impossible translations #2

for Violin, Violoncello, Piano and Video

Alberto Bernal

NOTAS AL PROGRAMA / PROGRAM NOTES

Impossible translations es una serie de obras de reciente creación en la que trato de establecer una relación entre la música y el mundo exterior mediante una traducción arbitraria de una fuente no musical en una partitura instrumental interpretable. En esta segunda obra, el punto de partida son diversos vídeos e instantáneas extraídos de situaciones contrastantes en diferentes partes del mundo: escenas del trabajo diario en el tercer mundo, instantáneas de conflictos bélicos, movimientos de protesta, noticias... El material de la partitura ha sido generado completamente mediante varios tipos de análisis del vídeo: seguimiento de movimientos, colores y formas y su asignación arbitraria y cambiante a algunos parámetros de la música: alturas, articulaciones, distribución de instrumentos, dinámicas... No es una obra que trate de explorar en modo alguno la sinestesia, sino más bien de forzar una relación con el fin de poner en el mismo plano dos ámbitos a priori incompatibles, de la paradoja de una música imposible hecha posible gracias a la materialización de una traducción imposible.

Impossible translations is a series of works of recent creation in which I try to establish a relationship between music and the outside world by means of a rather arbitrary translation from a non musical input into a playable instrumental score. In this second work, the departure point is some photo and video footage taken from contrasting situations in several parts of the world: scenes of the everyday working life in the third world, snapshots of war conflicts, protest movements, news... The material of the score is completely generated through several kinds of video analysis: tracking of movements, colors and forms and their changing and arbitrary assignment to several parameters of the music: pitches, articulations, distribution, dynamics... It's not about synesthesia, but about forcing a relationship in order to put together two incompatible layers, about the paradox of an impossible music made possible through the materialization of its impossible translation.

creative commons

COMMONS DEED

Attribution-NonCommercial-NoDerivs 2.5

You are free:

- to copy, distribute, display, and perform the work

Under the following conditions:

Attribution. You must attribute the work in the manner specified by the author or licensor.

Noncommercial. You may not use this work for commercial purposes.

No Derivative Works. You may not alter, transform, or build upon this work.

- For any reuse or distribution, you must make clear to others the licence terms of this work.
- Any of these conditions can be waived if you get permission from the copyright holder.

Your fair dealings and other rights are in no way affected by the above.

SYMBOLS AND INDICATIONS

left hand pizzicato

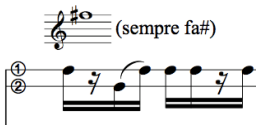
 a bit louder than the written dynamic

 clearly louder than the written dynamic

 clearly softer than the written dynamic (anti-accent)

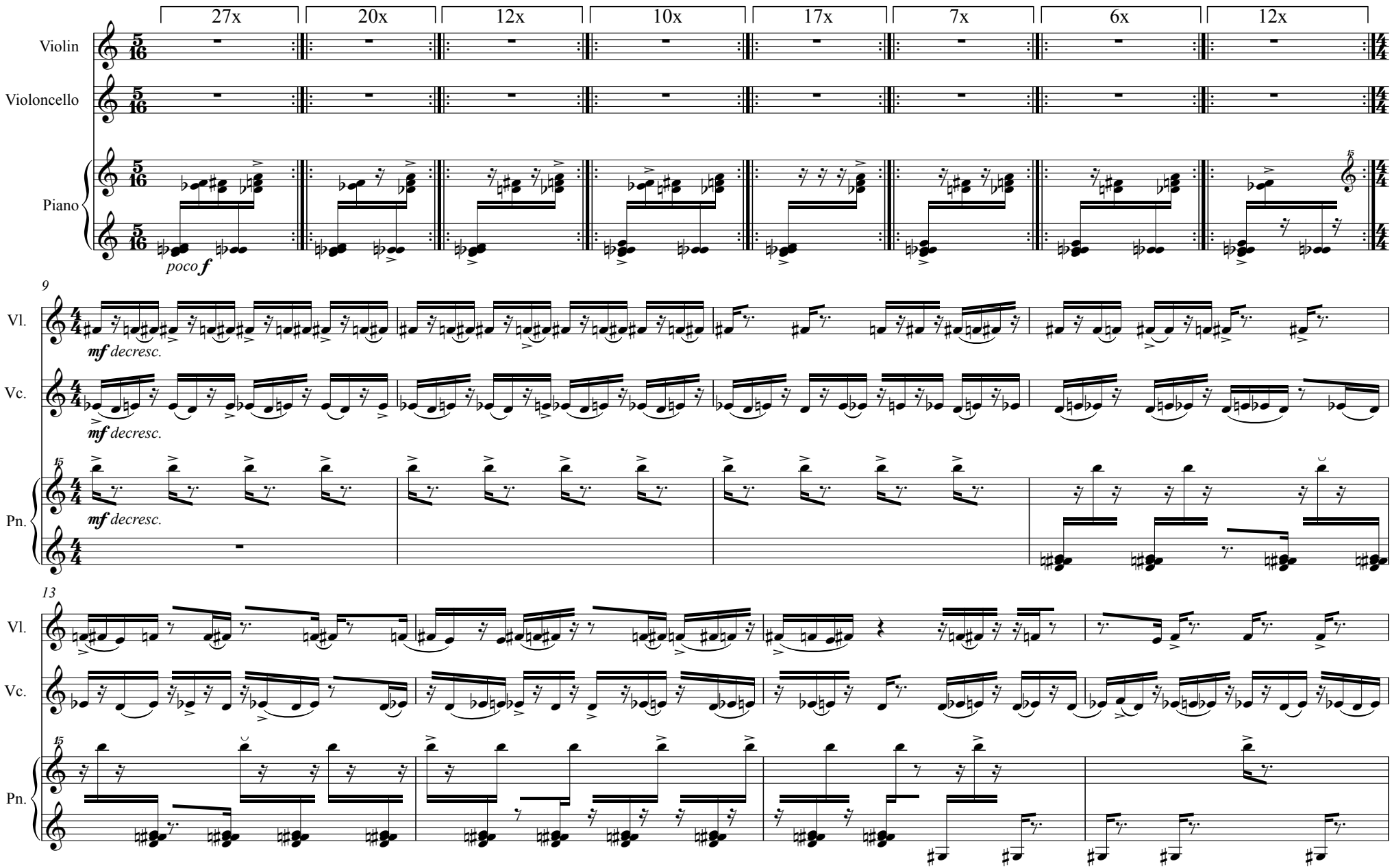
lightly deviated rhythm in behalf of its original position within the corresponding subdivision inside each quarter note

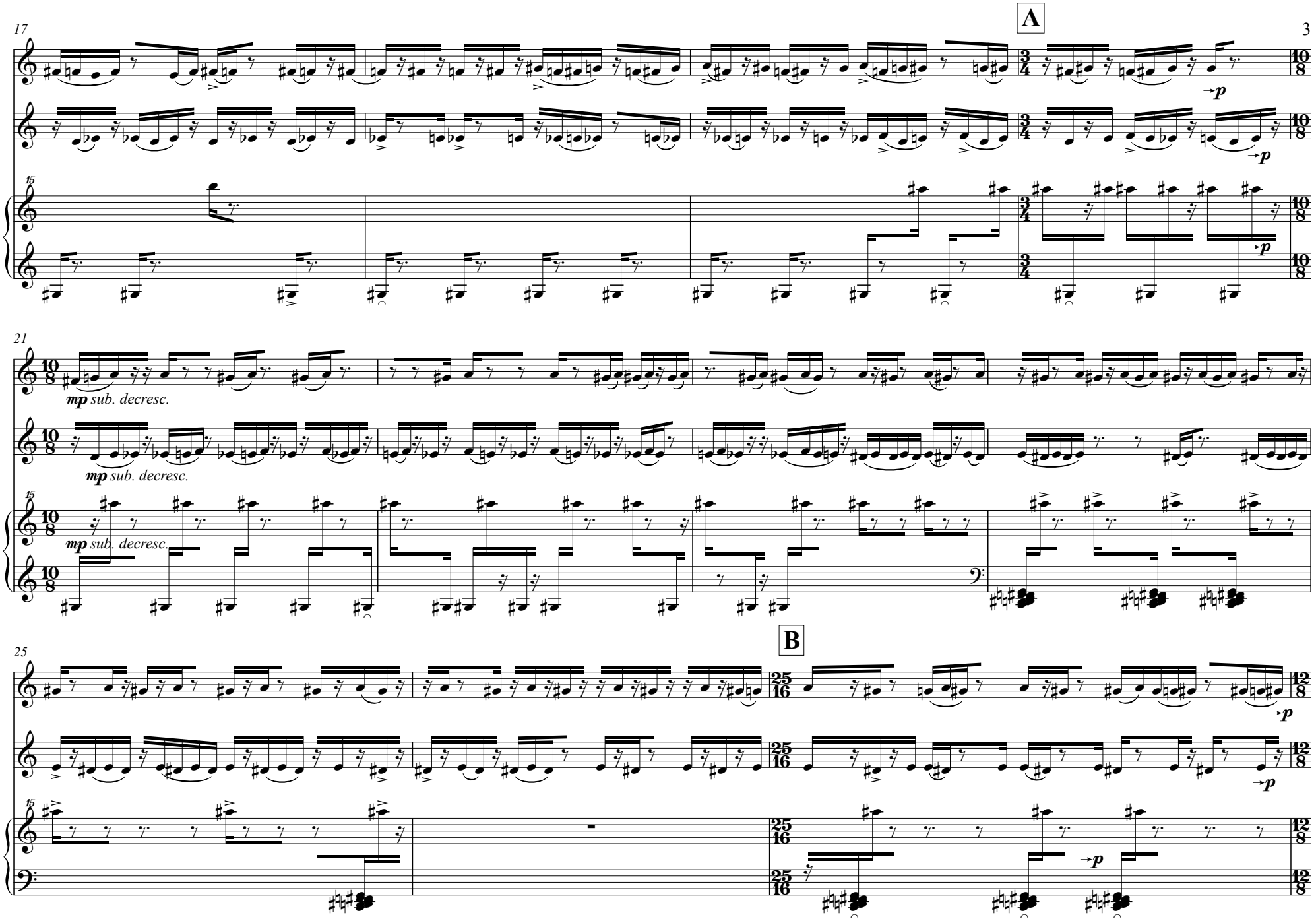
percussive spiccato, always beginning on the string

