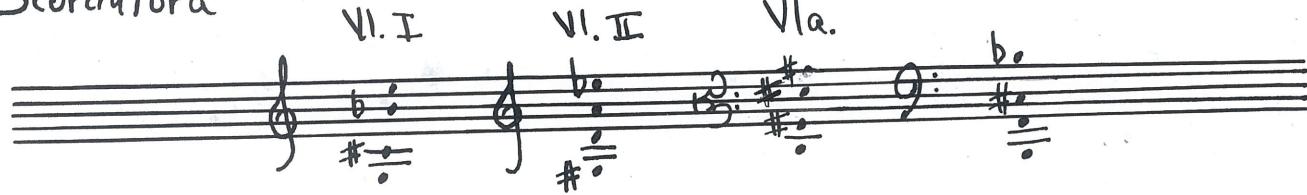


String Quartet Nr. 3

1. Dis - continuum
2. Grain - carré
3. Direct - dimentional

Salvador Torré

Scordatura



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

Remarks

Each line (stave) lasts 20 seconds; you start at cero 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 cero 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 peace with its own title.

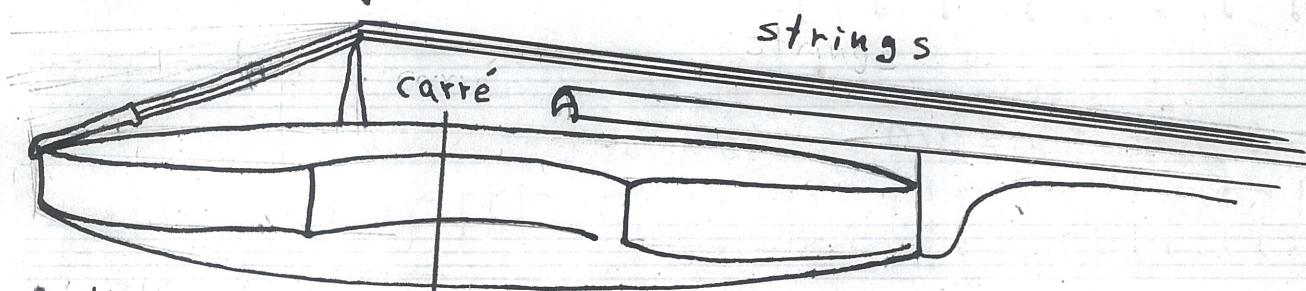
It is necessary that all four instrumentalists read on the general score, to coordinate all events, time, tempos, durations, synchronicity, what is improvised and what is not, percentage of growth or decrease, etc. etc. for this reason all four instrumentalists has to visualise the general score.

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

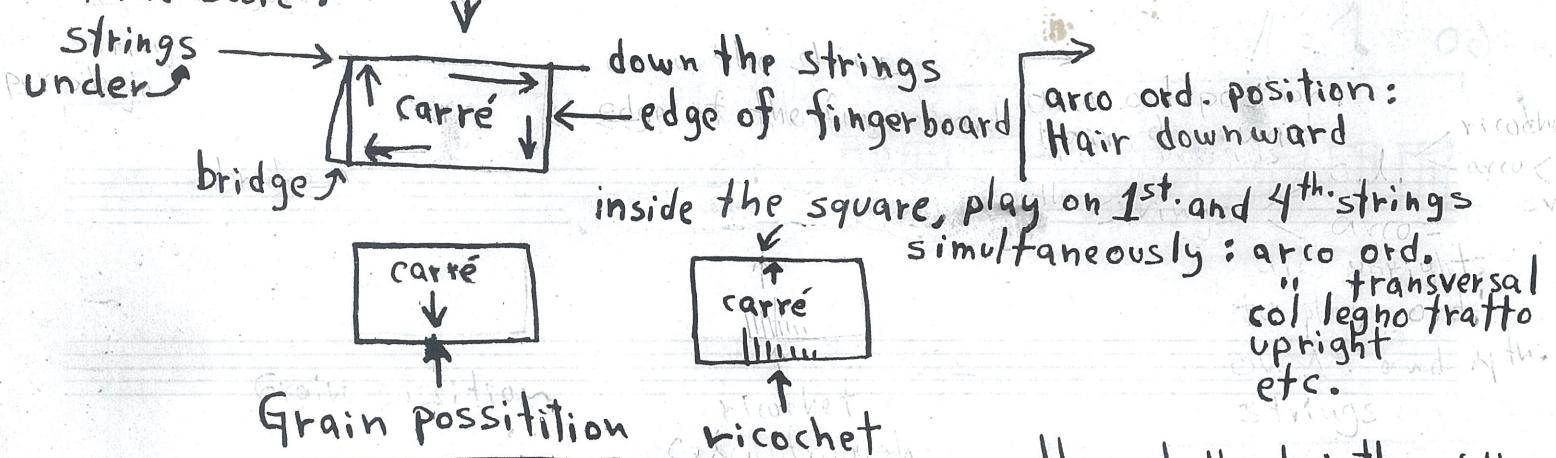
To know actual sounds, please consider the "scordatura".

Instructions for Grain-Carré (2nd. mvt.)

- Slightly loosen the tension of the bow hairs.
- For Viola and Cello, carefully place a piece of wood between the end of the fingerboard and belly of the instrument.



in the score:

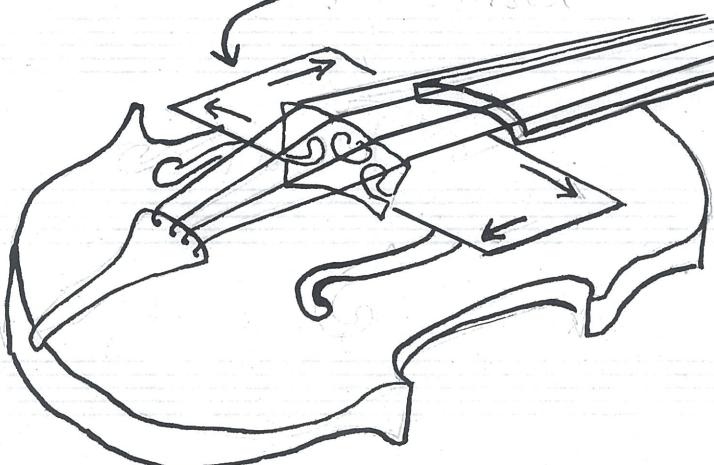


Grain: place the bow down
the strings inside
the square between:

1. Bridge
2. Edge of the fingerboard
3. Belly
4. Below the strings

Be careful not to hit the bridge too hard, so that it does not move from its place!

Carré transversal:



String Quartet Nr. 3

1. Dis - continuum

Salvador Torré

Handwritten musical score for String Quartet Nr. 3, 1. Dis - continuum. The score is for four string instruments and includes the following performance instructions:

- Top Staff:**
 - 0" on G always: A
 - oblique bow
 - Gettato
 - damp D.A.E-Str. trem. G.D.
 - circular bow
 - 20" rico. strict
- Middle Staff:**
 - ff PP (f) --> PP f
 - p f --> p f
 - P f P f
- Second Staff:**
 - ord. damp
 - pizz L.H. damp
 - trem.
 - ± 10" harm. posn. on the 4 strings 33"
 - strict 20"
- Third Staff:**
 - harm. posn. on 33" m. 8. 0
 - cresc.
 - leg. gliss. gliss.
 - batt.
- Fourth Staff:**
 - PPPP
 - harm. sul A.
 - PPPP
 - harm. sul A
 - PPPP
 - harm. posn. in 4 str.
 - leg. harm. posn. in 4 str.
 - harm. posn. in 4 str.
 - mp
 - strict 20"
- Fifth Staff:**
 - (bar) damp
 - pizz L.H. harm. sul G
 - L. H. pizz on D.A.E.
 - (damp.)
 - + 54" harm.
- Sixth Staff:**
 - on G always
 - oblique bow
 - Gettato
 - damp D.A.E trem. G.D.A. circular bow
 - 2" ff PP (f) --> p
 - 2.5" sim. PP
 - gliss.
 - strict 1'

2

0" harm. norm. highest on G D.A.E. sim. G (ord.) 20"

pizz L.H. sffz sffz sffz ff sf-pp ff sf-mp on 4 strns. pizz L.H.

trem. cresc. P f sub. damp bar

5:

0:

0" behind the bridge 20"

gliss. gliss. E ppp >> pp

mp cresc harm. sul G c.l.b. harm. sim. highest on G

L.H. pizz D.A.E (damp) pizz ff ± 0" ohC. always oblique bow gettato damp G.D.A. trem.

(-) ± 10" f sub (f) p f p f p f p p f f

0:

cont'd behind the bridge 20"

0" different pressures 20"

pp on D.A.E sim. f 3 3 pp (ord.) gliss. gliss. mf

oblique bow sffz-pp ff damp p

gettato pizz L.H. ff p f > > p f > > p f p

0:

2' strict

A handwritten musical score for three string instruments (Violin, Viola, Cello) on four staves. The score includes dynamic markings (e.g., f, ff, p, pp), performance instructions (e.g., harm., gliss., tr., sulc.), and annotations (e.g., 'behind', 'strict', 'highest on C.', 'P sub.').

Annotations include:

- behind ----- harm
- $\pm 06''$
- $\pm 15''$
- gliss. (multiple arrows)
- tr. (multiple arrows)
- f
- leg. (multiple arrows)
- 20 strict
- PP Behind the
- IPP highest on C.
- sulc. (multiple arrows)
- stays on tr.
- pizz. L.H. (multiple arrows)
- f
- tr. (multiple arrows)
- on C always
- fff > > > P sub.

