

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).

* * *

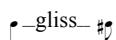
ACCIDENTALS

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

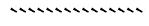
- All sounds are without vibrato, except where indicated.

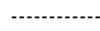
LEGEND

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

 gliss—♯ 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 timbral 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.

 z irregular tremolo

volar

Patricia Elizabeth Martínez

A

vertiginous, without touching the earth

$\text{♩} = 80$

Sempre NON VIBRATO

IV

continue the impulse
of the bow over
the instrument

Violin I

Musical score for Violin I, II, Viola, and Cello in section A. The score consists of four staves. Violin I starts with a dynamic of *mp*, followed by *sfs*. The dynamic changes to *p*, then *mf*, *sfsz*, and finally *sf*. Violin II follows a similar pattern with dynamics *mp*, *sfs*, *p*, and *mf*. Viola and Cello also follow this pattern with dynamics *mp*, *sfs*, *p*, and *mf*. The score includes various performance instructions such as *gliss* and *microvibrato*.

Vln. I

Vln. II

Vla.

Vc.

ST - - - - SP - - - - ST

(d.)

V

niente

(d.)

gliss

f - - - - mp

12

Vln. I (o) (o) **C** ST > < fff

Vln. II (o) (o) ST > < fff

Vla. (o) (o) SP > < fff

Vc. f sub. Sul Pont. sub. p ————— f

III niente III niente

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

17

Vln. I

Vln. II

Vla.

Vc.

mf < *fff* *niente* *mf*

mf *fff* *niente* (*mp*)

20

Vln. I

Vln. II

Vla.

Vc.

damp manually

D

(mf) < *fff*

(mp) *mf* *fff*

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

f

f

f

*continue with the
same material*

"*f*"

scratch pizz.

f

*continue with the
same material*

<img alt="Musical score for measures 20-21. It shows Vln. I, Vln. II, Vla., and Vc. parts. Measures 20-21 feature 'damp manually' and 'scratch pizz.' techniques. Measures 22-23 show sustained notes with dynamics f. Measures 24-25 show 'f' dynamics with 'scratch pizz.' patterns. Measures 26-27 show sustained notes with dynamics f. Measures 28-29 show sustained notes with dynamics f. Measures 30-31 show sustained notes with dynamics f. Measures 32-33 show sustained notes with dynamics f. Measures 34-35 show sustained notes with dynamics f. Measures 36-37 show sustained notes with dynamics f. Measures 38-39 show sustained notes with dynamics f. Measures 40-41 show sustained notes with dynamics f. Measures 42-43 show sustained notes with dynamics f. Measures 44-45 show sustained notes with dynamics f. Measures 46-47 show sustained notes with dynamics f. Measures 48-49 show sustained notes with dynamics f. Measures 50-51 show sustained notes with dynamics f. 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4

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

Vln. I

23

scratch pizz.
(*f*) "f"

continue with the same material

arco
(*mf*)

Vln. II

scratches pizz.
(*f*) "f"

continue with the same material

Vla.

scratches al tallone
arco
(*mf*)

Vc.

scratches al tallone
arco
(*mf*)

alternate normal and harmonic pressure
maintaining the B_b

Vln. I

27

(*mf*) alternate normal and harmonic pressure
maintaining the B_b

niente
f p

Vln. II

(*mf*) alternate normal and harmonic pressure
maintaining the B_b

niente
f p

Vla.

(*mf*) alternate normal and harmonic pressure
maintaining the B_b

niente
f p

Vc.

(*mf*) alternate normal and harmonic pressure
maintaining the B_b

sfp mp <"f"> p

30

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

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

Vla.
 with extreme care
 < "f" p ————— f sfz ————— p (mf)

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

33

Vln. I
 fff p ————— ff

Vln. II
 fff p ————— ff

Vla.
 fff p ————— ff

Vc.
 (d) with extreme care (d)
 fff ————— (d) ————— p

ST ————— SP

6 F

37

Vln. I

Vln. II

Vla.

Vc.

sempre gliss

sfz $\nearrow p$ *ff* *p* *f*

ord.

sfz $\nearrow p$ *ff* *p* *f*

ord. *(d)*

sfz $\nearrow p$ *ff* *p* *f*

p *fff* *(mf)*

G

41

Vln. I

Vln. II

Vla.