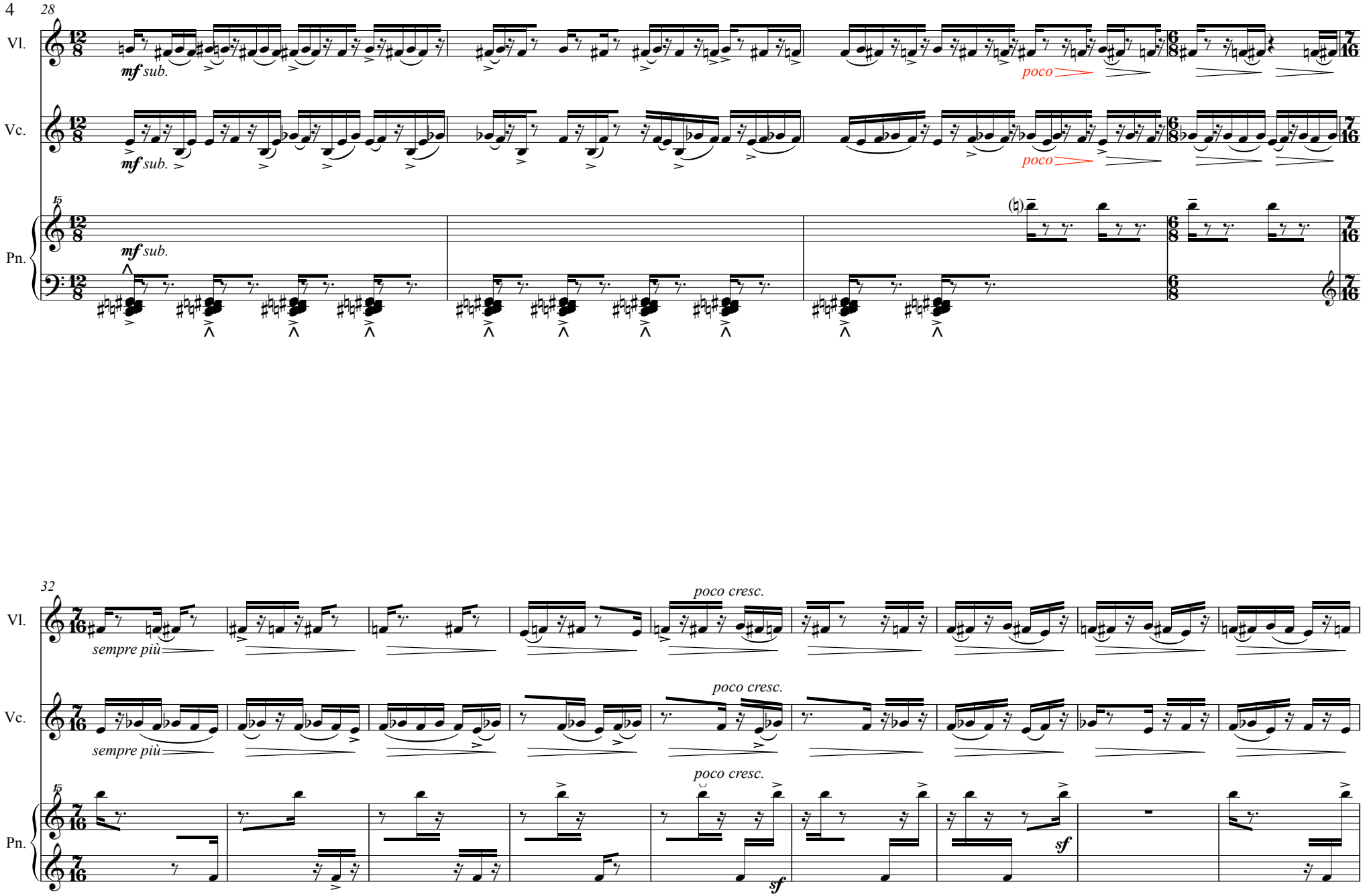


same note within the corresponding strings

I


♩♪ = 100
27x
20x
12x
10x
17x
7x
6x
12x
Violin
Violoncello
Piano
poco f
9
Vl.
Vc.
Pn.
mf decresc.
13


A
17
Vl.
Vc.
Pn.
15
→p
21
mp sub. decresc.
B
25
25/16
12/8


28
Vl.
mf sub.
poco
Vc.
mf sub.
poco
15
Pn.
mf sub.
32
poco cresc.
sempre più
poco cresc.
sempre più
poco cresc.
sf
sf

C

41

Vl.

piu

→poco f

p subito

Vc.

piu

→poco f

p subito

Pn.

15

→poco f

p subito

48

Vl.

segue poco f è cresc.

molto

sempre più

Vc.

(segue poco f è cresc.)

molto

sempre più

Pn.

15

segue poco f è cresc.

molto

sim.

sf

sf

D

55

Vl.

Vc.

Pn.

sim.

64

moltiss.

(f)

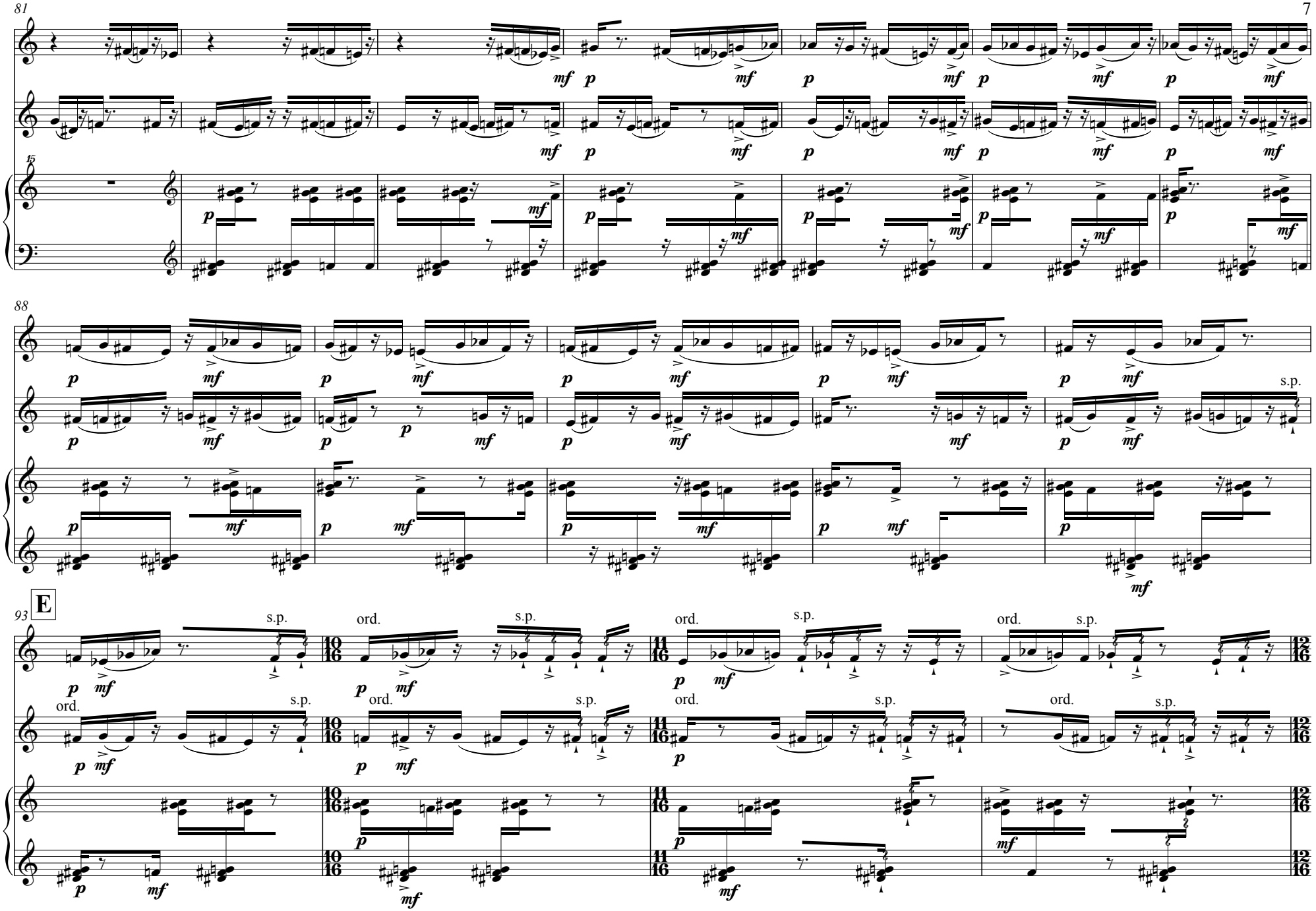
(p)

