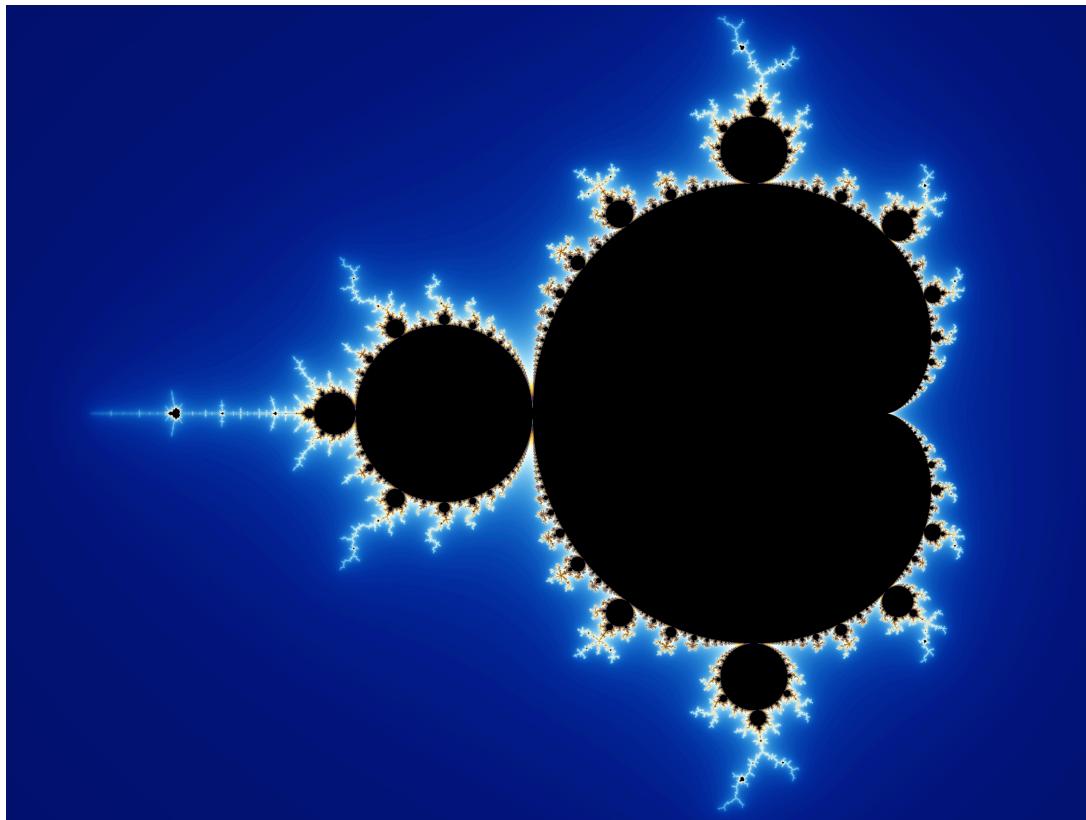


ZOOM IN



Alexander Philip Daniels Torres

For
2 Violins
Viola
Violoncello

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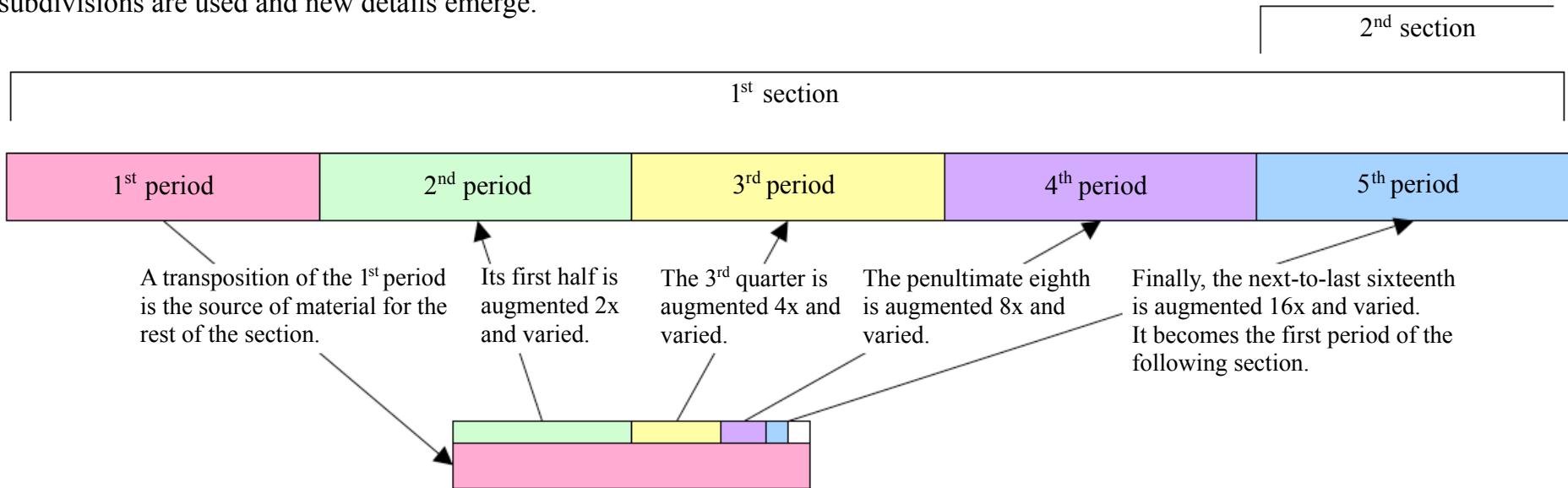
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Programme notes:

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 It starts as an expressive four-part chorale and in each period an instrument is withdrawn until only the viola remains.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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Sempre ritardando

$\text{♩} = 160$ $\rightarrow \text{♩} = \text{c.}112$

Violin I

Violin II

Viola

Violoncello

marcato

mf mp mf mp mf mp mf

(rit.)

$\text{♩} = \text{c.}80$

Vln. I

Vln. II

Vla.

Vc.

dolce

mp mf p mf p mf

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) in 4/4 time. Measure 23 starts with a rest followed by eighth-note patterns. Measure 24 begins with eighth-note patterns, transitions to sixteenth-note patterns, and concludes with a pizzicato section.

Measure 23:

- Vln. I: Rest
