

ARTURO SALINAS

ESTUDIOS
ETUDES

- GLISS

- PIZZ

para cuarteto de cuerdas

for string quartet



Monterrey, MEXICO

Año de composición / *Year of composition*

1992

Duración total / *Duration*
(Gliss & Pizz)

ca. 9'



#• Alturas y momentos exactos donde empiezan y terminan los glissandos (cada uno con velocidad diferente).

Exact pitches and moments where glissandos start and end (each with a different speed).



4)• Alturas y momentos aproximados para orientar al ejecutante dentro de un mismo glissando con velocidad constante.

Approximate pitches and moments within one constant speed glissando (for reference and orientation)

Símbolos microtonales / *Microtonal signs :*

| | | | |
|-----|------------------|------|----------------|
| 4• | = + 4/16 = + 1/4 | tono | = + 50 cents |
| 3• | = + 3/16 | | = + 37.5 cents |
| 2• | = + 2/16 = + 1/8 | | = + 25 cents |
| 1• | = + 1/16 | | = + 12.5 cents |
| 0• | | | = 0 cents |
| 1)• | = - 1/16 | | = - 12.5 cents |
| 2)• | = - 2/16 = - 1/8 | | = - 25 cents |
| 3)• | = - 3/16 | | = - 37.5 cents |
| 4)• | = - 4/16 = - 1/4 | | = - 50 cents |

más agudo / *higher*

temperado / *tempered*

más grave / *lower*

GLISS

(tentative title)

Arturo Salinas

Calmo $\text{♩} = 60$ sempre glissando senza vibrato
arco ad libitum ma sempre impercettibile

Violino I

Violino II

Viola

Cello

VI. I

VI. II

VI. III

VI. IV

VI. I
15

VI. II
15
Sul G
(gliss.)
p un poco sul tasto

Vla.
15
simile

Vc.
15
4) 8) 2) 1) 0 1

VI. I
21
Sul A
ppp

VI. II
21

Vla.
21
0 2 4 2) 0

Vc.
21
2 8 4 3) 2) 1)

VI. I 27 *pp* *cresc. poco a poco* ---

VI. II 27 *pp* *ppp*

Vla. 27 2 ♭ 4 ♭ 2 0 2

Vc. 27 *ppp* un poco sul tasto

VI. I 32 2 ♭ 4 ♭ 2 0

VI. II 32 *al pppp* *cresc. poco a poco* --- *simile*

Vla. 32 4 2

Vc. 32 *simile* (*pp*)

VI. I 37 *al (p) cresc. poco a poco ---*

VI. II 37 *al (pp) cresc. poco a poco ---*

Vla. 37 *(p) cresc. poco a poco ---*

Vc. 37 *al p cresc. poco a poco ---*
al mp cresc. poco a poco ---

VI. I 42 *poco rit. ---*

VI. II 42

Vla. 42

Vc. 42 *al mf dim. poco a poco ---*
al (mp) dim. poco a poco ---

a tempo

47

VI. I

at *mp pp subito*

47

VI. II

at *mp*

47

Vla.

at *mp pp subito*

47

Vc.

at *p*

52

VI. I

ppp pppp

52

VI. II

ppp

Sul D

52

Vla.

al

52

Vc.

57

VI. I

Sul D

ppp

pp *dim. poco a poco ---*
cresc.

VI. II

(ppp) *pp*

Vla.

1 0

mp

Vc.

63

VI. I

al (p) dim. poco a poco ---
cresc.

VI. II

63

Vla.

4 0 4 0 4

Vc.

63

pp *cresc. poco a poco ---*

69

VI. I

VI. II

Vla.

Vc.

al *p* dim. poco a poco ---

74

VI. I

VI. II

Vla.

Vc.

al *mp* dim. poco a poco ---

al *pp* <

79

VI. I

VI. II

Vla.

Vc.

0 ḅ 4 ḅ 0 4 0 ḅ

0 4 0 ḅ 4 0

0 *mf* dim. poco a poco ---

Sul C

p cresc. poco a poco ---

p

84

VI. I

VI. II

Vla.

Vc.

al (*p*) dim. poco a poco ---

al *mf* dim. poco a poco ---

pppp cresc. poco a poco ---

89

VI. I

VI. II

Vla.

Vc.

al (*pp*) dim. poco a poco ---

al (*mp*) dim. poco a poco ---

al (*pp+*) cresc. poco a poco ---

94

VI. I

VI. II

Vla.

Vc.

al (*pp*) dim. poco a poco ---

al (*pp*) dim. poco a poco ---

al *mf* dim. poco a poco ---

99

VI. I

VI. II

Vla.

Vc.

al (p) dim. poco a poco ---

al mp dim. poco a poco ---

al (p) dim. poco a poco ---

103

VI. I

VI. II

Vla.

Vc.

Sul A

al ppp sempre dim. ---

al pppp sempre dim. ---

al ppp cresc. ---

al pp sempre dim. ---

pp sempre dim. ---

al ppp sempre dim. ---

al pp

108
VI. I

108
VI. II

108
Via.

108
Vc.

al pppp

al pppp

PIZZ

(tentative title)

Arturo Salinas

Motteggiando (Scherzando) $\text{♩} = 85$ *very lively* sempre staccato e senza vibrato

★

1

Maraca
Violino I

Maraca
Violino II

Maraca
Viola

Maraca
Cello

5

VI I

VI II

Vla.

Vc.

9

VI I

VI II

Vla.

Vc.

★ Each player -in addition to the string instrument- plays a very small and light maraca (a wooden rattle, no bigger than a hand). It should be held on the right hand from the beginning (the bow is not used). The following technique is suggested. When playing only pizzicato use a finger movement; but when both pizzicato and maraca are written, play with a wrist or arm movement using a sharp downward motion (as if hitting the string), so that the maraca sounds simultaneously with the pizz. Alternatively, players can use their voices to imitate the maraca sounds with a sharp and short "CH" [as in *choice*]. To distinguish them timbrally, each player should adopt a different mouth position: VI. I: *chi*, VI. II: *che*, Vla.: *cho*, Vc.: *chu*, but without voicing the vowels. Durations of different lengths were written to facilitate the notation, but no distinction in the sounds is intended, both pizz. and percussive sounds are always short.

(sempre pizz.)

13

VI. I

VI. II

Vla.

Vc.

Detailed description: This system contains measures 13 through 16. It features four staves: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). The music is in 7/8 time and consists of eighth and sixteenth notes with various rests and accidentals. The instruction "(sempre pizz.)" is written above the first measure.

17

$\text{♩} = 95$ (più mosso)

VI. I

VI. II

Vla.

Vc.

pp - p

pp - p

pp - p

pp - p

Detailed description: This system contains measures 17 through 20. It features the same four staves as the previous system. A tempo change is indicated by a quarter note followed by "= 95 (più mosso)". The music continues with eighth and sixteenth notes. Dynamic markings "*pp - p*" are placed in boxes below the staves for measures 18, 19, and 20.

21

Pizz as loud as before

VI. I

VI. II

Vla.

Vc.

Detailed description: This system contains measures 21 through 24. It features the same four staves. The instruction "Pizz as loud as before" is written above the first measure. The music continues with eighth and sixteenth notes and rests.

(sempre pizz.)

25

VI. I

VI. II

Vla.

Vc.

mf - f

mf - f

mf - f

mf - f

29

VI. I

VI. II

Vla.

Vc.

33

VI. I

VI. II

Vla.

Vc.