

Volar / To Fly

cuarteto de cuerdas / string quartet



patricia elizabeth martínez

2011

Volar / To Fly

to Jack Quartet

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duration

approximately 7 minutes

instrumentation

violin

violin

viola

violoncello

Volar is a piece about the stretching and elasticity of portions of time. It is extremely important to think each moment as a unit that needs to be emphasized and clearly articulated as sound. Dynamics and/or *glissandi* must be not considered independent parameters, but related to carefully measured extensions of time. The time of bowing is very important as well: it is always crucial to follow the indications and create a consistent material. Even if a sound is continuing, understood as renewing itself every moment. Every gradual transformation of sound should be considered as being analog to electronic sonorities without any kind of caesura or break in the spectral behavior of sound. Sound is a texture in progress.

Volar is a tiny light to illuminate the infinitesimal portions of any instant.

Volar is a poetic microscope enabling us to be aware of the interior of each sound.

Volar has to be played:

listening to each instant as a vibrant emotion
sustaining the sense of energy
through the whole piece
embracing its deep spiritual
contemplation
with a mental and physical concentration (even if you
are playing apparently very simple material).

* * *

ACCIDENTALS

Accidentals apply only to the note heads to which they immediately precede. Additional «courtesy» natural signs are often supplied.

- **All sounds are without vibrato**, except where indicated.

LEGEND

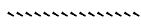
These symbols are for the most part given in the score as needed.



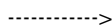
Glissandi occur over the entire duration given. Stems are provided to depict duration and not to suggest moments of re-articulation or emphasis unless accompanied by an accent mark. The end pitch is heard as such, albeit briefly. It can appear without the word *gliss*, but just the line connecting the sounds.



This sign may appear at the end of a bowing direction. It means that the impulse of the movement of the bow must continue after finishing the pressure over the string/s, ending in the air with a strong gesture. This gesture must highlight the timbrical progression from the sound of the string to the vibration of the air produced by the intensity of the bowing movement without any transition between both states.



Gliss with internal regular *microvibrato* by trembling the finger during *gliss* + trembling the bow, with an extremely tense non-coordinated left hand motion.



Progression from one state to another.



Less pressure of the finger on the string, as a harmonic.



irregular tremolo, very fast, like a rough texture.

SP

Molto sul ponticello; bowed at the bridge to produce a glassy sound.

ST

Molto sul tasto

ord.

Ordinario; cancels *sul pont*, *sul tasto*, over pressure, and air.



irregular tremolo

volar

Patricia Elizabeth Martínez

A

vertiginous, without touching the earth

$\text{♩} = 80$

Sempre NON VIBRATO

continue the impulse
of the bow over
the instrument

gliss with internal regular microvibrato
with the finger trembling during gliss +
the bow trembling too, with an extremely
tense but imperceptible and faster motion.

Violin I

Violin II

Viola

Cello

Vln. I

Vln. II

Vla.

Vc.

2
8

Vln. I

Vln. II

Vla.

Vc.

III B

IV (o)

SP IV (o)

(mp) *sf f sf f sf f sf sf sf*

mp sf f' sf f sf sf sf sf f'

SUL PONT. III ST (o)

(mp) *sf f sf sf sf sf*

IV ST

sf f sf sf sf sf sf

12

Vln. I

Vln. II

Vla.

Vc.

C

ST >

III (o) niente

III (o) niente

SP >

III (o) niente

IV bow: irregular trem., very fast, like a rough texture

f fff

f fff

f fff

f sub. Sul Pont. gliss sub. p f

17

Vln. I *mf* < *fff* niente *mf*

Vln. II *mf* < *fff* niente (*mp*)

Vla.

Vc.

20

Vln. I *(mf)* < *fff* damp manually **D** *f* 3

Vln. II *(mp)* *mf* *fff* damp manually *f* 3

Vla. *f* scratch pizz. (fast and irregular scratch pizz. with various fingers at the same time) continue with the same material

Vc. *f* scratch pizz. (fast and irregular scratch pizz. with various fingers at the same time) continue with the same material

(fast and *irregular scratch pizz.* with various fingers successively)

scratch pizz.

continue with the same material

arco

Vln. I

23

f *f* *mf*

Vln. II

f *f* *mf*

Vla.

scratch al tallone

arco

mf

arco

Vc.

mf



alternate normal and harmonic pressure maintaining the B₂

Vln. I

27

mf niente *f p*

Vln. II

alternate normal and harmonic pressure maintaining the B₂

mf niente *f p*

Vla.

alternate normal and harmonic pressure maintaining the B₂

mf niente *f p*

Vc.

alternate normal and harmonic pressure maintaining the B₂

mf niente *f p*

mf

sf mp < "f" > *p*

with extreme care (d)

30

Vln. I *< "f" p* *f sfz* *p (mf)*

Vln. II *< "f" p* *f sfz* *p (mf)*
internal regular microvibrato + the bow trembling too, with an extremely tense but imperceptible and faster motion.

