Piano Concerto No. 1
"Ghost"

for piano and String Orchestra

Pno. 6.6.4.3.2.

Salvador Torré

2017

Piano Concerto No. 1 "Ghost"

Note on the work

How a discreet and very small action can become a being, generate growth and become a complete entity in itself, then this organism can multiply in others which in turn germinate, flourish, grow and become generations. This set of generations that emerged from a simple fact or gesture, come to be through time, centuries, and become a phenomenon of greatness.

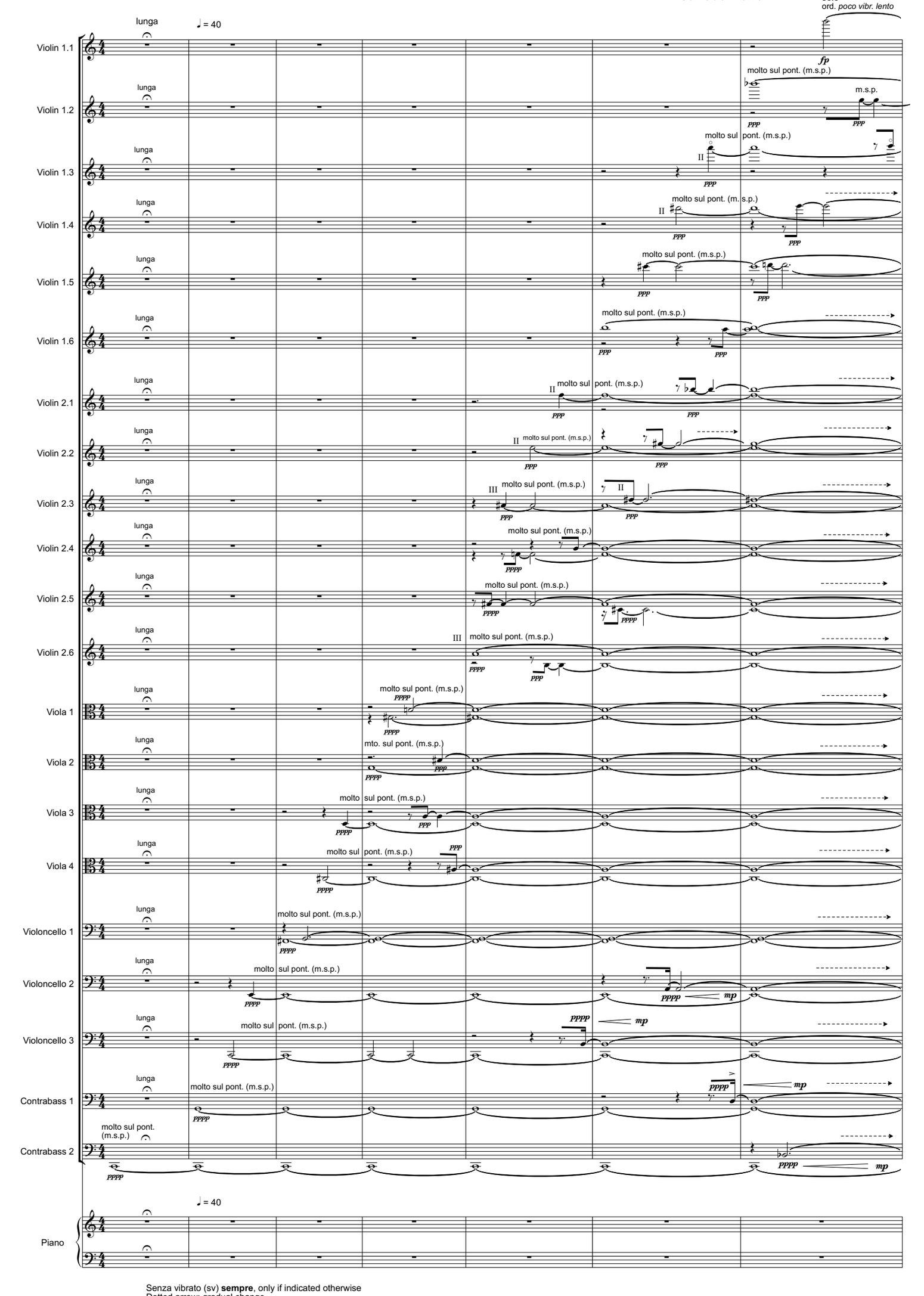
This work gives account of it in a very simple but abstract way, it is an architectural structure that is formed by successive layers of simple events such as an "embroidery", this spreads its cell to the whole structure building a musical process of germination progressive that comes to generate new more complex beings and finally flourish with the reunion of all of them systematizing the growth in a greatness. It is the case of the great masses that are formed in this work in which, within them, the networks of tiny internal movements that generated them are heard at the same time. That is why these "sound surfaces" extend over a period of time so that the listener can appreciate the macro and internal micro structure simultaneously.

To fully render this musical idea, each instrument is treated individually and the sum of individuals constitutes a body with internal movement in proliferating micro structures towards the surface, so that it is a living body resulting from the movement of internal networks.

This is an Anti-Concert for piano in which the role of the piano is voluntarily secondary, as a "Ghost" that only gives color and texture to the processes described above, as a kind of shadow or double dimentional always in second I wanted to stand out from the classical conception of the leading solo instrument and experience the "Anti-Hero" building a negative discourse (sometimes it's a little tired listening to concerts in which the soloist is present all the time and "has to show off) I wanted to honor the Brahmsian concept in that the soloist does not necessarily have to be in the foreground all the time, in which the "solismo" is in another side, it has to be discovered little by little contributing to the depth of field music and different dimensional planes.

Piano Concierto No.1 "Ghost"

Salvador Torré



Senza vibrato (sv) **sempre**, only if indicated otherwise
Dotted arrow: gradual change
Continuous line or arrow: keep the indicated until new order
The small circle at the beginning or at the end of a regulator means "dal niente", really go from, an untill, absolute silence
All tremolos are as fast as possible.

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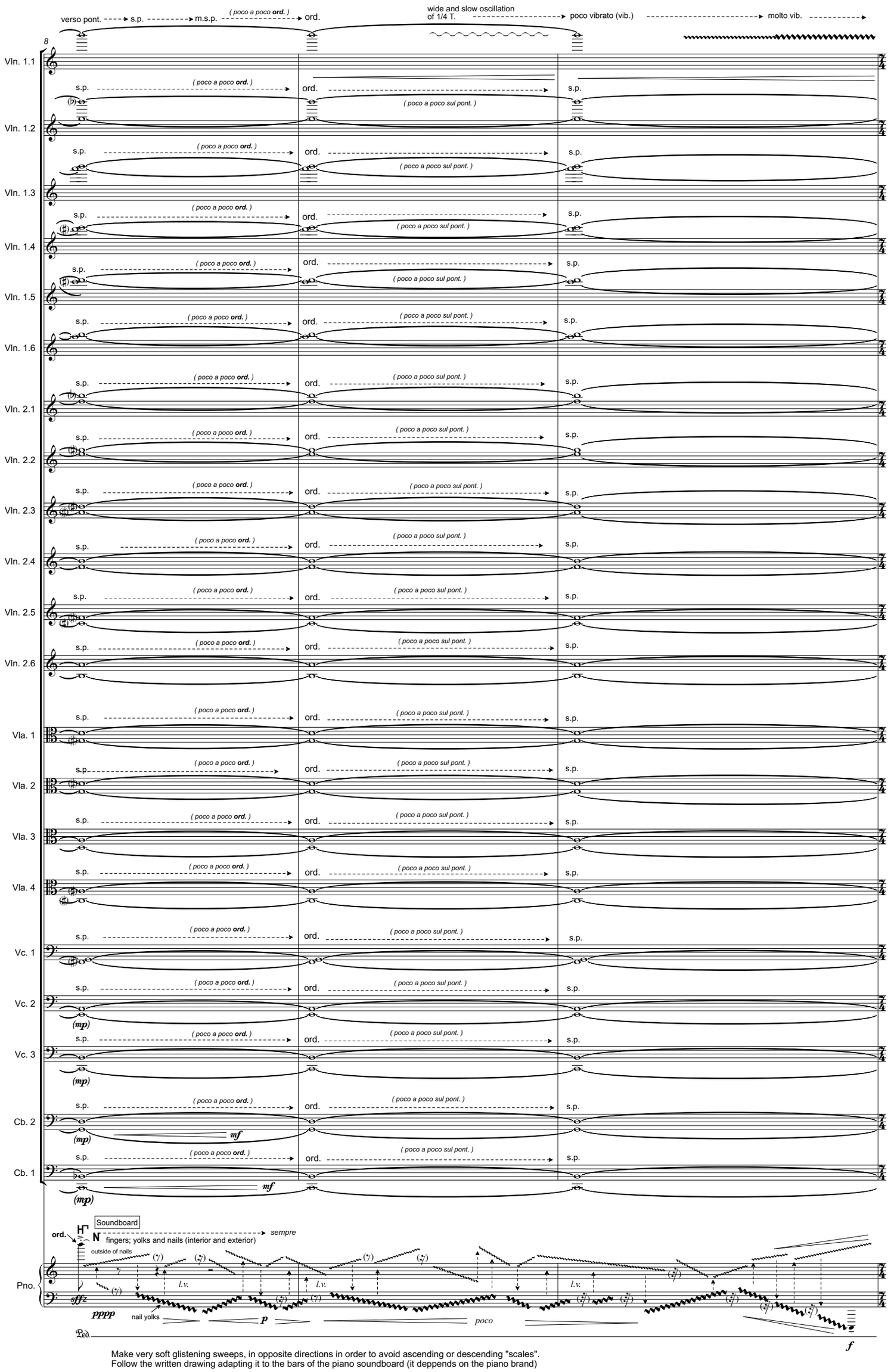
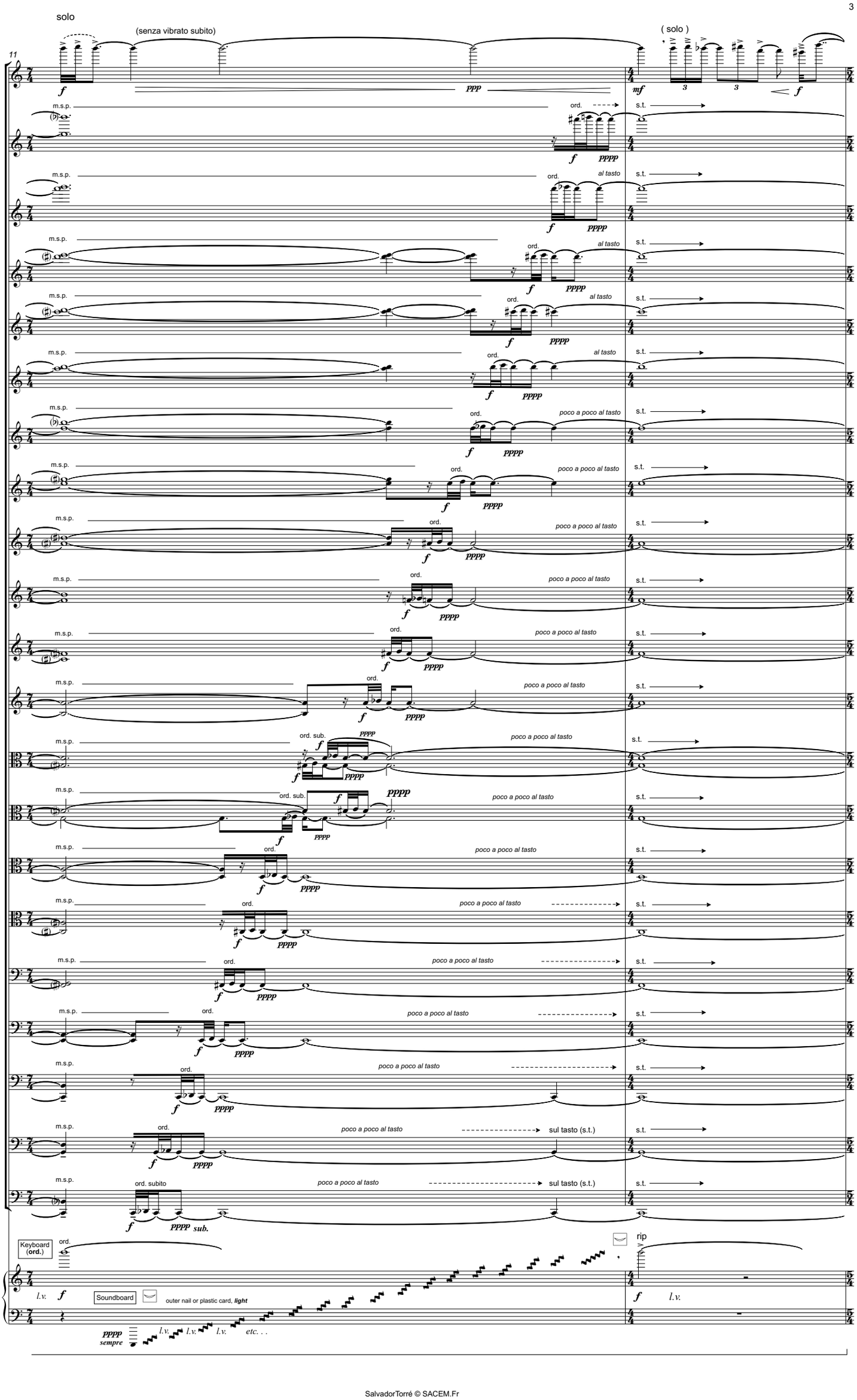


Make very soft glistening sweeps, in opposite directions in order to avoid ascending or descending "scales".
Follow the written drawing adapting it to the bars of the piano soundboard (it deppends on the piano brand)



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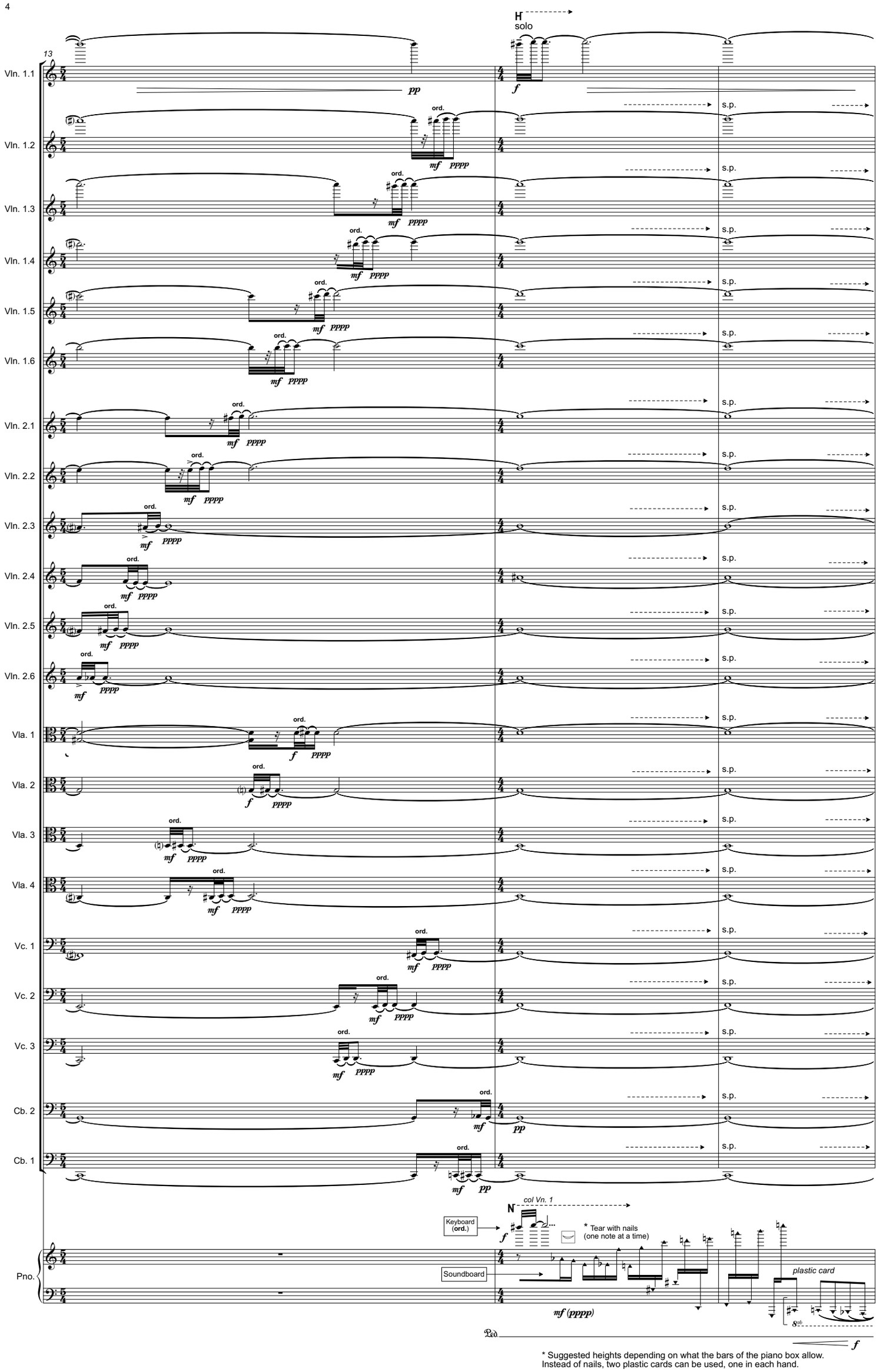
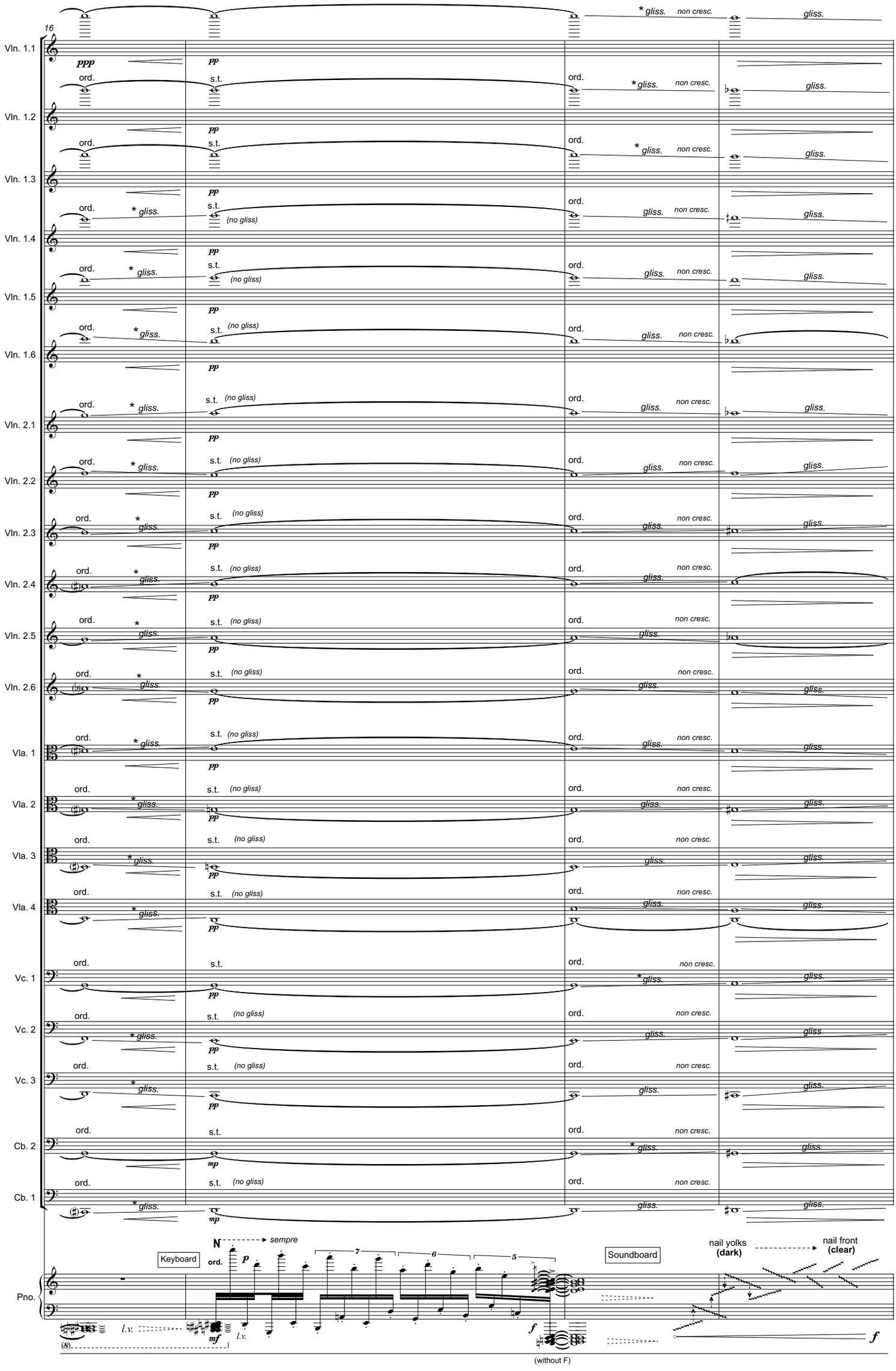
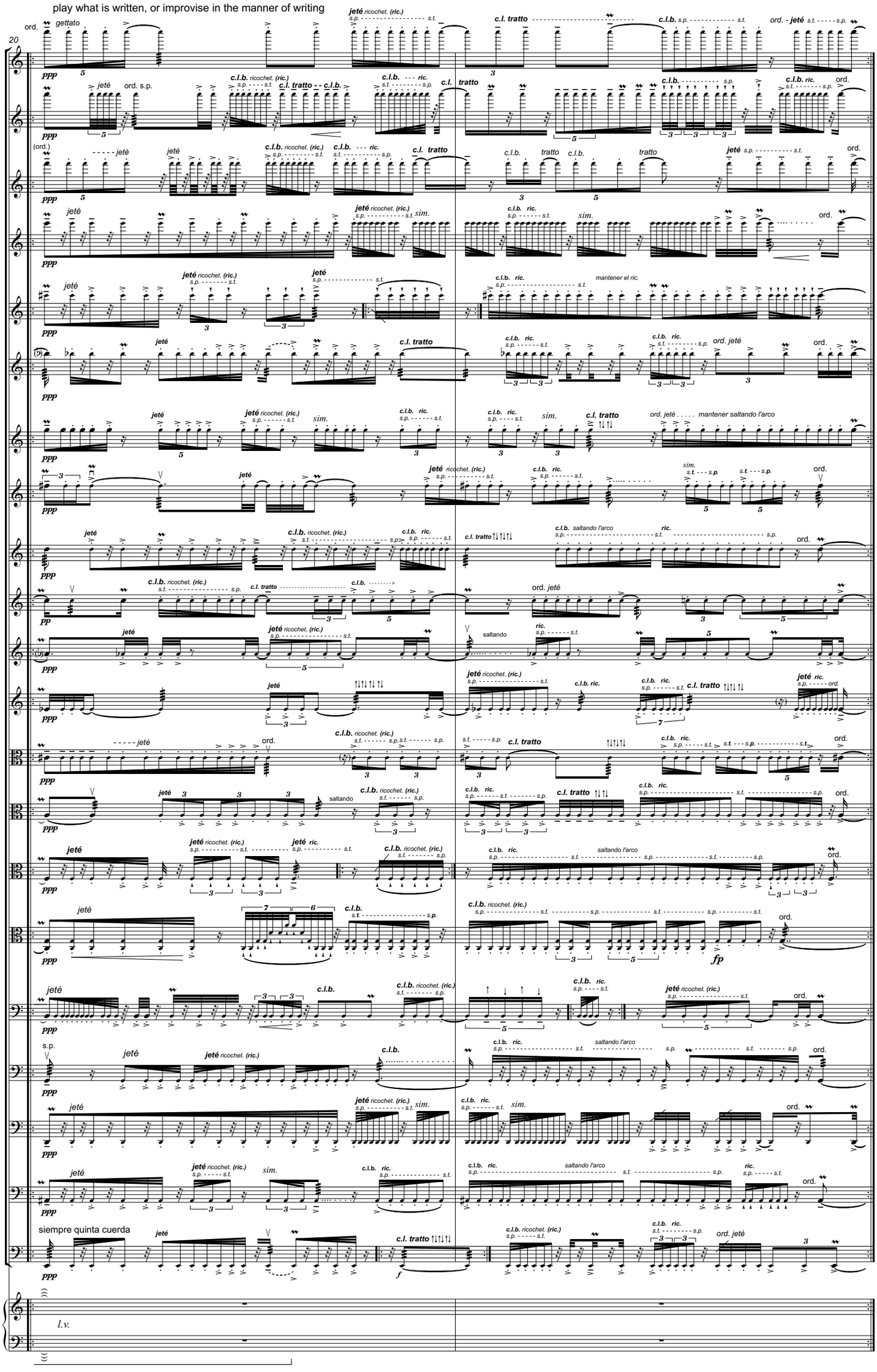


* Suggested heights depending on what the bars of the piano box allow.
Instead of nails, two plastic cards can be used, one in each hand.

