

*Kalerik kale...*  
*Danborra joaz!*  
*(for string quartet)*

**Campo de Criptana**  
**Mil Palmeras de Campoamor**  
**Corral de Almaguer**  
**verano 2019**

*A Juanjo Mena*

*(Esta obra trata de reproducir las sensaciones sonoras y sensitivas que se experimentan durante la famosa Tamborrada de Donostia. Cualquier persona que haya vivido esta fiesta, entenderá la naturaleza de esta obra y la manera en la que se ha construido. Sonoridades puramente percusivas, reiteración incansable, sonido constante, incluso después de que los sonidos cesen, el ajetreo en las calles, el timbre de los instrumentos populares...estos han sido los objetivos que se han querido hacer sentir al oyente que escuche esta obra con oídos adecuados. )*

## NOTAS DE CONCIERTO

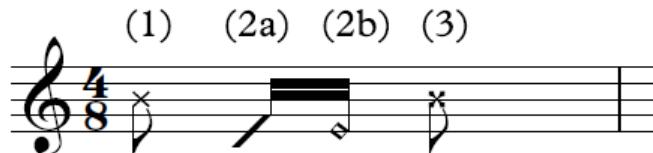
Durante la obra se demandan ciertas **técnicas extendidas** que detallamos a continuación:

-***Knocking***. Golpear las superficies de madera de los instrumentos, como caja de resonancia o batidor. Se indica según **(1)** y puede demandarse según la dinámica con diferentes partes de la mano (palma, dedos...)

-***Muted strings***. Con la mano izquierda se aprietan todas las cuerdas contra el batidor evitando la vibración. Se demanda tanto con arco **(2a)** como con pizzicato **(2b)**. Siempre que se demandan estas notas con el arco se indica la altura de la cuerda por la que se debe frotar el arco.

-***Redoble de tambor***. Se usa para obtener el sonido típico del redoble de un tambor. Se diferencia del *jeté* en que este, el rebote y la duración es menos controlada. Sin embargo en el redoble se deben obtener el número exacto de sonidos tal cual se indica. A veces se demanda este recurso mediante el uso de los dedos de la mano izquierda al chocar contra el batidor, es decir tapping pero con ese ritmo característico. Se indica en este caso mediante y la anotación *knocking* **(1)**

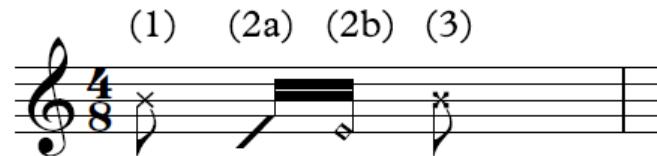
-***Tapping***. Se demanda el uso del *tapping* de manera percusiva. Golpear las cuerdas sobre el batidor en cualquier parte de este, con toda la mano. Se indica con **(3)**



## NOTES ON PERFORMANCE

During the piece the following extended techniques are demanded:

- Knocking.** Hit the wooden surfaces of the instruments, such as soundboard or fingerboard. It is indicated according to **(1)** and can be demanded depending on the dynamics with different parts of the hand (palm, fingers ...)
- Muted strings.** With the left hand, all the strings are pressed against the fingerboard avoiding vibration. It is demanded with both bow **(2a)** and pizzicato **(2b)**. When these notes are demanded with the bow, the pitch of the string by which the bow should be rubbed is indicated.
- Drum roll.** It is used to obtain the typical sound of a drum roll. It differs from the *jeté* that in this, the rebound and the duration is less controlled. However, the exact number of sounds must be obtained in the roll as indicated. Sometimes this resource is demanded through the use of the fingers of the left hand when hitting the fingerboard, like some kind of tapping but with that characteristic rhythm. It is indicated in this case by **(1)** and the knocking annotation.
- Tapping.** The use of tapping in a percussive manner is demanded. Hit the strings on the fingerboard anywhere in it, with your whole hand. It is indicated with **(3)**



# Kalerik kale...danborra joaz!

a Juanjo Mena

Moto perpetuo!! pochissimo flessibile... (♩=ca. 107)

Violin I

poco S.P! ***ff*** 2 ***ff*** 3 *simile sempre!* 4 ***ff*** 5 ***ff*** 6 ***ff*** 7 ***ff*** 8 ***ff*** 9 ***ff*** 10 ***ff***