A handwritten musical score for violin. The top staff shows a melodic line with grace notes and slurs, followed by a dynamic instruction "seguo". The next section is labeled "fast saltando" with a large arrow. Subsequent sections include "c.l.", "c.l.b.", and "20'' strict". The middle staff features a "Bridge" section with "sempre PP" dynamics and an "E." ending. The bottom staff contains a "G.D.A." section with "C." markings, dynamic changes from "P" to "ff", and various bowing techniques like "oblique bow", "Gettato", "damp G.D.A.", "trem. C.G.", "circular bow", and "ricochet". The score concludes with a "strict" section at 20 inches.

0" ord. legato -- saltando -- balsando --- ord. leg.

20" strict

cont'd behind bridge, pizz... ---

5: f 3 3 P f P f P

Behind the Bridge

ord. damp pizz L.H. trem. D = nnn

9: f P f * G P f >> f scratch

cresc... molto

④

Molto Scratching (pitches are unimportant)*

Mute the 4 strings always

slow arco (Grain)

fff *semper*

fff *semper* slow arco (Grain)

fff *semper* slow arco (Grain)

fff *semper* slow arco (Grain)

free

free

3

>> >

3

3

3

5

strict tempo.

 $\text{J}=120$ (always scratching) $\pm 0''$ accelerando $20''$

$\text{J}=120$

$\text{J}=120$ sim.

$\text{J}=120$ sim.

strict $\text{J}=120$

$\text{J}=120$ sim.

$\text{J}=120$ sim.

+ 0'' accelerando $20''$

rallent.

rallent.

 $\text{J}=130$ $20''$

($\text{J}=120$)

$\text{J}=130$ sim.

 $\text{J}=110$

$\text{J}=110$

$\text{J}=110$ sim.

 $\text{J}=100$

$\text{J}=100$

$\text{J}=100$ sim.

41

*The written pitches are only the specified string where you can stop any pitch inside.

5

($\text{d}=130$) $12''$ $8''$ (5)
 rallentando $\text{d}=120$ change pitches accel. $20''$

Prestissimo con fuoco, irregolare
Ritmo libero

2" Ritmo libero

2" fff 18"

2" fff 18"

2" fff 18"

2" fff 18"

20"

moltò ritardando

molto ritardando

14"

2"

(*fff*)

slow arco

14"

2"

(*ffff*)

slow arco

14"

2"

(*ffff*)

slow arco

14"

2"

(*ffff*)

slow arco

— — — — 14" — — — — 2" — — — — 4" — — — — 5'

6

4" Very dry, pitches free

strict
20"

pizz combining: Ord, Bartók, S.P. Behind the bridge

9

10

salzando

gliss. gliss. gliss.

PP

leg. gliss. gliss.

PP

Pizz. sim. ff

16" 16"

16" 16"

ff 1" ff

8" 12" trem. damp the other strns.

batt. >>

molto gliss. on G ff p sub. ff P ff P ff ff

8" molto str. A ff ff ff

8" ff ff

take bow

ff ff ff ff

SFF2 P < P ff

scratch Ferrule behind bridge

ff P f P f ff ff ff ff

gloss

ord. scratch batt. oblique

20'

slight pause

ord. scratch ferrule batt. oblique

ff ff ff ff

slight pause

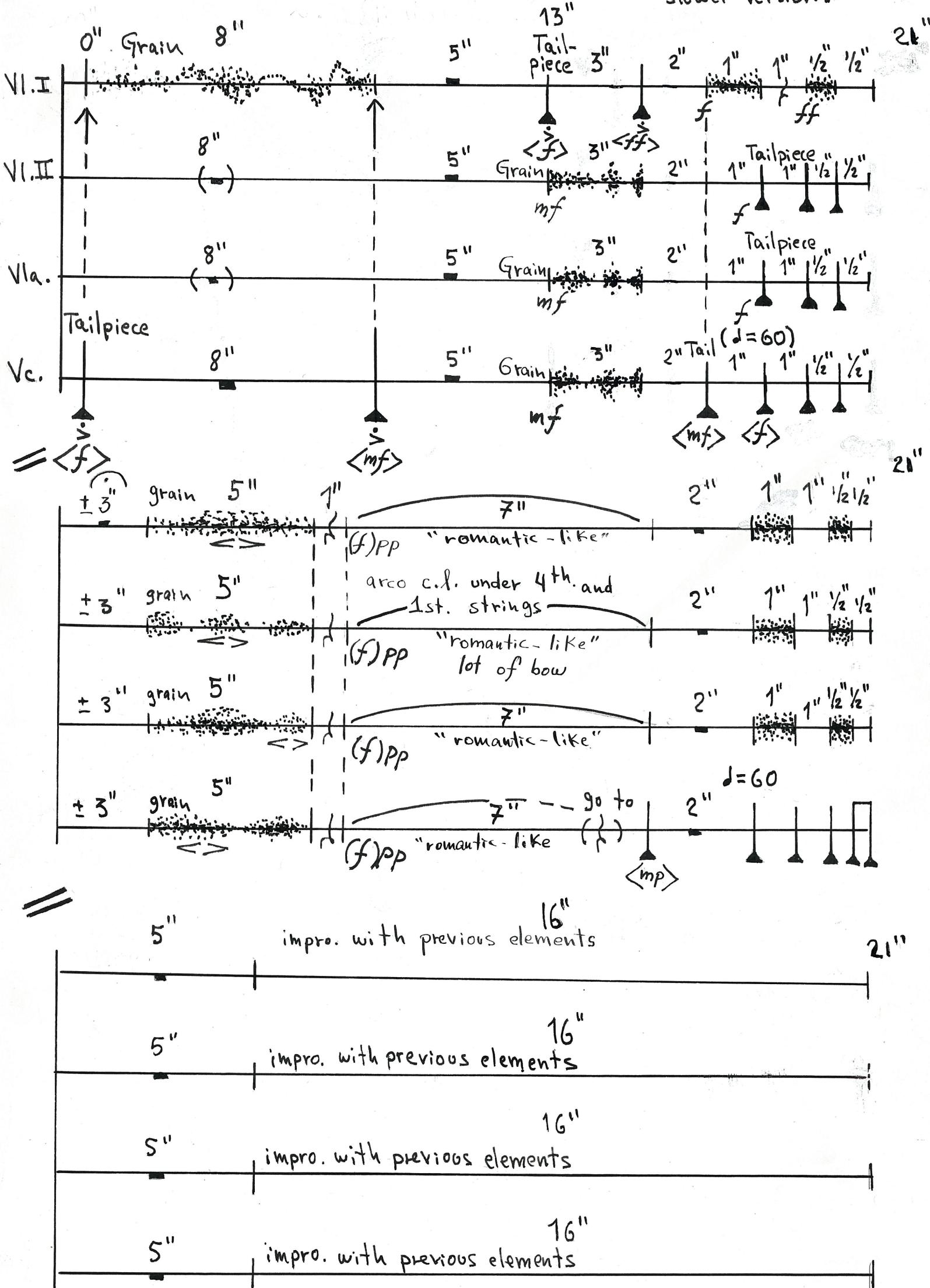
oblique Pizz L.H. damp batt. behind. harm scratch

C string always

10'

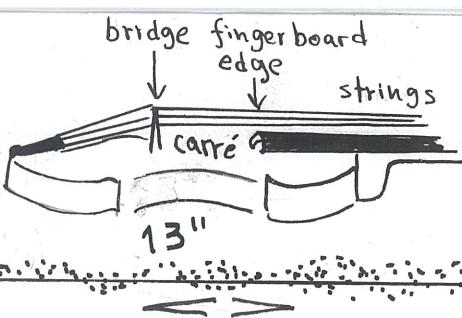
2. Grain - carré

Strictly respect the measure of time or you may also consider a proportionally slower version.



* Overpressure with the stick of the bow to the belly of the instrument so that in between, the hair of the bow is crushed-down. The resulting effect is a kind of granular sound, which absolutely will not harm the instrument.

(2)



grain

13" 5" 3" 21"

grain 13" 5" 3"

grain 13" 5" 3"

grain 13" 90 to 3" 3" go into "carre" 8" 21"

Carré:

Gettato c.l.b. under 4th. and 1st. open strings (no grain) etc. (f) p oblique bow (c.l.) on the belly etc.

+ (ff) p Gettato c.l.b. 13" (f) p 8"

+ (ff) p Gettato c.l.b. 13" (f) p 8"

+ (ff) p Gettato c.l.b. 13" (f) p 8"

+ (ff) p Gettato c.l.b. under 4th. 1st. str. 13" (f) p Verso tallone 21"

2" * f > sfz f ← 16" → 5 5 5 3" 3"

f > sfz f ← 16" → 5 5 5 3" 3"

f > sfz f ← 16" → 5 5 5 3" 3"

f > sfz f ← 16" → 5 5 5 3" 3"

* be careful not to hit too much the bridge!

** pull the bow violently under 4th and 1st strings. (col. legno)

+ (ff)p between parenthesis is the intensity of performance unto do non thorice the oscillation intensity

8"

2" - T - 8" - 3" (3)

"carré" always

(f) 5 6 (7) 4 4

mf f sfz

"carré" always

mf f sfz

"carré" always

mf f sfz

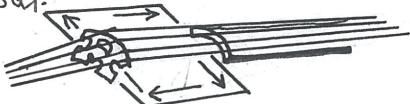
grain (impro.) 21"

④

Carré transversal

always arco upside down c.l.
from very slow to fast

carré transversal:



21"

21" 21" 21" 21"

cresc. cresc. cresc. cresc.

each independent

mf mf mf mf

v v v v

Π Π Π Π

21" 21" 21" 21"

cresc. cresc. cresc. cresc.

