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String Quartet No. 6

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ORTIZ

STRING QUARTET Nº6

2 VIOLINES, VIOLA Y VIOLONCHELO

STRING QUARTET Nº6, OV. 6 / AÑO DE CREACIÓN: 2018

www.abraham.org.mx



ABRAHAM ORTIZ

STRING QUARTET N°6

2 Violines, Viola, Violonchelo

4'

FULL SCORE

STRING QUARTET N°6, OV. 6

www.abraham.org.mx

MÉXICO

NOTAS / NOTES

LA OBRA

La pieza se desarrolla interválicamente con el cambio tímbrico alrededor de un pizzicato constante en el violín I, siempre con las cuerdas al aire, durante toda la pieza.

La colisión del timbre de la cuerda, los modos de la cavidad de aire de la caja y las tapas del violín, generan las alturas de la pieza, expresadas en microtonos.

La intención de hacer una exploración tímbrica, desde el puente hasta el capo, es para generar los intervalos, que serían matizados por el cuarteto de cuerdas.

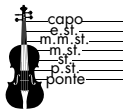
POSICIÓN DEL VIOLÍN Y LA VIOLA DURANTE EL PIZZICATO

Para una interpretación más cómoda y un mayor control de las distancias entre cada punto, sólo cuando se estén tocando los pizzicatos, se sugiere poner el instrumento en posición de viola de gamba.

CLAVES SOBRE EL PENTAGRAMA

La clave sobre el pentagrama, precisa las distancias aproximadas del puente al capo.

Sólo cuando se hace pizzicato es cuando se debe asumir la posición más precisa posible, dado que los diferentes intervalos están derivados de la posición donde se pulsa la cuerda, de las afinaciones de las maderas del violín y de los modos que se generan en el interior de la cavidad de la caja.



POSICIÓN DEL DEDO SOBRE LA CUERDA

Capo –capo– c.
 Extreme on the tasto –estremo sul tasto– e. st.
 Very much on the tasto –molto moltissimo sul tasto– m.m.st.
 A lot on the tasto –molto sul tasto– m. st.
 On the tasto –sul tasto– st.
 Point on the tasto –punta sul tasto– p. st.
 Bridge –ponte– p.

Cada transición se lleva a cabo en 10 compases (segúndos) aproximadamente.

THE PIECE

The piece develops intervallically with the timbre change around a constant pizzicato on the violin I, always with the strings in the air, during the whole piece.

The collision of the timbre of the string, the modes of the air cavity of the box and the violin caps, generate the heights of the piece, expressed in microtones.

The intention of doing a timbral exploration, from the bridge to the capo, is to generate the intervals, which would be nuanced by the string quartet.

VIOLIN AND VIOLA POSITION DURING THE PIZZICATO

For a more comfortable interpretation and greater control of the distances between each point, only when you are playing the pizzicatos, it is suggested to put the instrument in the position of viola de gamba.

KEYS ON THE PENTAGRAM

The key on the pentagram, specifies the approximate distances from the bridge to the capo.

Only when pizzicato is done is it necessary to assume the most precise position possible, given that the different intervals are derived from the position where the string is played, from the tunings of the violin woods and from the modes that are generated in the interior of the cavity of the box.

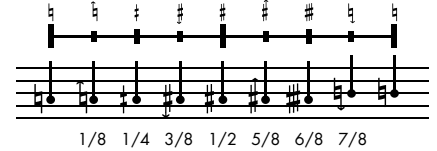


POSITION OF THE FINGER ON THE ROPE

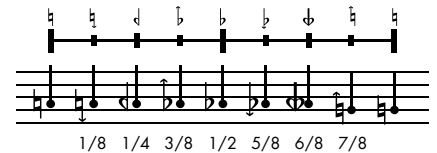
Capo –capo– c.
 Extreme on the tasto –estremo sul tasto– e. st.
 Very much on the tasto –molto moltissimo sul tasto– m.m.st.
 A lot on the tasto –molto sul tasto– m. st.
 On the tasto –sul tasto– st.
 Point on the tasto –punta sul tasto– p. st.
 Bridge –ponte– p.