Vc.

ff *sfz* $\nearrow p$ *sfz* *p* *sfz* *sfz* *p* *ff*

v *(d)*

ff *sfz* $\nearrow p$ *sfz* *p* *sfz* *sfz* *p* *ff*

(III) *v* *(d)*

ff *sfz* $\nearrow p$ *sfz* *p* *sfz* *sfz* *p* *ff*

v *(d)*

p *sf* *mp* < "f" > *mf*

45

Vln. I Vln. II Vla. Vc.

sfsz sfsz p *sfsz sfsz p < ff*

gliss

gliss

gliss

I *flautato, leggero*
progressively and trembling incorporate the harmonic

ff

(mf)

48

Vln. I Vln. II Vla. Vc.

ffff

sffsz

ffff

sffsz

ffff

ffff sub. mp

extremely delicate

pp

pp

pp

pp

mp

mp

mp

mp

Harmonic gliss

H

III

V

mf pp

p

8

53

Vln. I

p

Vln. II

(pp)

Vla.

(mp)

Vc.

(p)

SP

III harmonic gliss

mp

56

Vln. I

p

mf

Vln. II

p

mf

(p)

Vla.

(mp)

IV harmonic gliss

8va - - -

8va - - -

8va - - -

8va - - -

mf > (p)

Vc.

ST

poco SP

I

59

Vln. I

mp *f*

ST

SP 9

mf

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

Vln. II

mp *sfsf*

IV

III

sfsf

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

Vla.

mp *sfsf*

III

sfsf

15^{ma}

15^{ma}

Vc.

mp *sfsffff*

mp *f sfsf*

8va

8va

p

63

Vln. I

(mf)

Vln. II

f *sfsf*

8va *(d)*

8va *(d)*

8va *(d)*

8va *(d)*

8va *(d)*

Vla.

f *sfsf*

15^{ma} *(d)*

15^{ma} *(d)*

15^{ma} *(d)*

15^{ma} *(d)*

sfsf *sfsf*

Vc.

f *sfsf*

sfsf

8va *(d)*

8va *(d)*

8va *(d)*

sfsf *sfsf* *(mp)*

This musical score page for strings (Vln. I, Vln. II, Vla., Vc.) illustrates a complex performance technique involving glissandos and harmonics. The score is divided into two main sections by a vertical dashed line at measure 59.

Section I (Measures 59-62):

- Vln. I:** Starts with a dynamic *mp*, followed by a forte *f*. A glissando (indicated by a bracket) leads to a dynamic *mf*. A box notes: "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".
- Vln. II:** Starts with a dynamic *mp*, followed by a dynamic *sfsf*. A glissando leads to a dynamic *sfsf*.
- Vla. (Measure 60):** Starts with a dynamic *mp*, followed by a dynamic *sfsf*.
- Vc. (Measure 60):** Starts with a dynamic *mp*, followed by a dynamic *sfsffff*.
- Vln. I (Measure 61):** Starts with a dynamic *mp*, followed by a dynamic *f sfsf*.
- Vln. II (Measure 61):** Starts with a dynamic *sfsf*.
- Vla. (Measure 61):** Starts with a dynamic *sfsf*.
- Vc. (Measure 61):** Starts with a dynamic *mp*, followed by a dynamic *f sfsf*.
- Technical Notes:** Boxes indicate that during the glissandos, the pressure of the finger is diminished to produce harmonics until the highest pitch.

Section II (Measures 63-66):

- Vln. I:** Starts with a dynamic *(mf)*, followed by a dynamic *p*.
- Vln. II:** Starts with a dynamic *f*, followed by a dynamic *sfsf*. It then performs a series of five *8va* (octave) glissandos between different string positions, each ending with a dynamic *sfsf*.
- Vla.:** Starts with a dynamic *f*, followed by a dynamic *sfsf*. It then performs a series of five *15^{ma}* (major sixteenth) glissandos between different string positions, each ending with a dynamic *sfsf*.
- Vc.:** Starts with a dynamic *f*, followed by a dynamic *sfsf*. It then performs a series of five *8va* glissandos between different string positions, each ending with a dynamic *sfsf*.