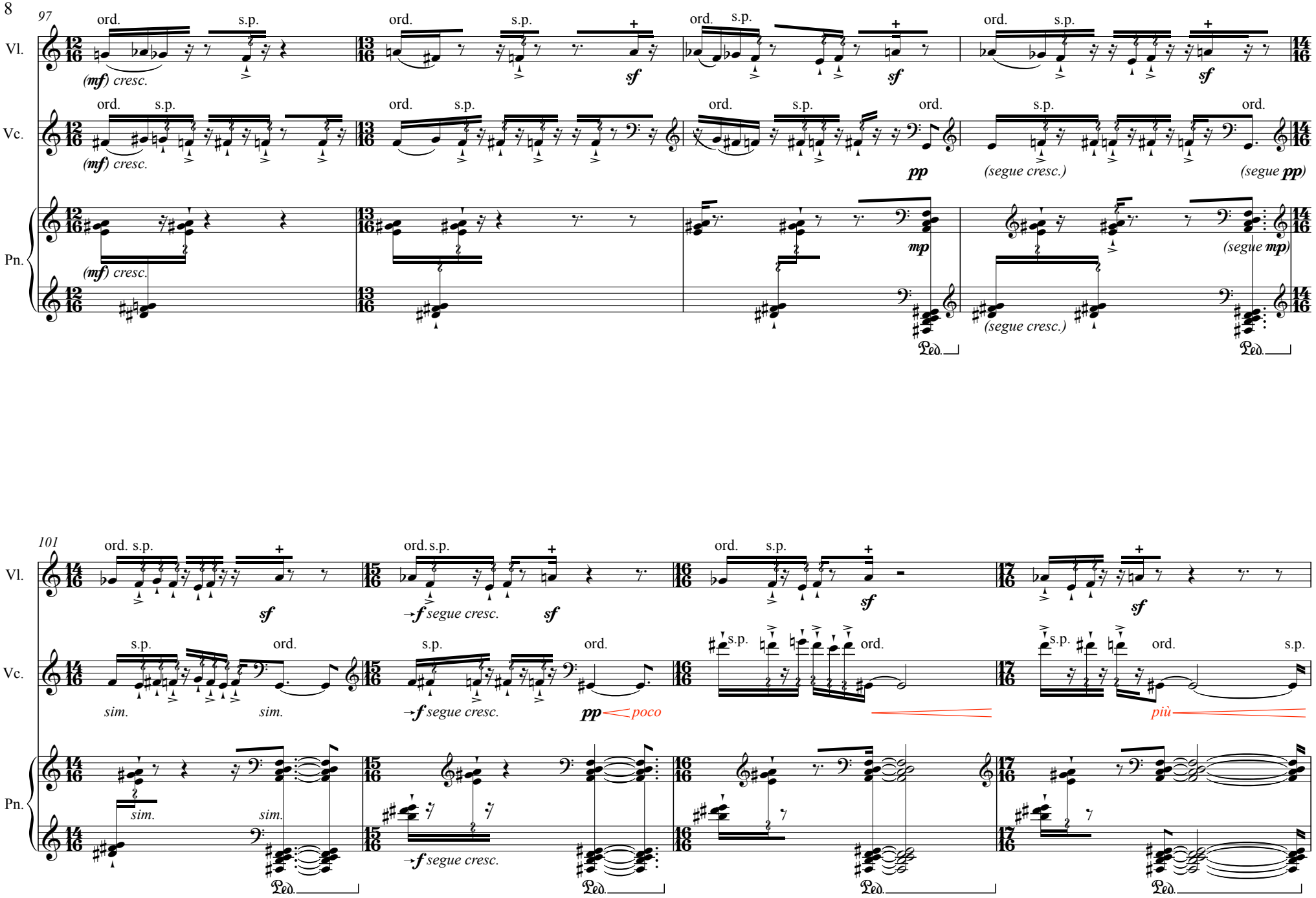
(sim.)