Each transition takes place in approximately 10 bars (seconds).

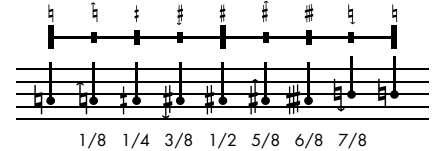
Eighth high tone | Microtonal symbols



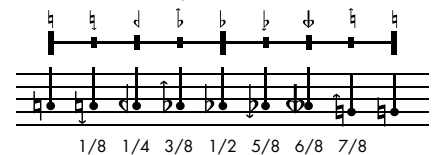
Eighth flat tone | Microtonal symbols



Octavo de tono alto | Símbolos microtonales

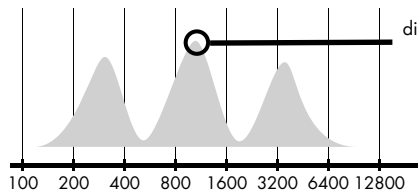


Octavo de tono bajo | Símbolos microtonales



PROCESO CREATIVO

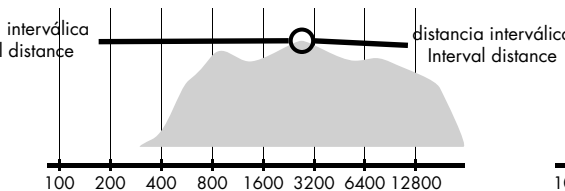
Ejemplo gráfico del recorrido a través de la cuerda con pizzicato y su cambio tímbrico, que va generando diferentes intervalos mientras cambia la tímbrica de la cuerda al aire del violín. La sonoridad de las tapas, los modos del instrumento, así como el cambio tímbrico, generan varios acordes microtonales que se dejan escuchar en el transcurso de la pieza.



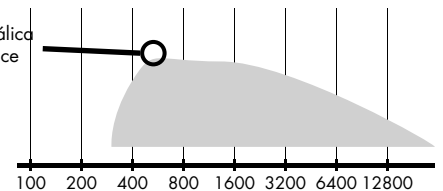
Espectro de los **modos de la cavidad de aire de la caja del violín**. Medida en Hertz.
 Spectrum of the **modes of the air cavity of the violin case**. Measure in Hertz.

CREATIVE PROCESS

Graphic example of the route, through the string, with pizzicato and its timbre change, which generates different intervals while changing the timbre of the string to the air of the violin. The loudness of the covers, the modes of the instrument, as well as the timbre change, generate several microtonal chords that are heard during the course of the piece.



Espectro de la **cuerda al aire del violín**, que cambia tímbricamente según la posición donde se haga pizzicato. Medida en Hertz.
 Spectrum of the violin's open string, which changes timbre according to the position where pizzicato is made. Measure in Hertz.



Espectro de la **afinación de las tapas del violín**. Medida en Hertz.
 Spectrum of the **tuning of the violin covers**. Measure in Hertz.

3/4 ♩ = 60

1 2 3 4 5

Violin I

capo e.st. m.m.st. p.st. ponte

pizz. *p*

Violin II

capo e.st. m.m.st. p.st. ponte (ord.)

bow *p*

Viola

capo e.st. m.m.st. p.st. ponte (ord.)

bow *p*

Cello

capo e.st. m.m.st. p.st. ponte (ord.)

bow *p*

6 7 8 9 10

Violin I

capo e.st. m.m.st. p.st. ponte

st. m.st.

Violin II

capo e.st. m.m.st. p.st. ponte

Viola

capo e.st. m.m.st. p.st. ponte

Cello

capo e.st. m.m.st. p.st. ponte

The musical score is divided into two systems, each containing four staves for the string instruments: Violin I, Violin II, Viola, and Cello. The measures are numbered 11 through 20 at the top of the page.

