

# Direct - dimensional

for string quartet

Salvador Torr 

Scordaturas VI. 1 VI. 2 Va. Vc.

The image shows four staves of musical notation, each representing a different instrument: VI. 1 (Violin 1), VI. 2 (Violin 2), Va. (Viola), and Vc. (Violoncello). Each staff contains a treble clef (except for Vc. which has a bass clef) and a key signature of one flat (B-flat). The notation consists of a single note on each staff, with a sharp sign (#) indicating the string to be stopped on. For VI. 1, the note is on the second line (D4) with a sharp sign below it. For VI. 2, the note is on the second line (D4) with a sharp sign below it. For Va., the note is on the second line (D4) with a sharp sign below it. For Vc., the note is on the second line (D4) with a sharp sign below it.

Pitches in the score do not indicate audible results, but the fingerings to be stopped on the indicated string

## Remarks

Each line (stave) lasts 20 seconds; you start at zero beginning each line going to 20" at the end of the line, (for the 2<sup>nd</sup>. mt. each line is 21 seconds)

(if you want you may build a four synchronised multi metronome beginning at zero and finishing at 20" for each line, providing a metronome for each stand of four instrumentalists).

Put events proportionately inside the 20", each page lasts one minute (60 seconds), each movement lasts 10 minutes, (2<sup>nd</sup>. mt. lasts 10' 30").

It is advisable to play all three movements as it should be the whole quartet or, depending on the circumstances, you may play each movement as a separate piece with its own title.

It is necessary that all four instrumentalists read on the general score, to coordinate all events, time, tempos, durations, synchronicity, what is improvised and what is not, percentage of growth or decrease, etc. etc. for this reason all four instrumentalists has to visualise the general score.

Please print the score in separate pages to could slide sheets on the stand.

To know actual sounds, please consider the "scordatura".

# Direct-Dimensional for Stringquartet

Salvador Torré

$\text{♩} = 60$

Sempre harmonic position and micro-gliss  
Overpress -to-ord. position

Vn. I  
Vn. II  
Va.  
Vc.

O.P. → ord. harm. O.P. → ord. harm. position O.P. → strict

ff sempre Overpressure sffz

O.P. sffz -- ord. O.P. sffz -- ord. har. O.P. -- ord. har. sffz

ff sempre overpressure -to ord. O.P. -- to ord. sffz > O.P. -- to ord. sffz O.P. -- to - ord.

ff sempre overpressure → to ord. sffz

→ ord. sffz

→ ord. sffz

→ ord. sffz

6 to --- ord. harm. pstu. O.P. ----- to --- ord-harm. postu. strictly

sfz sfz

O.P. --- to → sffz ord. harm. pstu. O.P. --- to →

sfz O.P. to --- to → ord. harm. → postu. sffz O.P. --- to →

O.P. --- sffz → to → ord-harm. pstu. O.P. --- sffz to →

sfz

sfz highlight accents only strictly

- 11 no accent

ord. harm. pstu. → sffz

to → ord. harm. pstu. → sffz

ord. harm. pstu. → sffz

diminuendo

diminuendo

O.P. --- to →

O.P. --- to →

sfz sffz

\* Respect strictly written micro-glissandos  
Overpressure = O.P.

1'  
strict





Handwritten musical notation for five staves. The notation includes various bowing techniques and dynamic markings. Key annotations include:

- Staff 1: "behind bridge", "7" trem.", "4" estatico", "8" free arco parallel", "20"
- Staff 2: "ff behind bridge", "PP", "ffsub.", "PPsub.", "ff", "p", "mf", "arco ↓↑↑↑ parallel"
- Staff 3: "ff behind bridge", "trem. pp", "ff", "p", "mf", "arco ↑↓↑ parallel"
- Staff 4: "ff trem. pp behind bridge", "ff", "p", "mf", "arco ↓↑↓↑ parallel"
- Staff 5: "ff trem. pp", "ff", "p", "mf"

Handwritten musical notation for four staves, featuring "seagull effect" and "arco oblique" techniques. Key annotations include:

- Staff 1: "5" seagull effect", "15" seagull effect", "20" seagull effect", "ff", "mp", "arco oblique ↓↓↓↑↑"
- Staff 2: "seagull effect", "mp", "arco oblique ↑↑↑↓↓"
- Staff 3: "seagull effect", "mp", "arco oblique ↑↑↑↓↓"
- Staff 4: "seagull effect", "mp", "arco oblique ↑↑↑↓↓"

Handwritten musical notation for four staves, showing "open harmonics gliss. s.p." techniques. Key annotations include:

- Staff 1: "5" open harmonics gliss. s.p.", "15" open harmonics gliss. s.p.", "20" open harmonics gliss. s.p.", "mf"
- Staff 2: "open harm. gliss. s.p.", "mf"
- Staff 3: "open harm. gliss. s.p.", "mf"
- Staff 4: "open harm. gliss. s.p.", "mf"

arco: → = ▢  
 ← = ▽  
 ↑↓ = parallel to string  
 ↗↘ = oblique " "

highest pitch, always harm. position  
descend the pitch very slowly, irregularly,  
all the long of each string  
articulation irregularly from slow to fast

10" 20"

instrument on the knees

III II III

IV

PPP

very slow gliss (irregular)

X.S.P. sempre

sim.

III II III

instrument on the knees

IV

PPP

very slow gliss (irregular)

X.S.P. —

III II III

instrument on the knees

I III

IV

PPP

very slow gliss (irregular)

X.S.P.

III II I III

IV

PPP

very slow gliss (irregular)

articulation

strict 20"

III TSP

II TSP

III TSP

II TSP

III TSP

II TSP

strict 20"

