



# Sad Levi Jorge

## About the artist

Jorge Sad Levi ( Buenos Aires, 1959) .Graduated in composition at Facultad de Artes y ciencias musicales (Catholic University) at Buenos Aires. Postgraduates studies in electroacoustic music and musical semiotics at Université de Montréal , Canada. Has been awarded with scholarships from Rockefeller Foundation (US) , Phonos Foundation (Spain), Fundación Antorchas and Fondo Nacional de las Artes ( Argentina) , Ministerio de Cultura (Spain) , Center for Canadian Studies. Some of his works had been selected finalists at International Composition Contests as Métamorphoses d'Orphée ( Belgium) , Pierre Schaeffer ( Italy), among others. He obtaneid first prizes at argentinian composition contests as Juan Carlos Paz ( in two opportunities) , Premio Municipal and 3rd Forum of electroacoustic music. His music range from works for soloists and small chamber groups and live electronics , composed improvisation , acousmatic works and musical productions for multimedia spectacles and video. He teaches Composition and electroacoustic music at Conservatorio de Morón ( argentina), Sound Design at The National Film School and the postgraduate Course of Musical Semiotics at Universidad de Buenos Aires. Contact information: email and telephone. jorge.sad@gmail.com +5411 46 2... (more online)

## About the piece

|                         |                       |
|-------------------------|-----------------------|
| <b>Title:</b>           | TRANSPARENCIAS        |
| <b>Composer:</b>        | Sad Levi Jorge        |
| <b>Licence:</b>         | Copyright © Sad Jorge |
| <b>Instrumentation:</b> | String Quartet        |
| <b>Style:</b>           | Contemporary          |

## Sad Levi Jorge on [free-scores.com](http://www.free-scores.com)

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# *Transparencias*

for string quartett and live triggered sound files

Jorge Sad Levi  
2001

## EQUIPMENT REQUIRED

- 1) Midi keyboard
- 2) A switch pedal
- 3) Max MSP
- 4) APPLE g3 266 mhz minimum.
- 5) The maxmsp application created by the composer to trigger the sound files.
- 6) A midi interface.

The equipment must be connected in order to send a midi message from the switch pedal to the MAX MSP application

Each action on the switch pedal will trigger a sound file

The moments in which a sound file must be triggered is indicated in the score and in Violin I part with big numbers enclosed in a circle .

The piece can be played with a conductor , in this case he or she will trigger the sound files.  
If the piece is played without conductor Violin I must use the switch pedal to trigger the sound files.

The instruments must be amplified and mixed with the tape part in order to the sound source.

## SCORE NOTES

Dashed Lines ( - - - - - ) and lines ended in an arrow( \_\_\_\_\_>) are used to indicate a transition between two kinds of sounds, for example SP - - - - - ST , or between a flautato sound and a sound played with more pressure.

SP Sul Ponticello

ASP Alto Sul Ponticello

ST Sul Tasto

PN : Normal Pressure

Pos. Ord. ordinary position

pizz m. s. : pizzicato with the left hand

the indication "add bow pressure" may be represented also with a white triangle.

## Translation of spanish score expressions

**Brutal** = Violent

**vib. lento y amplio** = slow and wide vibrato

**++ presión de arco** = add more bow pressure

**menos** = less

**Salvaje** = Wild

**Caótico** = Chaotic

**con intensa expresión** = with deep emotion

**arco normal** = normal bow .

**aumentar mucho la presión de arco** = increasing suddenly bow pressure

**aumentar poco a poco la presión de arco** = increasing slowly bow pressure

**despazándose lentamente al pont** = going slowly to the ponticello

**al costado inferior del ponticello** = play at the inferior side of the pont

( indicated with a graphic also)

**lentamente** = slowly

**yendo y viniendo del Pont a la Tast. rápidamente** = going from the pont. to the tastiera and viceversa

very fast

**disminuir la presion de arco** = diminishing bow pressure

**extremadamente violento** = extremely violent

**Debe respetarse la afinación de cada armónico. No tocar al unisono** =The tuning of each harmonic sound must be respected, don't play unison with the other instruments.