Vla. *< "f" p* *f sfz* *p (mf)*

Vc. *sf mp* *"f"* *p sf mp* *"f"* *p (mf)*

ST

SP

33

Vln. I *fff* *p* *ff*

Vln. II *fff* *p* *ff*

Vla. *fff* *p* *ff*

Vc. *fff* *p*

with extreme care (d)

6

F

37

Vln. I

musical staff for Vln. I, measures 37-40. Includes dynamic markings: *sfz*, *p*, *ff*, *p*, *f*. Includes the instruction *sempre gliss*.

Vln. II

musical staff for Vln. II, measures 37-40. Includes dynamic markings: *sfz*, *p*, *ff*, *p*, *f*. Includes the instruction *ord.*

Vla.

musical staff for Vla., measures 37-40. Includes dynamic markings: *sfz*, *p*, *ff*, *p*, *f*. Includes the instruction *sempre gliss*.

Vc.

musical staff for Vc., measures 37-40. Includes dynamic markings: *p*, *fff*, *mf*.



G

41

Vln. I

musical staff for Vln. I, measures 41-44. Includes dynamic markings: *ff*, *sfz*, *p*, *sfz*, *p*, *sfz*, *sfz*, *p*, *ff*.

Vln. II

musical staff for Vln. II, measures 41-44. Includes dynamic markings: *ff*, *sfz*, *p*, *sfz*, *p*, *sfz*, *sfz*, *p*, *ff*.

Vla.

musical staff for Vla., measures 41-44. Includes dynamic markings: *ff*, *sfz*, *p*, *sfz*, *p*, *sfz*, *sfz*, *p*, *ff*. Includes the instruction *(III)*.

Vc.

musical staff for Vc., measures 41-44. Includes dynamic markings: *p*, *sf*, *mp*, *f*, *mf*.

45

Vln. I *sfz sfz p* *sfz sfz p < ff* *gliss* (d.) 7

Vln. II *sfz sfz p* *sfz sfz p < ff* *gliss* (d.)

Vla. *sfz sfz p* *sfz sfz p < ff* *gliss* (d.)

Vc. *(mf)* *ff* *flautato, leggero* *progressively and trembling incorporate the harmonic*

48

Vln. I *ff* *sffz* *mp* *pp* *mp* **H**

Vln. II *ff* *sffz* *pp*

Vla. *ff* *sffz* *pp* *mp* **III** *Harmonic gliss*

Vc. *ff sub. mp* *extremely delicate* *mf* *pp* *p*

8

53

Vln. I

p

Vln. II

(pp)

p

Vla.

(mp)

8va

Vc.

(p)

III harmonic gliss

mp

56

Vln. I

(p)

mf

IV harmonic gliss

8va

Vln. II

(p)

mf

(p)

Vla.

(mp)

harmonic gliss

8va

mf > (p)

Vc.

(mp)

ST

poco SP

I

59

Vln. I

mp *f* *mf*

IV

Vln. II

mp *sfz f* *sfz f*

III

Vla.

mp *sfz f* *sfz f*

III

Vc.

mp *sfz fff* *mp* *f sfz f*

in the middle of the extension/duration of the gliss progressively to diminish the pressure of the finger, producing a harmonic until the highest pitch

in the middle of the extension/duration of the gliss progressively to diminish the pressure of the finger, producing a harmonic until the highest pitch

in the middle of the extension/duration of the gliss progressively to diminish the pressure of the finger, producing a harmonic until the highest pitch

ST- *8va* *15^{ma}* *8va* *15^{ma}*

63

Vln. I

(mf) *p*

8va *(d)*

Vln. II

f *sfz f* *sfz f* *sfz f* *sfz f* *sfz f >*

15^{ma} *(d)* *15^{ma}* *(d)* *15^{ma}* *(d)* *15^{ma}* *(d)* *15^{ma}* *(d)*

Vla.

f *sfz f* *sfz f* *sfz f* *sfz f* *sfz f > (mp)*

8va *(d)* *8va* *(d)* *8va* *(d)* *8va* *(d)* *8va* *(d)*

Vc.

f *sfz f* *sfz f* *sfz f* *sfz f* *sfz f (mp)*

with extreme concentration and balance

attack with more noise/pressure that progressively becomes more tonic

10 **J**
67 IV ord. 3

Vln. I
mf *p* *f* *p* (*mp*)

Vln. II
8^{va} IV
(mf) *p* *f* *p* (*mp*)
imperceptible bowing

Vla.
15^{ma} (d.)
mp *p* *f* niente
sempre gliss

Vc.
8^{va}
mp *p* *f* niente
sempre gliss

71 (d.) → SUL PONT.

