Di*ff*erAnce

for two violins

Score No. 1. General Score :
Fingerings and Results

Salvador Torré

N.Y.C. 2016

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DifferAnce 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 differance 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”.

DifferAnce *para dos violines by Salvador Torré*

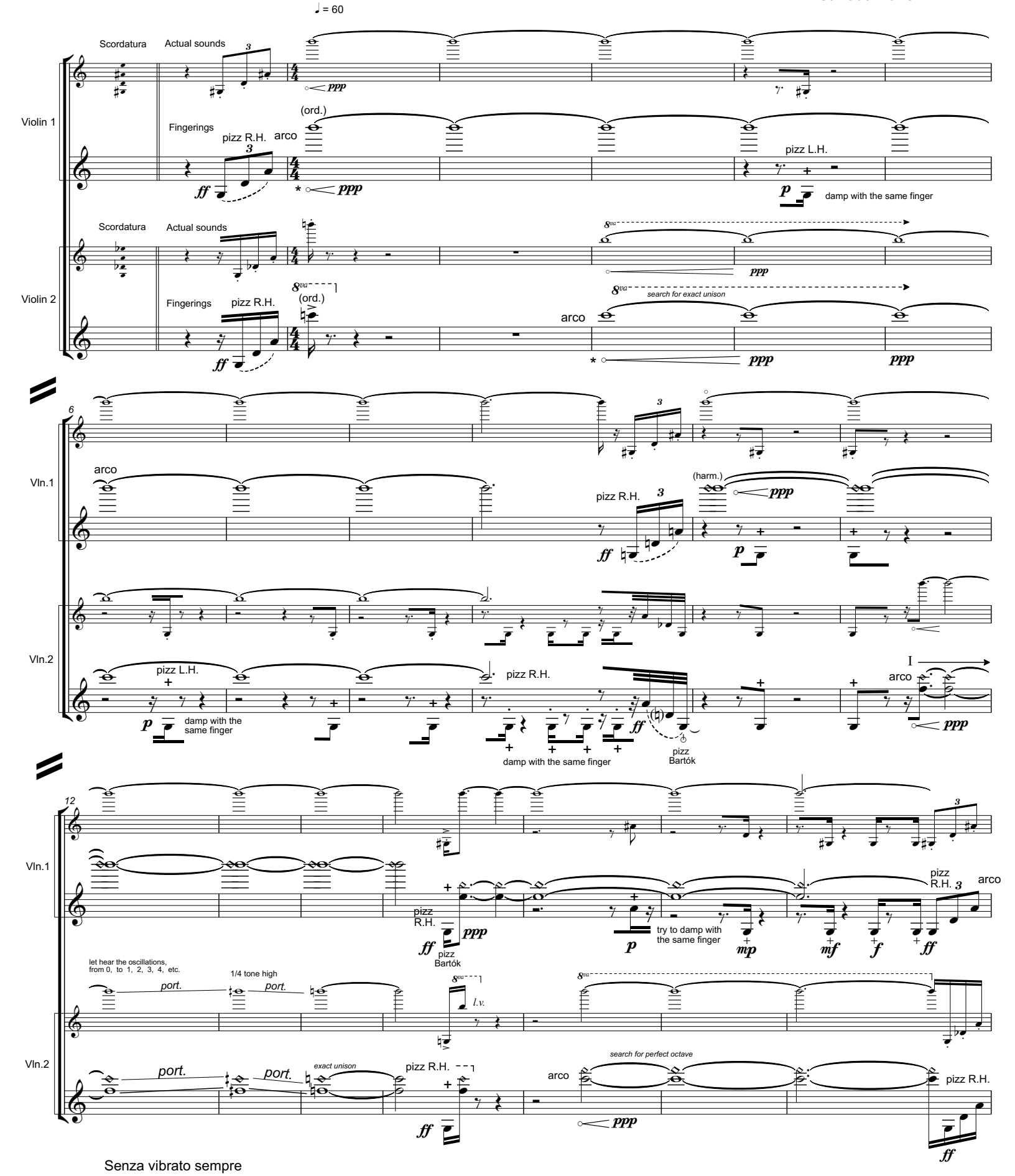
Las límites Derridiana son oblicuas en el espacio, son una palabra (un sonido) que no se refiere a una disposición, pero a una tensión, a una asimetría. No podemos imaginarnos las fronteras como una línea o un borde: son "limitrofías” complejas, plurales, móviles, heterogéneas y discontinuas, que pueden 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 differAncias en cada plano de escucha, creando cadenas imposibles de detener.