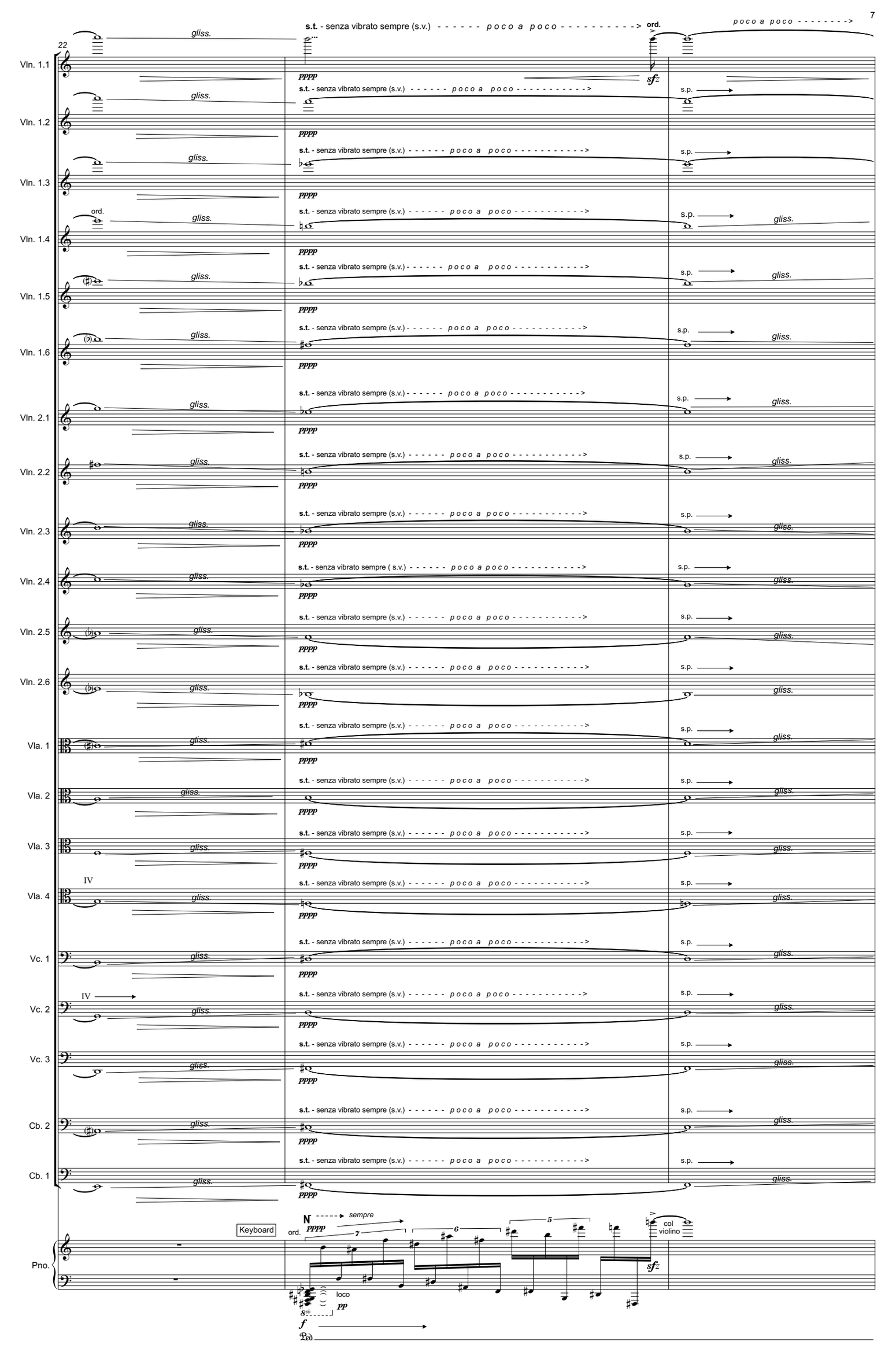


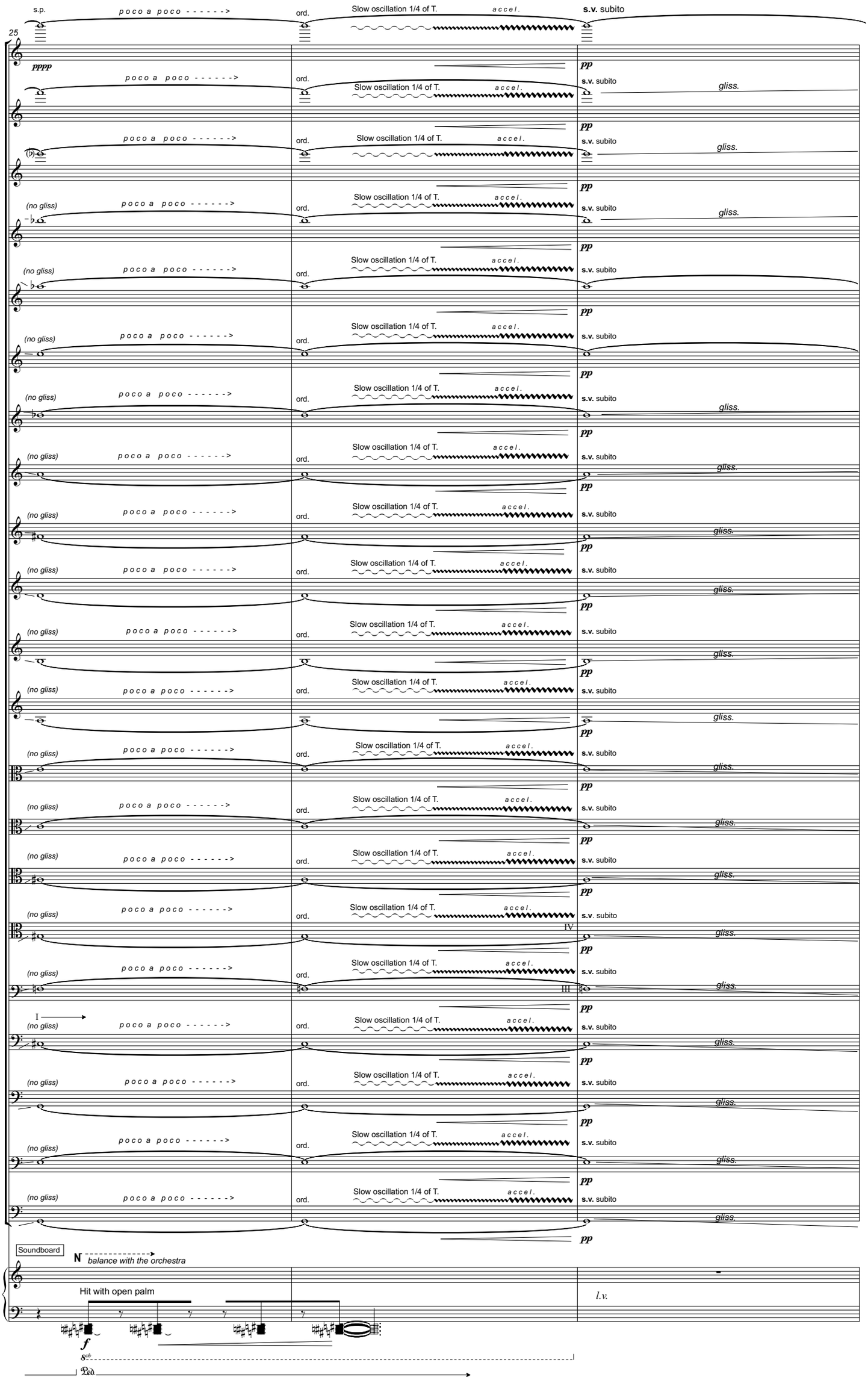
* The micro glissando do them strictly as they are written, dosing them thoroughly throughout the indicated time value

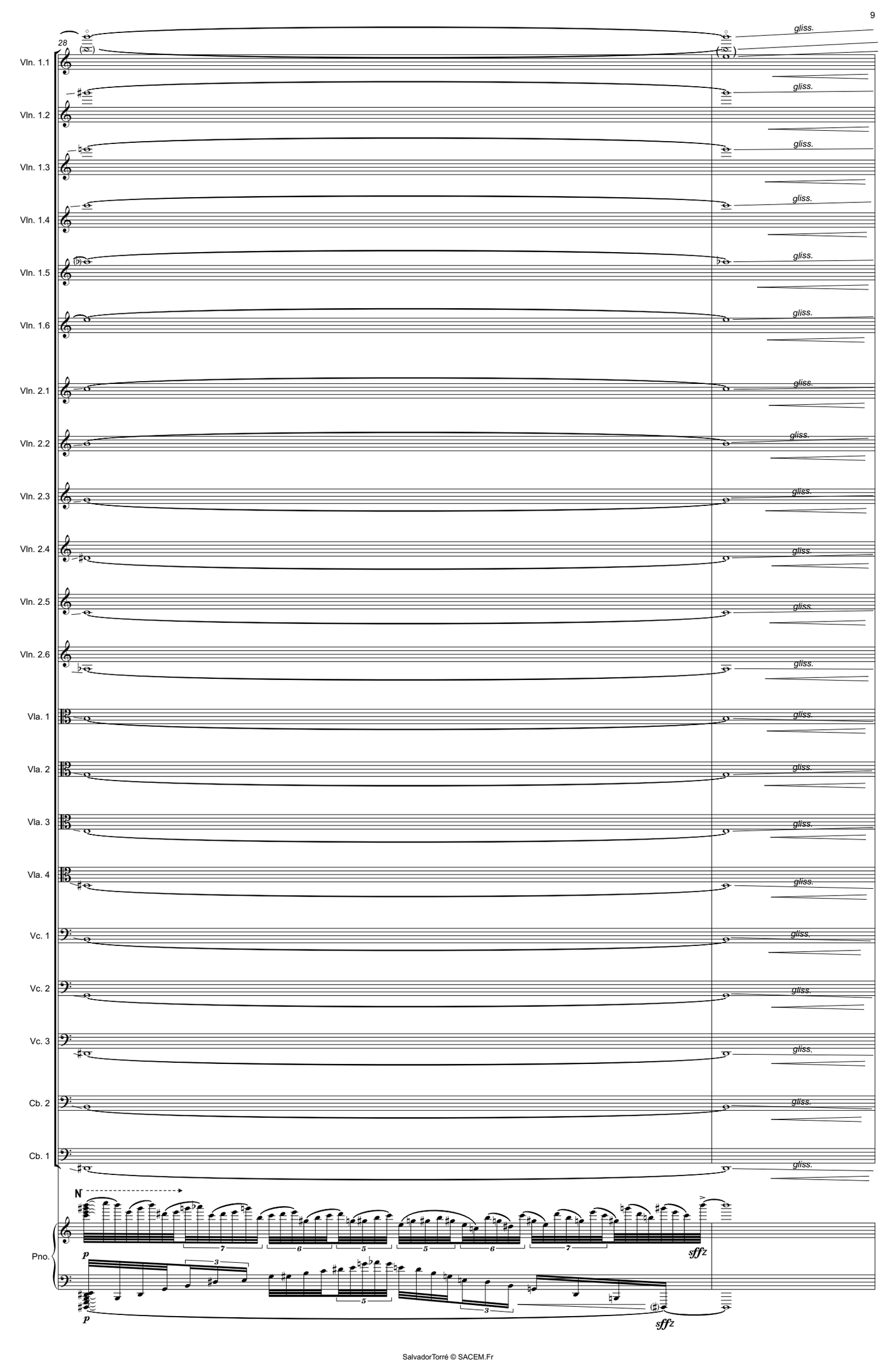
play what is written, or improvise in the manner of writing



the Conductor can highlight very focused inside the ensemble, by means of punctual crescendos and diminuendos


22
Vln. 1.1
Vln. 1.2
Vln. 1.3
Vln. 1.4
Vln. 1.5
Vln. 1.6
Vln. 2.1
Vln. 2.2
Vln. 2.3
Vln. 2.4
Vln. 2.5
Vln. 2.6
Vla. 1
Vla. 2
Vla. 3
Vla. 4
Vc. 1
Vc. 2
Vc. 3
Cb. 2
Cb. 1
Pno.
s.t. - senza vibrato sempre (s.v.) - - - - - - poco a poco - - - - - - - - - - ->
poco a poco - - - - - - - - ->
ord.
gliss.
pppp
sfz
s.p.
Keyboard
sempre
col violino
loco
pp
f
Ped.


25
Vln. 1.1
Vln. 1.2
Vln. 1.3
Vln. 1.4
Vln. 1.5
Vln. 1.6
Vln. 2.1
Vln. 2.2
Vln. 2.3
Vln. 2.4
Vln. 2.5
Vln. 2.6
Vla. 1
Vla. 2
Vla. 3
Vla. 4
Vc. 1
Vc. 2
Vc. 3
Cb. 2
Cb. 1
Pno.
s.p.
ord.
poco a poco - - - - - - >
Slow oscillation 1/4 of T.
accel.
s.v. subito
gliss.
(no gliss)
pppp
pp
f
Soundboard
N
balance with the orchestra
Hit with open palm
l.v.
Ped.



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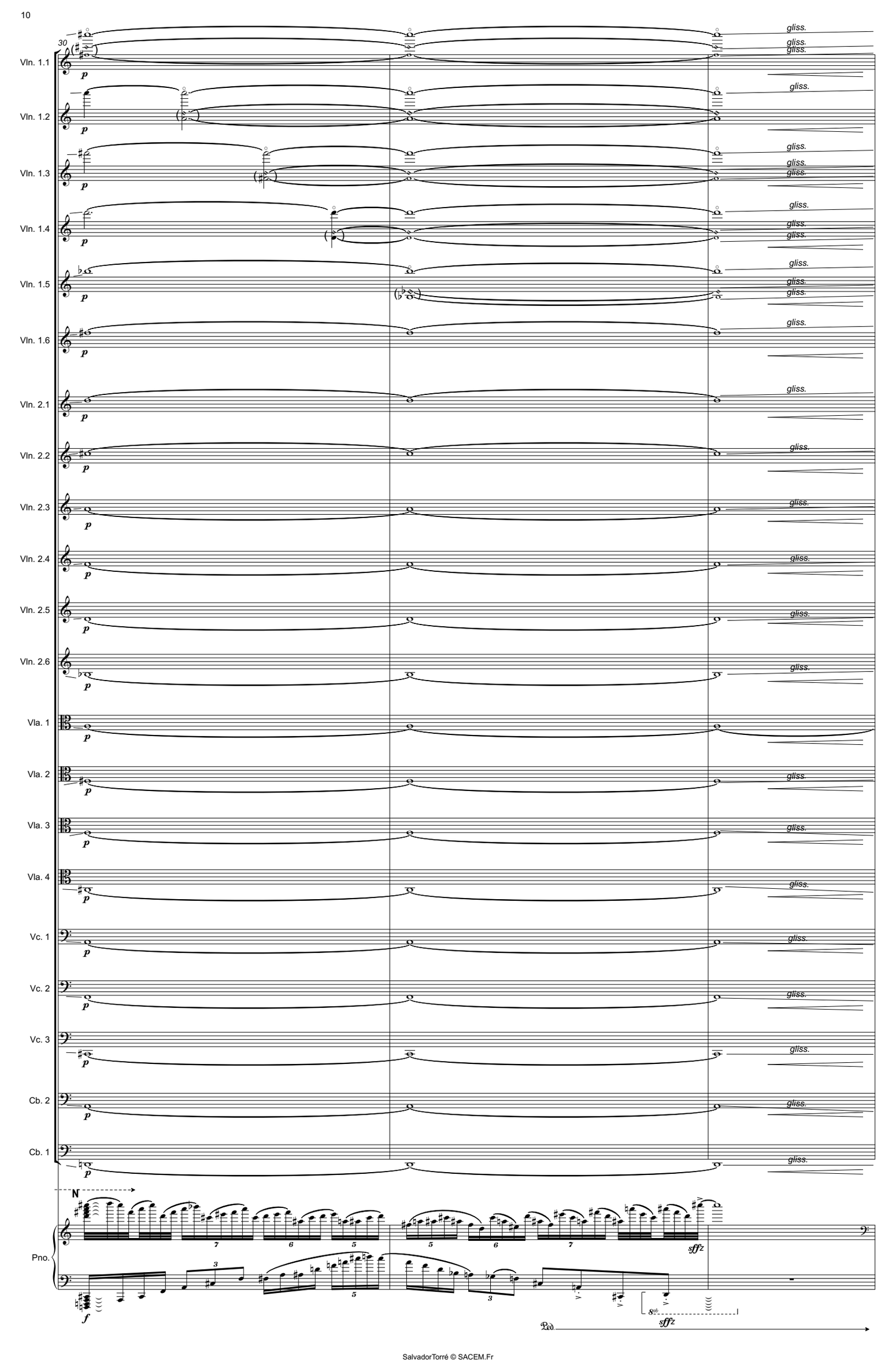

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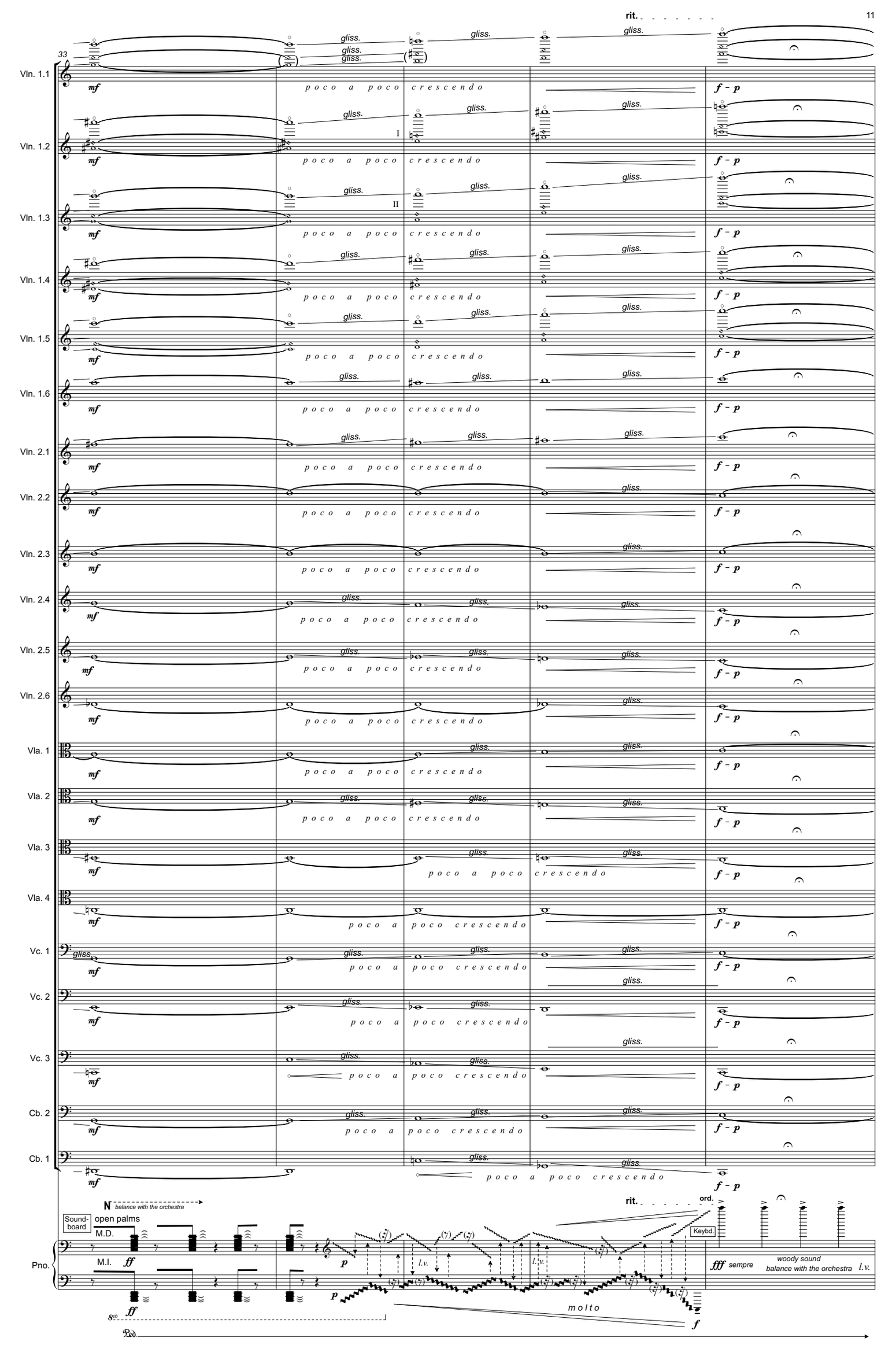
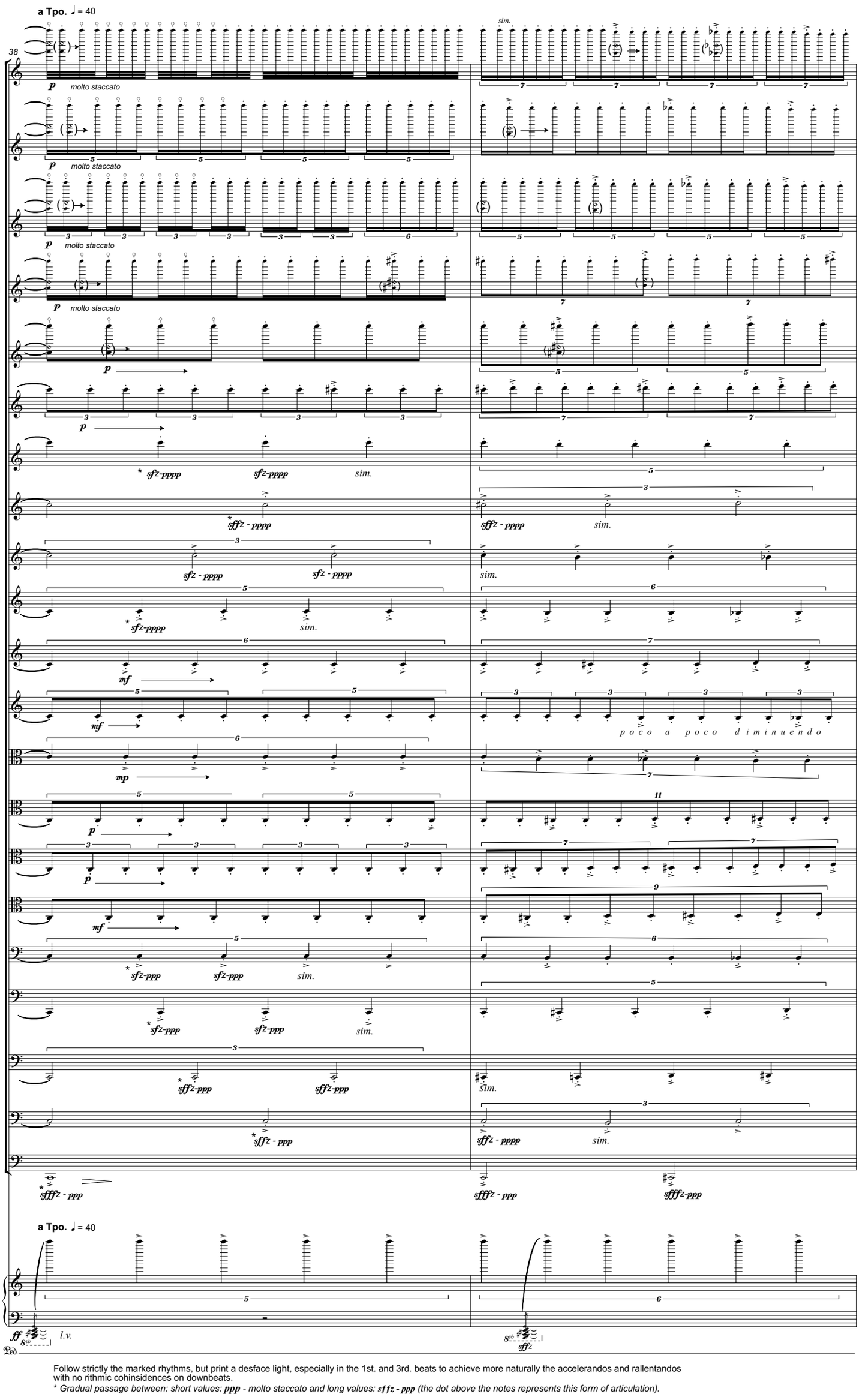
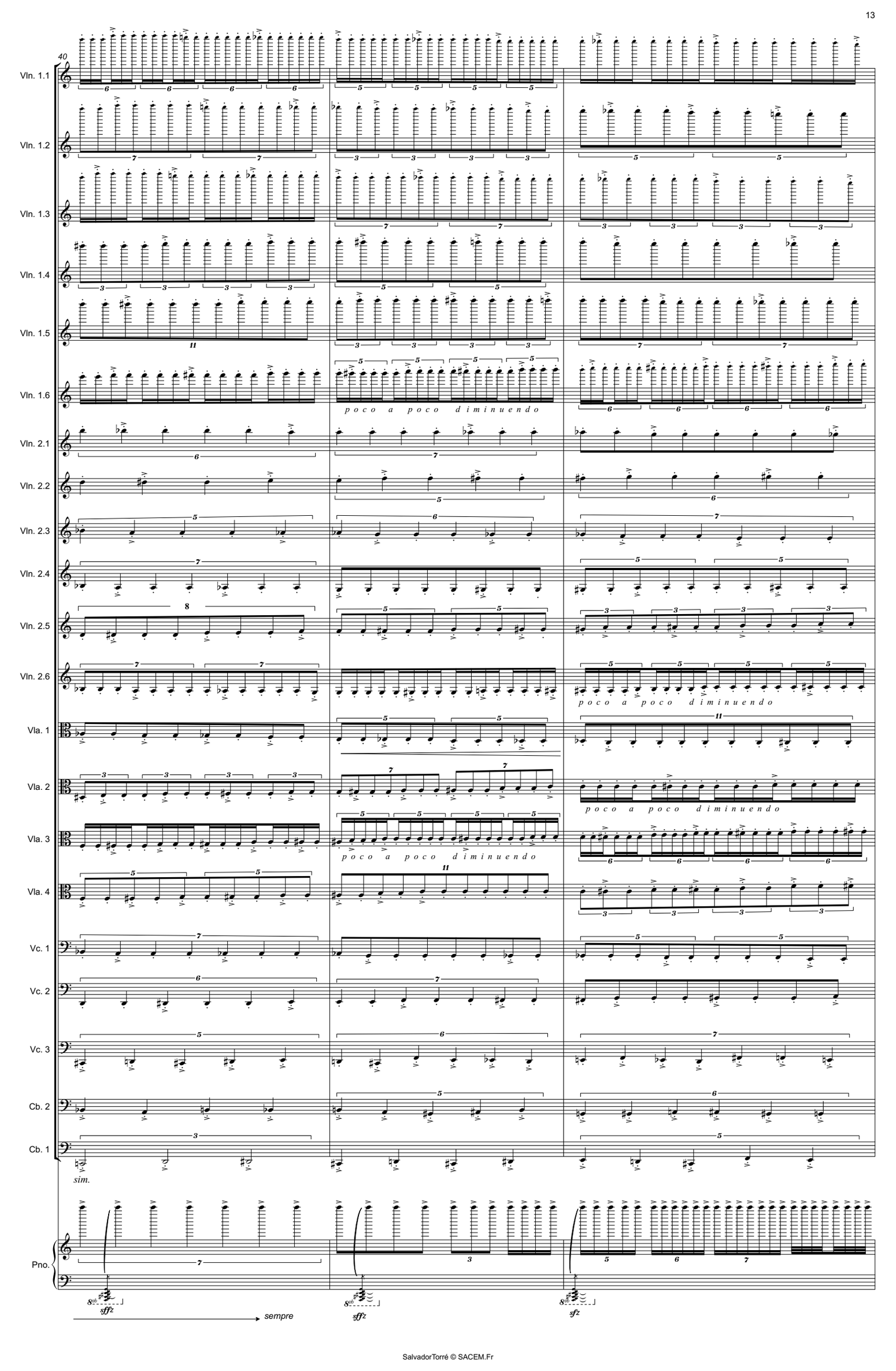

rit.
33
Vln. 1.1
Vln. 1.2
Vln. 1.3
Vln. 1.4
Vln. 1.5
Vln. 1.6
Vln. 2.1
Vln. 2.2
Vln. 2.3
Vln. 2.4
Vln. 2.5
Vln. 2.6
Vla. 1
Vla. 2
Vla. 3
Vla. 4
Vc. 1
Vc. 2
Vc. 3
Cb. 2
Cb. 1
gliss.
mf
poco a poco crescendo
f - p
I
II
balance with the orchestra
Sound-board
open palms
M.D.
M.I.
ff
p
l.v.
molto
f
rit.
ord.
Keybd.
fff sempre
woody sound
balance with the orchestra
Pno.
8vb
Ped.



