"Directional-Dimensional"

realization and analysis of
String quartet no.3,
3th.mt. 3 first minutes

Salvador Torré

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realization and analysis of

String quartet no.3, 3th.mt. 3 first minutes

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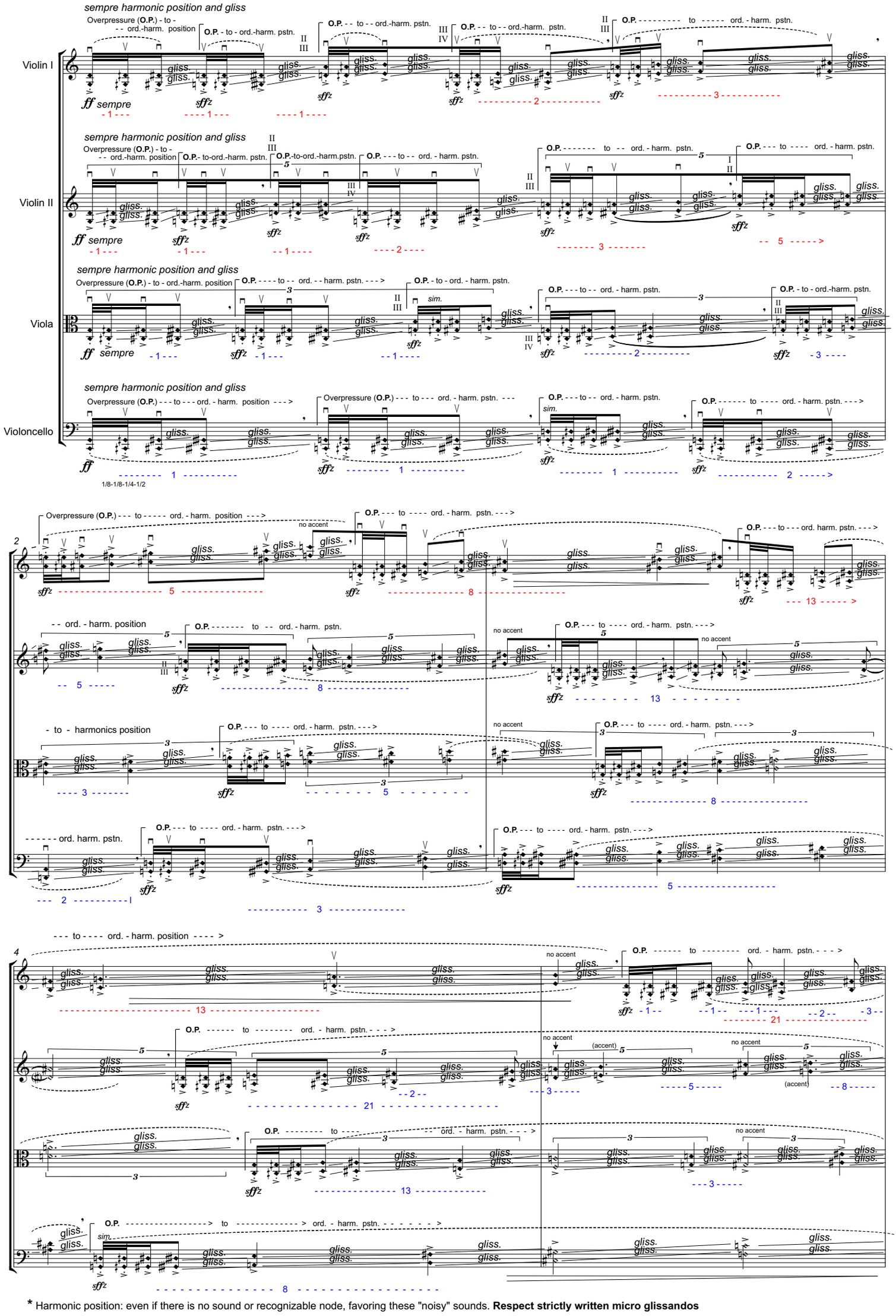
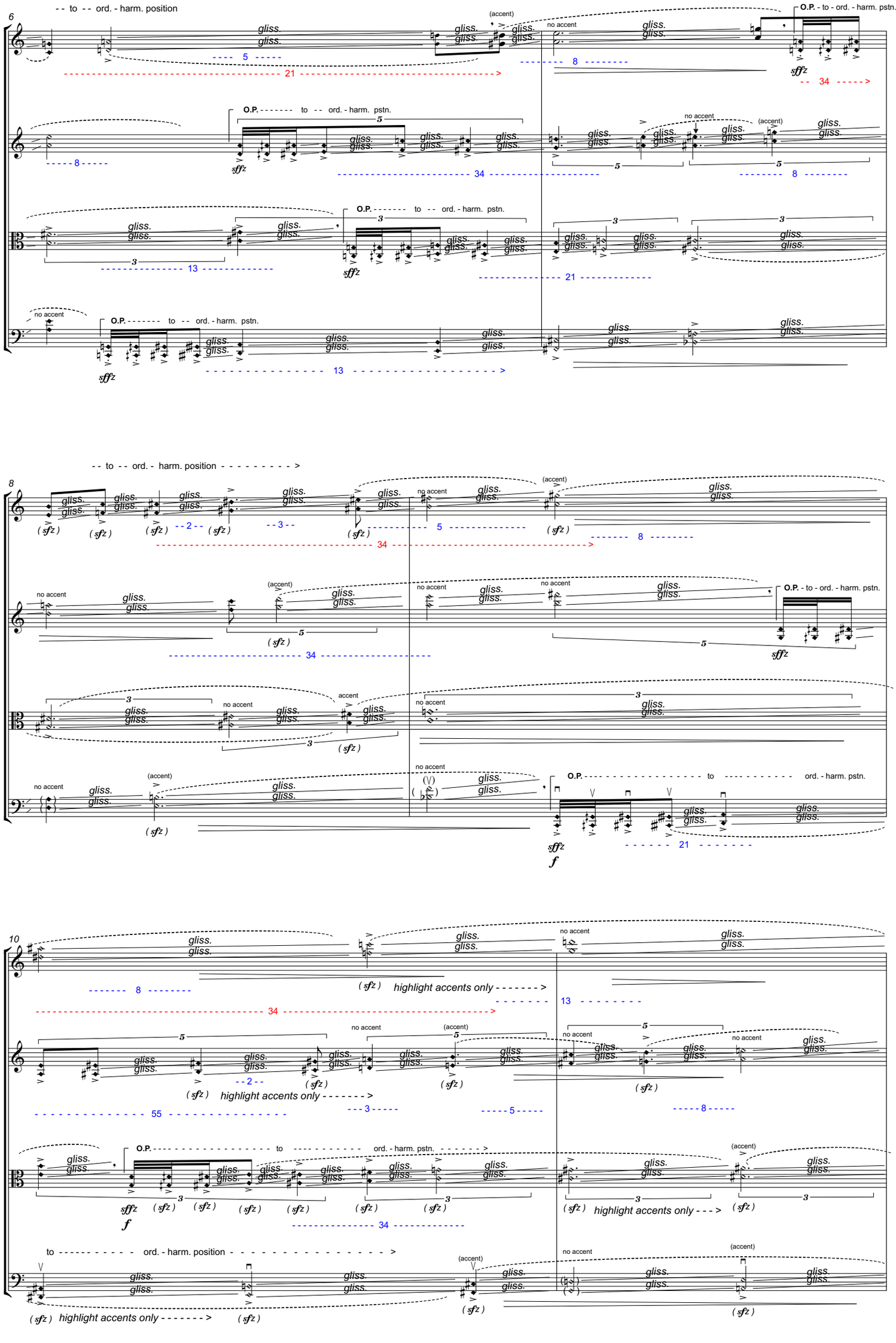
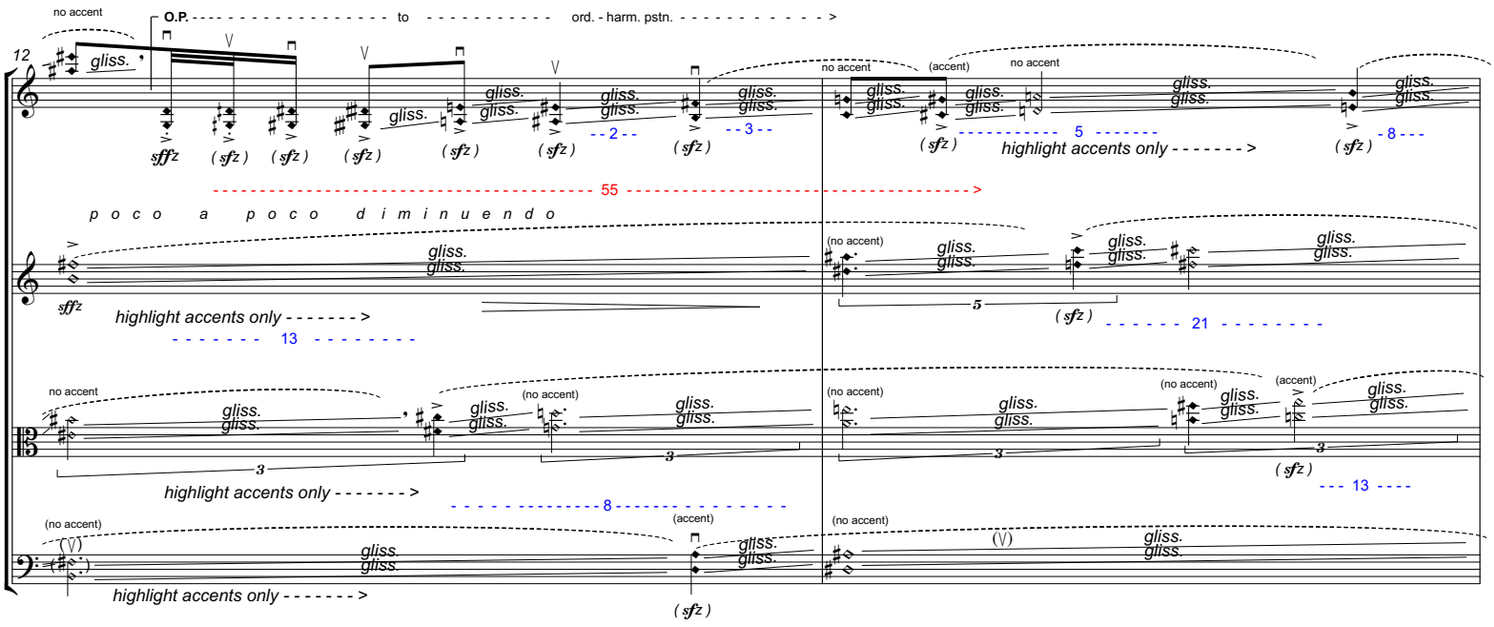
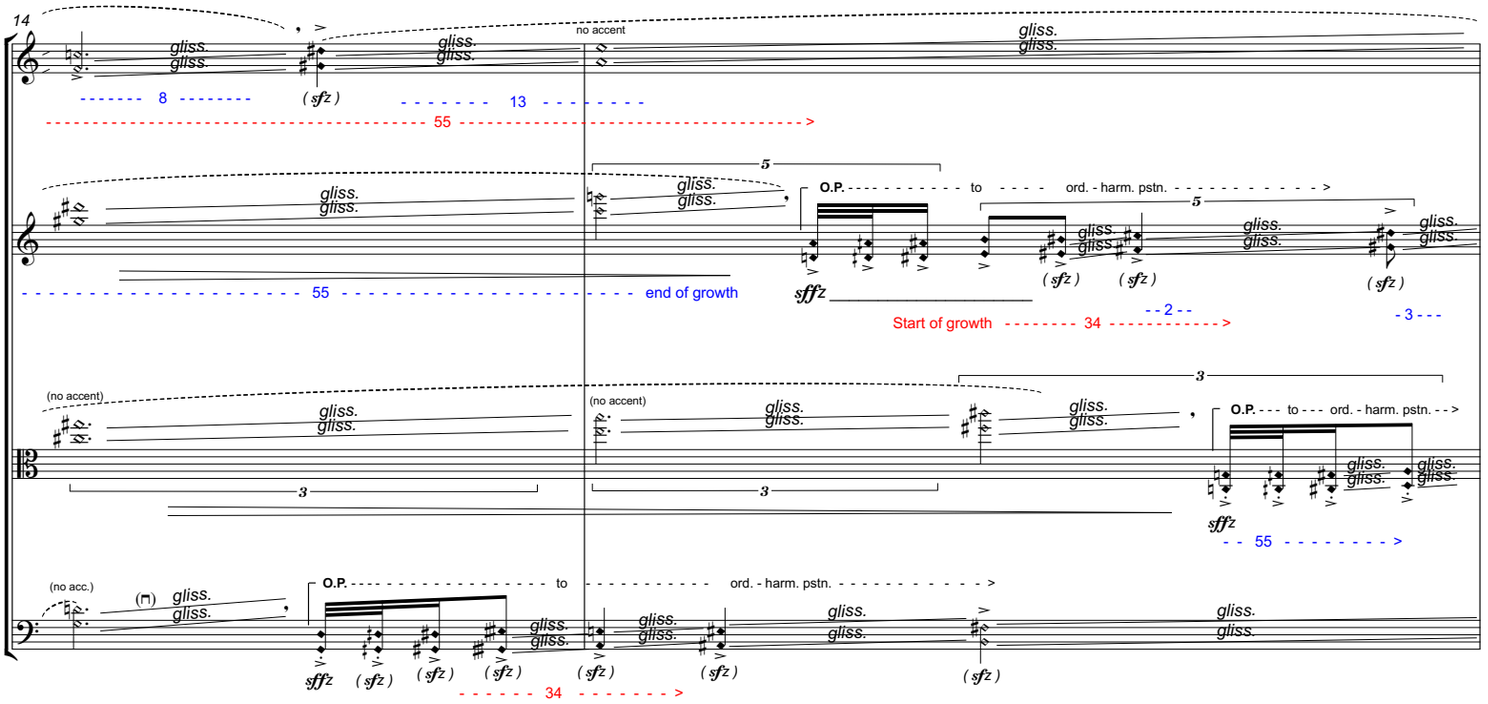
♩ = 60

