Di*ff*erAnce

for two violins

Score No. 2. Fingerings

Salvador Torré

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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

♩ = 60

Violin 1

Violin 2

Scordatura

(ord.)

pizz R.H.

arco

pizz L.H.

damp with the same finger

8va

search for exact unison

(harm.)

damp with the same finger

pizz Bartók

damp with same finger possibile.

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

port.

to exact unison

search for perfect octave

try to damp with the same finger

release fingers

unison

(8) sim.

portamento

noisy

volta !

- due to the Scordatura, the written is the fingerings, not the actual sounds, for this, **please consider all time the general score**
- Senza vibrato sempre *
" dal niente" is really from cero

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34 dark noise III ppp

arco IV dark noise III II I ord. unison ppp f pp

38 II I 8va f mf

unison ord. 8va ord. f

unison (ord.) try to let hear the oscillations, from 0, to 1, 2, 3, 4, etc. port. port. ppp mf

44 (ff) 5 p ppp sub-harmonics (**s.h.**) 5 gliss. I , II p

sub-harmonics (**s.h.**) 5 ff gliss. I + II p ppp (ff) 5 p 3 3 3 3

49 p ppp sempre

III p 3 3 3 3 ppp p poss.

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

53 (ppp)

glissando is the main voice sempre

very slow gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

III II IV pp * ( ) s.h. 3 IV ( ) s.h. 3 II ( ) s.h. 3 III sim. ( ) 3 ( ) 3 ( ) 3

55

N sempre

pp

s.h. *

sfz

s.h.

sim.

gliss.

gliss.

3 s.h. possibile

sim.

s.h. 3 s.h.

sim. 3

57

(pp)

sim.

sfz sfz

sim.

gliss. III gliss. gliss.

(pp)

s.h. sfz

s.h. 3 s.h. sfz sfz

sim.

60

s.h. sfz

s.h. sfz

sim.

gliss. III gliss.

s.h. 3 s.h. sfz sfz sfz

sim.

63

loco
no s.h.

(no gliss)

f gliss.

harm. possitions

66

I II I II I sim.

lento, legato accel.

volta !

p pp

mf

fast, legato rall.

p pp

I II I II sim.

mf subito

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72 fast fast, legato rall. fast rall.

pp mf subito 9 pp f subito

fast slow ... accel.

pp 9 mf

76 Lyrical, slow ♩ ± 50 I II III IV continue harmonic position, resulting in the very high harmonics (ord.) s.h. (ord.) harm. position

p (ff)

Lyrical, slow ♩ ± 50 II III IV continue harmonic position, resulting in the very high harmonics (ord.) s.h. (ord.) harm. position

p (ff)

83 very high harmonics Tpo. ♩ = 60

p

very high harmonics Tpo. ♩ = 60

p 3 3 3 3

91 gettato (arco) c.l.b. (ricochet c.l.b.) pizz. l.h. (rico. c.l.b.)

± 8 (f) ± 8 ± 8

gettato (arco) c.l.b. (ricochet c.l.b.) pizz. l.h. (rico. c.l.b.) 6

± 7 (f) ± 7 ± 6 3

93 pizz. l.h. c.l.b. 5 6

f

pizz. l.h. c.l.b. 3

3 f

96 3 3 3 3 3 3 3 3 pp pp

molto legatto, *very continuous and smooth*

99

pp *very fast tremolo*

p

ricochet (arco)

101

103

rall.

ord. *ricochet*

105

ricochet

molto legatto, *very continuous and smooth*

pp

very fast tremolo

107

109

always harmonics

avoid ord. sound

volta

avoid ord. sound

112

III

sim.

9

9

poco in relievo

s.h.

sffz

pp

p

pp

p

III

sim.

s.h.

sffz

pp

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

114

10

5

5

10

sim.

poco in relievo

p

pp

p

poco in relievo

9

sim.

poco in relievo

115

9

III

II

I

sim.

s.h.

sfz

pp

9

9

9

II

I

sim.

s.h.

sfz

pp

116

sim.

(ord.)

sul pont. (**s.p**)

tr

10

11

12

13

9

10

11

12

sim.

tr

118

tr

ord.

s.p.

ord.

rit.

accel.

rit.

accel.

9

9

I

(*pp*)

s.h.

sfz

s.h.

sfz

9

9

sul pont.

(s.p)

accel.

rit.

accel.

rit.

tr

I

(*pp*)

s.h.

sfz

s.h.

sfz

120

9

9

9

9

II

III

IV

II

III

IV

121

I

9

9

p

p

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

122

N

pp

H

sim.

p

123

124

ord.

accel.

s.p. - - - - - - - >

rit.

ord.

125

tr

gliss.

126

sim.

accel.

rall.

pp

sim.

accel.

rall.

pp

127 Tpo. (♩ = 60)

(pp) sim.

(pp) sim.

128 sim. sim. rall.

a Tpo. Lyrical (♩ = 60)

129 I II I II sim.

mf precise rhythm

a Tpo. Lyrical (♩ = 60) sim.

I II I II

mf precise rhythm

131 accel.

rall.

accel.

rall.

133 Tpo. (♩ = 60)

p sub.

p sub.