3" 18" 21"

3" 18" 21"

3" 18" 21"

3" 18" 21"

3" 18" 21"

3" 18" 21"

PPP PPP PPP

PPP PPP PPP

PPP PPP PPP

PPP PPP PPP

c.l.b. belly arco c.l. on belly circular motion 21"

xxx o > > v n G v n v n n

c.l.b. belly arco c.l. on belly circular motion 21"

xxx o (v n v n) > > >> v n v n n

c.l.b. on belly arco c.l. on belly circular motion 21"

xxx o > > >> v n G (v n v n) v n v n n

c.l.b. on belly arco c.l. on belly circular motion 21"

xxx o > > >> v n G (v n v n) v n v n n

f > (mp) pp

c.l.b.
belly

mute 4 strings -- →

arco lying 1/2 c.l. 1/2 hair 5"

c.l.b. ricochets

2" circ. motion

c.l.b.

8"

Handwritten musical score for strings. The score consists of four staves, each with a different dynamic marking: **f**, **f**, **f**, and **f**. The first staff has a tempo of **3"**. The second staff has a tempo of **2"**. The third staff has a tempo of **3"**. The fourth staff has a tempo of **2"**. The score includes various performance instructions: "c.l.b. belly" at the beginning of the first staff; "mute 4 strings -- →" above the first staff; "arco lying 1/2 c.l. 1/2 hair 5" above the second staff; "c.l.b. ricochets" above the third staff; "circ. motion" with circular arrows above the fourth staff; "mf" and "oblique" markings; and "mf" and "circ. 5" oblique" markings. The score concludes with "c.l.b. 8" and "c.l.b. 8" on the final two staves.

c.l.b. on belly + arco saltando under 4th and 1st. strgs.
gliss on 4 strns. up & down ad lib.

L.H.

3"

impro...

18"

21"

PP

3"

gliss on 4 strns. up & down ad lib.

18"

ghiss on strns. up & down ad lib.

18"

3"

gliss on 4 strns. up & down ad lib.

18"

3"

impro...

18"

PP

only arco (ord.) under 4th. and 1st. strgs.

±13"

+c.l.b. belly

±8"

21"

Handwritten musical score for strings. The score consists of four staves, each with a dynamic marking: **gliss**, **PP sempre**, **PP sempre**, and **PP sempre**. The first staff has a tempo of **gliss (a)**. The second staff has a tempo of **gliss (a)**. The third staff has a tempo of **gliss (a)**. The fourth staff has a tempo of **gliss (a)**. The score includes performance instructions: "gliss" above the first staff; "PP sempre" above the second staff; "only arco (ord.) under 4th and 1st. strgs." above the third staff; and "PP sempre" above the fourth staff. The score concludes with "+c.l.b. belly" on the final three staves and a bracket indicating a duration of **21"**.

G

carré

L.H. f sub. 21"

L.H. f sub.

L.H. f sub.

L.H. f sub.

L.H. f sub.

carré transvers under strings

only arco (ord. □ □ □ □) on 4th, 1st. str.
L.H. harm. position always gliss

circular bow

21"

mp

circular bow

carré transvers under strings

only arco (ord. □ □ □ □) on 4th, 1st. str.
L.H. harm. position always gliss

circular bow

□ □

carré transvers under strings

only arco (ord. □ □ □ □) on 4th, 1st. str.
L.H. harm. position always gliss

circular bow

carré transvers under strings

only arco (ord. □ □ □ □) on 4th, 1st. str.
L.H. harm. position always gliss

circular bow

□

mp

3"

carré transvers on belly

c.l.b.

18"

f

□ □ □ v □ □ etc.

3

21"

3"

carré transvers on belly

c.l.b.

18"

f

v □ □ v □ □ etc.

3

21"

3"

carré transvers on belly

c.l.b.

18"

f

□ v □ □ v □ □ etc.

3

21"

3"

carré transvers on belly

c.l.b.

18"

f

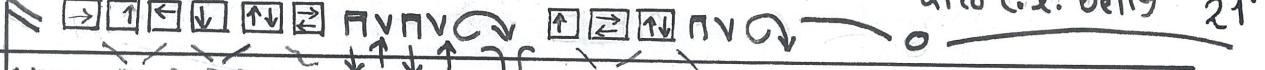
□ v □ □ v □ □ etc.

3

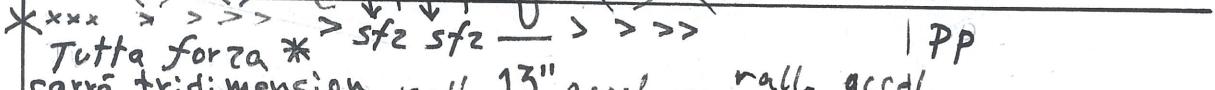
21"

13"

Carré three-dimension L.H. gliss ord. accel. rall. accel.

3" 

5" arco c.l. belly 21"

3" 

5" | pp

3" Carré tridimension rall. 13" accel. oblique
L.H. gliss ord. rall. acccl.

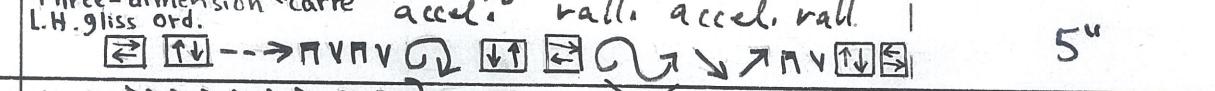
5"

3" 

5" | pp

3" Carré three-dimension "carré" accel. 13" rall. accel. rall.
L.H. gliss ord.

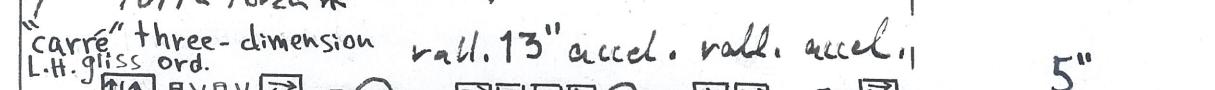
5"

3" 

5" | pp

3" Carré three-dimension rall. 13" accel. rall. accel.
L.H. gliss ord.

5"

3" 

5" | pp

3" Tutta forza *

ord. under 4th. 1st 10" 10"

no expression

$\overline{\sigma}$

PPP

no expression 10"

$\overline{\sigma}$

PPP

no expression 10"

$\overline{\sigma}$

PPP

no expression 10"

$\overline{\sigma}$

PPP

5" 2" three-dimension
arco c.l. L.H. gliss ord.
belly

fp — tutta forza >> <><>

arco c.l. 1 three-dimensional carré
L.H. gliss ord.

fp — tutta forza sfz >> >>

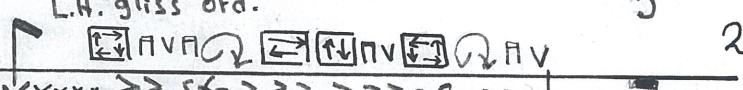
arco c.l. 1 three-dimensional carré
L.H. gliss ord.

fp — tutta forza >> sfz >>

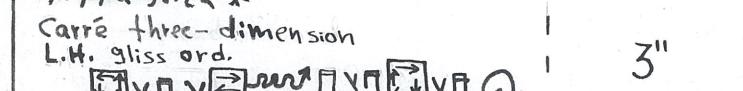
arco c.l. 5" belly

fp — >> > sfz >>

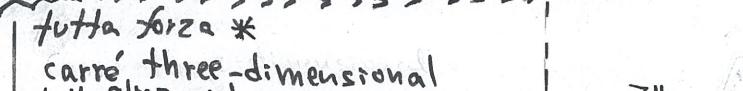
3" Carré three-dimension L.H. gliss ord.

5" 

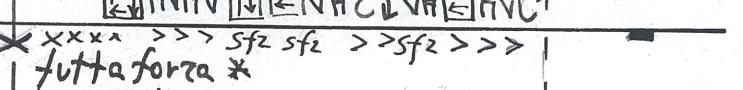
3" Carré three-dimension L.H. gliss ord.

5" 

3" Carré three-dimension L.H. gliss ord.

5" 

3" Carré three-dimension L.H. gliss ord.

5" 

3" Carré three-dimension L.H. gliss ord.

5" 

3" 7" 1" only scratch molto on 4,1, 1st strings
only scratch molto on 4,1, 1st strings

6" 21" arco c.l./belly "romantic" arco c.l./belly "romantic"

(f)pp < 6" arco c.l. / belly "romantic"

(f)pp ----- only scratch molto on 4,1, 1st strings

(f)pp ----- only scratch molto on 4,1, 1st strings

(f)pp ----- only scratch molto on 4,1, 1st strings

5"

"carre" transvers
under 1st. and 4th. strings
arco upside down in four
directions
L.H. gliss harm. possn.