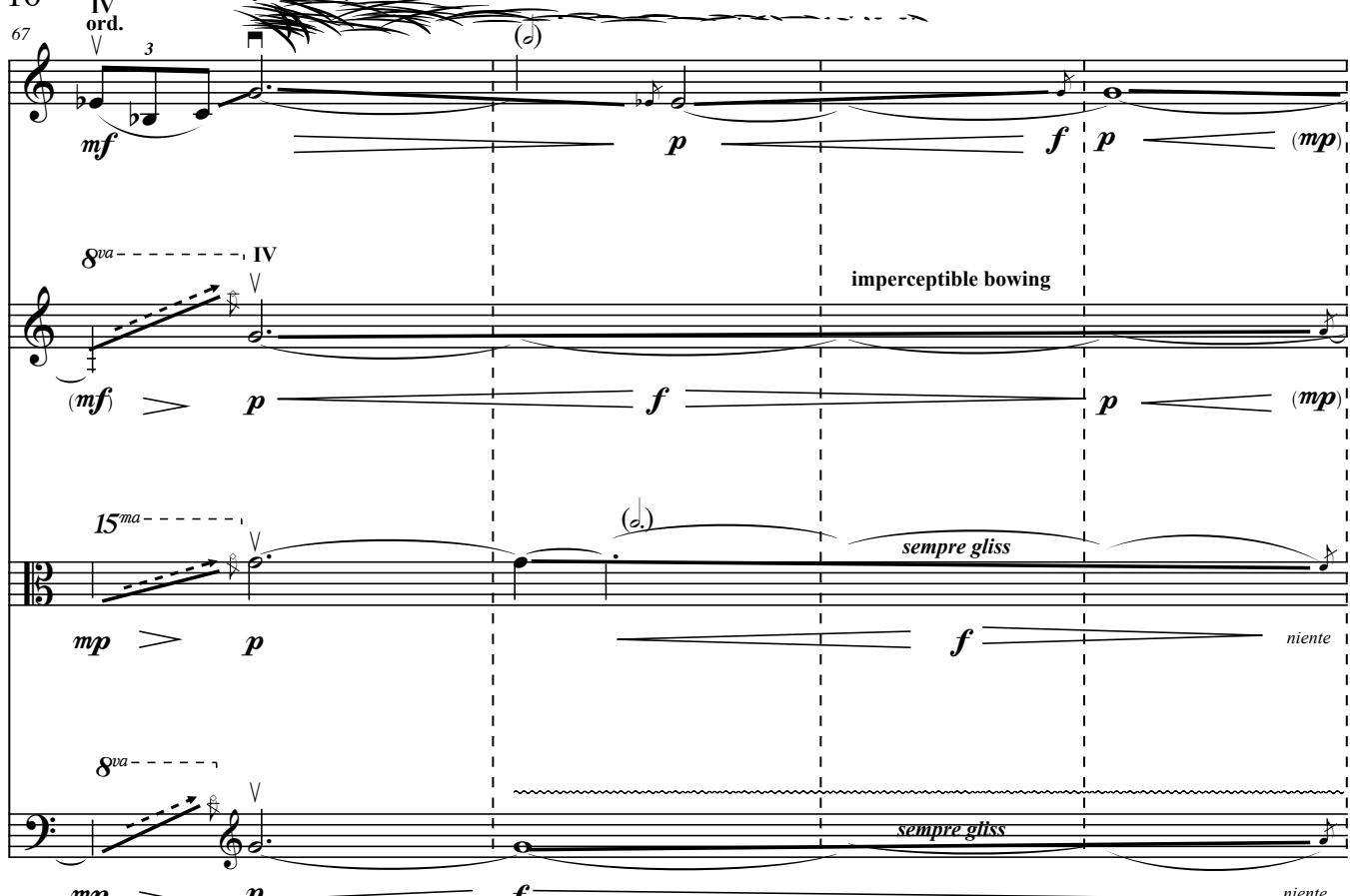
with extreme concentration and balance

attack with more noise/pressure that
progressively becomes more tonic

10 J

IV ord.

Vln. I

67 3 (d) 

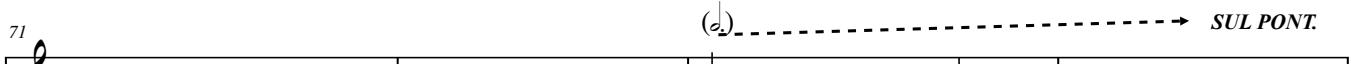
Vln. II

8^{va} IV 

Vla.

15^{ma} (d) 

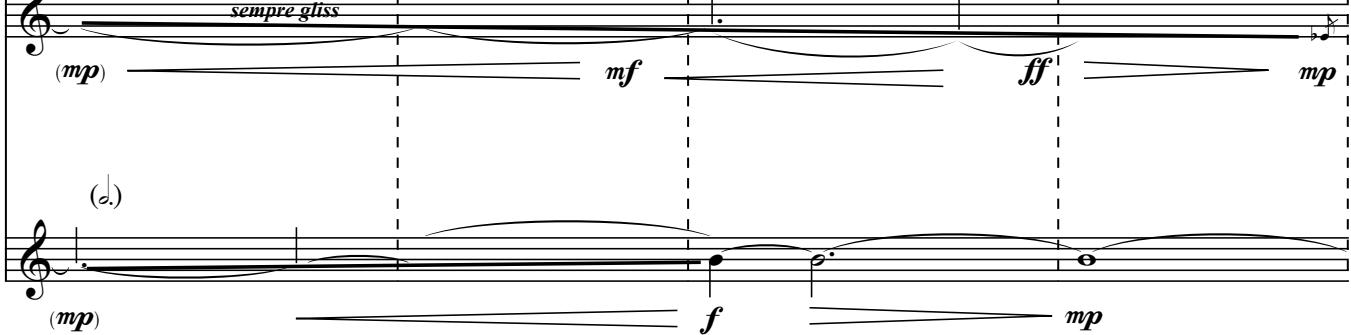
Vc.

