

SCORE

# 50 for the future

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The **KRONOS** Learning Repertoire

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## Angélica Negrón

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### Marejada (2020)

Composed for **Fifty for the Future: The Kronos Learning Repertoire**

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"This piece was commissioned for *Fifty for the Future: The Kronos Learning Repertoire*, a project of the Kronos Performing Arts Association. The score and parts are available for free online. [50ftf.kronosquartet.org](https://50ftf.kronosquartet.org)."

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Angélica Negrón's *Marejada* was commissioned as part of the Kronos Performing Arts Association's **Fifty for the Future: The Kronos Learning Repertoire**, which is made possible by a group of adventurous partners, including Carnegie Hall and many others.

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# Marejada

*Commissioned by Kronos Performing Arts Association  
as part of "Fifty for the Future: The Kronos Learning Repertoire"*



*"Seven Seas Beach, Puerto Rico" by Justin Favela*

Angélica Negrón

2020

# Marejada

## About the piece

“Marejada” is a piece written for Kronos Quartet inspired by the pixelated landscapes of artist Justin Favela and the desire to escape to a place that feels and sounds like home. The piece combines field recordings from the waves in Seven Seas Beach in Fajardo, and birds from La Jungla Beach in Guánica, both located in Puerto Rico, along with undulating gestures in the strings reminiscent of the sound of waves.

I wanted to capture the feeling of joy and calmness I feel when I’m in Puerto Rico in these beautiful places while also expressing the complexity of the diaspora experience for those who like me cannot be physically present in those places and close to their friends and family most of the time.

When Kronos approached me in March 2020 to write a piece for them to rehearse and perform together during this difficult moment of social isolation, I wanted to create something playful and rhythmic yet flexible and malleable that would be fun to put together. Something that responded directly to the challenges during this time of performing music together while not being able to be together in the same room. But also, something that took into consideration the limitations of the video communications platforms and use those challenges as compositional material and creative impulse. The natural delay, the canceling of sound frequencies and the inability for everyone to fully play together at the same time and in perfect synchronization, are all challenges that I decided to embrace as unique elements that make this piece thrive even within the limitations of the medium.

“Marejada” is an invitation to sonically escape from your room and to actively imagine and immerse yourself in a different place and time.

## Performance Notes

This piece is intended to be performed over Zoom video communications platform but could also be performed through any medium the performers feel most comfortable with.

The piece is purposefully written to not be performed with a click track but rather by listening and responding to each other during the performance. The temporal notation is meant to be indicative of the general pacing of the music and the position of the gestures in time as well as their relationship with each other. The timings are flexible and will be different every time it’s performed but you should always aim to sound like a unity and push forward as much as possible even within the elastic and malleable nature of the piece.

## Ambient Soundscape

“Marejada” is meant to be played along with a background Ambient Soundscape which serves as the environment this piece lives in. Audiences are encouraged to play this Ambient Soundscape either in their homes (through their phone, computer or speakers) or at the performance site for the duration of the piece to immerse themselves in the environment of the piece and be together in the same space with the performers.

Additionally, the string quartet members can each play this track on their headphones while they’re rehearsing and performing via Zoom or any video conference platform. For live performances the track can be played through the speakers in the space along with the audience.

The field recordings from Puerto Rico used in this soundscape come from Audiopuerto, a sound library of sounds from Puerto Rico created by Ariel Alvarado & Manuel Vázquez.

The Ambient Soundscape for “Marejada” is available for streaming and download in the following link: <https://tinyurl.com/yclmsgf>

This track lasts 10 min. so that performers and audiences can fade it out when they wish.

## Found Sound Objects

At the end of the piece, each performer is asked to play a found sound from an object found in their home. I recommend finding resonant sounds that you feel work well within the Ambient Soundscape and general tone and environment of the piece. Additionally, I suggest a more resonating found sound object for the first violin which has the recurring long tones that interact with the other found sound objects. Besides this, it’s up to the performers imagination to determine the objects and sounds they’d like to use for this last section of the piece.

Audiences are encouraged to join in during the duration of the piece by playing any found sound objects from their homes that make soft and gentle wave-like gestures (ex. flipping through the pages of a book, crumpling plastic or paper, etc.)

