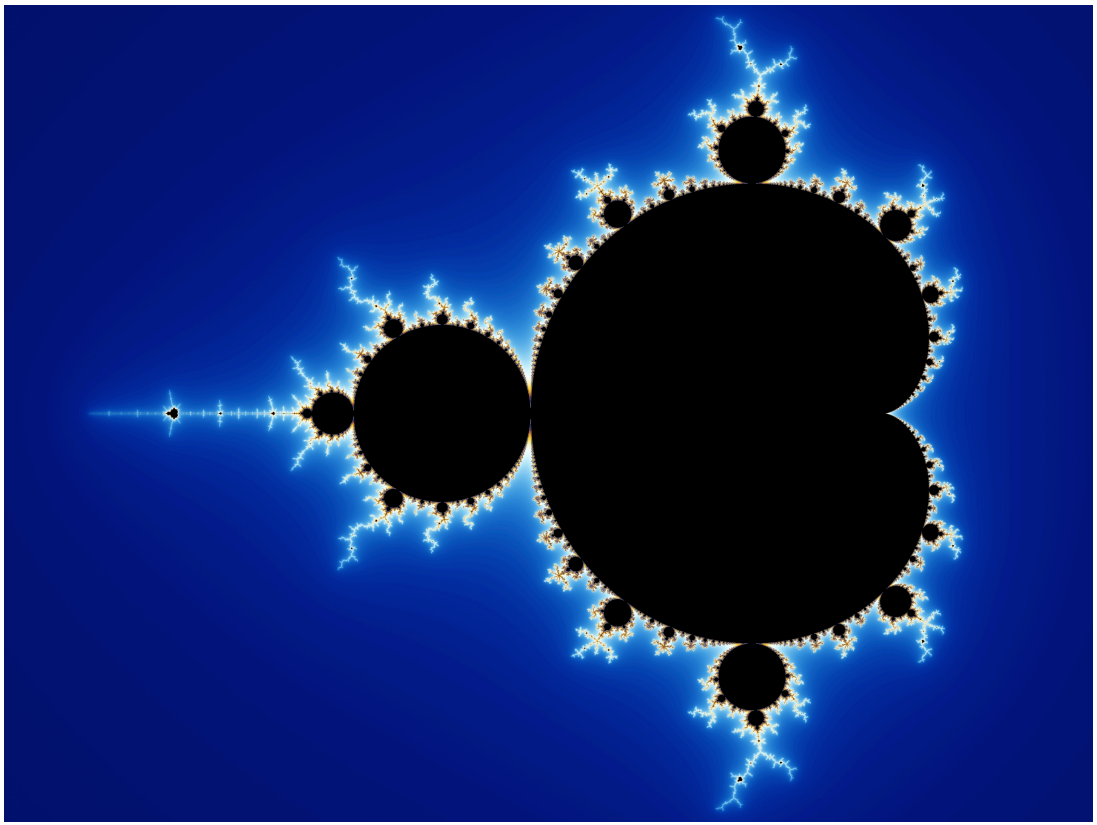
ZOOM IN



Alexander Philip Daniels Torres

For
2 Violins
Viola
Violoncello

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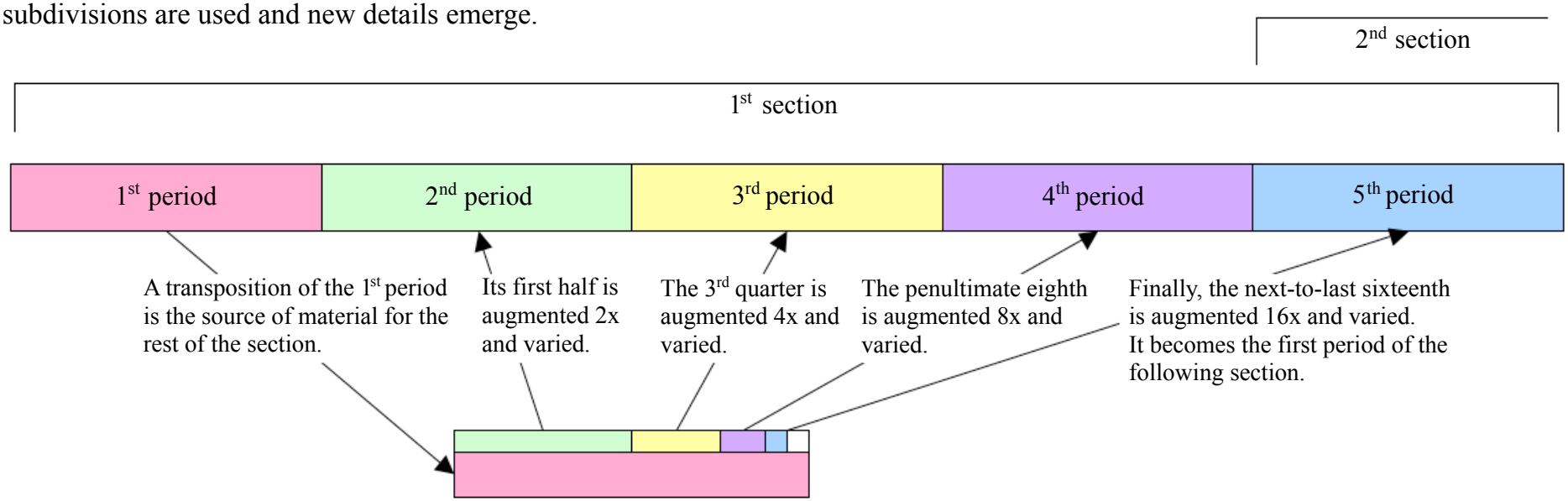
Programme notes:

The main compositional process in ZOOM IN is a constant *ritardando*. The aim is to use a constant but directed instability in *tempo* to create a vertiginous sensation in the listener.

The *tempo* slows down by half in regular periods of about 25 seconds. Five or six of such periods form each of the four dovetailed sections. The development technique used combines augmentation and variation: as the music slows down and stretches, smaller subdivisions are used and new details emerge.



In the first section, the four instruments of the string quartet are presented in imitative counterpoint. The principal theme of the section has a characteristic leap of a perfect fourth, which is also the unifying motif of the whole piece. Three other ideas are stated by the cello, each of which will predominate in one of the following sections.

The second section is the most unstable and frenetic. The counterpoint is more chromatic than in the rest of the piece and the texture is saturated with quick legato runs, *sul ponticello* tremolos and *glissandi*.

The third section is based on slow, lyrical melodies. It starts as an expressive four-part chorale and in each period an instrument is withdrawn until only the viola remains.

The piece ends with a *pizzicato* section. After almost 6 minutes of constant slowing down, the *ritardando* finally stops. By this point the “magnification” is 16,384x! The *tempo* becomes stable for the first time, the harmony cyclical, and a sensuous rhythm sets in. On this still plateau, reminiscences of earlier moments of the quartet fleetingly appear.