8^{va} sempre gliss 

==

==

Vln. I

71 sempre gliss (d) 

Vln. II

75 *ST*

Vln. I

mp

(*o.*)

f (*mf*)

Vln. II

(*mp*)

ff

This section shows two staves for violin. Vln. I has a sustained note at *mp*, followed by a decrescendo. Vln. II enters with a sustained note at *mp*, followed by a crescendo to *ff*. Measure 79 begins with a dynamic *poco SP*.

79

Vln. I

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

Vln. II

ff *mf* *f*

poco SP (*o.*)

poco SP

This section continues the musical score. Vln. I starts at *mf*, reaches *f*, and ends at *mf*. Vln. II starts at *ff*, reaches *mf*, and ends at *f*. Both staves have dynamics *poco SP* and a grace note (*o.*) before the final dynamic.

12
83**K****IV**

Vln. I

Vln. II

Vla.

Vc.

III IV III *bow: irregular trem.
very fast, like a
rough texture* *poco accel.* *a tempo*

Vln. I

Vln. II

Vla.

Vc.

89

Vln. I *f* *p* *mf* < *ff*

Vln. II *f* *p* *mf* < *ff*

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

Vc. *mp* *f* *niente* *ord.* *mf* *fff*

L

III *delicately poetic*

92

Vln. I *fff* > *mp* < "f" > *mp*

Vln. II like an evaporation.

Vla. *fff* > *niente*

Vln. I like an evaporation.

Vla. *fff* > *niente*

14

as if a piece of soul was left behind

96

Vln. I (mp) niente *sfs* >

Vln. II III niente *mp* niente *sfs* >

Vla. IV harmonic gliss niente *mp* niente *mf* sim. & *f*

Vc. niente *mf* *p* niente *f*

100

Vln. I (III) M niente *sfs* > f niente "ff" col legno battuto

Vln. II II niente *sfs* > f niente "ff" col legno battuto

Vla. III p *ff* *sfs ff* (d) *fff*

Vc. harmonic gliss p *ff* *sfs ff* (d) *fff*

N

sim. col legno batutto
(aleatory harm. and gliss as fast as possible)

15

103

Vln. I Vln. II Vla. Vc.

"ff" "ff"

sim. col legno batutto
(aleatory harm. and gliss as fast as possible)

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

sfsz pp

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

sfsz pp

106

Vln. I Vln. II Vla. Vc.

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

sfsz p

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

sfsz mp

p

mp

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

Vln. I *(mf)*

Vln. II *(mp)* *(mf)*

Vla. *f* *"ff"*

Vc. *f* *"ff"*

gradually starting to make movements as a faster
and irregular "all-fingers-left-hand-pizzicato-scratch"
(always with an extremely slow bowing)

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)

Vln. I *f*

Vln. II *ff* *sfz* < *sfz* < *fff*

Vla. *ff* *sfz* < *ff* *sfz* *ff*

Vc. *"ff"*

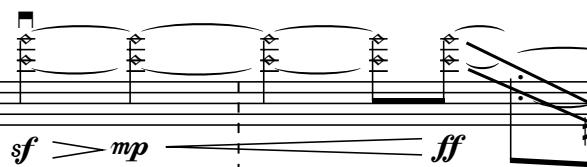
8va pressure as natural harmonics (II) *loco*

by gradually starting to diminish
the pressure of the fingers on the strings (III) *loco* *ST*

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

O

115

pressure as
natural harmonics

Vln. I

116

117

Vln. II

118

Vla.

119

120

Vc.

121

122

123

124

125

126

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4220

4221

4222

120

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

Vln. II IV III II III IV III II III IV III II III IV III II III IV III II
f —————

Vla. V
pp ————— (*dp*)

Vc. V
p ————— *f* *p* ————— (*mp*)

122

Vln. I (i) (m)p ————— *f* II III IV III II V "ff"
f —————

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

Vln. II p ————— (*dp*) ————— *f*

Vla. (*dp*) ————— (*dp*) ————— (*dp*) ————— (*dp*)
(m)p ————— > ————— (*mf*)

Vc. (*dp*) ————— IV ————— (*dp*)
(m)p < *f* *p* ————— *f* *p* ————— (*mp*)

126

Vln. I (ff) — arco p f

Vln. II f

Vla. (mf) f

Vc. (mp) (mf)

129

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