Follow strictly the marked rhythms, but print a desface light, especially in the 1st. and 3rd. beats to achieve more naturally the accelerandos and rallentandos with no rithmic cohinsidences on downbeats.

* *Gradual passage between: short values:* ***ppp*** *- molto staccato and long values:* ***sffz - ppp*** *(the dot above the notes represents this form of articulation).*



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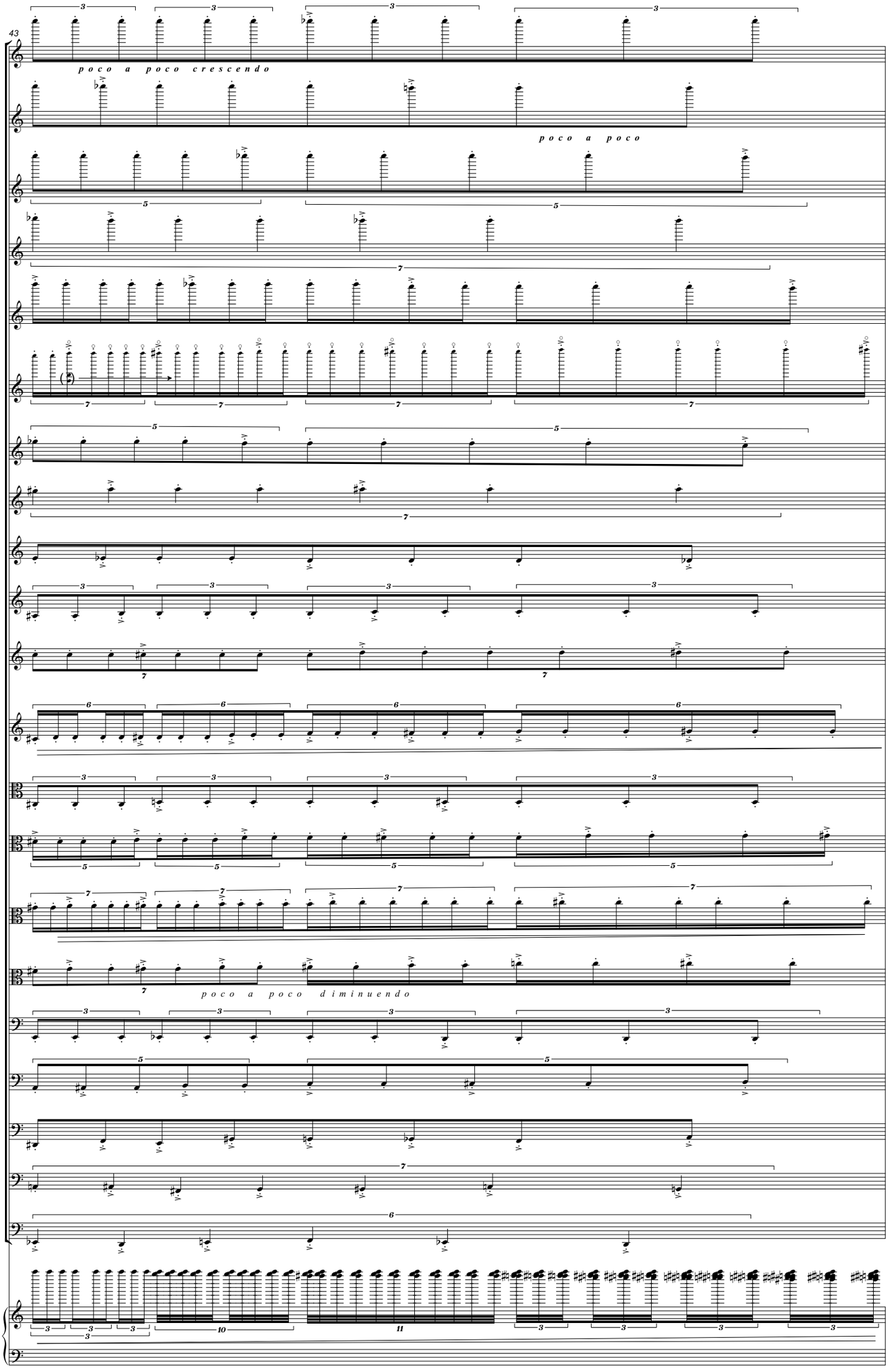

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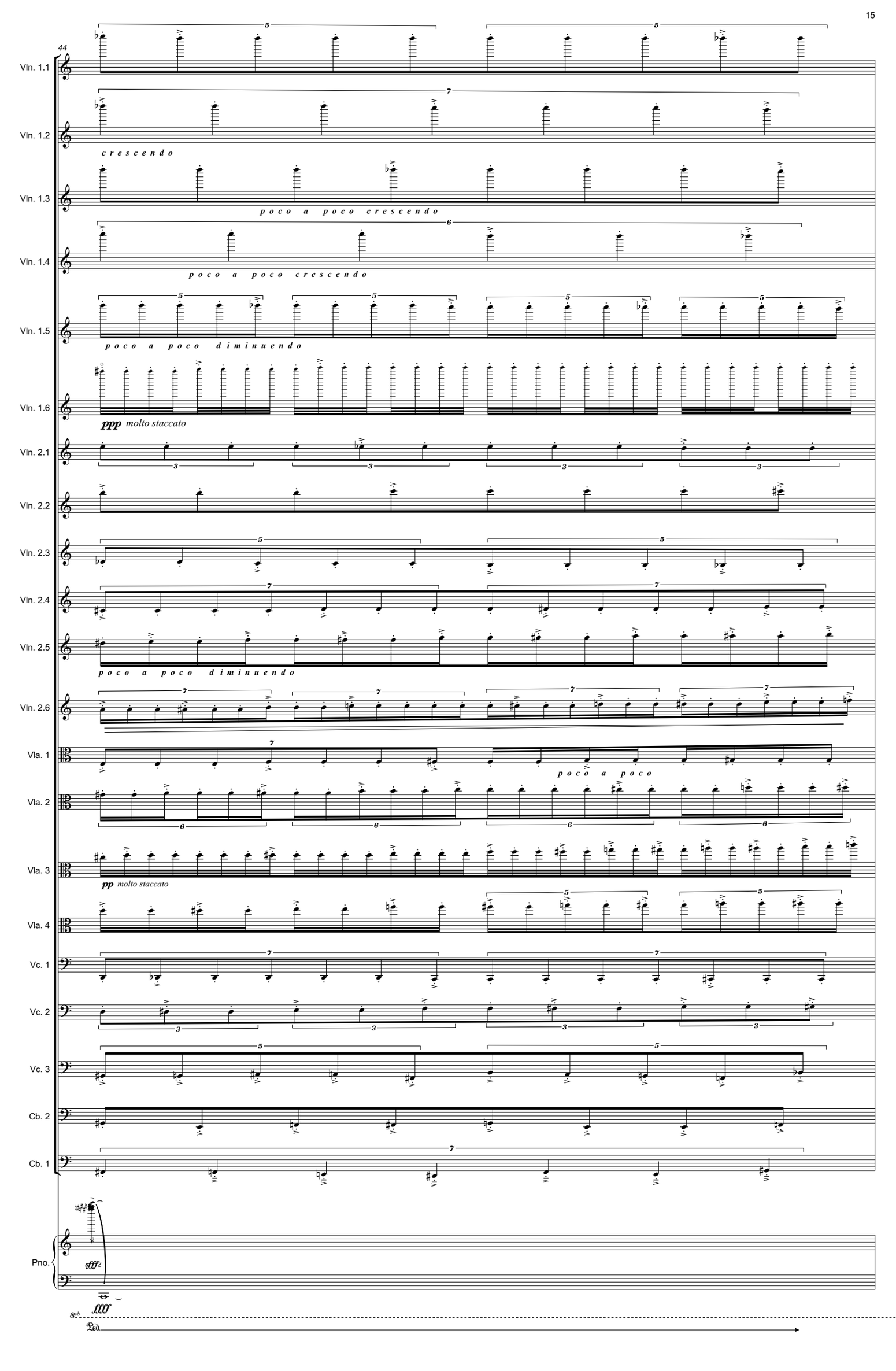
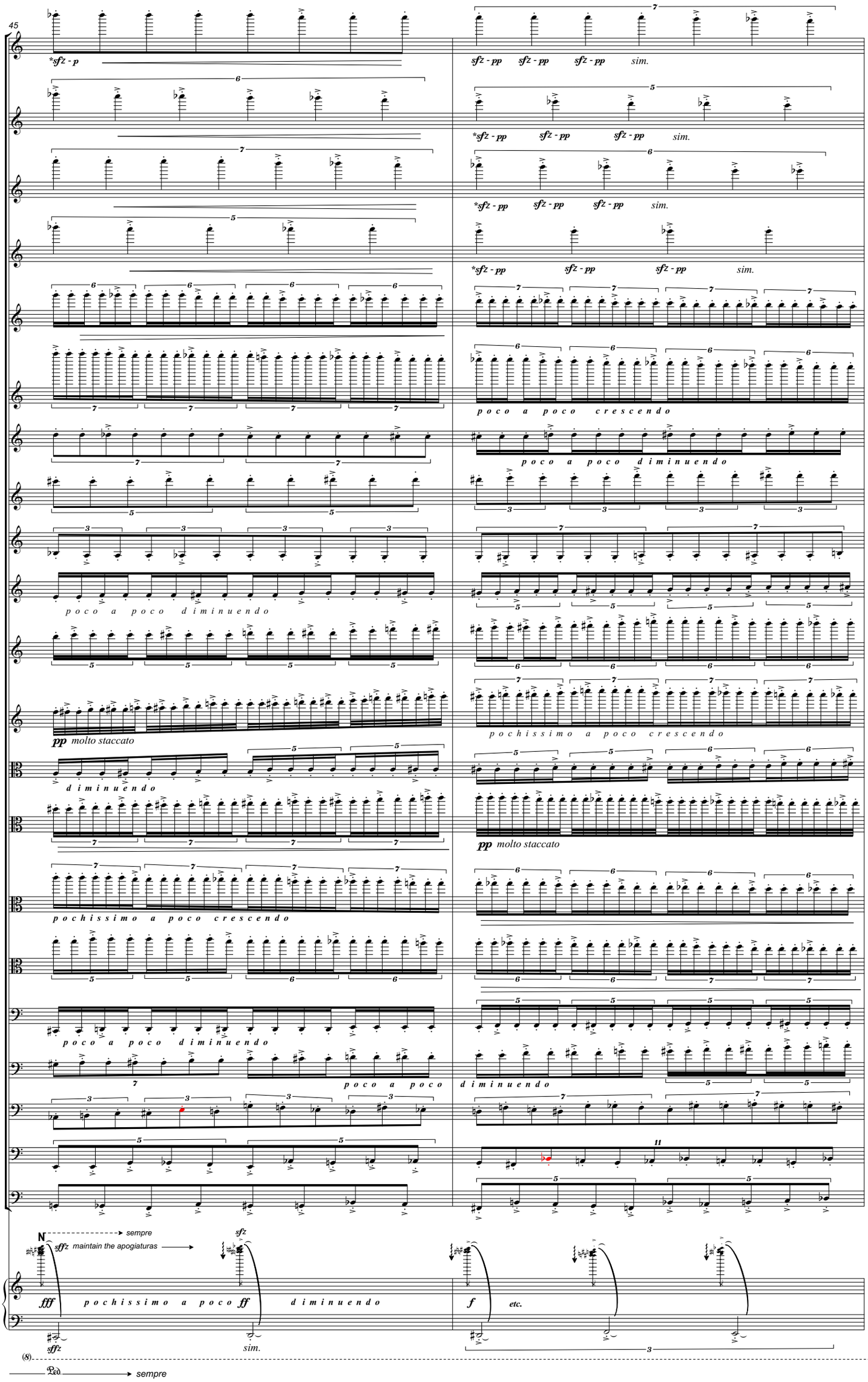

44
Vln. 1.1
Vln. 1.2
cresc e n d o
Vln. 1.3
p o c o a p o c o cresc e n d o
Vln. 1.4
p o c o a p o c o cresc e n d o
Vln. 1.5
p o c o a p o c o d i m i n u e n d o
Vln. 1.6
ppp molto staccato
Vln. 2.1
Vln. 2.2
Vln. 2.3
Vln. 2.4
Vln. 2.5
p o c o a p o c o d i m i n u e n d o
Vln. 2.6
Vla. 1
p o c o a p o c o
Vla. 2
Vla. 3
pp molto staccato
Vla. 4
Vc. 1
Vc. 2
Vc. 3
Cb. 2
Cb. 1
Pno.
sffz
ffff
8va
Ped.



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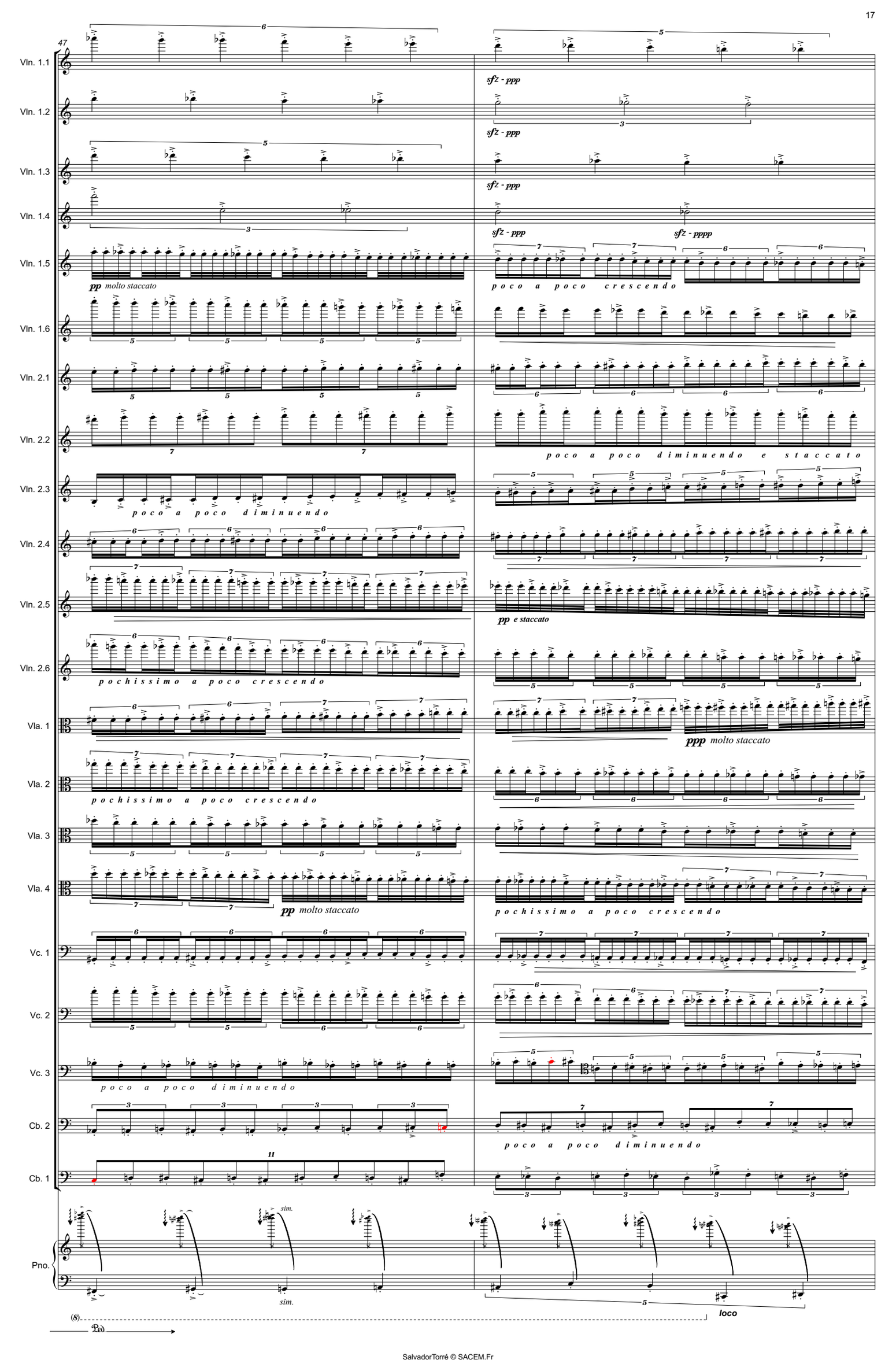

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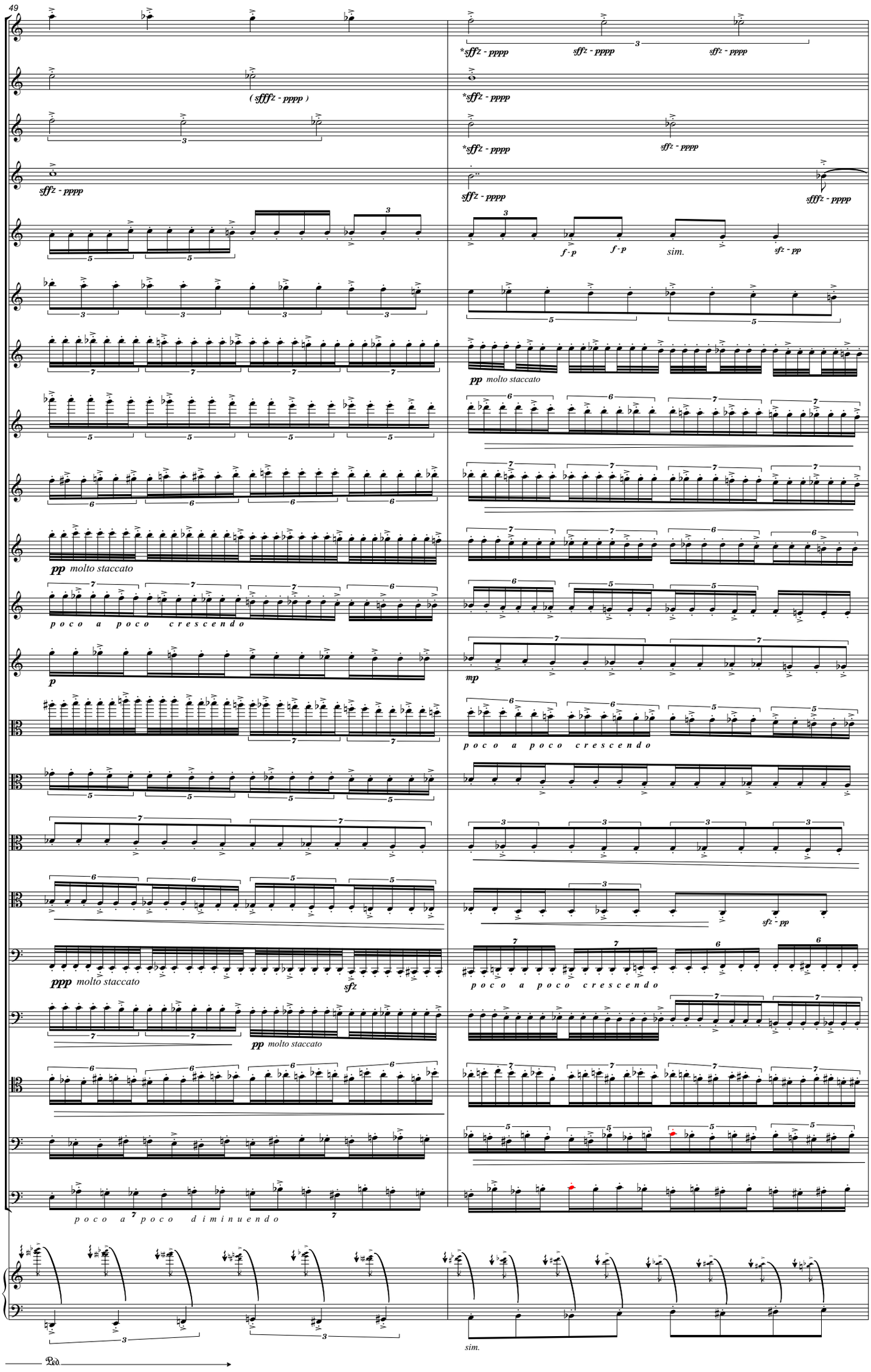

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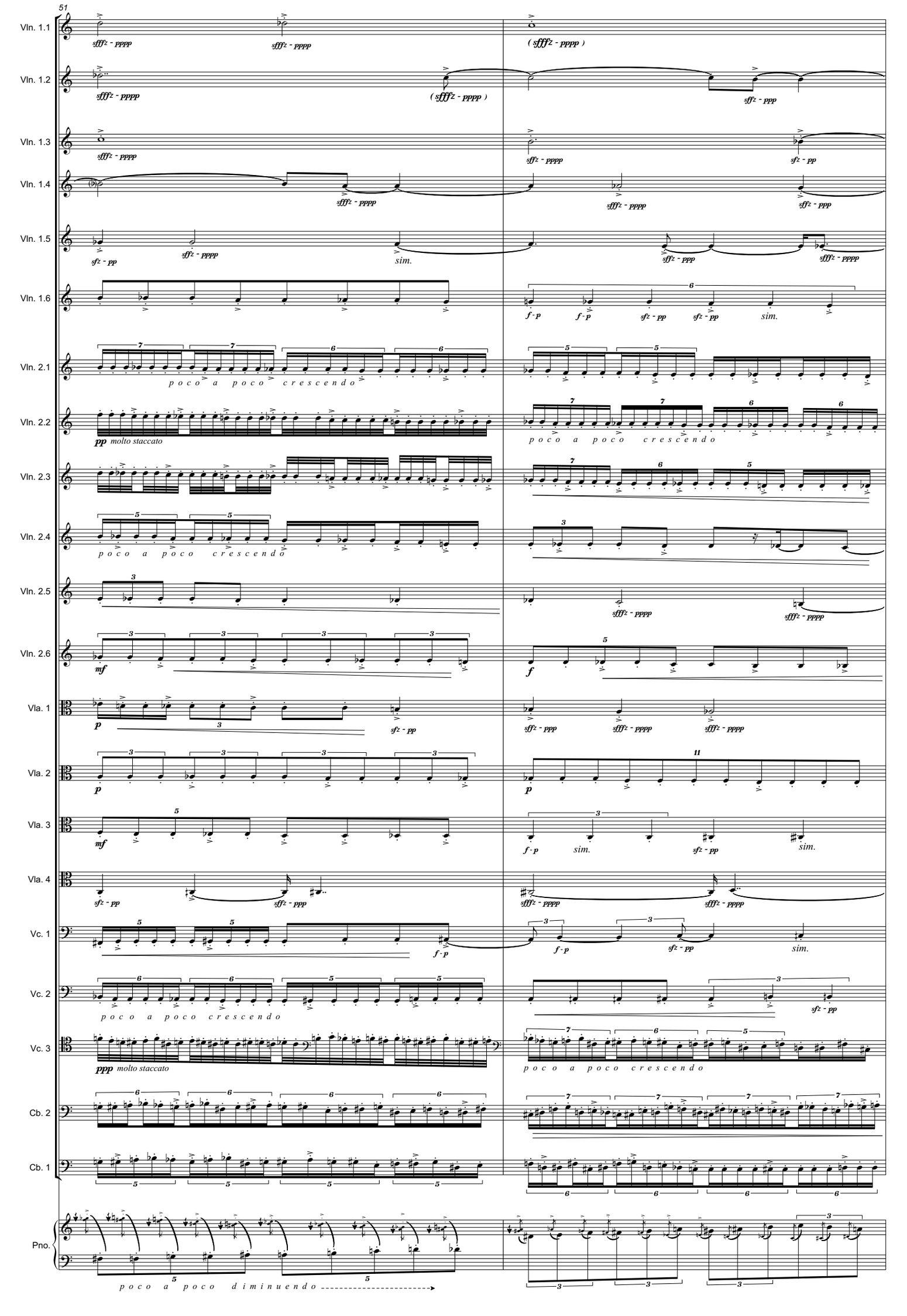

