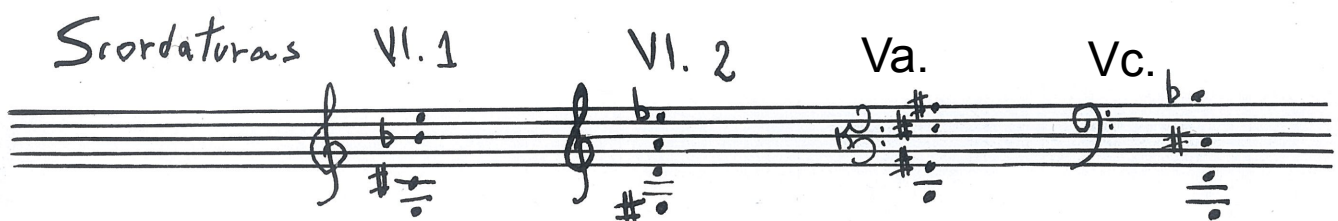


Direct - dimensional

for string quartet

Salvador Torré



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 2nd. 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, (2nd. 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

$$J = 60,$$

Sempre harmonic position and micro-gliss

Overpress - to ord. position

[illegible]

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

sfz sfz O.P. --- to --- ord. harm. pstu. sf/fz O.P. --- to ---

sfz sfz O.P. to --- to --- ord. harm. --- postu. sf/fz O.P. --- to ---

O.P. --- sf/fz to --- ord-harm. pstu. O.P. --- sf/fz to ---

sfz sfz highlight accents only strictly

Handwritten musical score for three staves. The notation includes various musical symbols, dynamics, and performance instructions.

Staff 1 (Top):

- Starts with a treble clef and a key signature of one sharp (F#).
- First measure: "no accent" written above the staff. The note is a half note with a sharp sign (#) above it.
- Second measure: "O.P." written above the staff. The note is a half note with a sharp sign (#) above it.
- Third measure: "to" written above the staff. The note is a half note with a sharp sign (#) above it.
- Fourth measure: "ord. harm. pstu." written above the staff. The note is a half note with a sharp sign (#) above it.
- Fifth measure: "20" written above the staff. The note is a half note with a sharp sign (#) above it.

Staff 2 (Middle):

- Starts with a treble clef and a key signature of one sharp (F#).
- First measure: "ord. harm. pstu." written above the staff. The note is a half note with a sharp sign (#) above it.
- Second measure: "to" written above the staff. The note is a half note with a sharp sign (#) above it.
- Third measure: "dimin uendo" written above the staff. The note is a half note with a sharp sign (#) above it.
- Fourth measure: "O.P." written above the staff. The note is a half note with a sharp sign (#) above it.
- Fifth measure: "to" written above the staff. The note is a half note with a sharp sign (#) above it.

Staff 3 (Bottom):

- Starts with a treble clef and a key signature of one sharp (F#).
- First measure: "ord. harm. pstu." written above the staff. The note is a half note with a sharp sign (#) above it.
- Second measure: "to" written above the staff. The note is a half note with a sharp sign (#) above it.
- Third measure: "dimin uendo" written above the staff. The note is a half note with a sharp sign (#) above it.
- Fourth measure: "O.P." written above the staff. The note is a half note with a sharp sign (#) above it.
- Fifth measure: "to" written above the staff. The note is a half note with a sharp sign (#) above it.

Handwritten Notes and Dynamics:

- no accent**: Written above the first measure of the top staff.
- O.P.**: Written above the second, fourth, and fifth measures of the top staff.
- to**: Written above the third and fifth measures of the top staff.
- ord. harm. pstu.**: Written above the fourth measure of the top staff.
- 20**: Written above the fifth measure of the top staff.
- dimin uendo**: Written above the third and fourth measures of the middle staff.
- sfz**: Written below the first measure of the middle staff.
- sfz**: Written below the second measure of the middle staff.
- sfz**: Written below the third measure of the middle staff.
- sfz**: Written below the fourth measure of the middle staff.
- sfz**: Written below the fifth measure of the middle staff.
- sfz**: Written below the first measure of the bottom staff.
- sfz**: Written below the second measure of the bottom staff.
- sfz**: Written below the third measure of the bottom staff.
- sfz**: Written below the fourth measure of the bottom staff.
- sfz**: Written below the fifth measure of the bottom staff.

