Crepitarse en el Sin-fondo del Tiempo

Para Cuarteto de Cuerdas

Crackling in the boundless Time

For String Quartet

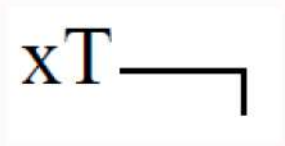
Alejandro Franco Briones || 2014

Instructions:

Vertical Bow movement

1. Jetè.

2. xP: Must play almost over the bridge.

 xT: Must play very close to the neck of the instrument

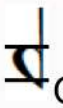
[ord, xP, xT] Make vertical motions randomly and continuously between these positions

3. Left hand Pizzicato.

4. Pizzicato Bartok.

5. Play with minimal pressure in left hand.

6. Col legno tratto. Col legno battuto. If there is a line between these (CLT, CLB and CRIN) you have to change gradually between the components.

7. Accidents: Quarter tone higher.  Quarter tone lower. Three quarters tone higher.

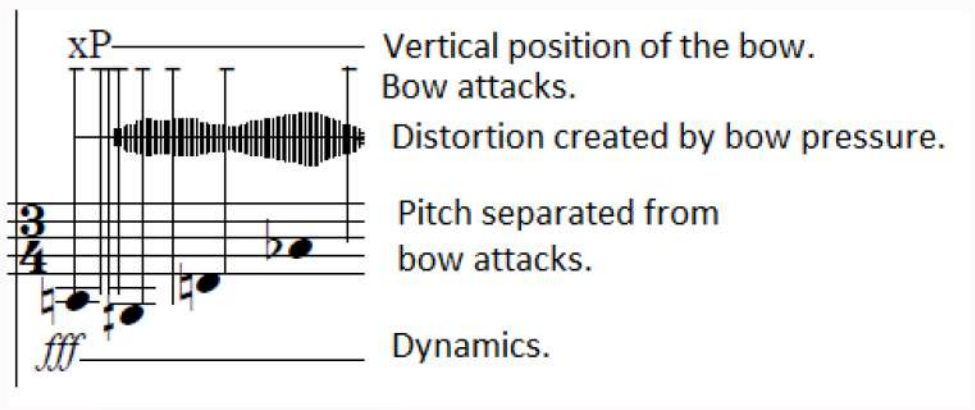
1/8 tone lower than sharp (aprox.). 1/8 note higher than flat (approx.) page 12.

8. Circular bow motion. If this symbol appears over 3 or 4 strings an attack where you make an arpeggio-like motion is recommended to complement the circular movement (You may play the strings in this kind of sequence: IV – III – II – I – I – II – III – IV).

9.

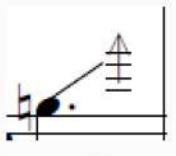
Distortion graphic representation. The word dist followed by heavy thick lines mean heavy distortion. Thin lines mean minimal distortion.

10. Multi-parametric scoring system:



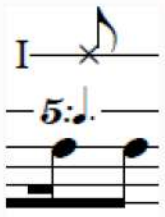
11. Vertical bow without diagonal motion. Arrow up xP to xT suggested, arrow down xT to xP suggested.

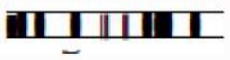
12. Pizzicato Bartok with left hand.

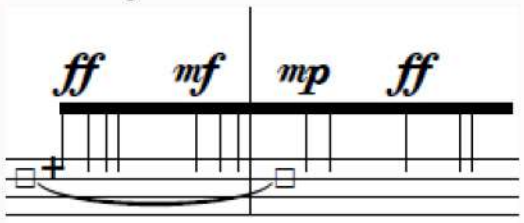
13.  Make a glissando as high pitch as the string can go.

14. The last repeated gesture in the second section of the piece has to sound broken, glitched and incomplete. This is the cue to begin the last section of the string quartet.

The last part of the string quartet is written in a tetragram where each line represents one string of the instrument (top line = string I, bottom line = string IV). The left hand of each instrumentalist is used to mute or to make pizzicati. The motion of the bow becomes more relevant than anything else.

