

Crepitarse en el
Sin-fondo del
Tiempo

Para Cuarteto de Cuerdas

Crackling in the boundless
Time

For String Quartet

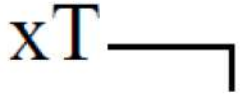
Alejandro Franco Briones || 2014

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




3.  Left hand Pizzicato.



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


4.  Pizzicato Bartok.

5.  Play with minimal pressure in left hand.


6. **CLT** Col legno tratto. **CLB** 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.

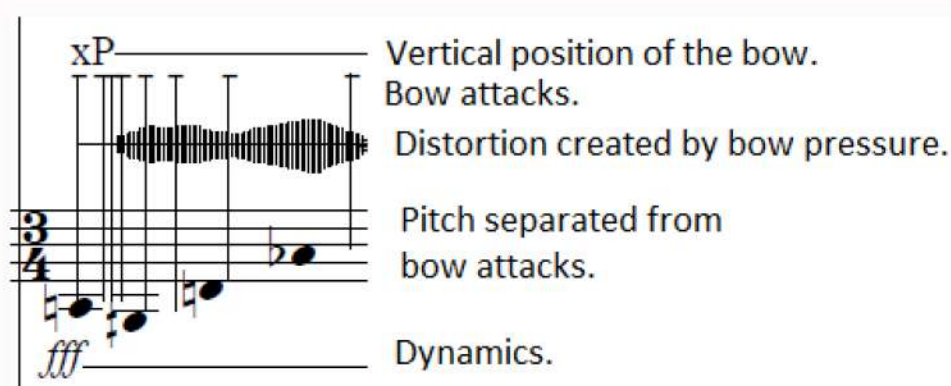
 1/8 tone lower than sharp (aprox.).  1/8 note higher than flat (aprox.) page 12.

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.

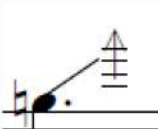
10. Multi-parametric scoring system:



xP Vertical position of the bow.
Bow attacks.
Distortion created by bow pressure.
Pitch separated from bow attacks.
Dynamics.

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

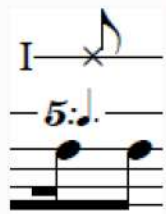
12.  Pizzicato Bartok with left hand.

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.

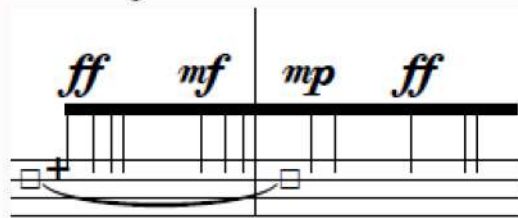
The last part of the string quartet is written in a tetragram where each line represents one string of the instrument (top line = string I, bottom line = string IV). The left hand of each instrumentalist is used to mute or to make pizzicati. The motion of the bow becomes more relevant than anything else.



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 1/4 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

Crepitarse en el Sin-Fondo del Tiempo. Cuarteto de Cuerdas

Alejandro Franco Briones

♩=80

Violin I
p sfz mp ff mf f sfz ff p sfz p mf sfz mp

Violin II
ff mp fff mf f p ppp ffff ff mp pp f mp

Viola
mp f mp mf f mp ff pp mp f mp

Cello
p f ff sfz mf pp mf ff p sfz p f

11
ff f p mp p mp ff

[ord, xP, xT] dist. ord. Pizz. xP Arco ord. xP

mf mf f mf ff sfz mp p mp mf p

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

sfz sfz sfz mp ff mp pp p 3 mf p

(xT) ord. xP ord. Pizz. Arco xP ord. 5

(f) p ff p mp mf sfz p sfz mf f p

24

ord. CRIN ord. xT ord. CLB ord. CLT ord. CRIN CLT xT
ppp mf p mp mf p f mp pp mf
ord. sT xP CLT CRIN CLT xT ord. xT xT ord. xT CLT CRIN CLT Pizz. CLT CLB
p mf p mf p ff p f p mp p mp mf
(ord.) sT CLT CLB xT CLT ord. CRIN xP CLT ord. CRIN xP
p mf p mf ff p ff pp mp mp mf
xT CLT xP CLT CRIN CLT CRIN CLT CLB CLT
pp pp mp p f pp ff p mp

