

DifferAnce

for two violins

Score No. 1. General Score :
Fingerings and Results

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DifferAñce for two violins by Salvador Torré

Derridian limits are obliquely placed in space, a word (a sound) that does not refer to a disposition but to a tension, a dissymmetry. Borders cannot be represented by a line or an edge: they are complex, pluralistic, mobile, heterogeneous and discontinuous boundaries which can be transformed, increased, decreased or multiplied. In this metaphorical space where words (sounds) carry, derive or derail, the difference that produces chains in language, (in art) is unstoppable.

What happens when dissecting a string into sub-parts, is that the smaller the difference between two points, the greater the distance of the result, that happens with the harmonics of a string, the more they approach two points, the further it is the result, this could be a metaphor of love or affective life, but in the case of the strings this is real and totally measurable. The game between two violins is that all distances between the same violin and between the products of two violins are very small, which makes that the sounds resulting are very far from the generating source. Musically the interval results are remote, also this happens in the rhythmic aspect caused by speed at which each instrument moves, again the differences are very small resulting in a continuous rhythmic skidding, pitches, intervals and speeds mirroring continuously in these three musical universes, in addition, being that both violins are of the same nature, the listener also "derive or derails" in a minimum and maximum splitting by differences in each plane of listening, making "chains impossible to stop".

DifferAñce para dos violines by Salvador Torré

Las límites Derridiana son oblicuas en el espacio, son una palabra (un sonido) que no se refiere a una disposición, pero a una tensión, a una asimetría. No podemos imaginarnos las fronteras como una línea o un borde: son "limitrofías" complejas, plurales, móviles, heterogéneas y discontinuas, que pueden transformarse, crecer, decrecer o multiplicarse. En este espacio metafórico donde las palabras (los sonidos) transportan, se desvían o derrapan, la diferencia que produce cadenas en el lenguaje (en el arte) es imparable.

Lo que pasa al diseccionar una cuerda en sub-partes, es que entre mas pequeña es la diferencia entre dos puntos, mayor es la distancia del resultado, eso sucede con los armónicos de una cuerda, entre mas se acercan dos puntos, mas alejado es el resultado, esto podría ser una metáfora de la vida amorosa o afectiva, pero en el caso de las cuerdas esto es real y totalmente medible. El juego entre los dos violines es este ; todas las distancias entre un mismo violín y entre el producto de los dos violines son muy pequeñas, lo que hace que los resultados sonoros estén muy alejados de la fuente generadora, en el caso musical los resultados interválicos son muy grandes, también esto sucede en el aspecto rítmico causado por la velocidad a la que se mueve cada instrumento, de nuevo las diferencias son muy pequeñas lo que resulta en un continuo "derrape" rítmico, de alturas, de intervalos y velocidades espejeando continuamente en estos tres universos, además, siendo que los dos violines son de la misma naturaleza, la escucha también "derrapa" en un desdoblamiento mínimo y a la vez máximo por las pequeños differAñcias en cada plano de escucha, creando cadenas imposibles de detener.

DifferAnce

for two violins

Salvador Torré

$\text{♩} = 60$

Scordatura Actual sounds 3

Fingerings pizz R.H. arco (ord.)

Violin 1

Scordatura Actual sounds

Fingerings pizz R.H. (ord.)

Violin 2

6

arco

Vln.1

pizz R.H. 3 (harm.)

Vln.2

pizz L.H.

pizz R.H.

I arco

pizz Bartók

damp with the same finger

damp with the same finger

damp with the same finger

Bartók

12

pizz R.H. 3 arco

let hear the oscillations, from 0, to 1, 2, 3, 4, etc.

1/4 tone high

port. port. 8va l.v.

pizz Bartók

try to damp with the same finger

mp mf f ff

Vln.2

port. port. exact unison pizz R.H. arco search for perfect octave pizz R.H. ff

Senza vibrato sempre

* 'dal niente' is really from cero

19

Vln.1

II → *ppp* I → *pppp* release fingers *f* II → *ppp*

Vln.2

8va (ord.) arco II → release fingers I *ppp* II

24

Vln.1

(8) *sim.* *ppp* III noisy portamento

Vln.2

8va I → *ppp* III arco *ppp*

29

Vln.1

pizz R.H. 3 IV noisy port. arco IV

Vln.2

pizz R.H. ff 3 pp p IV noisy port. ff

34

Vln.1 dark noise III

Vln.2 arco IV dark noisy III II ord. unison

38

Vln.1 II I 8va 8va 5 f mf (ff) 5 p ppp

Vln.2 loco loco unison (ord.) port. port. 5 try to let hear the oscillations, from 0, to 1, 2, 3, 4, etc. sub-harmonics (s.h.) I + II ff poss. p ppp