ZOOM IN

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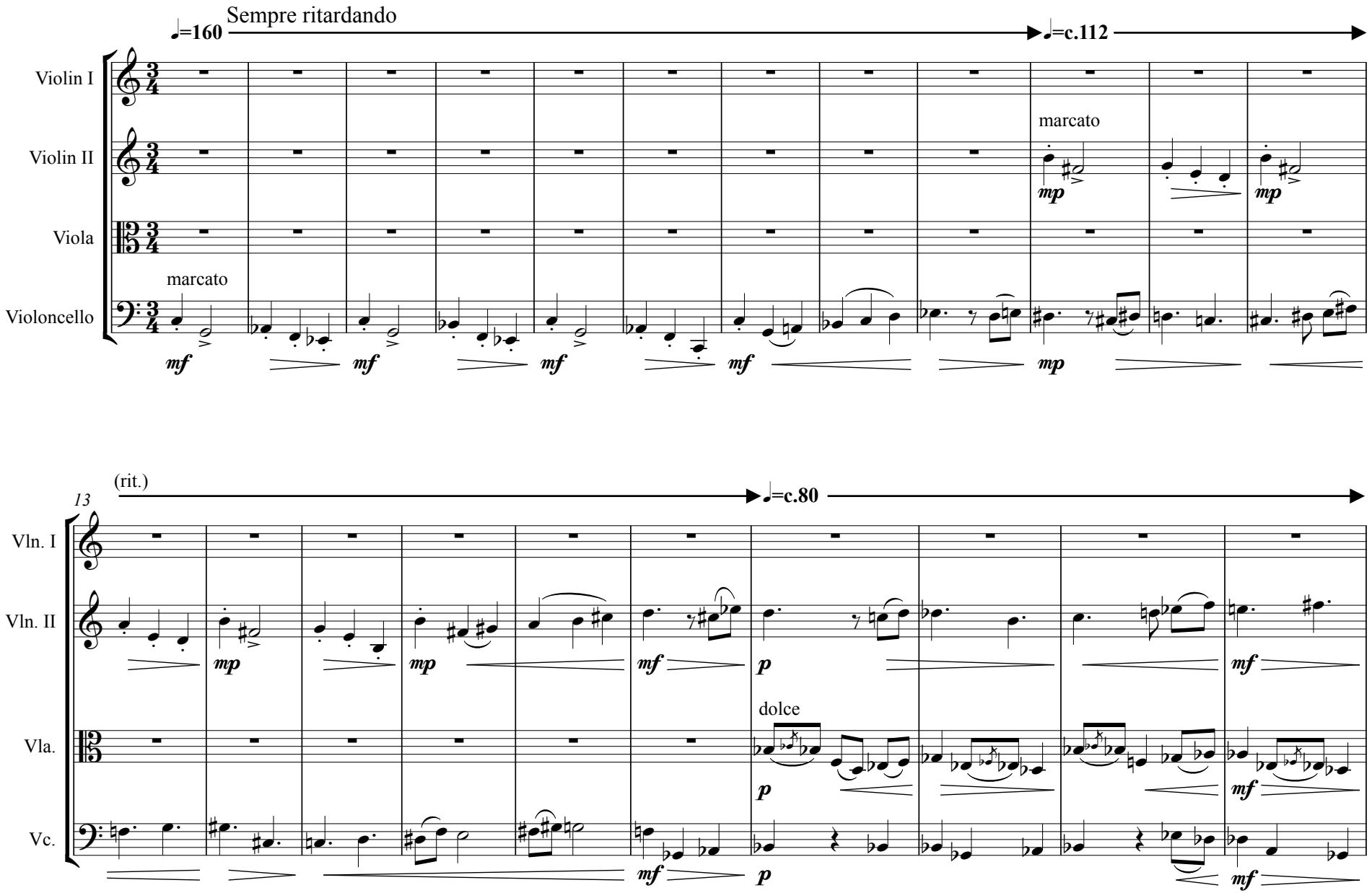

