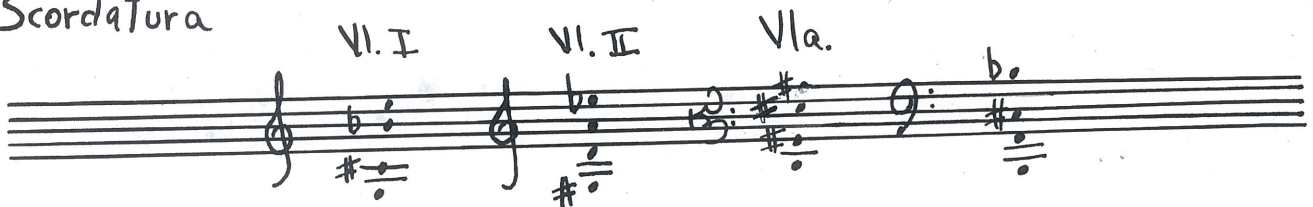


String Quartet Nr. 3

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

Salvador Torr 

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 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.

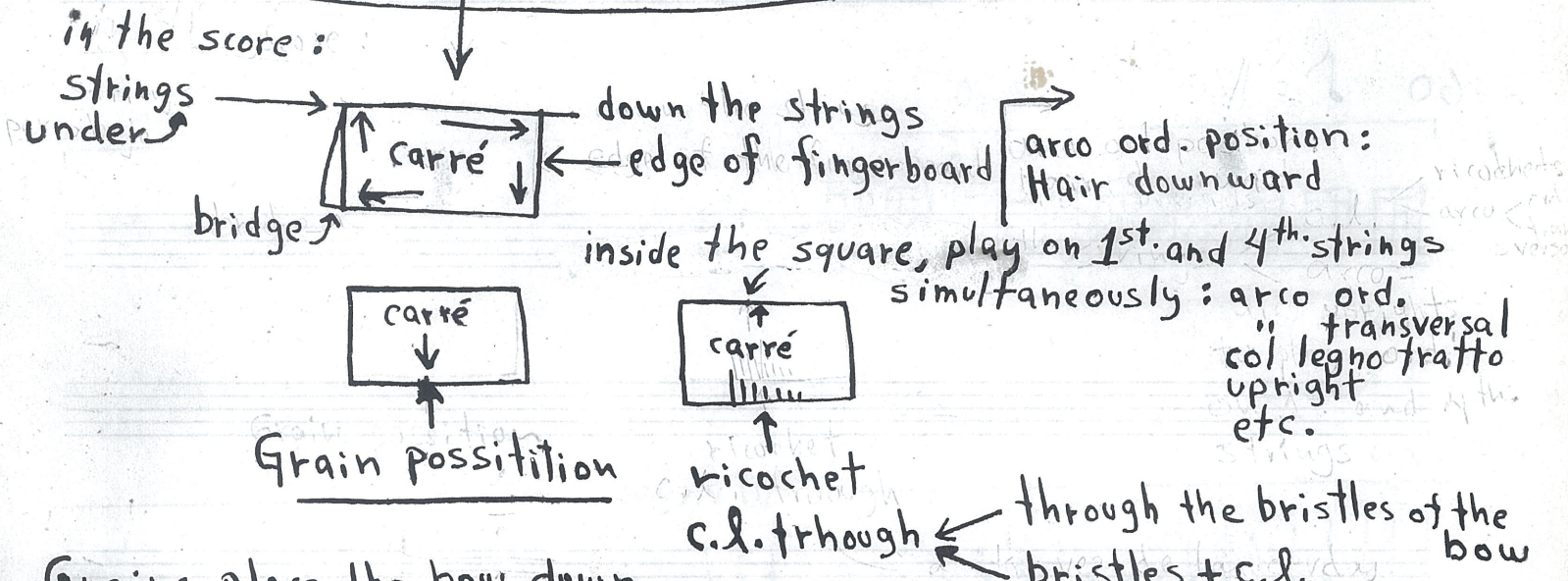
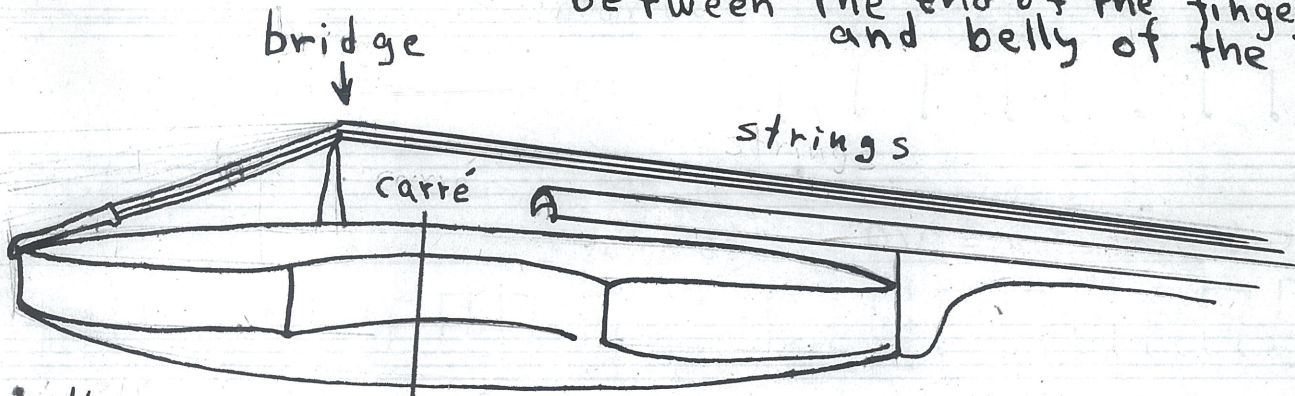
It is necessary that all four instrumentalists read on the general score, to coordinate all events, time, tempos, durations, synchronicity, what is improvised and what is not, percentage of growth or decrease, etc. etc. for this reason all four instrumentalists has to visualise the general score.