*sffz aggressivo molto!* ***ff*** *aggressivo molto!*

Violin II

*sul D!* *sul G!* *sul A!* *simile sempre!*

Viola

*jeté (ord!)* *jeté* *jeté* *jeté* *jeté* *jeté* *jeté* *jeté*

*(ord.)* *ord.* *ord.* *ord.* *ord.* *ord.* *ord.* *ord.*

Violoncello

*ff possibile!* *ff possibile!*

*aggressivo molto!* *pizz!* *secco!* *arco!* *secco!* *pizz!* *arco!* *poco S.P!* *pizz!* *arco!* *poco S.P!* *pizz!* *arco!* *poco S.P!* *pizz!*

*poco S.P!* *mp ten!* *poco S.P!* *simile sempre!* *poco S.P!* *ord!* *poco S.P!* *ord!* *poco S.P!* *ord!* *poco S.P!* *ord!* *poco S.P!* *ord!*

*sffz* *ff* *sffz* *ff*

Vln. I

***ff*** 11 ***ff*** 12 ***ff*** 13 ***ff*** 14 ***ff*** 15 ***ff*** 16 **A** ***ff*** 17 ***ff*** 18 ***ff*** 19 ***ff*** 20 ***ff*** 21 ***ff*** 22 ***ff*** 23 ***ff***

*sffz* *sffz ff* *sffz* *sffz ff* *sffz* *sffz ff* *sffz ff*

Vln. II

*jeté* *jeté*

Vla.

*ord.* *ord.* *ord.* *ord.* *ord.* *knocking! (palma)* *ord.* *knocking!* *ord.* *knocking!* *ord.* *knocking!* *ord.* *knocking!*

Vc.

*arco!* *poco S.P!* *pizz!* *ff possibile!* *pizz!* *pizz!*

*ord!* *ord!*

*sffz* *ff* *sffz* *ff* *ff* *il più sonoro possibile!* *sffz* *ff* *ff* *il più sonoro possibile!* *sffz* *ff* *ff* *il più sonoro possibile!*

B

A musical score page showing four staves for strings. The top staff is Violin I, the second is Violin II, the third is Viola, and the bottom is Cello. Measure 39 starts with a dynamic ***ff***. Measure 40 shows Violin I playing eighth-note patterns with dynamics ***ff*** and ***sffz***. Measures 41-42 show Violin II and Violin I respectively with dynamics ***ff***, ***sffz***, and ***sff***. Measures 43-44 show Violin II and Violin I respectively with dynamics ***sffz*** and ***sff***. Measures 45-46 show Violin I and Violin II respectively with dynamics ***sffz*** and ***pp* (non cresc)**. Measure 47 shows Violin I with dynamics ***molto!*** and ***S.T.<sub>3</sub>***. Measures 48-50 show Violin II and Violin I respectively with dynamics ***molto!*** and ***pp***. Measure 51 shows Violin I with dynamics ***f*** and ***sffz***. Measures 52-53 show Violin II and Violin I respectively with dynamics ***sffz*** and ***sff***. Measures 54-56 show Violin I and Violin II respectively with dynamics ***sffz*** and ***pp***. Various performance instructions like "sul Tasto sempre!", "knocking!", "ord.", "pizz! (muted strings)", "arco!", "subito, sonore (solo)", "arcò!", "pizz!", "arco!", and "pizz!" are scattered throughout the measures.

57      58      59      60      61      62      63      64      65      66      67      68      69      70      71      72      73      74

Vln. I

Vln. II

Vla.

Vc.

D

Musical score for orchestra, measures 113-126. The score includes parts for Vln. I, Vln. II, Vla., and Vc. Measure 113: Vln. I plays eighth-note patterns. Measure 114: Vln. II enters with eighth-note patterns, dynamic *ff*. Measure 115: Vln. I continues eighth-note patterns. Measure 116: Vln. II continues eighth-note patterns. Measure 117: Vln. I begins sixteenth-note patterns. Measures 118-120: Vln. II continues sixteenth-note patterns. Measures 121-123: Vln. I continues sixteenth-note patterns. Measure 124: Section E begins with Vln. II playing sixteenth-note patterns. Measures 125-126: Vln. II continues sixteenth-note patterns.