35

(xT) [ord, xP, xT] ord. CRIN [A] ord. Pizz.
(CLT) CLT CLT xP (xP) ord. CRIN (ord.) CLT CRIN xP ord.
mf ff mf mp f f sfz
CLT [ord, xP, xT] CLT xP (xP) ord. CRIN (ord.) CLT CRIN xP ord.
sfz f ff mp mf p (Legno) CLT CRIN xP ord.
xT CLT xT [ord, xP, xT] xP ord. CRIN CLT CLB CLT CRIN CLT
mf f ff mp mf p xT xP xP ord.
(CLT) ord. CLB xP Pizz. Arco 3 CLT CRIN CLB
f sfz ff mp ff f ppp ff

46

ord. CRIN — CLT
ord. CRIN
xP — xT
CRIN — CLT

mp *p* *f* *mf* *sfz* *mf* *ff* *mp*

xP Pizz. *f* *mf* xP Arco CRIN — CLT *f* *p* xP CRIN *mf* sT xT CLT *ff* *mf* ord. Pizz. *mf*

ord. xP CLB *sfz* *f* xT CLT *mp* xP xT CRIN *mf* xT CLF xP CRIN *ff* *mp*

CRIN CRIN — CLT *f* CLT — CRIN *ff* *p* xT CLB *ff* CLT *fff*

59

dist. ord. Pizz. Arco *sfz* *mf* sT xP sT *mp* *f* *p* xP ord. *mf* [B] ord. xP ord. *mf* *mp* *f* CLT *mf*

xT Arco xP CRIN *sfz* xP xT xP *ff* *p* *mf* xT xP xT *mf* xP CLT ord. CRIN *ff* *mf* xP *f* *ff* *mp* ord. xP xT *mp* *f* ord. Pizz. xP Arco *mf* *p* *ff* *pp* ord. CRIN *mf* *p*

xT xP *p* *f* xT dist. *mf* *sfz* *sfz* *f* *mf* *p* *f* *p* *ff* *pp* xT xP *mf* *p* ord. Pizz. *mf* *p* ord. CRIN *mf* *p*

mp *ff* *sfz* *ff* *mf* *mf* *p* *sfz* *f* *p* *ff*

73

xP — xT *p* *ff* *fff* xP ord. *p* *f* xP xT CLT *mf* *fff* xT xP xT *ff* ord. CRIN *mf* xP (xT) *p*

Pizz. Arco xP ord. *sfz* *p* *ff* xP xT xT xP *p* *f* *mp* *sfz* *f* *p* *mp* *p* *p*

ord *ff* xP xT *p* *f* xT xP *f* *p* ord *f* *p* xP ord CRIN *sfz* *f* xT xP xT *ff* *mp* xP

xP dist. *p* *pp* ord *p* *f* Pizz. *mf* *ff* Arco *mf* *ff* xT xP xT *p* *mp* ord CRIN xP *f* *sfz* ord CRIN *f* *sfz*

C

Musical score for section C, measures 86-98. The score is written for four staves. The first staff (treble clef) contains the main melodic line with dynamic markings such as *f*, *ff*, *mf*, *p*, and *ff*. Above the staff are performance instructions including *xT*, *xP*, *ord*, *CLT*, *CRIN*, *CLB*, and *sT*. The second staff (treble clef) features a secondary melodic line with dynamics like *f*, *p*, *mp*, *mf*, *p*, *sfz*, and *f*. It includes instructions for *ord Pizz.*, *Arco*, *xT CLB*, *CLT*, *ord Pizz.*, *vib.*, and *poco vib.*. The third staff (bass clef) provides a rhythmic accompaniment with dynamics *ff*, *f*, *p*, *mf*, *f*, *p*, *mf*, *f*, *mf*, and *p*. It is marked with *ord CLB CRIN*, *xT*, *xP*, *CLT*, *CRIN*, *CLT*, *xP*, *ord Pizz.*, *Arco*, and *xT*. The fourth staff (bass clef) contains a bass line with dynamics *sfz*, *mf*, *f*, *sfz*, *p*, *f*, *mp*, *mf*, *f*, and *ff*. It includes *xP*, *xT*, *CLT*, *CLT*, *poco vib.*, *ord Pizz.*, *3*, and *Arco*.

