

Joshua Marquez

Pagtindig

(2014)

for string quartet

duration: 7'

score

Program Notes:

Tagalog for "rising", *Pagtindig* contains Filipino-inspired musical elements that constantly ascend. Throughout, the rhythmic, harmonic, and melodic content convolves the *subli* dance, the *kulintang* (percussive, gong instrument), and the Filipino folk melody, *Dandansoy*.

Performance Notes:

All glissandi should be smoothly started at the beginning of the note value with no vibrato during the movement between pitches. The rhythm should be articulated underneath glissandi, unless contained within a slur.



quarter flat



quarter sharp

ord.

ordinary bow position

s.p.

sul ponticello

s.t.

sul tasto

a.s.p.

alto sul ponticello; as close to the bridge as possible

a.s.t.

alto sul tasto; on the fingerboard



overpressure



move from one designated sound to another

Score

Pagtindig

Joshua Marquez

Violin I

Violin II

Viola

Violoncello

Tempo: $\text{♩} = 140$

Instrumentation: Violin I, Violin II, Viola, Violoncello

Musical Instructions:

- Violin I: $f \swarrow ff$, $pp \rightarrow mf$
- Violin II: $a.s.p.$, $f \xrightarrow{5.4} ff$, $pp \rightarrow mf$
- Viola: scratch tone, ff , mp
- Violoncello: $p \swarrow ff \swarrow p$
- Common instructions: $s.p.$, $ord.$, $s.t.$, $s.p.$, $3/4$, $7:4$, $jeté$

Vln. I

Vln. II

Vla.

Vc.

Tempo: $\text{♩} = 140$

Instrumentation: Violin I, Violin II, Viola, Violoncello

Musical Instructions:

- Vln. I: p , mf , p
- Vln. II: p , mp
- Vla.: mf
- Vc.: $s.p.$, $s.t.$, pp
- Common instructions: $ord.$, $7:4$, $s.p.$, $jeté$

Pagtindig

ord. ————— a.s.p.

Vln. I

f *ff*

Vln. II

f *ff* *fp* < *fp* —————

Vla.

f *ff*

Vc. s.t.- a.s.p.

f *ff* *f*

Vln. I

10

3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3 |

Vln. II

ff 3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3 |

Vla.

3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3 |

Vc.

ff 3 3 | 3 3 | 3 3 | 3 3 |

Pagtindig

3

13

Vln. I

Vln. II

Vla.

Vc.

scratch tone

p < f

a.s.p. — ord.

A

16

Vln. I

Vln. II

Vla.

Vc.

s.t.

fp — *ff*

p — *f* — *ff*

ord. — *a.s.p.*

p — *ff*

19

Vln. I

Vln. II

Vla.

Vc.

B

s.t. ————— a.s.p. —————

Vln. I

Vln. II

Vla.

Vc.

Pagtindig

5

25

Vln. I

Vln. II

Vla.

Vc.

ord.

fff

28

Vln. I

Vln. II

Vla.

Vc.

f

ff

molto vibrato

Pagtindig

Vln. I

C

Vln. I

Pagtindig

7

ord. s.p.

D

Vln. I

40

f 3 ff mf 3 3 3 3 3 3 3 3

Vln. II

a.s.p.

5:4 f ff p < mf f 3 3 3 3 3 3 3 3

Vla.

scratch tone 3

f ff mp f 3 3 3 3 3 3 3 3

Vc.

s.t. — s.p.

p ff p f 3 3 3 3 3 3 3 3

43

Vln. I

Vln. II

Vla.

Vc.

4

s.t. — a.s.p. — ord.

p — *ff* — *pp*

E

Vln. I

Vln. II

Vla.

Vc.

f

Pagtindig

9

49

Vln. I

Vln. II

Vla.

Vc.

52

Vln. I

Vln. II

Vla.

Vc.

10

Pagtindig

55

Vln. I

Vln. II

Vla.

Vc.

F = 120

Vln. I

Vln. II

Vla.

Vc.

60

Vln. I

Vln. II

Vla.

Vc.

mf 3 3 3 3 3 3 3 3 3 3 3 3

p 3 3 *mp*

63

Vln. I

Vln. II

Vla.

Vc.

f — *p*

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

f 3 3 3 3 *p*

f — *p*

f — *p*

G $\text{♩} = 140$

Vln. I

Vln. II

Vla.

Vc.

scratches

ff

ff

ff

ord. —————— overpressure
(scratch tone)

Vln. I

Vln. II

Vla.

Vc.

scratches

ff

ff

ff

ord. ——————

5:4

72

Vln. I

Vln. II

Vla.