3" three-dimension 1" Grain 8"

futta forza >> sfz
3" turn the bow f p <> f

three-dimension 1" 8" 5"

futta forza turn the bow f p <> f 2" 2" tutta forza

3-dimensional 1" 8" 5"

futta forza 3" turn the bow fp <f>p<> f 2" 2" tutta forza

3-dimension 1" 8" 5"

futta forza 2" turn the bow f f f f 2" 2" tutta forza

2" 4" arco c.l. on 4th. 1st str.
L.H. gliss harm. possn.
vnvnvnvn → 1" 2" arco c.l. on 4th. 1st str.
L.H. gliss ord. possn.
vnvnvnvn → 21"

2" mf continuous 4" (f)mp 1" 2" (f)mp

turn the bow 4" vnvnvnvn 4" 1" 2" vnvnvnvn 8"

2" mf continuous 4" (f)mp 1" 2" (f)mp

turn the bow 4" vnvnvnvn 4" 1" 2" vnvnvnvn 8"

2" mf continuous 4" (f)mp 1" 2" (f)mp

turn the bow 4" vnvnvnvn 4" 1" 2" vnvnvnvn 8"

1" three-dimens. 3" 8" grain 5" 21"

futta forza 1" mp 3" tutta forza 8" discontinuous

1" 3" 8" P discontinuous sfzp <> f

futta forza 1" mp 3" tutta forza 8" 5"

futta forza 1" mp 3" Tutta forza 8" P discontinuous

futta forza 1" mp 3" tutta forza 8" P discontinuous

5" 8" 3" 5" 21"

PP <f> <sf> turn bow arco c.l. belly v - n - vvvv

5" 8" 3" arco c.l. belly v - n - vvvv

< > <f> <ff> turn bow (f)PP 5" (f)PP 5" arco c.l. belly v - n - vvvv

5" 8" 3" turn bow (f)PP 5" ad.lib: arco c.l. on Tail (7)v - n - v (f)

f <P> <mp> (f)PP turn the bow

strictly 13" 2" 5" 21"

turn P continuous strictly (f)PP "Romantic like" arco ord. belly v - n - vvvv

turn P continuous strictly 2" (f)PP "Romantic like" arco ord. belly v - n - vvvv

turn P continuous 13" 2" (f)PP "Romantic like" arco ord. belly v - n - vvvv

(?) grain on the Tail 2" (f) don't move arco ord. on Tail sim.

(mf)

1" 1" 1" 2" 3" 5" Grain 8" 21" +

Violently! Place the
motto pull out instr. on
the bow the knee,
from the back
of the instr.

Grain from top to bottom

1" 1" 1" 2" 3" (f)PP Grain 8" (f)PP Grain 8"

on back of the instrument

1" 1" 1" 2" 3" motto the facing
"carre" the audience

Grain on the back of the instrument
from top to bottom

(d=60) 1" 1" 1" 2" 3" 5" don't move ad lib.: grain on the Tail

(mf) sim.

3. Direct-Dimensional

$$J = 60,$$

Sempre harmonic position and micro-gliss
Overdress - 2nd position

Overpress - to-ord. position

strictly

20"

Vn. I

Vn. III

Va.

V_c

* *ff Sempre* overpressure → *O.P.* → ord. harm. → *O.P.* → ord. harm. position → *O.P.*
 ff Sempre overpressure → *O.P., Sffz* → *O.P.*, *O.P.* → *O.P.* → *O.P.* → *O.P.* → *O.P.*
 ff Sempre overpressure → to ord. *O.P.* → to ord. *O.P.* → to ord. *O.P.* → to ord. *O.P.* → to ord.
 ff Sempre overpressure → to ord. *Sffz* → *O.P.*, *Sffz* → *O.P.* → *O.P.* → *O.P.* → *O.P.*
 ff Sempre overpressure → to ord. *Sffz* → *O.P.* → *O.P.* → *O.P.* → *O.P.* → *O.P.*
 ff Sempre overpressure → to ord. *Sffz* → *O.P.* → *O.P.* → *O.P.* → *O.P.* → *O.P.*

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

6 To --- ord. harm. psin.

The score consists of four staves representing different sections of the orchestra. The top staff uses treble clef and includes dynamic markings like *sffz*, *O.P.*, *to*, *sfz*, and *ord. harm. psin.*. The second staff uses bass clef and includes *sffz*, *O.P.*, *to*, *ord. harm. psin.*, and *postn.*. The third staff uses bass clef and includes *O.P.*, *sfz*, *to*, and *ord-harm. psin.*. The bottom staff uses bass clef and includes *O.P.*, *sfz*, *to*, and *sfz*. The score is annotated with arrows and labels indicating performance techniques and transitions between sections.

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

strict

2

highlight only accents (#) O.P. -- → to - ord.-karm. →

21

Handwritten musical score page 21. The score consists of six staves, each with a different clef (G, F, C, B-flat, A, G). The music is divided into measures by vertical bar lines. Various dynamic markings are present, including *sffz*, *sfz*, *O.P.*, *O.P. ->*, *ord. harm.*, *ord. harm. p.stn.*, *sim.*, and *20'' strict*. There are also numerous performance instructions such as 'highlight only accents' and 'highlights' with arrows pointing to specific notes. The score is written on five-line staff paper.

Long notes = p highlighting only accents = \overline{s} strict

3

Handwritten musical score for orchestra, page 31, measures 1-10. The score includes two staves of music with various dynamics, articulations, and performance instructions. Measure 1 starts with a forte dynamic (F) and includes a 'fast trem.' instruction. Measure 2 features a 'sfz' dynamic. Measure 3 contains a 'p' dynamic and a 'fast trem.' instruction. Measure 4 includes a 'fast trem.' instruction. Measure 5 starts with a 'p' dynamic and a 'fast trem.' instruction. Measure 6 includes a 'sfz' dynamic. Measure 7 contains a 'p' dynamic and a 'fast trem.' instruction. Measure 8 includes a 'fast trem.' instruction. Measure 9 contains a 'p' dynamic and a 'fast trem.' instruction. Measure 10 includes a 'fast trem.' instruction. The score is written on five-line staff paper with a key signature of one sharp (F#). The page number '31' is at the top left, and the duration '20'' is at the top right.

36, sempre harm. gliss position
highlight accents > only

going to - - O.P.

ord.-harm.

20"