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

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

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.

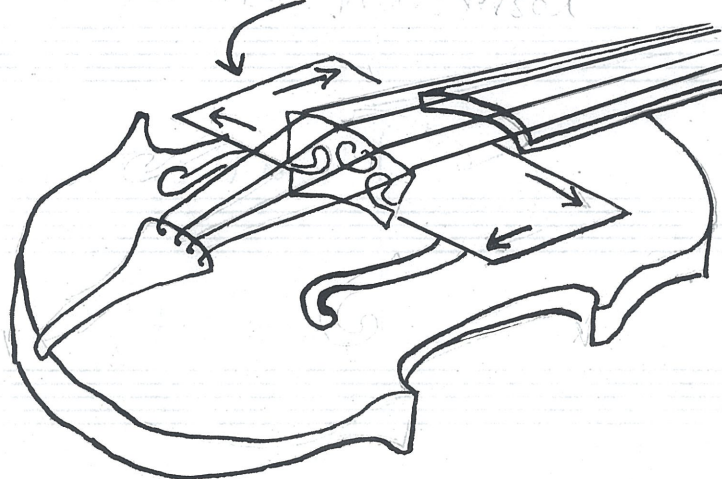


Grain: place the bow down the strings inside the square between:

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

0" on G always

oblique bow

Gottato

damp D.A.E-Str. trem. G.D.

circular bow

ricochet

20" strict

ff pp (f) PP f p f P P f

ord. damp

pizz L.H. damp

trem.

harm. posn. on the 4 strings ±10" 33"

gliss gliss

batt.

cresc.

leg. harm. posn. in 4 str. gliss

leg. harm. posn. in 4 str. gliss

harm. sul A. P PPP

harm. sul A. P PPP

harm. sul A. P PPP

harm. sul A. P PPP

mp

strict 20"

(bar) damp

pizz L.H.

harm. sul G

c.l.b. ±54"

harm.

L.H. pizz on D.A.E. (damp.)

±42"

on G always

oblique bow

Gottato

damp D.A.E trem. G.D.A.

circular bow

ff PP (f) P f p f P f

2" 2.5" PP

sim.

PP

gliss.

strict 1

2

harm. norm. highest on G D.A.E. sim. (ord.) gliss

0" 20"

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

trem. cresc. P f sub. damp bar

0" 20"

gliss gliss behind the bridge E pp sub. >>>

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

L.H. pizz D.A.E (damp) sffz sffz-- trem.

± 0" on C. always oblique bow Gettato damp G.D.A.