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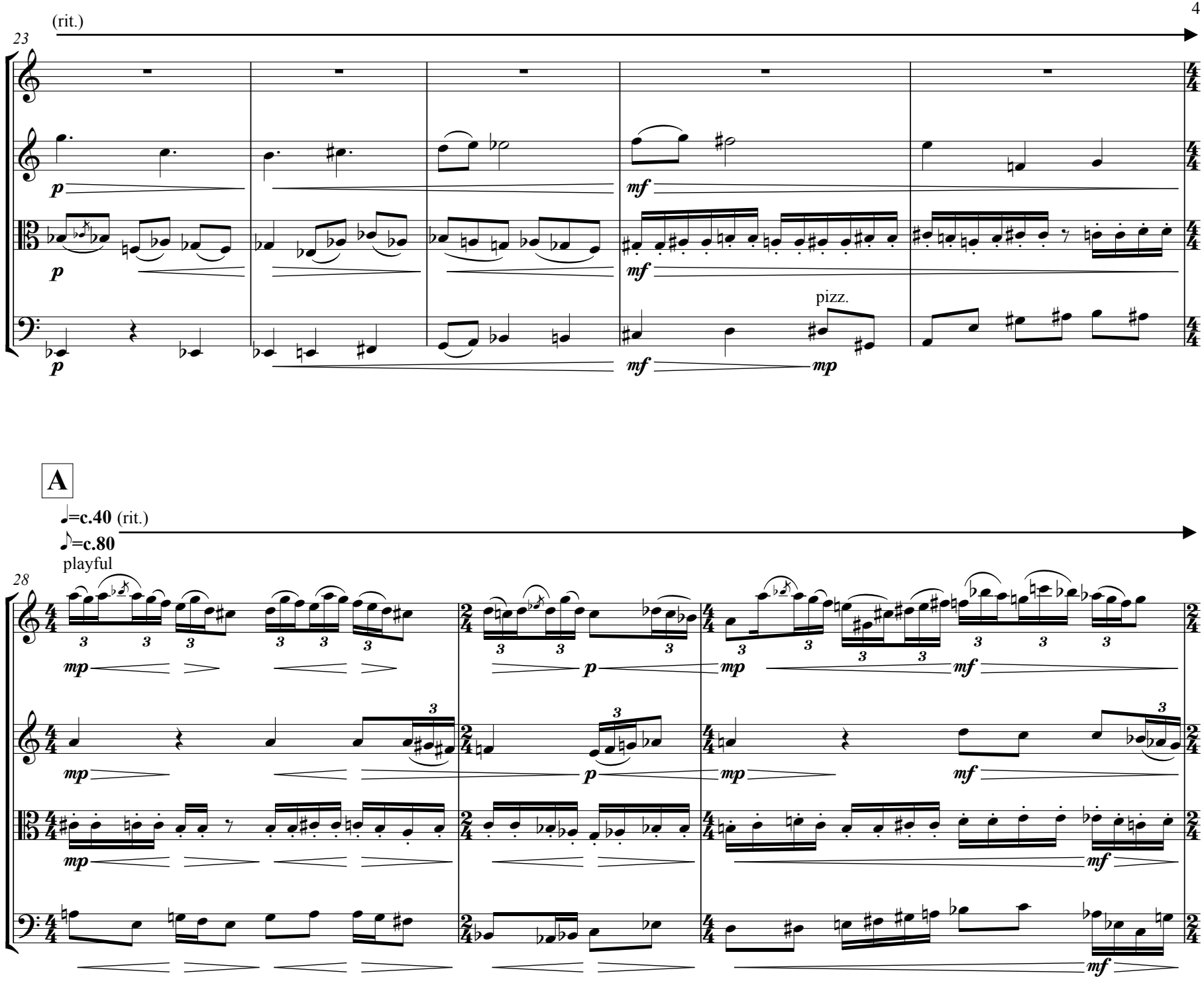
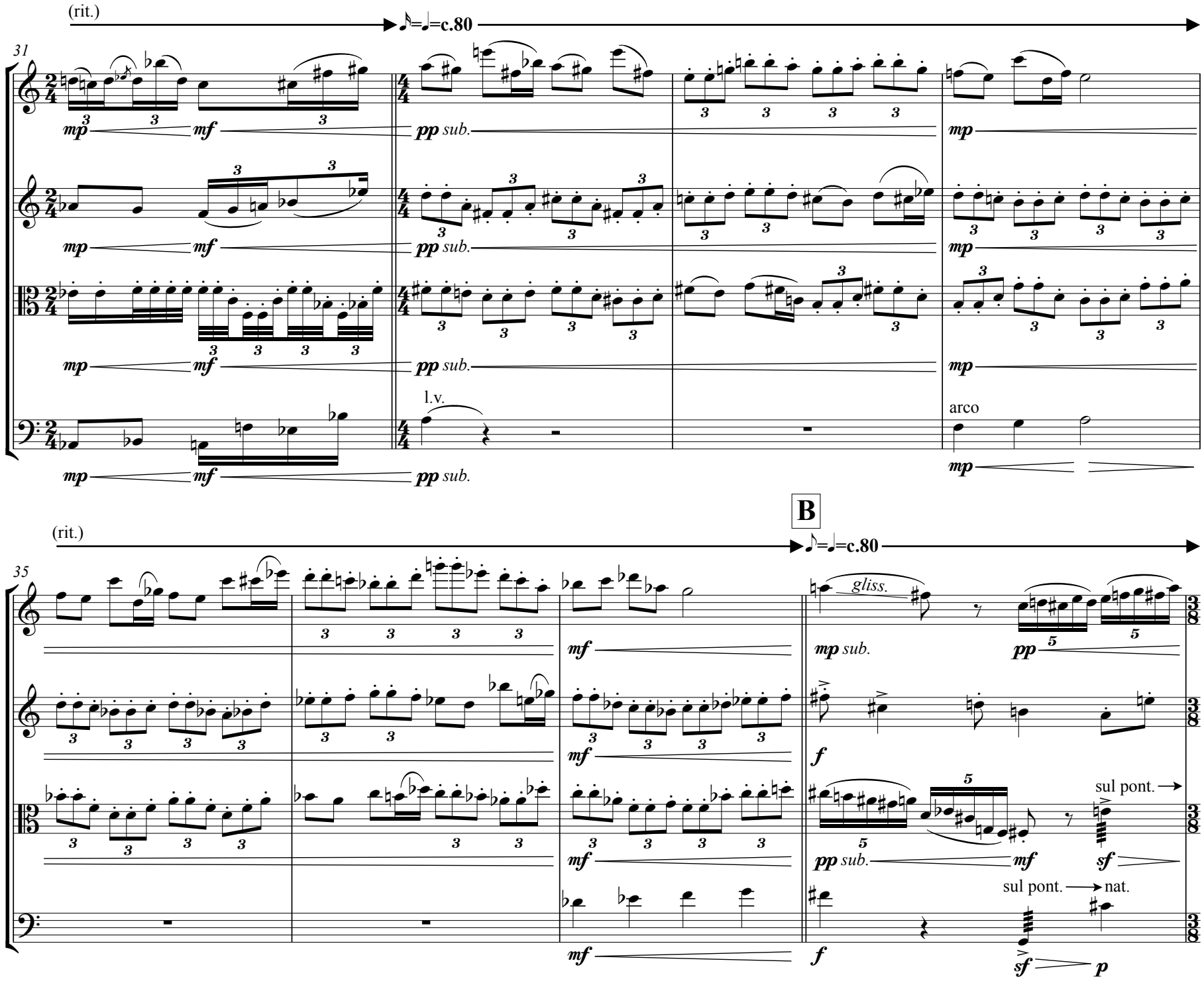