System 1 (Measures 11-15):

- Violin I:** Measures 11-14 are marked with *m.m.st.* (messa in sordina). Measure 15 has a *pizz.* (pizzicato) instruction with a dynamic of *p*.
- Violin II:** Measures 11-12 are marked with *(ord.)* (ordinario). Measure 13 has a *pizz.* instruction with a dynamic of *p*. Measure 14 has *m.m.st.* markings.
- Viola:** Measures 11-12 are marked with *(ord.)*. Measure 14 has *m.m.st.* markings.
- Cello:** Measures 11-12 are marked with *(ord.)*. Measure 14 has *m.m.st.* markings.

System 2 (Measures 16-20):

- Violin I:** Measures 16-19 are marked with *e.st.* (esordito). Measure 20 has a *capo* instruction.
- Violin II:** Measures 16-19 are marked with *e.st.*. Measure 19 has a *(capo)* instruction. Measure 20 has *(ord.)* markings.
- Viola:** Measures 16-19 are marked with *e.st.*. Measure 20 has *(ord.)* markings.
- Cello:** Measures 16-19 are marked with *e.st.*. Measure 20 has *(ord.)* markings.

21 22 23 24 25

Violin I

Violin II

Viola

Cello

26 27 28 29 30

Violin I

Violin II

Viola

Cello

31 32 33 34 35

Violin I
capo e st. m. m. st. p. st. ponte
st.

Violin II
capo e st. m. m. st. p. st. ponte
st.

Viola
capo e st. m. m. st. p. st. ponte
pizz.(5) p (4) (6) (4) (5)
st. (ord.)
bow (5) p

Cello
capo e st. m. m. st. p. st. ponte
pizz. (5) p (4) bow (6) p (4) (5)

36 37 38 39 40

Violin I
capo e st. m. m. st. p. st. ponte
p. st. ponte

Violin II
capo e st. m. m. st. p. st. ponte (ord.)
bow (4) p (5)

Viola
capo e st. m. m. st. p. st. ponte
(4) (5)

Cello
capo e st. m. m. st. p. st. ponte
(4) (5) (5)

41 42 43 44 45

Violin I

Violin II

Viola

Cello

46 47 48 49 50

Violin I

Violin II

Viola

Cello

61 62 63 64 65

Violin I
 capo e.st. m.m.st. p.st. ponte
 pizz. p (10) (9) (8) (3) (7) (7) e.st.

Violin II
 capo e.st. m.m.st. p.st. ponte
 pizz. p (3) (8) (3) (13) (7) (3) (4) (5) (11) e.st.

Viola
 capo e.st. m.m.st. p.st. ponte
 (ord.)

Cello
 capo e.st. m.m.st. p.st. ponte
 bow p (7) (11) (4) (5) (7) (5) (7)

66 67 68 69 70

Violin I
 capo e.st. m.m.st. p.st. ponte
 (8) (5) (13) (9) (10) (4) (7) m.m.st. m.st.

Violin II
 capo e.st. m.m.st. p.st. ponte
 (11) (m.m.st.)

Viola
 capo e.st. m.m.st. p.st. ponte
 (ord.)
 bow p (4) (9) (7) (4) (9) (5)

Cello
 capo e.st. m.m.st. p.st. ponte
 (7) (9) (7) (7)

71 72 73 74 75

Violin I
 capo e st. m. m. st. p. st. ponte
 (st.)
 pizz. (8)
 bow (4) (3) (11)
p