± 10" ff >>> p sub (f) p f p f p p <> p ff

cont'd behind the bridge different pressures 20"

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

oblique bow sffz-pp ff damp P

gettato ppp

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

2' strict

behind 0" --- harm ±06" tr --- ±15" --- harm. posn 20" strict

gliss, tr, f, pp, Behind the, sul c, highest on C., sfz sfz P, on C always, fff, P sub.

leg. segue fast saltando c.l. c.l.b. 20" strict

sempre PP Bridge E. >>> PP (ord.) gliss gliss PP circular bow, oblique bow Gettato damp G.D.A. trem. c.g., ricochet

(f) --- p >>> f p f --- p (f) --- p f P f P

0" ord. legato -- saltando -- balsando --- ord. leg. 20" strict

cont'd behind brge. nym --- f³ 3 P f P f P molto Behind the Bridge

ord. damp pizz L.H. damp trem. D n n n cresc... molto scratch 3' strict

(♩=130) 12" rallentando ♩=120 change pitches 8" accel. 20"

(♩=120) 12" *sim.*

(♩=110) *accelerando* *sim.*

(♩=100) *accelerando* *sim.*

fff *sim.* *molto*

Prestissimo con fuoco, irregolare
Ritmo libero

2" 5 2" *fff* 18" 18" 18" 20"

2" 2" 2" 2" *fff* *fff* *fff* *fff*

2" 2" 2" 2" *fff* *fff* *fff* *fff*

2" 2" 2" 2" *fff* *fff* *fff* *fff*

molto ritardando

14" 2" *slow arco* 20"

14" 2" *slow arco*

14" 2" *slow arco*

14" 2" *slow arco*

14" 2" 4" 5"

6

strict 20"

4" Very dry, pitches free

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

4" ff Very dry, pitches free
pizz combining: Ord, Bartók, S.P. Behind the bridge

4" ff Very dry, pitches free
pizz combining: Ord, Bartók, S.P. Behind bridge

4" ff Very dry, pitches free
pizz combining: ord, Bartók, S.P. Behind bridge

4" ff Very dry, pitches free
pizz combining: ord, Bartók, S.P. Behind bridge

4" ff 16" 18" 20" L.H. (damping) pluck, strike, slap, peg box... molto scratch. pizz with

18" Behind bridge, L.H. pizz (damping) pluck, strike, peg box... molto scratch. sf ffz pp pizz with

18" L.H. (damping) pluck, strike, slap, peg box... molto scratch. sf ffz pp pizz with

18" L.H. (damping) pluck, strike, slap, peg box... molto scratch. sf ffz pp pizz with

± 8" behind bridge fingernails on 4 strings Gettato, c.l., c.l.b. saltando 20" strict

± 5" L.H. movement fingernails on 4 strings Gettato, c.l. arco, c.l.b. slight gliss all time fff PP etc.

± 3" L.H. movement fingernail on 4 strings slight gliss all time

± 7" L.H. movement fingernails on 4 strings slight gliss all time

L.H. movement

3" 16" 1"

scratch Pizz: Gettato, c.l. arco, c.l.b. pizz L.H. (damp) arp scetch. 20" strict

slight gliss w. fingernails etc.

pp 16" fff pizz slight gliss w. 4 fingernails scetch.

pp 16" fff pizz slight gliss w. 4 fingernails scetch.

pp 16" fff pizz: gettato, c.l. arco, c.l.b. pizz R.H., L.H. (damp) arp. scetch.

gliss etc.

fff pp fff

scattered 12" behind bridge 8" 20"

pizz etc. c.l.b. > sfz pp > f x-x x-x etc. > sfz

scattered pizz etc. beh. bridge (7) f x x x etc. x x x

scattered pizz etc. c.l.t. > sfz (7) beh. bridge f x x etc. x x x

scattered pizz etc. perc. Teil sfz > mf ff beh. bridge x x etc. x x x

1' sparse stch. +5" scetch. +5" scetch. +3" etc. 20"

(d=100 a c c e l. d=120)