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

1'
strict

16 *highlight only accents*

O.P. --- to - ord.-harm. ---

20" strict

sfz

sfz *sfz* *sfz* *sfz*

highlight only accents

sfz *sfz* *sfz* *sfz*

highlight only accents

sfz *sfz*

highlight only accents

[illegible][illegible]

2'
strict

41

1' 7" 4" 8" free arco parallel 20"

behind bridge trem. estatico

ff behind bridge PP ffsub. PPsub. ff p mf

trem. pp arco ↓↑↑↑ parallel

behind bridge ff p mf

arco ↑↓↑ parallel

trem. pp ff p mf

behind bridge ff p mf

trem. pp ff p mf

arco ↓↑↓↑ parallel

ff trem. pp ff p mf

5" 15" 20"

seagull effect

mp

seagull effect

seagull effect

seagull effect

arco oblique ↘↘↘↘

arco oblique ↗↗↗↗

ff

mp

ff

mp

ff

mp

5" 15" 20"

open harmonics gliss. s.p.

mf

open harm. gliss. s.p.

mf

open harm. gliss. s.p.

mf

open harm. gliss. s.p.

mf

arco: → = □
← = ∇
↑↓ = parallel to string
↗↘ = oblique " "

41

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

IV

PPP

very slow gliss (irregular)

X.S.P.

sim.

III II III

IV

PPP

very slow gliss (irregular)

X.S.P.

sim.

III II III

IV

PPP

very slow gliss (irregular)

X.S.P.

sim.

articulation

III

TSP

II

strict 20"

articulation

III

TSP

II

articulation

III

TSP

II

strict 20"

articulation

III

TSP

II

strict 20"