**1/4 de tono abajo** = 1/4 tone down

if you have any questions don't hesitate to email the composer [jsad@sinectis.com.ar](mailto:jsad@sinectis.com.ar)

# Transparencias

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2001

for string quartet and live triggered sound files

**♩ = 60**  
**Brutal**

Violin 1

Violin 2

Viola

Cello

Compact Disc

*ff* *sfz* pizz. m.s. *pppp* *sf* *pp* *f*

SP ----- pos. ord.  
flautato ----- PN

vib. lento y amplio acc il vibrato

gliss

Gliss.

1 sonido vidrio  
sonido vidrio expandido s1atsg ue

*f* the switch pedal triggers "Parte 11.1"

*al pont* SP a la tastiera

Vln. 1   
 Vln. 2   
 Vla.   
 Vlc.

*al pont* SP a la tastiera

++presión de arco   
 PN   
*mf*   
*sfz*   
*p*   
*mp*   
 ++presión de arco   
 ++presión de arco   
 ++presión de arco

ríochel   
 sonido c/mucha presión transp   
 sonido vidrio expandido s/ataque   
 banda de ruido afinada

Vln. 1 *al pont* *pp* *f* L.V. *mp* *pos. ord.* *f*

Vln. 2 *al pont* *pp* *f* L.V. *mp* *pos. ord.* *f*

Vla. *al pont* *pp* *f* L.V. *pp* *III* *IV* *pizz. m.s.* *pizz. m.s.* *sfz getatto*

Vlc. *al pont* *pp* *f* L.V. *sfz ricollet...* *pos. ord.* *Gliss. arm.* *espressivo* *mf* *f*

*banda de ruido afinada* *sonido de vello expandido*

**salvaje**

SP → S.T.

pos. ord.

Vln. 1

*ff* *f* *meno* *ff* *meno*

Vln. 2

*ff* *f* *Batutto* *pizz* *sfz* *ricochet*

Vla.

*ff* *f pizz* *AST* → *ASP* *sfz* *ricochet* *mf* *mp* *4 pizz. bartok*

Vlc.

*ff* *ff* *getatto* *arco no mal* *ricochet* *sfz*

switch triggers "Parte 11.2"

switch triggers "Parte 12.1"

pos. ord. ----- Alto Sul pont

Caótico  
NB Vln 1 Vln 2 and Cello it's very important to create an analogy with the tape part

$\text{♩} = 180$

Vln. 1  
*f*

Vln. 2  
pos. ord. ----- Alto Sul pont  
*sfz* getatto *arco normal*

Vla.  
SP ----- Alto sulla tastiera  
*f*

Vlc.  
Alto sulla tastiera ----- Alto Sul pont  
altalón *sfz* alla punta

Col Legno Batutto

④ niente

switch triggers "Parte 13.1"



$\text{♩} = 60$  con intensa expresión

Vln. 1  
*mf* sulla tastiera molto vib. *f*

Vln. 2  
*mf* sulla tastiera

Vla.  
*mf* sulla tastiera Gliss.

Vcl.  
*mf* sulla tastiera *f* *sfz*

24 *sfz* 5  
 son ve ello ++presion  
 switch triggers "Parte 14.1" *sfz* simil

salvaje

Vln. 1  
27 *f* Sciolto L.V. *ff* Alto Sul pont getatto pos. ord.

Vln. 2  
27 *f* Sciolto L.V. *ff* Alto Sul pont getatto arco normal pos. ord.

Vla.  
27 *f* Sciolto L.V. *ff* Alto Sul pont getatto pos. ord.