DifferAnce

for two violins

Salvador Torré



Senza vibrato sempre

* 'dal niente' is really from cero

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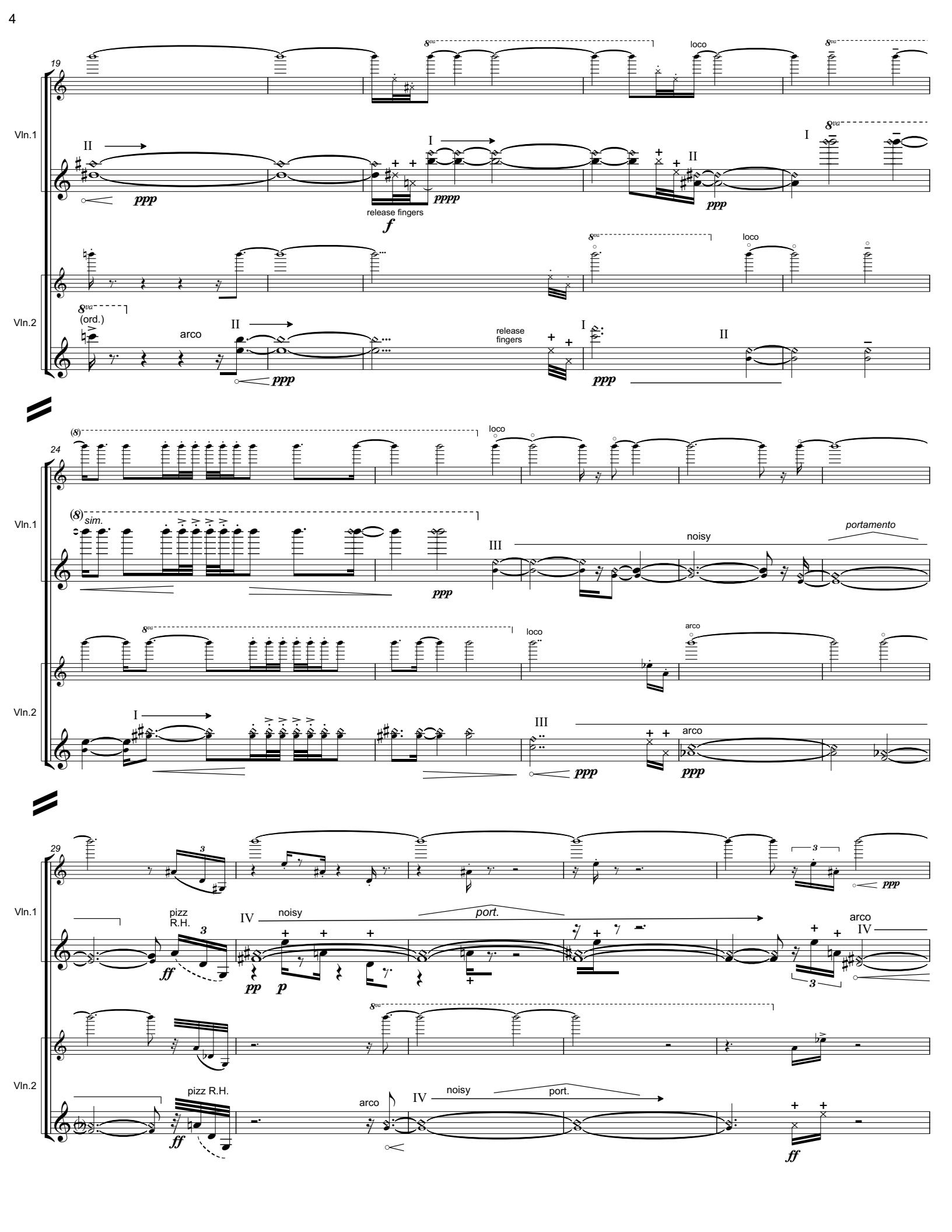
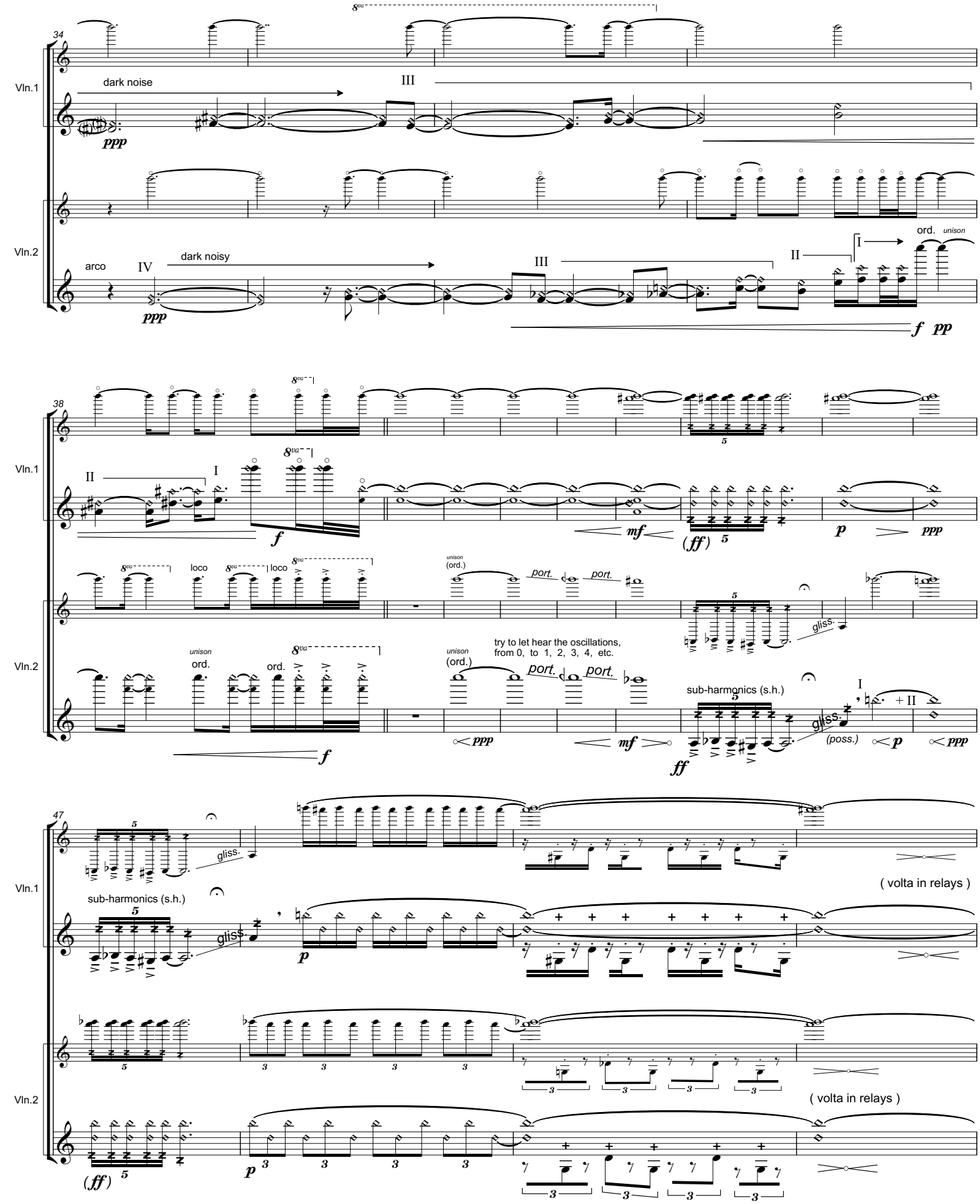
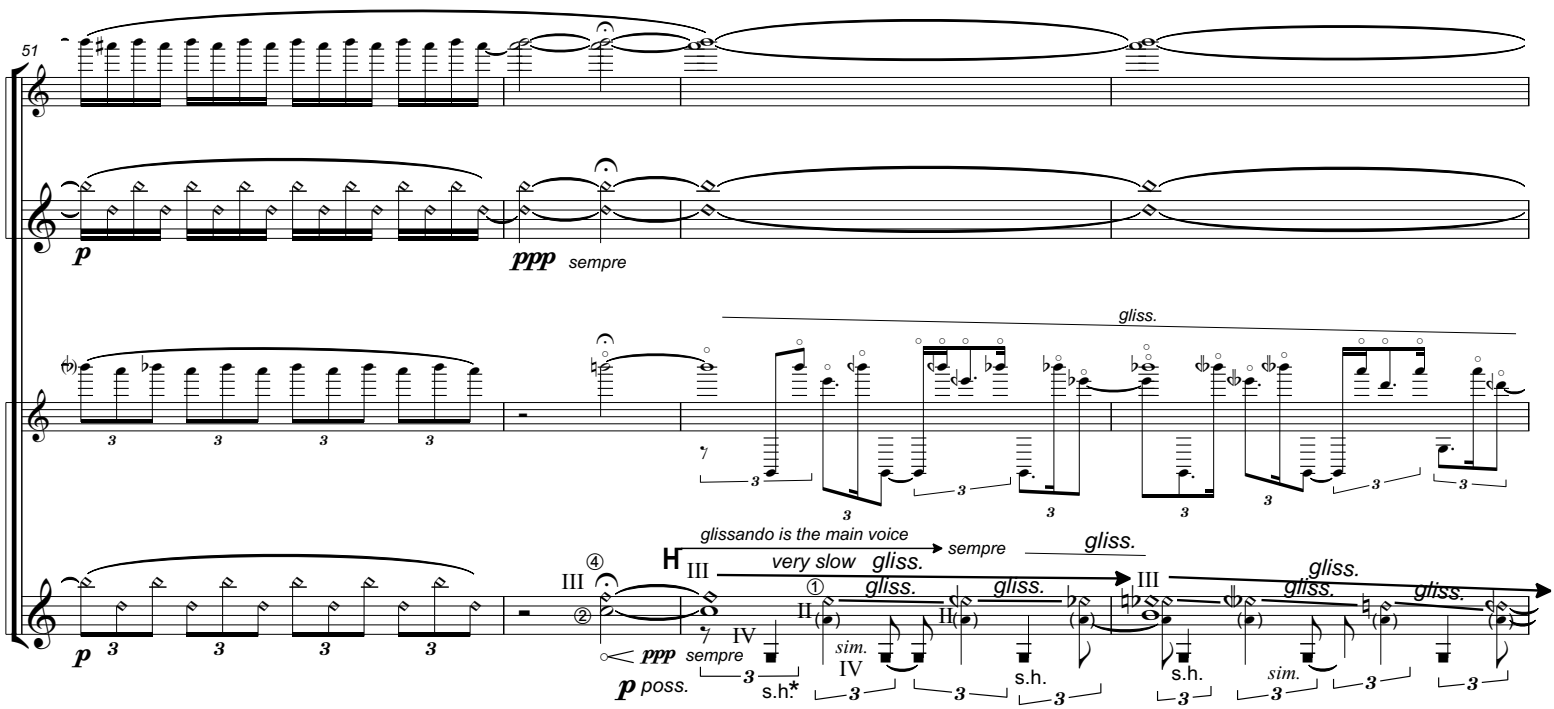
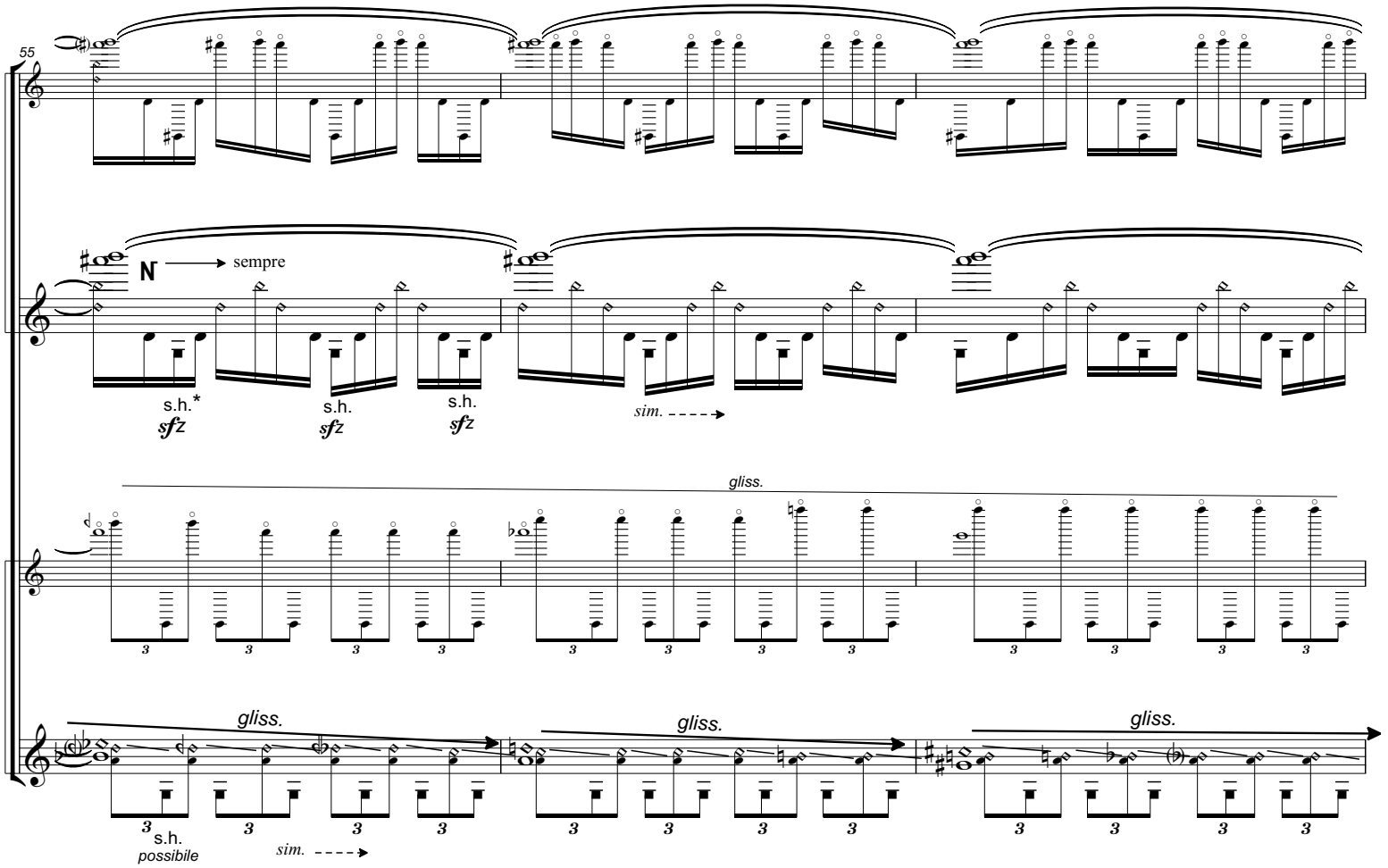
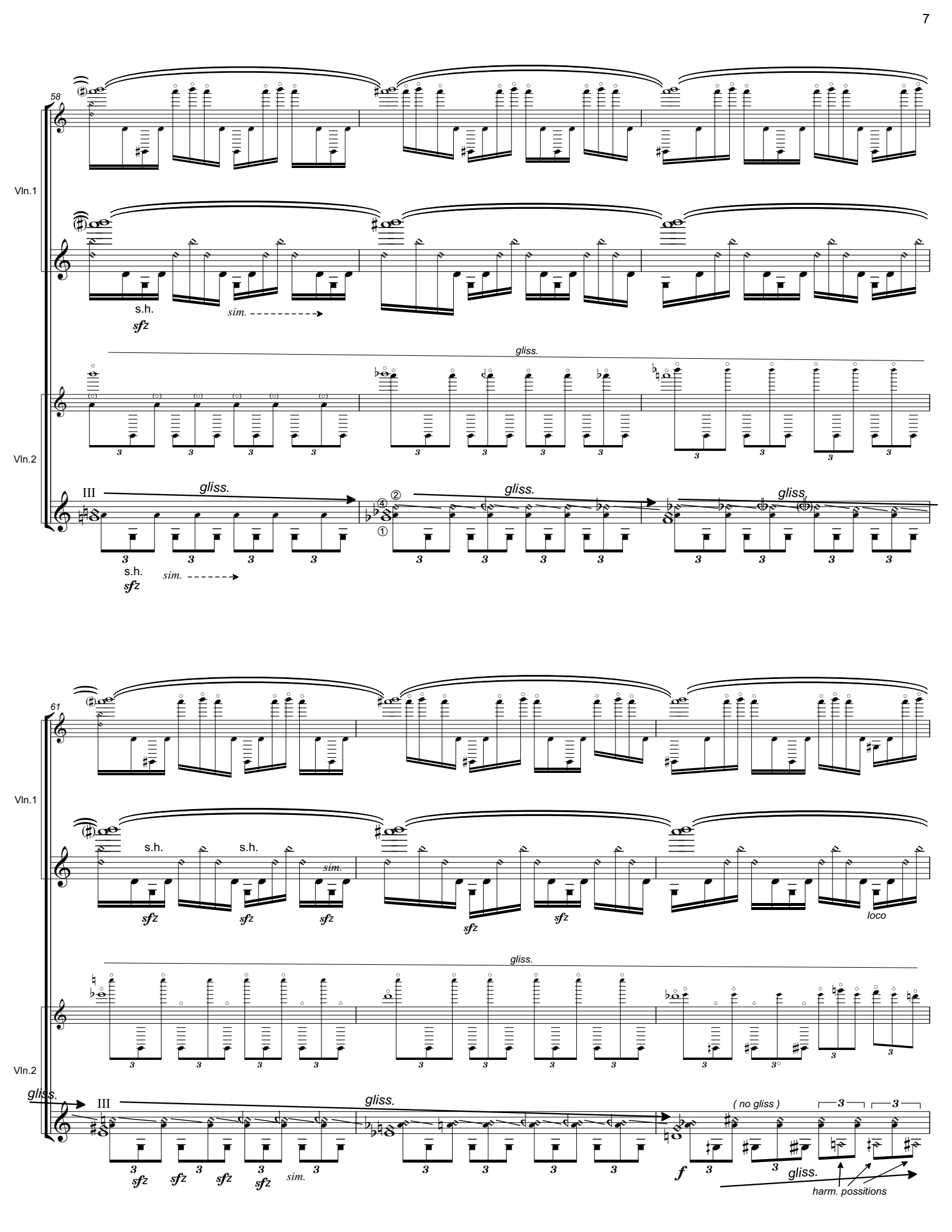

19
Vln.1
Vln.2
8va
loco
II
I
ppp
pppp
release fingers
f
(ord.)
arco
release
fingers
24
(8)
sim.
III
noisy
portamento
29
pizz
R.H.
IV
port.
pp
p
ff

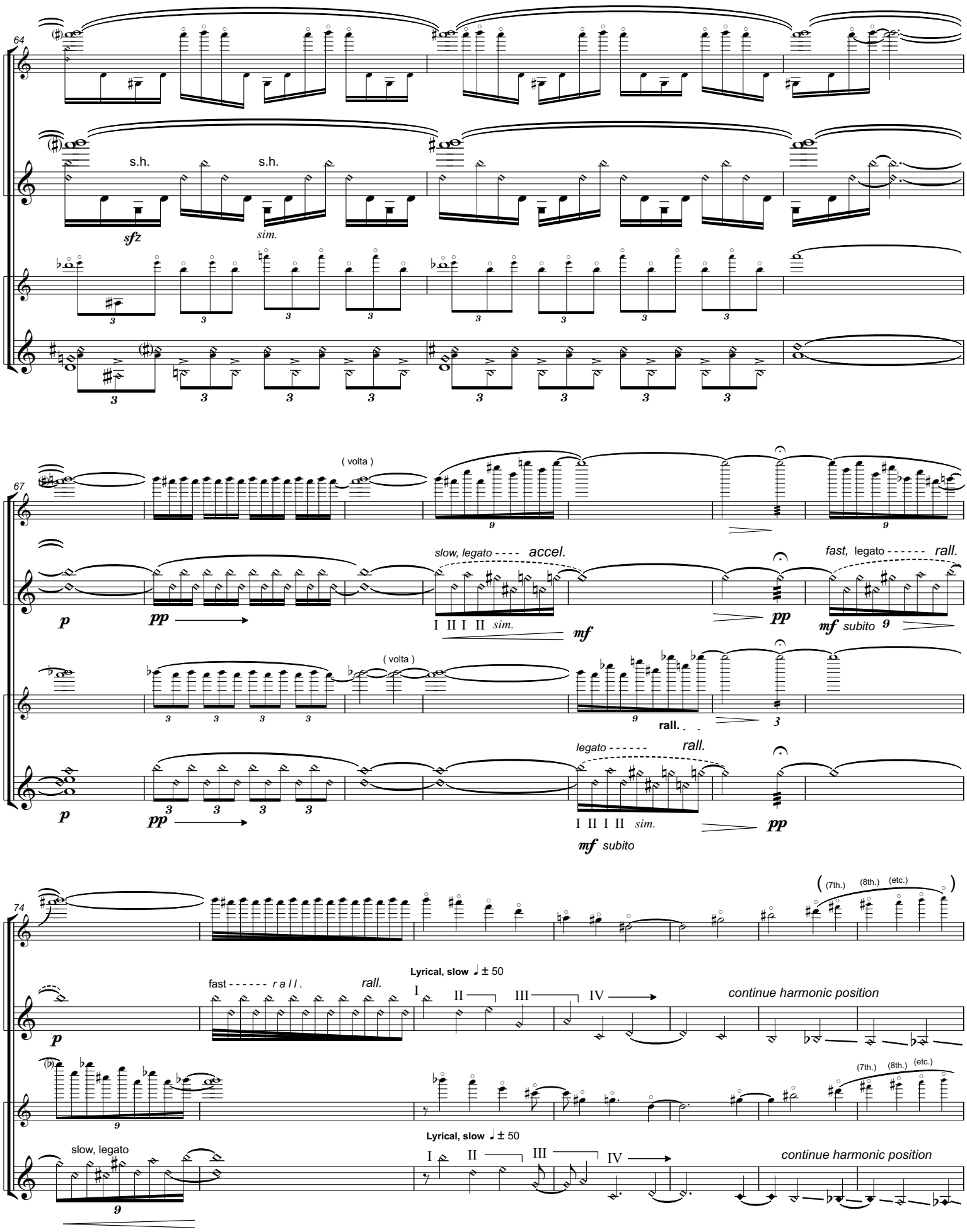

34
Vln.1
dark noise
III
ppp
Vln.2
arco
IV
dark noisy
ppp
III
II
I
ord.
unison
f pp
38
Vln.1
II
I
8va
f
mf
(ff)
p
ppp
loco
unison
(ord.)
port.
gliss.
Vln.2
unison
ord.
try to let hear the oscillations,
from 0, to 1, 2, 3, 4, etc.
sub-harmonics (s.h.)
(poss.)
f
ppp
mf
ff
47
Vln.1
gliss.
(volta in relays)
sub-harmonics (s.h.)
p
Vln.2
(volta in relays)
(ff)
p