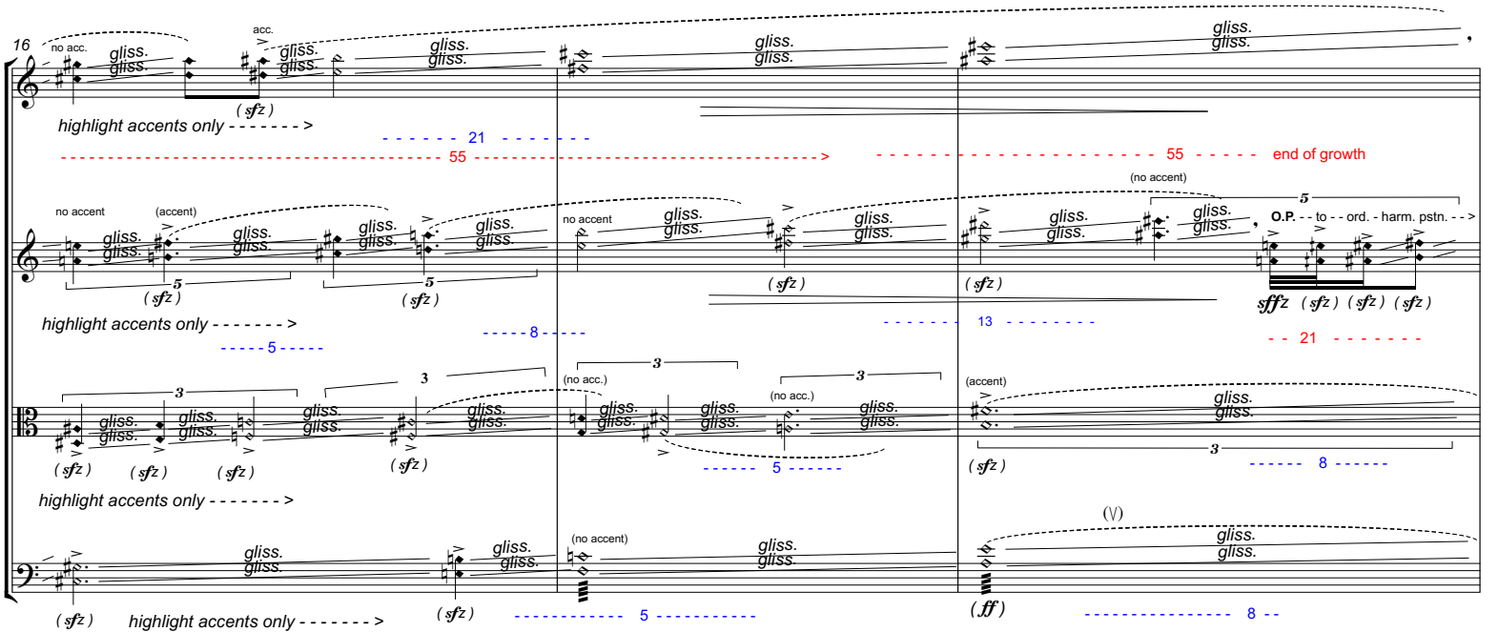


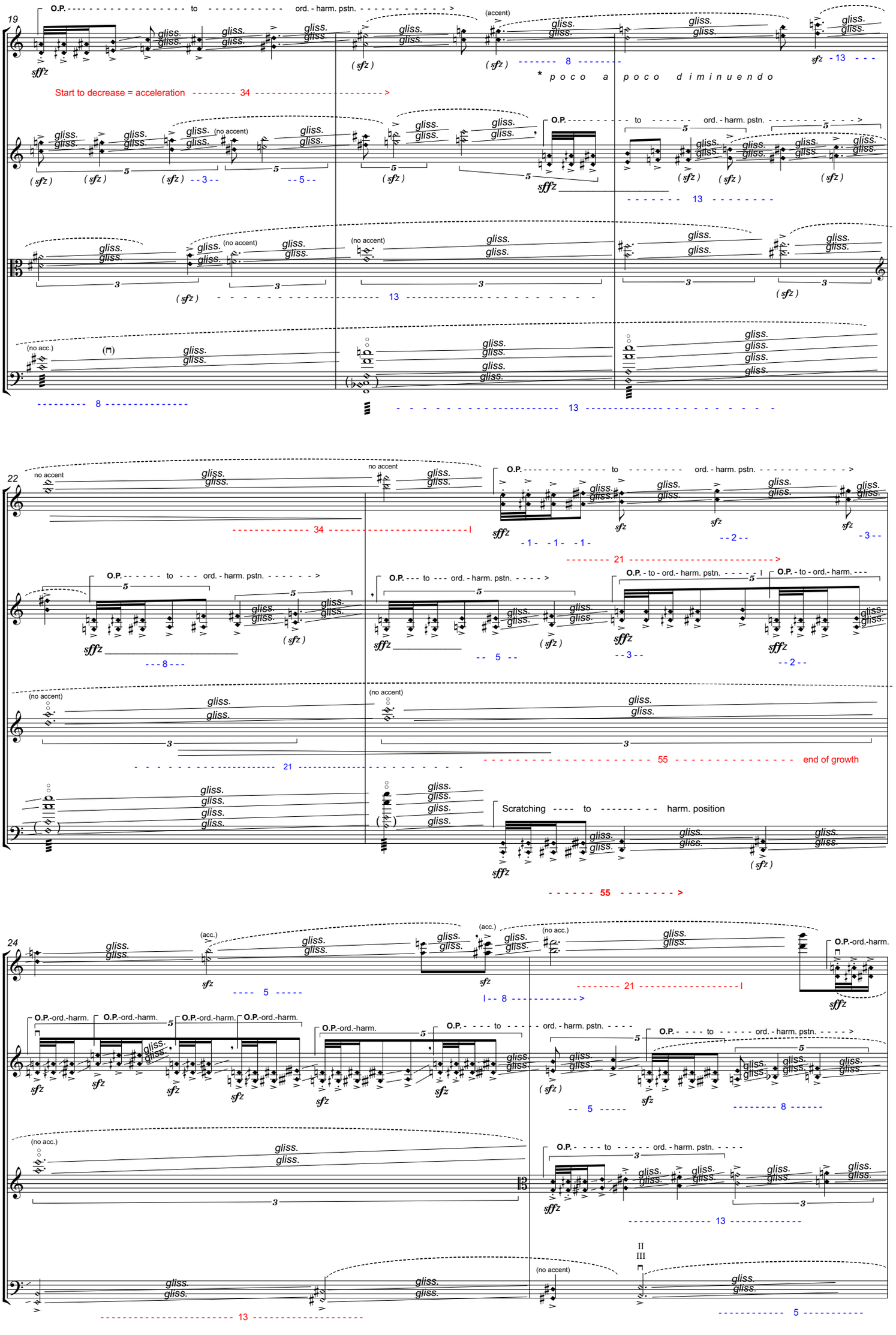
* Harmonic position: even if there is no sound or recognizable node, favoring these "noisy" sounds. **Respect strictly written micro glissandos**


6
- - to - - ord. - harm. position
O.P. - to - ord. - harm. pstn.
O.P. - - - - - - - to - - ord. - harm. pstn.
no accent
(accent)
gliss.
sffz
8
5
21
34
13
- - to - - ord. - harm. position - - - - - - - - - - >
8
(sfz)
2
3
5
34
O.P. - to - ord. - harm. pstn.
accent
O.P. - to - - - - - - - - - - - ord. - harm. pstn.
f
10
highlight accents only - - - - - - - >
55
to - - - - - - - - - - - ord. - harm. position - - - - - - - - - - - - - - - - - - >


12
no accent
O.P.
to
ord. - harm. pstn.
gliss.
sffz
(sfz)
highlight accents only
55
poco a poco diminuendo
(no accent)
(accent)
13
21
8
5
3
2