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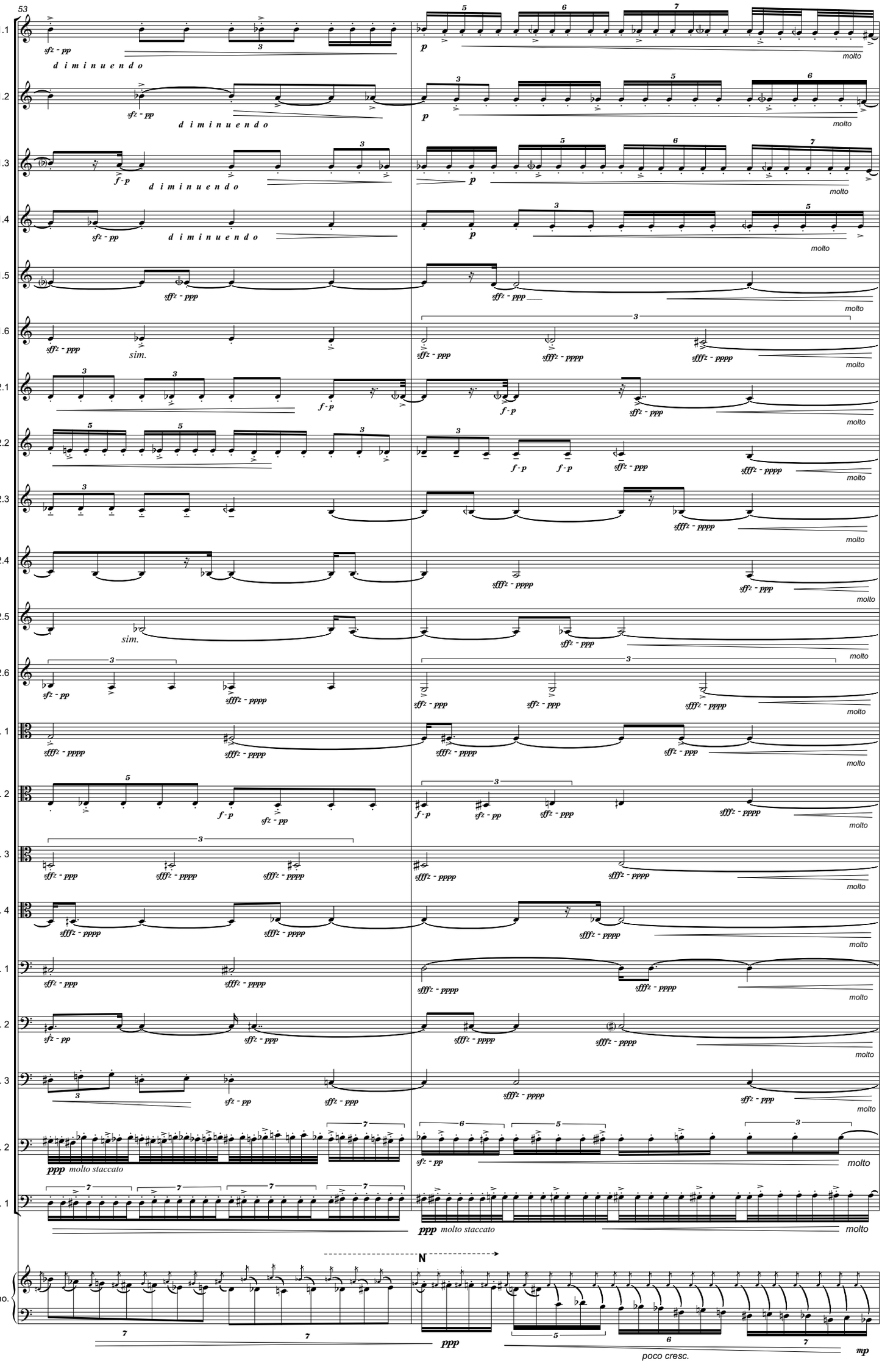

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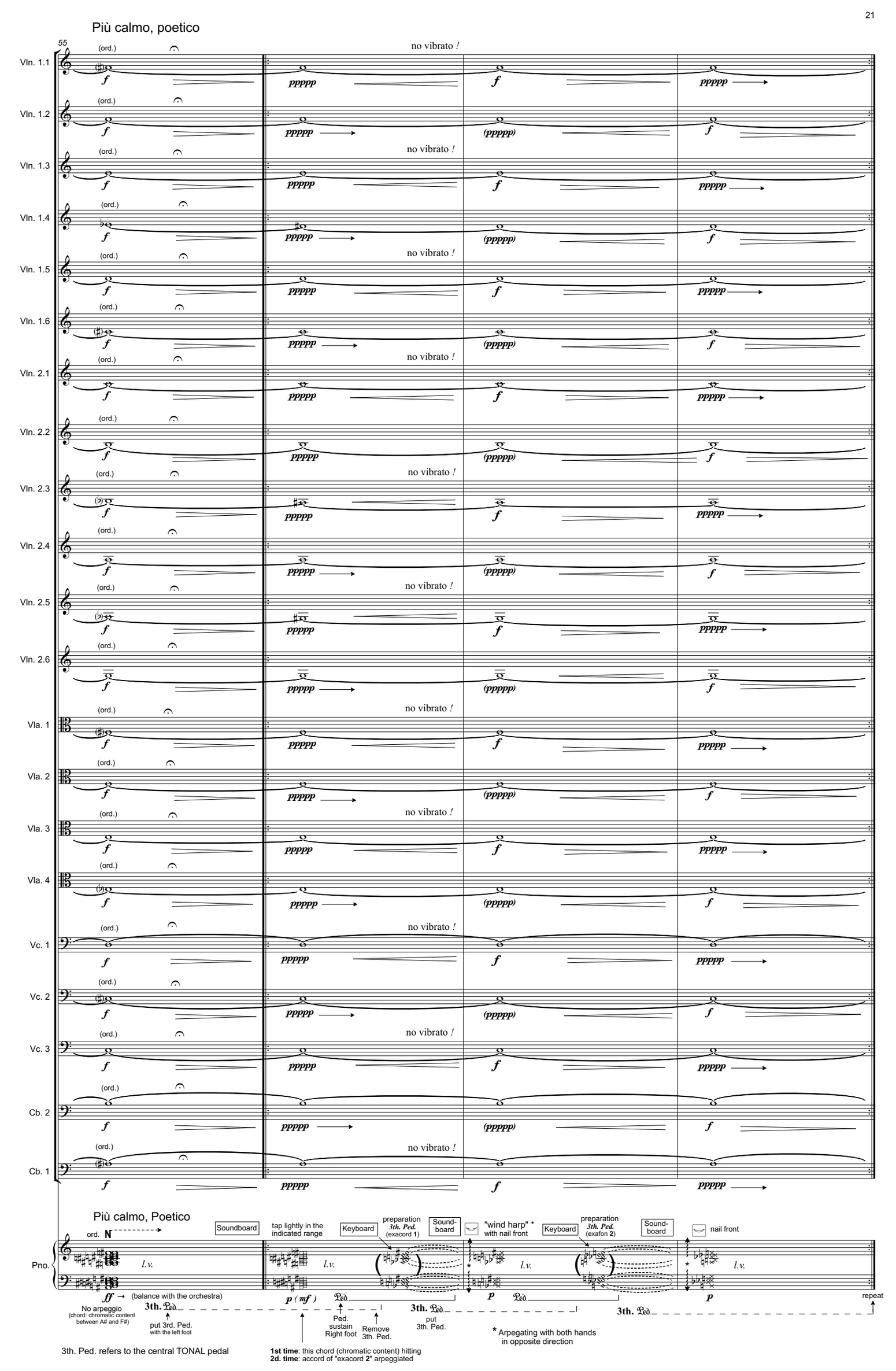
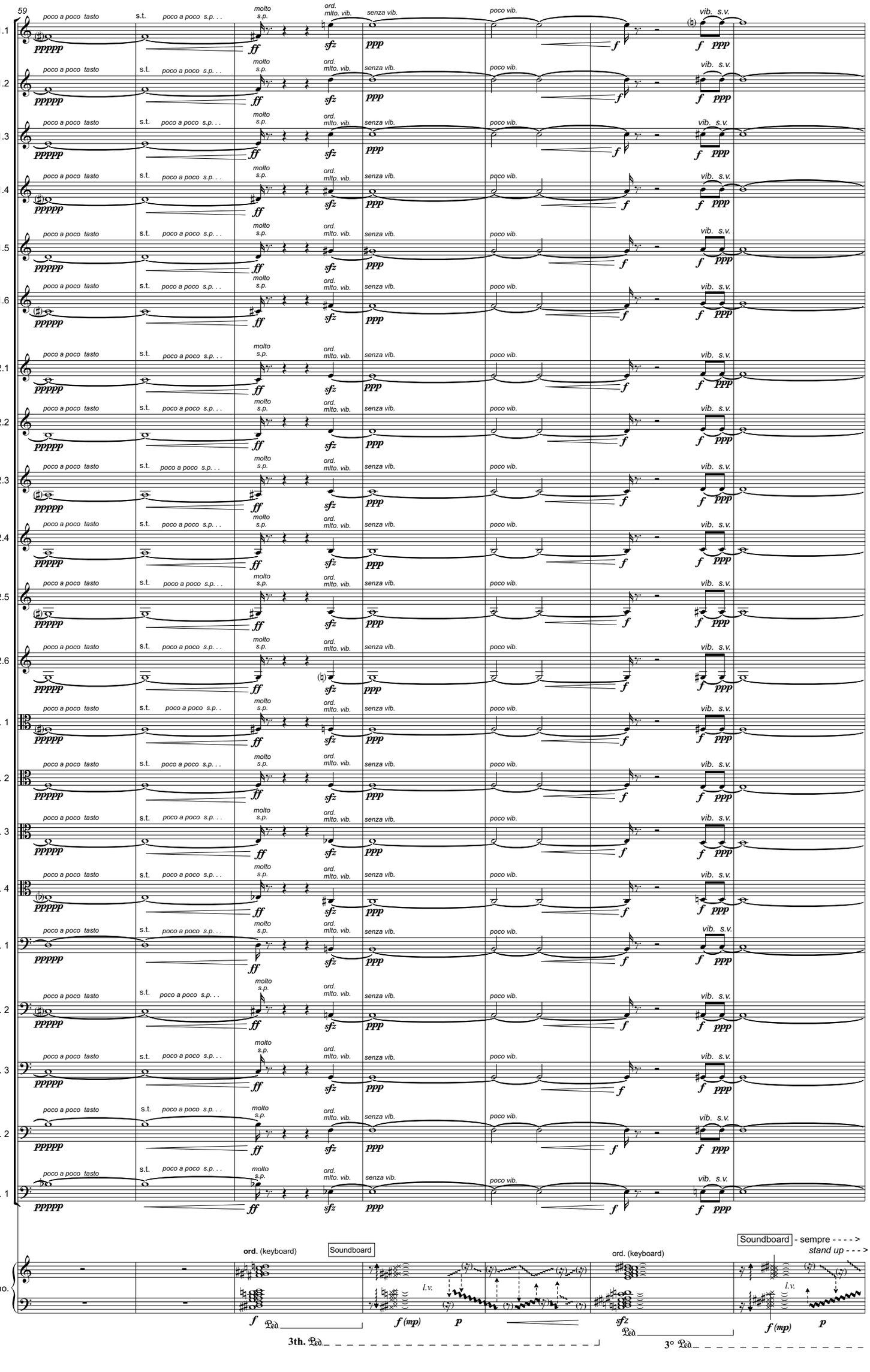
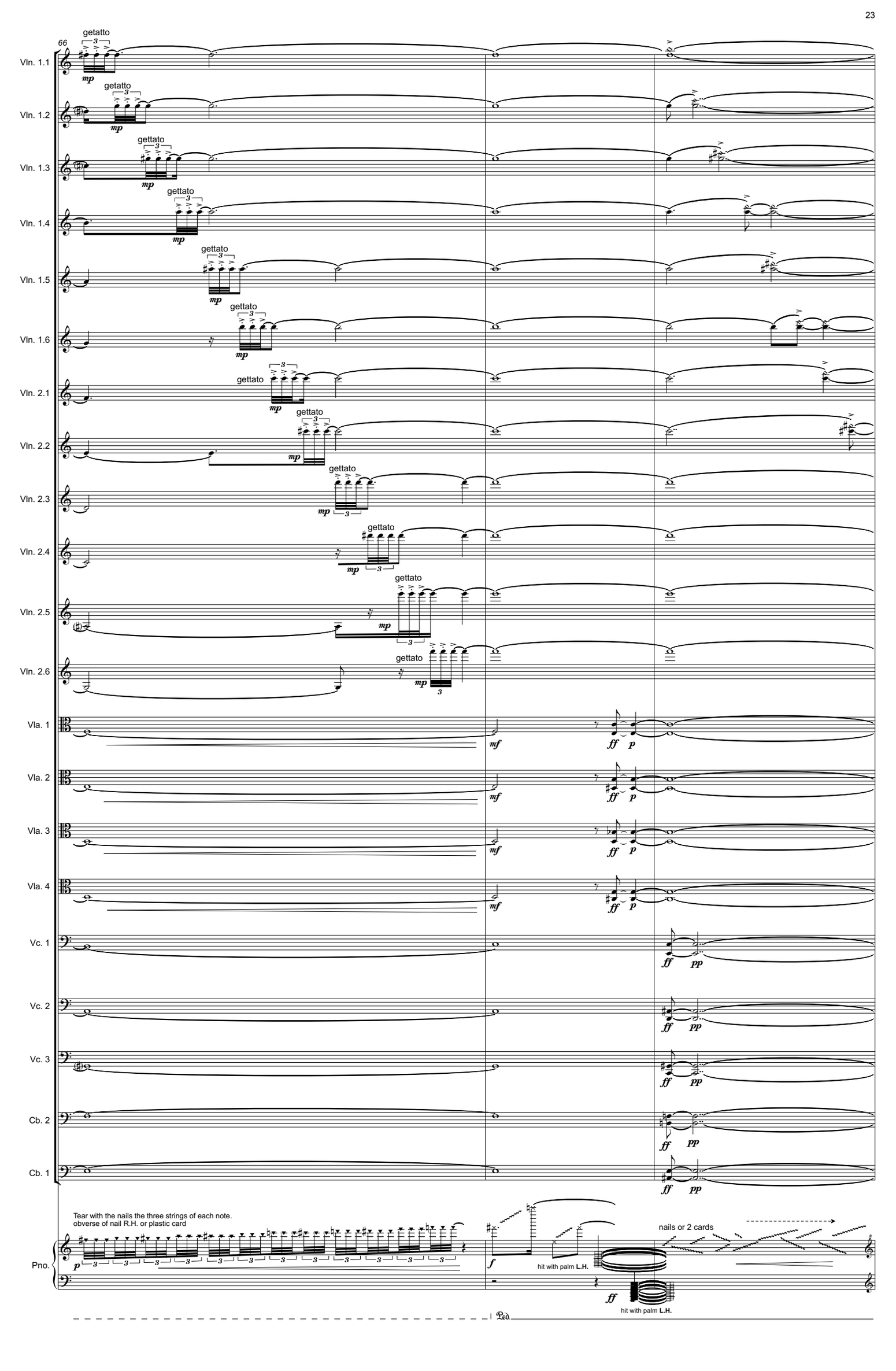
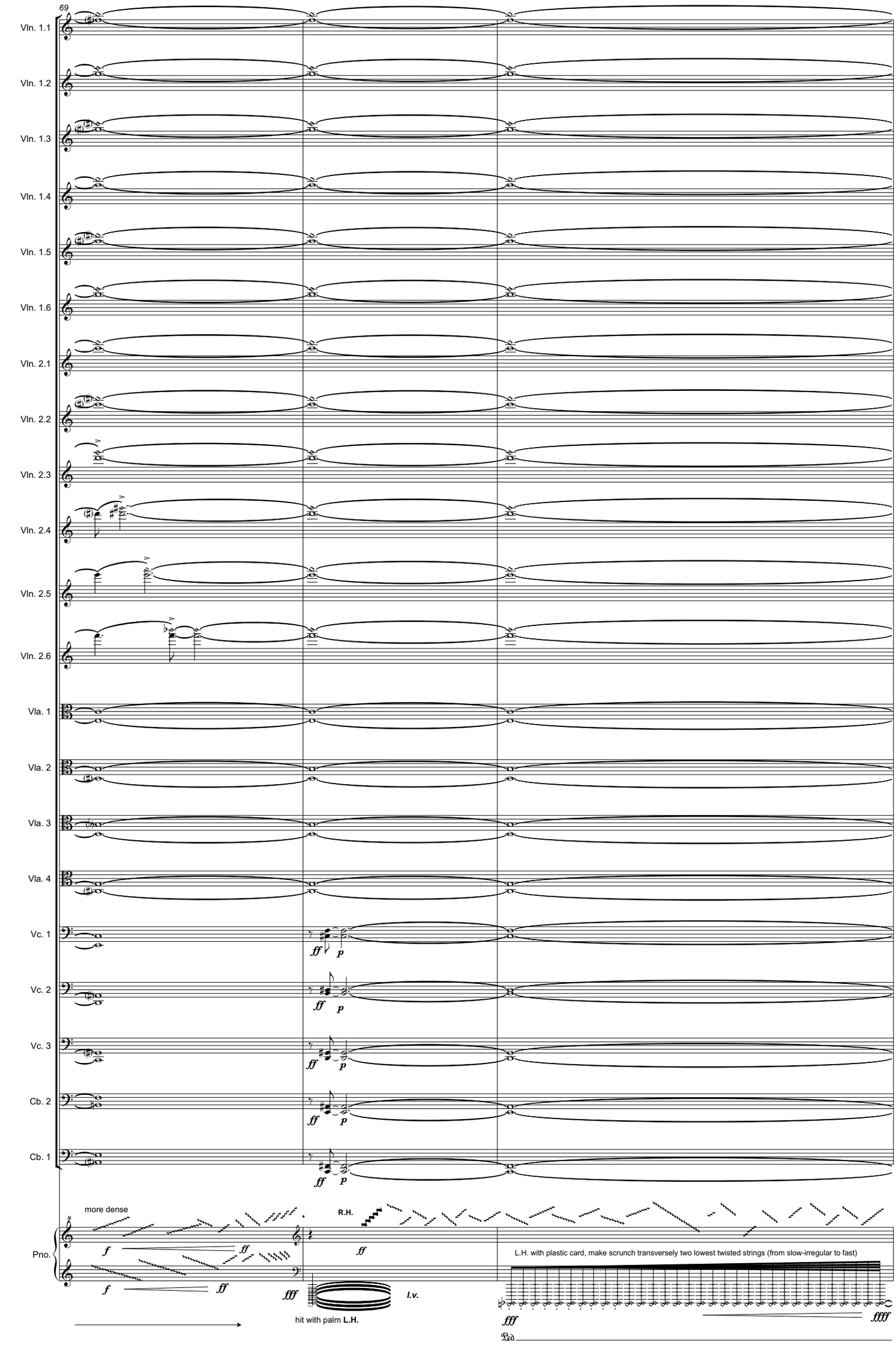
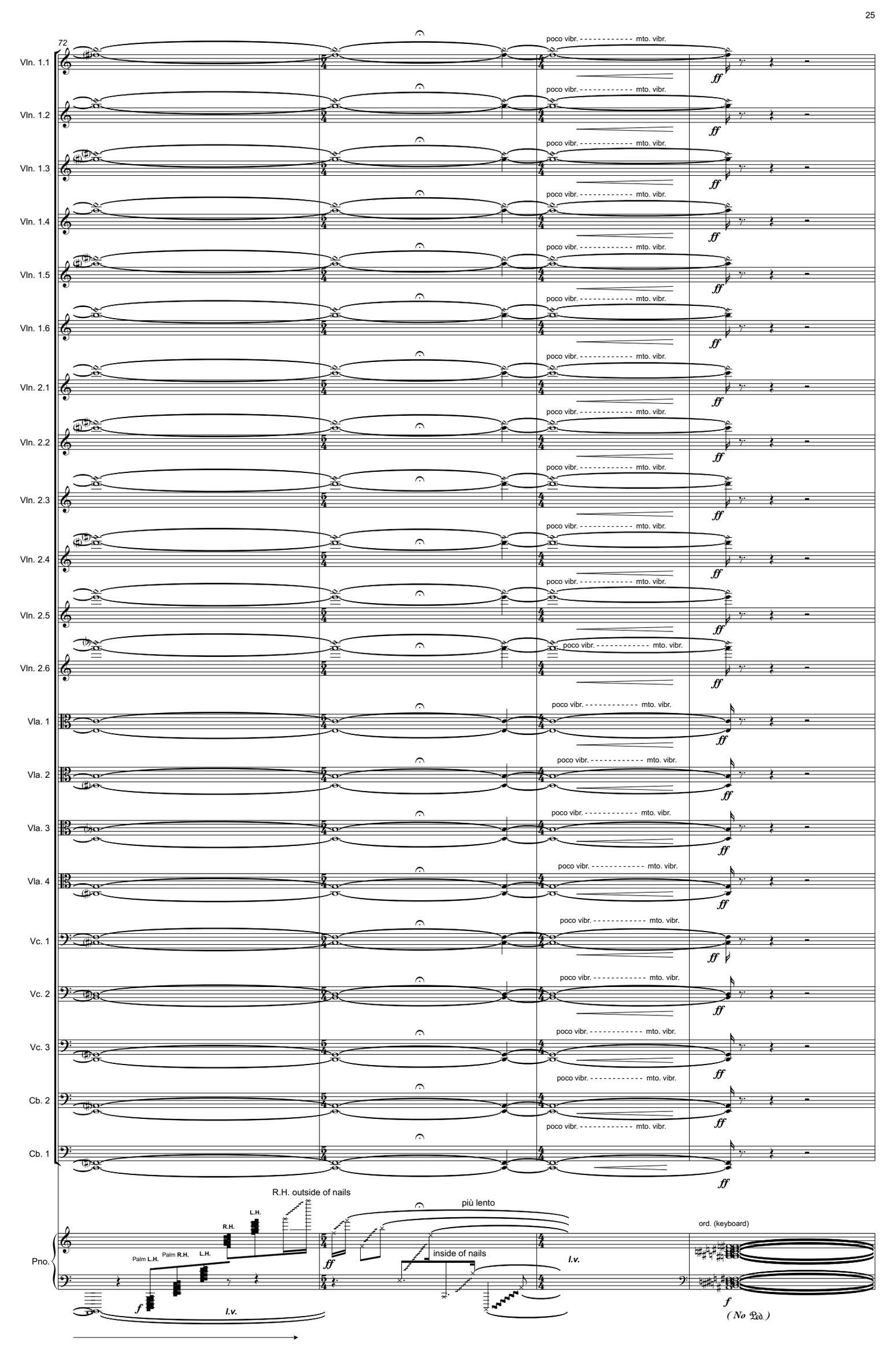
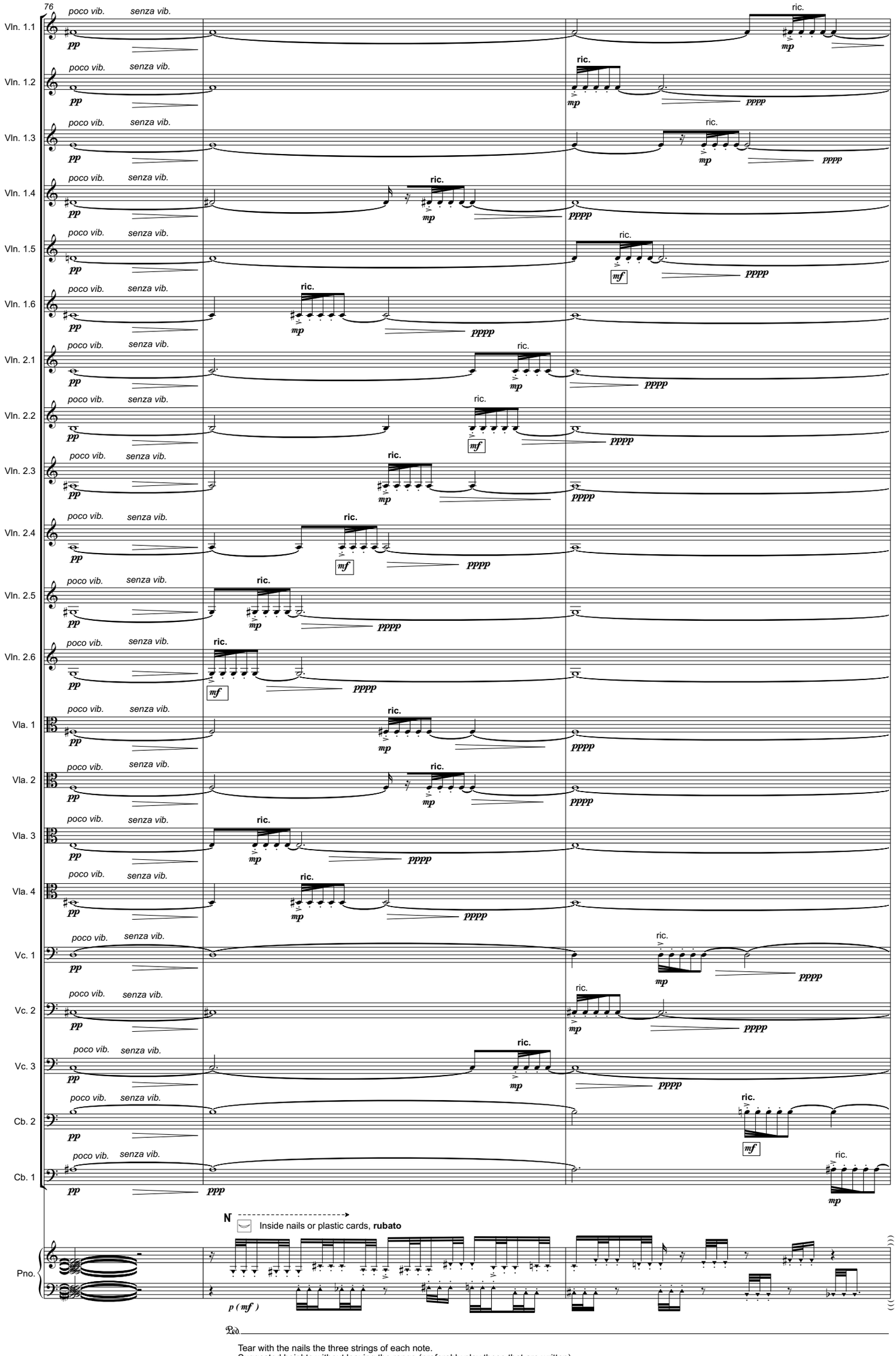