41. going --- V.F. 9

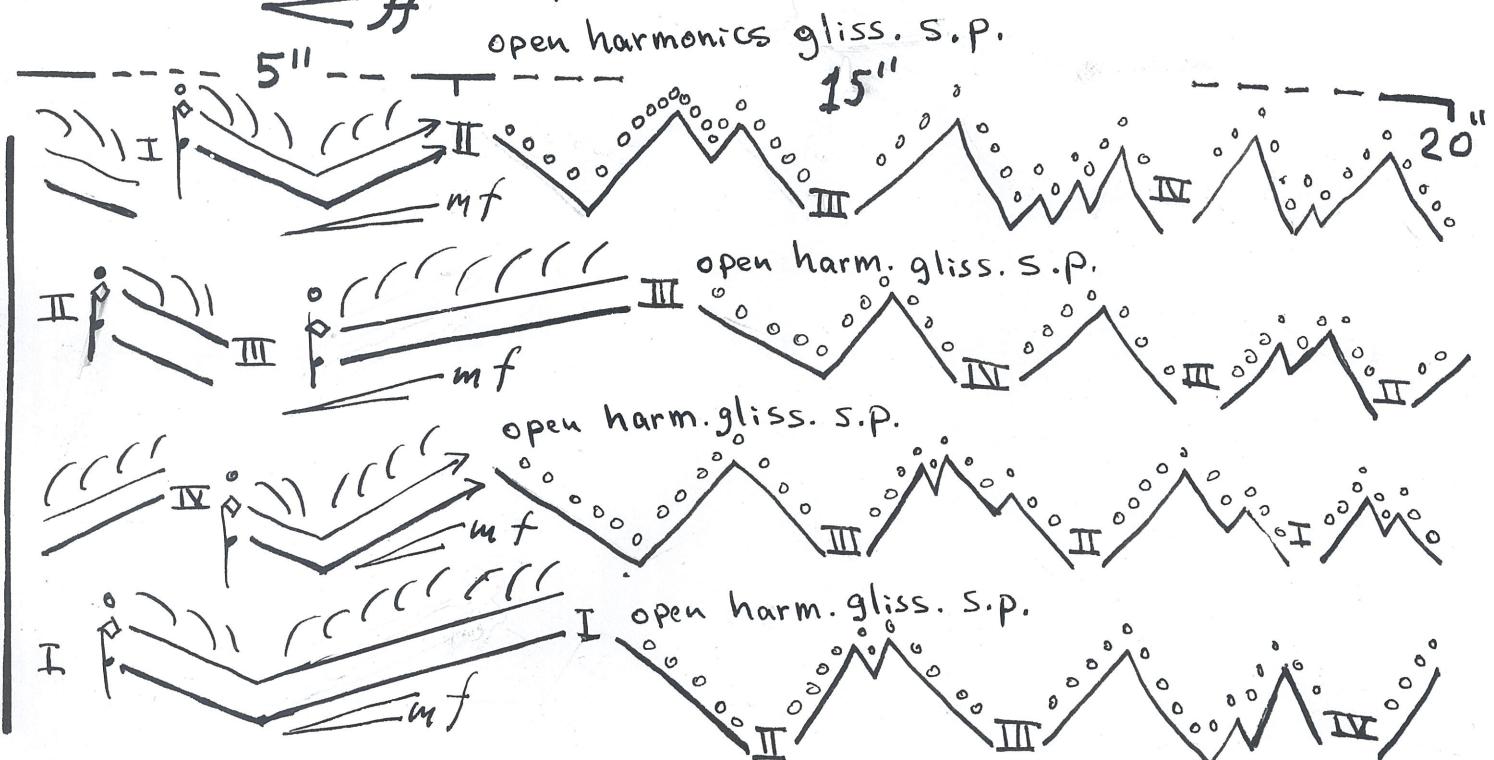
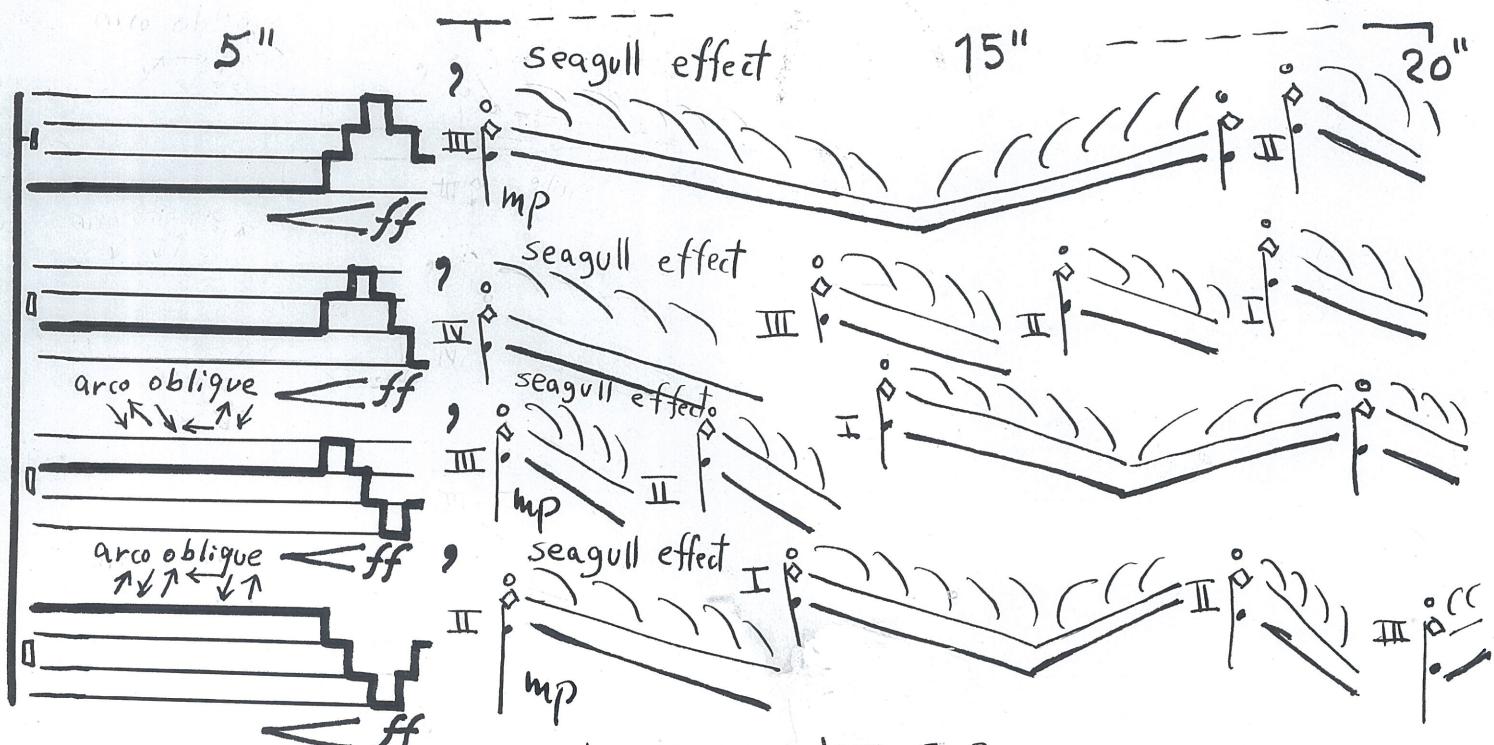
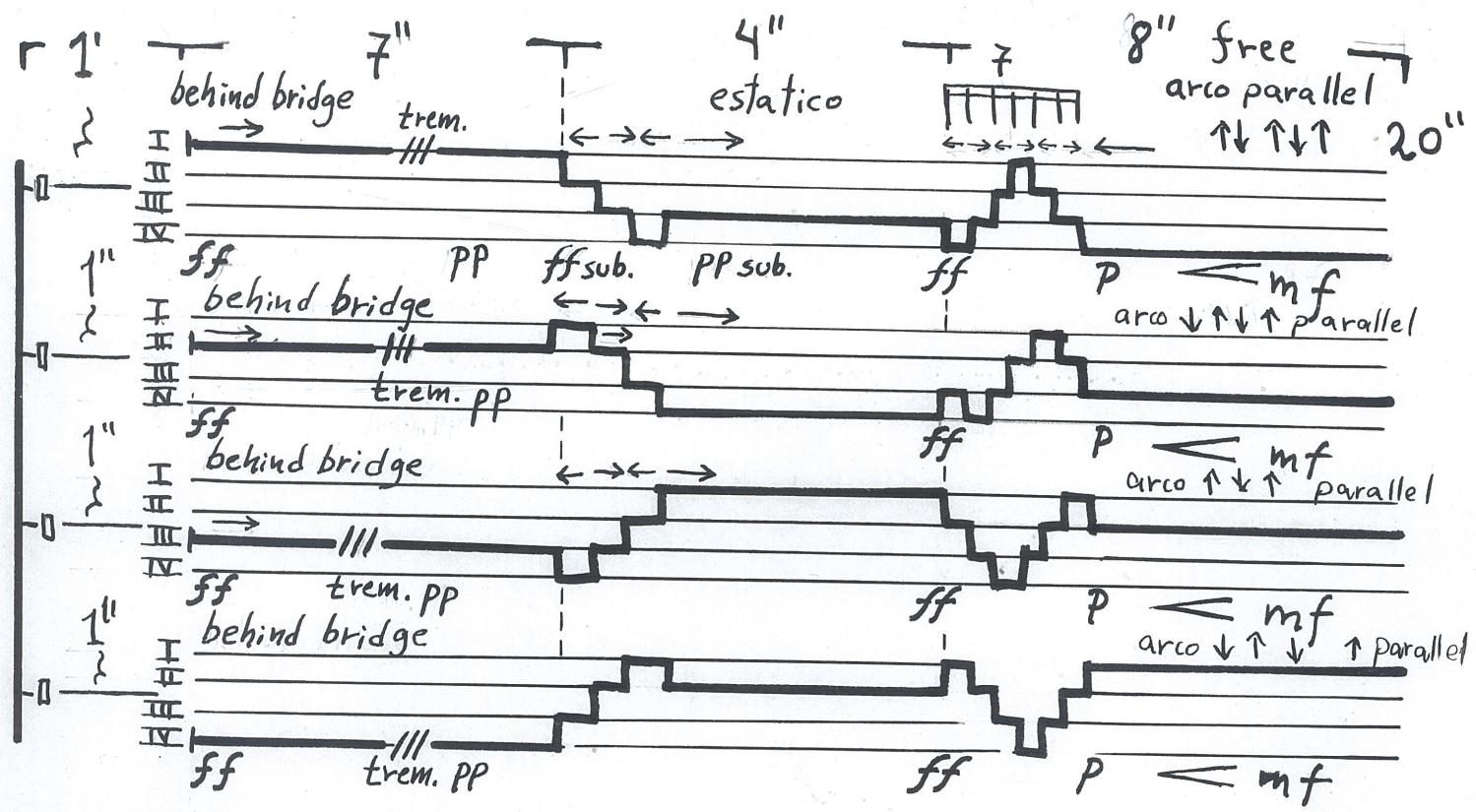
ord. - $\frac{O.P.}{H^+}$ > ? > ord. \gg O.P.

O.P.

3'