15.  String (I) followed by a symbol that means left hand pizz. Rhythm is proportional. Bow plays at the same time the motion indicated in the staff.

16.  Muting line. When dark areas means muting with the whole left hand over the four strings. White area means not muting.

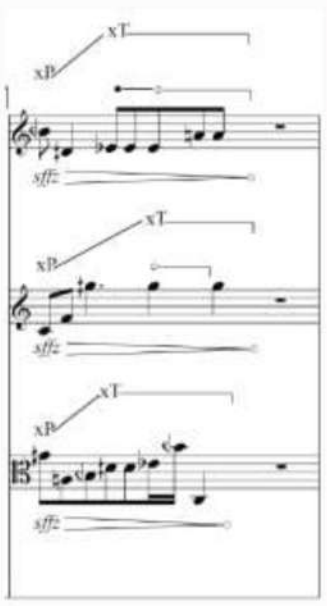


17. The square over staff means that you must lay the bow with the legno over the indicated string without making any motion. Close enough so if you make a left handed pizz., the string will make the legno of the bow vibrate producing a high pitch wooden sound. The + with flags means that you have to do a left hand pizz. with irregular proportional rhythm.

Temporality.

From the beginning of the piece until the first Senza Misura indication of tempo is 80 bpm the ¼ figure ideally, should not be less than 65 bpm. Mechanic feeling.

The temporality between each repetition of the Cello gesture that remains in all the second part must allow the listener to separate each gesture as an individual unity. Each new repetition should sound like the beginning of a piece, intention should change each time but duration between gestures must remain the same. Cello must repeat its part unaltered by other events going on in the other instruments.



This event (page 9, second system) in the score should be performed as quickly as possible and this is the only moment in the second part of the score where the Cello and the other instruments synchronize. Cello must remain unaltered and the other instrumentalists should synchronize it with the first beat of the whole event.

From page 10 to the next senza misura the tempo should be 110 the 1/4 note.

The last section of the work should last 30 seconds, living broad silence gaps between events

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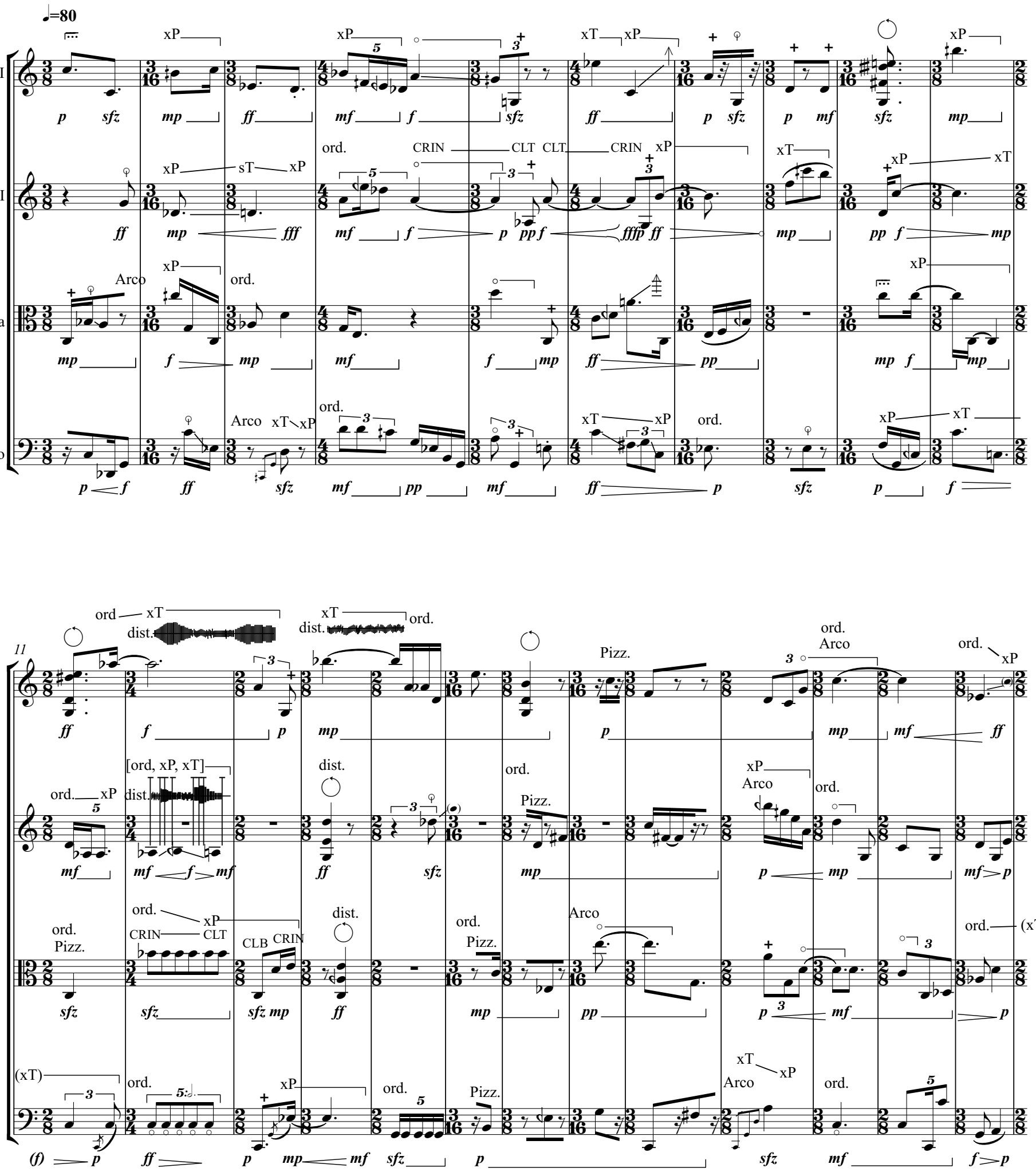