Più calmo, poetico
55
Vln. 1.1
Vln. 1.2
Vln. 1.3
Vln. 1.4
Vln. 1.5
Vln. 1.6
Vln. 2.1
Vln. 2.2
Vln. 2.3
Vln. 2.4
Vln. 2.5
Vln. 2.6
Vla. 1
Vla. 2
Vla. 3
Vla. 4
Vc. 1
Vc. 2
Vc. 3
Cb. 2
Cb. 1
(ord.)
no vibrato !
f
ppppp
(ppppp)
Più calmo, Poetico
Pno.
ord. N
l.v.
Soundboard
tap lightly in the indicated range
Keyboard
preparation 3th. Ped. (exacord 1)
Sound-board
"wind harp" * with nail front
preparation 3th. Ped. (exafon 2)
nail front
ff → (balance with the orchestra)
No arpeggio
(chord: chromatic content between A# and F#)
3th. Ped.
put 3rd. Ped. with the left foot
p (mf)
Ped. sustain Right foot
Remove 3th. Ped.
put 3th. Ped.
p
repeat
* Arpegating with both hands in opposite direction
3th. Ped. refers to the central TONAL pedal
1st time: this chord (chromatic content) hitting
2d. time: accord of "exacord 2" arpeggiated

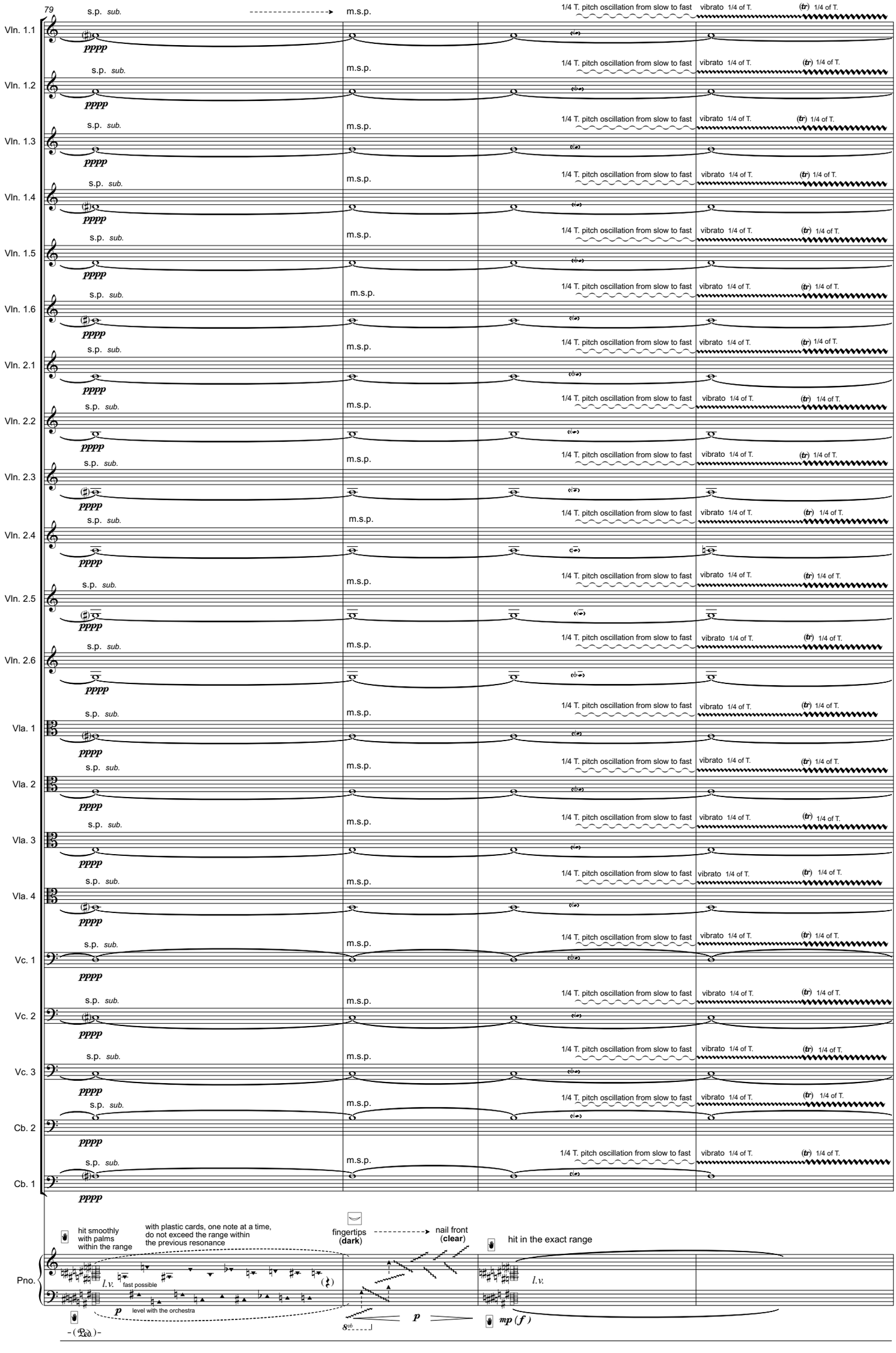

59
Vln. 1.1
Vln. 1.2
Vln. 1.3
Vln. 1.4
Vln. 1.5
Vln. 1.6
Vln. 2.1
Vln. 2.2
Vln. 2.3
Vln. 2.4
Vln. 2.5
Vln. 2.6
Vla. 1
Vla. 2
Vla. 3
Vla. 4
Vc. 1
Vc. 2
Vc. 3
Cb. 2
Cb. 1
poco a poco tasto
s.t.
poco a poco s.p. . .
molto s.p.
ord. mlto. vib.
senza vib.
poco vib.
vib. s.v.
Pno.
ord. (keyboard)
Soundboard
Soundboard - sempre - - - - >
stand up - - - - >
l.v.
3th.
3°


66
Vln. 1.1
Vln. 1.2
Vln. 1.3
Vln. 1.4
Vln. 1.5
Vln. 1.6
Vln. 2.1
Vln. 2.2
Vln. 2.3
Vln. 2.4
Vln. 2.5
Vln. 2.6
Vla. 1
Vla. 2
Vla. 3
Vla. 4
Vc. 1
Vc. 2
Vc. 3
Cb. 2
Cb. 1
Pno.
getatto
mp
mf
ff
p
pp
Tear with the nails the three strings of each note.
obverse of nail R.H. or plastic card
hit with palm L.H.
nails or 2 cards
Ped.


69
Vln. 1.1
Vln. 1.2
Vln. 1.3
Vln. 1.4
Vln. 1.5
Vln. 1.6
Vln. 2.1
Vln. 2.2
Vln. 2.3
Vln. 2.4
Vln. 2.5
Vln. 2.6
Vla. 1
Vla. 2
Vla. 3
Vla. 4
Vc. 1
Vc. 2
Vc. 3
Cb. 2
Cb. 1
Pno.
more dense
R.H.
L.H. with plastic card, make scrunch transversely two lowest twisted strings (from slow-irregular to fast)
hit with palm L.H.
l.v.


72
Vln. 1.1
Vln. 1.2
Vln. 1.3
Vln. 1.4
Vln. 1.5
Vln. 1.6
Vln. 2.1
Vln. 2.2
Vln. 2.3
Vln. 2.4
Vln. 2.5
Vln. 2.6
Vla. 1
Vla. 2
Vla. 3
Vla. 4
Vc. 1
Vc. 2
Vc. 3
Cb. 2
Cb. 1
Pno.
poco vibr. - - - - - - - - - - - - mto. vibr.
ff
R.H. outside of nails
più lento
inside of nails
l.v.
ord. (keyboard)
Palm L.H.
Palm R.H.
L.H.
R.H.
f
(No Ped.)


76
Vln. 1.1
Vln. 1.2
Vln. 1.3
Vln. 1.4
Vln. 1.5
Vln. 1.6
Vln. 2.1
Vln. 2.2
Vln. 2.3
Vln. 2.4
Vln. 2.5
Vln. 2.6
Vla. 1
Vla. 2
Vla. 3
Vla. 4
Vc. 1
Vc. 2
Vc. 3
Cb. 2
Cb. 1
Pno.
poco vib.
senza vib.
ric.
N
Inside nails or plastic cards, rubato
Tear with the nails the three strings of each note.
Suggested heights without leaving the range (preferably play those that are written).



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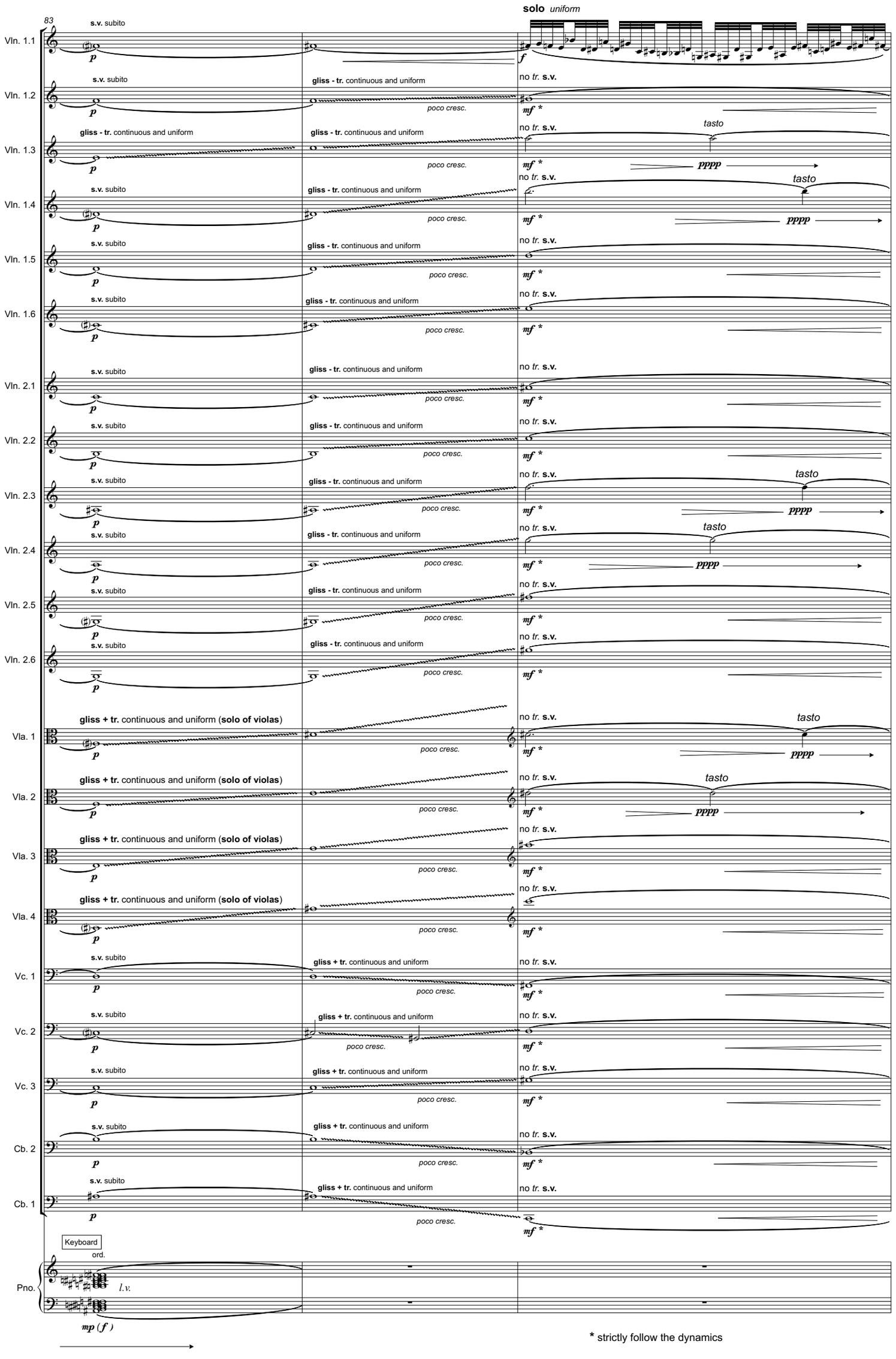

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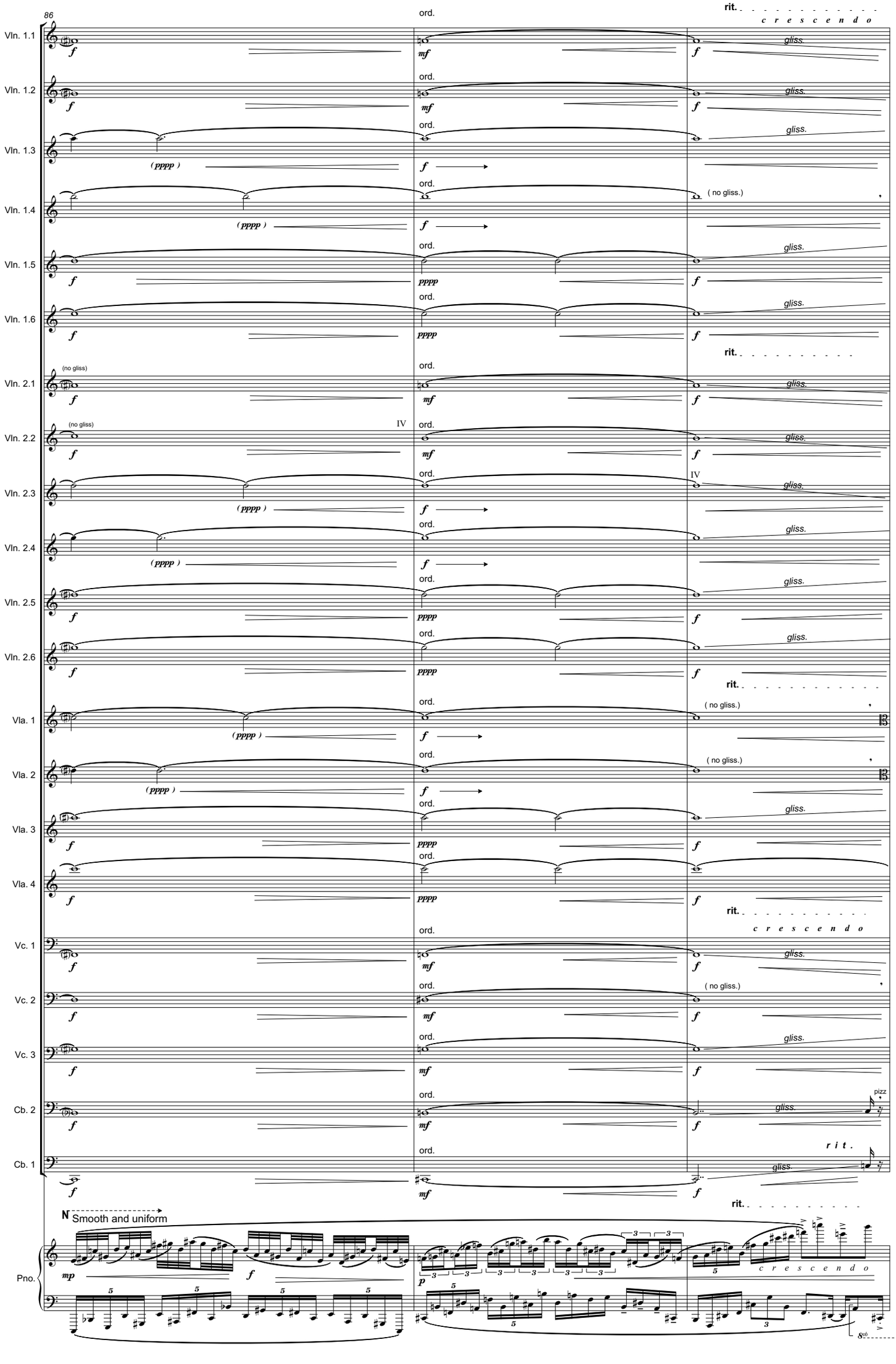

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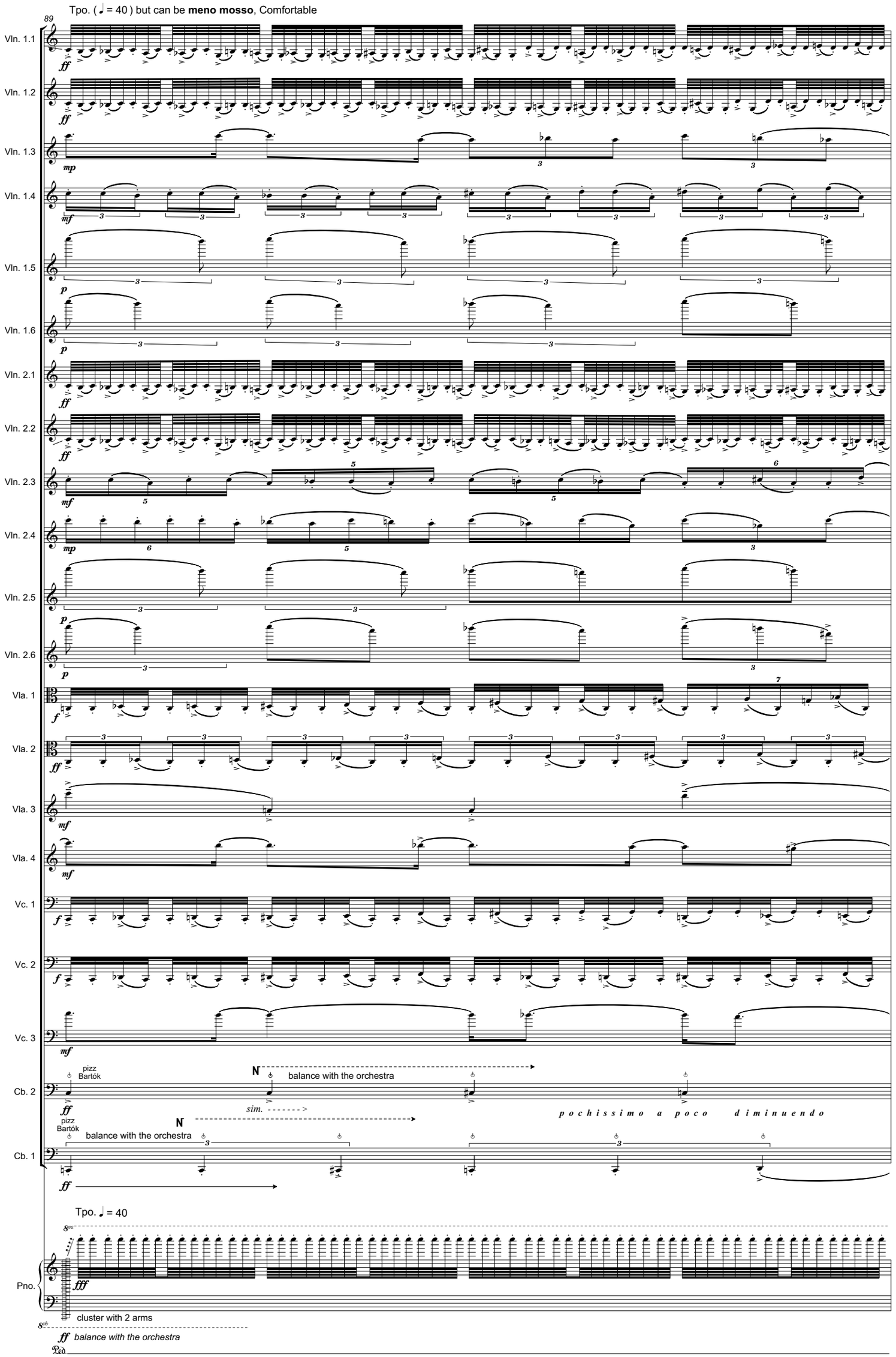
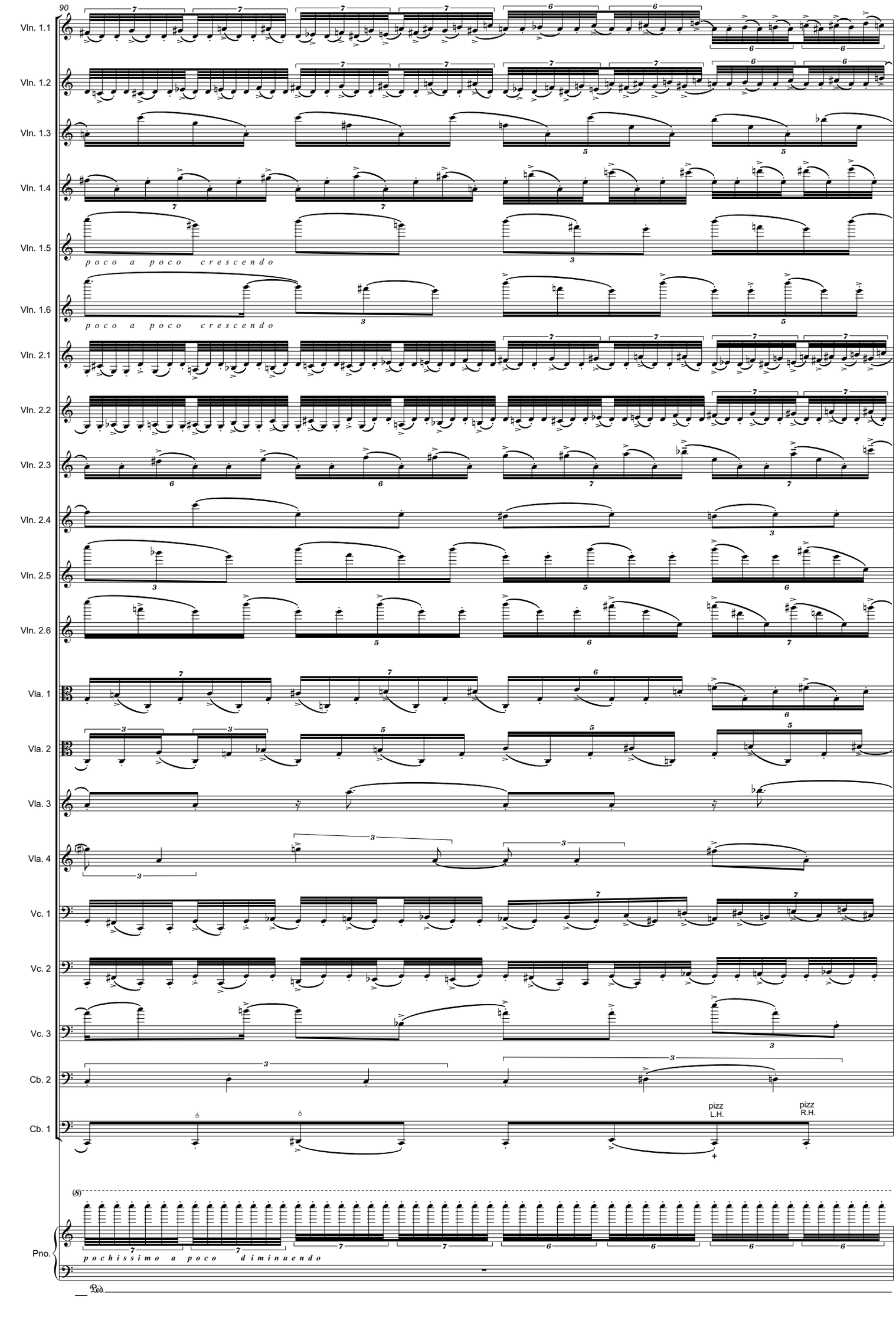

Tpo. (♩ = 40) but can be **meno mosso**, Comfortable
89
Vln. 1.1
Vln. 1.2
Vln. 1.3
Vln. 1.4
Vln. 1.5
Vln. 1.6
Vln. 2.1
Vln. 2.2
Vln. 2.3
Vln. 2.4
Vln. 2.5
Vln. 2.6
Vla. 1
Vla. 2
Vla. 3
Vla. 4
Vc. 1
Vc. 2
Vc. 3
Cb. 2
Cb. 1
pizz
Bartók
balance with the orchestra
sim.
pochissimo a poco diminuendo
Tpo. ♩ = 40
Pno.
cluster with 2 arms
balance with the orchestra
Orchestra : the faster, the louder, the slower the piano, except the double basses