strict

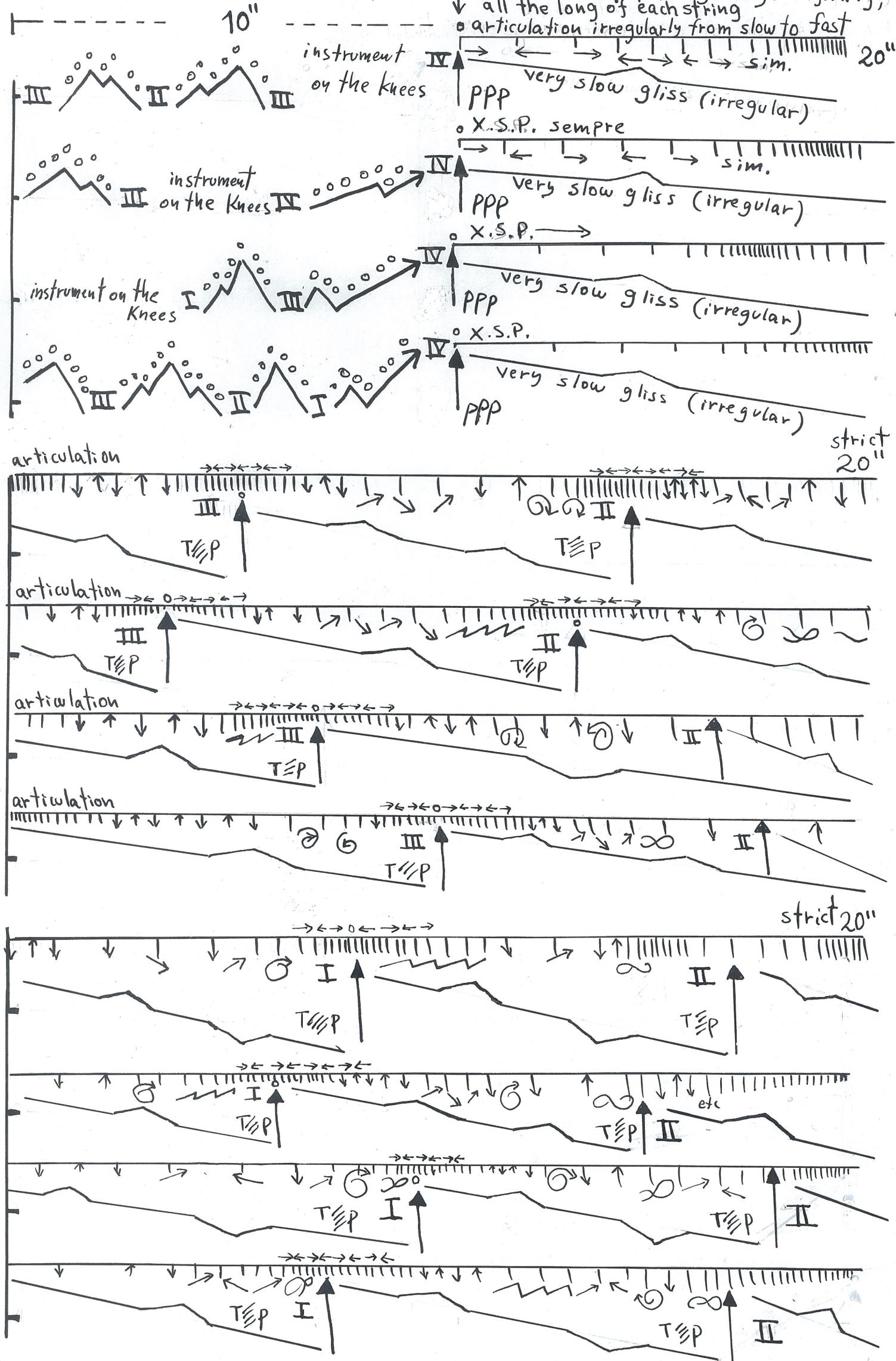
4



arco : → = □ ↑↓ = parallel to string
 ← = V ↗↖ = 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



\odot = circular bow

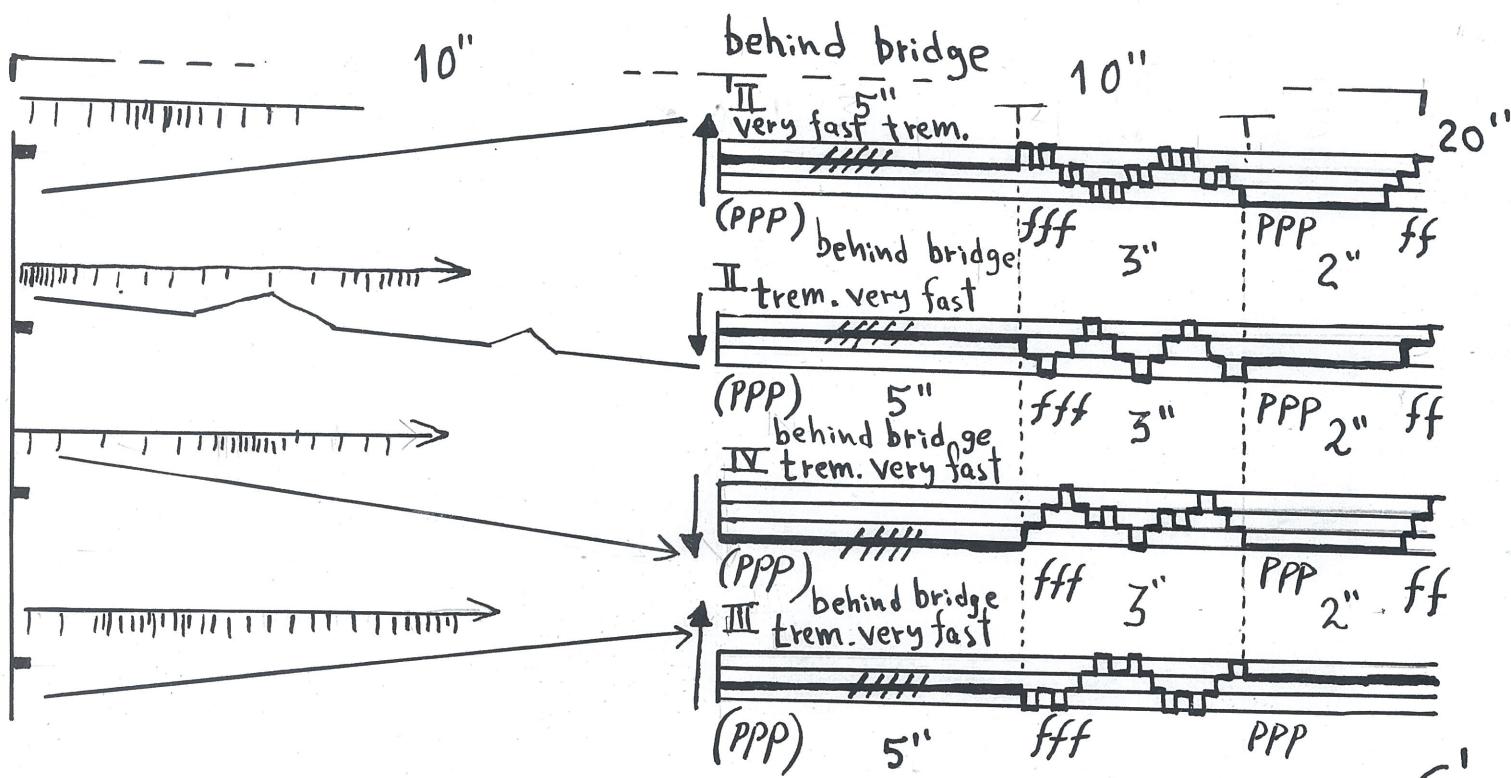
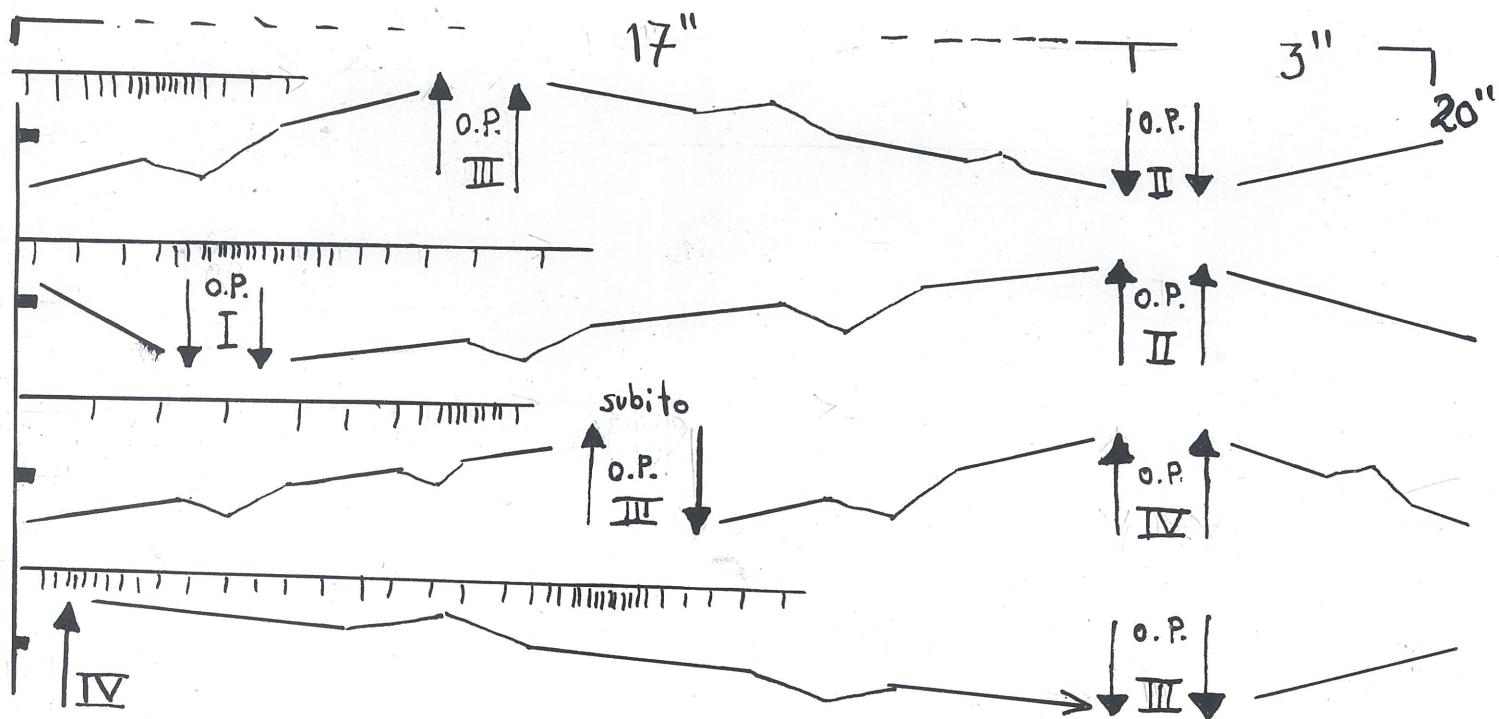
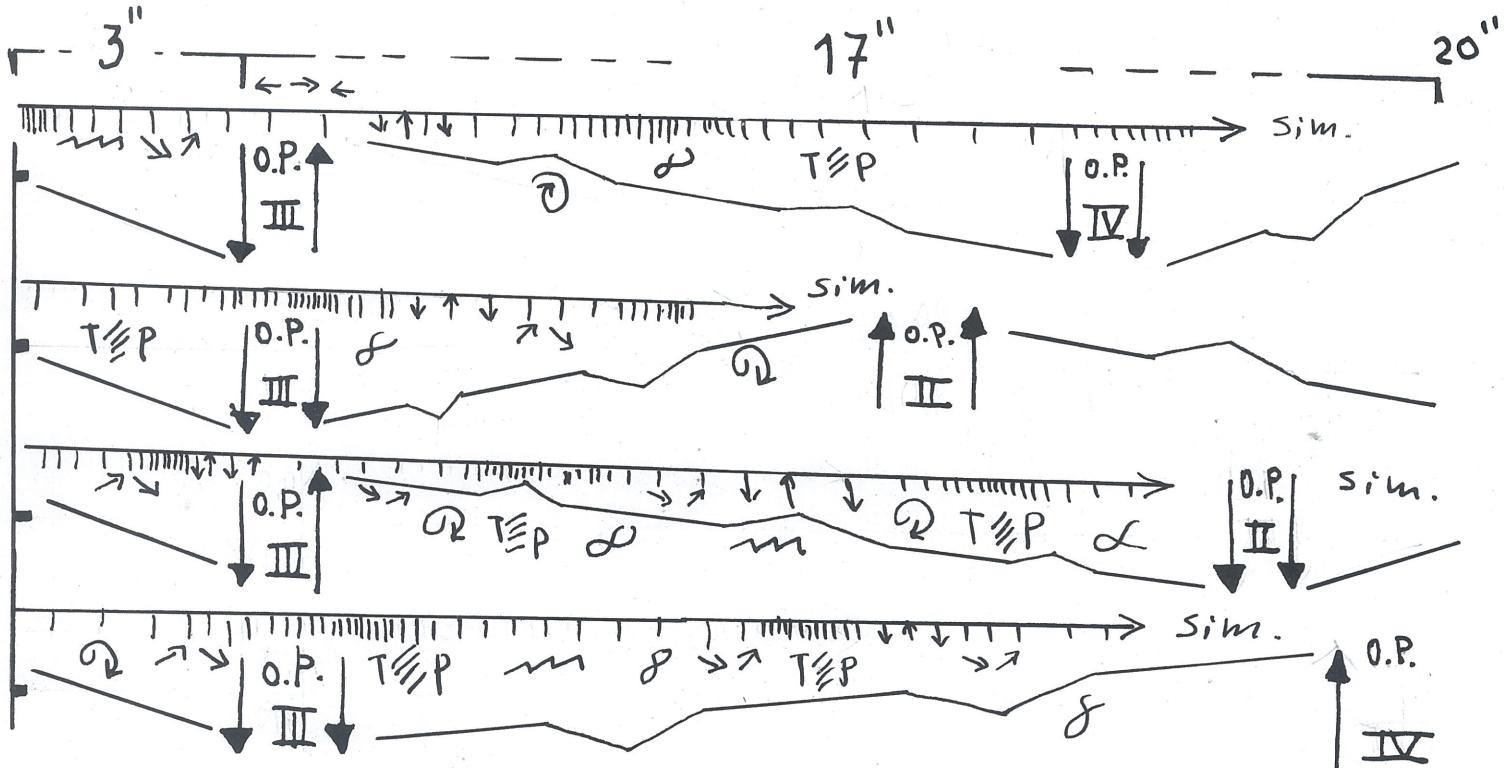
OC = eight qpe