24

ord. CRIN xT CLT ord. CLB ord. CLT xT CRIN CLT 7: xP C.L.T.

sT xP xT CLT CRIN CLT Pizz. CLB

sT (ord.) CLT CLB xT CLT CRIN xP

xT xP CLT CRIN xT ord. CLT CRIN CLT CLB CLT

35

(xT) (CLT) [ord, xP, xT] ord. CRIN A xP ord. Pizz.

CLT [ord, xP, xT] CLT xP Pizz. (xP) ord. CRIN Arco (ord.) Pizz. ord. xP CLT CRIN

xT CLB xT ord. [ord, xP, xT] CLT xP ord. CRIN (Legno) ord. xP CLT CRIN

(xT) (CLT) ord. CLB xP Pizz. CLB Arco xT xP xP ord. CLT CRIN CLB

46

59

B

73

C

86 (xP) xT xT xP ord CLT xT CLT xP CRIN sT CLT CLB xT CLT

xT xT xP ord Pizz. Arco xT CLB xT CLT ord Pizz. poco vib.

ord CLB CRIN xT xP xT CLT xP CRIN xT CLT xP ord Pizz. xT CLT Arco

xP xT CLT xT CLT poco vib. ord Pizz. Arco

99 Pizz. Arco sT CLT xT ord CRIN xP Fto. ord

ord sT CLT ord Pizz. Arco xT sT dist. xP Fl. ord

ord xP xT poco vib. ord Pizz. xP Arco poco vib. ord Pizz.

CLB xP CRIN xP xT dist. CLT ord CRIN CLT poco vib. ord Pizz.

(CRIN) dist. ord CRIN D

112 ord CLB Pizz. Arco CLB

ord xP xT dist. ord Pizz.

(poco vib.) Arco ord Arco xP ord Pizz. Arco

125

138

152

165

Arco

E

ord

Pizz.

xT

dist.

Arco

ord.

Pizz.

Arco

Pizz.

Arco

178

Pizz. Arco

Pizz. Arco

xT xP

ord

Pizz. Arco

Pizz. Arco

xT xP

ord

Pizz.

Arco

Pizz.

Arco

Pizz.

xT xP

Arco

xT

dist.

ord

Pizz. Arco

xT xP

xT

dist.

ord

xP

192

Pizz.