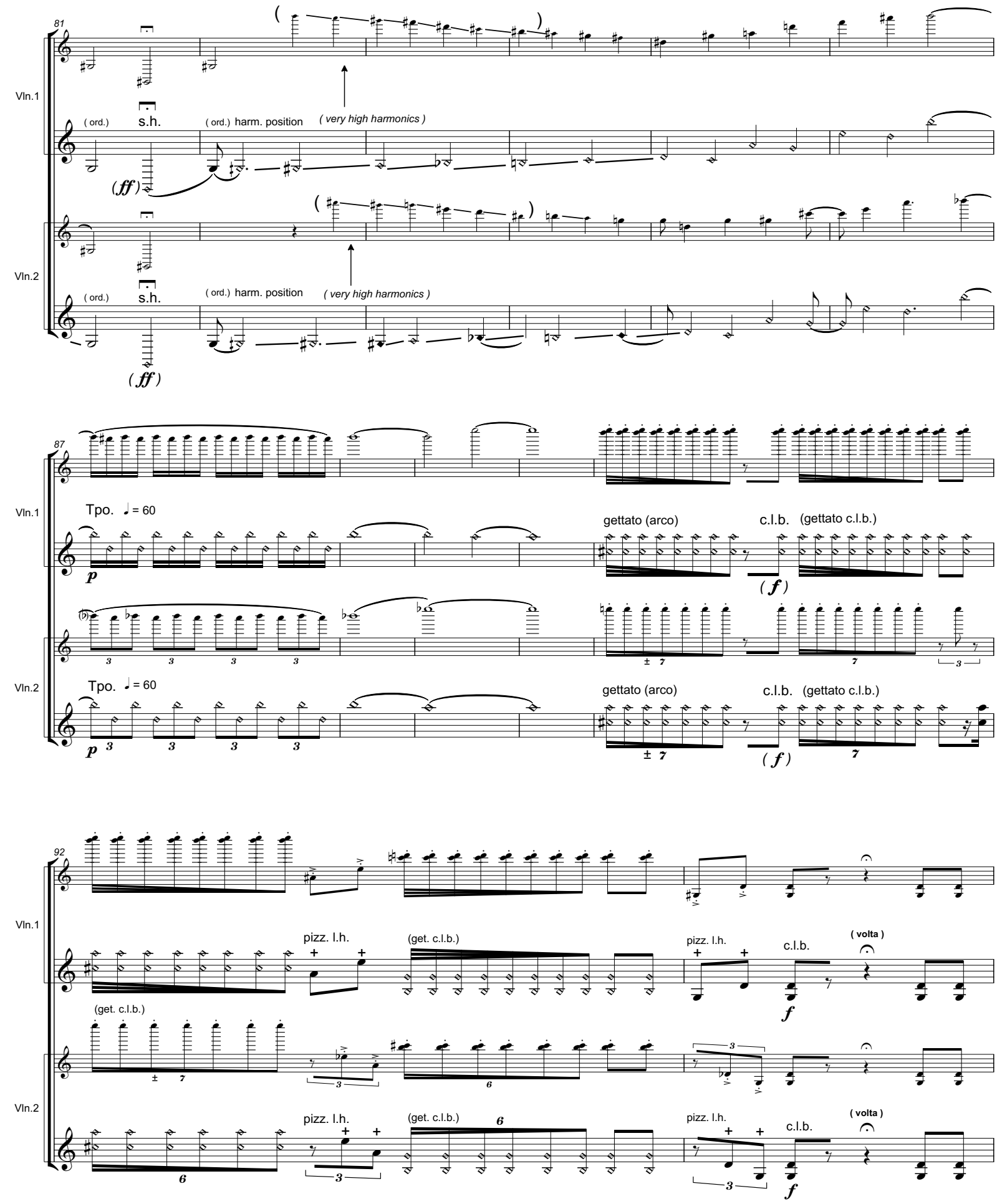


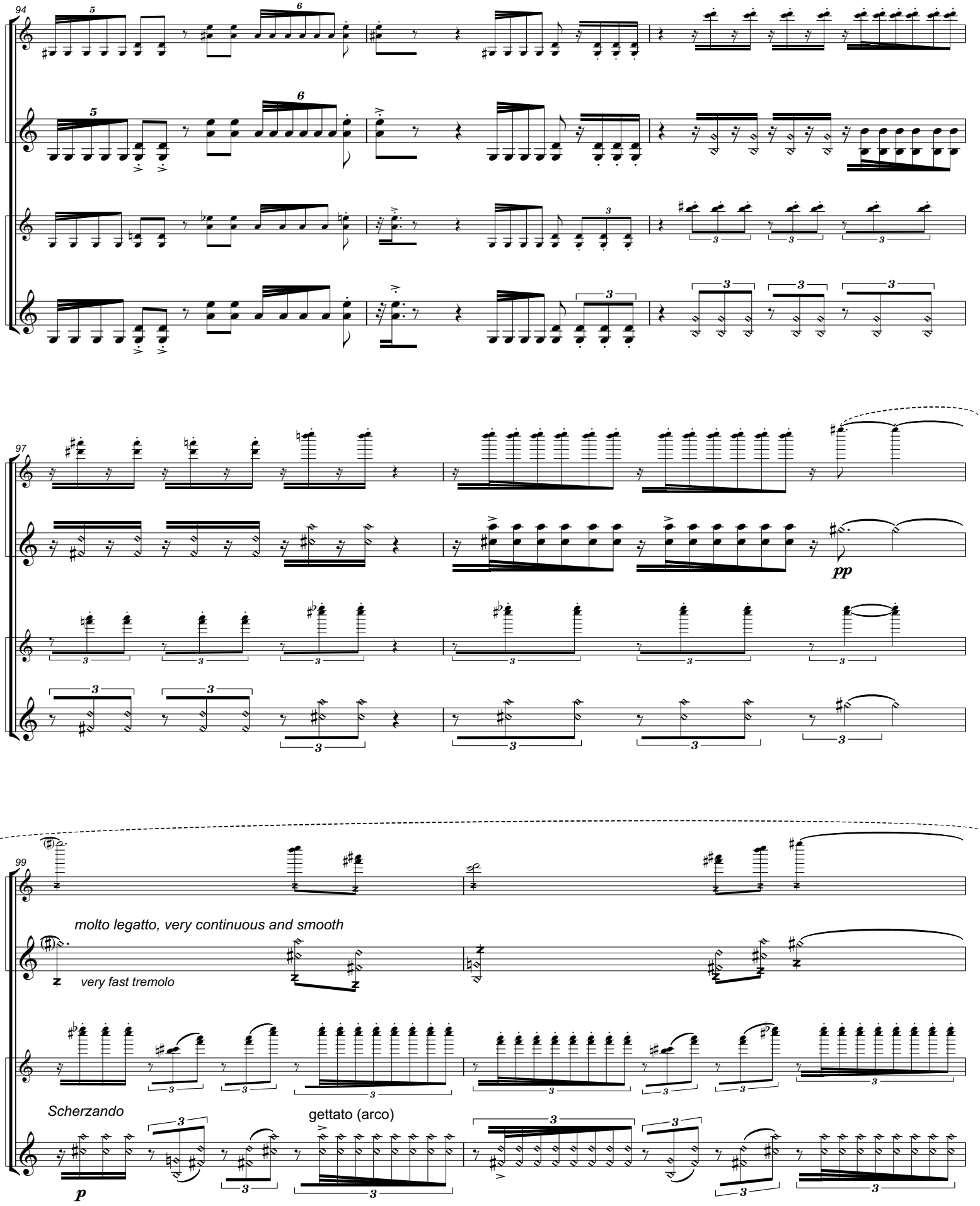
L.H. fixed position and gliss in parallel,
R.H. arpeggio in succession of III,IV,III,II - III,IV,III,II and so on,
* except the open string IV, everything is pianissimo
ossia: if the subharmonic isn't possible, play ordinary G open string

