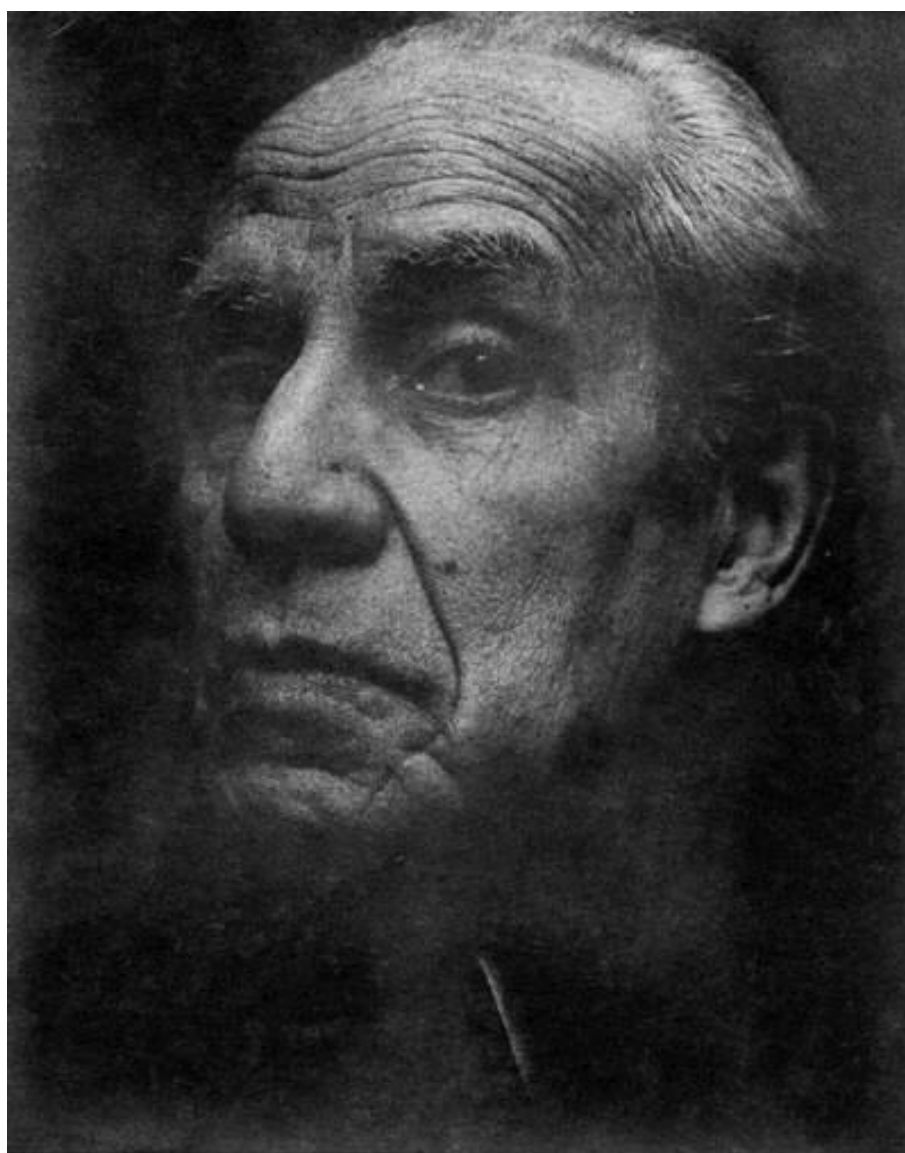


juan carlos paz

invención

para cuarteto de cuerda

\qgem {quinteto globales ediciones musicales}



Juan Carlos Paz

# Preface

invention for string quartet

Juan Carlos Paz  
1961

## *Life*

Juan Carlos Paz [1897—1972] was an Argentine composer, critic, essayist, and music theorist. Paz was noted for a diverse range of modernist musical styles, introducing many of the new European movements in composition into Argentina. Strongly influenced by Schoenberg and Webern, he was notably the first to introduce twelve tone techniques to Argentina, and made heavy use of dodecaphony from 1934 until the early 1960's, when in an interesting anti-symmetry he was the first to reject serialism in Argentina. Although relatively unknown in the Anglophone world Paz was a highly influential figure in modern Argentine musical development.

## *Edition*

This score has been prepared directly from the composer's autograph manuscript. The work was composed by Paz in a very densely notated two-stave reduction, with fair copy parts existing in the composer's own hand. This edition was prepared with comparative reference to both the reduction and the parts, as there are quite a few discrepancies between them. Where doubts exist as to what Paz intended or differences could not be clearly resolved, notes to this effect are provided in the Appendix. Every effort has been made to preserve the exact notational details used by Paz in the original manuscript parts.

## *Piece*

The work is a string quartet of one single movement composed on quite strict twelve tone serial principles. The tone row is given by the composer explicitly in the manuscript, and reproduced here for reference.

(insert Lilypond snippet of tone row from ms.)

According to annotations in the manuscript, the work was composed in 1961, started on 4 June 61 and finished on 12 July 61. Hence it represents the late period of Paz and shows that he was still using serial techniques at this late stage.

## *Acknowledgments*

Music engraving by:

Andrew Bernard (Melbourne, Victoria, Australia)  
Ezequiel Birman (Wilde, Buenos Aires, Argentina)  
Ryan McClure (Chambersburg, Philadelphia, USA)  
Alex Voice (Westminster, London, UK)  
Peter Wannemacher (Lyman, Maine, USA)

Edition concept, coordination, and direction:

Ezequiel Birman

### *Colophon*

The open source music engraving program Lilypond was used to prepare the score and parts, with Git used as a version control and collaboration tool for the globally distributed group of music engravers who set this score. Using a text-based toolchain and contemporary software development tools proves that this choice of technical platform allows parallel score development and a coordinated distributed effort that is difficult if not impossible to achieve with alternative software applications.

The music font is Lilypond's Emmentaler, developed using Metafont, and text markup is set in the open source font Mint Spirit No 2 from Arkandis Digital Foundry. Typesetting for the edition done with ConT<sub>E</sub>Xt.

Andrew Bernard, April 2013

## **Prefacio**

invención para cuarteto de cuerda

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back cover