Arco

F

sT

CLT

xP xT xP ord

xP

ord

xP

w. vib.

Pizz.

w. vib.

w. vib.

Arco

Pizz.

w. vib.

Arco

206

CLB
sT
CLT — CRIN
xP
ord
xP
xT
xT
xP
CLT — CRIN
ord
xP
sT
xP
xP
sT
xP
ord
xP
xP
xT
xP
3
ord
Arco
xp
ord
xp
xP
xT
sT
xP
ord
Pizz.
xP
Arco
xP
xT
ord
xP
xT
ord
Pizz.
ord
Pizz.
xP
Arco
7

218

G

xT
xP
sT
CLB
CLT
Pizz.
sT
xP
CLT — CRIN
xP
sT
CRIN — CLT
ord
sT
ord
sT
CLB
xT
sT
CLT
xP
xT
xP
Pizz.
xP
Arco
xT
xP
CRIN — CLT
xP
CRIN
xP
xT
xP
xP
xT
xT
xP
xT
Arco
xT
xP
xT
xT
poco
vib.
ord
Pizz.
Arco
xP

231

xT
dist
Pizz.
xP
CLT
xT
(ord)
ord
xP
CLT
sT
CRIN
xT
CLT
Pizz.
Arco
CRIN — CLT
sT
xP
ord
xT
dist
3
3
xT
ord
Pizz.
xP
CLT
Arco
CRIN
xT
dist
Pizz.
xP
xT
xP
xT
xP
xT
xP
ord
xT
xP

244

xP sT ord CLB xT CLT CRIN xP xT xP xT

xT CRIN xP xT xP xT CLT CRIN

xP xT xP CRIN CLT CRIN Arco xT ord xP xT CLT CRIN

Pizz. Arco xP xT CRIN CLT ord CLT CLB xT CRIN

256

xP ord Pizz. xT

xT xP xT xP ord CLT ord xT

xT CLT CRIN xP xP pizz. Arco CLB Pizz. CRIN CLT Arco

xT CLT xP xP xT xT xT xP xP

268

ord Pizz. CLB Pizz. xP ord Arco vib. ord xP ord xP vib. ord xP

CRIN CLT ord Pizz. Arco ord xP ord xP vib. ord

ord. xT Pizz. xP ord vib. ord xP ord xP vib. xP

xT xP xT xP xT xP xT xP xT xP xT xP xT xP

277

I

II

Vla

Vc

10" 13" 16"

xT 1/3 CLT xP ord. CRIN Pizz. S M p f ff ppp mf

Keep repeating this gesture until 20 seconds have passed after the other insrtumentalists apply scordaturi.
Perform every repeatition as if it was the beginning of a piece that is missing.

8" 8" 8" 11" 35"