127 (meno!) 128 129 (jeté) 130 131 (jeté) 132 S.T. Molto! 133 134 135 136 137 138 139 140 141 142 143

Vln. I  
Vln. II  
Vla.  
Vc.

**F**

144 145 146 147 148 149 150 151 152 153 154

Vln. I  
Vln. II  
Vla.  
Vc.

155 156 157 158 159 160 161 162 163

Vln. I  
Vln. II  
Vla.  
Vc.

164                    165                    166                    167                    168                    169                    170                    171

Vln. I                    Vln. II                    Vla.                    Vc.

pizz!  
arco!  
pizz!  
arco!  
pizz!  
arco!  
pizz!

sempre sonore!

172                    173                    174                    175                    176                    177                    178                    179

Vln. I                    Vln. II                    Vla.                    Vc.

arco!  
pizz!  
arco!  
pizz!  
arco!  
pizz!  
arco!  
pizz!

sempre sonore!

180                    181                    182                    183                    184                    185                    186                    187                    188

Vln. I                    Vln. II                    Vla.                    Vc.

G

arco!  
pizz!  
arco!  
pizz!  
arco!  
sul G  
(sul D)

189                    190                    191 (sul E)                    192                    193                    194                    195                    196                    197                    198                    199                    200

Vln. I                    Vln. II                    Vla.                    Vc.

sul G  
arco!  
sul G

**H**  
(See Notes on Performances)

201 202 203 204 205 206 207 208 209 Knocking! 210  
*mf sonore sempre!*

Vln. I

Vln. II

Vla.

Vc.

211 212 213

214 215 216 217 218 219 220 221 222 223 224 225 226

*pochissimo a pochissimo dim, sempre progressivo!*

Vln. I

Vln. II

Vla.

Vc.

227 228 229 230 *mp* 231 232 233 234 235 236 237 238 **E** 239

*ma sonore e sempre dim, poco a poco!*

*mp* *ma sonore e sempre dim, poco a poco!*

*mp* *ma sonore e sempre dim, poco a poco!*

(un poco S.T.)

*mp* *ma sonore e sempre dim, poco a poco!*

227 228 229 230 *mp* 231 232 233 234 235 236 237 238 **E** 239

*ma sonore e sempre dim, poco a poco!*

*mp* *ma sonore e sempre dim, poco a poco!*

*mp* *ma sonore e sempre dim, poco a poco!*

(un poco S.T.)

*mp* *ma sonore e sempre dim, poco a poco!*

*poco meno!*

*n*

**E**

*n*

*pp*

*quasi n!*

240

Vln. I      241 sul G!  
con Sord!!  
S.T.

Vln. II      242 Muted strings (See Notes on Performance)  
con Sord!!  
S.T.  
pp ritmico!

Vla.      243 sul A  
Knocking (l. h. with finger tips)  
quasi n  
pp più possibile! (See Notes on Performance)

Vc.      244 sul D  
knocking parte baja de la caja (palma) (l.h.)  
(r.h.) pp più possibile!

245 sul D  
246 sul D  
247 sul D  
248 sul A  
sul D  
249 sul A  
sul D  
250

poco più pp

3      3      3      poco più pp

251

Vln. I      252 (sul D!)  
poco più pp  
(D)

Vln. II      253  
poco più pp

Vla.      254 (A)  
(D)

Vc.      255 (A)  
(D)

256

Vln. I      257 poco a poco dim molto al niente!!  
(G)

Vln. II      258  
poco a poco dim molto al niente!!  
n

Vla.      259  
sin sonido! (a modo de pantomima)  
n

Vc.      260 sin sonido! (a modo de pantomima)  
n

261

Vln. I      262  
sin sonido! (a modo de pantomima)  
n

Vln. II      263  
sin sonido! (a modo de pantomima)  
n

HOLD 6 SEC!

3      3      3      poco a poco dim molto al niente!!      n

3      3      3      sin sonido! (a modo de pantomima)  
n

3      3      3      sin sonido! (a modo de pantomima)  
n

3      3      3      sin sonido! (a modo de pantomima)  
n

3      3      3      sin sonido! (a modo de pantomima)  
n

HOLD 6 SEC!