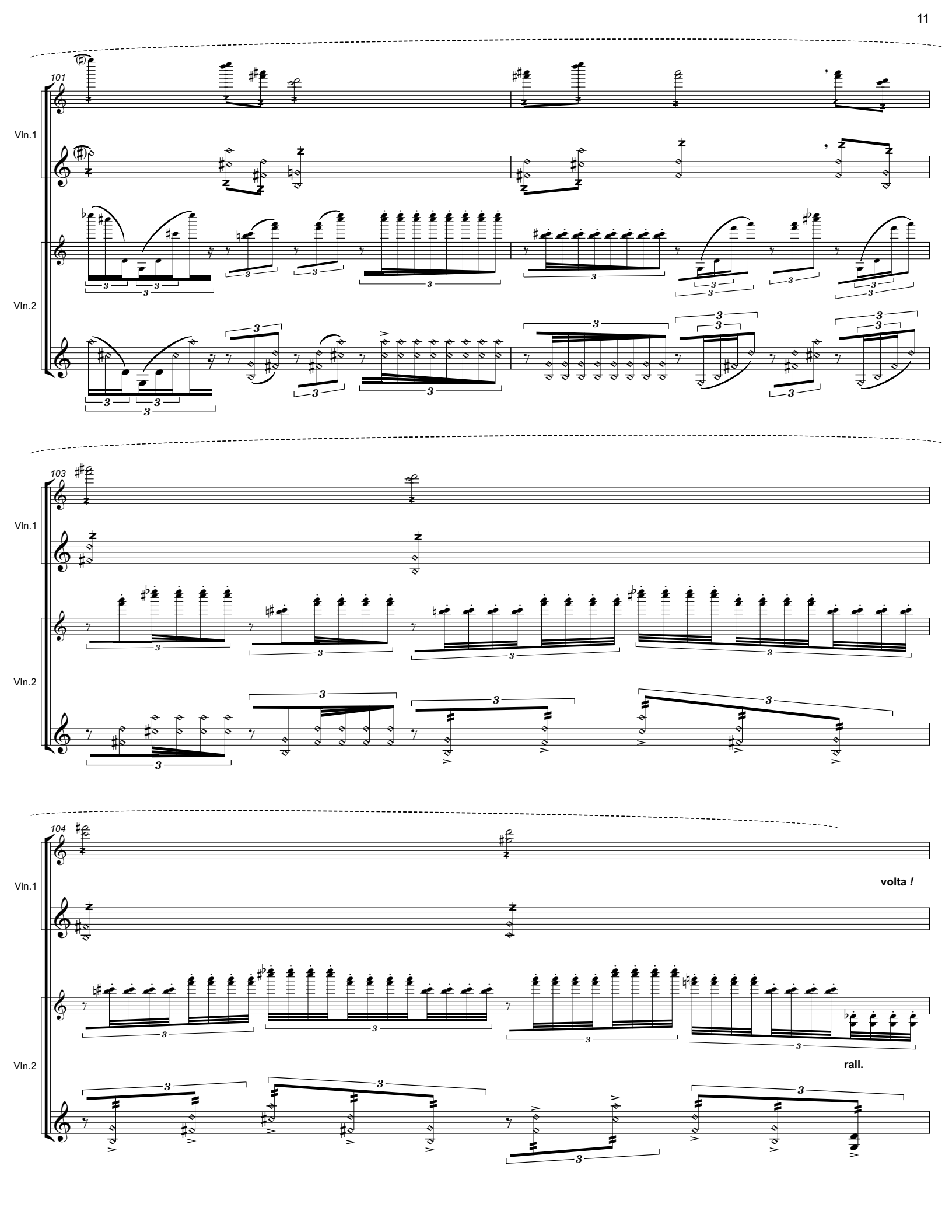


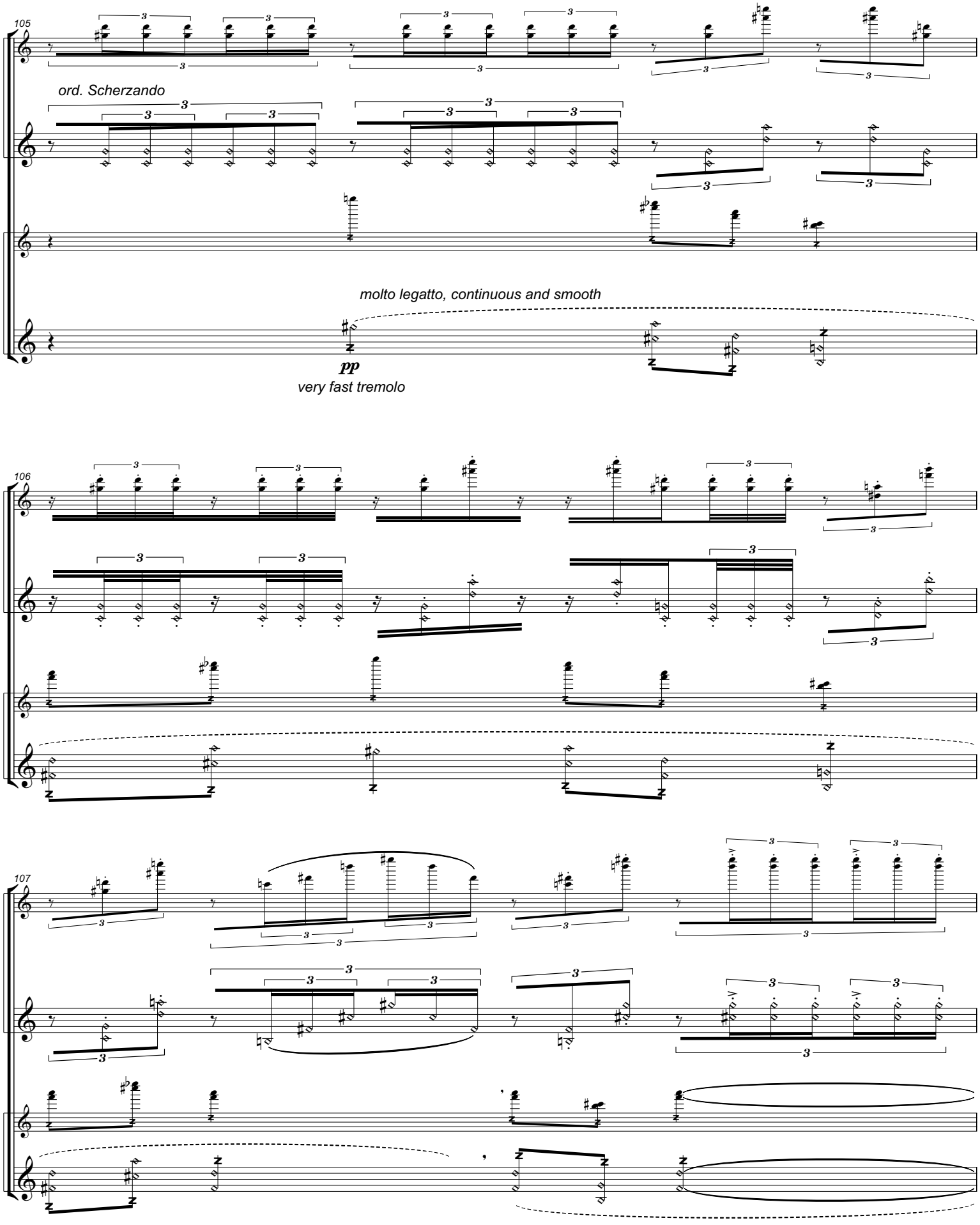

58
Vln.1
s.h.
sfz
sim.
gliss.
Vln.2
III
gliss.
gliss.
gliss.
s.h.
sfz
sim.
61
Vln.1
s.h.
s.h.
sim.
sfz
loco
gliss.
Vln.2
gliss.
III
gliss.
(no gliss)
f
gliss.
harm. possitions
sim.

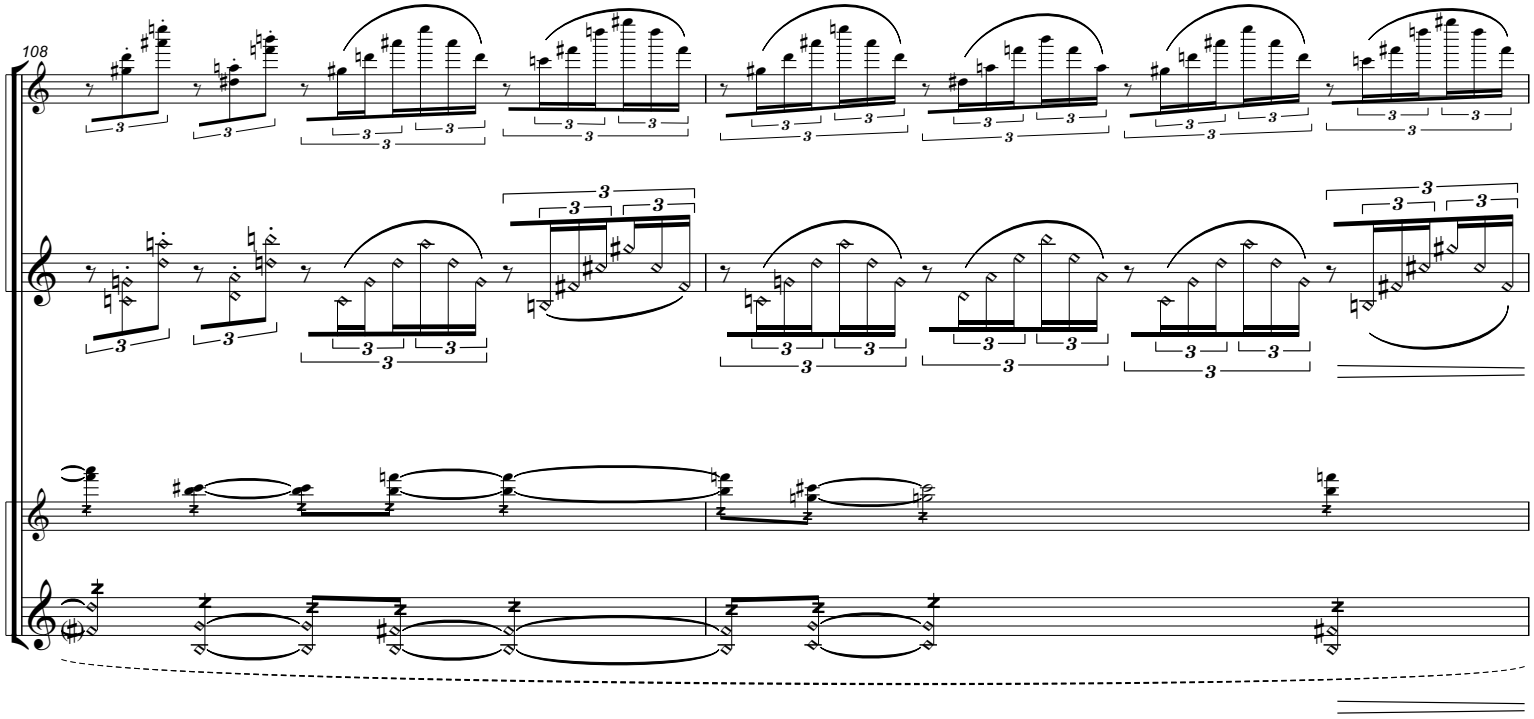

64
Vln.1
s.h.
s.h.
sfz
sim.
Vln.2
67
(volta)
Vln.1
slow, legato
accel.
fast, legato
rall.
p
pp
I II I II sim.
mf
pp
mf subito
(volta)
rall.
Vln.2
legato
rall.
p
pp
I II I II sim.
mf subito
74
(7th.) (8th.) (etc.)
Vln.1
fast
r a l l .
rall.
Lyrical, slow ♩ ± 50
I II III IV
continue harmonic position
(7th.) (8th.) (etc.)
Vln.2
slow, legato
Lyrical, slow ♩ ± 50
I II III IV
continue harmonic position

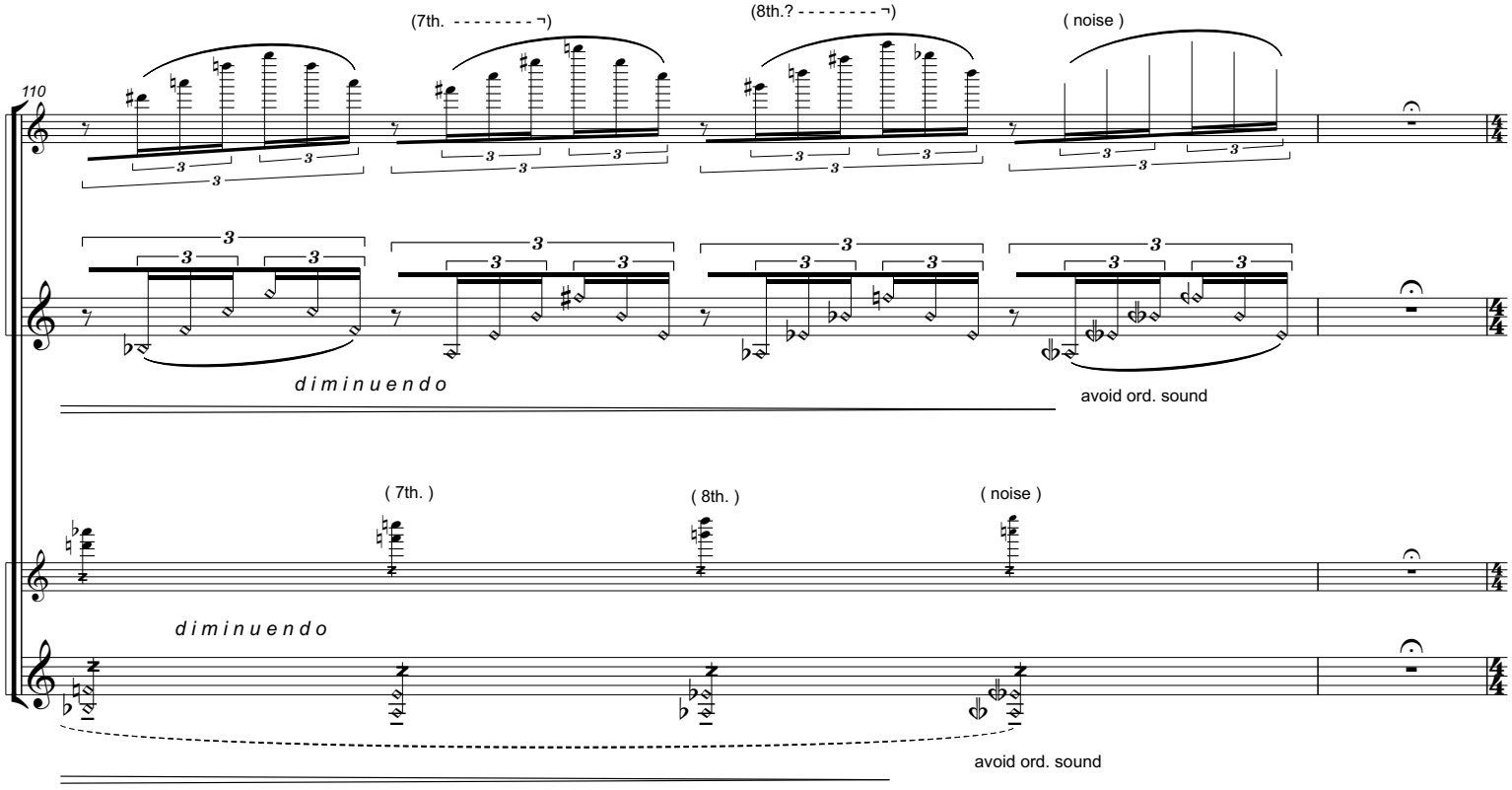

81
Vln.1
(ord.)
s.h.
(ord.) harm. position
(very high harmonics)
(ff)
Vln.2
(ord.)
s.h.
(ord.) harm. position
(very high harmonics)
(ff)
87
Vln.1
Tpo. ♩= 60
p
gettato (arco)
c.l.b.
(gettato c.l.b.)
(f)
Vln.2
Tpo. ♩= 60
p
gettato (arco)
c.l.b.
(gettato c.l.b.)
(f)
92
Vln.1
pizz. l.h.
(get. c.l.b.)
pizz. l.h.
c.l.b.
(volta)
f
(get. c.l.b.)
Vln.2
pizz. l.h.
(get. c.l.b.)
pizz. l.h.
c.l.b.
(volta)
f