Additionally, performers are invited to embrace all non-intentional sounds happening in the space they’re playing in as part of the piece.

## Technical Notes

If using Zoom for rehearsals and performances, make sure all performers have Original Sound enabled in their advanced audio settings. More information about this here:

<https://support.zoom.us/hc/en-us/articles/115003279466-Enabling-option-to-preserve-original-sound>

For recording, if you’re using Zoom or any other video communication platforms, I highly recommend doing supplementary audio recording via your phone or any other recording device available while you’re recording on Zoom to mix this in later with the Zoom audio for a better overall sound quality.

Artist Justin Favela created a piñata painting specifically for this piece titled “Seven Seas Beach, Puerto Rico”. While performing via Zoom, each performer should use an image from this piñata painting as their Zoom Virtual Background. You can download various images from Justin Favela’s piñata painting in the following link: <https://tinyurl.com/ydcg8a23>

More information about setting up a Virtual Background via Zoom here: <https://support.zoom.us/hc/en-us/articles/210707503-Virtual-Background>



# Marejada

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Angélica Negrón  
2020

Always undulating and pushing forward

♩ = 82

AMBIENT SOUNSCAPE  
Wait 8 sec. to start playing

AMBIENT SOUNSCAPE  
Wait 8 sec. to start playing

AMBIENT SOUNSCAPE  
Wait 8 sec. to start playing

AMBIENT SOUNSCAPE  
Wait 8 sec. to start playing

**A** pizz. like a guitar

pizz. like a guitar

pizz. like a guitar

pizz. like a guitar

7

11

**B** bright and sunny

15

bright and sunny

18

bright and sunny

*f*

21

**C**

arco, light, swim into the sound  
Start together but go on your own journey

*f*

arco, light, swim into the sound  
Start together but go on your own journey

*f*

arco, light, swim into the sound  
Start together but go on your own journey

*f*

continue repeating this pattern and gradually fading out until you hear the 1st note of the cello

*poco a poco rit.*

24

*a tempo*

continue repeating this pattern and gradually fading out until you hear the 1st note of the cello

*poco a poco rit.*

26

*poco a poco rit.*

29

*a tempo*

continue repeating this pattern and gradually fading out until you hear the 1st note of the cello

30

gradually move towards sul tasto

gradually move towards sul tasto

gradually move towards sul tasto

7

32

gradually move in and out of poco sul tasto

*f*

*poco a poco rit.*

gradually move in and out of poco sul tasto

*f*

gradually move in and out of poco sul tasto

*f*

*f*

34

6



35 getting tired of swimming *a tempo*

getting tired of swimming

getting tired of swimming

38 D ord., like a wave

ord., like a wave *p*

ord., like a wave *p*

ord., like a wave *p*

ord., like a wave arco *p*

40

*f*

*f*

42

Measures 42-44 of the musical score. The key signature is three sharps (F#, C#, G#). The score consists of four staves. The first staff (treble clef) begins with a forte (*f*) dynamic and contains a triplet of eighth notes followed by six sixteenth-note runs, each marked with a '6'. The second staff (treble clef) also begins with a forte (*f*) dynamic and contains three sixteenth-note runs, each marked with a '6'. The third staff (bass clef) contains two sixteenth-note runs, each marked with a '6'. The fourth staff (bass clef) contains one sixteenth-note run marked with a '6'.

45

Measures 45-46 of the musical score. The key signature is three sharps (F#, C#, G#). The score consists of four staves. The first staff (treble clef) begins with a mezzo-forte (*mf*) dynamic and contains six sixteenth-note runs, each marked with a '6'. The second staff (treble clef) begins with a mezzo-forte (*mf*) dynamic and contains six sixteenth-note runs, each marked with a '6'. The third staff (bass clef) begins with a mezzo-forte (*mf*) dynamic and contains four sixteenth-note runs, each marked with a '6'. The fourth staff (bass clef) contains two sixteenth-note runs, each marked with a '6' and a mezzo-forte (*mf*) dynamic.

47

Measures 47-48 of the musical score. The key signature is three sharps (F#, C#, G#). The score consists of four staves. The first staff (treble clef) contains two sixteenth-note runs, each marked with a '6'. The second staff (bass clef) contains four sixteenth-note runs, each marked with a '6'. The third staff (bass clef) contains six sixteenth-note runs, each marked with a '6'.