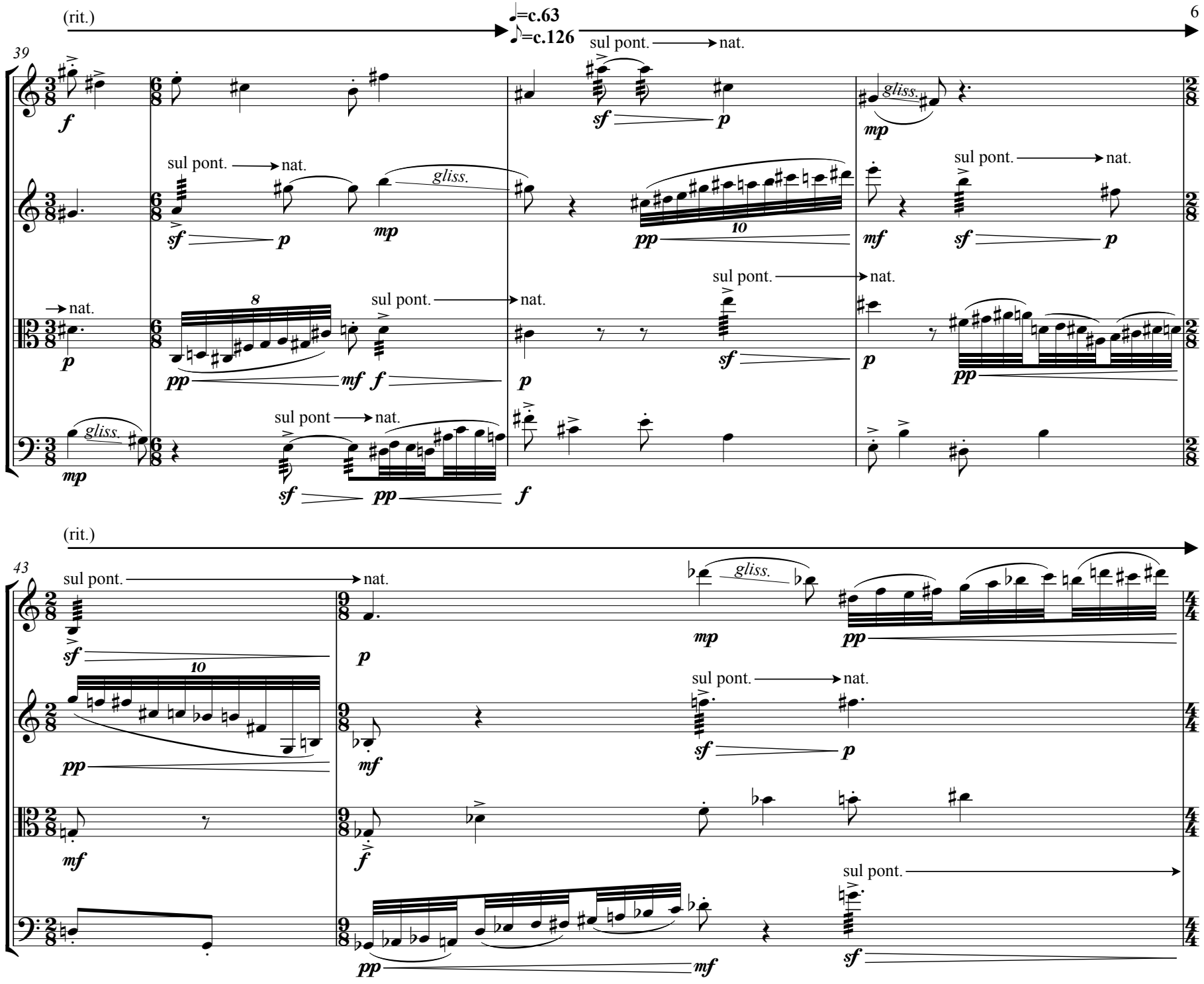
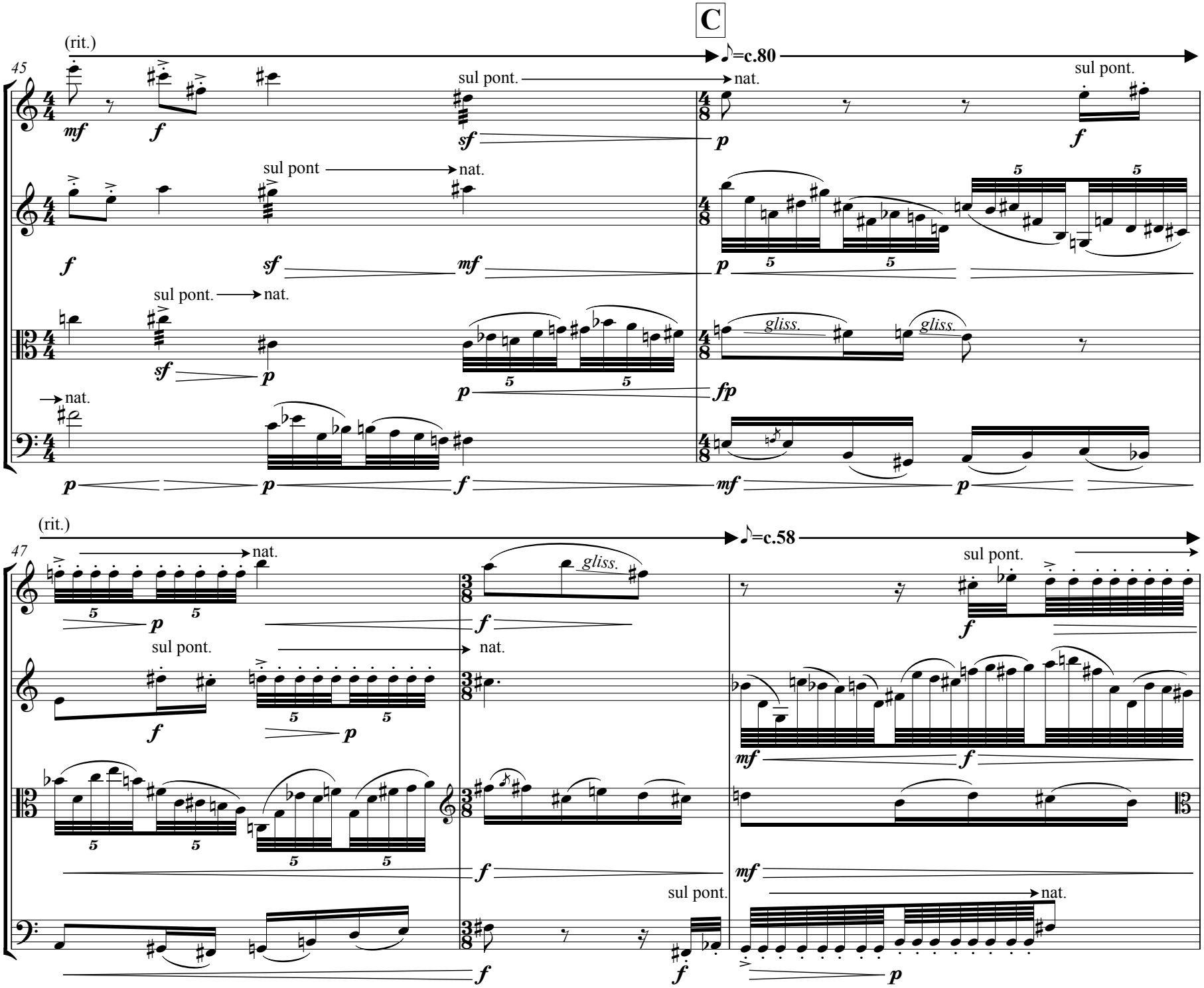
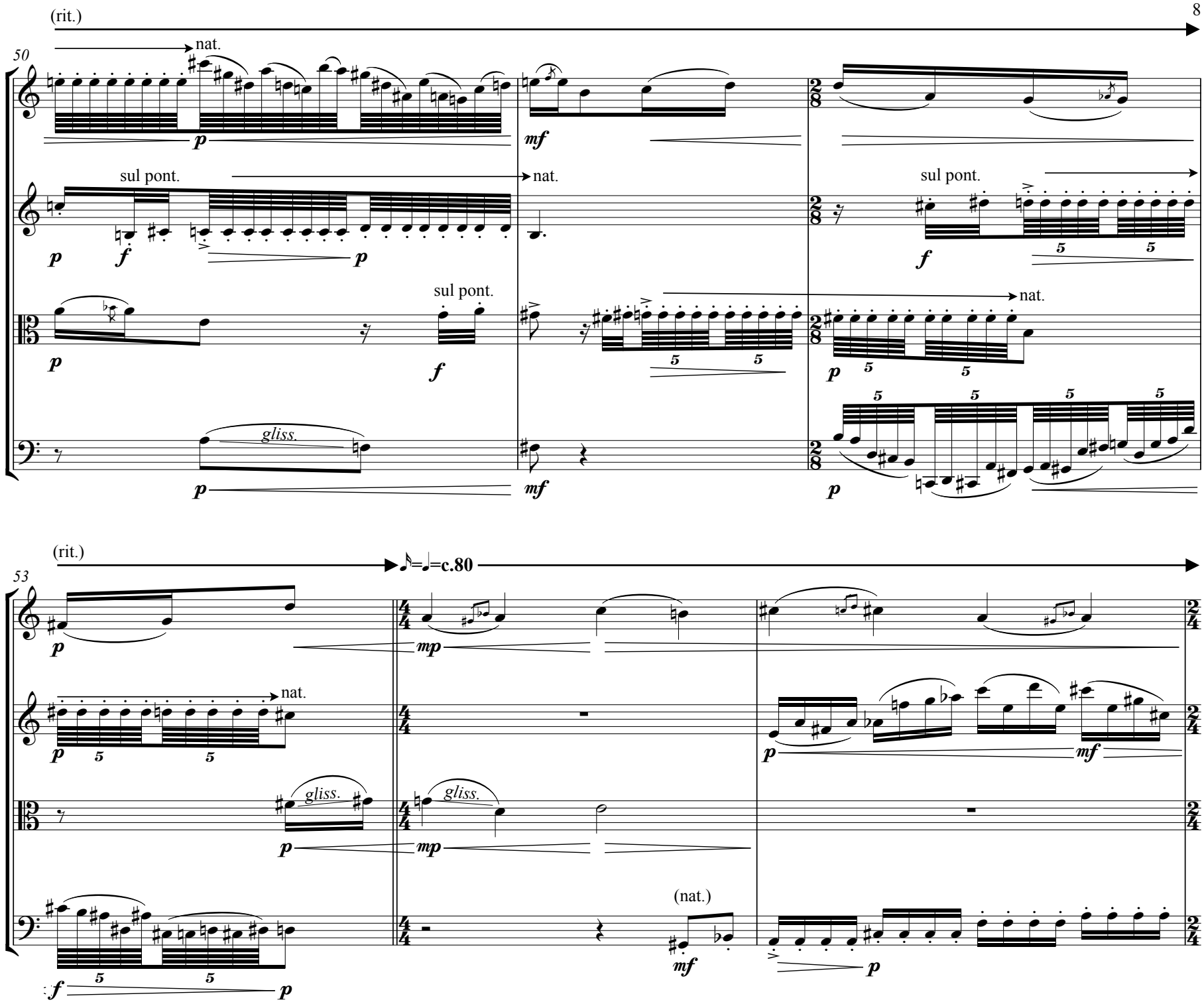
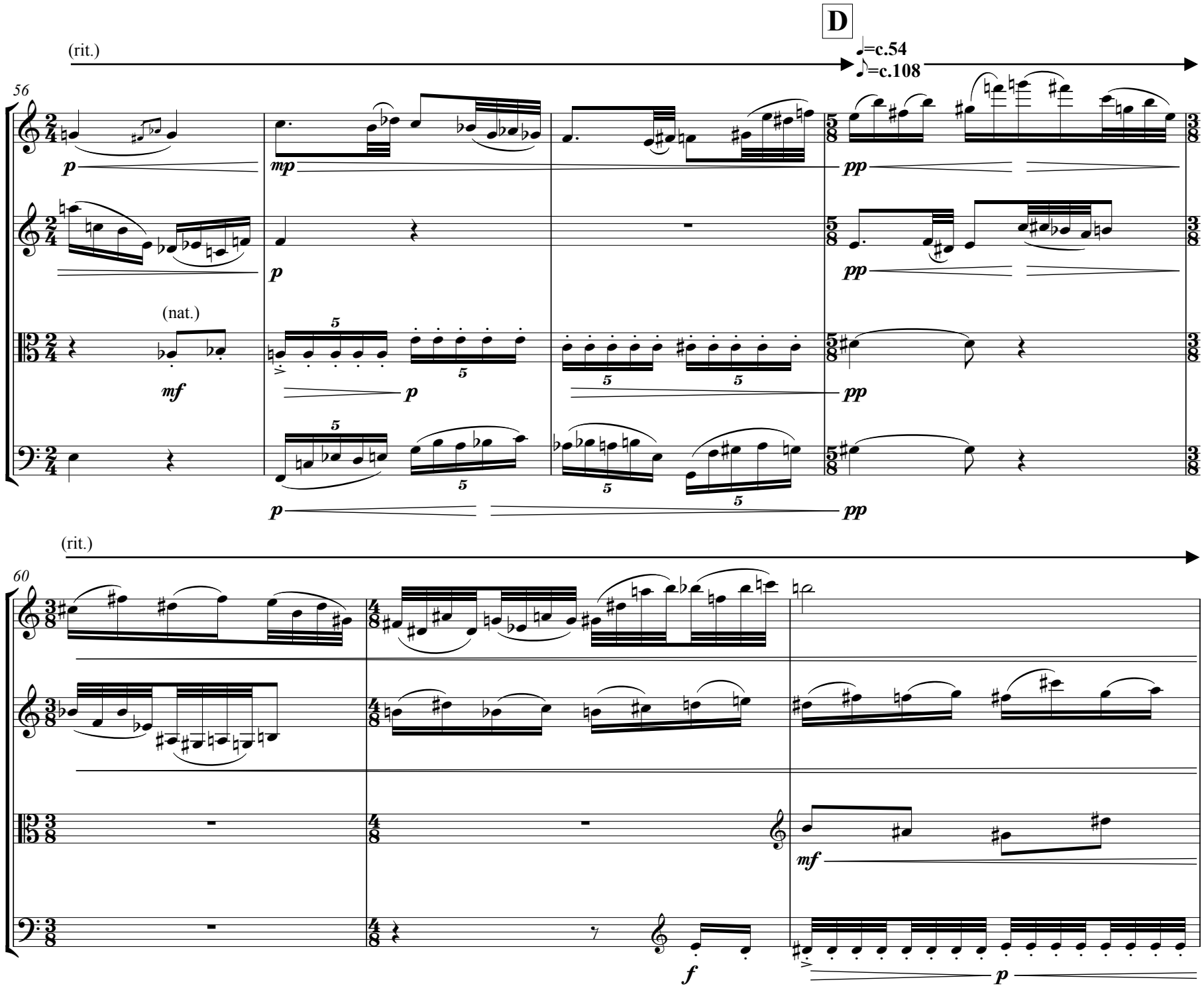