Vlc.  
27 *f* Sciolto L.V. *ff* *mp* Alto Sul pont ben vib pos. ord. *mf* bien cantado

*p*

*sul tasto, al pont... lentamente molto esp.*

Vln. 1  
*sfz p*  
*mp*  
*arco normal*  
*mf*

Vln. 2  
 S.T. flautato  
*ppp*  
*arco normal*  
 Portato  
*mp*

Vla.  
 sulla tastiera flautato  
 Portato  
*pp*  
*arco normal*  
 portato  
*mp*

Vlc.  
 molto vib.  
*mf*

Violin 1 (Vln. 1) part: Measures 21-23. Dynamics: *f*. Includes slurs and accents.

Violin 2 (Vln. 2) part: Measures 21-23. Dynamics: *pp* (measures 21-22), *p* (measure 23). Includes the instruction *leggero*.

Viola (Vla.) part: Measures 21-23. Dynamics: *pp* (measures 21-22), *p* (measure 23), *molto cresc.* (measure 23). Includes slurs and accents.

Violoncello (Vcl.) part: Measures 21-23. Dynamics: *mp*. Includes the instruction *G lbs.* and *molto cresc.*

Double Bass (Cb.) part: Measures 21-23. Dynamics: *p*. Includes slurs and accents.





Violin 1 (Vln. 1): *sfz* → *p* → *sf*. *al pont* (ponticello). *aumentar mucho la presión de arco*. *sf*.

Violin 2 (Vln. 2): *pp* *molto cresc* → *sf*. *al pont*. *aumentar mucho la presión de arco*. *sf*.

Viola (Vla.): *f* → *sf* → *pp* *molto cresc* → *sf*. *Gliss.*. *al pont*. *aumentar mucho la presión de arco*. *sf*.

Violoncello (Vlc.): *a la tastiera*. *Gliss.* → *Gliss.*. *II arm. 7*. *aumentar mucho la presión de arco*. *sf*.

Double Bass (bottom staff): *niente* → *pizz*.

♩ = 72  
pos. ord.

Vln. 1

42 *f* *sul pont* *Gliss.*

Vln. 2

42 pos. ord. *pizz* *mf* *mp* *f*

Vla.

42 *f* *fz* *p* *ff*

Vlc.

42 pos. ord. *mf* *f pizz* *f* *ff*

aumentando poco a poco la presión del arco PN

Vln. 1  
flautato  
*pp*

Vln. 2  
*mf*  
*pizz*  
*mp*

Vla.  
*mf*  
++presión de arco  
Presión Normal

Vlc.  
*f*  
*pizz*  
*sf*

♩ = 60

Vln. 1

46 S.T. → SP

Gliss.

aumentar mucho la presión de arco

*ff*

5

*sfz*

S.T.

PN *mp*

Vln. 2

46 S.T. → SP

Gliss.

aumentar mucho la presión de arco

*ff*

5

*sfz*

S.T.

PN *mp*

Vla.

46 S.T. → SP

Gliss.

aumentar mucho la presión de arco

*ff*

5

*sfz*

S.T.

PN *mp*

Vlc.

46 S.T. → SP

Gliss.

aumentar mucho la presión de arco

*ff*

5

*sfz*

S.T.

*mp*

PN

46

cello sintético

Vln. 1

Vln. 2

Vla.

Vlc.

switch triggers "parte3.1"

switch triggers "parte3.1" (AGAIN!)

Vln. 1 *mp* desplazándose lentamente al pont *aumentar mucho la presión de arco* *Gliss.* *sfz* *SP* *vib. lento y amplio* *f*

Vln. 2 *mp* desplazándose lentamente al pont *aumentar mucho la presión de arco* *Gliss.* *sfz* *SP* *vib. lento y amplio* *f*

Vla. *mp* desplazándose lentamente al pont *aumentar mucho la presión de arco* *Gliss.* *sfz* *SP* *++presión de arco* *mp flautato*

Vlc. *mp* desplazándose lentamente al pont *aumentar mucho la presión de arco* *Gliss.* *sfz* *SP* *ff* *al estado inferior del ponticello* *10* *f* *sonido vídrio expandido s/ataque* *switch triggers parte4.1* *p* *Trama cuerdas en reversa*

ASP  
aumentando poco a poco la presión del arco

Presión Normal

Vln. 1

Vln. 2

ASP  
aumentando poco a poco la presión del arco

Presión Normal

Vla.

aumentando poco a poco la presión del arco

5

*p*

Vlc.