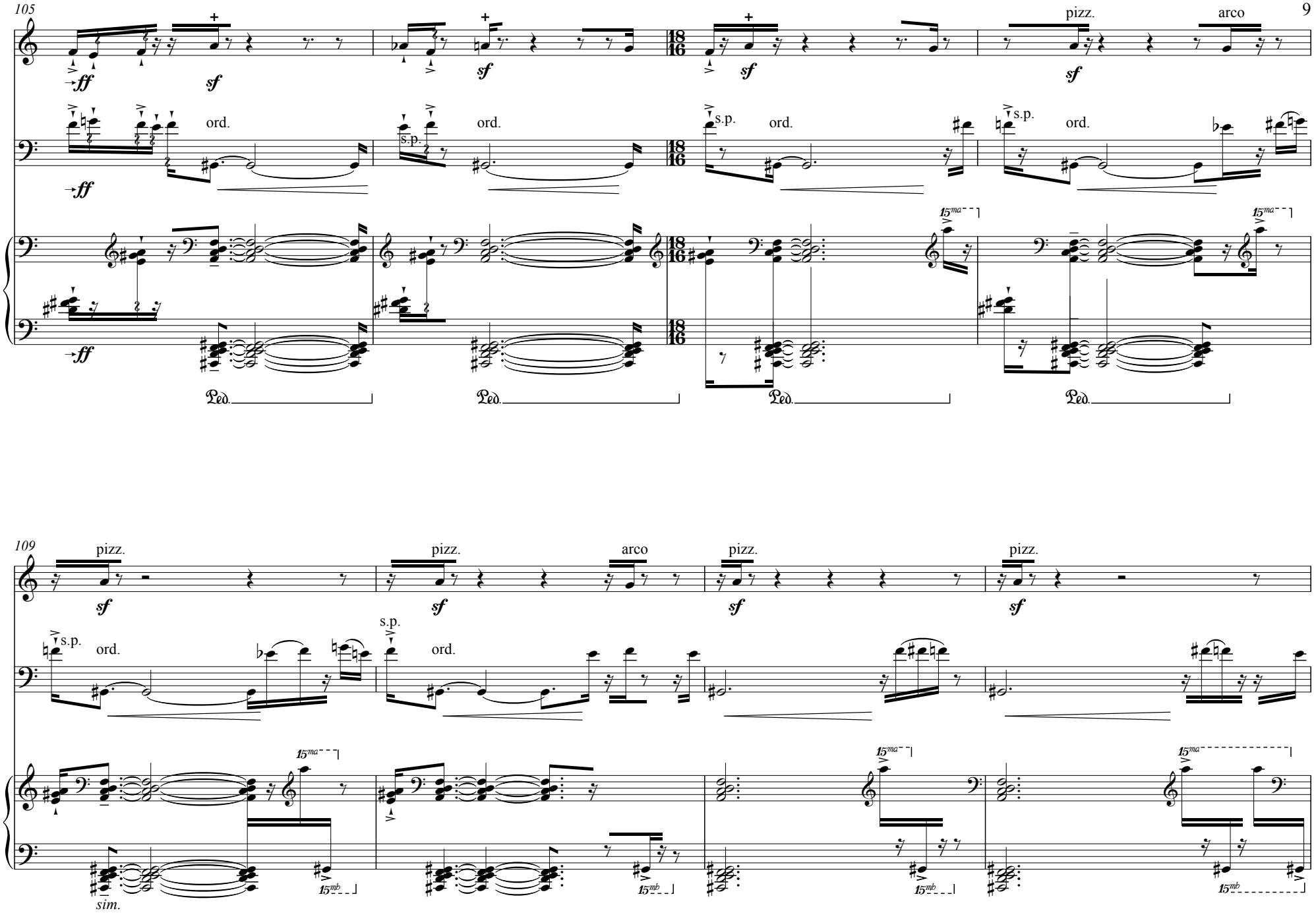
72

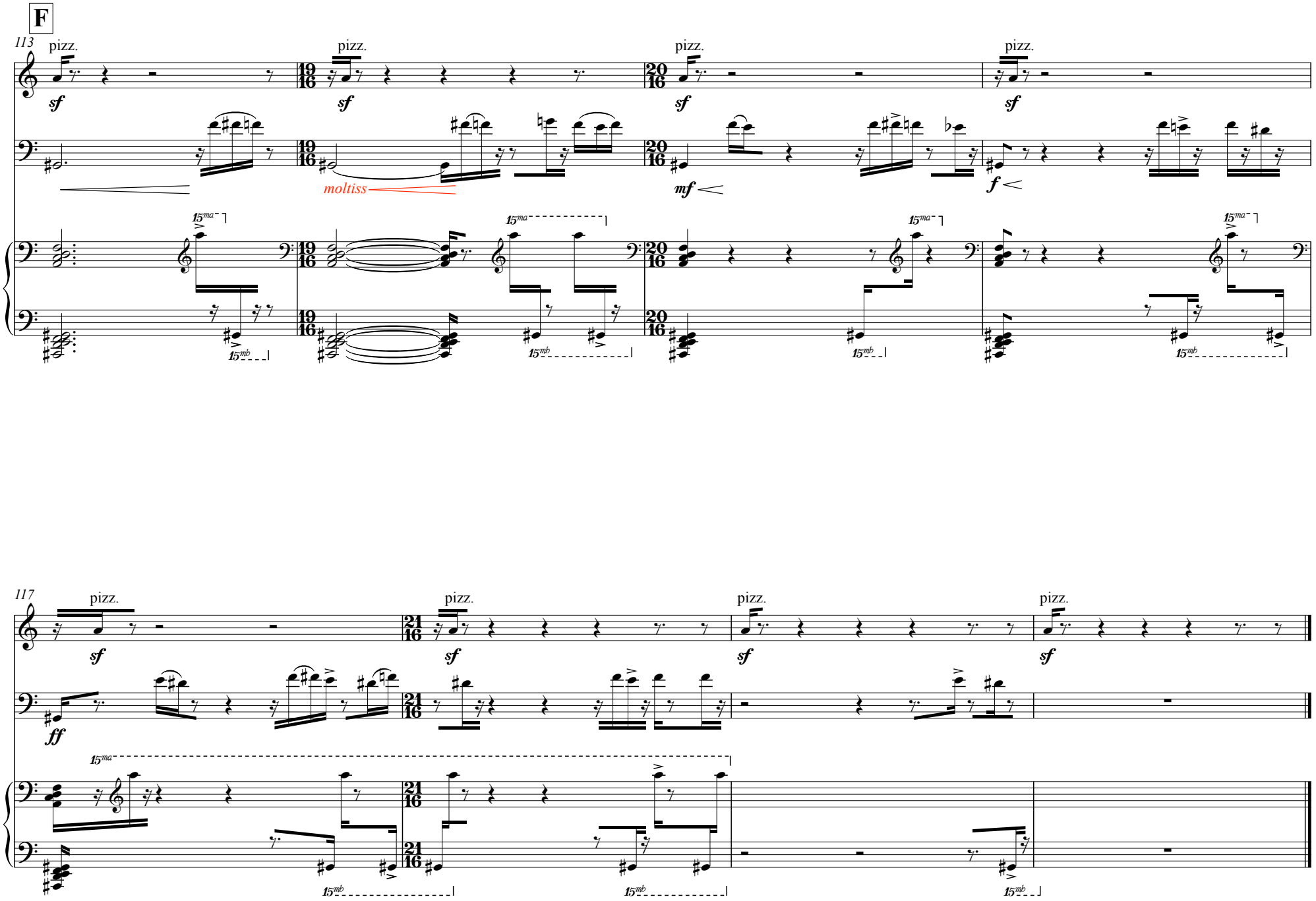
f

p

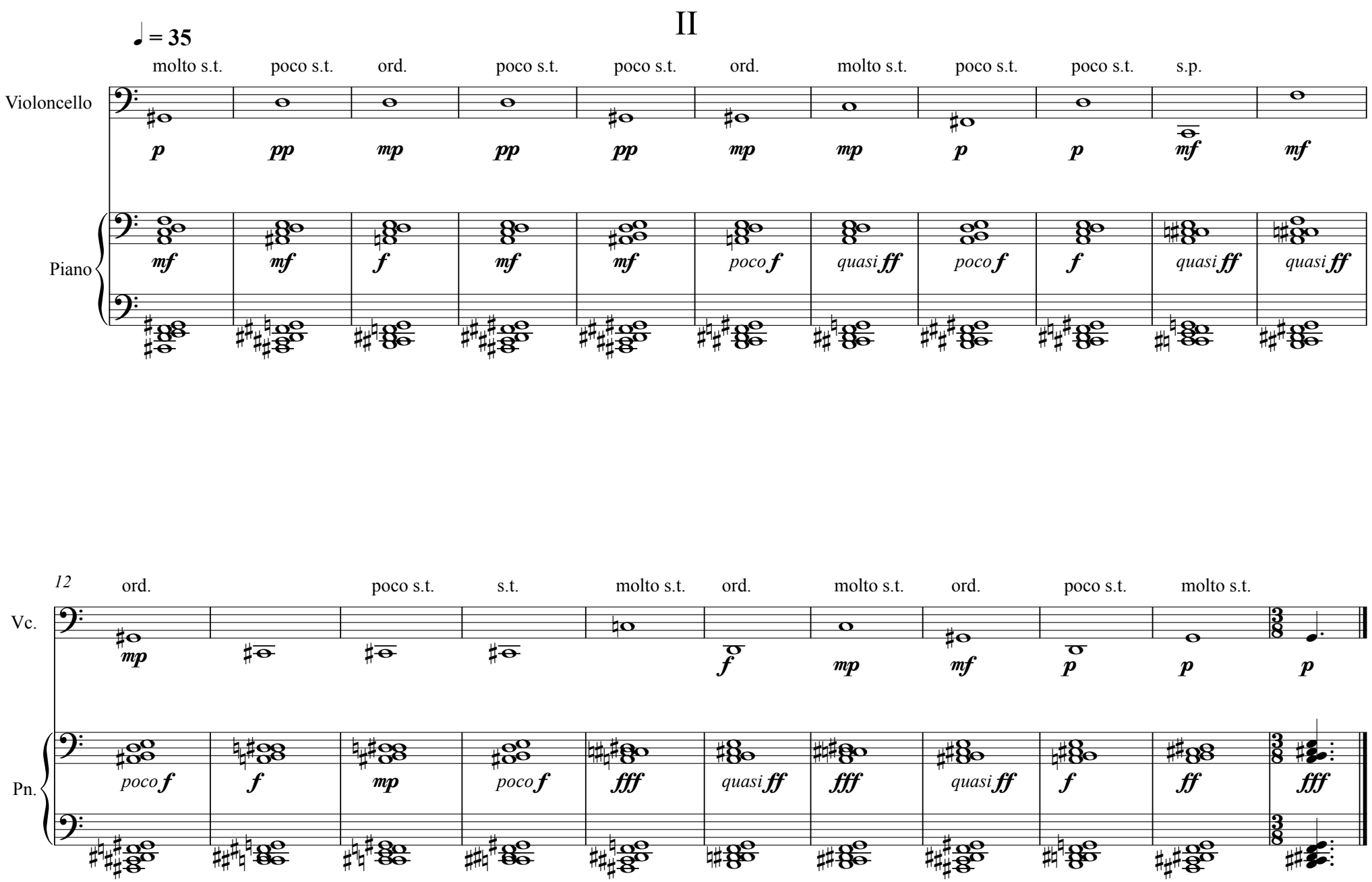

81
Vl.
Vc.
Pn.
88
s.p.
93
E
ord.
s.p.

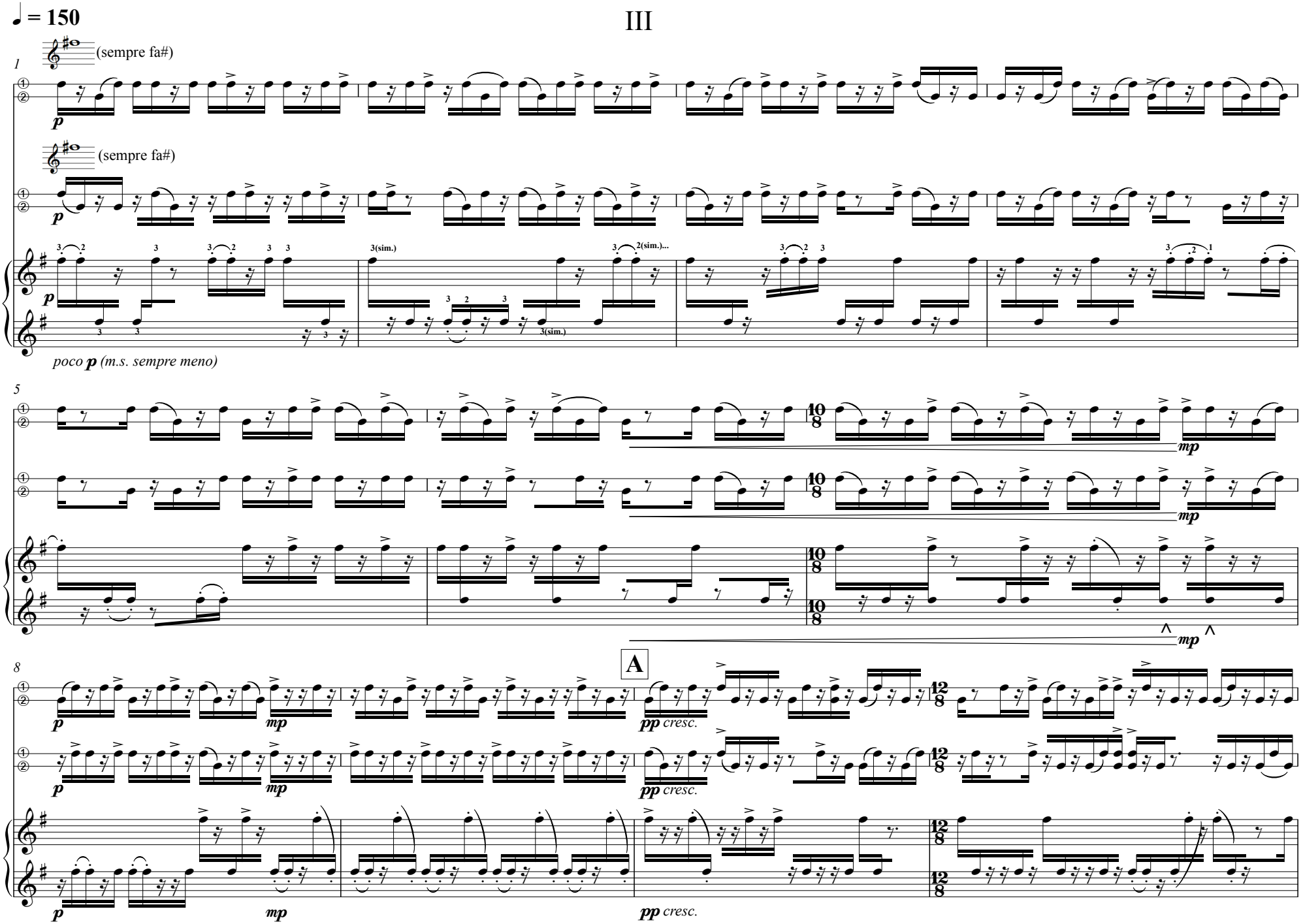

97
Vl.
Vc.
Pn.
ord.
s.p.
(mf) cresc.
sf
pp
mp
(segue cresc.)
(segue pp)
(segue mp)
101
sim.