Vc.

ff

75

Vln. I

Vln. II

Vla.

Vc.

14

Pagtindig

H $\text{♩} = 60$

Vln. I

Vln. II

Vla.

Vc.

Measure 14 musical score for string quartet. The score includes parts for Vln. I, Vln. II, Vla., and Vc. The tempo is indicated as $\text{♩} = 60$. The key signature is shown as 'H'. Dynamics include $p < mp$, $p < f > p$, p , mf , $pp < f$, p , p , pp , and mf .

83

Vln. I

Vln. II

Vla.

Vc.

Measure 83 musical score for string quartet. The score includes parts for Vln. I, Vln. II, Vla., and Vc. The dynamic ff is indicated above the first measure. The score features sustained notes with slurs and rhythmic patterns. Dynamics include ff , f , p , and mf .

86

Vln. I *p*

Vln. II *p* < *f* > *p* ————— *mp*

Vla. *mp* *p* *jeté* II
—
mp *p* <

Vc. *mp* *mf*

90

Vln. I *mp* < *f* > *p* s.t. — a.s.p. I

Vln. II *n* — *f*

Vla. *pp* *p*

Vc. *mf* *p* *f* 6 6 6 6 scratch tone 3
—
p *f* *p* *mf*

93

Vln. I *ff* *mp* *n* *p*

Vln. II *mp* *mf*

Vla. *mf* *p*

Vc. *jeté* *n* *mp* *mf* *p*

97

Vln. I *ord.* *s.t.* *ord.*

Vln. II *p* *mf*

Vla. *p* *mf* *f* *p*

Vc. *jeté* *n* *mp* *mf* *p*

100

Vln. I

Vln. II

Vla.

Vc.

s.t. — a.s.p.
n < f p
s.t. — a.s.p.
n < f p
I s.t. — a.s.p.
II
ord. — a.s.p.
f p < f

jeté scratch tone jeté
mf mp < mf mp
jeté s.t.
3

J

Vln. I

Vln. II

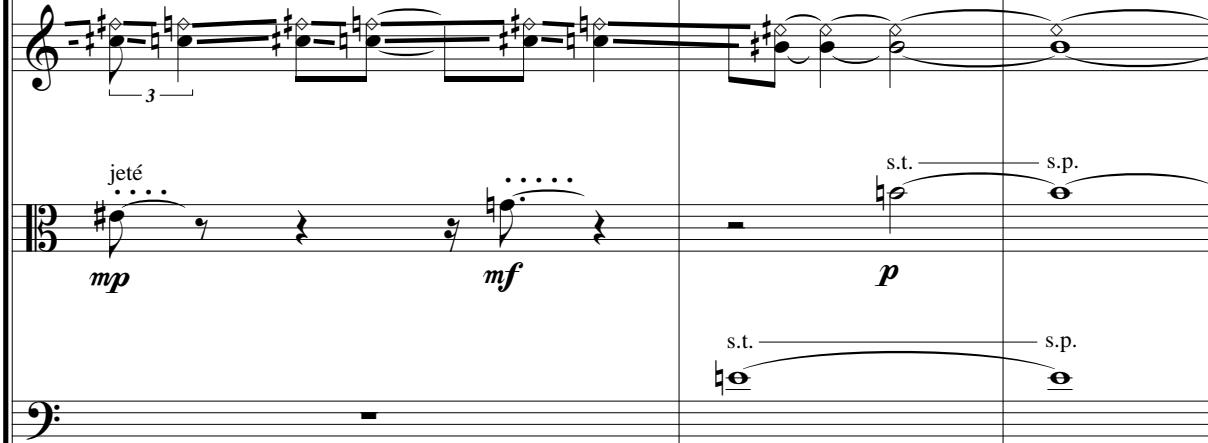
Vla.

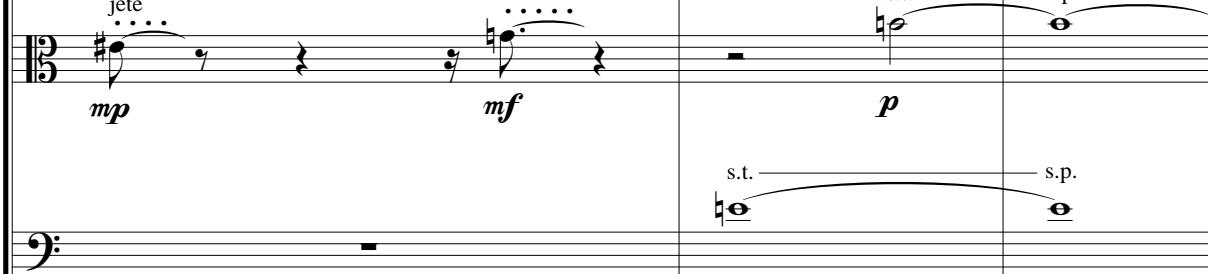
Vc.