I TSP

II TSP

I TSP

II TSP

I TSP

II TSP

I TSP

II TSP

⊙ = circular bow

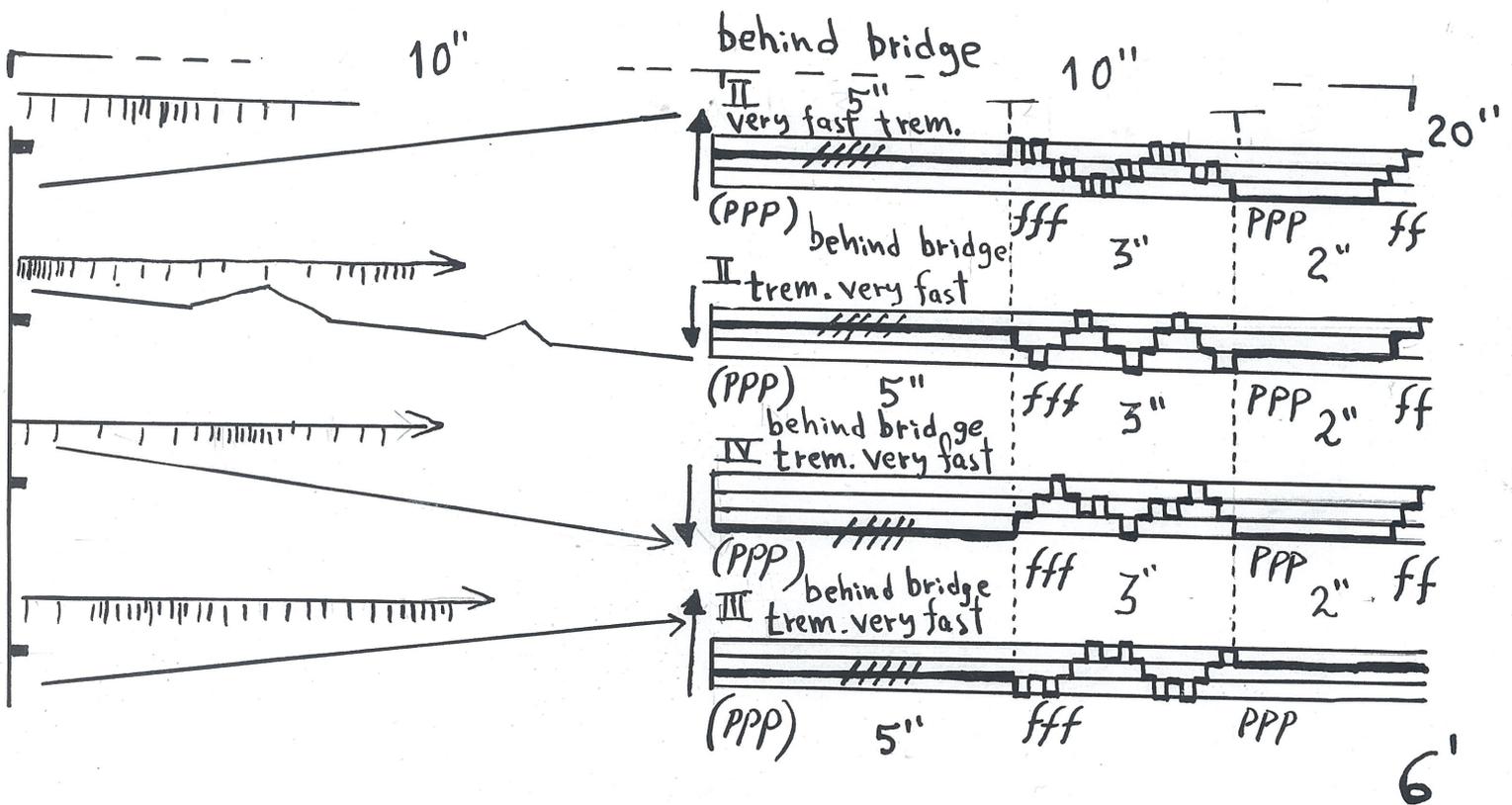