1/2 1/4 ffff

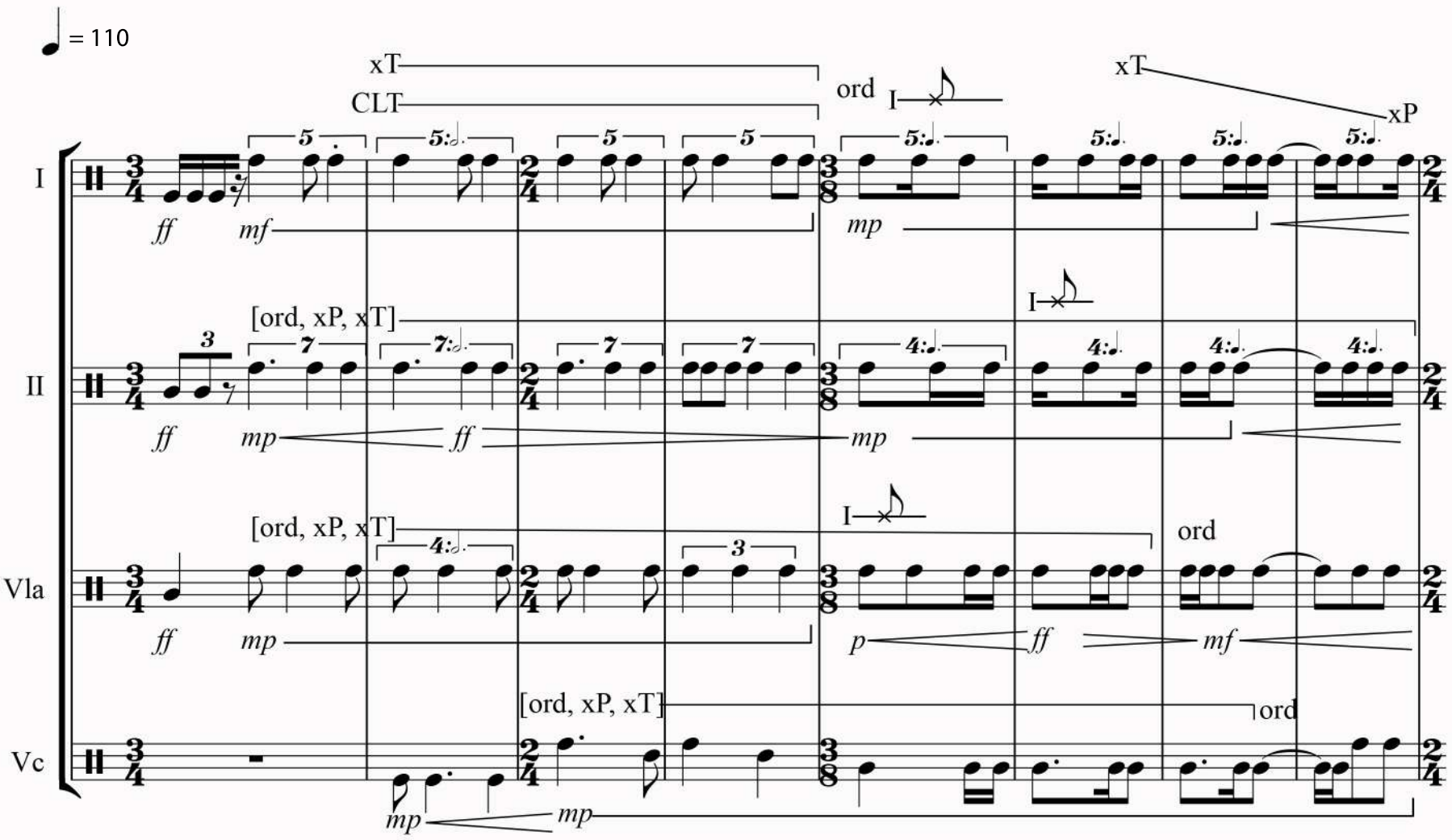
10" 5" 10"