(rit.)
23
Vln. I
Vln. II
Vla.
Vc.
p
mf
pizz.
mp
A
♩=c.40 (rit.)
♪=c.80
playful
28

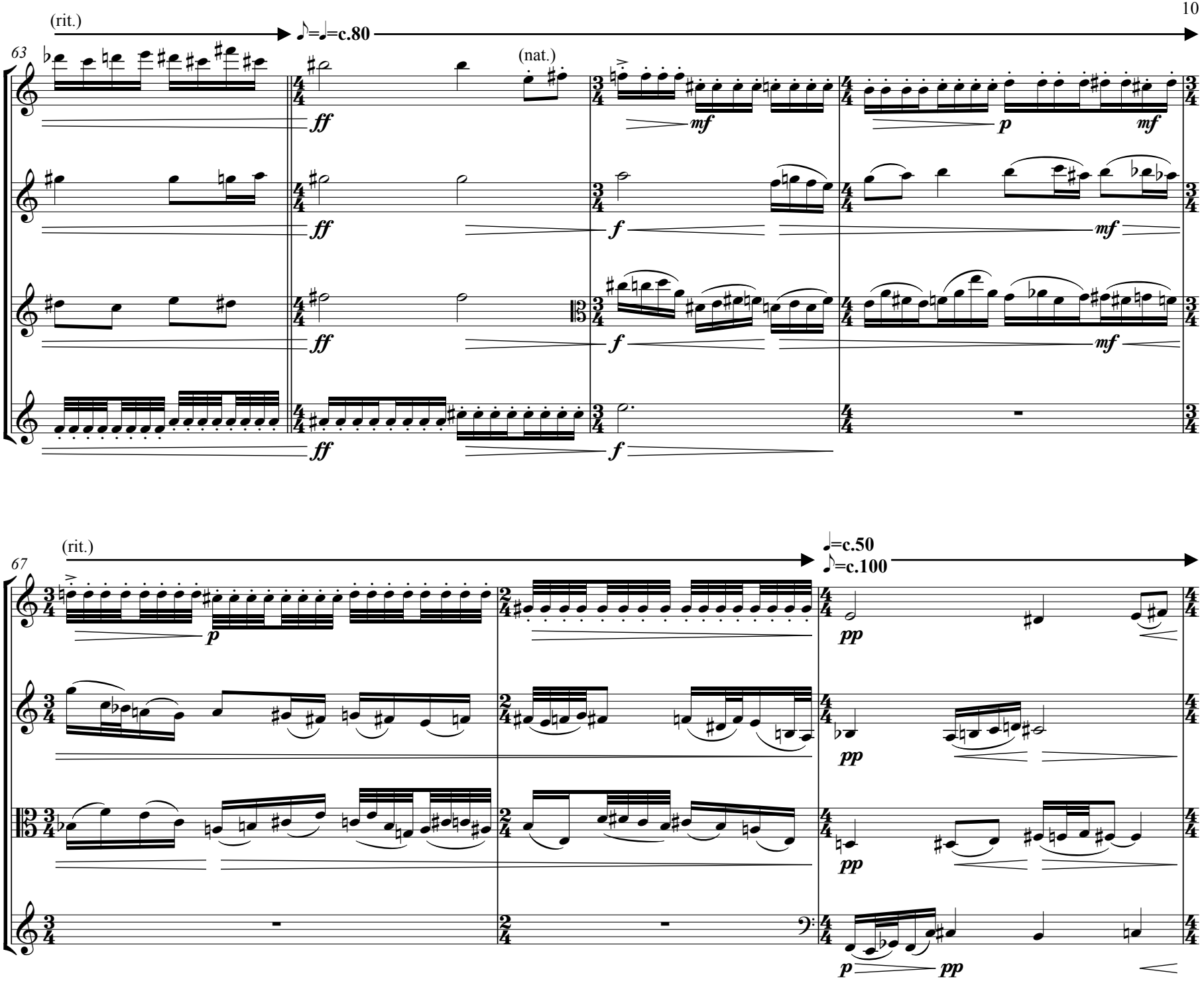

(rit.)
♪=♩=c.80
31
Vln. I
Vln. II
Vla.
Vc.
mp
mf
pp sub.
l.v.
arco
B
(rit.)
♪=♩=c.80
35
gliss.
f
sul pont.
sul pont. → nat.
sf
p