49 E

*mp* poco a poco cresc. *f* *p*

*p* poco a poco cresc. *f* *p*

*p* poco a poco cresc. *f* *p*

*p* poco a poco cresc. *f* *p*

54

*f* *p* *f*

*f* *p* *f*

*f* *p* *f*

*f* *p* *f*

61 F

*mf* *pizz.* *f* *pizz.*

*mf* *f*

65 like a coquí frog  
pizz.

*f*

*f*

*f*

70

*ff*

*p*

*ff*

*mp*

*ff*

*mf*

*ff*

*mf*

75

**G** start together, attempt to play at unison  
and enjoy the process of failing

*mp* poco a poco cresc.

start together, attempt to play at unison  
and enjoy the process of failing

*mp* poco a poco cresc.

start together, attempt to play at unison  
and enjoy the process of failing

*mp* poco a poco cresc.

start together, attempt to play at unison  
and enjoy the process of failing

*mp* poco a poco cresc.

78

*f*

81

**H** arco, light, swim into the sound  
Start together but go on your own journey

*f*

arco, light, swim into the sound  
Start together but go on your own journey

*f*

arco, light, swim into the sound  
Start together but go on your own journey

*f*

continue repeating this pattern and gradually fading out until you hear the 1st note of the cello

82

83

Musical score for measures 83-85. The score is written for four staves: two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#). The first two staves are empty. The third staff (bass clef) contains a series of eighth notes, starting with a forte (*f*) dynamic and a pizzicato (*pizz.*) marking. The fourth staff (bass clef) contains a series of eighth notes, starting with a forte (*f*) dynamic.

86

Musical score for measures 86-88. The score is written for four staves: two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#). The first two staves contain eighth notes with a forte (*f*) dynamic. The third staff (bass clef) contains eighth notes with a forte (*f*) dynamic. The fourth staff (bass clef) is empty. The text "gradually move towards and away from poco sul pont." is written above the first two staves and the third staff.

87

Musical score for measures 89-91. The score is written for four staves: two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#). The first two staves contain eighth notes. The third staff (bass clef) contains eighth notes. The fourth staff (bass clef) is empty.



88 I

continue repeating this pattern and gradually fading out until you hear the cello change pitch to G#

arco, very expressive, very slow gliss. after clearly establishing the pitch

*f*

90

ord., very expressive, very slow gliss. after clearly establishing the pitch, like you're trying to reach something

*mp*

*poco a poco cresc.*

95

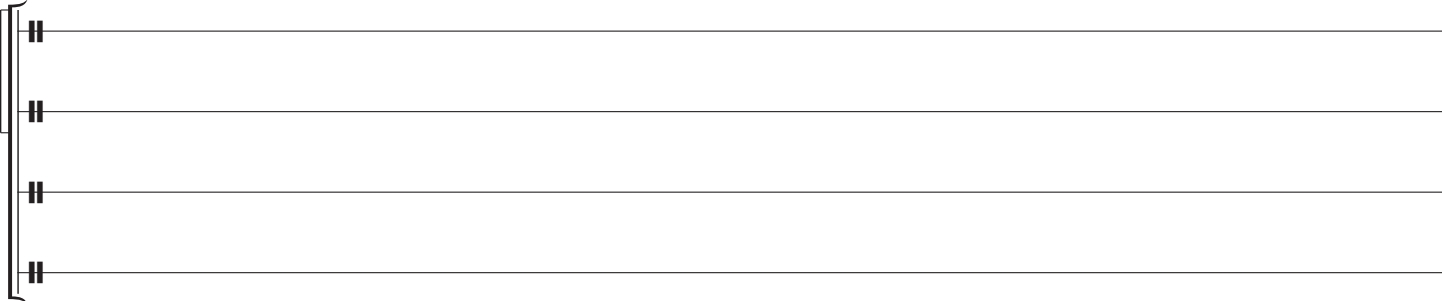
ord., very expressive, very slow gliss. after clearly establishing the pitch, like you're trying to reach something