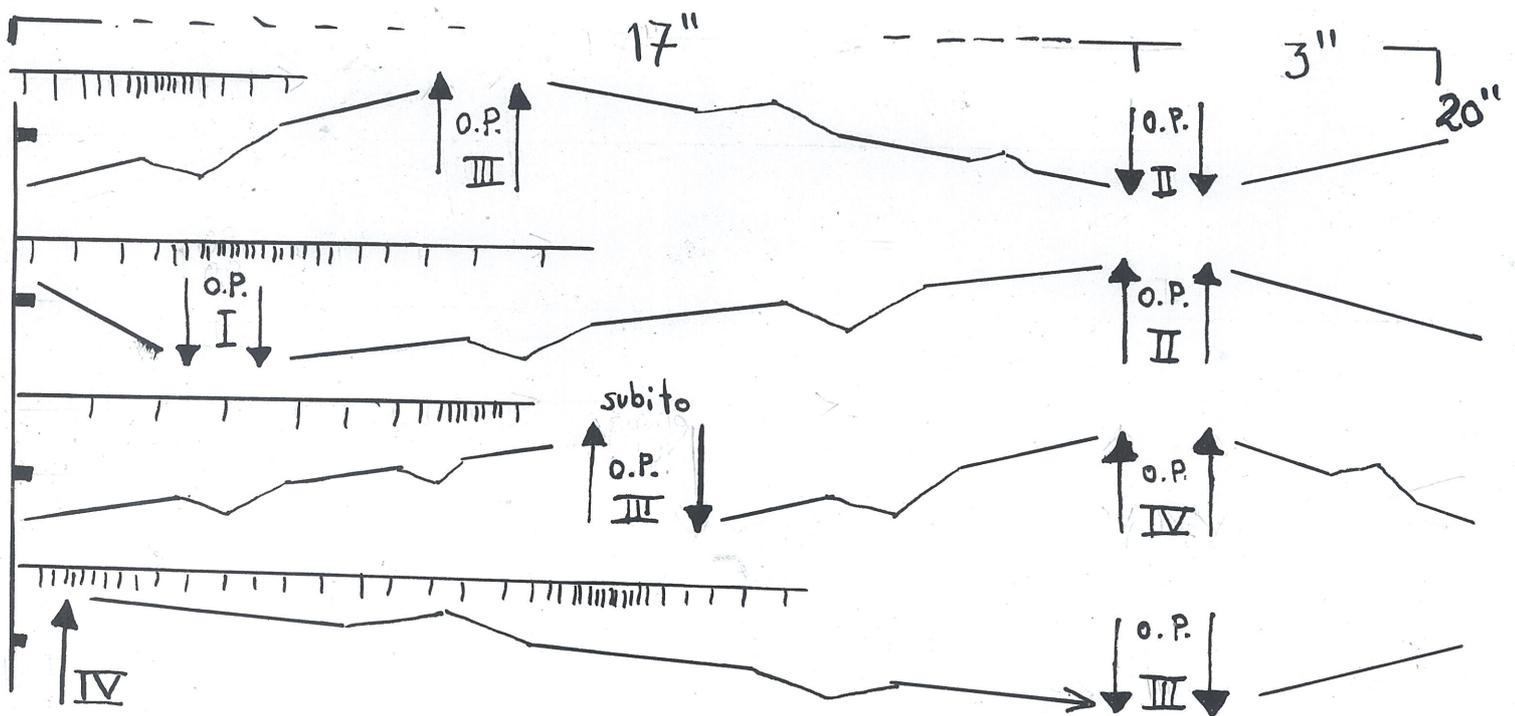
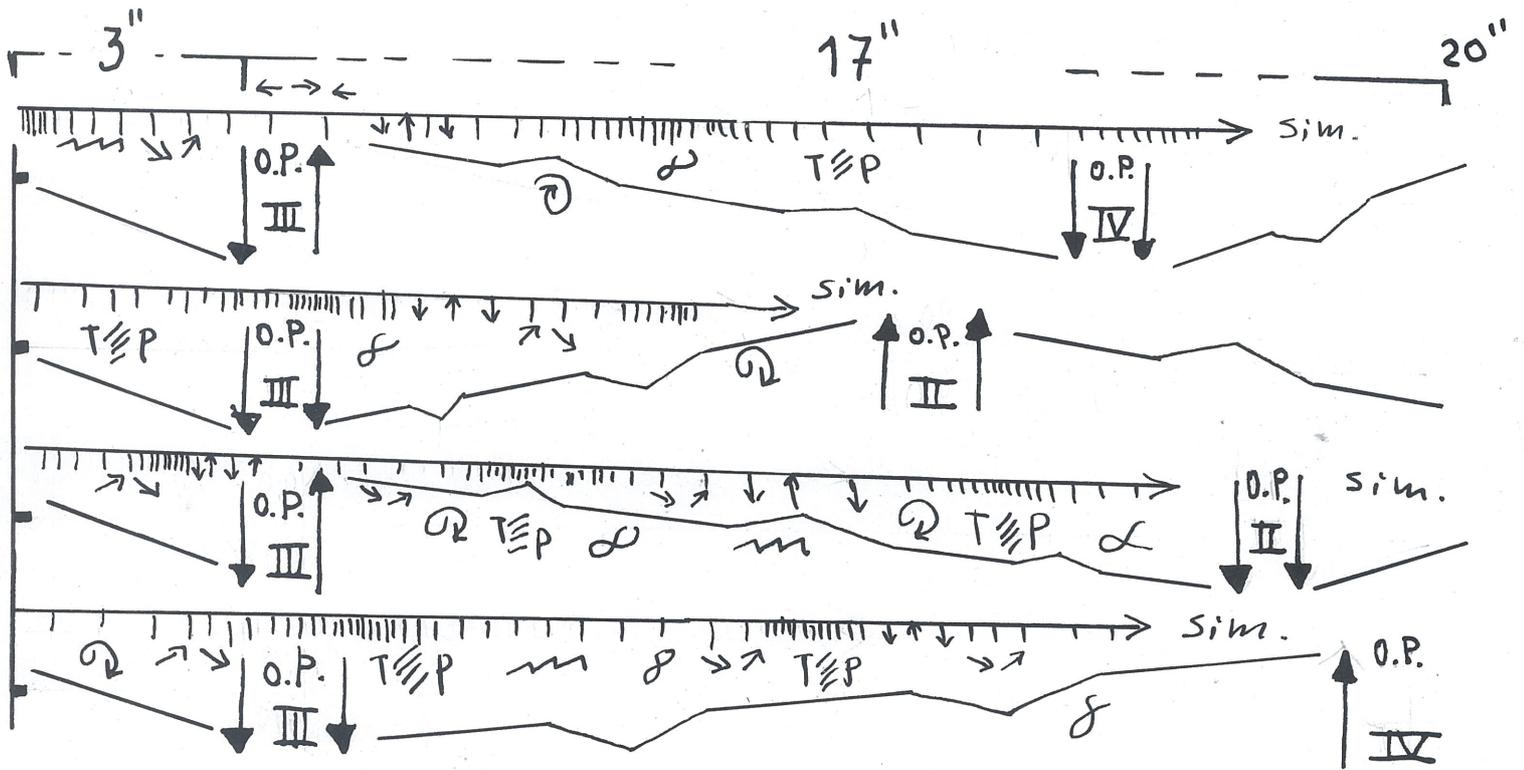
∞ = eight ape bow