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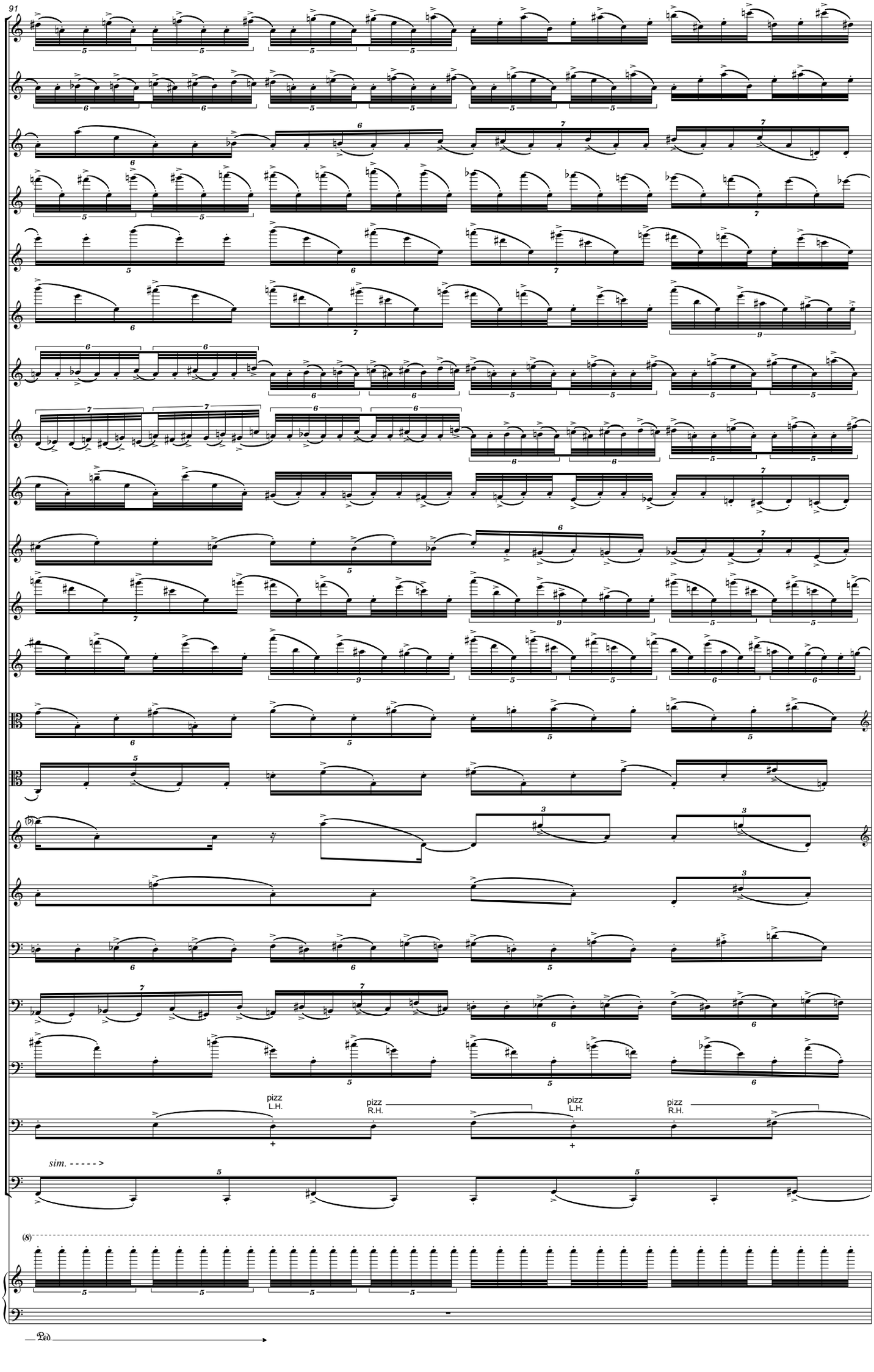

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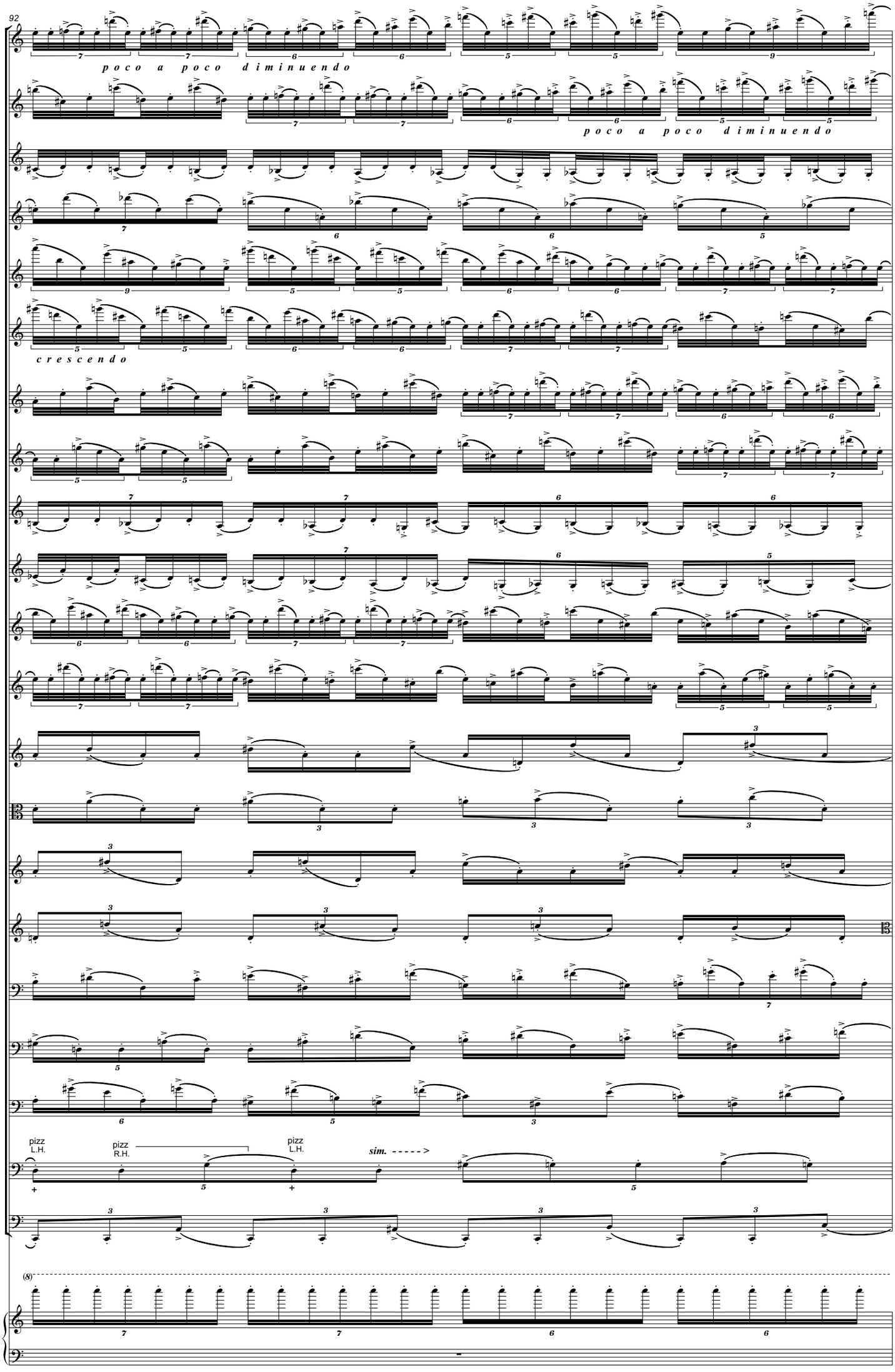

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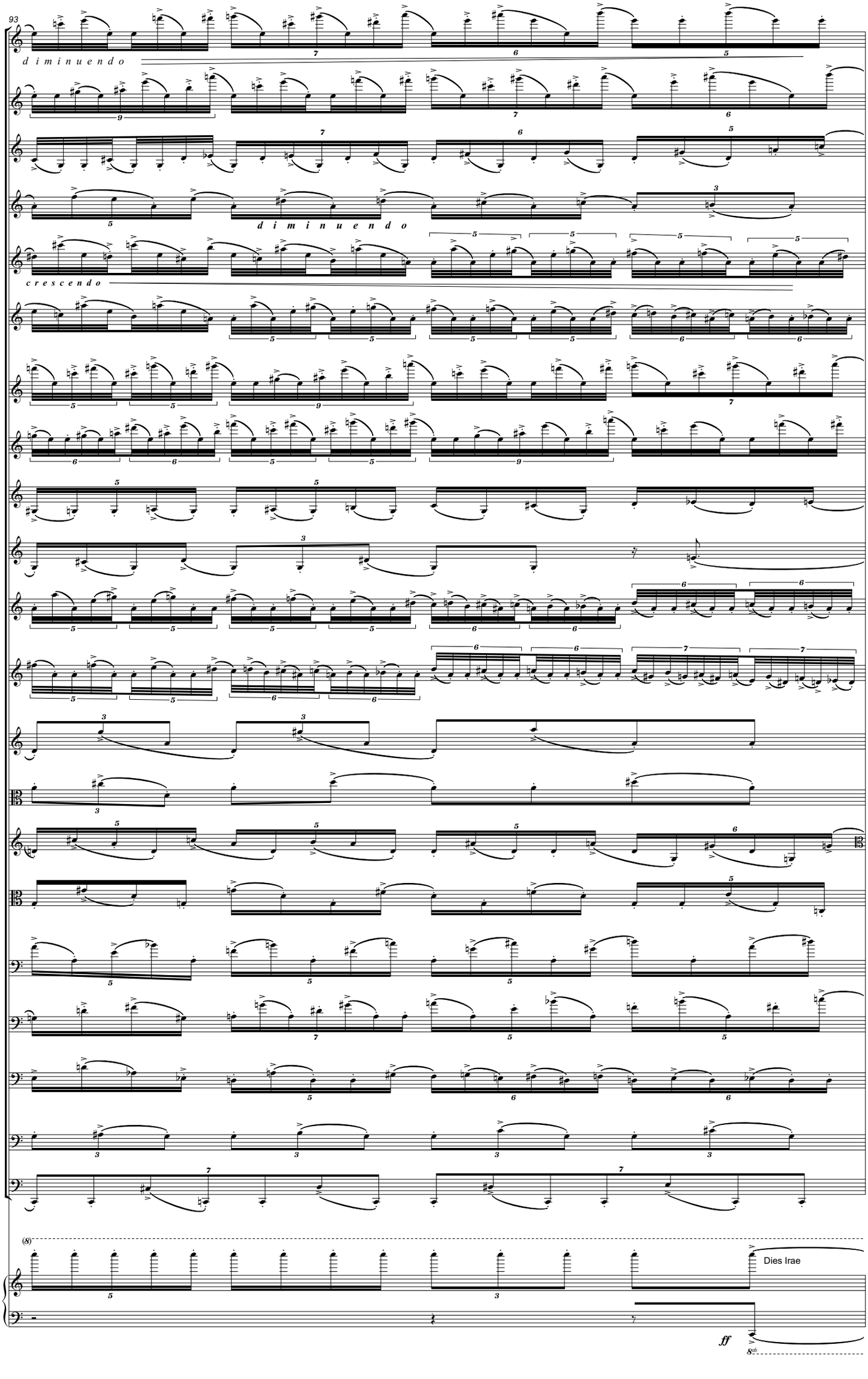

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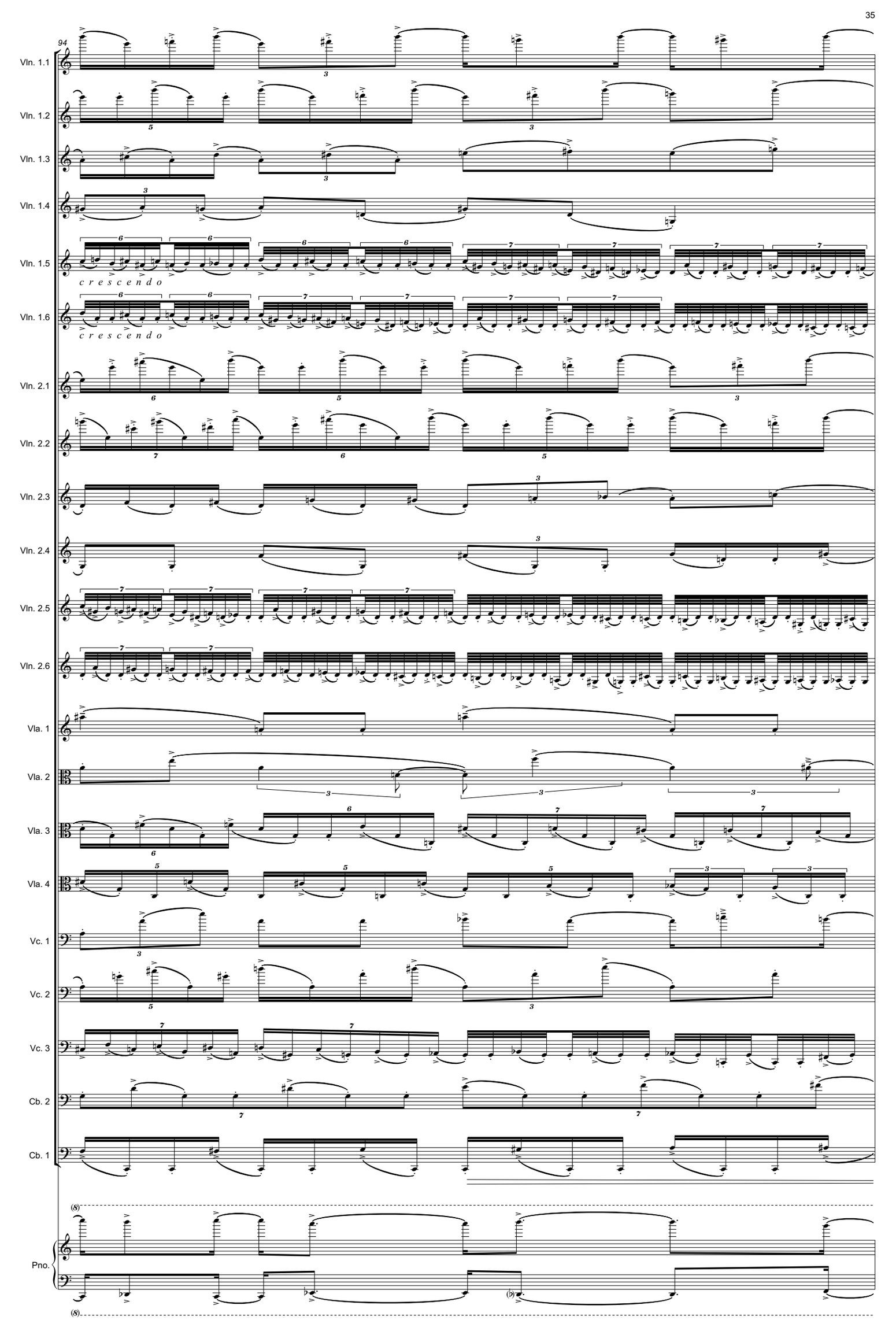

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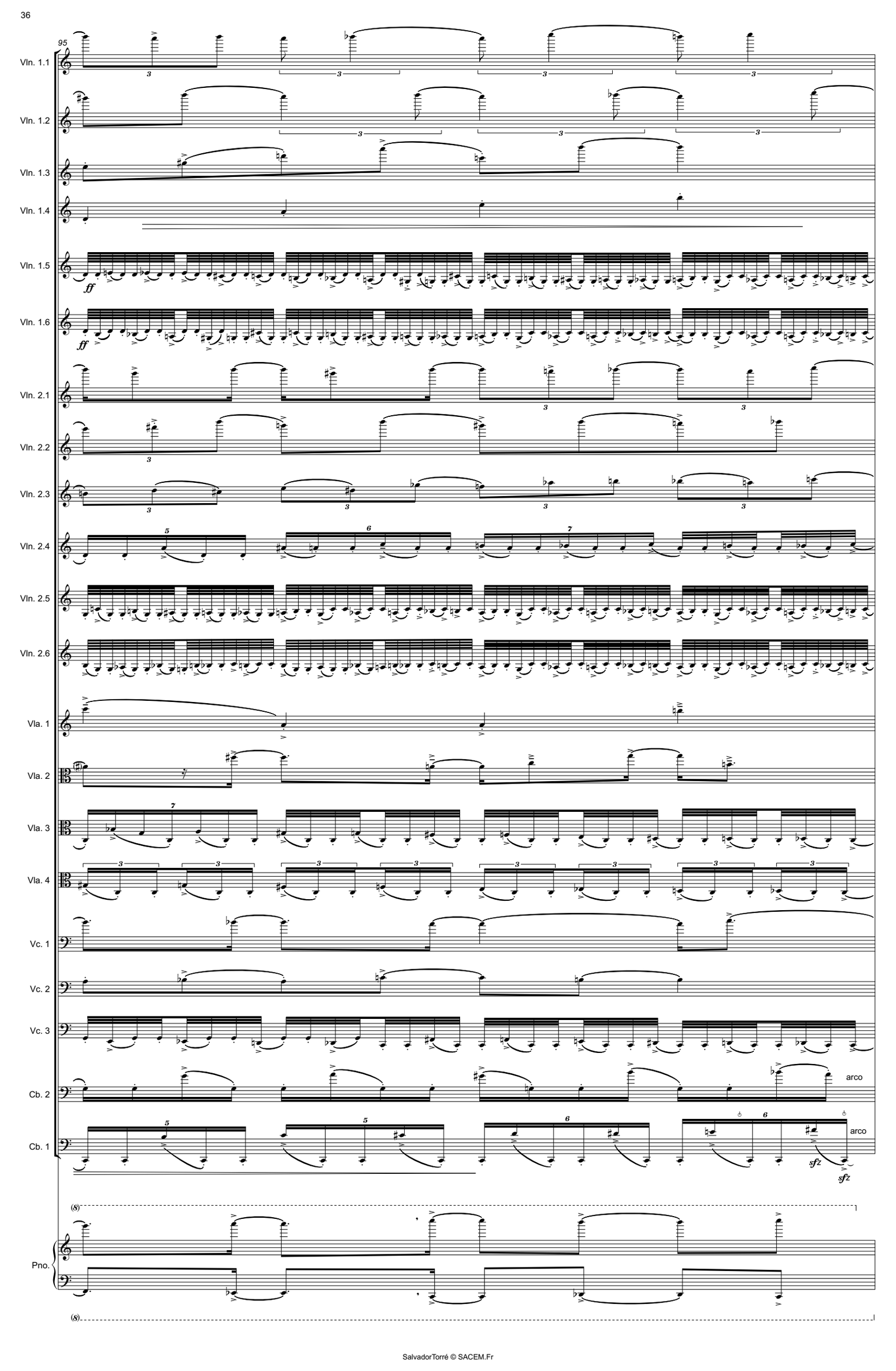

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to Tpo. if the previous passage was slower

96

Vln. 1.1
Vln. 1.2
Vln. 1.3
Vln. 1.4
Vln. 1.5
Vln. 1.6
Vln. 2.1
Vln. 2.2
Vln. 2.3
Vln. 2.4
Vln. 2.5
Vln. 2.6
Vla. 1
Vla. 2
Vla. 3
Vla. 4
Vc. 1
Vc. 2
Vc. 3
Cb. 2
Cb. 1
Pno.

ff *pochissimo a poco diminuendo*

arco

(tr) balance with the orchestra

fff

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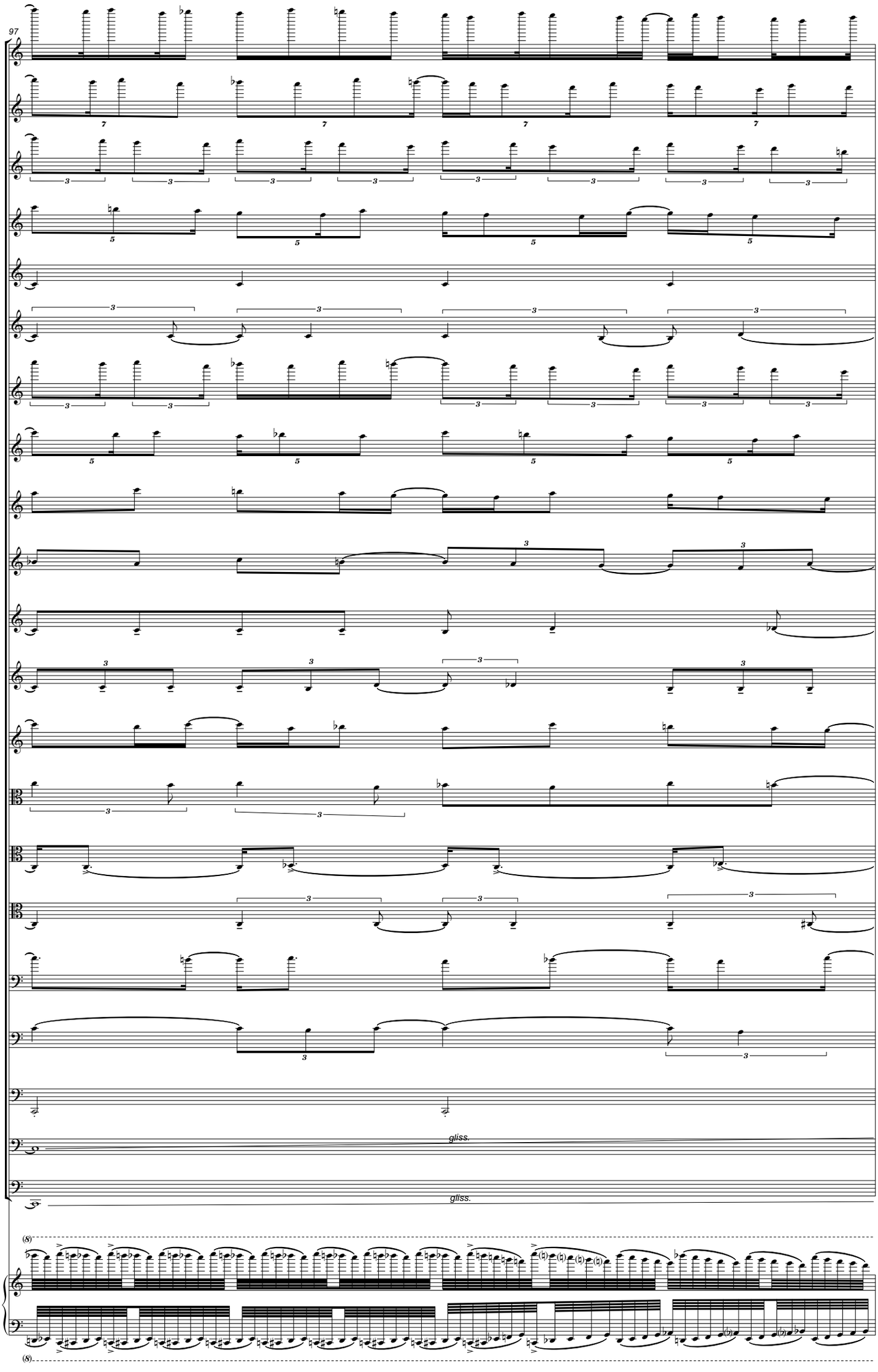

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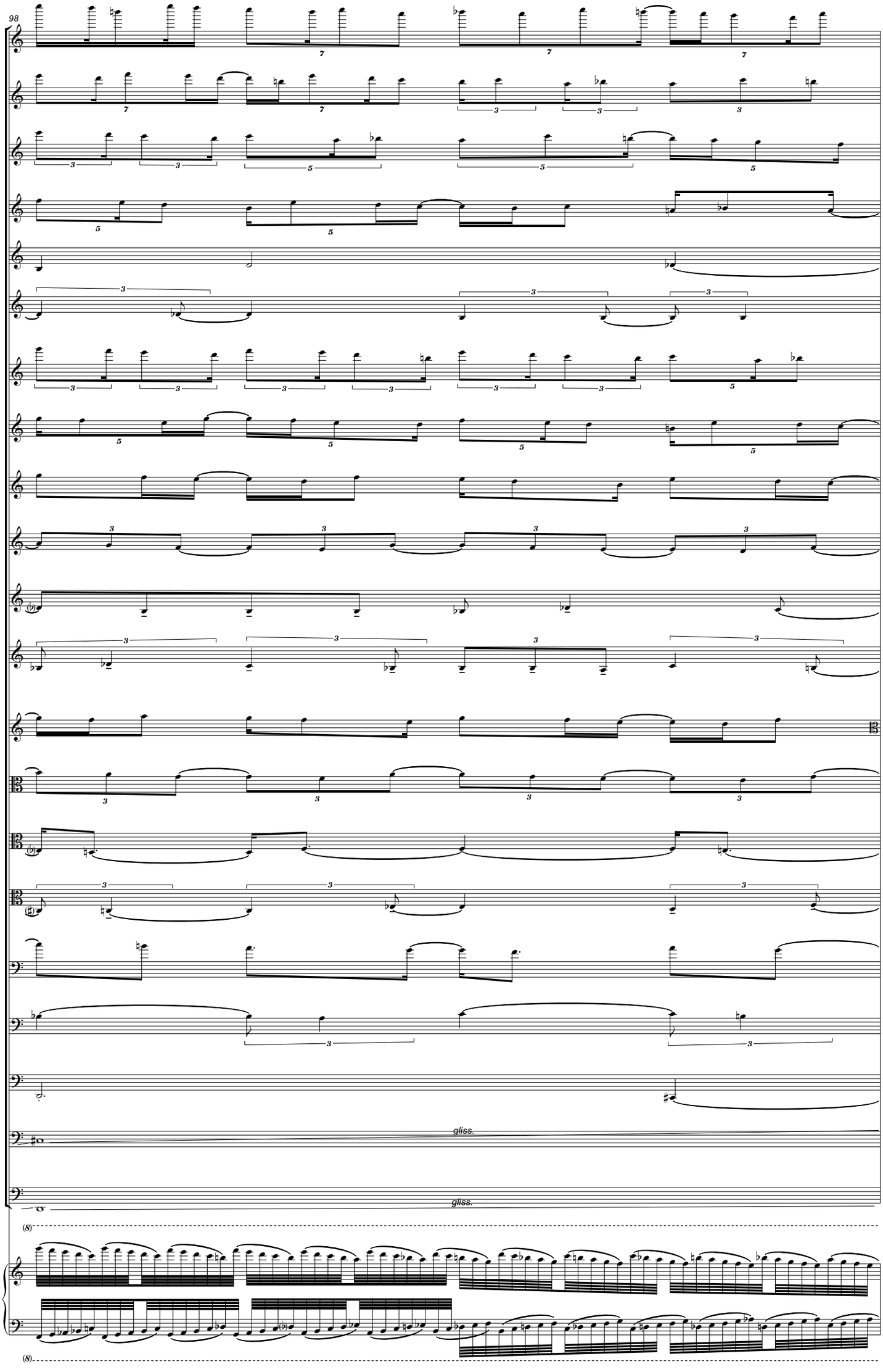