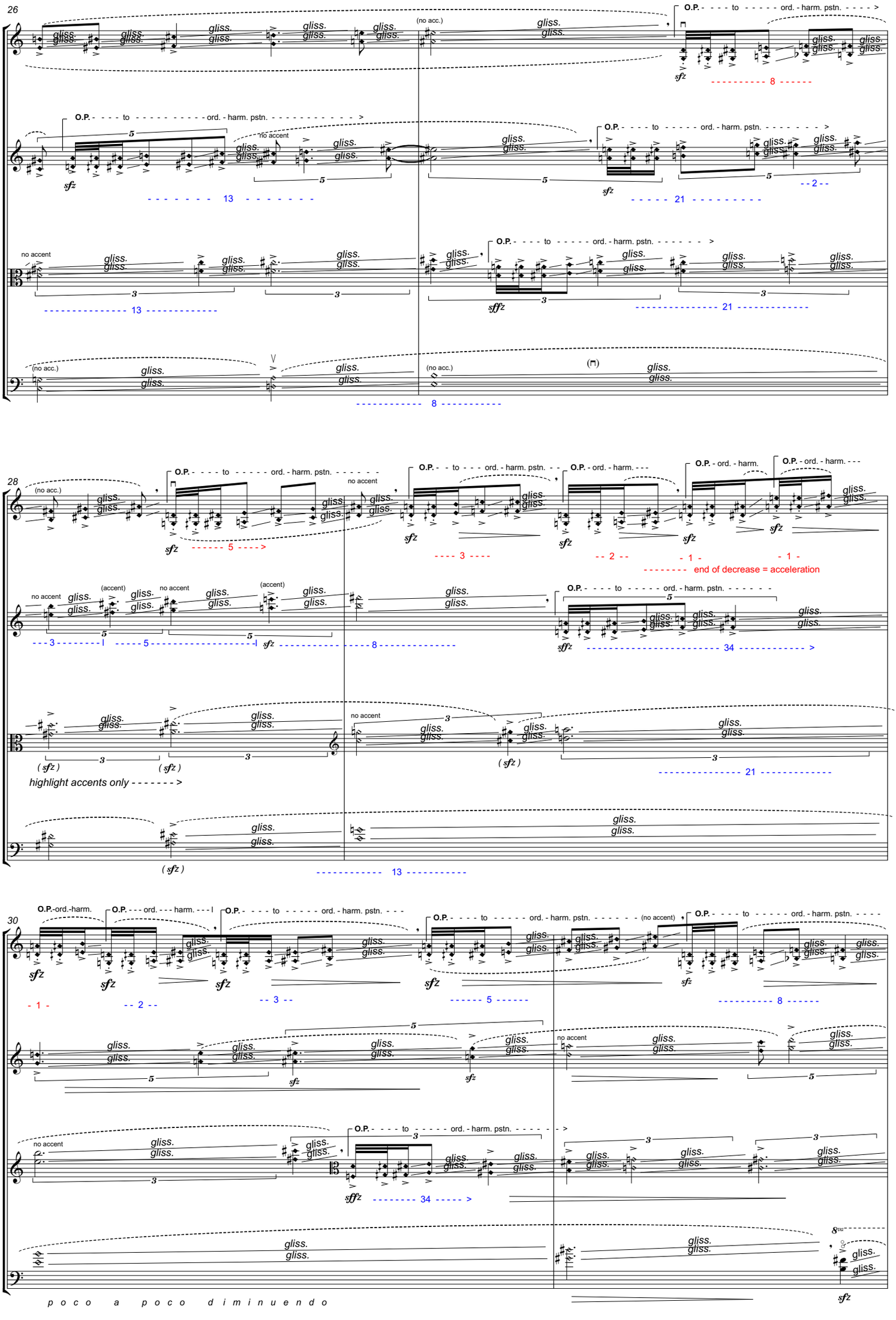

14
gliss.
(sfz)
55
end of growth
Start of growth
34
O.P.
to
ord. - harm. pstn.
sffz
(no accent)
(no acc.)
8
13
5
3
2

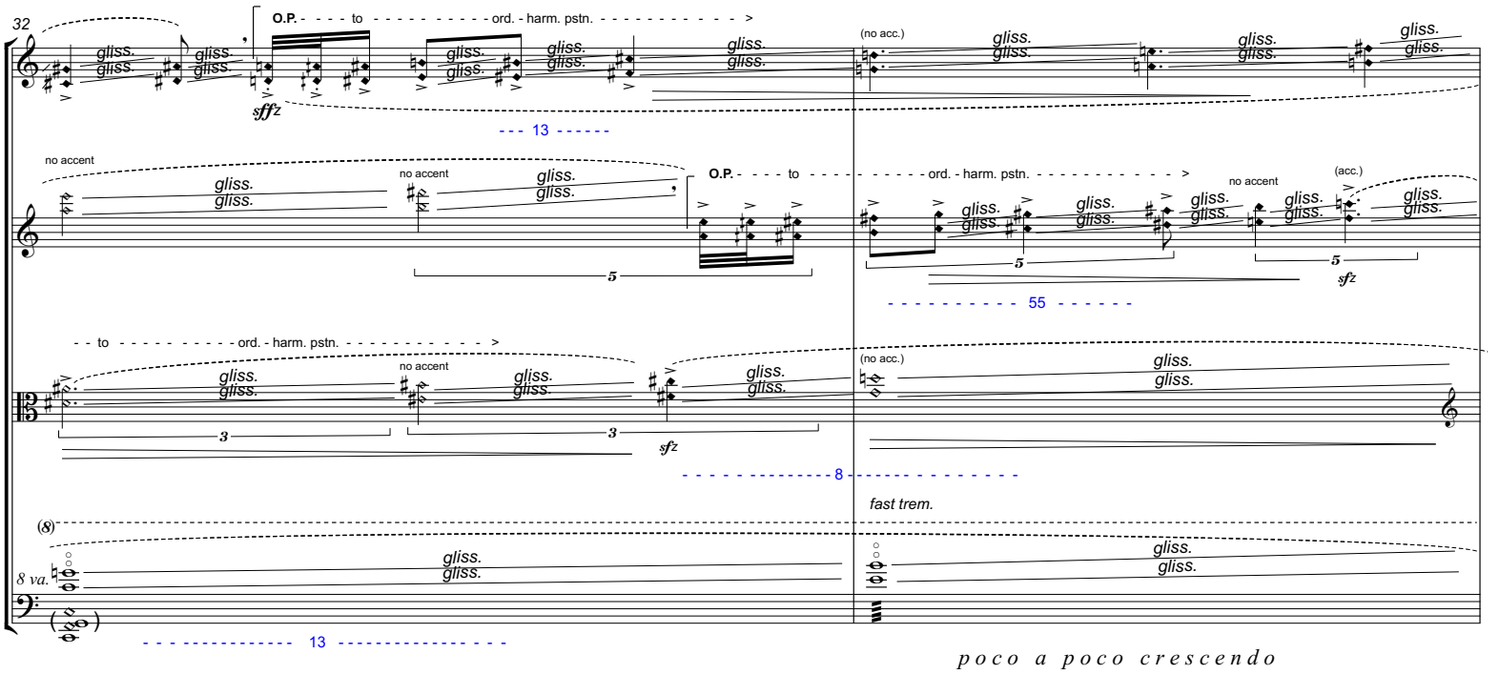

16
no acc.
acc.
(sfz)
highlight accents only
21
55
end of growth
(no accent)
(accent)
O.P.
to
ord. - harm. pstn.
sffz
(ff)
13
8
5
3