PN

*pppp* *pp*

37

Vln. 1 *molto esp.*  
*PN*  
*mp* *mf*

Vln. 2 *mf* *mf*  
*yendo y viniendo del Pont a la Tast. rápidamente*  
*rall. el tremolo y el desplazamiento SP > ST*  
*molto vib.*

Vla. *mf*  
*esprando*

Vlc. *sf* *pppp*

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are in treble clef. The Viola (Vla.) part is in alto clef. The Violoncello (Vlc.) part is in bass clef. The score is divided into three measures. The first measure shows the beginning of the piece with various dynamics and articulations. The second measure features a forte (*f*) dynamic for the Violin 1 and a fortissimo (*sfz*) dynamic for the Violin 2. The third measure includes a mezzo-piano (*mp*) dynamic for the Violin 2 and a mezzo-forte (*mf*) dynamic for the Viola. The Violoncello part includes a first position (*I*) and a first string (*1. str.*) marking. The score also includes dynamic markings such as *sfz*, *mp*, and *mf*, and articulations like *SP* and *stacc.*

67

Vln. 1 *f* *pp*

Vln. 2 *mf* *f*

Vla. *sf p* *f*

Vlc. *p*

67 yendo y viniendo del Pont a la Tast. rápidamente

67

*mp* son vello ++presion

70

Vln. 1

Gliss.

yendo y viniendo del Pont a la Tast. rápidamente

*fffz*

70

Vln. 2

Gliss.

yendo y viniendo del Pont a la Tast. rápidamente

pos. ord.

*p* súbito

70

Vla.

Gliss.

yendo y viniendo del Pont a la Tast. rápidamente

*sf*

getatto

70

Vlc.

III

II

*pp*

*fffz*

*ff* getatto

70

*♩ = 72*

pos. ord.

Vln. 1

*f*

pos. ord.

Vln. 2

*f*

73 pos. ord.

Vla.

*fpizz*

pos. ord.

Vlc.

*f*

*pizz*

*arco normal*

*sfz*

*triochet.....*

*Gloss.*

*arco normal*

*Gloss.*

*pp*

vib. lento, amplio e irregular  
much a presión de arco

76

Vln. 1

*p*

aumentando poco a poco la presión del arco

Purissimo

++presión de arco

Vln. 2

*p*

aumentando poco a poco la presión del arco

Gliss.

++presión de arco

Vla.

Alto sulla tastiera

arco *p*

desplazándose lentamente al pont

acc il tremolo

Vlc.

76

vibrato amplio e irreg. convirtiendose en

flautato *p*

aumentando poco a poco la presión del arco

Gliss.

++presión de arco

76

feroz  
♩ = 96

Vln. 1 L.V. *ff* *f*

Vln. 2 L.V. *ff* *f*

Vla. SP Alto Sul pont *ffz* *f*

Vlc. L.V. *ff* *f*

11 switch triggers parte5.1

++presión de arco

This musical score page features four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). The score is divided into two measures by a vertical bar line. The first measure contains complex melodic lines for the strings, with various articulations and slurs. The second measure shows a change in texture, with some instruments playing sustained notes or tremolos while others have rests. The Violoncello staff at the bottom is mostly empty, with only a few notes in the second measure. The page number -31- is centered at the bottom.

33

Vln. 1

Vln. 2

Vla.

Vlc.

meno

S.T.

*p* ++presión de arco

33

♩ = 60  
*sul tasto, al pont... lentamente*

Vln. 1

Vln. 2

Vla.

Vlc.