→f segue cresc.
poco
più

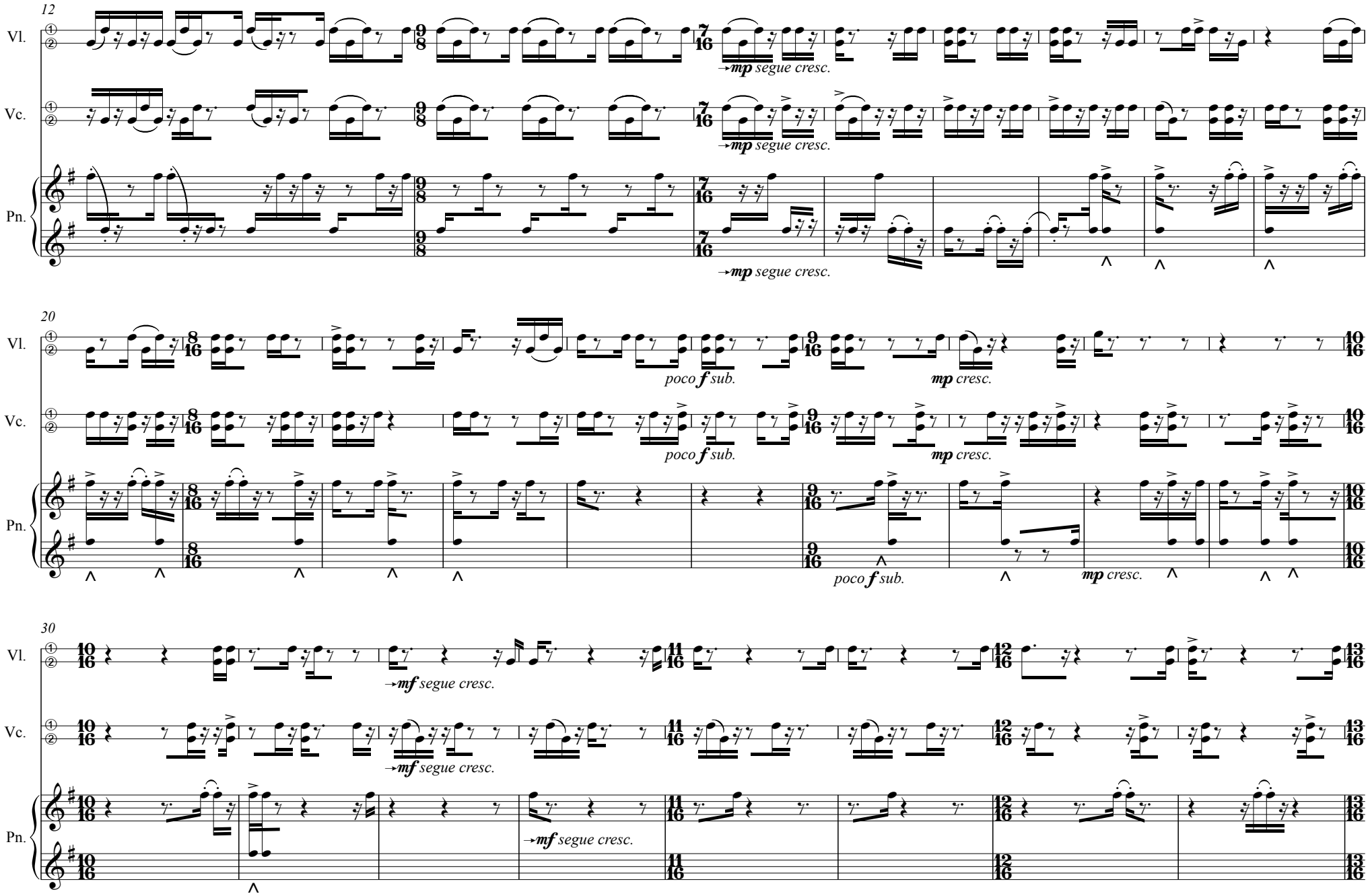

105
Vl.
Vc.
Pn.
ff
sf
ord.
s.p.
pizz.
arco
15ma
Ped.
109
15mb
sim.

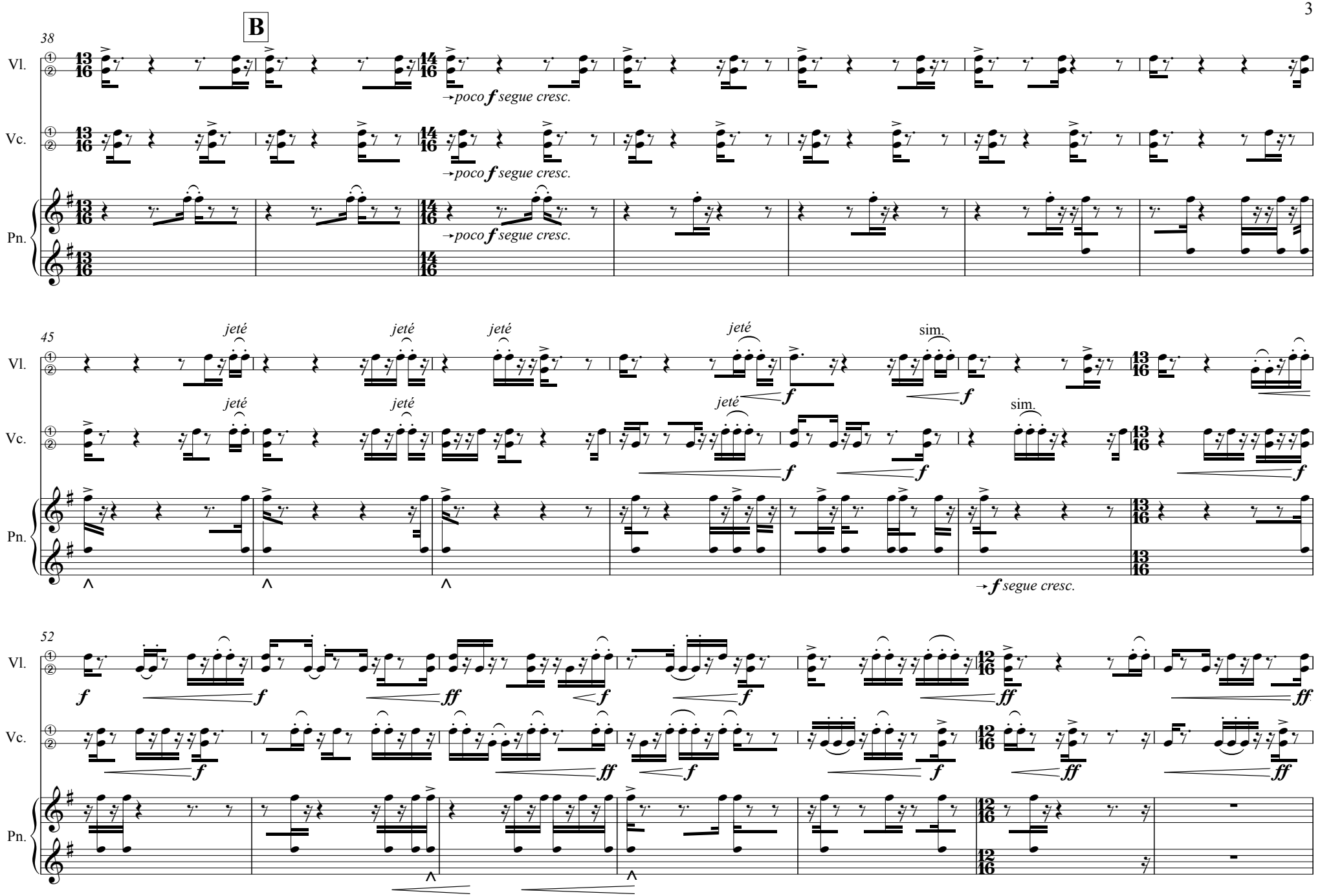

F
113
pizz.
Vl.
Vc.
Pn.
sf
moltiss
mf
f
15ma
15mb
117
ff

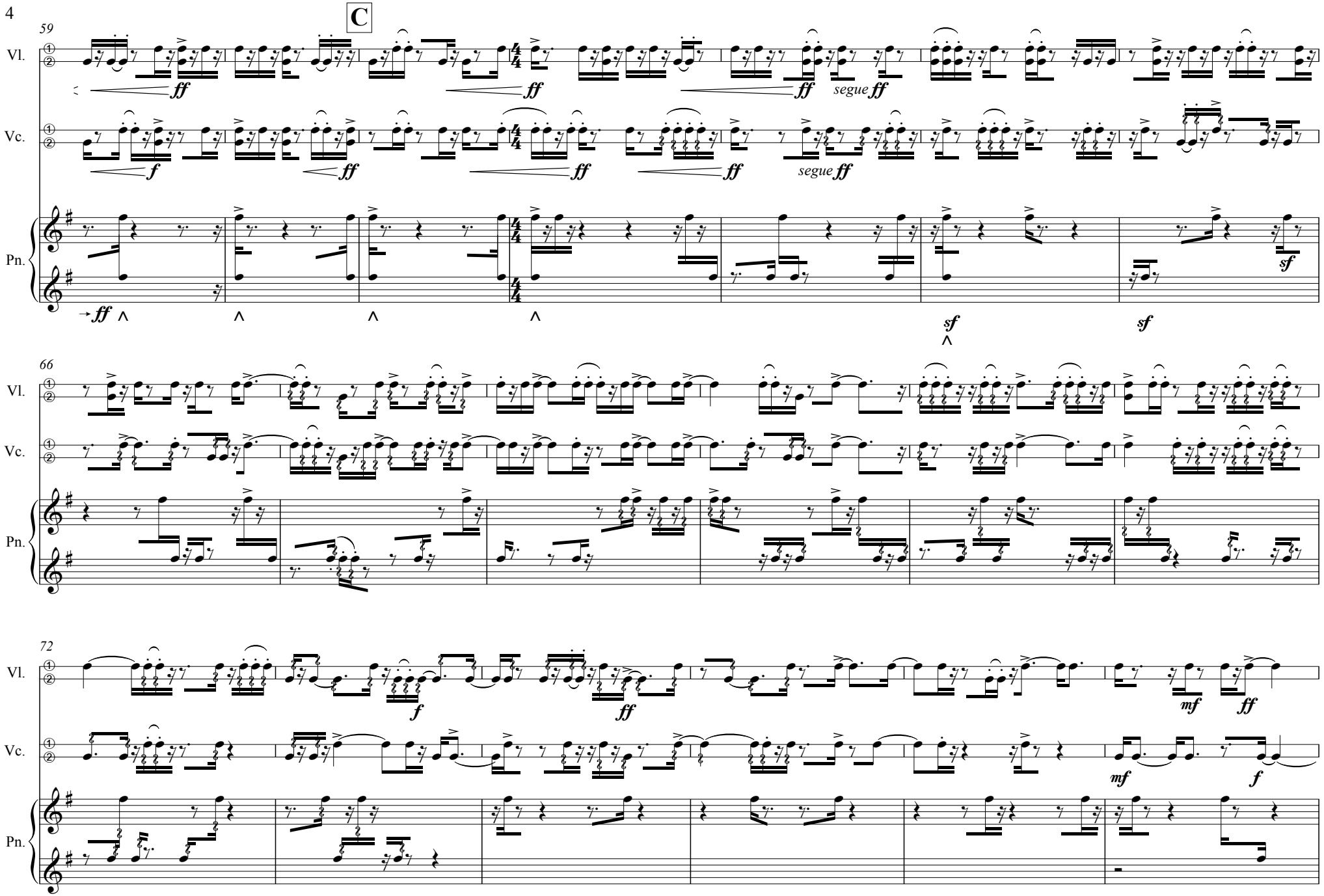
II

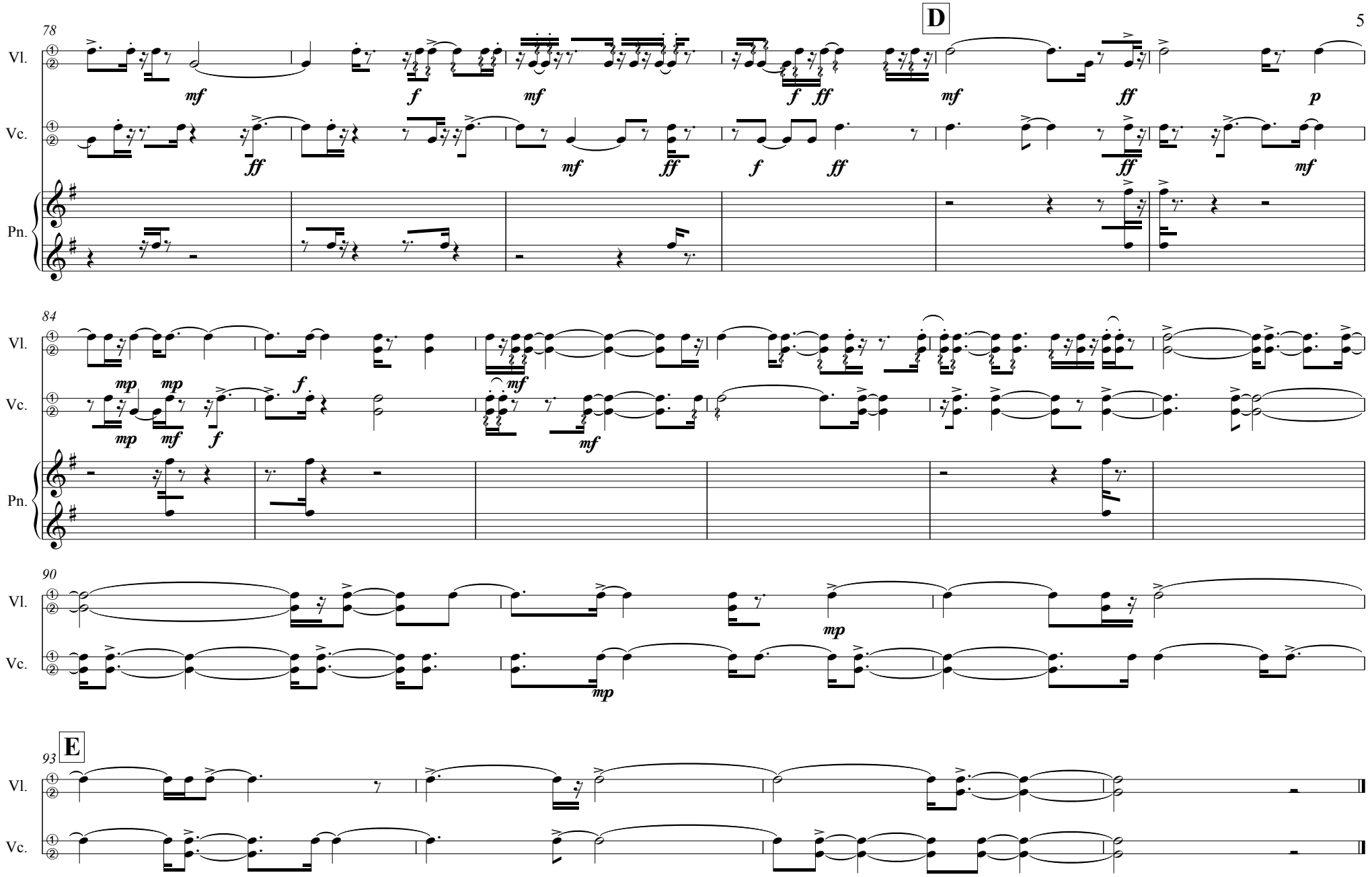

♩ = 35
molto s.t.
poco s.t.
ord.
poco s.t.
poco s.t.
ord.
molto s.t.
poco s.t.
poco s.t.
s.p.
Violoncello
Piano
12
ord.
poco s.t.
s.t.
molto s.t.
ord.
molto s.t.
ord.
poco s.t.
molto s.t.
Vc.
Pn.


♩ = 150
III
1
(sempre fa#)
Vl.
Vc.
Pn.
p
3(sim.)
2(sim.)...
poco p (m.s. sempre meno)
5
10/8
mp
8
A
12/8
pp cresc.