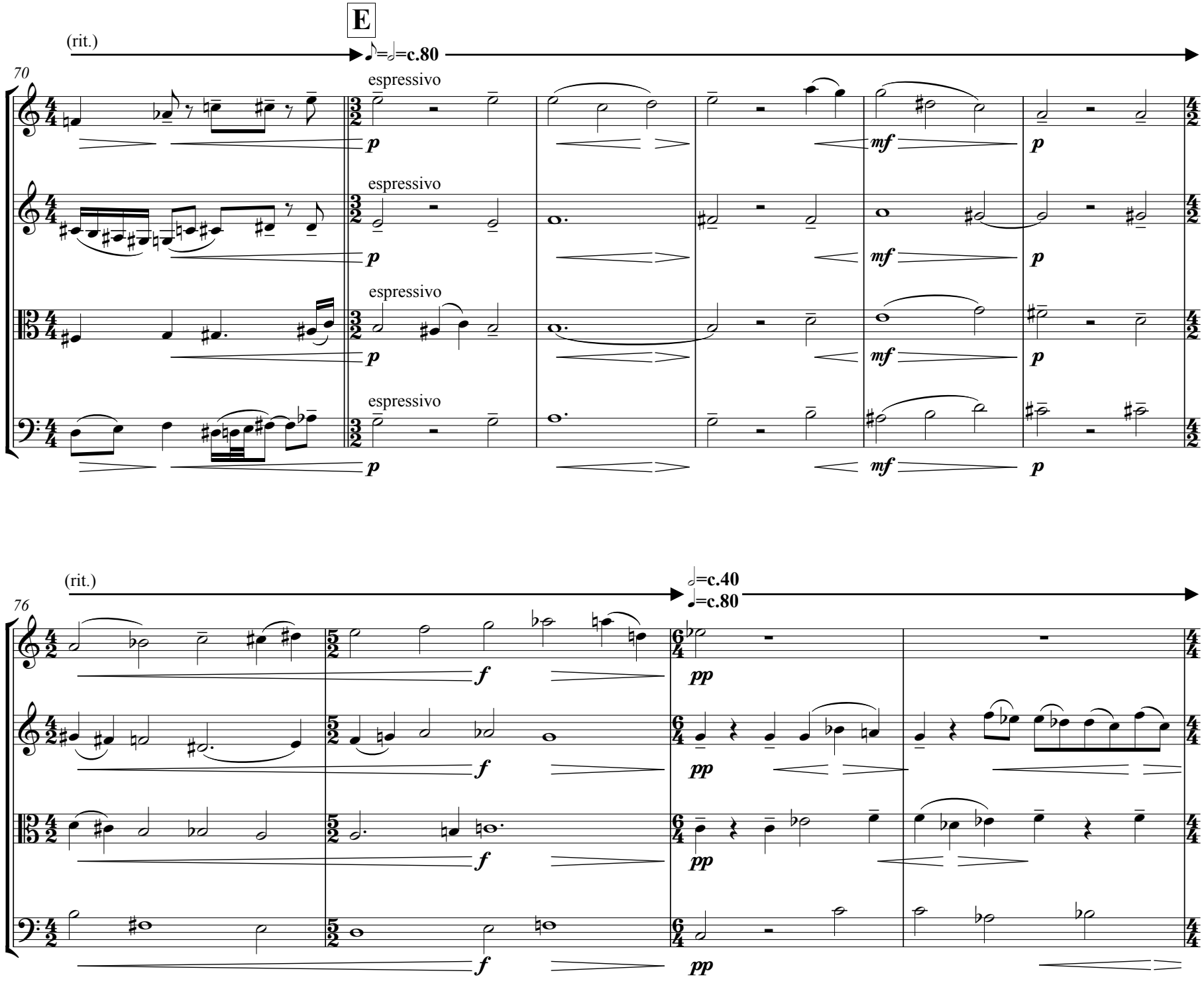

(rit.)
♩=c.63
♪=c.126
39
Vln. I
Vln. II
Vla.
Vc.
sul pont. → nat.
gliss.
(rit.)
43

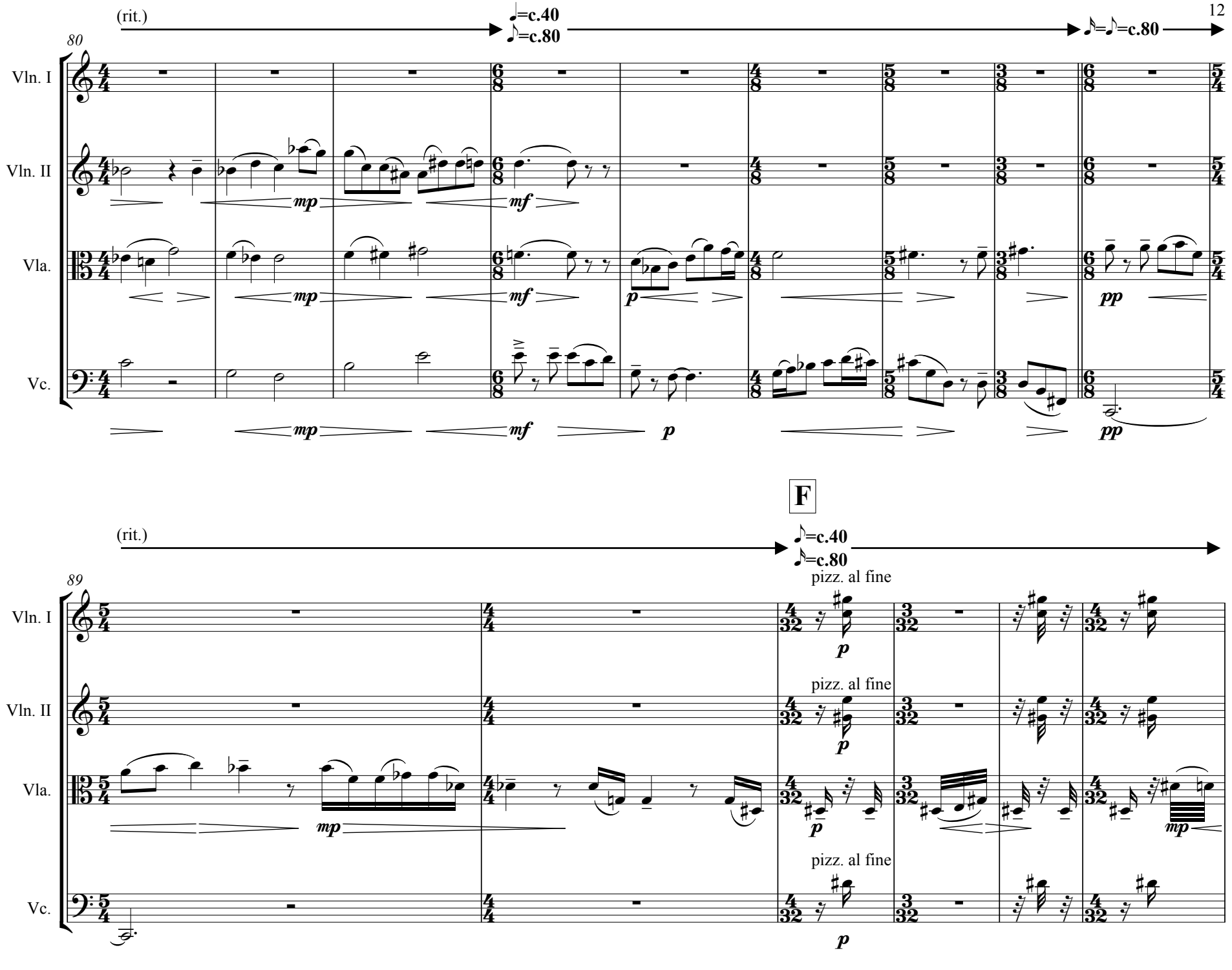

C
(rit.)
♪=c.80
45
Vln. I
Vln. II
Vla.
Vc.
mf
f
sul pont.
nat.
sf
p
sul pont
sul pont.
nat.
gliss.
fp
(rit.)
♪=c.58
47
sul pont.
nat.