- Vln. II: Eighth-note pattern (p dynamic)
- Vla.: Eighth-note pattern (p dynamic)
- Vc.: Eighth-note pattern (p dynamic)

Measure 24:

- Vln. I: Rest
- Vln. II: Eighth-note pattern (mf dynamic)
- Vla.: Sixteenth-note pattern (mf dynamic)
- Vc.: Sixteenth-note pattern (mf dynamic)

Measure 25 (pizz.):

- Vln. I: Rest
- Vln. II: Rest
- Vla.: Rest
- Vc.: Pizzicato (pizz. dynamic)

Measure 26:

- Vln. I: Rest
- Vln. II: Eighth-note pattern (mp dynamic)
- Vla.: Eighth-note pattern (mp dynamic)
- Vc.: Eighth-note pattern (mp dynamic)

A

♩=c.40 (rit.)

♩=c.80
playful

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 28-29. The score is in common time, with key signatures changing between measures. Measure 28 starts with a dynamic *mp*. Measure 29 starts with a dynamic *p*. Measures 28-29 feature sixteenth-note patterns with grace marks and slurs. Measure 30 begins with a dynamic *mf*.

(rit.)

→ ♩ = c.80 →

31

Vln. I

mp 3 3 3 3 *mf* *pp sub.*

Vln. II

mp 3 3 3 3 *mf* *pp sub.*

Vla.

mp 3 3 3 3 *mf* *pp sub.*

Vc.

mp 3 3 3 3 *mf* *pp sub.*

l.v.

mp arco

B

(rit.)