Musical score for section C, measures 99-111. The first staff (treble clef) has dynamics *ff*, *mp*, *sfz*, *mf*, *f*, *p*, *mf*, and *f*. It includes *Pizz.*, *Arco*, *sT*, *CLT*, *xT*, *sT*, *CLT*, *ord CRIN*, *Fto.*, *3*, and *ord*. The second staff (treble clef) features dynamics *p*, *mf*, *f*, *ff*, *p*, *mp*, *pp*, *p*, *mf*, *ff*, *mp*, and *f*. It includes *ord*, *sT*, *CLT*, *ord Pizz.*, *xT*, *sT*, *dist.*, *Arco*, *xP*, *Fl.*, and *ord*. The third staff (bass clef) has dynamics *mp*, *mf*, *p*, *mf*, *ff*, *mp*, *ff*, *mp*, and *f*. It includes *ord CRIN*, *xP*, *3*, *poco vib.*, *ord Pizz.*, *Arco*, *xP*, *poco vib.*, *ord Pizz.*, and *3*. The fourth staff (bass clef) contains dynamics *f*, *fff*, *p*, *ff*, *mp*, *mf*, *f*, *mf*, *mp*, and *mp*. It includes *CLB*, *xP*, *CRIN*, *xP*, *3*, *dist.*, *CLT*, *ord CRIN*, *CLT*, *poco vib.*, *ord Pizz.*, and *3*.

(CRIN) dist.

D

Musical score for section D, measures 112-124. The first staff (treble clef) has dynamics *mf*, *sfz*, *ff*, *f*, *sfz*, *mp*, *f*, *p*, *sfz*, and *p*. It includes *ord*, *CLB*, *Pizz.*, *3*, *Arco*, *CLB*, *ord CRIN*, and *3*. The second staff (treble clef) features dynamics *pp*, *ff*, *mp*, *mf*, and *mf*. It includes *ord*, *xP*, *dist.*, *ord*, *Pizz.*, and *ord Pizz.*. The third staff (bass clef) has dynamics *f*, *ff*, *sfz*, *p*, *sfz*, *f*, and *p*. It includes *(poco vib.)*, *Arco*, *ord Pizz.*, and *Arco*. The fourth staff (bass clef) contains dynamics *f*, *sfz*, *ff*, *f*, *p*, *p*, *mf*, *mf*, and *mp*. It includes *ord Arco*, *xP*, and *ord*.

125

Musical score for measures 125-137. It features four staves with complex rhythmic patterns and dynamic markings. The notation includes various articulations such as *xP*, *ord*, *xT*, *CLT*, *Arco*, *Pizz.*, and *CRIN*. Dynamic markings range from *fff* to *pp*. The time signature changes from 2/4 to 3/8 and back to 2/4.

138

Musical score for measures 138-151. It features four staves with complex rhythmic patterns and dynamic markings. The notation includes various articulations such as *xP*, *ord*, *xT*, *CLT*, *Arco*, *Pizz.*, and *CRIN*. Dynamic markings range from *fff* to *pp*. The time signature changes from 3/8 to 2/4 and back to 3/8.

152 (ord)

Musical score for measures 152-165. It features four staves with complex rhythmic patterns and dynamic markings. The notation includes various articulations such as *ord*, *xT*, *CLT*, *Arco*, *Pizz.*, and *Fl.*. Dynamic markings range from *fff* to *pp*. The time signature changes from 3/8 to 2/4 and back to 3/8.