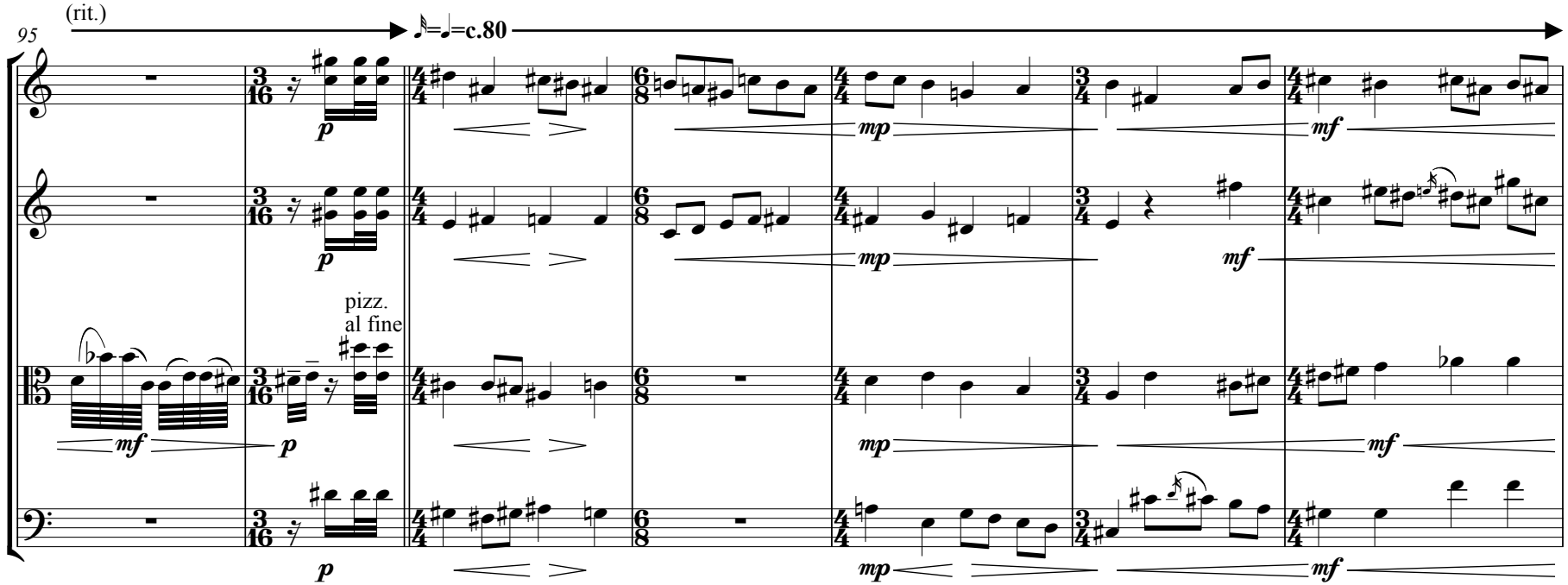

(rit.)
50
nat.
Vln. I
Vln. II
Vla.
Vc.
sul pont.
nat.
sul pont.
sul pont.
nat.
gliss.
(rit.)
♪=♩=c.80
53
nat.
gliss.
gliss.
(nat.)

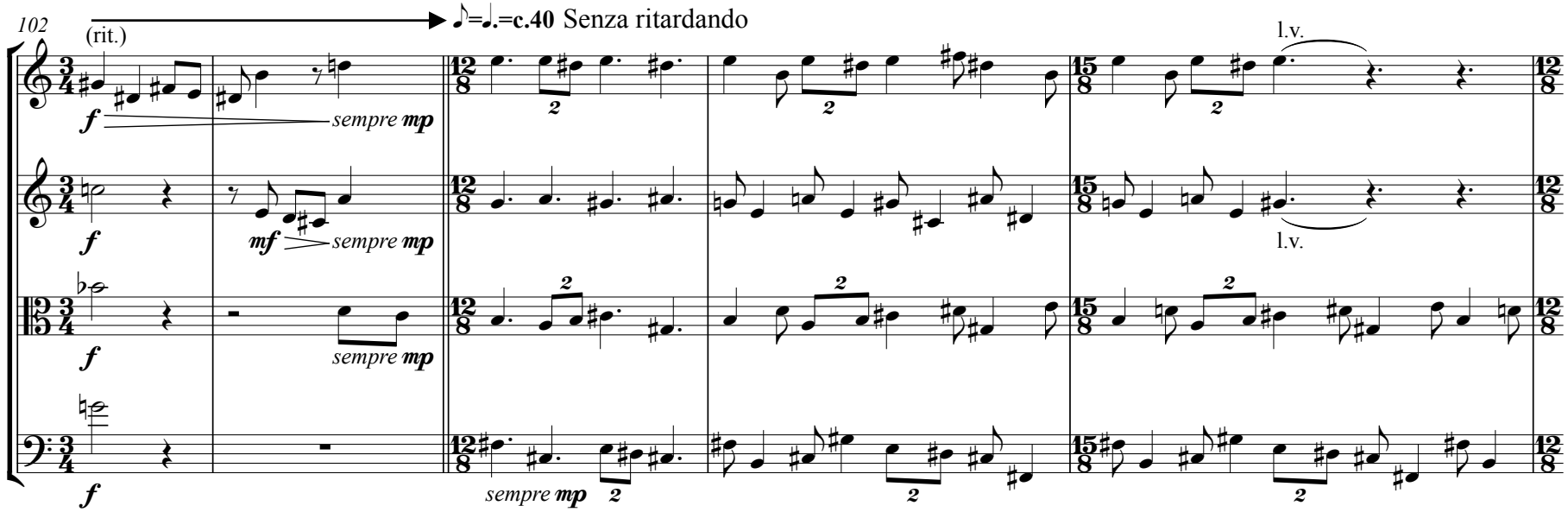

D
(rit.)
♩=c.54
♪=c.108
56
Vln. I
Vln. II
Vla.
Vc.
(nat.)
p
mp
pp
mf
5
(rit.)
60
f

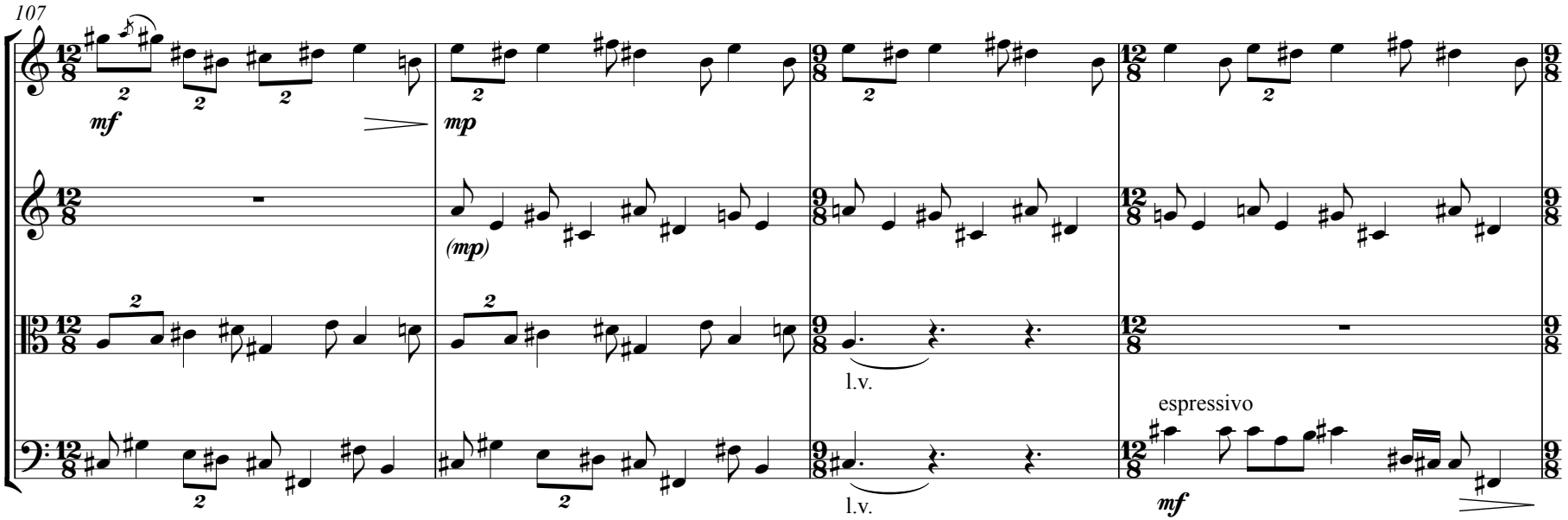

(rit.)
♪=♩=c.80
63
(nat.)
Vln. I
Vln. II
Vla.
Vc.
ff
mf
p
f
(rit.)
♩=c.50
♪=c.100
67
pp

