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En esta línea contengo un bosque.

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En esta línea contengo un bosque

["In this line I contain a forest."]

for string quartet

2018

Luis Fernando Amaya


En esta línea contengo un bosque.


— E.S. Ortiz-González, from *Estrategias de combate*.

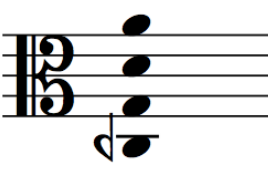
Duration of the piece: ca. 6 min.


Performance notes

Scordatura

Violin I 

Violin II 

Viola 

Violoncello 

The score shows the position that the performer should execute within a normal tuning (written pitch). Thus, the microtonal deviations of the scordatura are not depicted in the score.

Diagonal bowing:

Move slowly back-and-forward from *sul tasto* to *sul ponticello* (or vice-versa, the performer is free to start at the bow placement they prefer) in a diagonal manner. The “slow-ness” of the displacement of the position of the bow is also left to the performer’s discretion as long as it does not generate any sort of “noises” or un-pitched sounds. Unlike the circular bowing, there is no audible rhythmic aspect to this technique. Due to the slow pace of the displacement of the bow, there will be dynamic changes and occasional slight bounces of the bow. The performer should avoid getting too close to the bridge in order to avoid losing pitch.

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["In this line I contain a forest."]

Transposing Score
(touched position)

Luis Fernando Amaya

together as one instrument

♩ = 64

Violín I (G♯, A♯)
Violín II (G♯)
Viola (C♯, D♯)
Violoncello (G♯)

ST/flaut. ord. → SP ST/flaut.
ST/flaut. ord. → SP ST/flaut.
ST/flaut. III (sempre) ord. → SP ST/flaut.
ST/flaut. III (sempre) ord. → SP ST/flaut.

ppp sf pp < fff p < f > p sfp

(slow)
ST ↓ SP
(flaut.)

5

(slow)
ST ↓ SP
(flaut.)

A

ord. → SP/flaut.

(slow)
ST ↓ SP
(flaut.)

ord. → SP/flaut.

(slow)
ST ↓ SP
(flaut.)

ord. → SP/flaut.

< *ff* *pp*

< *ff* *pp*

< *ff* *pp*

< *ff* *pp*

10

sim.
ST ↓ SP

ST ↑ SP
flaut.

mp > *pp*

sim.
ST ↓ SP

ST ↑ SP
flaut.

mp > *pp*

sim.
ST ↓ SP

ST ↑ SP
flaut.

mp > *pp*

sim.
ST ↓ SP

ST ↑ SP
flaut.

mp > *pp*

15

B

ord/flaut.

ord. → SP/flaut.

sff pp

<fff> p

ord/flaut.
IV

ord. → SP/flaut.

sff pp

<fff> p

ord/flaut.
III

ord. → SP/flaut.

sff pp

<fff> p

ord/flaut.
(II)

ord. → SP/flaut.

sff

pp

<fff> p

C

21

ord. $ST \updownarrow SP$ poco pont./flaut. IV (sempre)

sfpp $\leq f$ *p sub*

ord. $ST \updownarrow SP$ sim. poco pont./flaut. $ST \updownarrow SP$ (fl.)

sfpp $\leq f$ *p sub*

ord. $ST \updownarrow SP$ poco pont./flaut. *p*

ord. $ST \updownarrow SP$ poco pont./flaut. $ST \updownarrow SP$ (flaut.)

sfpp $\leq f$ *p sub*

D

25

ord. poco pont. poco tasto/flaut. $ST \updownarrow SP$ (flaut.)

$\underbrace{\quad\quad\quad}_3$ $\underbrace{\quad\quad\quad}_3$ $\underbrace{\quad\quad\quad}_3$ *sf f* *sf* *pp*

ord. poco pont. poco tasto/flaut.

$\underbrace{\quad\quad\quad}_3$ $\underbrace{\quad\quad\quad}_3$ $\underbrace{\quad\quad\quad}_3$ *sf f* *sf* *pp*

ord. poco pont. poco tasto/flaut. $ST \updownarrow SP$ (flaut.)

$\underbrace{\quad\quad\quad}_3$ $\underbrace{\quad\quad\quad}_3$ $\underbrace{\quad\quad\quad}_3$ *sf f* *sf* *pp*

ord. poco pont. poco tasto/flaut.