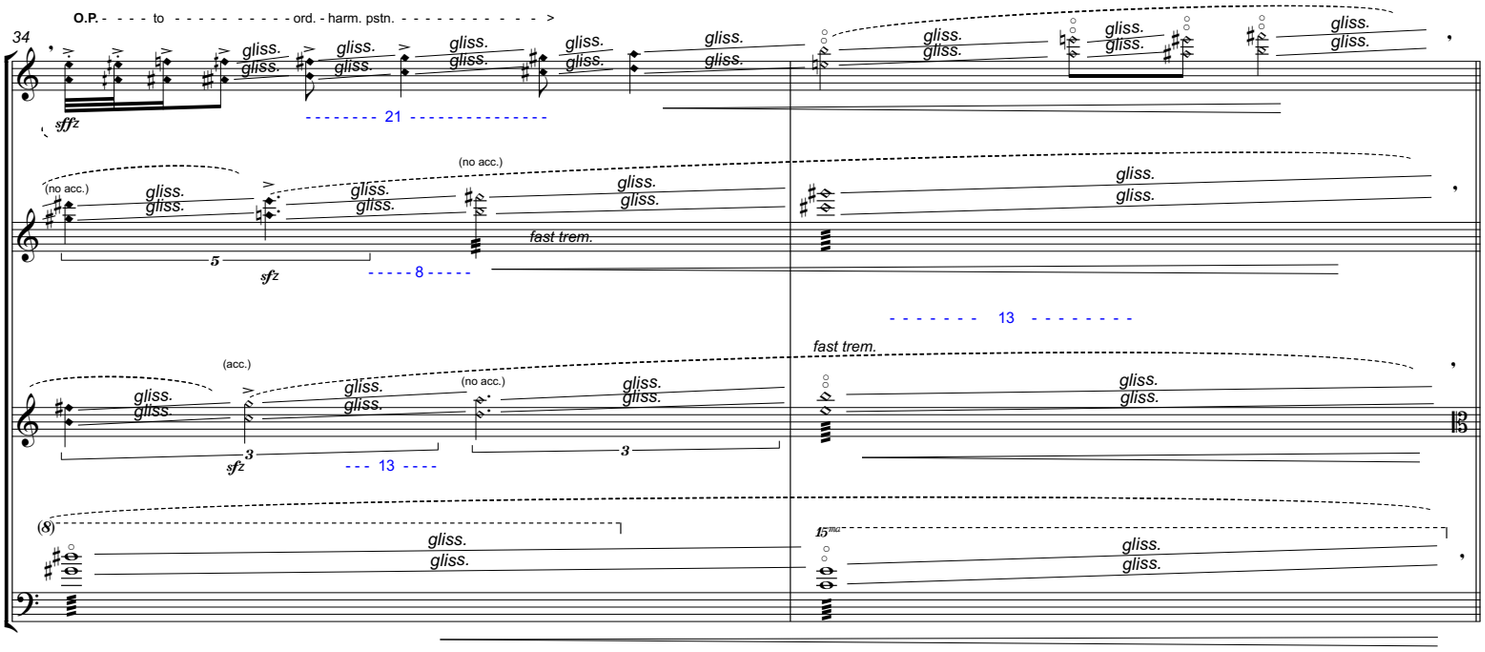


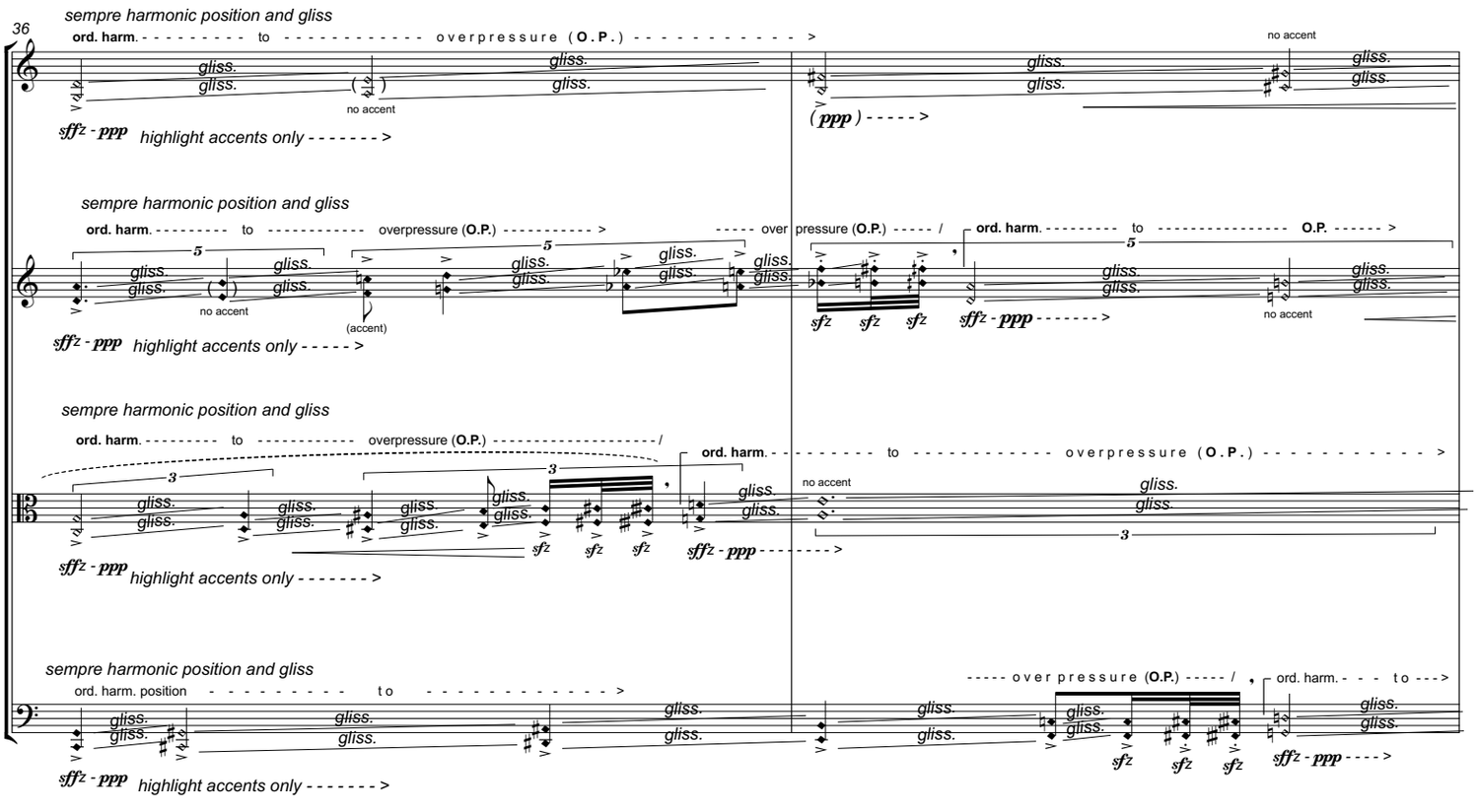
* Long notes = ***p*** highlighting only the accents = ***sfz***