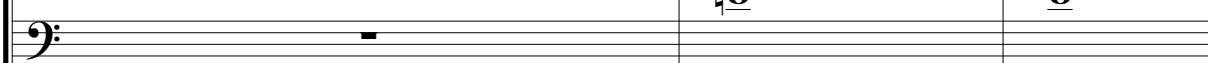
$<^3 f$ $p < f$ $p < f$ $p < f$ $p < f$
 f $p < f$ $p < f$ $p < f$ p f $>^3 m p < f$

106

Vln. I 

Vln. II 

Vla. 

Vc. 

n ————— *mf* —————

109

Vln. I 

Vln. II 

Vla. 

Vc. 

K

Vln. I

Vln. II

Vla.

Vc.

114

Vln. I

Vln. II

Vla.

Vc.

116

Vln. I

Vln. II

Vla.

Vc.

f

f

118

Vln. I

Vln. II

Vla.

Vc.

p *f*

p *f*

f

scratch tone

L $\text{♩} = 90$

fp

fp

s.t.

120

Vln. I

Vln. II

Vla.

Vc.

fp fp f pp fp

mf p f

3 3 3 5:4 5:4

123

Vln. I

Vln. II

Vla.

Vc.

f fp f

p mp

3 5:4 6 3

s.t. a.s.p.

5:4 5:4 6 5:4 p

M

Vln. I

Vln. II

Vla.

Vc.

129

scratch tone

Vln. I

jeté

Vln. II

ord.

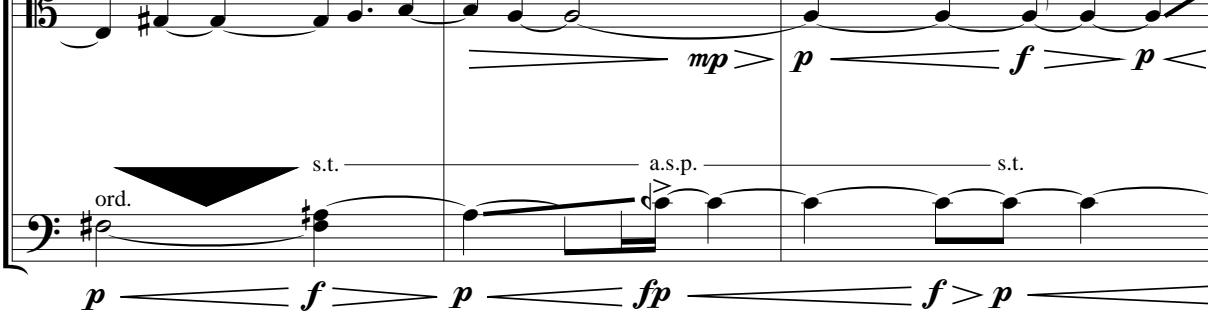
Vla.

Vc.

132

Vln. I 

Vln. II 

Vla. 

Vc. 

135

Vln. I 

Vln. II 

Vla. 

Vc. 

gradually reduce
trem. speed

N

Vln. I

Vln. II

Vla.

Vc.

fp <*fp* <*fp* <*fp*

s.t. a.s.p.

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

141

Vln. I

Vln. II

Vla.

Vc.

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

3 3 3 5:4 3 5:4 6

3 3 3 3 5:4 3 3

3 3 3 3 3 3

144

Vln. I scratch tone

Vln. II

Vla.

Vc.

147

Vln. I

Vln. II

Vla.

Vc.

26 ♩ = 150

Pagtindig

O

Vln. I

Vln. II

Vla.

Vc.

154

Vln. I

Vln. II

Vla.

Vc.

158

Vln. I

Vln. II

Vla.

Vc.

161

Vln. I

Vln. II

Vla.

Vc.

P

Vln. I

Vln. II

Vla.

Vc.

167

Vln. I

Vln. II

Vla.

Vc.

scratch tone

f ff

170

Vln. I

Vln. II

Vla.

Vc.

173

Vln. I

Vln. II

Vla.

Vc.

176

Vln. I

Vln. II

Vla.

Vc.

179

Vln. I

Vln. II

Vla.

Vc.

ord. ————— overpressure (scratch tone)

fff