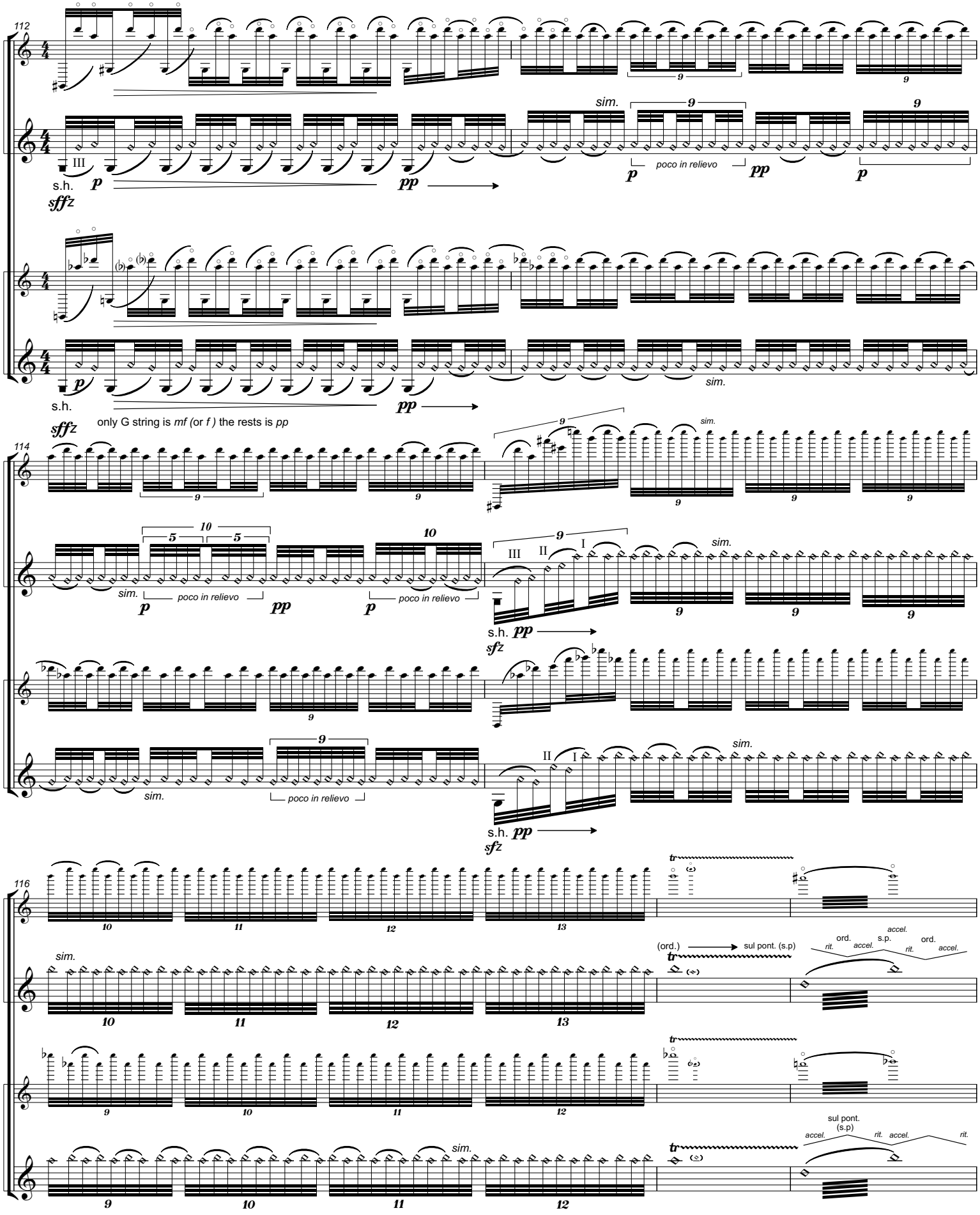

94
Vln.1
Vln.2
97
Vln.1
Vln.2
pp
99
Vln.1
molto legatto, very continuous and smooth
very fast tremolo
Vln.2
Scherzando
gettato (arco)
p

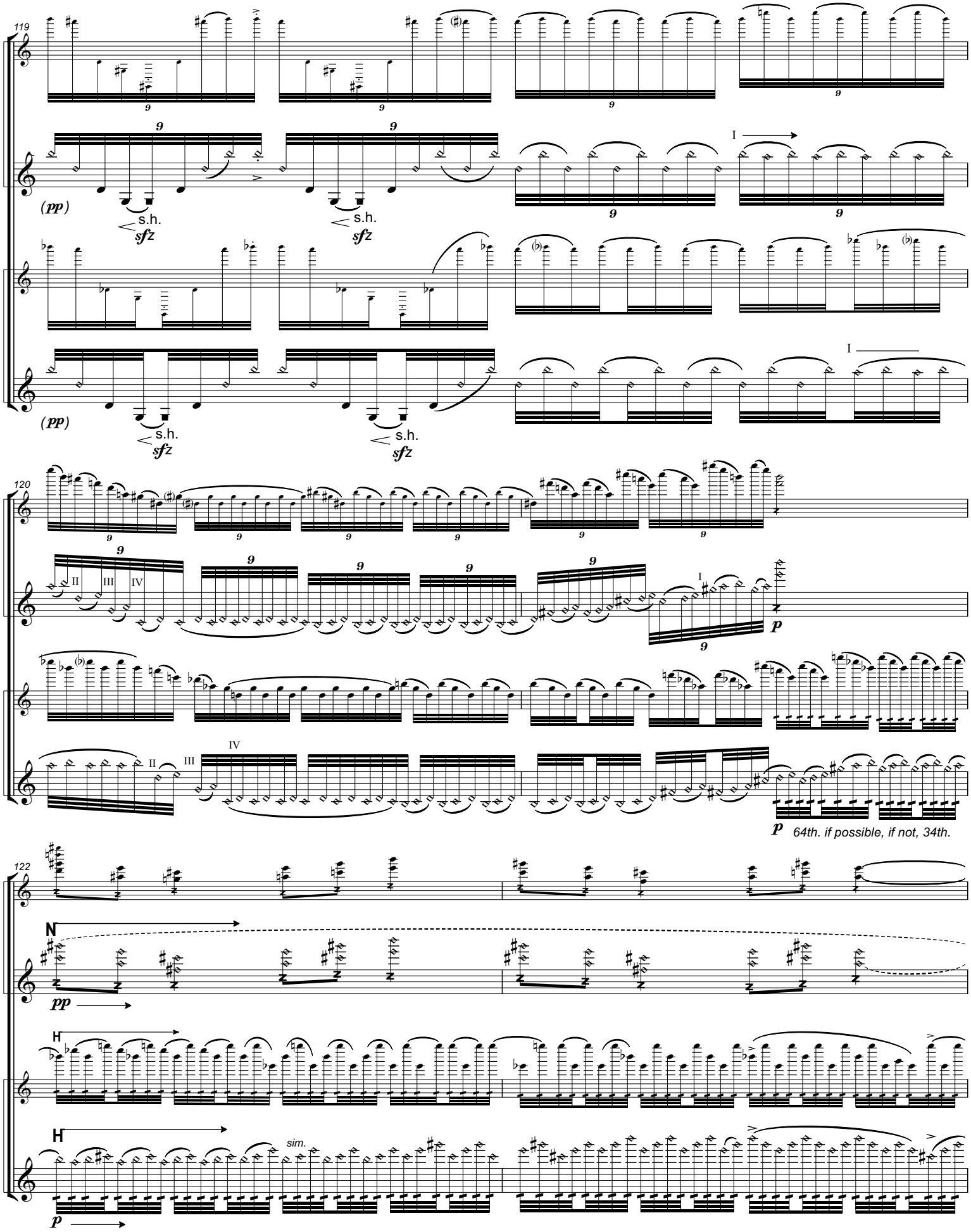

101
Vln.1
Vln.2
103
Vln.1
Vln.2
104
Vln.1
volta !
Vln.2
rall.

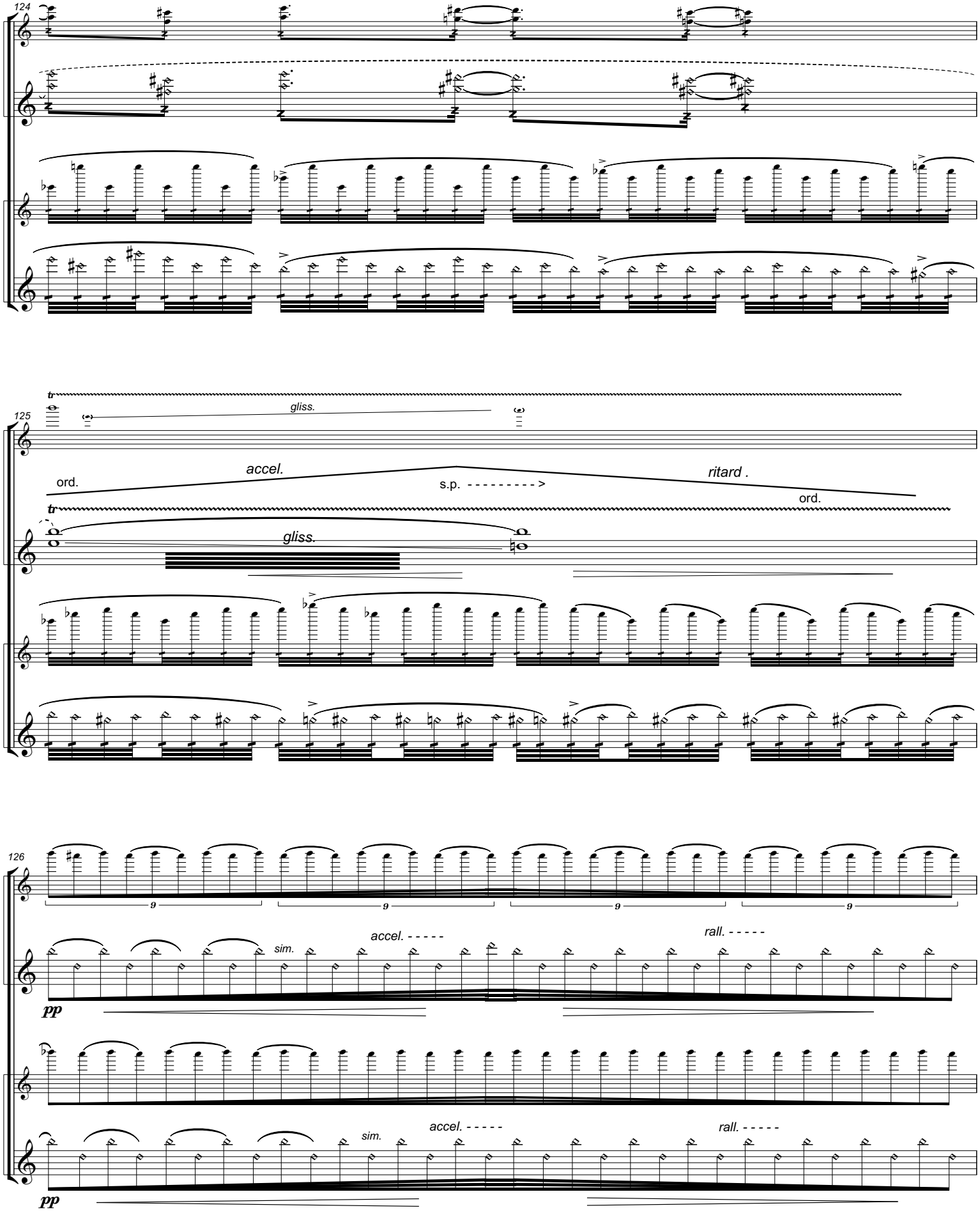

105
Vln.1
ord. Scherzando
Vln.2
molto legatto, continuous and smooth
pp
very fast tremolo
106
Vln.1
Vln.2
107
Vln.1
Vln.2