Violin II
 capo e st. m. m. st. p. st. ponte
 (ord.)
 bow (4) (10) (3)
p

Viola
 capo e st. m. m. st. p. st. ponte
 (ord.)
 bow (9)
p

Cello
 capo e st. m. m. st. p. st. ponte
 (ord.)
 bow (7) (5) (8) (3)
p

76 77 78 79 80

Violin I
 capo e st. m. m. st. p. st. ponte
 (11)
 bow (3) (9) (4) (10) (3)
p

Violin II
 capo e st. m. m. st. p. st. ponte
 (7)
 bow (3) (8) (3) (9)
p

Viola
 capo e st. m. m. st. p. st. ponte
 (ord.)
 bow (7)
p

Cello
 capo e st. m. m. st. p. st. ponte
 (ord.)
 bow (4) (13) (5)
p



ABRAHAM ORTIZ

STRING QUARTET N°6

2 Violines, Viola, Violonchelo

4'

PARTICELLE

STRING QUARTET N°6, OV. 6

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MÉXICO

3
4

♩ = 60

Violin I

capo
e.st.
m.m.st.
p.st.
ponte

pizz.
p

Violin I

capo
e.st.
m.m.st.
p.st.
ponte

st.

Violin I

capo
e.st.
m.m.st.
p.st.
ponte

m.m.st.

Violin I

capo
e.st.
m.m.st.
p.st.
ponte

e.st.

copo

Violin I

capo
e.st.
m.m.st.
p.st.
ponte

pizz.(6)
p

Violin I

capo
e.st.
m.m.st.
p.st.
ponte

m.m.st.

Violin I

capo
e.st.
m.m.st.
p.st.
ponte

st.

pizz.(5)
p

Measures: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35

The image displays the Violin I part of a musical score, organized into six systems. Each system consists of a standard musical staff and a guitar-style tablature below it. The measures are numbered in circles at the top of each system: 36-40, 41-45, 46-50, 51-55, 56-60, and 61-65. The bottom system (measures 66-70) includes additional measure numbers (8, 5, 13, 9, 10, 4, 7) under the tablature.

Performance instructions and markings include:

- Capo:** 'capo' is written above the staff in measures 36, 41, 46, 51, 56, and 61.
- Playing Position:** 'e.st.' (essential), 'm.m.st.' (middle), 'p.st.' (ponticello), and 'ponte' (ponticello) are indicated above the staff.
- Pizzicato:** 'pizz.' and 'p' (piano) are used in measures 41, 51, and 61.
- Other:** 'st.' (staccato) is used in measures 48 and 63.

Violin I

71 72 73 74 75

capo
e.st.
m.m.st.
m.st.
p.st.
ponte

(st.)

pizz.
p

(8)

76 77 78 79 80

capo
e.st.
m.m.st.
m.st.
p.st.
ponte

(ord.)

bow (4) (3) (11)

p

76 77 78 79 80

capo
e.st.
m.m.st.
m.st.
p.st.
ponte

(ord.)

bow (3) (9) (4) (10) (3)

p

(11)

The image displays the Violin II part of a musical score, spanning measures 36 to 70. Each measure is indicated by a circled number at the top of the staff. The notation includes various musical symbols such as notes, rests, and articulation marks. Performance instructions are provided throughout the score, including 'capo' (capo position), 'ord.' (ordinario), 'pizz.' (pizzicato), and 'm.m.st.' (messa di voce). Fingerings are indicated by numbers in parentheses below notes. The score is divided into systems of five measures each, with a double bar line at the end of each system. The first system (measures 36-40) begins with a 'capo' instruction and a 'ponte' marking. The second system (measures 41-45) includes 'ord.' and 'ponte' markings. The third system (measures 46-50) continues with 'ponte' and 'ord.' markings. The fourth system (measures 51-55) features 'ord.' and 'ponte' markings, along with a 'pizz.' instruction. The fifth system (measures 56-60) includes 'ponte' and 'ord.' markings. The sixth system (measures 61-65) features 'ponte' and 'ord.' markings. The seventh system (measures 66-70) includes 'ponte' and 'ord.' markings, along with a 'ponte' instruction.