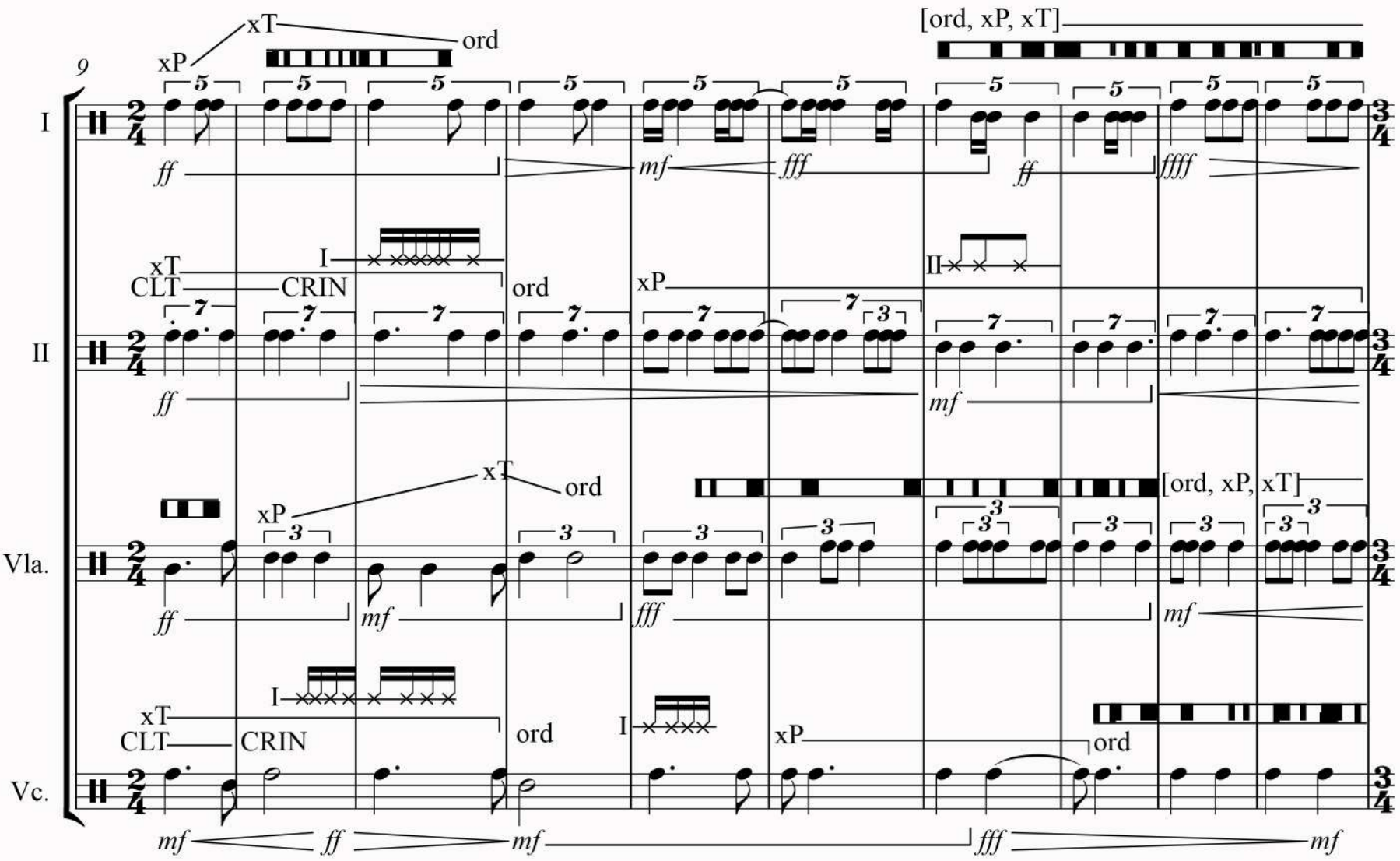
gliss. sfz

sffz

18" Scordaturi 30"

I II III IV


= 110
xT
CLT
ord
I
xT
xP
I
II
Vla
Vc
[ord, xP, xT]
ord
ff
mf
mp
p
[ord, xP, xT]
ord


9
xP
xT
ord
[ord, xP, xT]
I
II
xT
CLT
CRIN
ord
xP
Vla.
Vc.
ff
mf
fff
ffff

19

I

II

Vla.

Vc.

ord

xP

mp

[ord, xP, xT]