Vln. I
(mp) *mf* *ff* *mp*
sempre gliss

Vln. II
(d.)
(mp) *f* *mp*

75 *ST*

Vln. I

mp *f* (*mf*)

Vln. II

(*mp*) *ff* *ST*

79 *poco SP*

Vln. I

(*mf*) *f* (*mf*)

Vln. II

ff *poco SP* (*mf*) *f*

Vln. I *(mf)* niente *f*

Vln. II *f* *mp* *f* *mf* *p* *f* IVIII IVIII

Vla. niente *f* *mf* *f* *(mf)*

Vc. *mf* *f*

|| *bow: irregular trem. very fast, like a rough texture* *poco accel.* *a tempo* *mf* *f* **||**

Vln. I *f* *mp* *sfz* *f*

Vln. II *f* *mp* *f* *mp*

Vla. *(mf)* *p* *f* *p* *(mp)*

Vc. *f* *p* *f* *mp*

III IV III *II* *SP*

89

Vln. I

Vln. II

Vla.

Vc.

f *p* *mf* < *ff*

f *p* *mf* < *ff*

(mp) *f* *p* *mf* < *ff*

ord.

mp *f* niente *mf* *fff*

L

92

Vln. I

Vln. II

Vla.

III *delicately poetic*

fff *mp* < *f* > *mp*

fff niente

fff niente

fff niente

like an evaporation.

like an evaporation.

like an evaporation.

as if a piece of soul was left behind

Vln. I

96 *(mp)* niente *sfz*

Vln. II

niente *mp* niente *sfz*

Vla.

niente *mp* niente *f*

IV harmonic gliss sim.

Vc.

niente *mf* *p* niente *f*

IV harmonic gliss sim.

Vln. I

100 niente *sfz* *f* niente *ff*

(III) M col legno battuto

Vln. II

niente *sfz* *f* niente *ff*

II col legno battuto

Vla.

p *ff* *sfz* *ff* *fff*

III (d.)

Vc.

p *ff* *sfz* *f* *fff*

III (d.) harmonic gliss

103

Vln. I

"ff"

Vln. II

"ff"

Vla.

sfz pp

Vc.

sfz pp

gliss as minimum
as possible with a
slow bowing as
possible to maintain
a continuous sound

gliss as minimum as possible with a slow bowing as
maximum as possible to maintain a continuous sound

106

Vln. I

sfz p

Vln. II

sfz mp

gliss as minimum as possible with a slow bowing as
maximum as possible to maintain a continuous sound

Vla.

(p)

Vc.

(mp)

16

(II - III)

by gradually starting to diminish the pressure of the fingers on the strings

Vln. I

(mf)

f

Vln. II

(mp)

(mf)

Vla.

f

"ff"

pressure as natural harmonics

flautato and leggero

(I) gradually starting to make movements as a faster and irregular "normal-to-harmonic-blinking"

(II) (always with an extremely slow bowing)

Vc.

"ff"

"ff"

113

Vln. I

f

ff sfz < sfz < fff

by gradually starting to diminish the pressure of the fingers on the strings

Vln. II

(mf)

ff sfz < ff sfz ff

loco

ST

Vla.

"ff"

(fast and irregular scratch pizz. with various fingers successively)

Vc.

(I) (II)

"ff"

pressure as natural harmonics

115

Vln. I

sf > *mp* ————— *ff*

pressure as natural harmonics → *SP*

Vln. II

ff ————— niente *sf* > *mp* ————— *ff*

ord.

Vla.

("ff") ————— *sf* > *p* ————— (*ff*)

Vc.

(I) (II) *ff* ————— *sf* > *p* ————— (*ff*)

ST

pressure as natural harmonics

about 10 seconds
until extreme niente is reached

up to the bow (sul pont)

Vln. I

ff ————— niente

P $\text{♩} = \text{c. } 250$

about 10 seconds
until extreme niente is reached

up to the bow (sul pont)

Vln. II

ff ————— niente

micro-trembling bowing
(an extremely fine irregular
trembling of the right hand)

about 10 seconds
until extreme niente is reached

where it is not possible to use the bow anymore
progressively continue only with the pizz scratch
in an extremely transitional timbrical evolution

Vla.

ff ————— niente

about 10 seconds
until extreme niente is reached

SP

Vc.

ff ————— niente

III ord.

mf

120

Vln. I *p* *f* *mp* *f* *p* (*mp*)

Vln. II *f*

Vla. *pp* (*mp*)

Vc. *p* *f* *p* (*mp*)

122

Vln. I (*mp*) *f* "ff" (fast and irregular scratch pizz. with various fingers successively)

Vln. II *p* *f*

Vla. (*mp*) (*mf*)

Vc. (*mp*) < *f* *p* *f* *p* (*mp*)

Vln. I *ff* *p* *f* arco

Vln. II *f*

Vla. *mf* *f*

Vc. *mp* *mf*

IV III II III IV III II III IV IV

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *mf* *ff*

create a grating sound progressively with an extreme pressure of the bow (always with a slow bowing speed)

create a grating sound progressively with an extreme pressure of the bow (always with a slow bowing speed)

when arriving at the open string note (c) suddenly and randomly detune (lower) the c string and interrupt the sound at the end of the measure

smoothly and progressively detune (lower) manually the string

interrupt the sound abruptly at the end of the last measure