$\underbrace{\quad\quad\quad}_3$ $\underbrace{\quad\quad\quad}_3$ $\underbrace{\quad\quad\quad}_3$ *sf f* *sf* *pp*

E

30

ord. SP/fl. $\overset{\text{SP}}{\text{3}}$ ord.

f sfp sff sff sff

ord. SP/fl. $\overset{\text{SP}}{\text{3}}$ ord.

f sfp sff sff sff

ord. SP/fl. $\overset{\text{SP}}{\text{3}}$ ord.

f sfp sff sff sff

ord. SP/fl. $\overset{\text{SP}}{\text{3}}$ ord.

f sfp sff sff sff

F

36

ST → SP ord. poco pont.

sff pp < fff < f > p sff sff sff p

ST → SP ST ord. poco pont.

sff pp < fff < f > p sff sff sff p

ST → SP ST III (sempre) ord. poco pont.

sff pp < fff < f > p sff sff sff p

ST → SP ord. poco pont.

sff pp < fff < f > p sff sff sff p

G

42

ST ord. 3 ST 3 SP 3 3

f pp f p <f> p

ST ord. 3 ST 3 SP 3 3

f pp f p <f> p

ST ord. 3 ST 3 SP 3 3

f pp f p <f> p

ST ord. 3 ST 3 SP 3 3 mST

f pp f p <f> p p

H

47

ST *p legatiss.* 3 3 SP

ST *p legatiss.* 3 3 SP ST \updownarrow SP

ST *p legatiss.* 3 3 SP

ST *p legatiss.* 3 3 SP ST \updownarrow SP

51

Musical score for measures 51-55. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 2/4. The music features a melodic line with a triplet of eighth notes in measure 53. Dynamic markings include *f* and *pp sub.*. A performance instruction "ST ↓ SP" is present above the third staff.

I

56

Musical score for measures 56-60, marked with a Roman numeral **I**. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 2/4. The music features a melodic line with a triplet of eighth notes in measure 57 and a quintuplet of eighth notes in measure 58. Dynamic markings include *f* and *pp sub.*. Performance instructions include "ord." and "poco pont./flaut.".

J

60 SP

poco tasto

f *p sub.* *p*

5 5 5 5 3

3 3 3 3

f *p sub.*

SP

poco tasto

f *p sub.*

3 3 3 3

SP

poco tasto

f *p sub.*

SP

poco tasto

f *p sub.*

K**L**

65 SP

ST/flaut.

ST \updownarrow SP

p *<f>* *p* *pp* *legatiss.*

ST/flaut. (IV)

p *pp* *legatiss.*

ST/flaut. (III)

p *pp* *legatiss.*

ST/flaut. (IV)

p *pp* *legatiss.*

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

71

Musical score for measures 71-75. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music features various rhythmic patterns, including triplets and slurs. Dynamic markings include *ST* and *SP*. A circled '3' is present above the first staff in measure 71.

M

76

Musical score for measures 76-80. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature changes from 3/4 to 2/4 and back to 3/4. Dynamic markings include *mp* and *pp*. Articulation is shown with accents. Fingering includes '5', '3', and '(III)'. A circled '8' is at the end of the piece.

N

82

Musical score for section N, measures 82-86. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The time signature changes from 2/4 to 3/4 to 4/4 to 3/4. Dynamics include *mf*, *p*, *mp*, and *pp*. Fingerings (5, 3) and articulations (III, (sim.)) are present.

O

87

Musical score for section O, measures 87-91. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The time signature changes from 3/4 to 2/4 to 1/4 to 2/4 to 3/4. Dynamics include *mp*, *p*, *mf*, and *f*. Fingerings (5, 3) and articulations (>) are present.

P

92

SP

p f *pp* *ff*

p f *pp* *ff*

f *pp* *ff*

p f *pp* *ff*

SP 3 5

Q

96

ST ↓ SP

ST ↓ SP

ST/flaut. *pp legatiss.*

ST/flaut. *pp legatiss.*

R

100

ppp

ppp

mp legatiss.

mp legatiss.

ST ↑ SP
(flaut.)

ST ↑ SP
(flaut.)

S

105

poco pont./flaut.

(poco pont./flaut.)
(III)

p

p

(poco pont./flaut.)
(p)

III
IV

II
III
(sempre)

p

p

T

111

sim.

sim.

III
IV
(sempre)

3

ST ↑ SP ↓
flaut.

ST ↑ SP ↓
flaut.

3

3

116

very long silence

very long silence

very long silence

very long silence

3

3

3

3

p

p