⚡ = Saw bow

TSP = brush (parallel between Tasto and Pont, alla punta)

5'

6





Sempre harm. pstn. and micro-gliss  
 1" \* Overpress - to - ord. pstn. O.P. → ord.harm O.P. → ord.harm. O.P. → 20"

1" ff sempre sffz O.P. sffz ord. O.P. sffz O.P. - to - ord sffz harm.

1" ff \* Overpressure (O.P.) to ord. O.P. to ord. sffz O.P. sffz O.P. ----- to ord

1" ff \* Overpressure to ord. sffz O.P. sffz ord. O.P. sffz → to - ord

6 to --- ord. harm. pstu. O.P. --- to --- ord - harm 20"

sfz sfz sffz O.P. → to ord - harm. > diminuendo O.P. → to

sfz sffz O.P. to ord. Pstu. > diminuendo sffz > scratch → to

O.P. → to ord. diminuendo O.P. sffz → to ord.

sfz sfz sfz diminuendo sffz highlight only accents

no accent 11 (5/4) O.P. → ord. → be silent 7" strict 20"

ord. harm. pstu. sffz

ord. harm. ppp

ord. harm sffz

ord. harm ppp

ord. harm sffz

instr. on the knees  
 be silent 7" strict  
 instr. on the knees, like cello  
 be silent 7" strict  
 instr. on the knees, cello like  
 be silent 7" strict

\* O.P. overpressure

x.s.p. medium tremolo slightly variable

very. slow gliss variable

PPP

arco x.s.p. medium tremolo slightly variable

very slow, variable gliss

PPP

arco x.s.p. medium tremolo, slightly variable

PPP

very slow and variable gliss

arco x.s.p. medium tremolo slightly variable

PPP

very slow and variable gliss

O.P. II

O.P. III

20" strict

rhythm

III

IV

O.P.

20" strict

O.P.

IV

O.P.

III

O.P.

III

O.P.

2" open harm. gliss. s.p.

20" strict

III

IV

III

II

III

II

2" open harm. gliss. s.p.

II

III

IV

III

II

5" open harm. gliss. s.p.

IV

III

II

III

II

6" open harm. gliss. s.p.

IV

III

II

I

O.P. = over pressure

behind the bridge  
synchro 10" 3" 20"

7" silent  
(replace the instrument in normal pstu.)  
PPP behind bridge

7" silent  
(replace the instrument in normal pstu.)  
PPP behind bridge

7" silent  
(replace the instrument in normal pstu.)  
PPP behind bridge

7" silent  
(replace the instrument in normal pstu.)  
PPP behind bridge

PPP PP PPP ff

10" 10" 10" 10"

saltando l'arco  
gliss  
gliss 20"

PPP sempre  
harm. - gliss. saltando l'arco

PPP sempre  
harm. saltando l'arco gliss gliss

PPP sempre  
harm. gliss sempre saltando gliss l'arco

legatto molto 20"

PPP sempre

legatto molto

PPP

legatto molto

PPP

legatto molto

PPP sempre