
fp


124
behind the bridge
Vln I
gliss.
n
p
flautando
pp
ppp
Vln II
ppp
flautando
n
Vla
ppp
5
Vc
n
n
p
n