1' sparse +5" 5" 3" 2" 1.5" 1

Teil

fff mf mp p pp ppp pppp

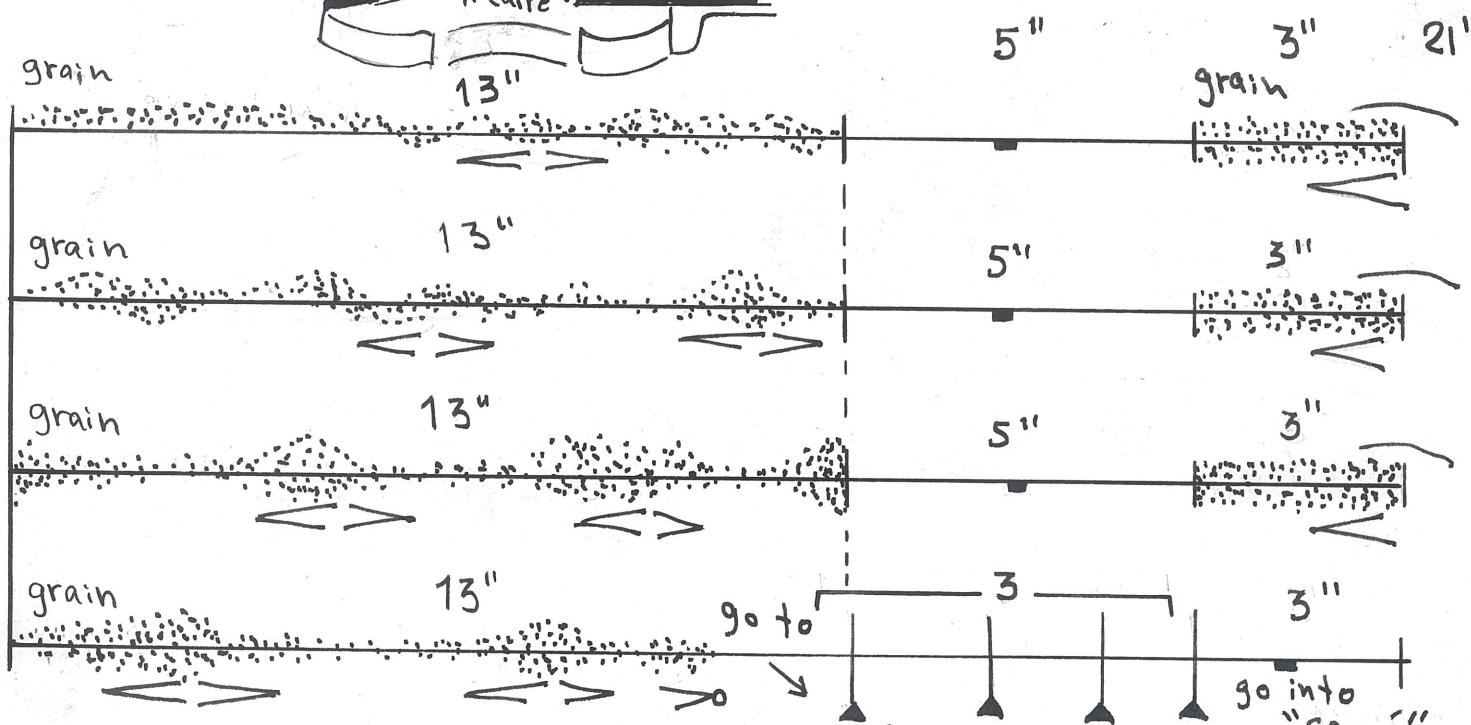
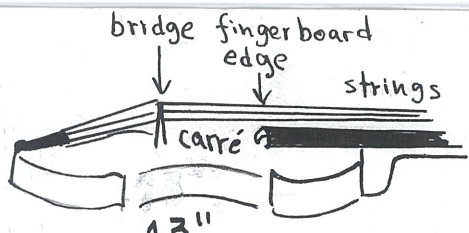
2. Grain-carré

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

The score is divided into two main sections. The first section (measures 1-21) includes parts for Violin I (VI.I), Violin II (VI.II), Viola (Vla.), Violoncello (Vc.), and five strings. It features a 'grain' effect in the first 8 seconds, followed by a 'Tail-piece' section. The string parts are marked with dynamics like f , mf , and pp , and include a tempo marking of $d=60$. The second section (measures 22-21) consists of five staves, each with a 5-second 'grain' section followed by a 16-second 'impro. with previous elements' section.

* 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



Carré: ↑... Gettato c.l.b. under 4th. and 1st. open strings (no grain) etc. ↔ oblique bow (c.l.) on the belly

13" mf 8" 21"

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

Gettato c.l.b. (f) p oblique bow (c.l.) on the belly 13" 8"

Gettato c.l.b. under 4th. 1st. str. (f) p etc. 13" 8"

Verso punta 16" Verso tallone 21"

* 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 - inside parenthesis the resulting intensity

8" 2" 8" 3"

"carré" always mf f mf f sfz

"carré" always mf f mf f sfz

"carré" always mf f mf f sfz

grain 8" (impro.) 21"

grain 8" (impro.)

grain 8" (impro.)

grain 21"

4" 13" 4" 21"

"carré" always slow continuous arco on the belly (romantic like) silently turn down the bow (inside the "carré")

(mf)ppp

"carré" always slow continuous arco on the belly (romantic like)

(mf)ppp

"carré" slow continuous arco on the belly (romantic like) silently turn down the bow (inside the "carré")

(mf)ppp

"carré" always slow continuous arco on the belly (romantic like)

(mf)ppp

13" 4" 3" 21"+

slow arco col legno on the belly (romantic like) arco c.l. belly sim.