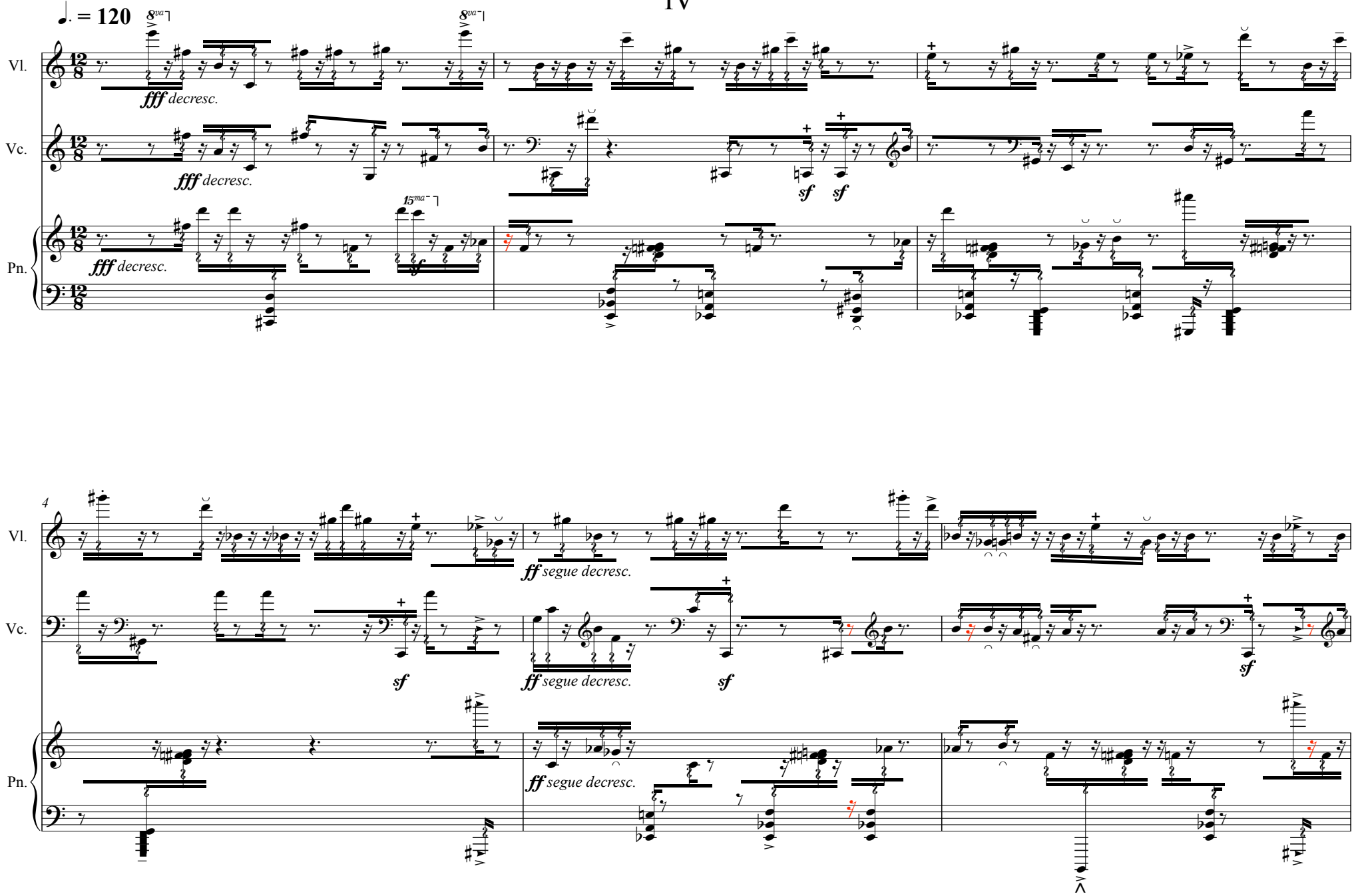

12
Vl.
Vc.
Pn.
→mp segue cresc.
20
poco f sub.
mp cresc.
30
→mf segue cresc.

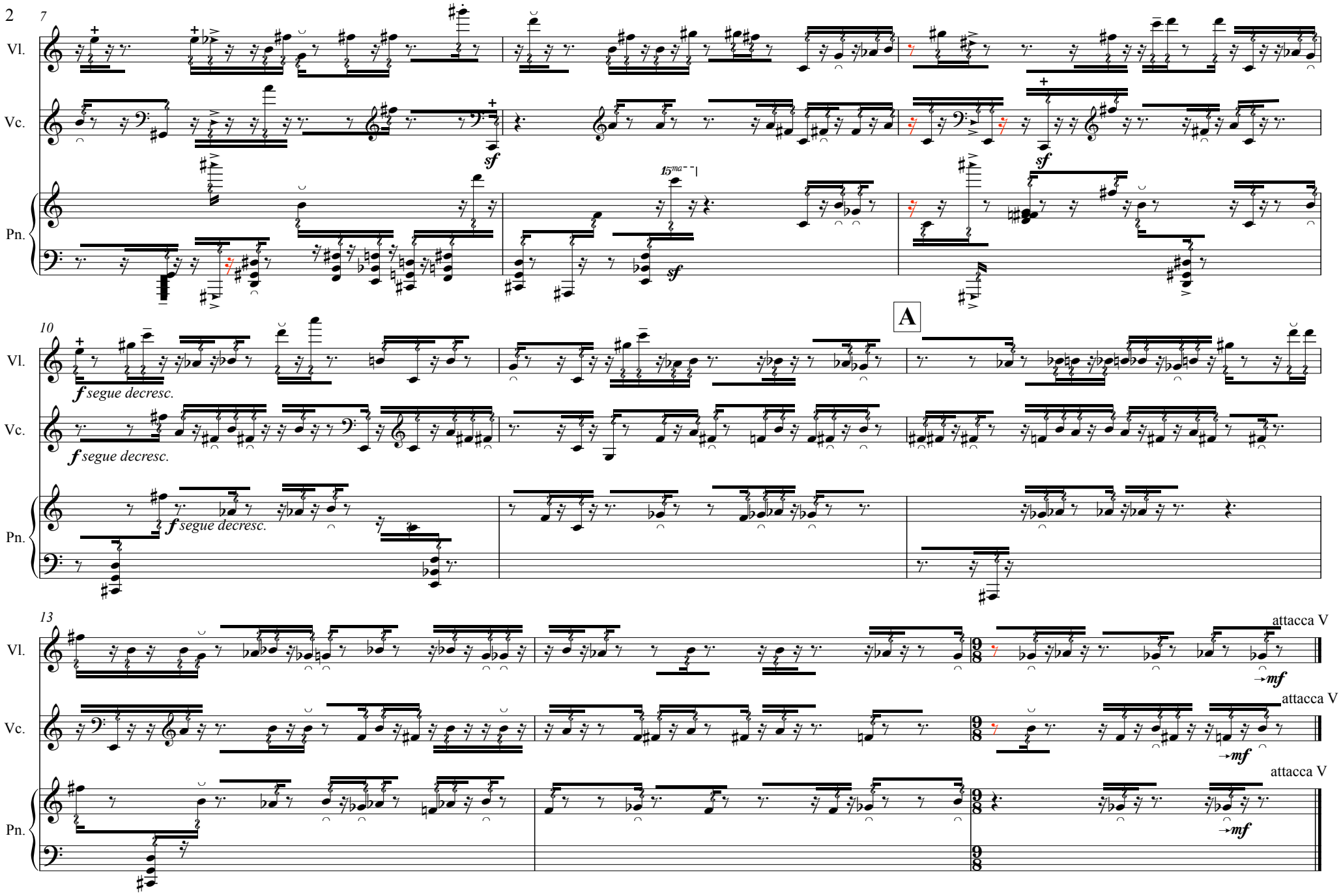

B
38
Vl.
Vc.
Pn.
→poco f segue cresc.
45
jeté
sim.
→f segue cresc.
52


C
59
Vl.
Vc.
Pn.
segue
66
72

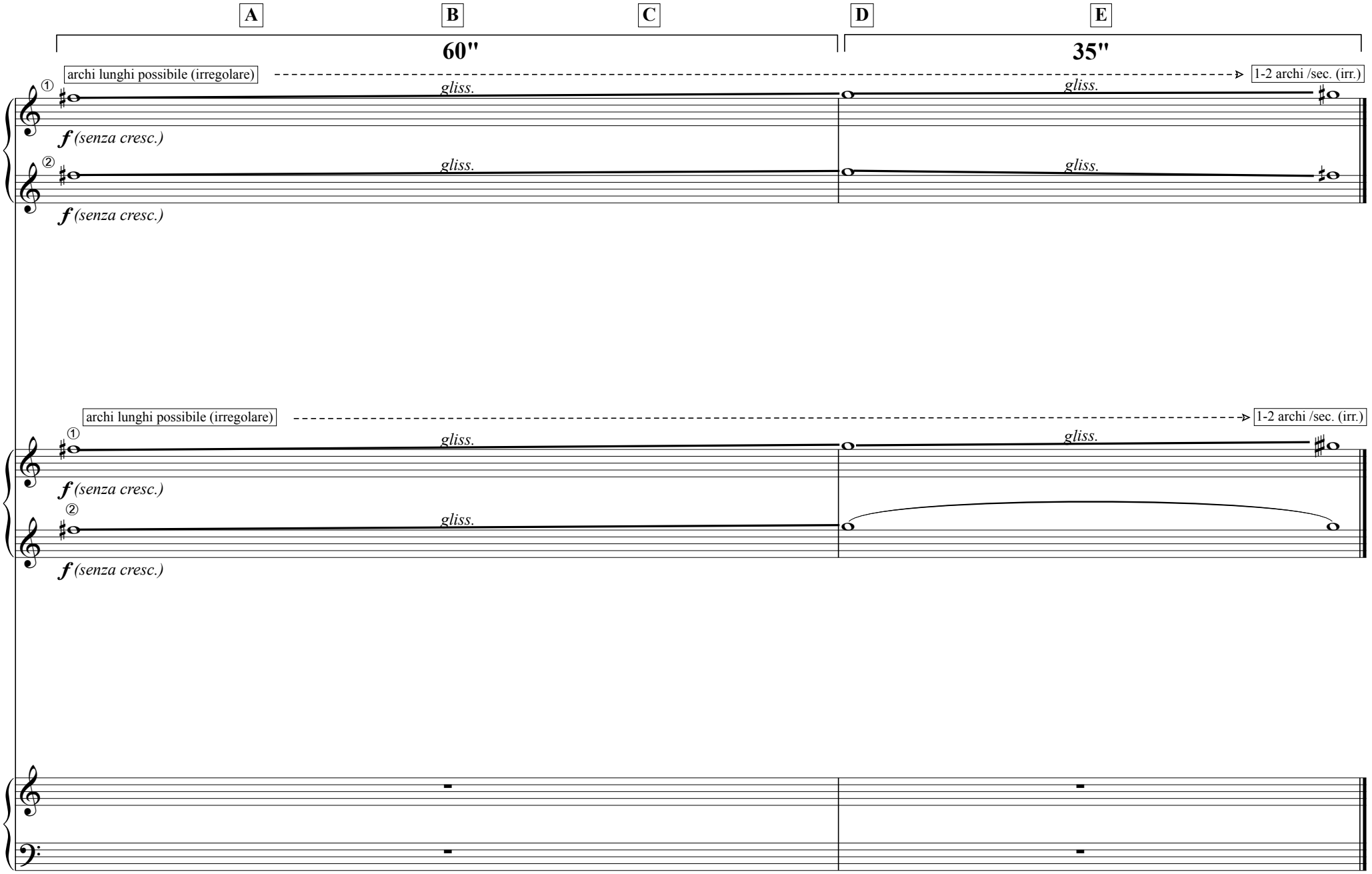

D
78
Vl.
Vc.
Pn.