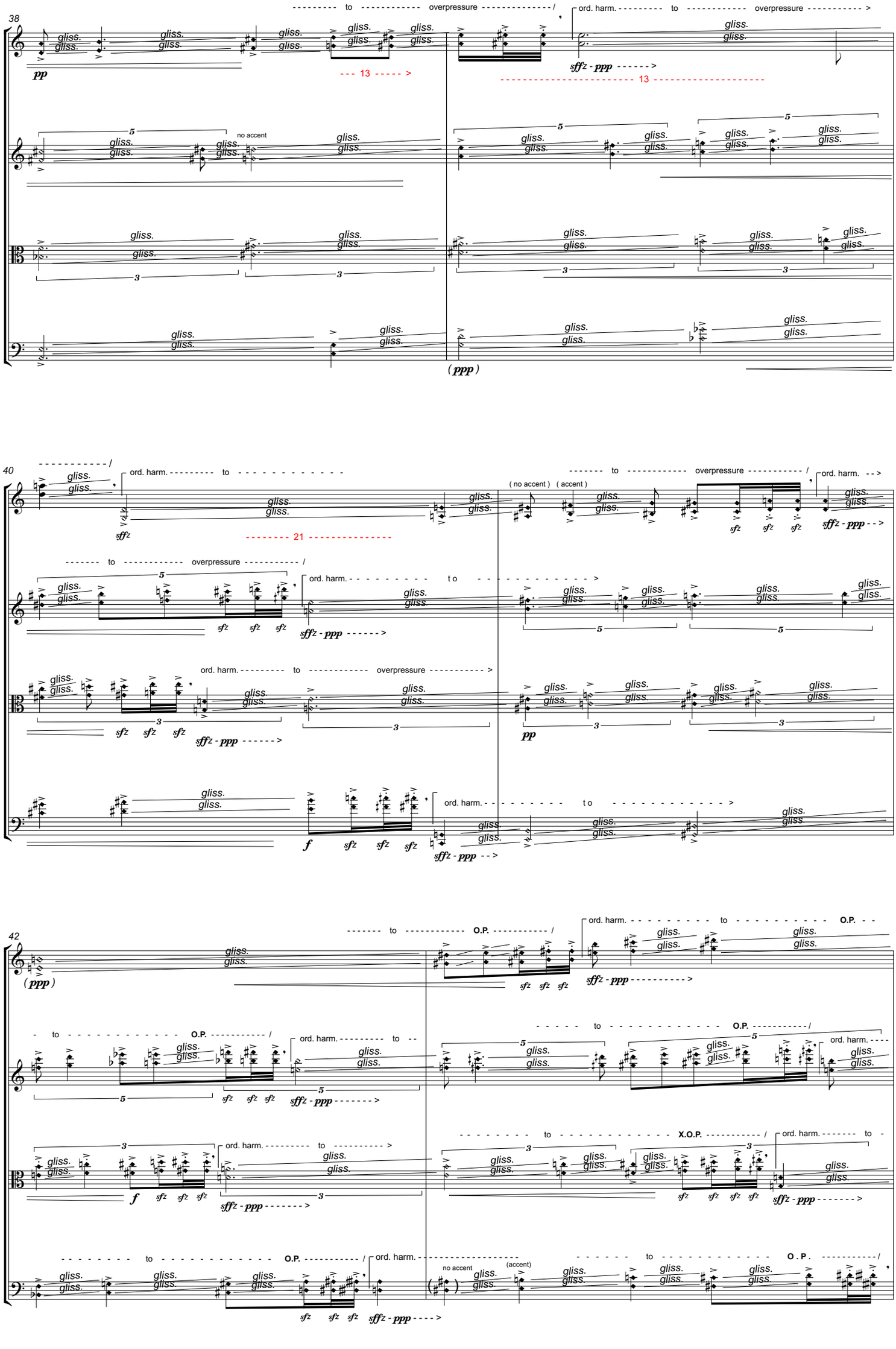
* *notas largas = **p** resaltando solo los acentos = **sfz***