(mp)pp

slow arco col legno on the belly (romantic..)

(mp)pp

slow arco col legno on the belly (romantic..)

(mp)pp

slow arco col legno on the belly (romantic..)

(mp)pp

6

carré

L.H. 21"

f sub

L.H. 21"

f sub

L.H. 21"

f sub.

L.H. 21"

f sub.

carré transvers under strings
 only arco (ord.) on 4th, 1st. str.
 L.H. harm. position, always gliss

mp 21"

circular bow

carré transvers under strings
 only arco (ord.) on 4th, 1st. str.
 L.H. harm. position always gliss

mp 21"

circular bow

carré transvers under strings
 only arco (ord.) on 4th, 1st. str.
 L.H. harm. position always gliss

mp 21"

circular bow

carré transvers under strings
 only arco (ord.) on 4th, 1st. str.
 L.H. harm. position always gliss

mp 21"

circular bow

3" carré transvers on belly c.l.b. 18" 21"

etc. 3

f 3

3" carré transvers on belly c.l.b. 18" 21"

etc. 3

f 3

3" carré transvers on belly c.l.b. 18" 21"

etc. 3

f 3

3" carré transvers on belly c.l.b. 18" 21"

etc. 3 5

f 3

5" 8" 3" 5" 21"

turn bow arco c.l. belly
 PP <f> <> <sfz> <>
 5" 8" 3" arco c.l. belly
 turn bow (f)pp 5"
 5" 8" 3" arco c.l. belly
 turn bow (f)pp 5"
 5" 8" leave "carré" 3" ad. lib: arco c.l. on Tail
 (f)pp 5"
 f P (mp) (f)pp turn the bow

1" 13" 2" 5" 21"

turn bow P continuous strictly 13" arco ord. belly
 (f)pp "Romantic like"
 turn bow P continuous strictly 13" 2" arco ord. belly
 (f)pp "Romantic like"
 turn bow P continuous strictly 13" 2" arco ord. belly
 (f)pp "Romantic like"
 (f) grain on the Tail (f) don't move 5" arco ord. on Tail
 P continuous sim

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

Violently Place the instr. on the knee, the back of the instr. facing the audience
 pull out the bow from the "carré"
 Grain from top to bottom (f)pp Grain on back of the instrument
 Grain on the back of the instrument from top to bottom
 1" 1" 1" 2" 3" 5" 8" 21"+
 don't move ad lib: grain on the Tail
 (mf) sim.

3. Direct-Dimensional

$\text{♩} = 60$

Sempre harmonic position and micro-gliss

Overpress - to ord. position

strictly

20"

Handwritten musical score for Vn. I, Vn. II, Va., and Vc. The score is written in 4/4 time with a tempo of 60. It features complex harmonic structures with frequent changes in position and micro-glissandos. Performance instructions include *ff sempre*, *Overpressure*, *O.P.*, *ord. harm.*, and *ord. harm. position*. The score is marked with *strictly* and a 20" measurement.

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

Handwritten musical score for a section starting at measure 6. It includes performance markings such as *sfz*, *O.P.*, *ord. harm. pstu.*, and *ord-harm. postu.*. The score is marked with *strictly* and a 20" measurement.

sfz highlight accents only strictly

- 11 no accent O.P. ----- to --- ord. harm. pstu. --- 20"

Handwritten musical score for a section starting at measure 11. It includes performance markings such as *no accent*, *ord. harm. pstu.*, *diminuendo*, and *O.P.*. The score is marked with *strictly* and a 20" measurement.

* 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:

- Staff 1: *behind bridge* (7"), *trem.*, *estatico* (4"), *free arco parallel* (8"), *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* *behind bridge*, *trem. pp*, *ff*, *p* *mf*, *arco* ↓↑↓↑ *parallel*
- Staff 5: *ff* *trem. pp*, *ff*, *p* *mf*

Handwritten musical notation for four staves, featuring specific bowing effects:

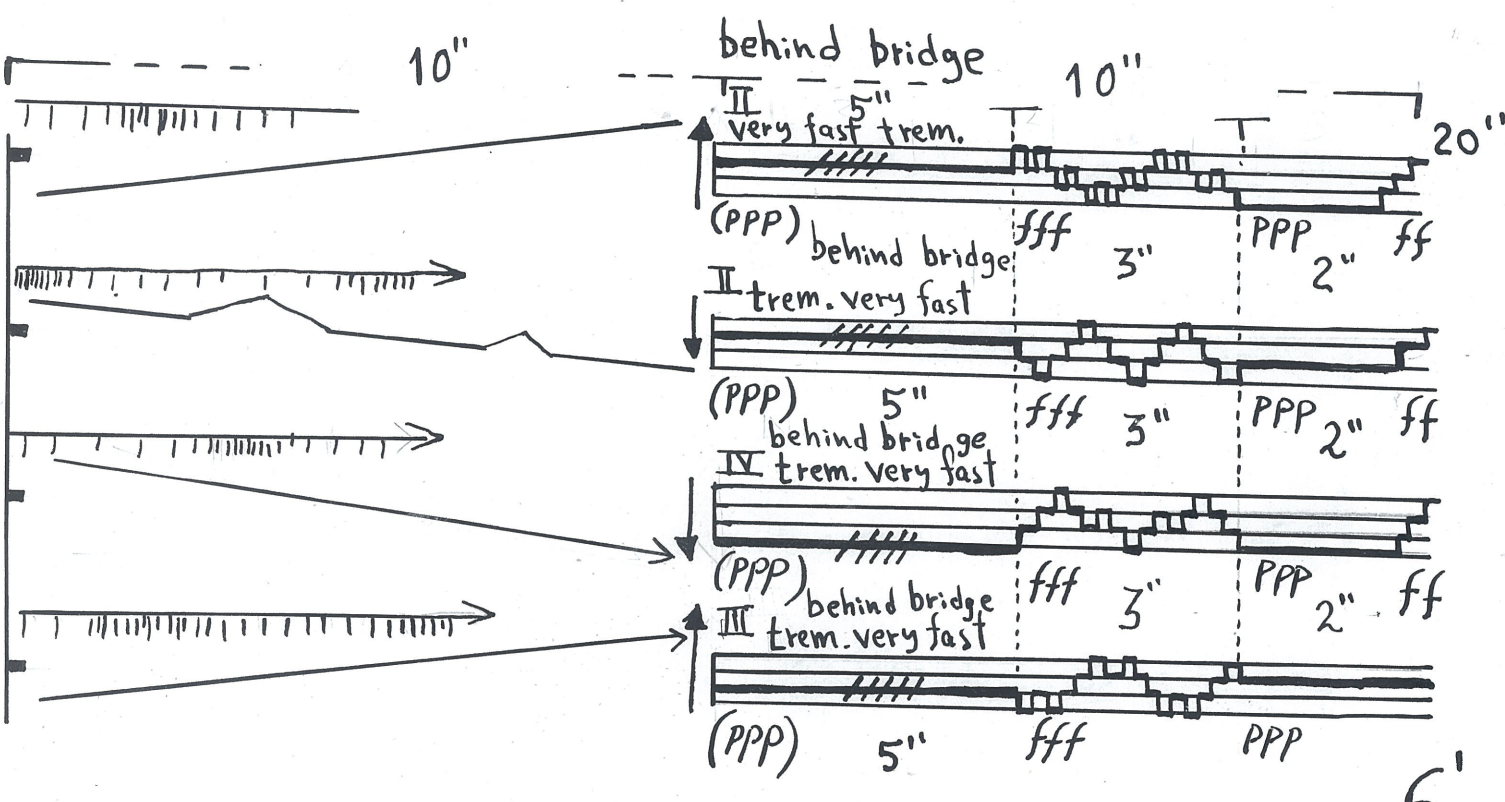
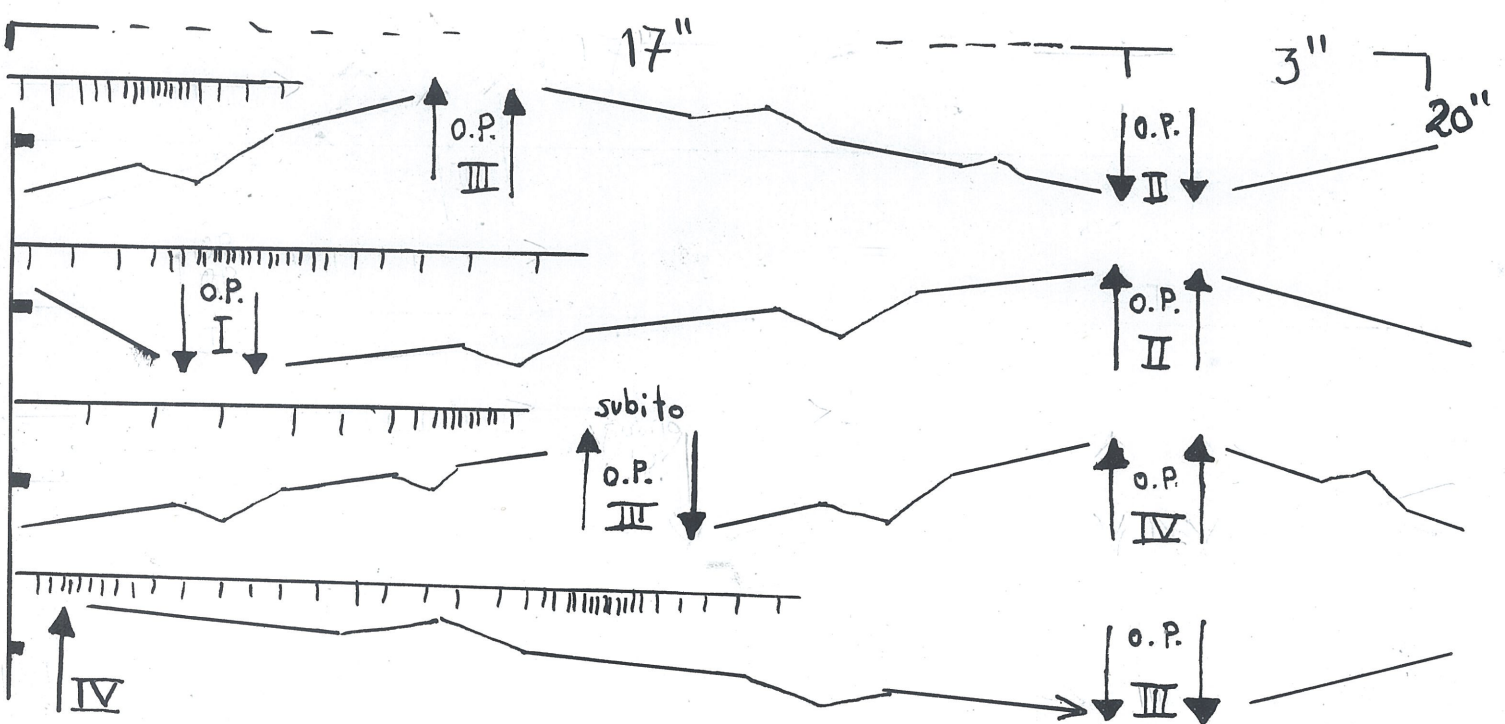
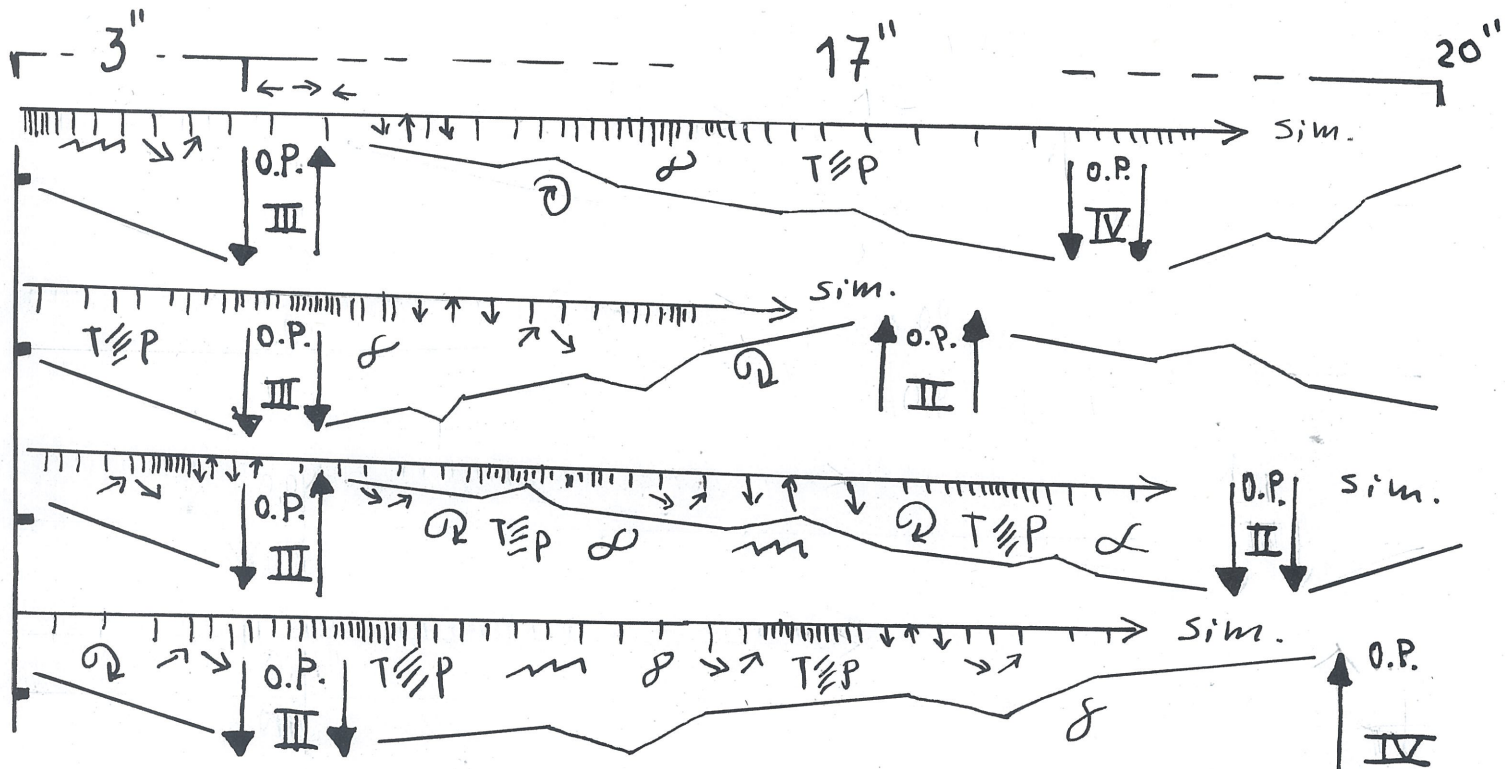
- Staff 1: *5"*, *seagull effect* (15"), *mp*, *ff*, *20"*
- Staff 2: *seagull effect*, *arco oblique* ↓↓↓↑↑, *ff*, *mp*, *seagull effect*, *20"*
- Staff 3: *seagull effect*, *arco oblique* ↑↑↑↓↓, *ff*, *mp*, *seagull effect*, *20"*
- Staff 4: *seagull effect*, *mp*, *20"*

