

la luz es como el agua  
**JEFFREY GABRIEL SILVA**

for amplified string quartet and electronics (2008)

## **Abstract**

*la luz es como el agua* (light is like water) was inspired by Gabriel García Márquez's short story of the same title. The composition is based on the process of reflection, transformation and the nature of transcendence- in this case the electroacoustic part casts the acoustic qualities of the string quartet into alternative dimensions.

Duration: 7'00"



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## Notes for Performance

### Technical Requirements


- 4 loudspeakers (for stereo amplification and stereo monitoring)
- 4 microphones (condensor)
- 1 mixing board with a minimum of 6 channels
- 1 digital audio interface with a minimum of 2 outputs
- 1 computer running Max/MSP

The quartet should be amplified to an adequate level in order to achieve a proper balance with the electroacoustic part.

The electroacoustic part consists of seven pre-recorded cues triggered through a Max patch by a sound operator. Cues are indicated as boxed numbers in the score.

### Accidentals

accidentals pertain to the note they precede

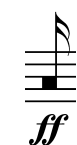
 = one quarter-tone sharp


### Bow Placement and Execution


ord. = normal bowing position  
s.t. = sul tasto  
s.p. = sul ponticello

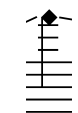
arco = with the hair of the bow  
c.l.t. = col legno tratto; draw with the wood of the bow

### Noteheads

 = overpressure bow attack, always sul ponticello; the sound should be rough, noisy and aggressive

 = dampen strings with the left hand and bow on bridge to produce an airy, toneless sound

 = glissando to the highest point possible closest to the bow (not necessarily a distinct pitch)


 = natural harmonic touch; pitch/noise content will vary depending on the node

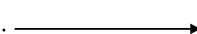
### Miscellaneous

senza vibrato is the norm for all events

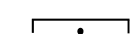
glissandi: full duration as indicated, as continuous as possible; do not emphasize beginning and ending points unless called for by a tenuto marking

tremolandi: as fast as possible

 = irregular tremolo in which speed, dynamic, and pitch should vary in extreme fashion

s.p.  s.t. = arrows indicate a smooth transition from one state to another; arrows with dotted lines are used to indicate a transition from a depressed pitch to a harmonic touch (see Vln. II mm. 2-3)

 = a momentary pause

 = extended periods of silence; performers should remain as motionless as possible throughout the pause— as if in a suspended state

 = crescendo followed by a sudden surge in dynamic

in situations where the dynamic marking is not achievable due to a particular technique (i.e. fortissimo col legno tratto) the desired sound results from the *attempt* made to realize the written dynamic

# la luz es como el agua

for Josh Henderson, Miao Li, Dominic DeStefano, and Gustavo Carpinteyro

jeffrey gabriel silva

♩ = 75 [dynamic and multi-faceted]

Vln. I  
Vln. II  
Vla.  
Vc.

*ff* *n* *f* *ppp*  
*ff* *pp* *mf* *f* *n*  
*ff* *pp* *mf* *ff* *pp* *mf* *pp* *mf* *ppp*  
*ff* *ppp* *f* *pp* *ff* *mp* *ppp*

s.t. s.p. (s.p.) s.t.  
\* con sord. molto vib. senza sord.  
1 synthesized extension of violin II - 15"  
11" 11" 11"

\* Vln. II: with (metal) practice mute

Vln. I  
Vln. II  
Vla.  
Vc.

[surging... towards a resolution not achieved]  
s.t. molto vib.  
7  
*f* *p* *pp* *sfz* *ff* *pp* *mp* *f*  
s.p. c.l.t. arco ord. arco  
*f* *mp* *ff* *p* *sfz* *pp* *f* *ff* *pp*  
*pp* *f* *p* *sfz* *pp* *pp* *pp* *pp*  
*pp* *ff* *mp* *ppp* *ff* *p* *sfz* *p*