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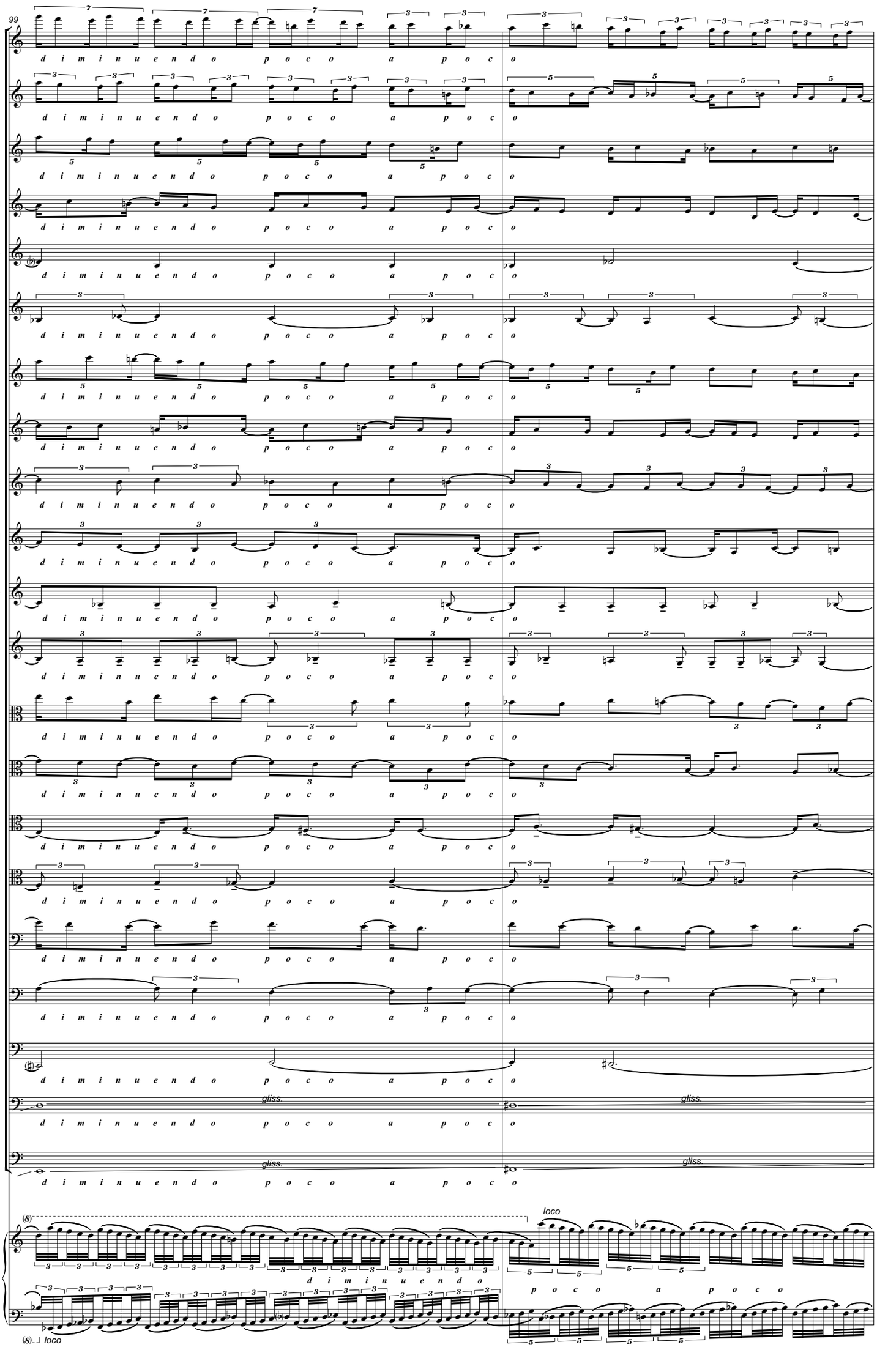

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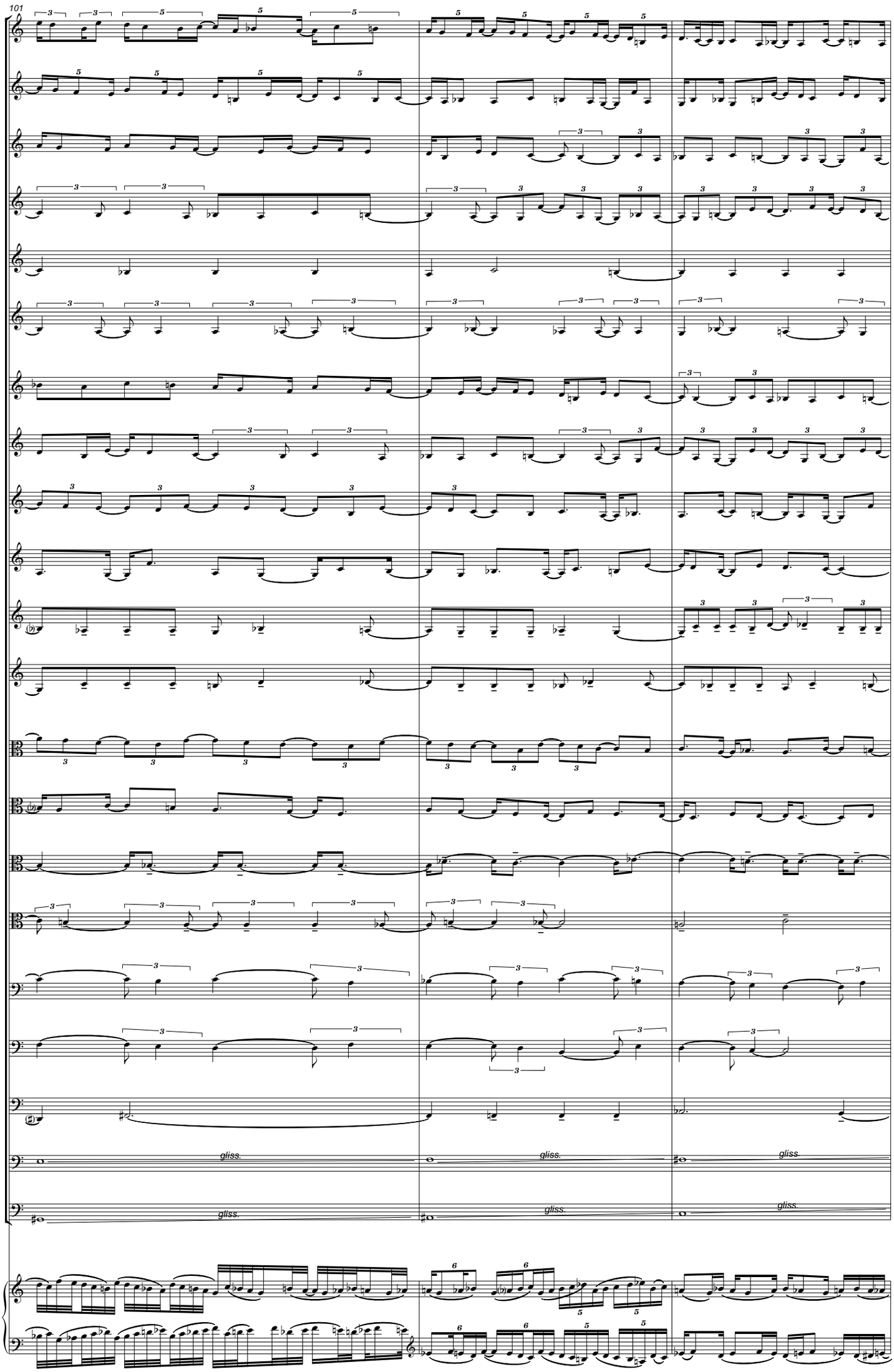

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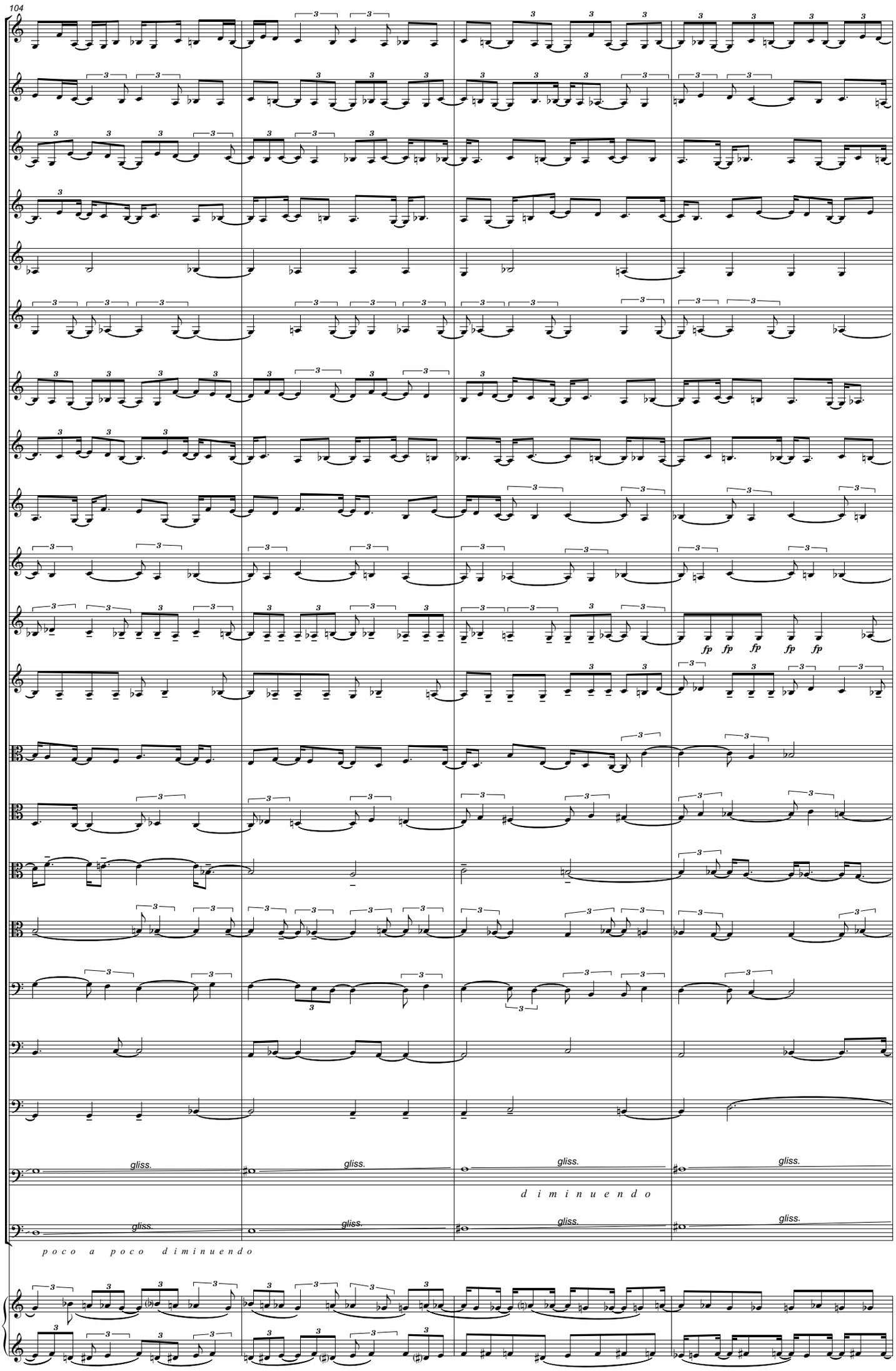

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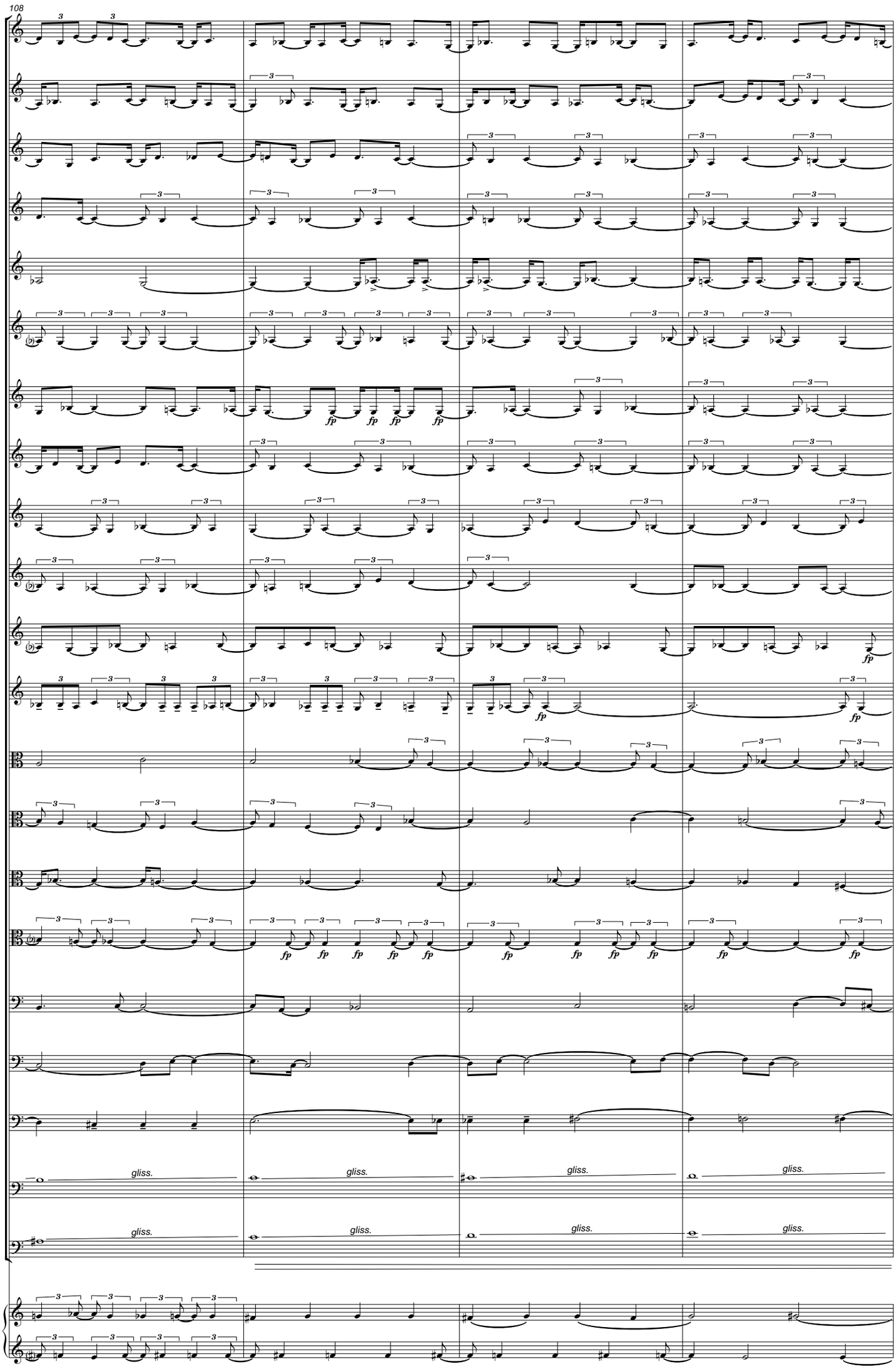

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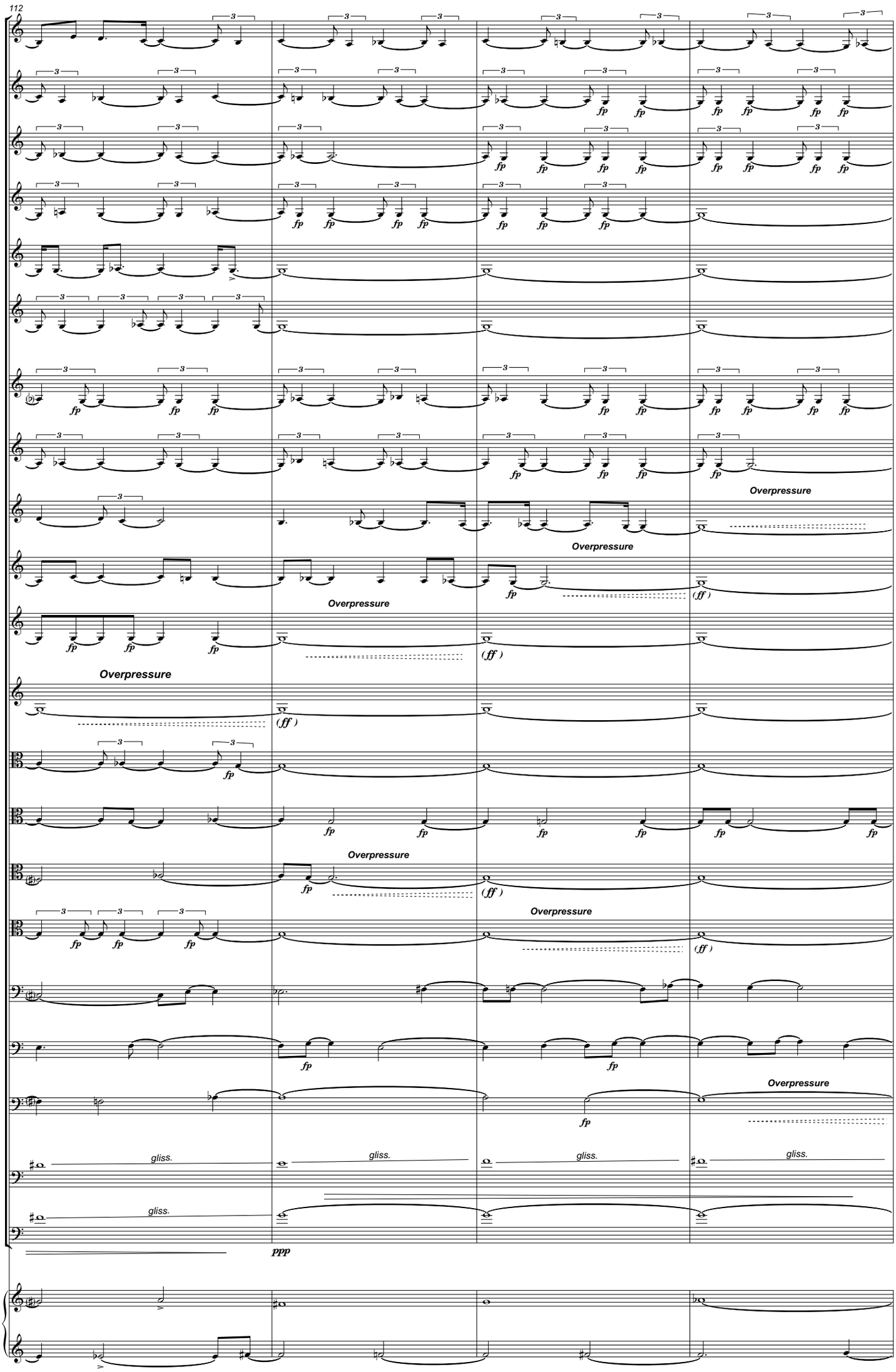

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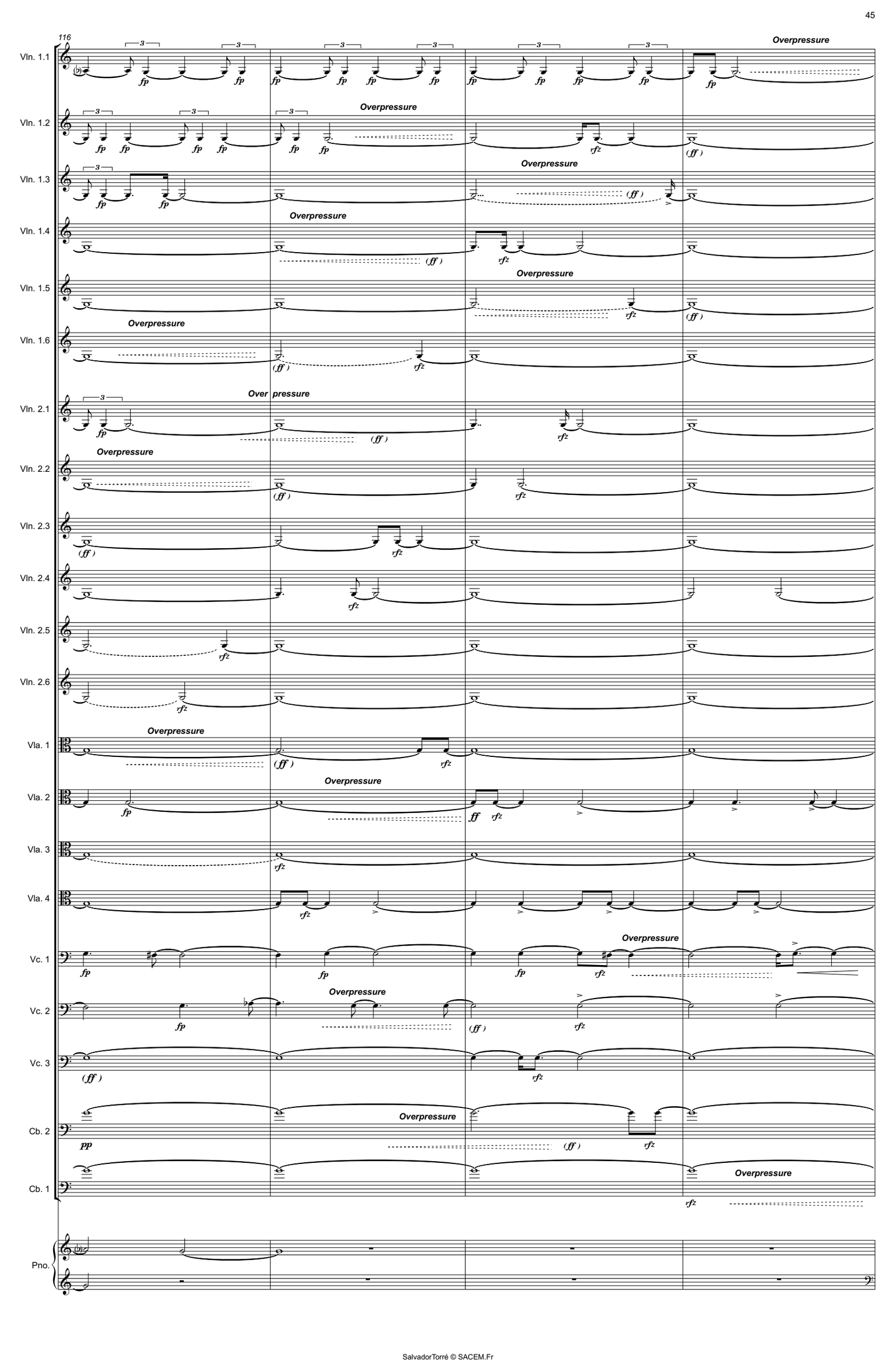