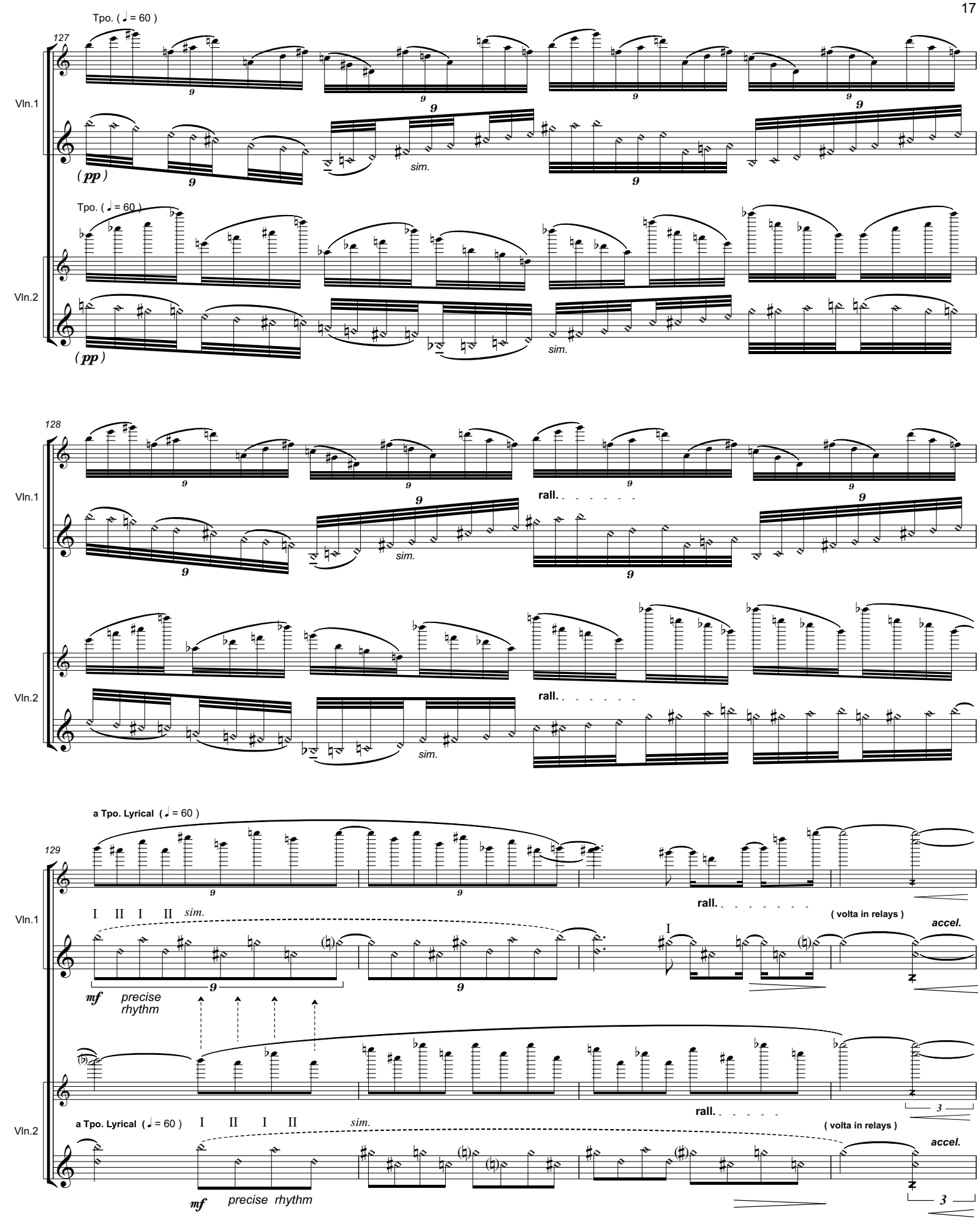

108
Vln.1
Vln.2

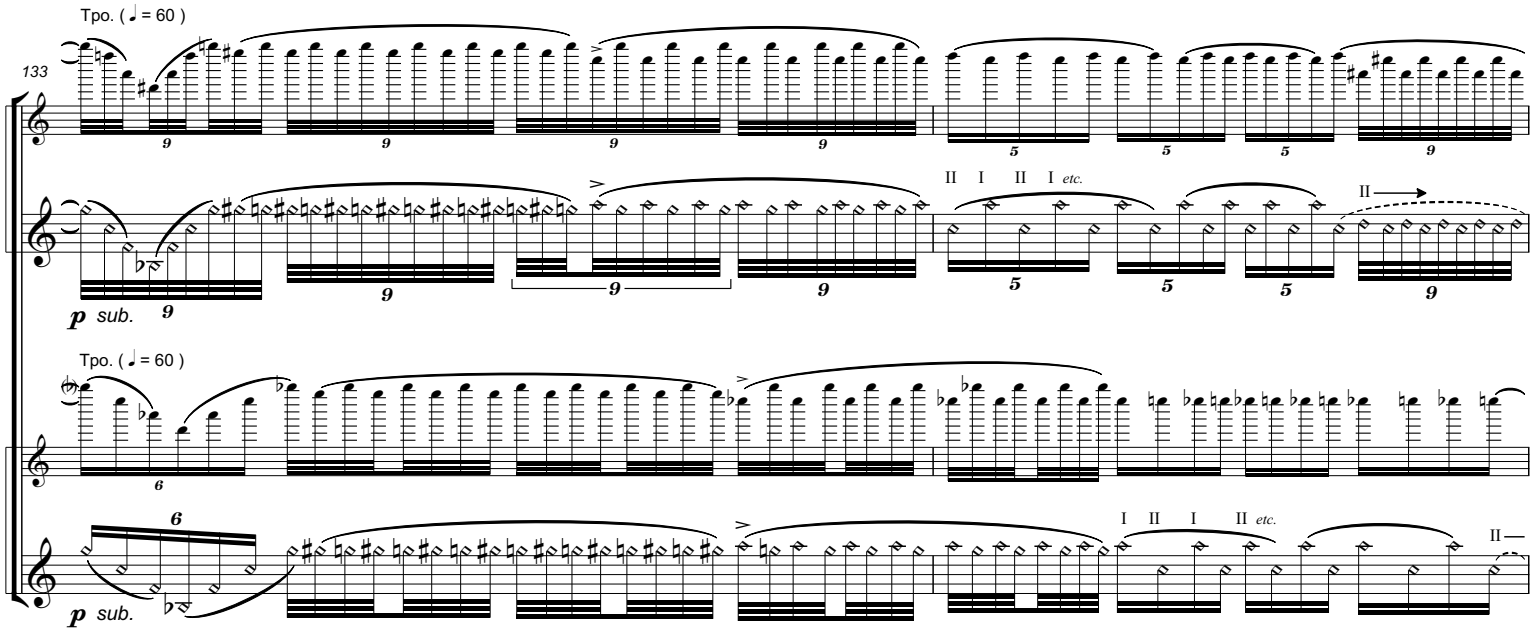

110
(7th. - - - - - - - - ¬)
(8th.? - - - - - - - - ¬)
(noise)
Vln.1
d i m i n u e n d o
avoid ord. sound
(7th.)
(8th.)
(noise)
Vln.2
d i m i n u e n d o
avoid ord. sound

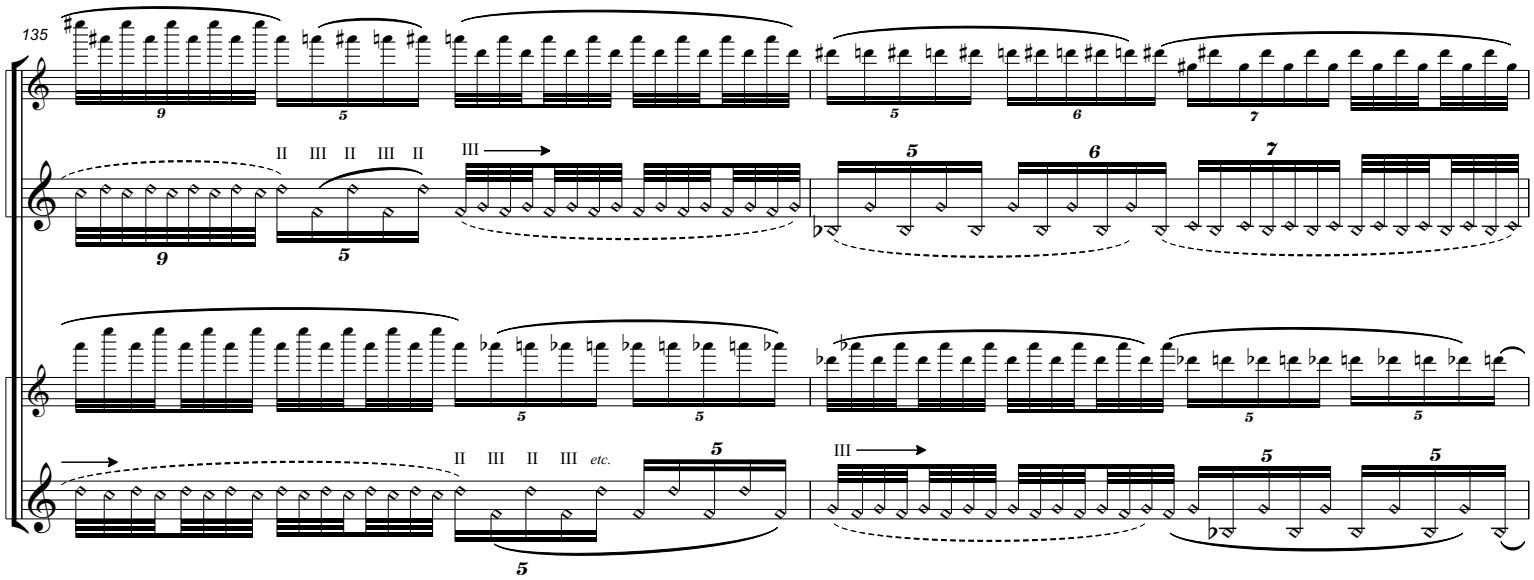

112
Vln.1
Vln.2
sim.
poco in relievo
s.h.
sffz
only G string is mf (or f) the rests is pp
114
116
(ord.)
sul pont. (s.p)
ord.
s.p.
accel.
rit.

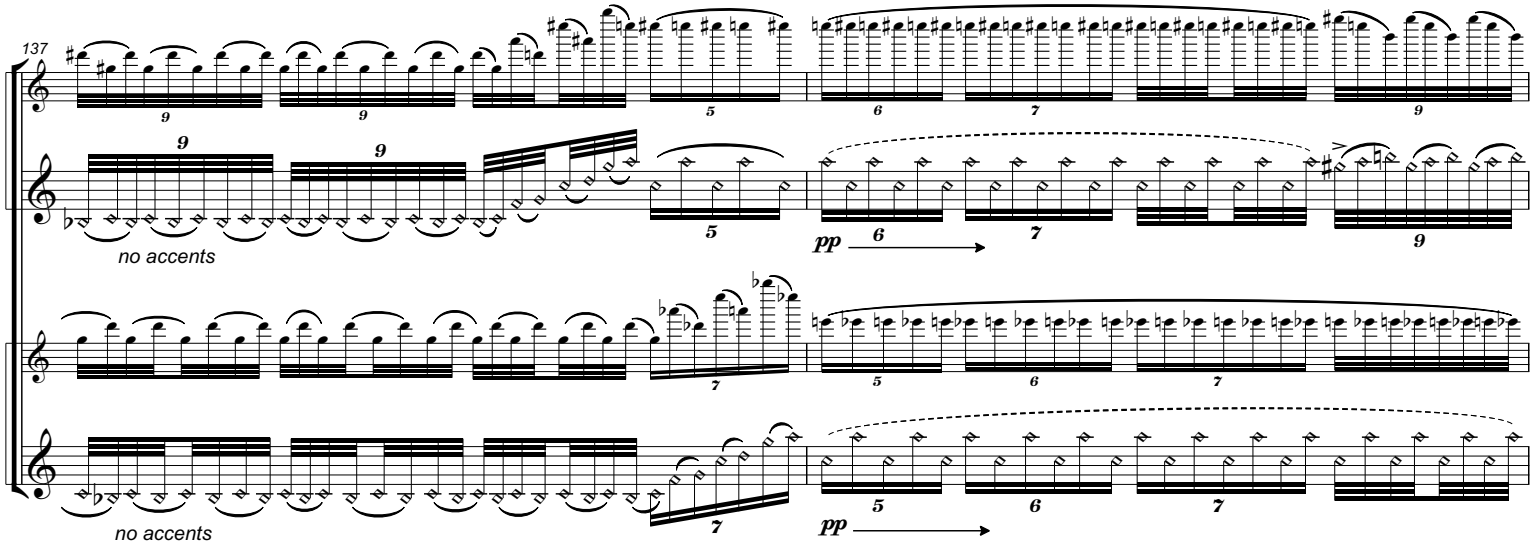

119
Vln.1
Vln.2
(pp)
s.h.
sfz
I
120
II
III
IV
p
64th. if possible, if not, 34th.
122
N
pp
H
sim.

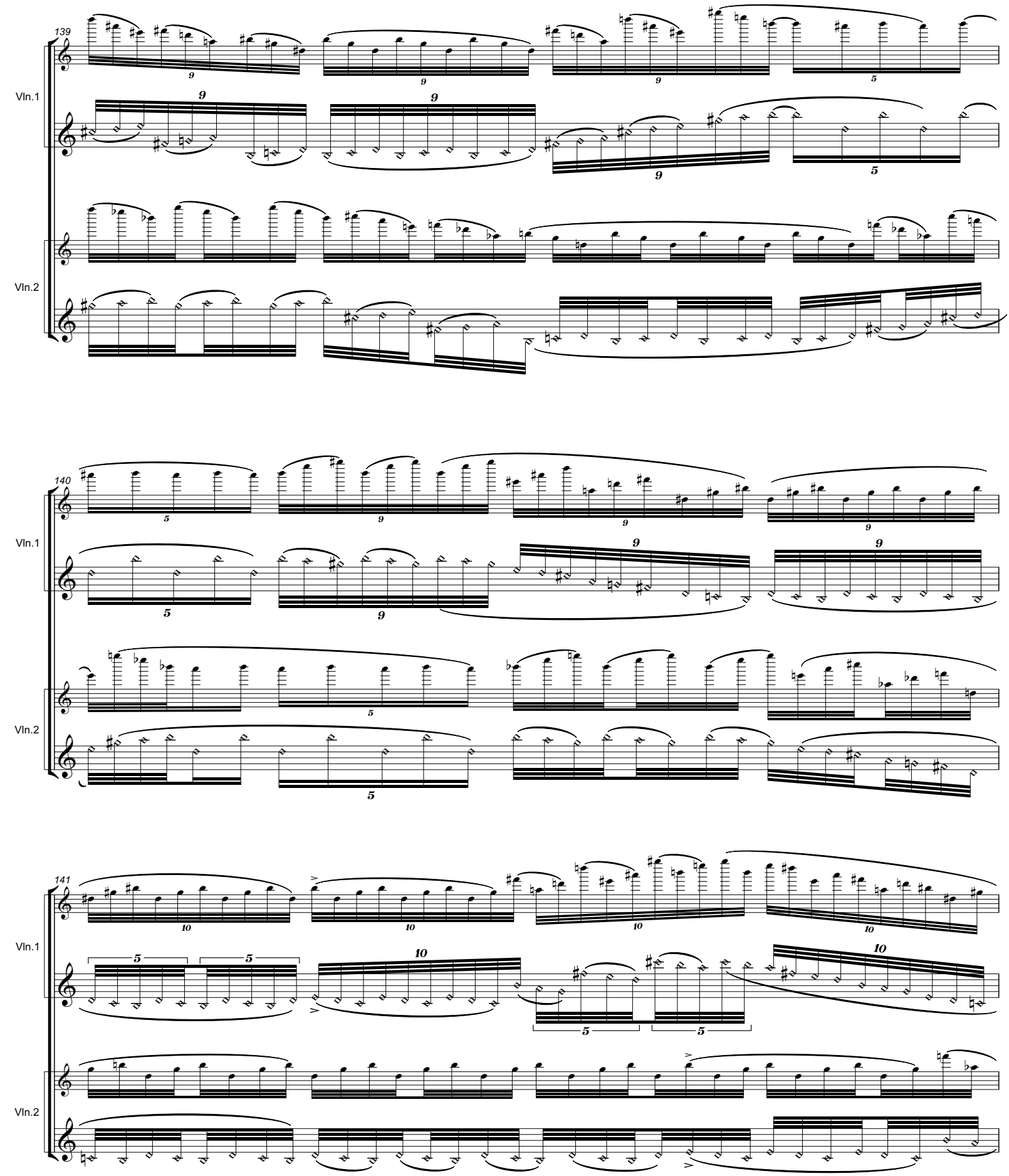

124
Vln.1
Vln.2
125
tr
gliss.
ord.
accel.
s.p. - - - - - - - - - >
ritard .
ord.
tr
gliss.
Vln.1
Vln.2
126
9
9
9
9
Vln.1
sim.
accel. - - - - -
rall. - - - - -
pp
Vln.2
sim.
accel. - - - - -
rall. - - - - -
pp