*mf*

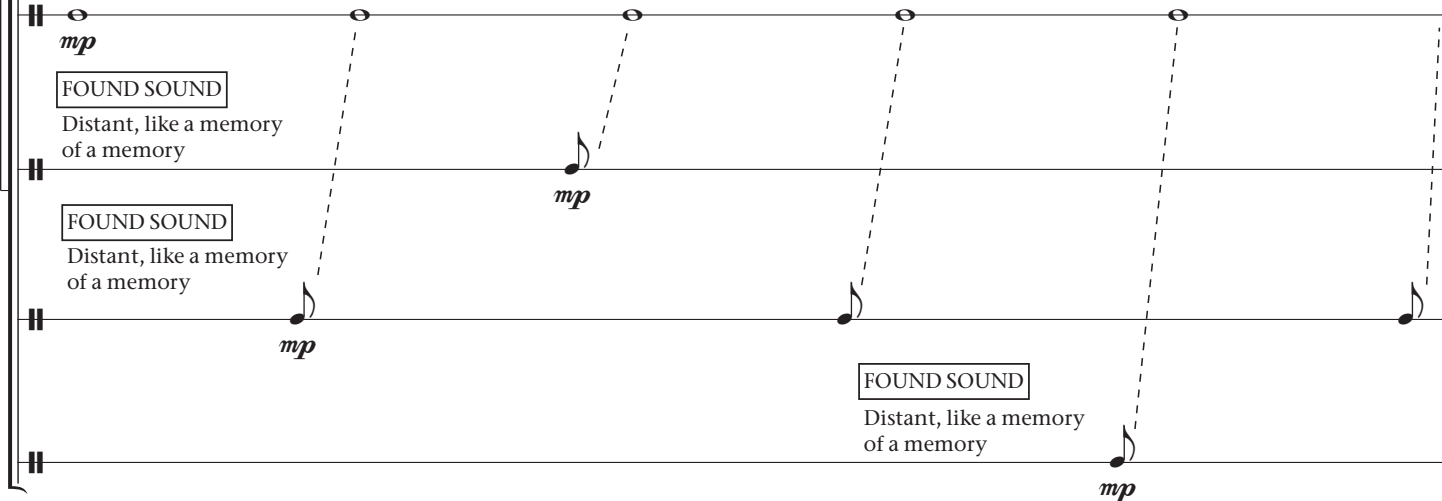
*poco a poco cresc.*

*f*

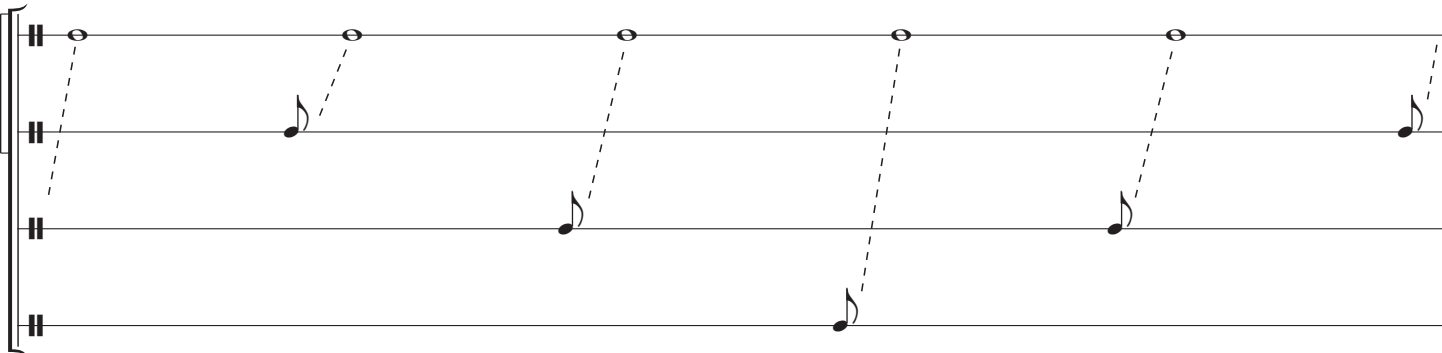
102 J put your instrument down and pick up your found sound object (approx. 10 sec.)



FOUND SOUND  
103 Distant, like a memory of a memory



108



113

Let the Ambient Soundscape fade out naturally. Enjoy the soundscape.