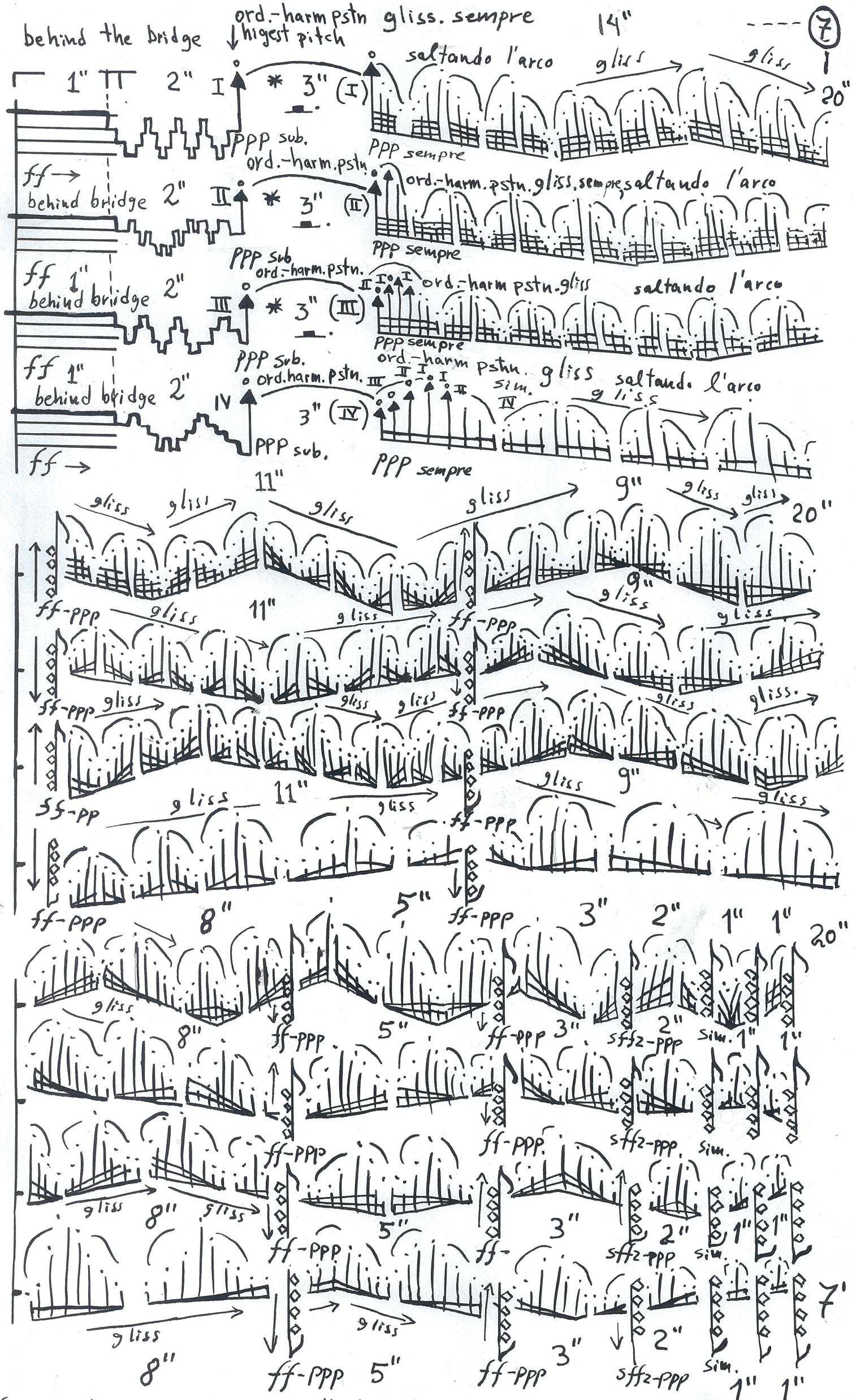
\sim = Sqw bow

∞ = eight qpe bow $T\approx p$ = brush (parallel between Tasto and Pout, alla punta).

5'

6





*

If you want to play next passage with the instrument in an ordinary way, make this 3 seconds silence

1" * Sempre harm. psth. and micro-gloss
 Overpress - to - ord. psth. O.P. → ord. harm. O.P. → ord. harm. O.P. → 20"

1" ff sempre
 1" f * Overpressure (O.P.) to ord.
 1" f * Overpressure to ord.

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

diminuendo
 O.P. → to ord-harm. > diminuendo O.P. → to
 O.P. → to ord-harm. > diminuendo O.P. → scratch to
 O.P. → to ord-harm. > diminuendo O.P. → to ord.
 O.P. → to ord-harm. > diminuendo O.P. → to ord.
 highlight only accents