Violin II

71 72 73 74 75

capo
e.st.
m.m.st.
m.st.
p.st.
ponte

(ord.)

bow ⁽⁴⁾
p

Violin II

76 77 78 79 80

capo
e.st.
m.m.st.
m.st.
p.st.
ponte

(ord.)

⁽⁷⁾

bow ⁽³⁾
p

⁽⁸⁾ ⁽³⁾ ⁽⁹⁾

3
4

♩ = 60

1

2

3

4

5

Viola

capo
e.st.
m.m.st.
p.st.
ponte

(ord.)

bow
p

6

7

8

9

10

Viola

capo
e.st.
m.m.st.
p.st.
ponte

do

11

12

13

14

15

Viola

capo
e.st.
m.m.st.
p.st.
ponte

(ord.)

bow
p

16

17

18

19

20

Viola

capo
e.st.
m.m.st.
p.st.
ponte

e.st.

(ord.)

bow
p

21

22

23

24

25

Viola

capo
e.st.
m.m.st.
p.st.
ponte

e.st.

(m.m.st.)

pizz.
p

(6)

(5)

(4)

26

27

28

29

30

Viola

capo
e.st.
m.m.st.
p.st.
ponte

(ord.)

bow
p

(5)

(4)

(5)

(4)

pizz.
p

(6)

31

32

33

34

35

Viola

capo
e.st.
m.m.st.
p.st.
ponte

st.

(ord.)

pizz.
p

(5)

(4)

(6)

bow
p

(5)

The image shows a musical score for two violas, measures 71 through 80. The score is written on two staves, each labeled "Viola".

Measure 71: The first staff has a capo on the 1st string (E) and a bridge (ponticello) on the 2nd string (B). The notation shows a whole note chord with notes on the 1st and 2nd strings. A dynamic marking of *p* is present. The second staff has a capo on the 1st string (E) and a bridge (ponticello) on the 2nd string (B). The notation shows a whole note chord with notes on the 1st and 2nd strings. A dynamic marking of *p* is present.

Measures 72-75: Both staves are silent, indicated by a whole rest.

Measure 76: Both staves are silent, indicated by a whole rest.

Measure 77: Both staves are silent, indicated by a whole rest.

Measure 78: Both staves are silent, indicated by a whole rest.

Measure 79: Both staves are silent, indicated by a whole rest.

Measure 80: The first staff has a capo on the 1st string (E) and a bridge (ponticello) on the 2nd string (B). The notation shows a whole note chord with notes on the 1st and 2nd strings. A dynamic marking of *p* is present. The second staff has a capo on the 1st string (E) and a bridge (ponticello) on the 2nd string (B). The notation shows a whole note chord with notes on the 1st and 2nd strings. A dynamic marking of *p* is present.

36 37 38 39 40

Cello

capo
e.st.
m.m.st.
m.st.
p.st.
ponte

(4) (5) (5)

41 42 43 44 45

Cello

(ord.)

bow (3)
p

(3) (4) (3)

46 47 48 49 50

Cello

capo
e.st.
m.m.st.
m.st.
p.st.
ponte

(4) (3) (4) (3) (4) (3)

51 52 53 54 55

Cello

(ord.)

bow (4)
p

(3) (3) (3) (4)

56 57 58 59 60

Cello

capo
e.st.
m.m.st.
m.st.
p.st.
ponte

e.st.

capo

pizz. (3)
p

(3) (4) (3) (3)

61 62 63 64 65

Cello

(ord.)

bow p

(7) (11) (4) (5) (7) (5) (7)

66 67 68 69 70

Cello

capo
e.st.
m.m.st.
m.st.
p.st.
ponte

(7) (9) (7) (7)

71 72 73 74 75

Cello

capo
e.st.
m.m.st.
m.st.
p.st.
pontie

(ord.)

bow
p

(7) (5) (8) (3)

76 77 78 79 80

Cello

capo
e.st.
m.m.st.
m.st.
p.st.
pontie

(ord.)

bow
p

(4) (13) (5)