33

*ffz* *p* *f* *ff*

Grand détaché

*sul tasto, al pont... lentamente*

*f* *ff*

Grand détaché

*sul tasto, al pont... lentamente*

*f* *ff*

Grand détaché

*sul tasto, al pont... lentamente*

*f* *ff*

Grand détaché

33

vidrio e resonancia

alla punta ..... SP S.T. subito *al pont* **estremadamente violento**  
*sul pont*

Vln. 1 *mp* *ff* *ff*

Vln. 2 *mp* *ff* *ff*

Vla. *mp* *ff* *ff*

Vlc. *mp* *ff* *ff*

*f* *ff* *ff*

*simil* *simil* *simil*

**12** *schwichtiges fortissimo*

grazioso

Vln. 1

*pizz*  
*f*

Vln. 2

*pizz*  
*f*

Vla.

*pizz*  
*f*

Vlc.

*f pizz*

*Pizz procesados*

Musical score for Violins 1 and 2, Viola, and Violoncello. The score is written in 4/4 time and features a key signature of one flat (B-flat). The Violin 1 part (Vln. 1) is in the treble clef and contains a complex melodic line with many slurs and ties. The Violin 2 part (Vln. 2) is also in the treble clef and plays a more rhythmic, accompanimental role. The Viola part (Vla.) is in the alto clef and provides harmonic support. The Violoncello part (Vcl.) is in the bass clef and plays a steady, rhythmic pattern. The score is divided into two systems by a vertical bar line. There are some faint markings and scribbles at the bottom of the page, possibly indicating a page number or other information.

100  
Vln. 1  
*mf*  
Col Legno Batutto

100  
Vln. 2  
Col Legno Batutto  
*mf*

100  
Vla.  
*mf*  
Col Legno Batutto

100  
Vlc.  
Col Legno Batutto  
*mf*

100  
*delay*

103

Vln. 1

con intensa expresión

*f*

103

Vln. 2

con intensa expresión

*f*

103

Vla.

con intensa expresión

*f*

103

Vlc.

con intensa expresión

*f*

103

sonidos de grano irregular e xpandidos

NB Debe respetarse la afinacion de cada armonico  
no tocar al unisóno

Vln. 1  
106  
*pp* flautato aumentar mucho la presión de arco  
*ff*  
S.T. *p* flautato aumentar mucho la presión de arco

Vln. 2  
106  
*pp* flautato aumentar mucho la presión de arco  
*ff*  
S.T. *p* flautato aumentar mucho la presión de arco

Vla.  
106  
*pp* flautato aumentar mucho la presión de arco  
*ff*  
*p* flautato aumentar mucho la presión de arco  
S.T.

Vlc.  
106  
*pp* flautato aumentar mucho la presión de arco  
*ff*  
*p* flautato aumentar mucho la presión de arco  
S.T.

switch triggers parte 62  
*ff*  
13

Vln. 1  
 al pontic  
 100  
 ff  
 SP  
 ++pressione de arco  
 Alto sulla tastiera

Vln. 2  
 al pontic  
 100  
 ff  
 SP  
 ++pressione de arco  
 Alto sulla tastiera

Vla.  
 al pontic  
 100  
 ff  
 SP  
 ++pressione de arco  
 Alto sulla tastiera

Vlc.  
 al pontic  
 100  
 ff  
 SP  
 ++pressione de arco  
 Alto sulla tastiera

100

112

Vln. 1 *ppp* liscio

Vln. 2 *ppp* liscio

Vla. *ppp* liscio

Vcl. *ffz* al costado inferior del ponticello *pppp* quasi niente

Gliss.

1/4 tono a.bajo

Detailed description of the musical score: The score consists of four staves. The top three staves are for Violin 1, Violin 2, and Viola, all marked with *ppp* and the instruction 'liscio'. They play sustained notes with some vibrato. The bottom staff is for Violoncello, marked with *ffz* and 'al costado inferior del ponticello'. It features a series of notes with a *pppp* dynamic marking and a 'quasi niente' instruction. A glissando ('Gliss.') is indicated over a note, followed by a '1/4 tono a.bajo' instruction. A double bar line is present at the end of the section.