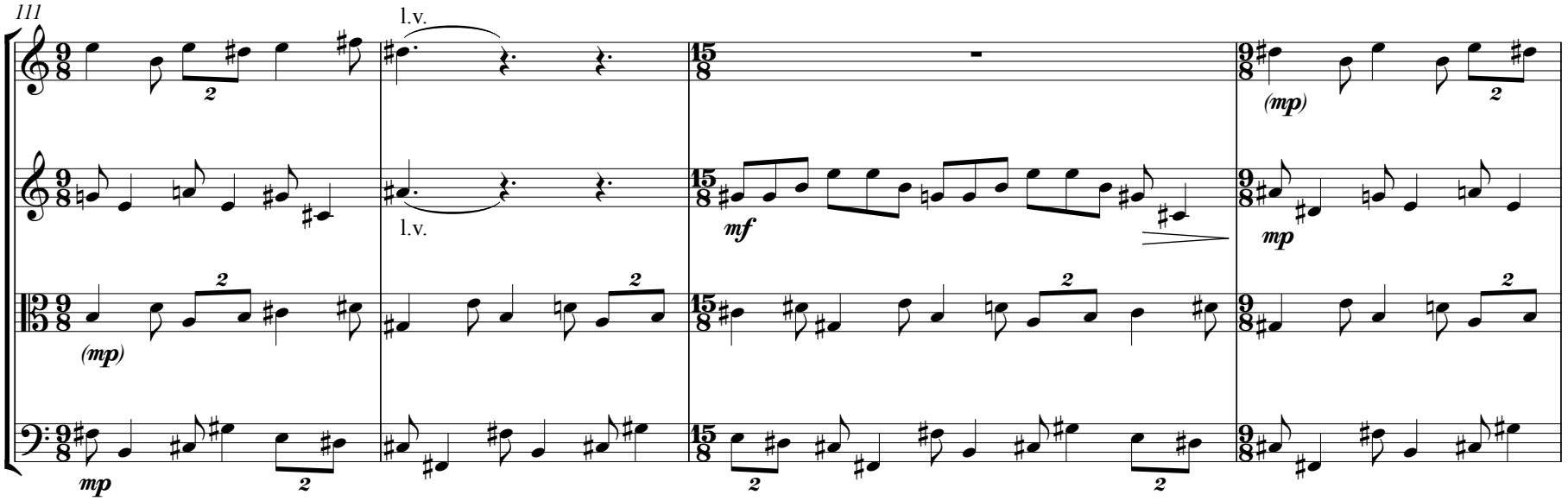

E
(rit.)
♪=𝅗𝅥=c.80
70
Vln. I
Vln. II
Vla.
Vc.
espressivo
p
mf
p
(rit.)
𝅗𝅥=c.40
♩=c.80
76
f
pp

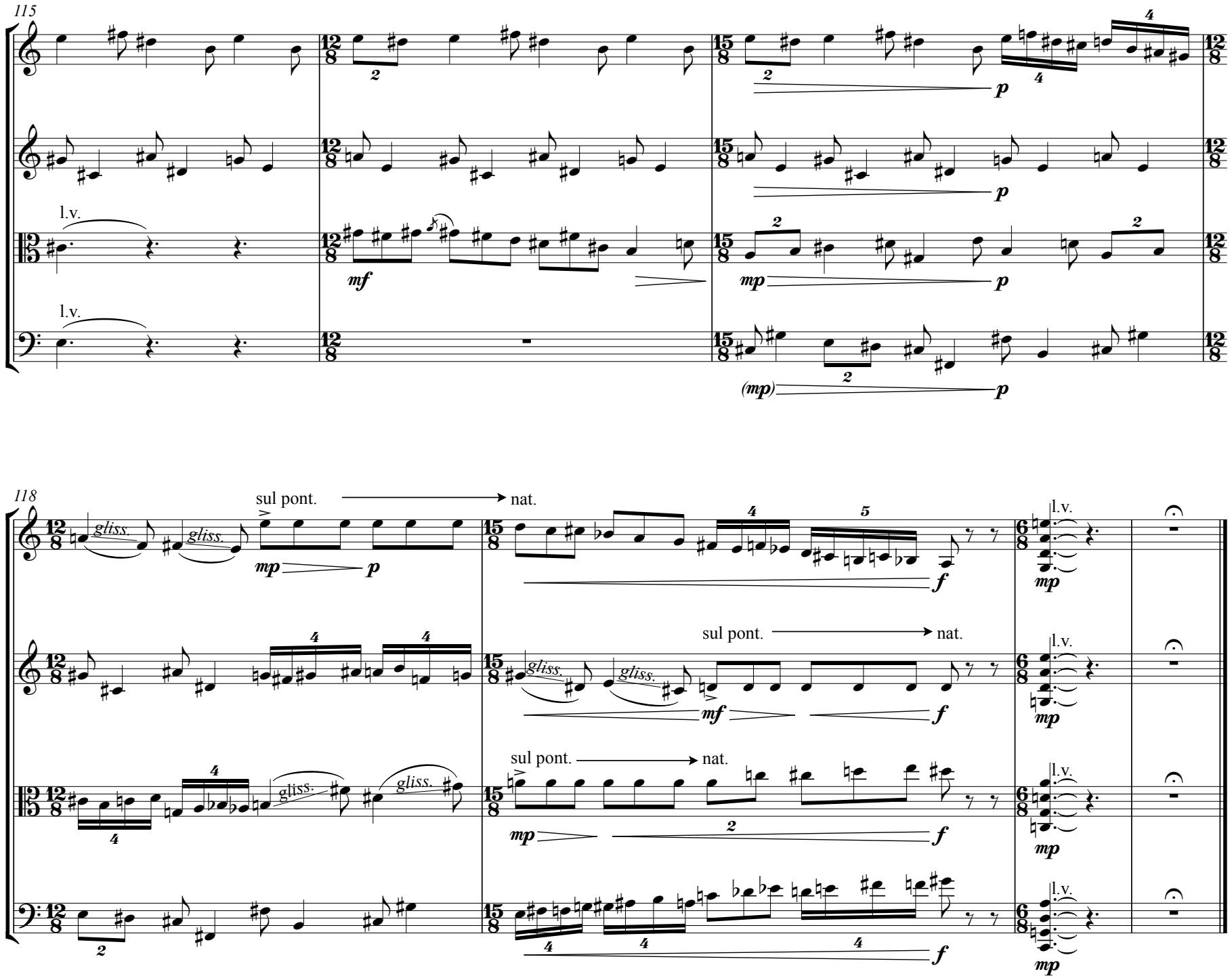

(rit.)
♩=c.40
♪=c.80
♪=♪=c.80
80
Vln. I
Vln. II
Vla.
Vc.
mp
mf
p
pp
F
(rit.)
♪=c.40
♪=c.80
89
pizz. al fine
pizz. al fine
pizz. al fine
Vln. I
Vln. II
Vla.
Vc.
p
mp


(rit.)
95
♪=♩=c.80
Vln. I
Vln. II
Vla.
Vc.
pizz.
al fine
p
mf
mp


102
(rit.)
♪=♩.=c.40 Senza ritardando
Vln. I
Vln. II
Vla.
Vc.
l.v.
f
mf
sempre mp


107
Vln. I
Vln. II
Vla.
Vc.
mf
mp
(mp)
l.v.
l.v.
espressivo
mf


111
Vln. I
Vln. II
Vla.
Vc.
l.v.
l.v.
(mp)
mf
mp
(mp)
mp


115
Vln. I
Vln. II
Vla.
Vc.
l.v.
mf
mp
p
(mp)
118
sul pont.
nat.
gliss.
f
l.v.