III

TSP

II

etc

III

TSP

II

III

TSP

II

III

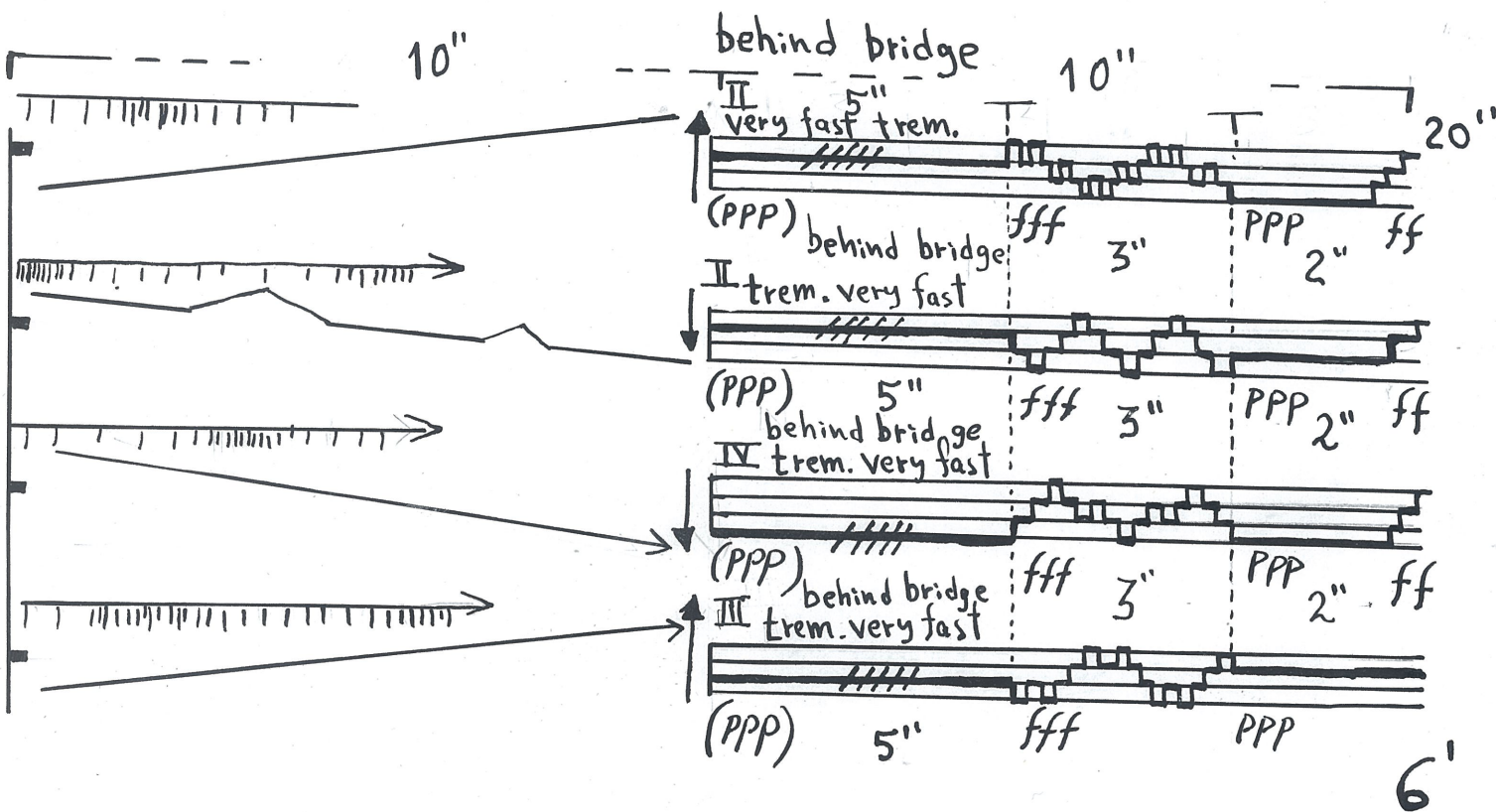