47

Vln.1 5 sub-harmonics (s.h.) gliss. (volta in relays)

Vln.2 5 sub-harmonics (s.h.) gliss. p (volta in relays)

51

Vln.1

p *ppp* *semper*

Vln.2

gliss.

glissando is the main voice

III (4) *very slow* *gliss.* *sempre* *gliss.*

III *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

ppp *sempre* *sim.* *s.h.* *poss.* *s.h.** *IV* *IV* *s.h.* *sim.* *3* *3* *3* *3*

L.H. fixed position and gliss in parallel,
 R.H. arpeggio in succession of III, IV, III, II - III, IV, III, II and so on,
 * except the open string IV, everything is pianissimo
 ossia: if the subharmonic isn't possible, play ordinary G open string

55

Vln.1

N → *sempre*

s.h.*
sfz

s.h.
sfz

s.h.
sfz

sim. →

Vln.2

gliss.

3 *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

3 *s.h.* *possible* *sim.* → *gliss.* *gliss.* *gliss.*

58

Vln.1

s.h.
sfz

sim. ----->

gliss.

Vln.2

III ——————
gliss. ——————
① ② ③ ④
s.h.
sfz sim. ----->

61

Vln.1

s.h.
sfz s.h.
sfz sim.
sfz

loco

Vln.2

gliss.

III ——————
gliss. ——————
(no gliss.) ——————
f 3 3 3
gliss. ↑
harm. positions

64

Vln.1

s.h. s.h.

sfz sim.

Vln.2

3 3 3 3 3 3 3 3

67

Vln.1

(volta)

p pp → slow, legato - - - accel. I II I II sim. mf pp fast, legato - - - rall.

Vln.2

(volta) 3 3 3 3 9 rall. 3

p pp → I II I II sim. pp mf subito 9

74

Vln.1

fast - - - rall. rall. I II III IV → continue harmonic position

Vln.2

9 Lyrical, slow ♩ ± 50 I II III IV → continue harmonic position

slow, legato 9 (7th.) (8th.) (etc.)

81

Vln.1
(ord.)
s.h.
(ord.) harm. position
(very high harmonics)
(ff)

Vln.2
(ord.)
s.h.
(ord.) harm. position
(very high harmonics)
(ff)

87

Tpo. $\text{♩} = 60$
gettato (arco)
c.l.b. (gettato c.l.b.)
(f)

Vln.1
p

Vln.2
gettato (arco)
c.l.b. (gettato c.l.b.)
(f)

92

Vln.1
pizz. l.h.
(get. c.l.b.)
pizz. l.h. + c.l.b. (volta)
f

Vln.2
pizz. l.h.
(get. c.l.b.)
f
pizz. l.h. + c.l.b. (volta)
f

94

Vln.1

Vln.2

97

Vln.1

Vln.2

pp

99

Vln.1

molto legato, very continuous and smooth

very fast tremolo

Vln.2

Scherzando

gettato (arco)

p

101

Vln.1

Vln.2

103

Vln.1

Vln.2

104

Vln.1

Vln.2

volta!

rall.

105

Vln.1 *ord. Scherzando*

molto legato, continuous and smooth
pp
very fast tremolo

106

Vln.1

Vln.2

107

Vln.1

Vln.2

108

Vln.1

Vln.2

110

Vln.1

(7th. -----)

(8th.? -----)

(noise)

diminuendo

avoid ord. sound

Vln.2

(7th.)

(8th.)

(noise)

diminuendo

avoid ord. sound

112

Vln.1

Vln.2

s.h. **p** → **pp** → **p** *poco in relieveo* **pp** **p**

sfz only G string is *mf* (or *f*) the rests is *pp*

114

Vln.1

p → **pp** → **p** *poco in relieveo* **pp** **p** **9** **9** **9** **9**

sfz **10** **5** **5** **9** **I** **II** **III** **9** **9** **9** **9**

sim. **p** **9** **9** **9** **9**

Vln.2

sim. **poco in relieveo** **9** **9** **9** **9**

sfz **II** **I** **9** **9** **9** **9** **9** **9** **9** **9** **9**

116

Vln.1

sim. **10** **11** **12** **13** **tr** **ord.** → **sul pont. (s.p.)** **rit.** **accel.** **s.p.** **rit.** **accel.**

Vln.2

9 **10** **11** **12** **tr** **ord.** **rit.** **accel.** **s.p.** **rit.** **accel.**

sim. **9** **10** **11** **12** **tr** **ord.** **rit.** **accel.** **s.p.** **rit.** **accel.**

119

Vln.1

Vln.2

120

Vln.1

Vln.2

p 64th. if possible, if not, 34th.

122

Vln.1

Vln.2

p

124

Vln.1

Vln.2

Vcl.