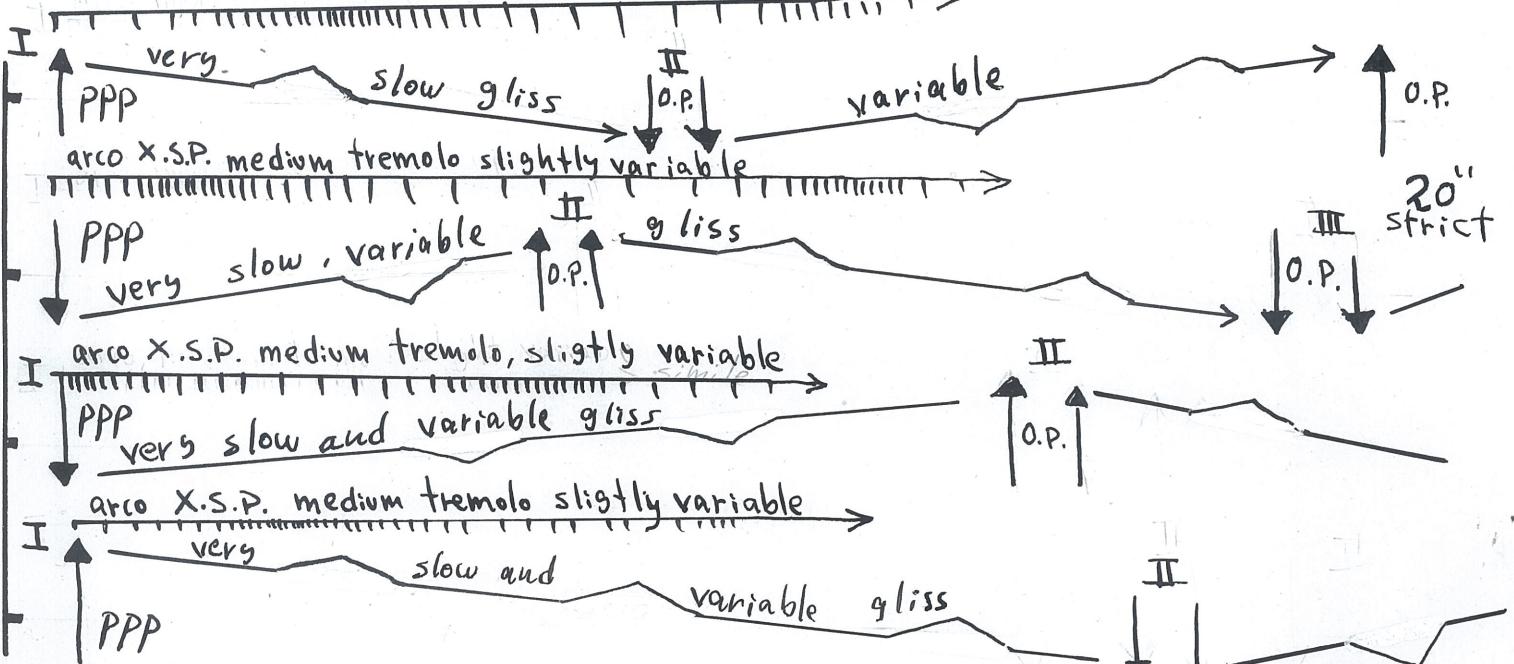
11 no accent O.P. → ord. → be silent 7" strict 20"
 instrument on the knees
 be silent 7" strict
 instr. on the knees, like cello
 be silent 7" strict
 instr. on the knees, cello like
 be silent 7" strict

ord. harm. psth.
 ord. harm.
 ord. harm.

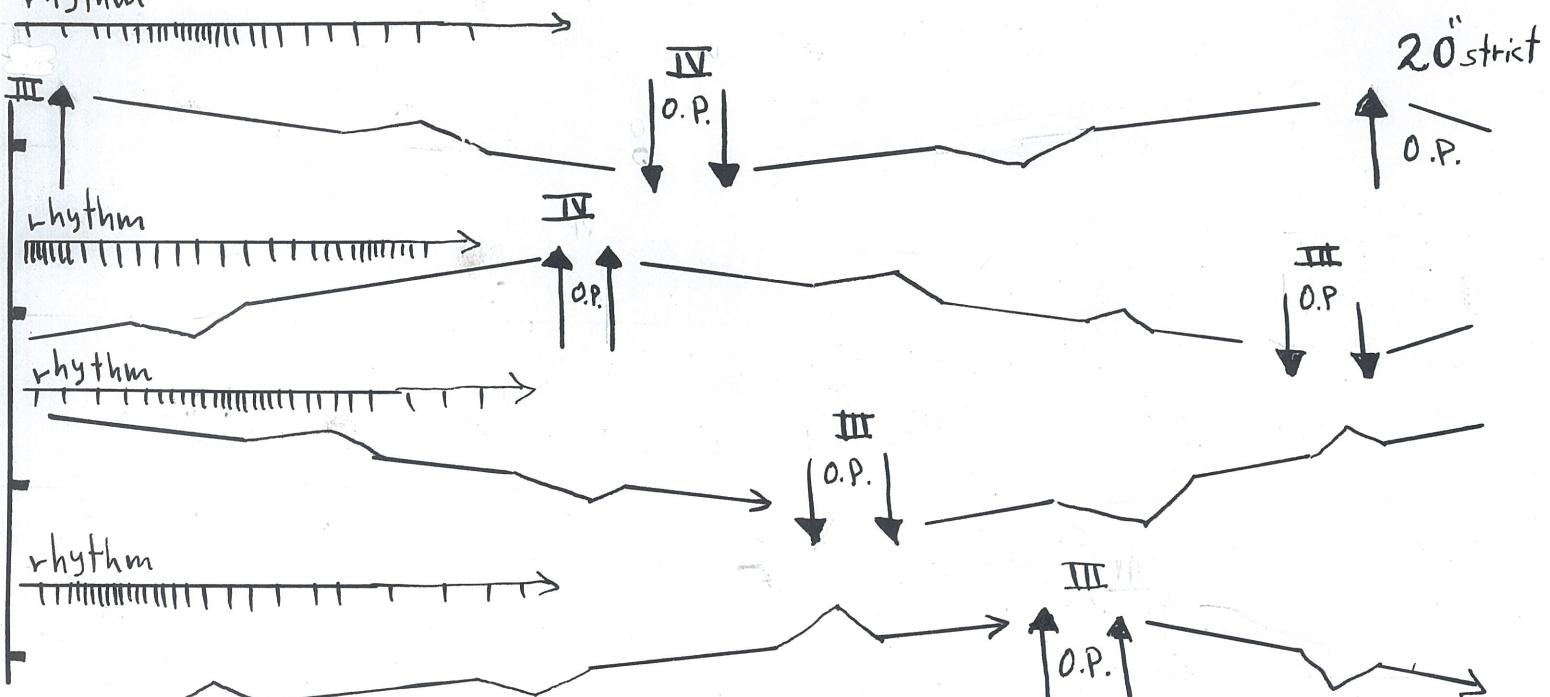
* O.P. overpressure

9

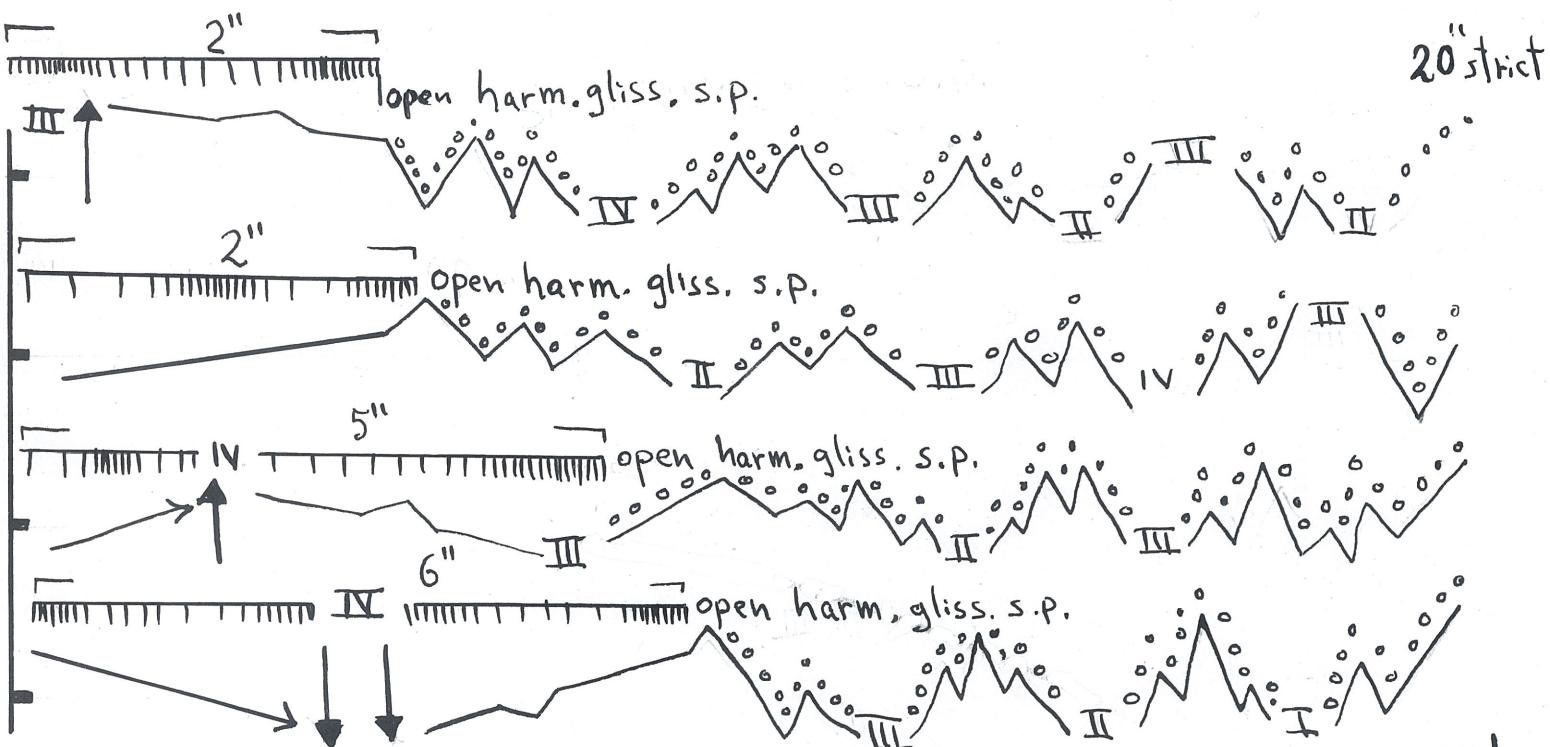
X.S.P. medium tremolo slightly variable



rhythm



rhythm



D.P. = over pressure

9