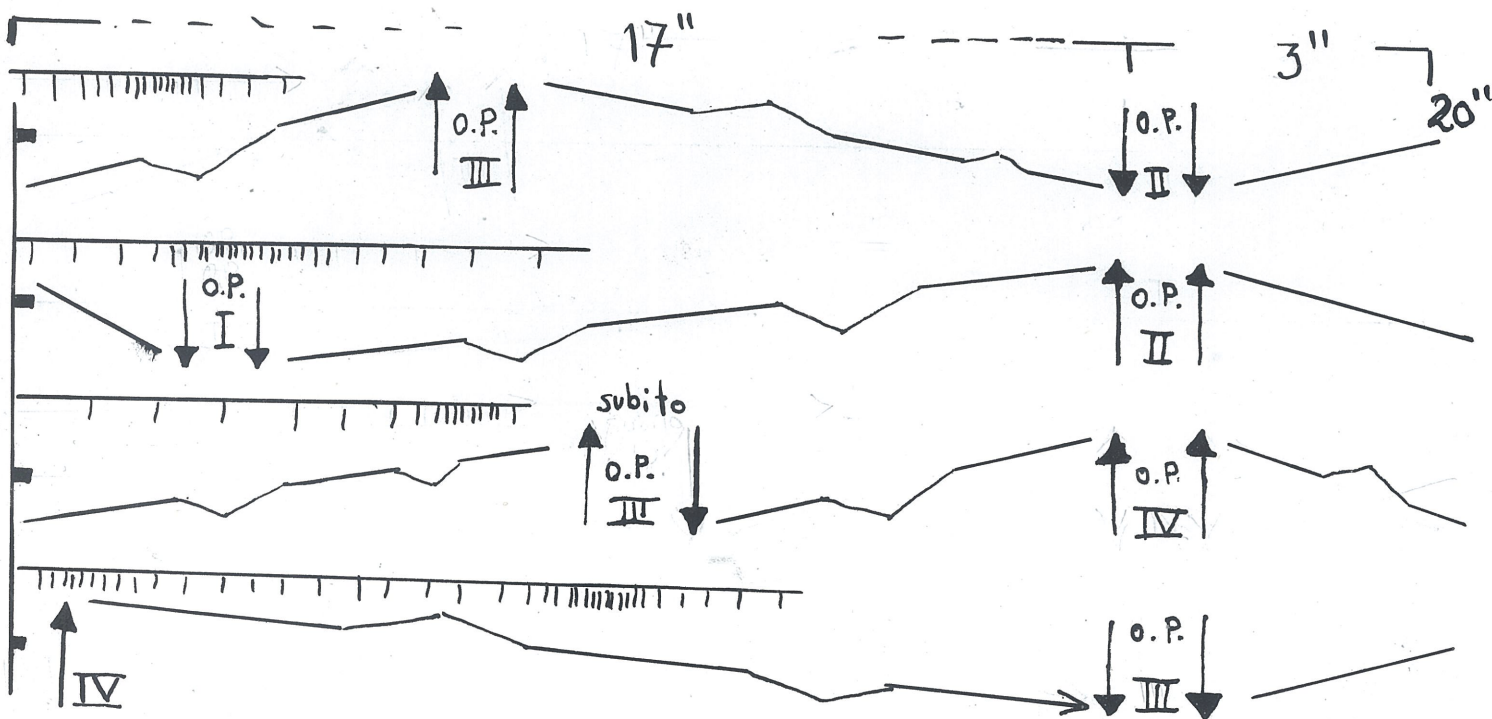
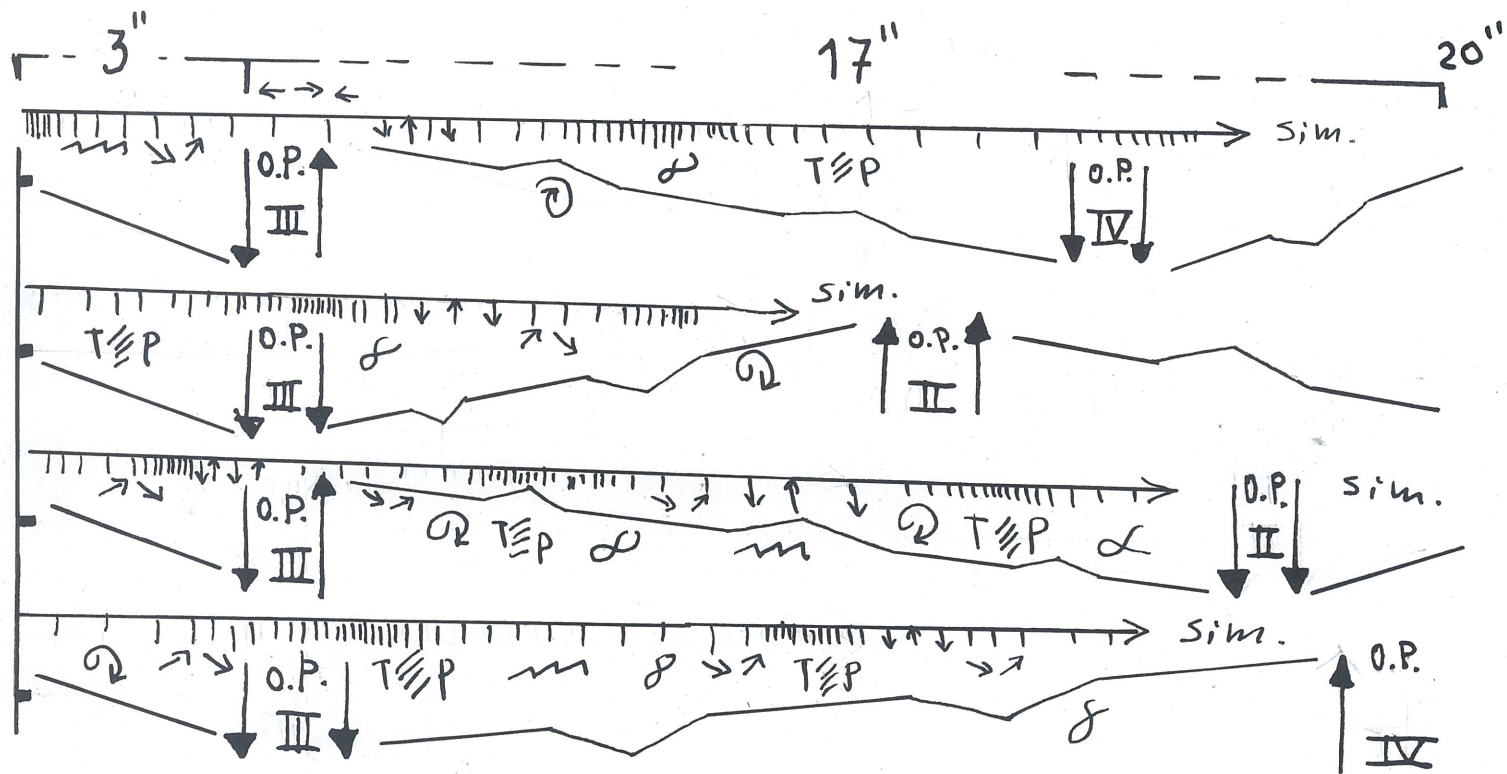
TSP