→ ♩ = c.80 →

35

Vln. I

3 3 3 3 *mf* *pp sub.* *pp* 5 5

Vln. II

3 3 3 3 *mf* *f*

Vla.

3 3 3 3 *mf* 5 sul pont. →

Vc.

3 3 3 3 *mf* *pp sub.* *sf* sul pont. → nat.

mf *f* *sf* = *p*

(rit.)

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 43-44. The score includes dynamics (sul pont., nat., sf, pp, mf, f), articulations (gliss., sf), and time signatures (2/8, 9/8, 4/4). Measure 43 starts with a ritardando (rit.). Vln. I has a sustained note with sf dynamic. Vln. II plays a melodic line with pp dynamic. Vla. and Vc. provide harmonic support. Measure 44 begins with a dynamic change to p. The instrumentation continues with various dynamics and articulations, including a glissando and sustained notes.

(rit.)

C

→ ♩ = c.80 →

Vln. I 45 *sul pont.* → *nat.* *sul pont.*

Vln. II *f* *sul pont.* → *nat.* *sf* *mf*

Vla. *sul pont.* → *nat.* *sf* → *p* *p* 5 5 *gliss.* *gliss.*

Vc. → *nat.* *p* 5 5 *fp* *mf* *p*

(rit.)

Vln. I 47 *sul pont.* → *nat.* *p* 5 5 *gliss.* *f* *sul pont.* *f*

Vln. II *f* *sul pont.* → *nat.* *p* 5 5 *f* *mf* *f*

Vla. 5 5 *f* *mf* *f* *sul pont.* → *nat.*

Vc. *f* *f* *p*

(rit.)

50

Vln. I nat.

Vln. II sul pont. p f p

Vla. sul pont. p f

Vc. gliss. p mf

8

(rit.)

53

Vln. I p

Vln. II p 5 5 nat.

Vla. gliss. p mp

Vc. f 5 5

$\Rightarrow \text{=c.} 80$

2

Vln. I mp

Vln. II p 5 5

Vla. gliss. p mp

Vc. (nat.) mf

2

Vln. I 5

Vln. II 5

Vla. 5

Vc. p

(rit.) → ♩ = c.80 → 10

63 Vln. I (nat.)

Vln. II

Vla.

Vc.

ff ff f f

mf p mf

ff f f

ff f

(rit.) → ♩ = c.50 → ♩ = c.100 → <

67 Vln. I pp

Vln. II

Vla.

Vc.

p

pp

pp

p pp

(rit.)

E

$\text{♩} = \text{c.}80$

Vln. I

Vln. II

Vla.

Vc.

espressivo

p

espressivo

p

espressivo

p

espressivo

p

mf

p

mf

p

mf

p

(rit.)

$\text{♩} = \text{c.}40$

$\text{♩} = \text{c.}80$

Vln. I

Vln. II

Vla.

Vc.

f

pp

f

pp

f

pp

(rit.)

80

$\rightarrow \text{♩} = \text{c.} 40$

$\rightarrow \text{♩} = \text{c.} 80 \rightarrow$

12

Vln. I

Vln. II

Vla.

Vc.

(rit.)

89

$\rightarrow \text{♩} = \text{c.} 40$

$\rightarrow \text{♩} = \text{c.} 80$

pizz. al fine

F

Vln. I

Vln. II

Vla.

Vc.

13

(rit.) → ♩ = c.80

Vln. I

Vln. II

Vla.

Vc.

102

(rit.) → ♩ = c.40 Senza ritardando

Vln. I

Vln. II

Vla.

Vc.

107

Vln. I

Vln. II

Vla.

Vc.

III

Vln. I

Vln. II

Vla.

Vc.

115

Vln. I

Vln. II

Vla.

Vc.

118

Vln. I

Vln. II

Vla.

Vc.