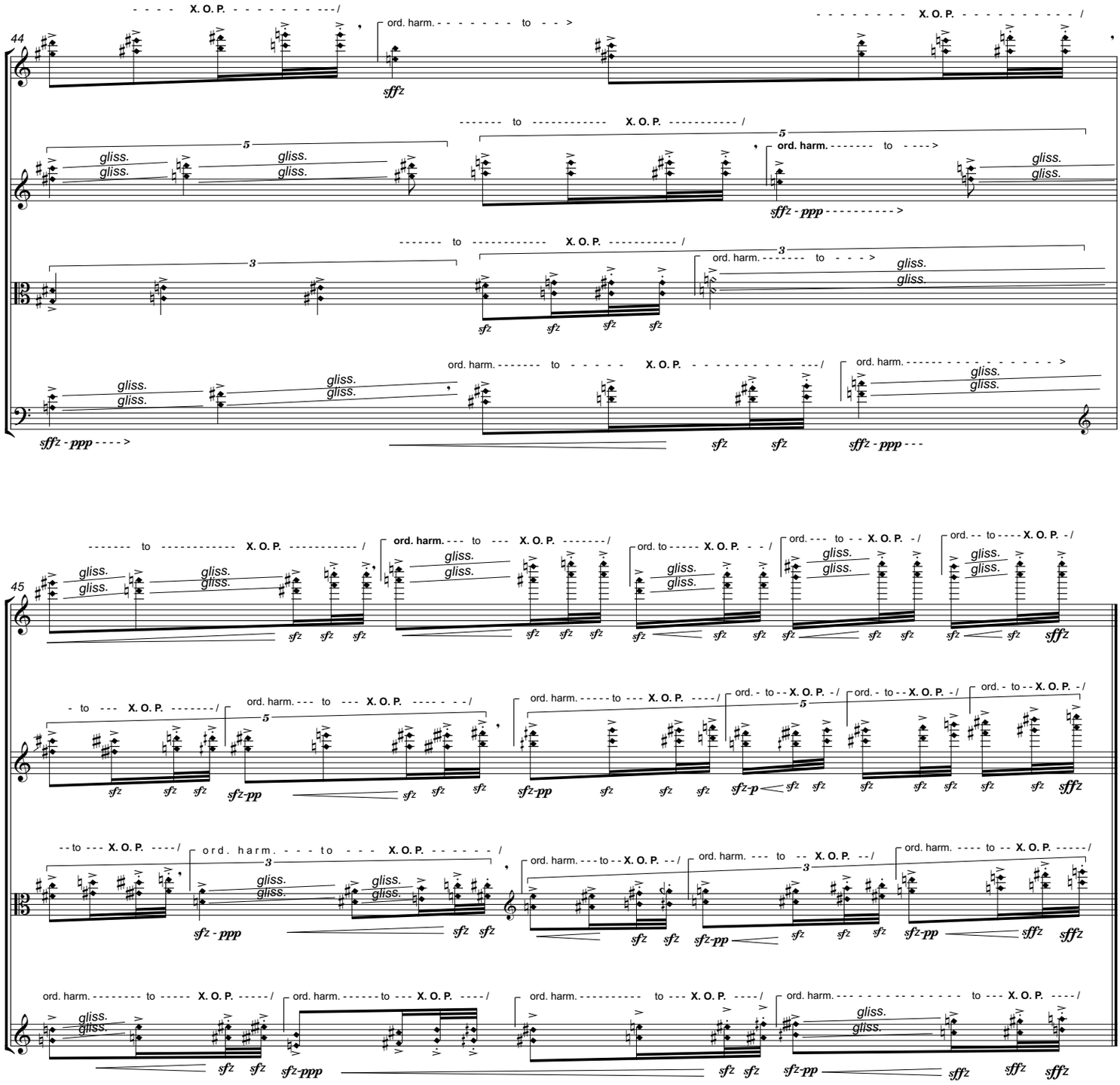

26
O.P. - - - - to - - - - - ord. - harm. pstn. - - - - >
(no acc.)
gliss.
sfz
8
O.P. - - - - to - - - - - - - - - - ord. - harm. pstn. - - - - - - - - - - - >
no accent
13
21
2
no accent
13
21
(no acc.)
8
28
O.P. - - - - to - - - - - ord. - harm. pstn. - - - - - -
no accent
5
3
2
1
1
end of decrease = acceleration
(accent)
no accent
3
5
8
34
highlight accents only
21
13
30
O.P.-ord.-harm.
O.P. - - - ord. - - - harm. - - - l
O.P. - - - - to - - - - - ord. - harm. pstn. - - -
(no accent)
1
2
3
5
8
no accent
34
8va
p o c o a p o c o d i m i n u e n d o


32
O.P. - - - - to - - - - - - - - - - ord. - harm. pstn. - - - - - - - - - - - - >
sffz
--- 13 ------
no accent
(no acc.)
(acc.)
- - - - - - - - - - 55 - - - - - -
- - to - - - - - - - - - - ord. - harm. pstn. - - - - - - - - - - - - >
- - - - - - - - - - - - - - 8 - - - - - - - - - - - - - -
fast trem.
(8)
8 va.
- - - - - - - - - - - - - - - 13 - - - - - - - - - - - - - - -
poco a poco crescendo


34
O.P. - - - - to - - - - - - - - - - ord. - harm. pstn. - - - - - - - - - - - - >
sffz
-------- 21 ----------
(no acc.)
fast trem.
----- 8 -----
- - - - - - - 13 - - - - - - -
(acc.)
--- 13 ----
15ma


36
sempre harmonic position and gliss
ord. harm. - - - - - - - - - to - - - - - - - - - - - - overpressure (O.P.) - - - - - - - - - - - - >
no accent
sffz - ppp highlight accents only - - - - - - - >
(ppp) - - - - - >
sempre harmonic position and gliss
ord. harm. - - - - - - - - - to - - - - - - - - - - - - overpressure (O.P.) - - - - - - - - - - >
----- over pressure (O.P.) ----- /
ord. harm. - - - - - - - - - to - - - - - - - - - - - - - - - O.P. - - - - - - >
(accent)
sffz - ppp highlight accents only - - - - - >
sempre harmonic position and gliss
ord. harm. - - - - - - - - - to - - - - - - - - - - - - overpressure (O.P.) - /
ord. harm. - - - - - - - - - to - - - - - - - - - - - - overpressure (O.P.) - - - - - - - - - - - - >
sffz - ppp highlight accents only - - - - - - - >
sempre harmonic position and gliss
ord. harm. position - - - - - - - - - - - to - - - - - - - - - - - - - - >
----- over pressure (O.P.) ----- /
ord. harm. - - - - to - - - >
sffz - ppp - - - - - >
Respect strictly written micro glissandos


38
to overpressure
ord. harm. to overpressure
gliss.
pp
13
sffz - ppp
no accent
(ppp)
40
ord. harm. to
sffz
21
(no accent) (accent)
to overpressure
ord. harm.
sfz
sffz - ppp
f
42
to O.P.
(ppp)
X.O.P.
(accent)
no accent


44
X. O. P.
ord. harm.
to
gliss.
sffz
sffz - ppp
sfz
45
ord. to
ord.
sfz-pp
sfz-p
sffz