Handwritten musical notation for four staves, showing open harmonics techniques:

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

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

6



behind the bridge ord.-harm pstrn gliss. sempre 14" (7)

highest pitch

1" II 2" I * 3" (I) saltando l'arco gliss → gliss → 20"

ff → behind bridge 2" II * 3" (II) PPP sub. ord.-harm.pstrn. PPP sempre ord.-harm.pstrn.gliss.sempr.saltando l'arco

ff 1" behind bridge 2" III * 3" (III) PPP sub. ord.-harm.pstrn. II I ord.-harm.pstrn.gliss saltando l'arco

ff 1" behind bridge 2" IV * 3" (IV) PPP sub. ord.-harm.pstrn. III II I ord.-harm.pstrn.gliss saltando l'arco

ff → 11" 9" 20" gliss gliss gliss gliss gliss gliss gliss gliss

ff-ppp gliss 11" gliss gliss gliss gliss gliss gliss gliss gliss

ff-ppp gliss 11" gliss gliss gliss gliss gliss gliss gliss gliss

ff-ppp gliss 11" gliss gliss gliss gliss gliss gliss gliss gliss

ff-ppp 8" 5" 3" 2" 1" 1" 20" gliss gliss gliss gliss gliss gliss gliss gliss

ff-ppp 8" 5" ff-ppp 3" sffz-ppp sim. 1" 1" gliss gliss gliss gliss gliss gliss gliss gliss

ff-ppp 8" 5" ff-ppp 3" sffz-ppp sim. 1" 1" gliss gliss gliss gliss gliss gliss gliss gliss

ff-ppp 8" 5" ff-ppp 3" sffz-ppp sim. 1" 1" gliss gliss gliss gliss gliss gliss gliss gliss

ff-ppp 8" 5" ff-ppp 3" sffz-ppp sim. 1" 1" gliss gliss gliss gliss gliss gliss gliss gliss

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

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. sffz diminuendo O.P. → to

sffz O.P. to ord. Pstu. sffz scratch → to

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

sfz sfz sfz diminuendo sffz highlight only accents

11 no accent 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

arco x.s.p. medium tremolo slightly variable

very slow, variable gliss

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

very slow and variable gliss

arco x.s.p. medium tremolo slightly variable

very slow and variable gliss

PPP

O.P.

20" strict

rhythm

rhythm

rhythm

rhythm

O.P.

20" strict

2" open harm. gliss. s.p.

2" open harm. gliss. s.p.

5" open harm. gliss. s.p.

6" open harm. gliss. s.p.

20" strict

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
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