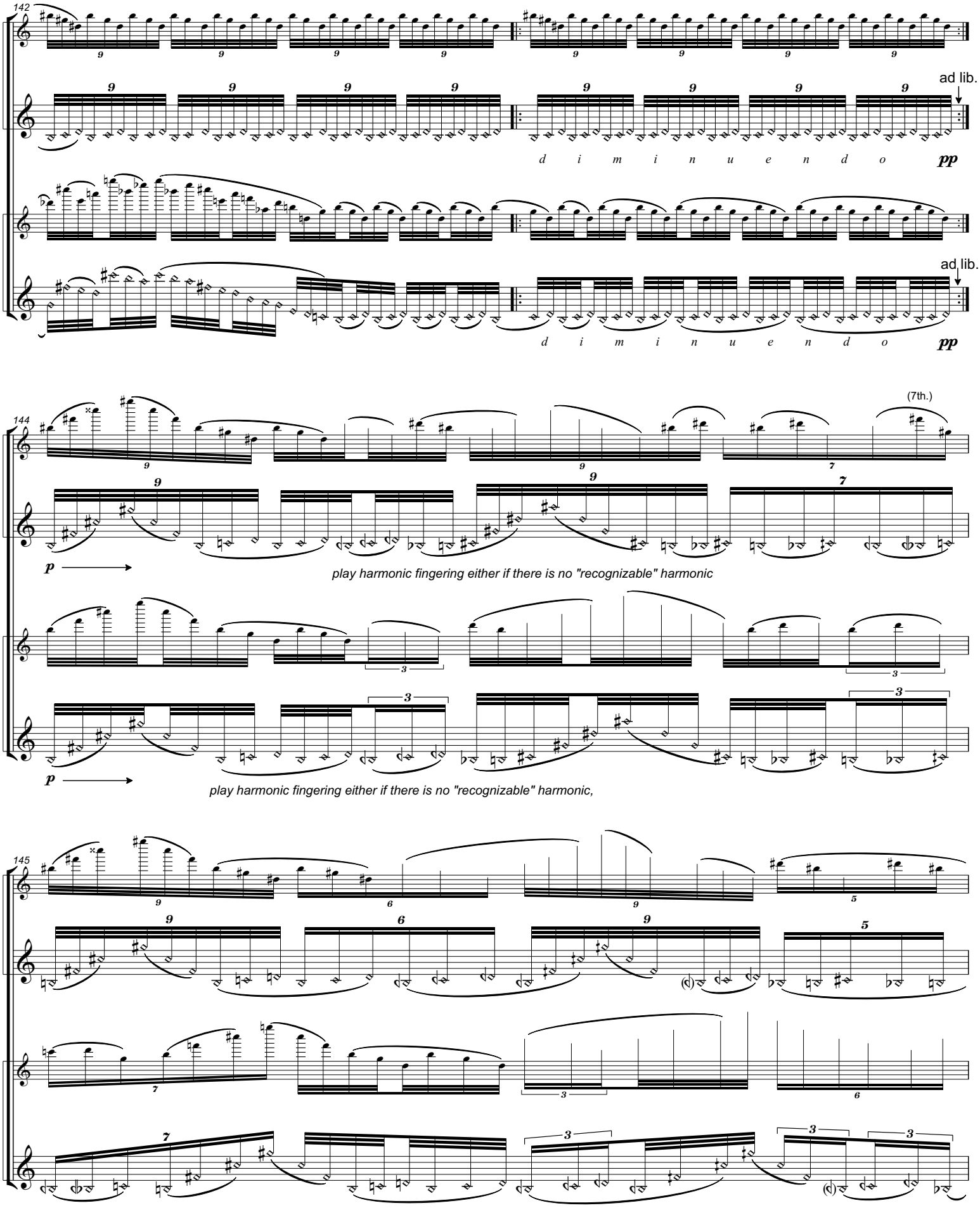

Tpo. (♩ = 60)
127
Vln.1
(pp)
sim.
Tpo. (♩ = 60)
Vln.2
(pp)
sim.
128
Vln.1
rall.
sim.
Vln.2
rall.
sim.
a Tpo. Lyrical (♩ = 60)
129
Vln.1
I II I II sim.
mf precise rhythm
rall.
(volta in relays)
accel.
I
rall.
Vln.2
a Tpo. Lyrical (♩ = 60)
I II I II sim.
mf precise rhythm
(volta in relays)
accel.

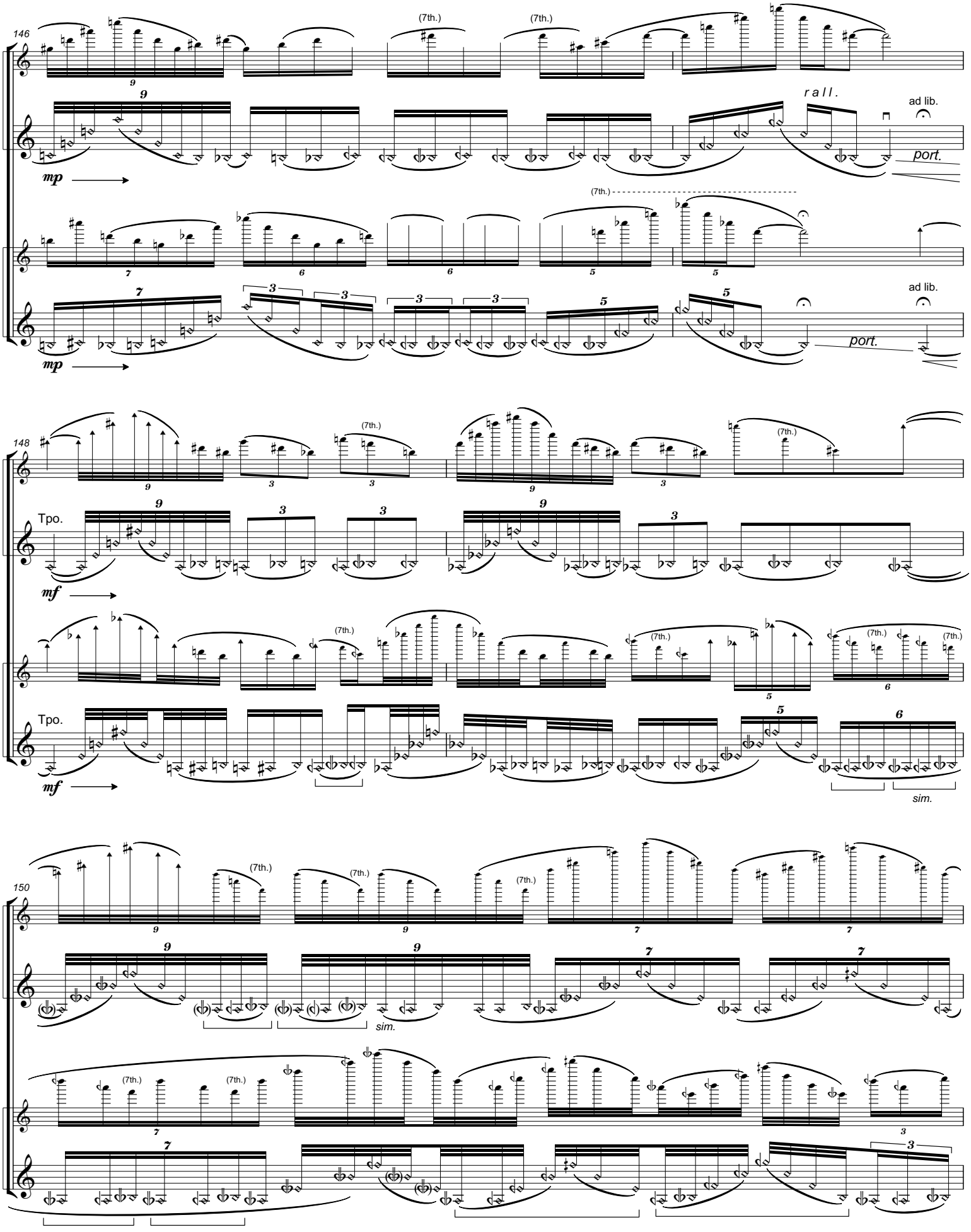

Tpo. (♩ = 60)
133
Vln.1
II I II I etc.
II
p sub.
Tpo. (♩ = 60)
Vln.2
I II I II etc.
II
p sub.