Vln. I *p* *f* *ppp* *sfz* *f p* *fff* *sfz* *ff* *ff* *pp* *c.l.t.* *arco*  
 Vln. II *f* *p* *sfz* *mf* *fff* *sfz* *ff* *n* *c.l.t.* *arco*  
 Vla. *p* *<f* *p* *f* *pp* *ff* *mf* *fff* *sfz* *ff* *f* *n* *c.l.t.* *arco*  
 Vc. *c.l.t.* *p* *f* *p* *f* *pp* *arco* *pp* *ff* *ff* *pp* *f* *ppp* *p*

s.t. —————> s.p.  
 I  
 IV  
 5  
 5  
 3  
 3  
 3

Vln. I *mf* *pizz.* *(arco)* *f* *ff* *ff* *pp* *f* *fff* *s.p.* *c.l.t.*  
 Vln. II *mf* *f* *sfz* *f* *f* *ff* *pp* *f* *fff*  
 Vla. *p* *f* *ppp* *f* *ff* *f* *fff*  
 Vc. *\* > >* *> > >* *> > >* *ff* *f* *ff* *f* *fff*

[a sudden absence of sound]  
 20"  
 20"  
 20"  
 20"

\* accent markings denote break from tremolo to single bow attack

2 fragmented bursts - 24" [reflective and fragile]

Vln. I 25 40" arco *p* *ppp* *p* *f* *ppp* s.p. c.l.t. *n*

Vln. II 40" arco *p* *ppp* *p* *f* *ppp* s.p. c.l.t. *mf* arco *n*

Vla. 40" arco *n* *p* *f* *ppp* (s.p. c.l.t.) *mf*

Vc. 40" arco *p* s.p. c.l.t. *f* *ppp* *n*

[delicate and hollow]

Vln. I 31 20" c.l.t. *pp* *mf* *f* *fff*

Vln. II 20" c.l.t. *pp* *mf* *f* *fff*

Vla. 20" (arco) *pp* *mf* *f*

Vc. 20" arco *pp* *mf* *f* *p* *mf* *ppp*

[aggressive and decisive]

\* maintain harmonic touch

Musical score for measures 37-42, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings such as *fff*, *ppp*, *f*, *pp*, *mp*, and *n*. Performance instructions include *c.l.t.*, *s.p.*, *arco*, and *8va - 1*. A fermata is present over the final measure of the section.

Musical score for measures 43-48, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings such as *ppp*, *f*, *mf*, *p*, and *n*. Performance instructions include *c.l.t.*, *s.t.*, *s.p.*, *arco*, and *8va - 1*. A box labeled "4 transitional elements - 40" is positioned above the Vln. I staff in measure 46. A fermata is present over the final measure of the section.

[illusions and threads]

Musical score for measures 50-56, featuring Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings such as *f*, *pp*, *mf*, *p*, and *f*, and performance instructions like *s.p. arco* and *s.t.*. A bracket labeled "35''" spans measures 50-52. A *8va* marking is present above the Vln. I staff in measure 56. The Vc. part includes a dynamic range from *pp* to *f* and a transition from *s.p.* to *s.t.* in measure 55.

5 synthesized line - 26''

Musical score for measures 57-62, featuring Vln. I and Vln. II. The score includes dynamic markings such as *p*, *ff*, *p*, *f*, *mp*, *ff*, and *pp*, and performance instructions like *s.p. arco* and *8va*. A bracket labeled "5 synthesized line - 26''" spans measures 57-62. A *8va* marking is present above the Vln. I staff in measure 62. The Vln. II part includes a dynamic range from *ff* to *pp* and a *8va* marking in measure 60.

64 reflections - 30"

Vln. I *mp* *n* *ff* *pp*

Vln. II *mp* *n* *ff* *mp* *8va*

Vla. *ff* *ppp*

Vc. *ff* *mp*

s.p. → s.t.

25" 25" 25" 25"

|| [light is like water... towards a suspended state] ||

70 shadows and synthesized harmonic extensions - 76"

Vln. I *f*

Vln. II *f*

Vla. *mf* *ppp*

Vc. *mf* *ppp* *f* *pp*

3

♩ = 60

c.l.t. 8<sup>va</sup>

Vln. I

Vln. II

Vla. (arco)

Vc. (arco)

*pp* *mf* *pp* *f*

rall.

♩ = 40

Vln. I

Vln. II

Vla.

Vc.

*pp* *mp* *p* *fff*

\* hold until conclusion of electroacoustic part

cincinnati, ohio | may, 2008