II

Q = circular bow
∞ = eight ape bow
TSP = brush (parallel between Tasto and Pont, alla punta)

5'

⑥



8

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. pstn. O.P. --- to --- ord - harm 20"

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

sfz sffz O.P. to ord. Pstn. sffz scratch to

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

sfz sfz sfz diminuendo sfz highlight only accents

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

ord. harm. pstn. sffz

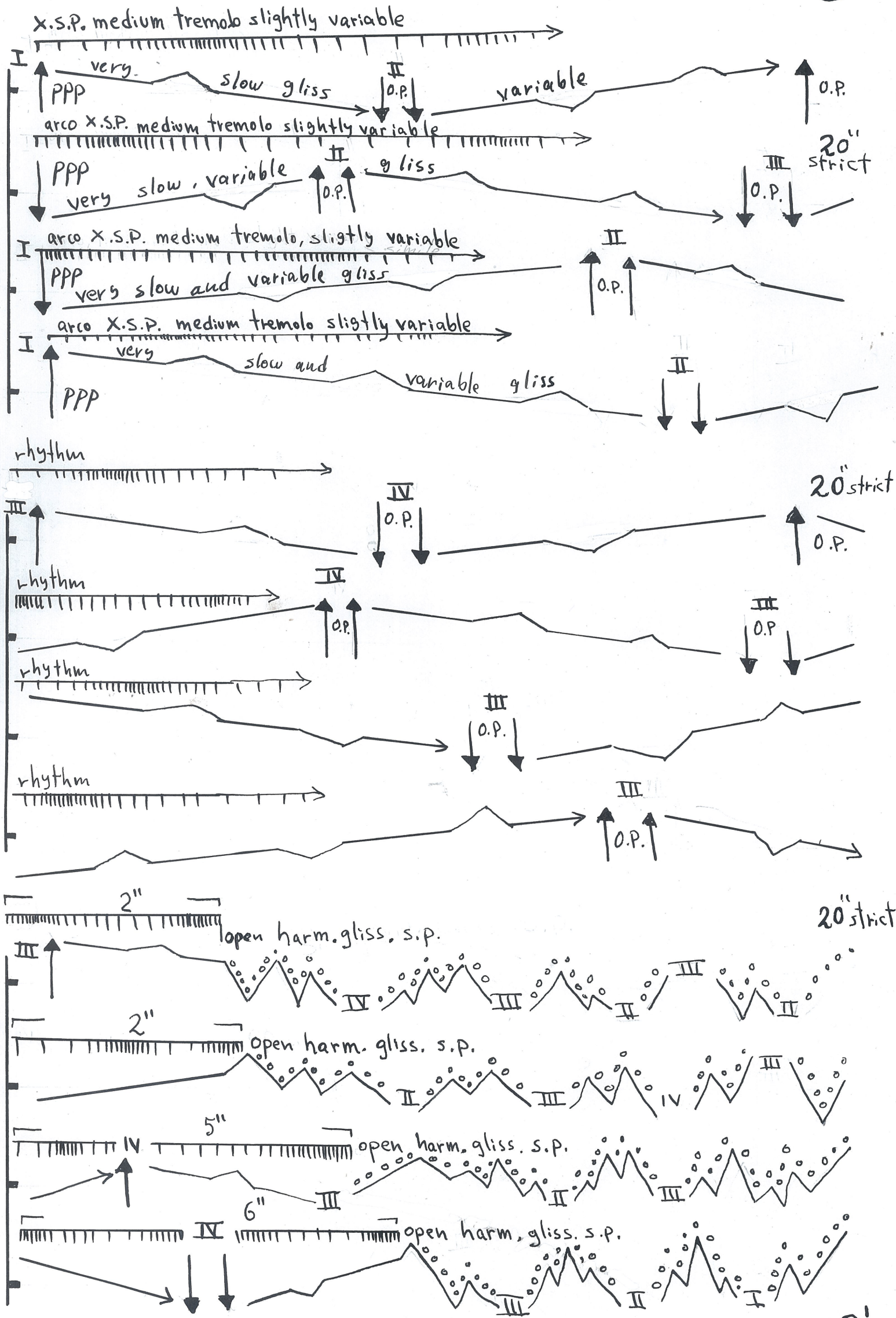
ord. harm. ppp sffz

ord. harm ppp sffz

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

* O.P. overpressure

8'



behind the bridge
synchro 10" 3" 20"

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

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

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

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