125

Vln.1

Vln.2

Vcl.

126

Vln.1

Vln.2

Vcl.

Tpo. ($\text{♩} = 60$)

127

Vln.1
(*pp*)

Vln.2
(*pp*)

128

Vln.1
rall.

Vln.2
rall.

a Tpo. Lyrical ($\text{♩} = 60$)

129

Vln.1
I II I II sim.
mf precise rhythm

Vln.2
a Tpo. Lyrical ($\text{♩} = 60$) I II I II sim.
mf precise rhythm

Tpo. ($\downarrow = 60$)

133

Vln.1

p sub. **9**

II I II I etc.

Tpo. ($\downarrow = 60$)

Vln.2

p sub. **6**

I II I II etc.

135

Vln.1

9 **5**

II III II III II

Vln.2

5

II III II III etc.

137

Vln.1

9 **9**

no accents

pp **6**

Vln.2

7 **5** **6** **7**

no accents

pp **5**

139

Vln.1

Vln.2

140

Vln.1

Vln.2

141

Vln.1

Vln.2

142

Vln.1

Vln.2

ad lib. ↓

d i m i n u e n d o pp

d i m i n u e n d o pp

ad lib. ↓

d i m i n u e n d o pp

144

Vln.1

p → play harmonic fingering either if there is no "recognizable" harmonic

Vln.2

p → play harmonic fingering either if there is no "recognizable" harmonic,

145

Vln.1

Vln.2

146

Vln.1

Vln.2

Tpo.

148

Vln.1

Vln.2

Tpo.

150

Vln.1

Vln.2

Detailed description: The musical score consists of four staves. The top two staves are for Violin 1 (Vln.1) and Violin 2 (Vln.2), both in treble clef. The bottom two staves are for Timpani (Tpo.), also in treble clef. Measure 146 starts with Vln.1 playing eighth-note patterns with dynamic '9'. Vln.2 follows with eighth-note patterns. Measure 147 continues with similar patterns, with '7th.' markings above the notes. Measures 148-150 show complex rhythmic patterns involving sixteenth-note groups and sustained notes. Dynamics include 'mp' (measures 146-147), 'mf' (measures 148-150), 'rall.' (Measure 146), 'ad lib.' (Measure 146), 'port.' (Measures 146-147), and 'sim.' (Measures 148-150). Measure 150 concludes with a dynamic '3'.

151

Vln.1

Vln.2

152

poco a poco sub-harmonics or overpressure

Vln.1

Vln.2

153

$\& \#$ ff

sub-harmonics (or molto overpressure)

Vln.2

ff

sub-harmonics (or molto overpressure)

ff

155

Vln.1 *stesso tempo*
 (8) 3

(*ff*)

Vln.2 *stesso tempo*
 (8) 3

(*ff*)

158

Vln.1 (8) 3 3 5
sim.

Vln.2 (8) 3 3 5 6
sim.

160

Vln.1 6 7 9 (*volta in relays*)
 (8) sim.

Vln.2 6 7 9 *continues subharmonic*
tr.
ff

Vln.1 7 9 10 *tr.*
 (8) sim.

Vln.2 7 9 10 *continues subharmonic*
tr.
ff

162

ord.

Vln.1

(tr)

Vln.2

(8) *ord. very fast arpeggio, legatissimo sempre, light and volatile (harmonics dust)*

pp

Vln.1

(tr)

Vln.2

p

163

Vln.1

(tr) *irregular fast trem (pp)*

Vln.2

gliss. *etc.*

sim. *irregular arpeggio*

166

Vln.1

(tr) *very fast arpeggio, legatissimo sempre, light and volatile (harmonics dust)*

p *gliss.*

Vln.2

etc. *weird irregular arpeggio*

(p)

This musical score page contains three systems of music for two violins. System 1 (measures 162-163) features Vln.1 with sustained notes and Vln.2 with a 'very fast arpeggio' and 'light and volatile (harmonics dust)'. System 2 (measure 166) shows both violins performing 'irregular fast trem (pp)' and 'irregular arpeggio' patterns. The notation includes various dynamic markings like 'tr.', 'pp', 'p', and 'etc.', as well as performance instructions such as 'gliss.', 'sim.', and '(p)'.

168

Vln.1 *irregular arpeggio*
poco a poco diminuendo
etc.

Vln.2
etc.
poco a poco diminuendo

169

Vln.1 *weird irregular arpeggio*
etc.

Vln.2
etc.

170

Vln.1 "seagull effect", free, from fast to slow
I gliss. II gliss. III gliss. IV gliss.
f diminuendo

Vln.2 "seagull effect", free, from fast to slow
IV gliss. III gliss. II gliss. I gliss.
f diminuendo