xT

f

ffff

fff

mf

ff

ffff

26

CLT

CLB

CRIN

33

I

II

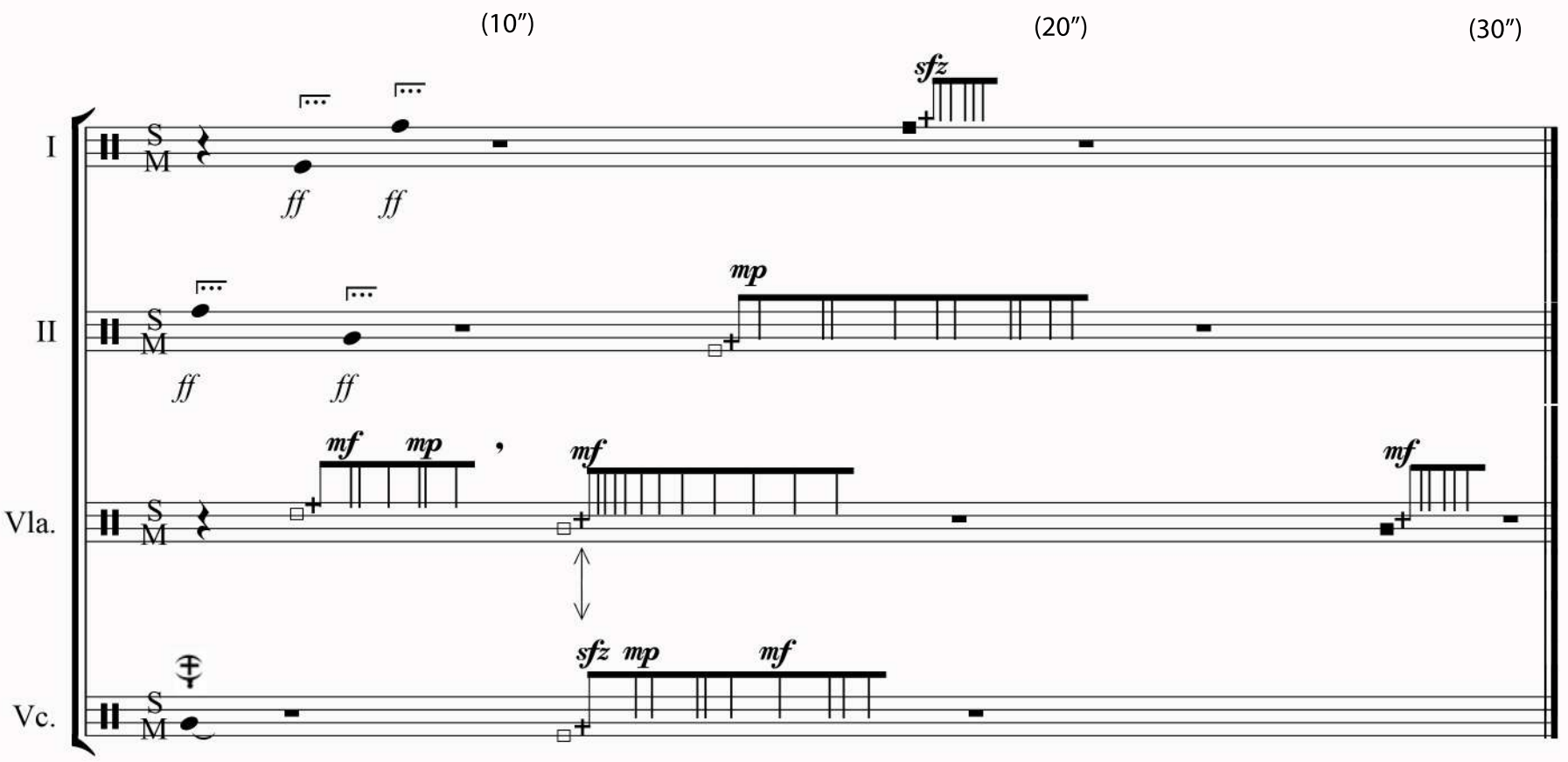
Vla.

Vc.

ord
xP
Cantabile
xT
ord
Pizz.
Arco
fff
p
sffz
mf
pp

41

xT
CLT
xP
Fl.
Arco
mp
f
mf ff p
ff mf mp ff
dist.
S
M
pp
fff


(10″)
(20″)
(30″)
I
II
Vla.
Vc.
S
M
sfz
ff
ff
mp
mf
mp
mf
mf
sfz
mp
mf

A work dedicated to my mother, to my father and to my brother.

“Mañana me marcho papá. Díselo tú a mamá (...) tomaré por el viejo camino que dejó el río al secarse. No más libros papá. Partiré muy temprano para que mamá no lo advierta. (...) No me despediré de nadie (...) ya hace mucho que aquí las únicas flores que se dan son las piedras. Hondo es el pozo del tiempo. ¿Ves allá al fondo esas montañas? Sus cumbres están tapadas y quizás llueva. ¿Te imaginas el mar cubriendo otra vez este pedrerío papá?”

Raúl Zurita