134 II I II I etc. I II I II etc.

136 III III

137

no accents

no accents

138

pp

pp

139

140

141

142

143

d i m i n u e n d o

(volta in relays)

pp

d i m i n u e n d o

144

p →

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

p →

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

145

146

ad lib.

port.

r a l l .

ad lib.

port.

148

Tpo.

mf

Tpo.

mf

149

sim.

150

sim.

151

sim.

sim.

poco a poco sub-harmonics or overpressure

152

sim.

poco a poco sub-harmonics or overpressure

sim.

153

sub-harmonics (or molto overpressure)

ff

sim.

sub-harmonics (or molto overpressure)

ff

sim.

155

stesso tempo

(ff)

stesso tempo

(ff)

159

sim.

sim.

160

continues subharmonic

sim. accidentals

(ff)

(volta in relays)

continues subharmonic

sim. accidentals

(ff)

162 **ord.**

(tr)

pp

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

(tr)

p

163 *irregular fast trem*

(tr)

gliss. *gliss.*

sim. *sim.*

165 (tr)

irregular arpeggio *weird irregular arpeggio*

(p)

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

167 *gliss.* *gliss.*

p

gliss. *gliss.* *gliss.*

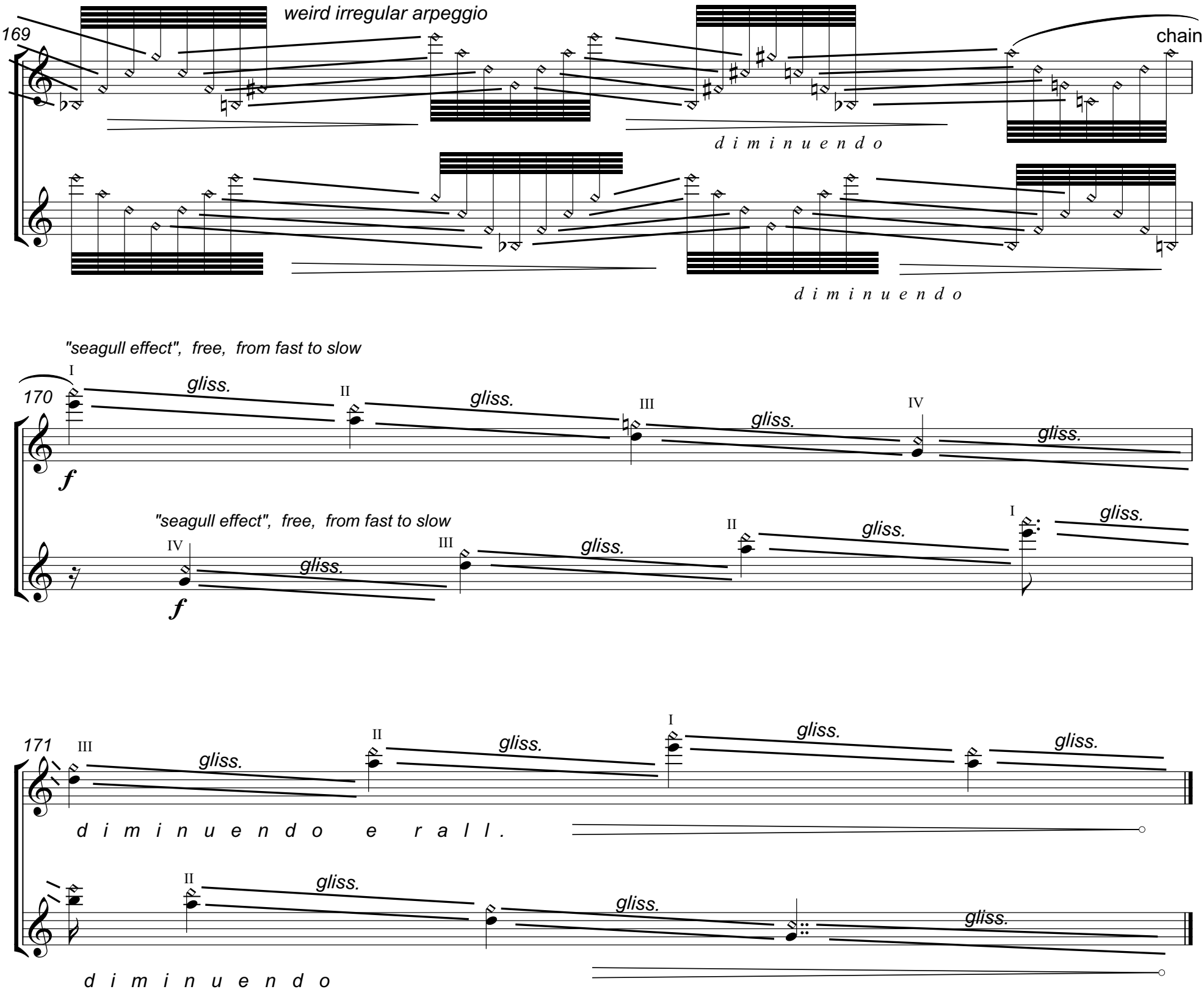
168 *irregular arpeggio*

gliss. *gliss.* *gliss.*

p o c o a p o c o d i m i n u e n d o

gliss. *gliss.* *gliss.* *gliss.*

p o c o a p o c o d i m i n u e n d o



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