165 Arco [E]

Musical score for measures 165-177. The score is written for four staves. The first staff is in 2/4 time and starts with a dynamic of *f*. The second and third staves are in 3/16 and 3/8 time signatures respectively. The fourth staff is in 2/4 time. Dynamics include *f*, *mf*, *ff*, *sfz*, *ff*, *p*, *mf*, *ff*, *p*, *f*, *mp*, *mf*, *ff*, *mpf*, *p*, *mf*, *p*, *mf*, *sfz*, *mp*, *ff*, *f*, *mp*, *f*, *p*, *mf*. Performance instructions include *Arco*, *Pizz.*, *ord*, *xT*, *dist.*, and *xP*.

178 Pizz. Arco

Musical score for measures 178-191. The score is written for four staves. The first staff is in 3/16 time and starts with a dynamic of *mf*. The second and third staves are in 3/8 and 2/4 time signatures respectively. The fourth staff is in 3/16 time. Dynamics include *mf*, *p*, *ff*, *mp*, *ff*, *mp*, *f*, *mp*, *f*, *sfz*, *mp*, *ff*, *p*, *f*, *mf*, *>pp*, *mf*, *p*, *ff*, *ff*, *p*, *mp*, *ff*, *sfz*, *mp*, *f*, *mf*, *p*, *mf*, *f*, *mp*, *fff*, *mp*, *sfz*, *f*, *f*, *mf*, *p*, *mf*, *fff*, *pp*, *mf*, *mp*, *f*, *ff*, *mf*. Performance instructions include *Pizz.*, *Arco*, *xT*, *xP*, *ord*, *dist.*, and *xP*.

192 Pizz. Arco [F] sT CLT

Musical score for measures 192-205. The score is written for four staves. The first staff is in 3/16 time and starts with a dynamic of *p*. The second and third staves are in 2/4 and 3/8 time signatures respectively. The fourth staff is in 3/16 time. Dynamics include *p*, *mp*, *mf*, *sfz*, *fff*, *p*, *mp*, *p*, *f*, *ff*, *pp*, *ff*, *sfz*, *mp*, *mp*, *f*, *sfz*, *f*, *mp*, *p*, *mf*, *fff*, *sfz*, *mf*, *ff*, *f*. Performance instructions include *Pizz.*, *Arco*, *w. vib.*, *sT*, *CLT*, *xP*, *xT*, *ord*, *dist.*, and *xP*.

206

CLB sT CLT CRIN xP ord xP xT xT xP ord

CLB CLT CRIN

ff mf mf mp fff p sfz mf p

xP sT ord xP xP xP sT xP xT xP

p pp mf fff p mf p

ord xP ord xp ord xp sT ord Pizz. xP

mf mp f mf sfz sfz mf p mf p

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

mp ff p f mp fff mp sfz mp p mf

mp ff p f mp fff mp sfz mp p mf

218

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

CLB CLT CRIN CLT CRIN

fff p f sfz f mf sfz pp ff sfz f sfz f

sT CLB xT CLT xP xT xP Pizz. xP

f f fff sfz mp mf pp sfz f mf mp

xP CRIN CLT CRIN xP xT xP xP xT xP

mp fff mp sfz pp mf ff p

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

ff p ff p ff p mp mp pp mf ff mf ff

231

xT dist Pizz. Arco xP xT (ord) ord xP sT ord

CLT CLT CRIN CLT CRIN

sfz ff mf sfz mf sfz mf mp sfz p

xT CLT Pizz. Arco CRIN CLT ord dist 3 3

sfz mp ff sfz f f sfz mp f mp

xT ord Pizz. Arco xP xT xP xT xT Pizz.