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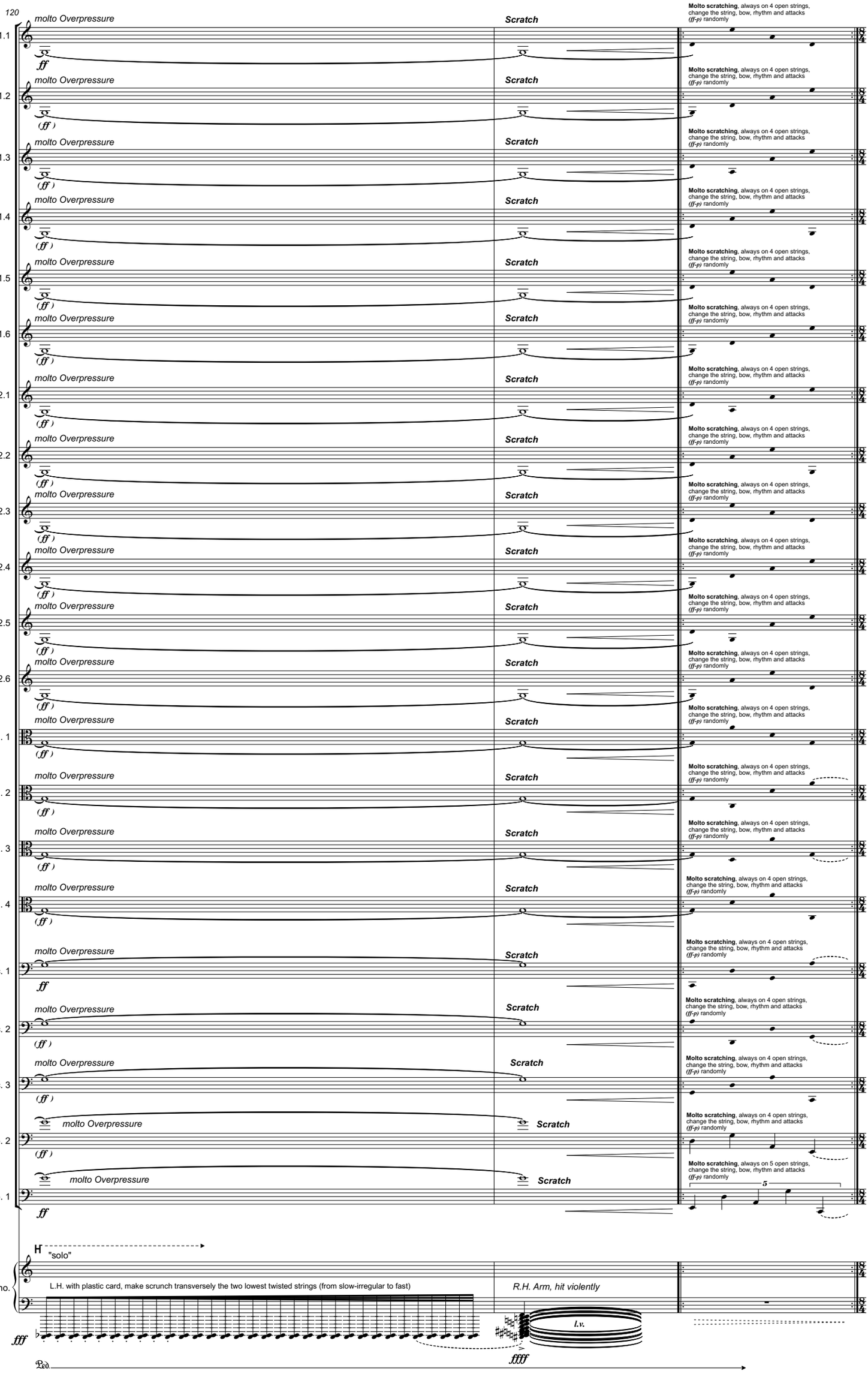
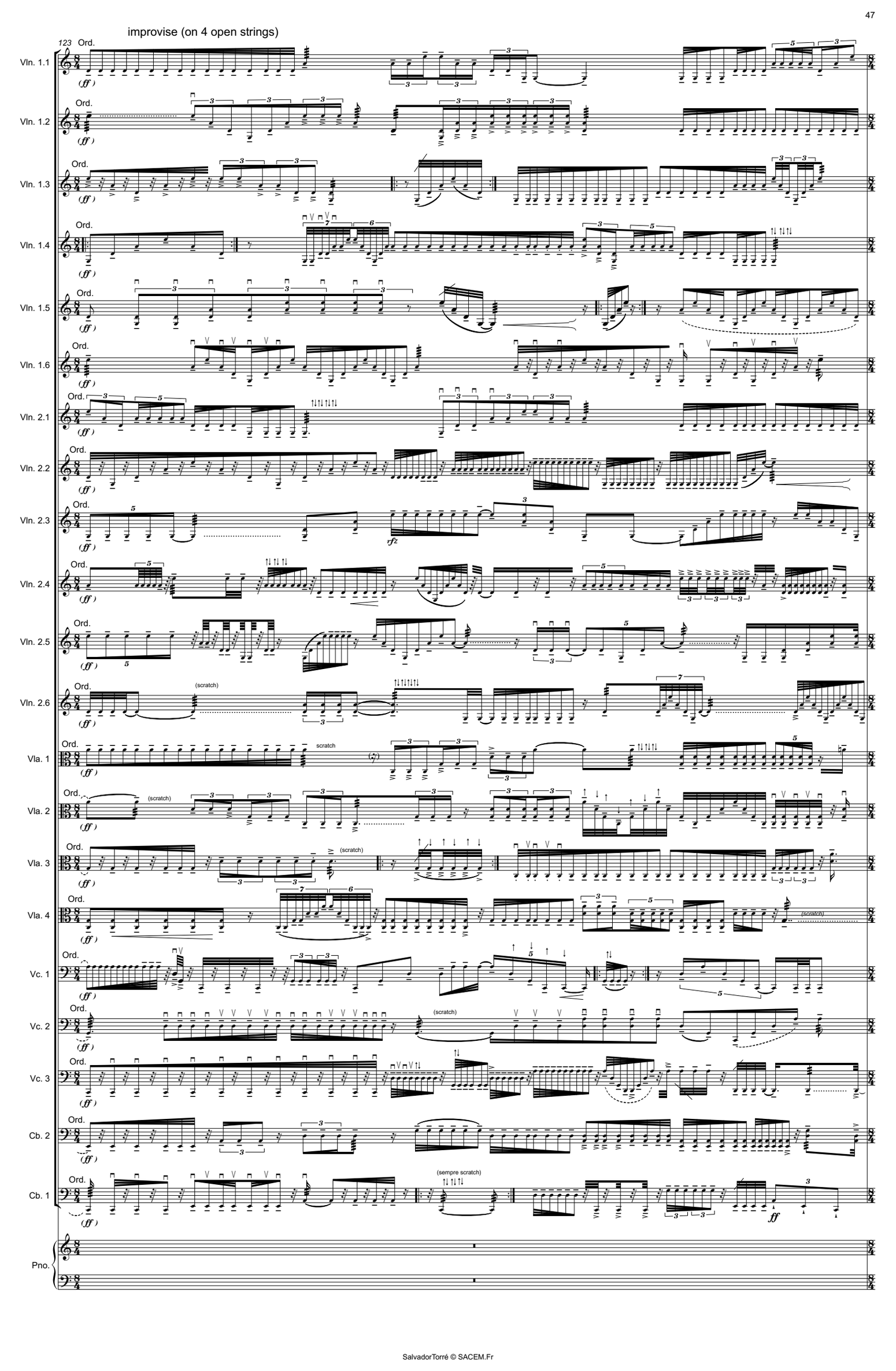

120
molto Overpressure
Scratch
Molto scratching, always on 4 open strings, change the string, bow, rhythm and attacks (ff-p) randomly
Vln. 1.1
Vln. 1.2
Vln. 1.3
Vln. 1.4
Vln. 1.5
Vln. 1.6
Vln. 2.1
Vln. 2.2
Vln. 2.3
Vln. 2.4
Vln. 2.5
Vln. 2.6
Vla. 1
Vla. 2
Vla. 3
Vla. 4
Vc. 1
Vc. 2
Vc. 3
Cb. 2
Cb. 1
ff
(ff)
5
H
"solo"
Pno.
L.H. with plastic card, make scrunch transversely the two lowest twisted strings (from slow-irregular to fast)
R.H. Arm, hit violently
l.v.
fff
ffff
Ped.



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seguir improvisando como previo, ahora con estas alturas (estrictas), o tocar lo que está escrito. ***Intenso***

124

Vln. 1.1
Vln. 1.2
Vln. 1.3
Vln. 1.4
Vln. 1.5
Vln. 1.6
Vln. 2.1
Vln. 2.2
Vln. 2.3
Vln. 2.4
Vln. 2.5
Vln. 2.6
Vla. 1
Vla. 2
Vla. 3
Vla. 4
Vc. 1
Vc. 2
Vc. 3
Cb. 2
Cb. 1
Pno.

(sonidos resultantes)
(dos 8as. arriba)
ord.
jeté
fff poss.
fff
(fff)
sfz

* Indicative of fingering of 4 strings, do not play

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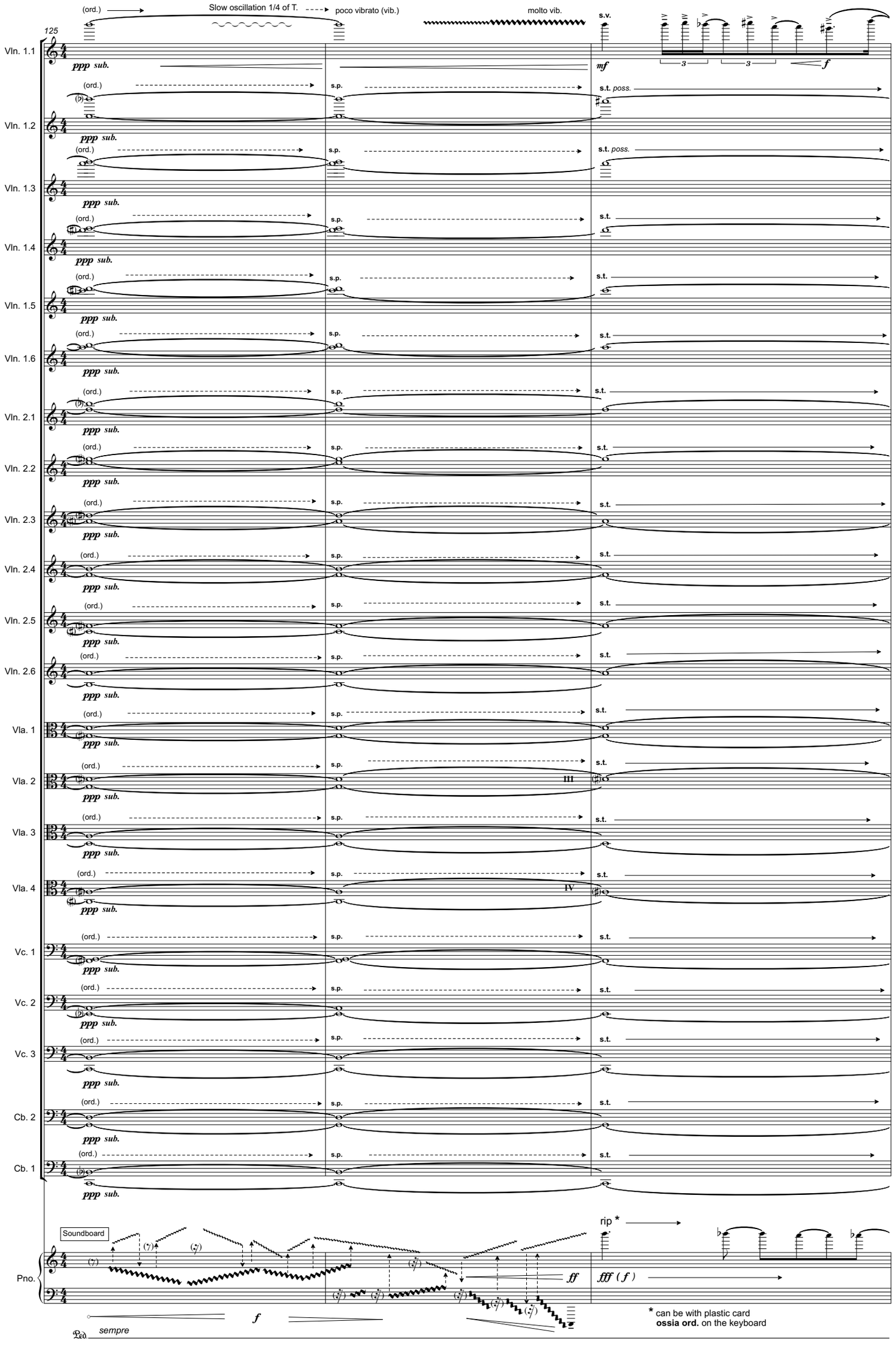

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Più lento

a Tpo. (♩ = 40)

128

Vln. 1.1 — ppp — gliss. — ord.

Vln. 1.2 — pppp — ord.

Vln. 1.3 — pppp — ord. — gliss.

Vln. 1.4 — pppp — ord. — gliss.

Vln. 1.5 — pppp — ord. — gliss.

Vln. 1.6 — pppp — ord. — gliss.

Vln. 2.1 — pppp — ord. — gliss.

Vln. 2.2 — pppp — ord. — gliss.

Vln. 2.3 — pppp — ord. — gliss.

Vln. 2.4 — pppp — ord. — gliss.

Vln. 2.5 — pppp — ord. — gliss.

Vln. 2.6 — pppp — ord. — gliss.

Vla. 1 — pppp — ord. — gliss.

Vla. 2 — pppp — ord. — gliss.

Vla. 3 — pppp — ord.

Vla. 4 — pppp — ord. — gliss.

Vc. 1 — pppp — ord. — gliss. — III

Vc. 2 — pppp — ord. — gliss.

Vc. 3 — ppp — ord.

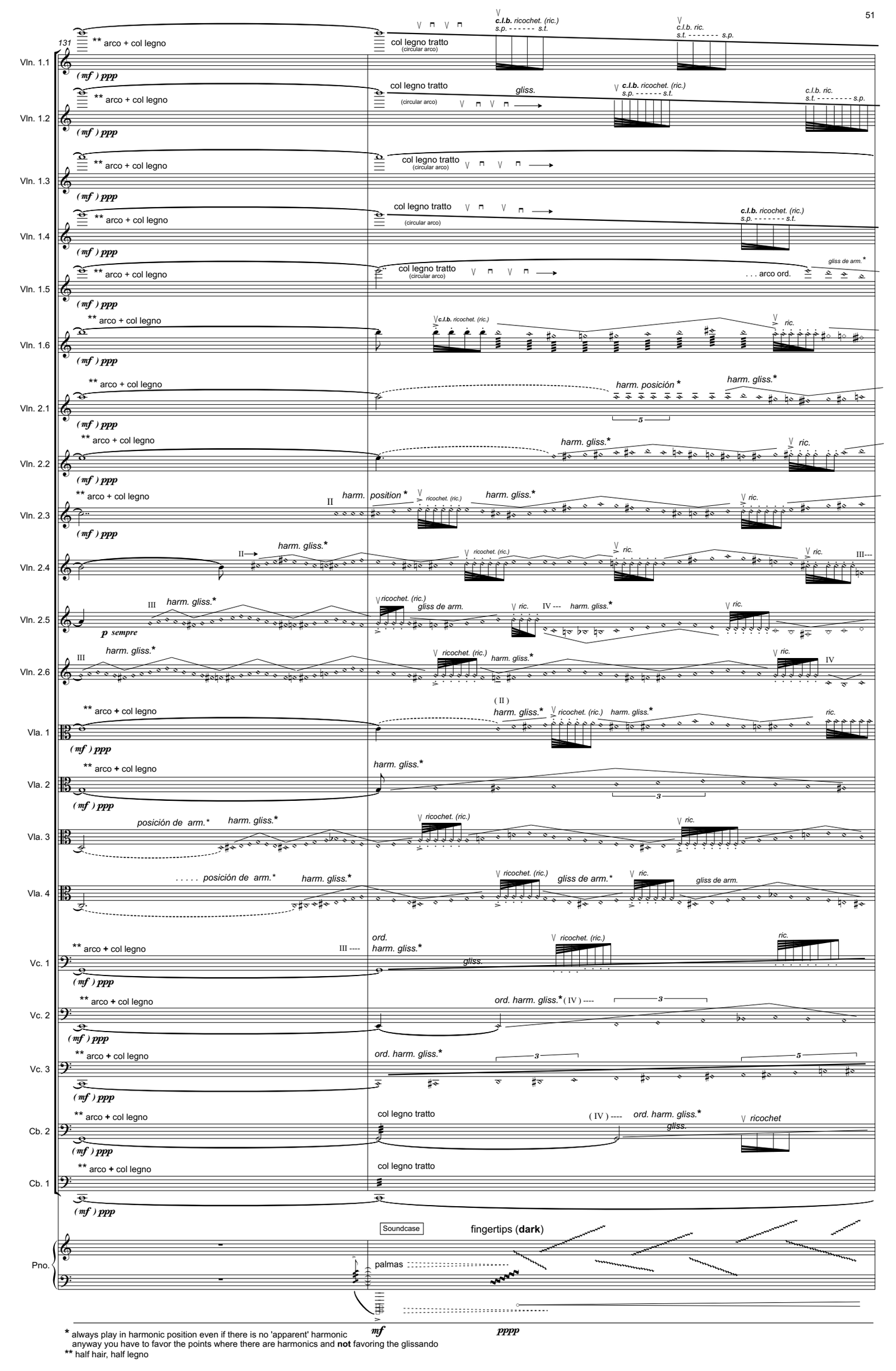
Cb. 2 — ppp — ord.

Cb. 1 — ppp — ord.

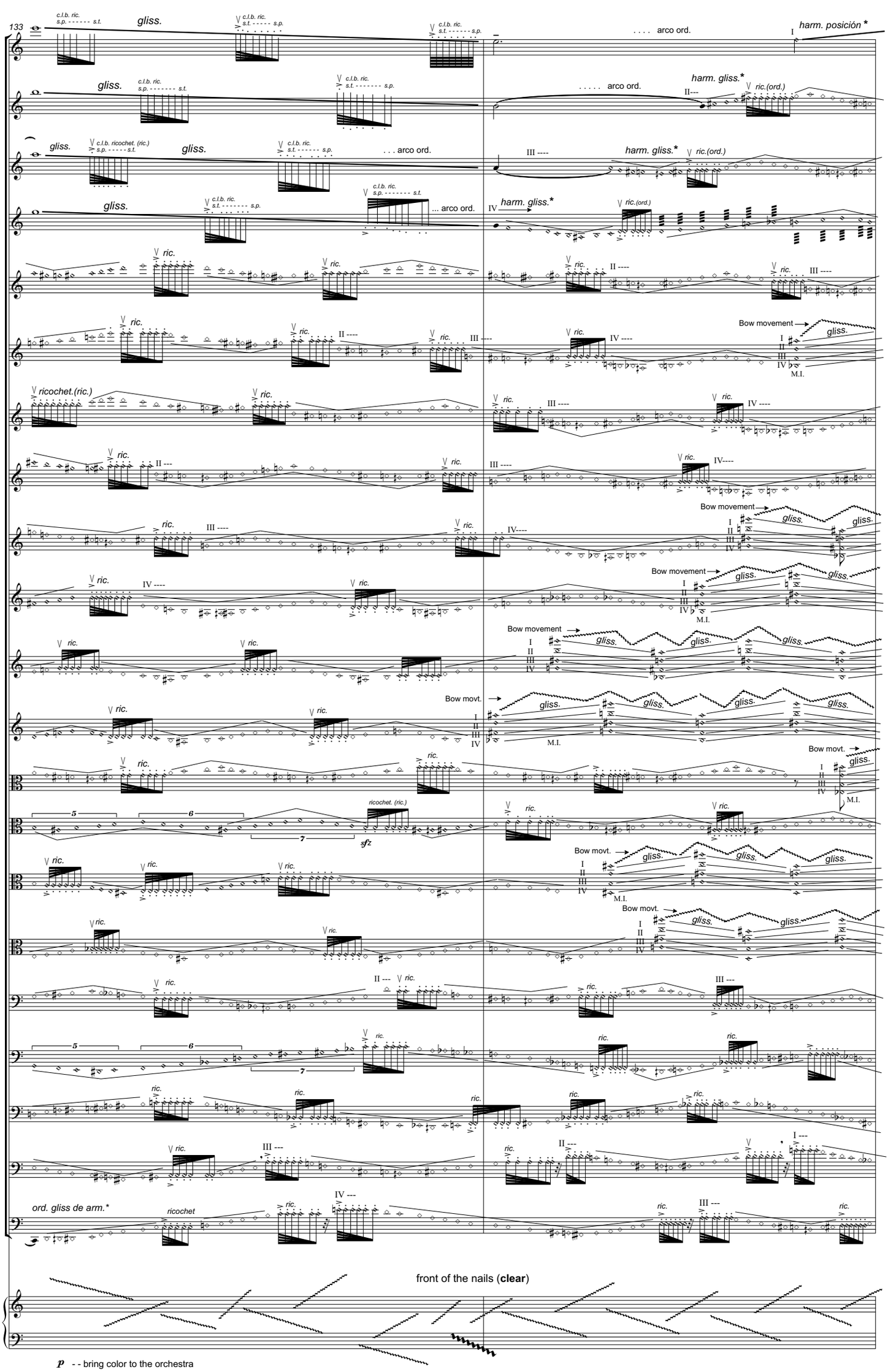
Più lento

a Tpo. (♩ = 40)

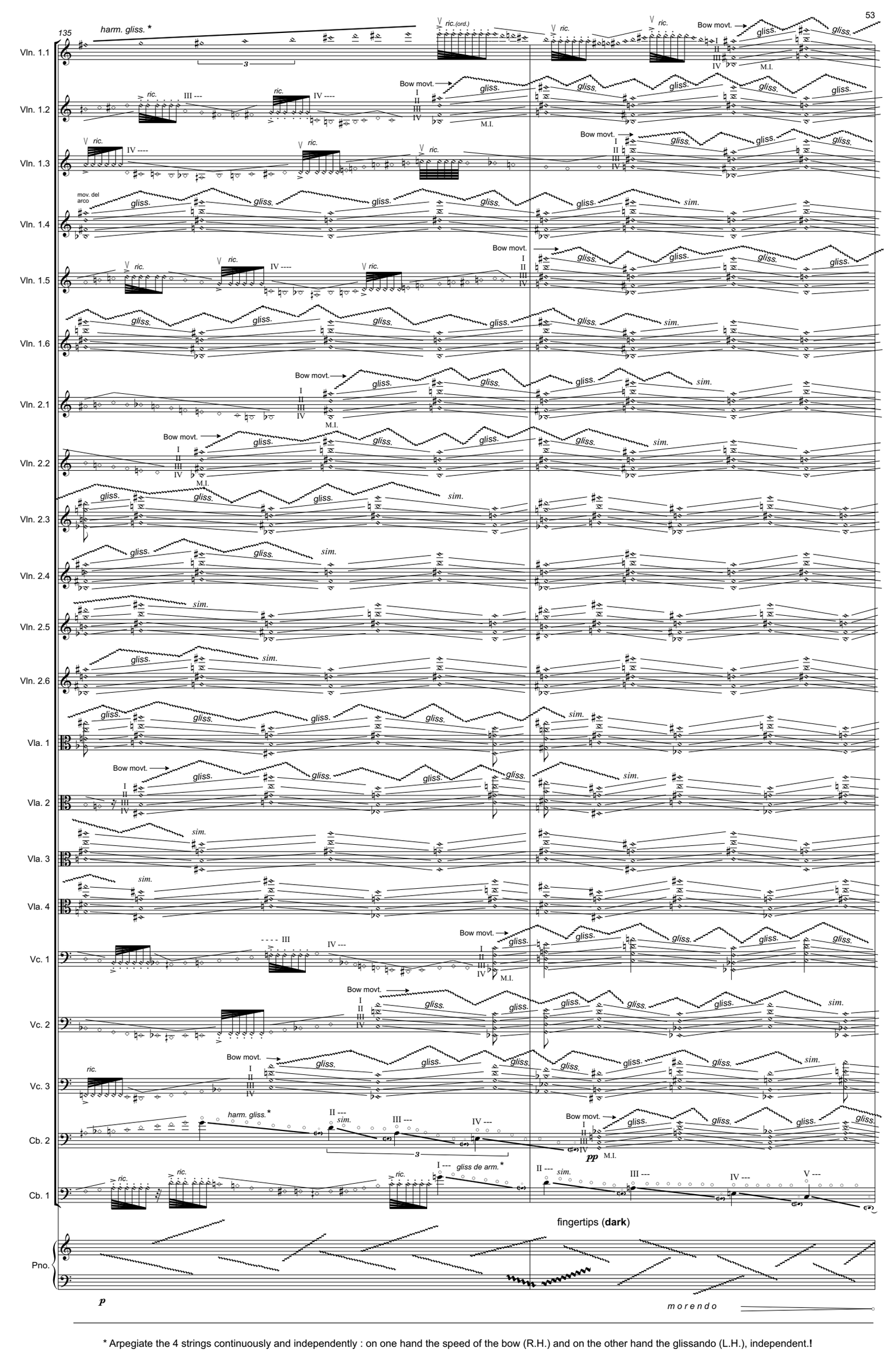
Pno. — ord. — N — Keyboard — mf — 7 — 6 — 5 — l.v. — mp



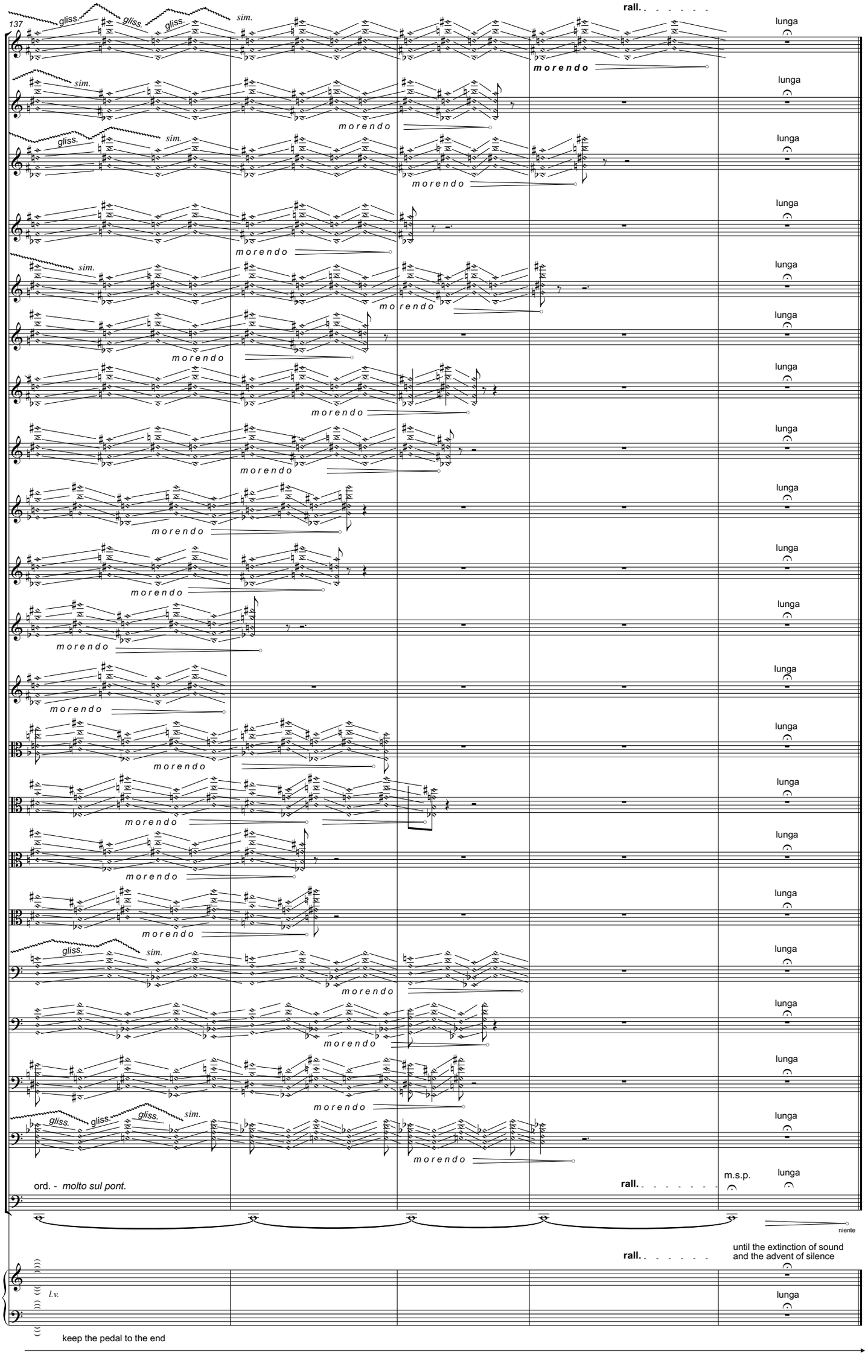
* always play in harmonic position even if there is no 'apparent' harmonic
anyway you have to favor the points where there are harmonics and **not** favoring the glissando
** half hair, half legno



* Arpegiate 4 strings continuously and independently ; on one hand the speed of the bow (R.H.) and on the other hand the glissando (L.H.), independent.!



* Arpegiate the 4 strings continuously and independently : on one hand the speed of the bow (R.H.) and on the other hand the glissando (L.H.), independent.!



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