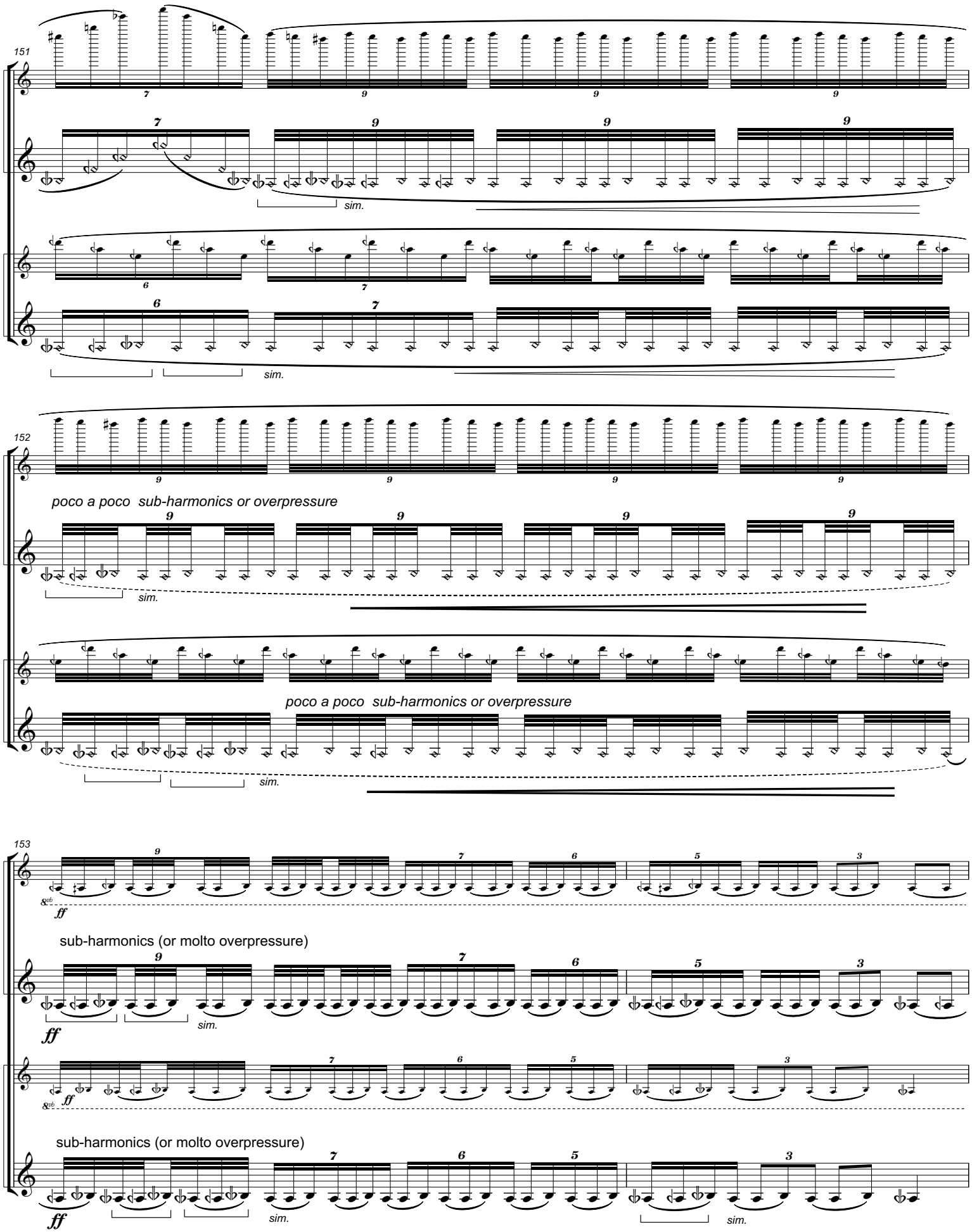

135
Vln.1
II III II III II
III
Vln.2
II III II III etc.
III

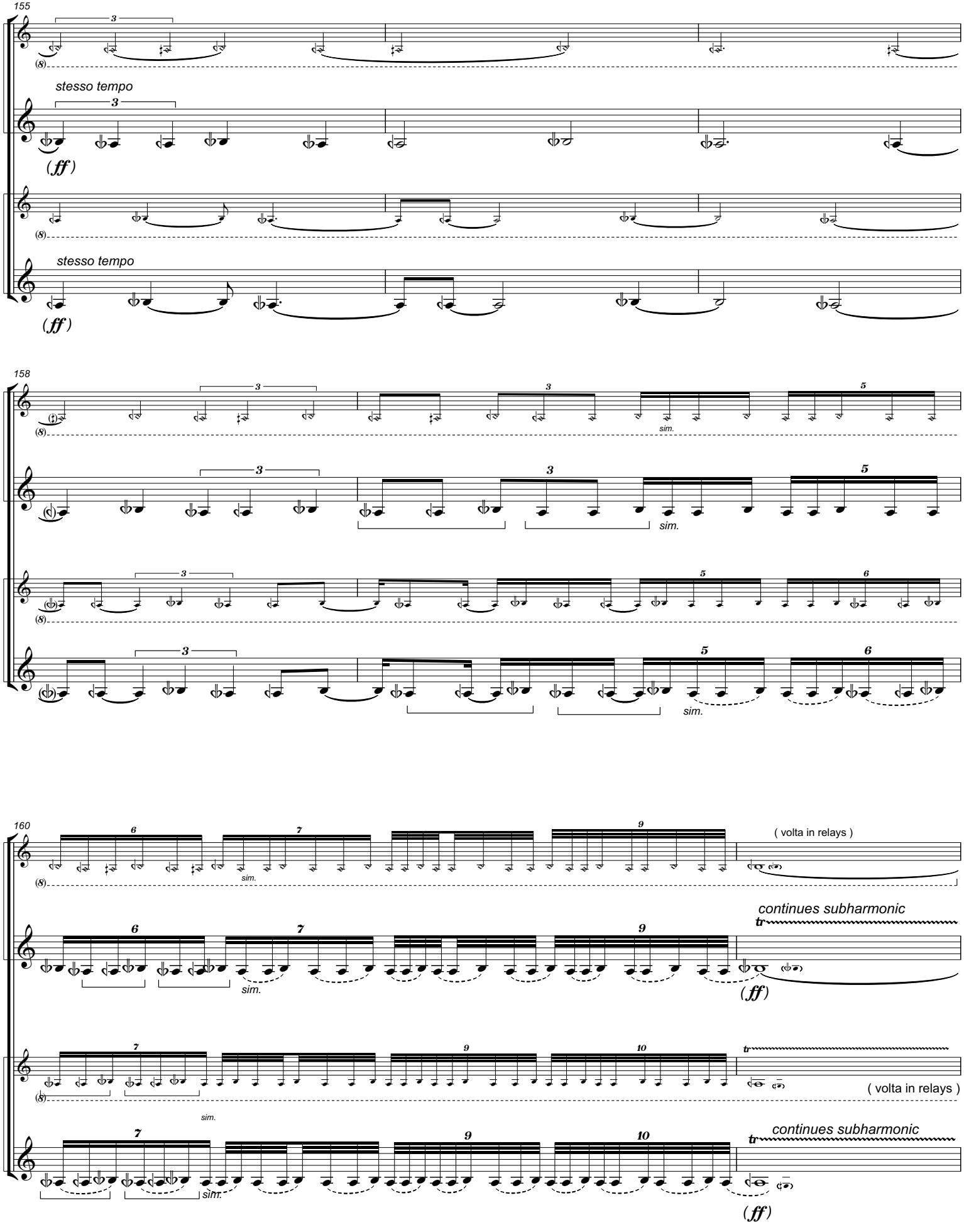

137
Vln.1
no accents
pp
Vln.2
no accents
pp

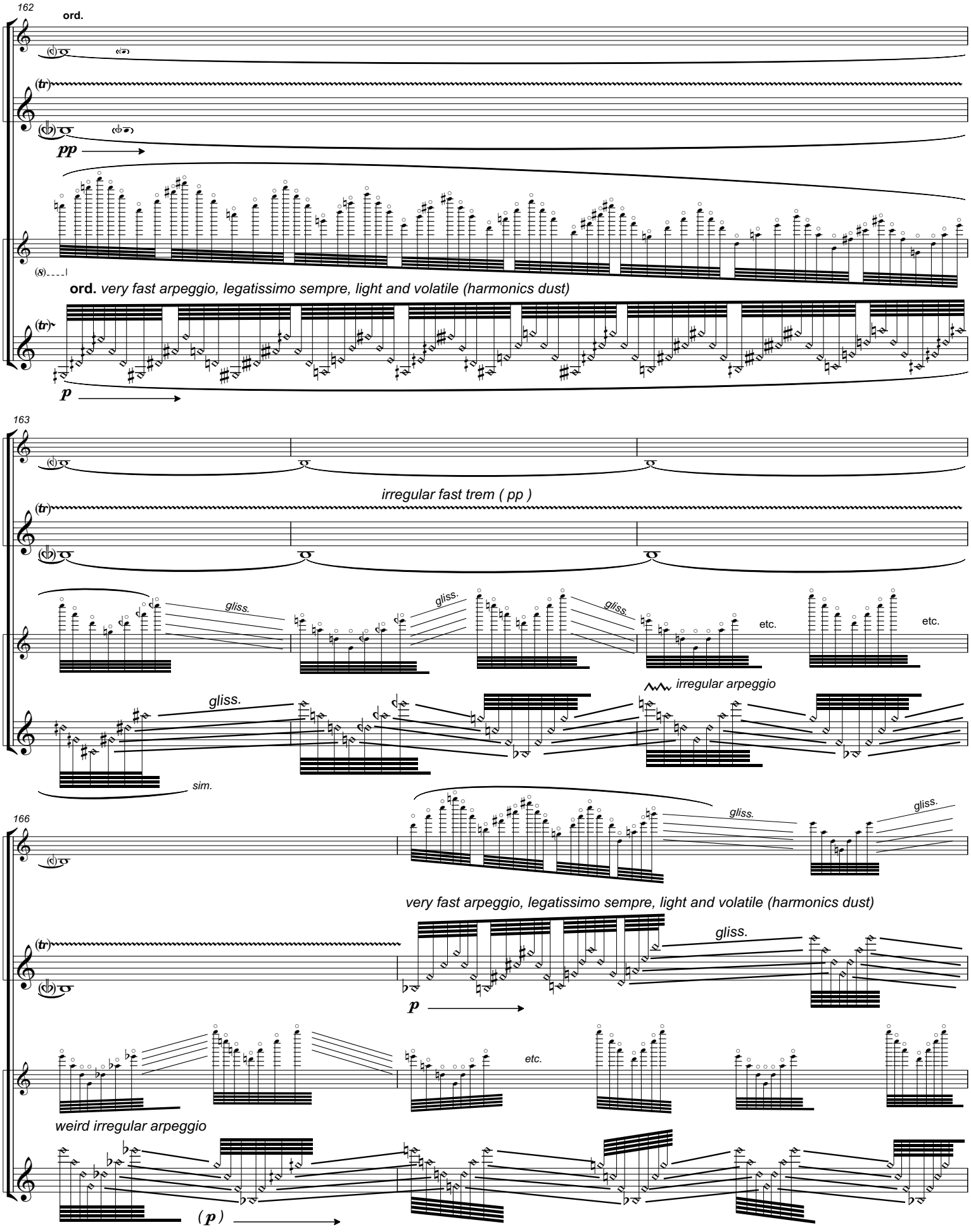

139
Vln.1
Vln.2
140
Vln.1
Vln.2
141
Vln.1
Vln.2

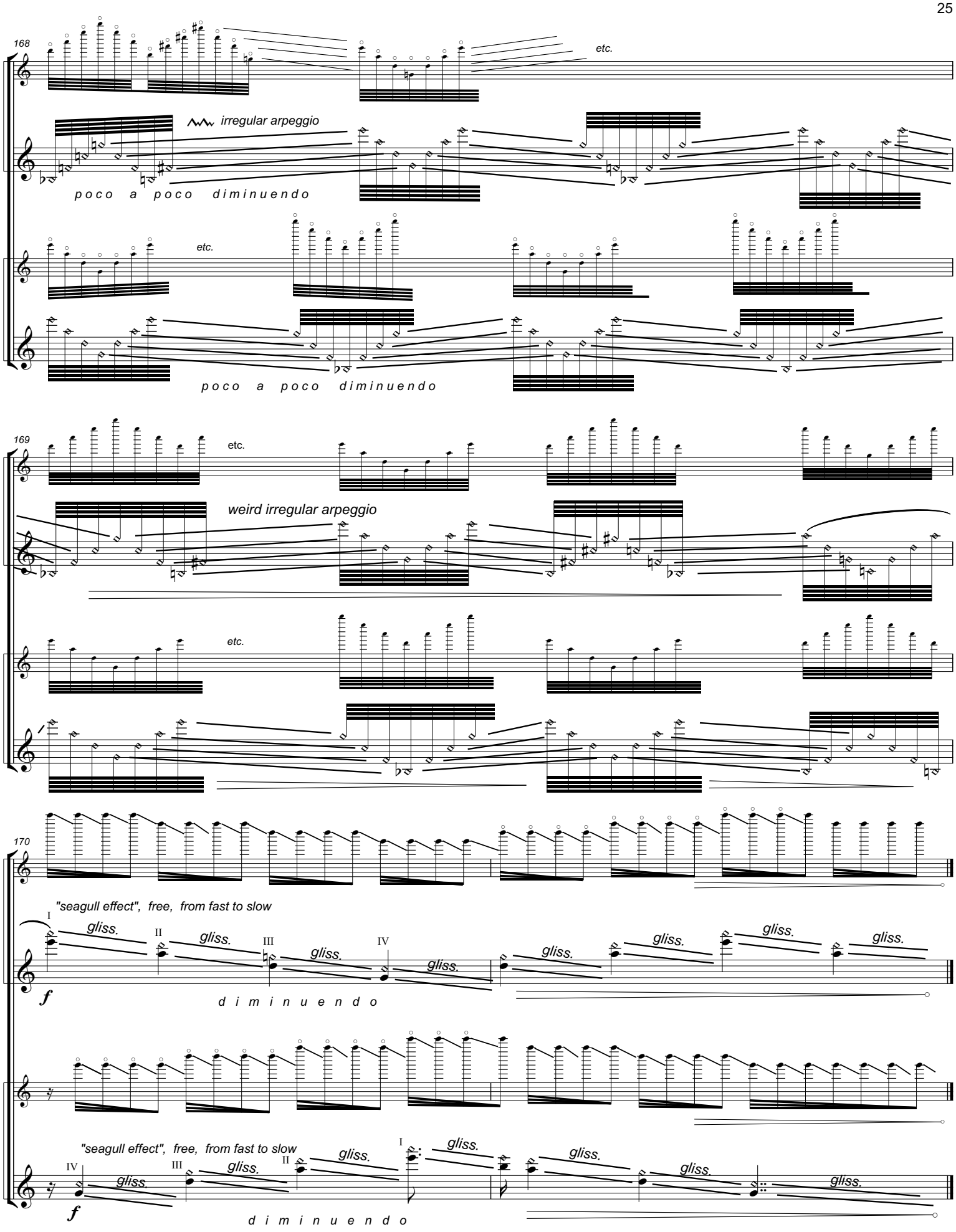

142
Vln.1
ad lib.
d i m i n u e n d o
pp
Vln.2
ad lib.
d i m i n u e n d o
pp
144
(7th.)
Vln.1
p
play harmonic fingering either if there is no "recognizable" harmonic
Vln.2
p
play harmonic fingering either if there is no "recognizable" harmonic,
145
Vln.1
Vln.2


146
Vln.1
Vln.2
(7th.)
r a l l .
ad lib.
port.
mp
148
Tpo.
mf
sim.
150


151
Vln.1
sim.
Vln.2
sim.
152
Vln.1
poco a poco sub-harmonics or overpressure
sim.
Vln.2
poco a poco sub-harmonics or overpressure
sim.
153
Vln.1
ff
sub-harmonics (or molto overpressure)
sim.
ff
Vln.2
ff
sub-harmonics (or molto overpressure)
ff
sim.
sim.


155
Vln.1
stesso tempo
(ff)
Vln.2
stesso tempo
(ff)
158
Vln.1
sim.
sim.
Vln.2
sim.
160
Vln.1
(volta in relays)
sim.
continues subharmonic
(ff)
Vln.2
(volta in relays)
sim.
sim.
continues subharmonic
(ff)


162
ord.
Vln.1
pp
Vln.2
ord. very fast arpeggio, legatissimo sempre, light and volatile (harmonics dust)
p
163
irregular fast trem (pp)
gliss.
etc.
irregular arpeggio
sim.
166
very fast arpeggio, legatissimo sempre, light and volatile (harmonics dust)
weird irregular arpeggio
(p)



New York City
5/5/2016

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