mf f mp sfz f mp sfz p ff mp mp

xT xT xT xT xT xT xT xT xT xT

mf p ff mp sfz ff mf ff f sfz mf sfz mp

244

ord CLB xT CLT CRIN xP xT xP xT

p sfz mp mf p fff pp ff mp

xT CRIN xP xT xP xT xT xT

ff mp ff mp p

xP CRIN CLT CRIN xP xT ord xP CLT CRIN xT

ff mp p ff p mp mp mf

Pizz. + Arco

xP CRIN CLT CRIN xP xT CRIN CLT

mf f p ff p ff p ff p

256

xP ord xT Pizz. Arco 5 3

ff mp ff mf ff p p ff p ff sfz mf p f mf ff ff mf ff

xT xP xT xP ord CLT ord xT

fff mf p mf ff f mp

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

fff ff mp f ff sfz mf

xT CLT xP xP xT xT xP xT xP

268

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

ff mf ff mf pp mp mp mp mp ff sfz mf f mp mp p pp mp ff sfz mf f ff

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

ff mf f mp mp p pp mp

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

fff f mp mp pp mp

xT xP xT xP xT xP xT xP xT xP

277

I *p* *f* *f* *ppp*

II *ord.* *f* *p* *ppp*

Vla *f* *f* *mf* *Pizz.*

Vc

10" 13" 16"

xT 1/3 CLT xP

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

8" 8" 8" 11" 35"

1/2 1/3 1/4 1/4

10" 5" 10"

1/3 1/3 1/4

gliss. *sfz*

xT xP xT xP xT xP

fff *ff* *fff* *fff* *sffz* *sffz* *sffz*

18" 30"

Scordaturi

I II III IV

II III IV

I II III IV

$\text{♩} = 110$

This musical score covers measures 1 through 8 for four string parts: I, II, Viola (Vla), and Violin C (Vc). The tempo is marked as quarter note = 110. The score is divided into two systems of four measures each. The key signature has one flat, and the time signature changes from 3/4 to 2/4 at the beginning of the second system. Performance markings include dynamics such as *ff*, *mf*, and *mp*, and articulation like accents and slurs. Technical instructions include fingering (e.g., 5, 5:), bowing (e.g., xT, xP), and playing techniques (e.g., CLT, ord). The first system ends with a double bar line, and the second system begins with a 9-measure rest for the first two parts.

This musical score covers measures 9 through 16 for the same four string parts. The tempo remains quarter note = 110. The key signature has one flat, and the time signature is 2/4. The score is divided into two systems of eight measures each. Performance markings include dynamics such as *ff*, *mf*, and *fff*, and articulation like accents and slurs. Technical instructions include fingering (e.g., 5, 7, 3), bowing (e.g., xT, xP), and playing techniques (e.g., CLT, CRIN, ord). The first system ends with a double bar line, and the second system begins with a 9-measure rest for the first two parts.

Musical score for measures 19-25, featuring four staves: I, II, Vla., and Vc. The score includes various musical notations such as dynamics (f, fff, mp, mf, ff), articulation (ord, xP, xT), and fingering (5, 7, 3). Measure numbers 19, 20, 21, 22, 23, 24, and 25 are indicated. The time signature changes from 3/4 to 2/4 and then to 1/5.

Musical score for measures 26-32, featuring four staves: I, II, Vla., and Vc. The score includes various musical notations such as dynamics (mp, p, ff, mp), articulation (ord, xP, xT), and fingering (7, 6, 5). Measure numbers 26, 27, 28, 29, 30, 31, and 32 are indicated. The time signature changes from 2/4 to 1/5 and then to 4/4. Additional markings include CLT, CLB, and CRIN.

33

I

ord

xP

Cantabile

xT

ord

fff

p

sffz

mf

pp

II

ord

xP

ord Pizz.

5

5

5

5

fff

p

sffz

pp

Vla.

ord

xP

Cantabile

ord

xT

6

3

5

fff

p

sffz

pp

mf

Vc.

ord

xP

ord Pizz.

Arco

3

3

3

7

7

7

7

fff

p

sffz

pp

41

I

xT

CLT

xP

7

7

7

7

7

mp

f

II

xT

Arco

Fl.

xP

p

f

Vla.

xT

Fl.

xP

p

f

5

5

5

5

5

Vc.

mf

ff

p

ff

mf

mp

ff

xT

dist.

pp

fff

(10") (20") (30")

I
II
Vla.
Vc.

ff *ff* *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