84
90
E
93

IV

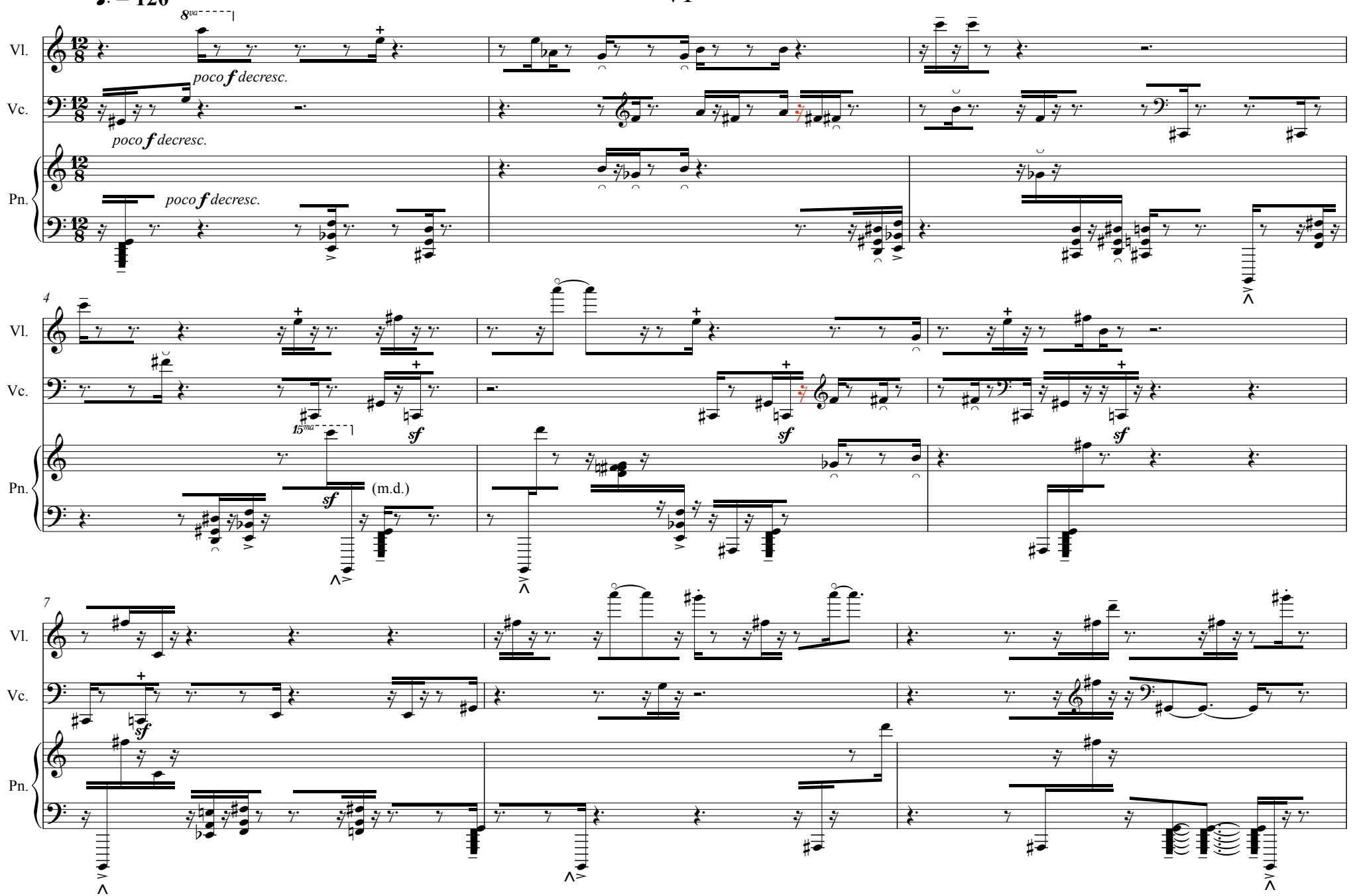


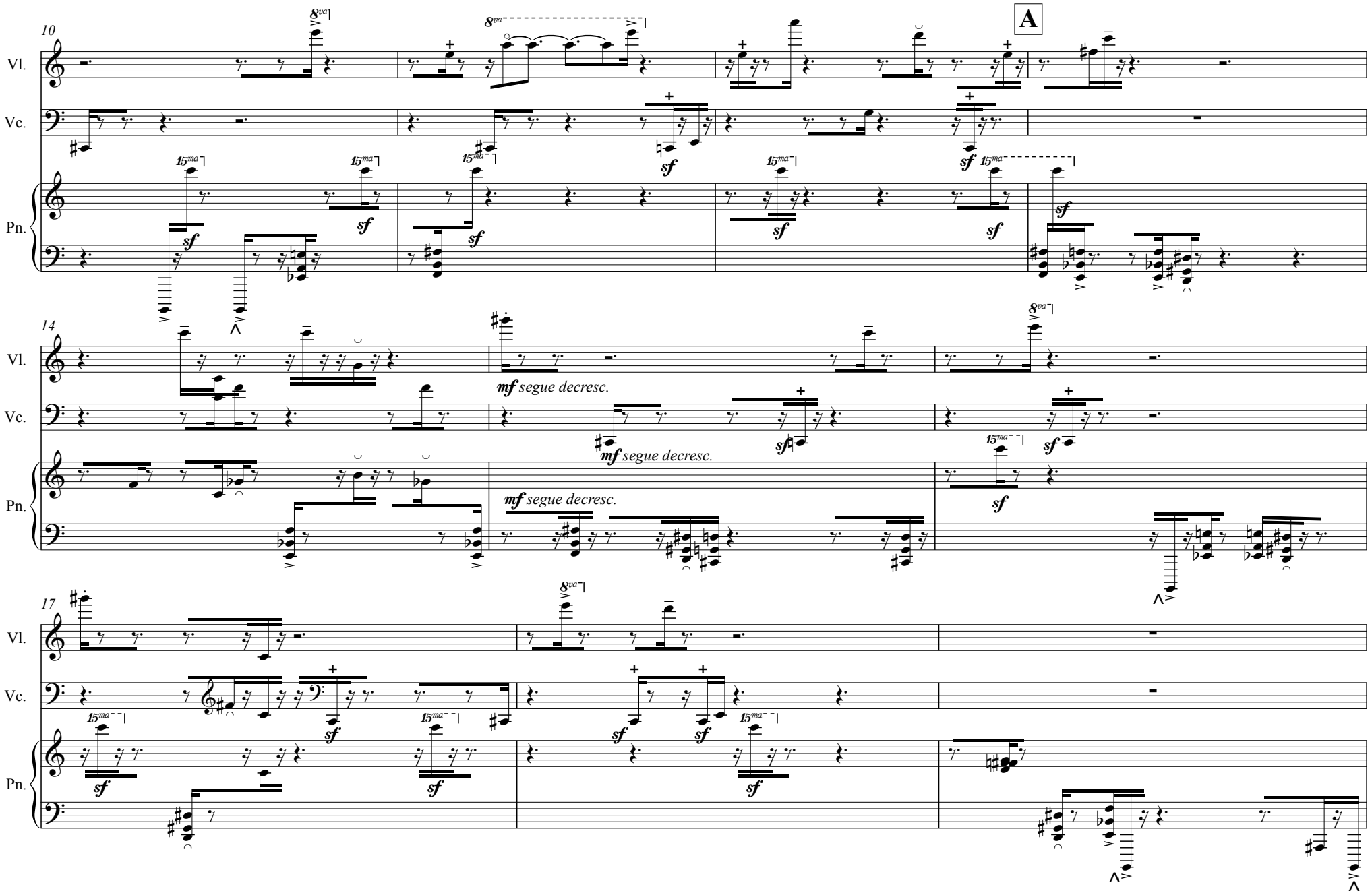

7
Vl.
Vc.
Pn.
sf
15ma
10
A
f segue decresc.
13
attacca V
mf

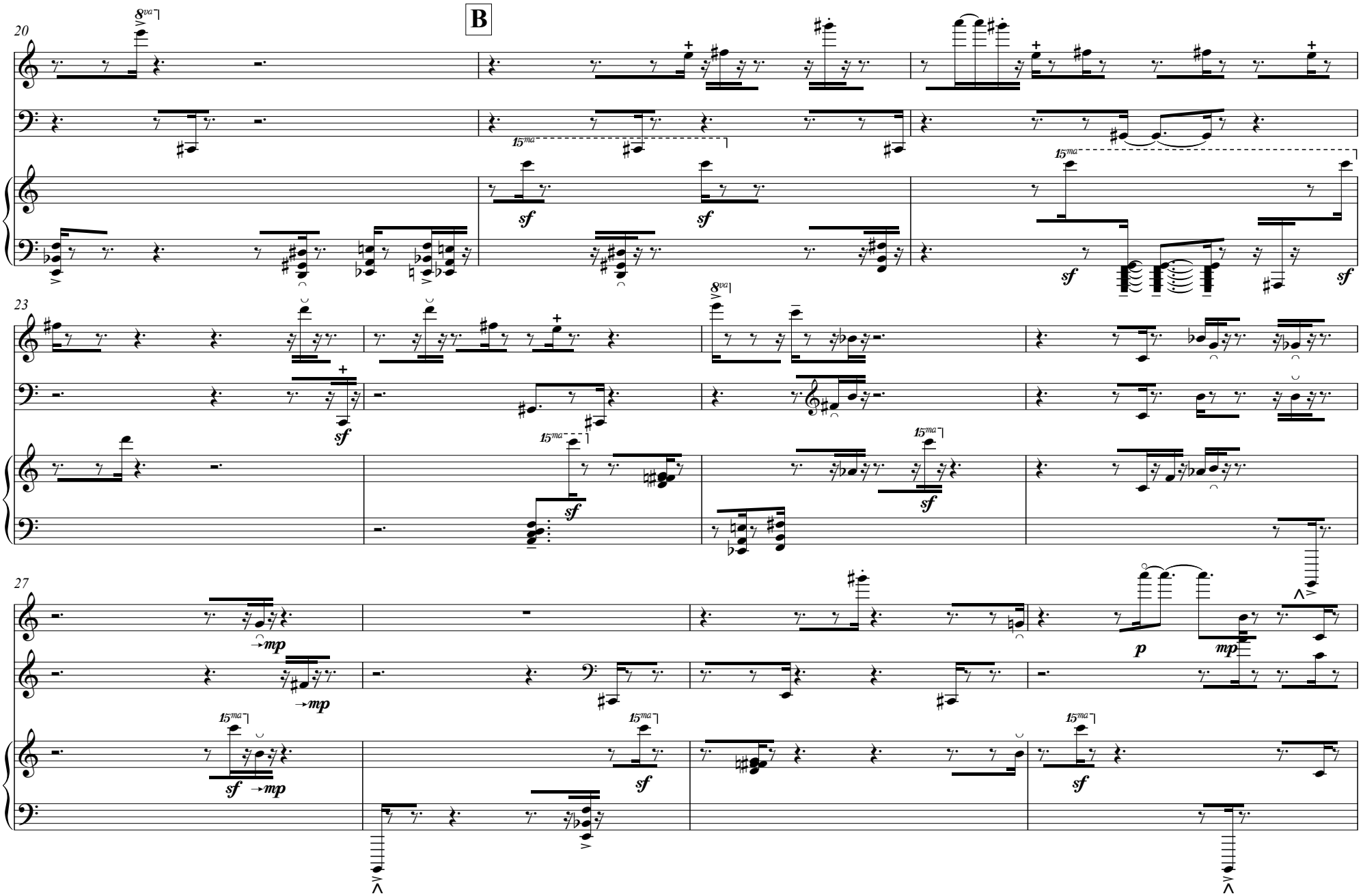
V


A
B
C
D
E
60"
35"
archi lunghi possibile (irregolare)
1-2 archi /sec. (irr.)
Vl.
Vc.
Pn.
gliss.
f (senza cresc.)

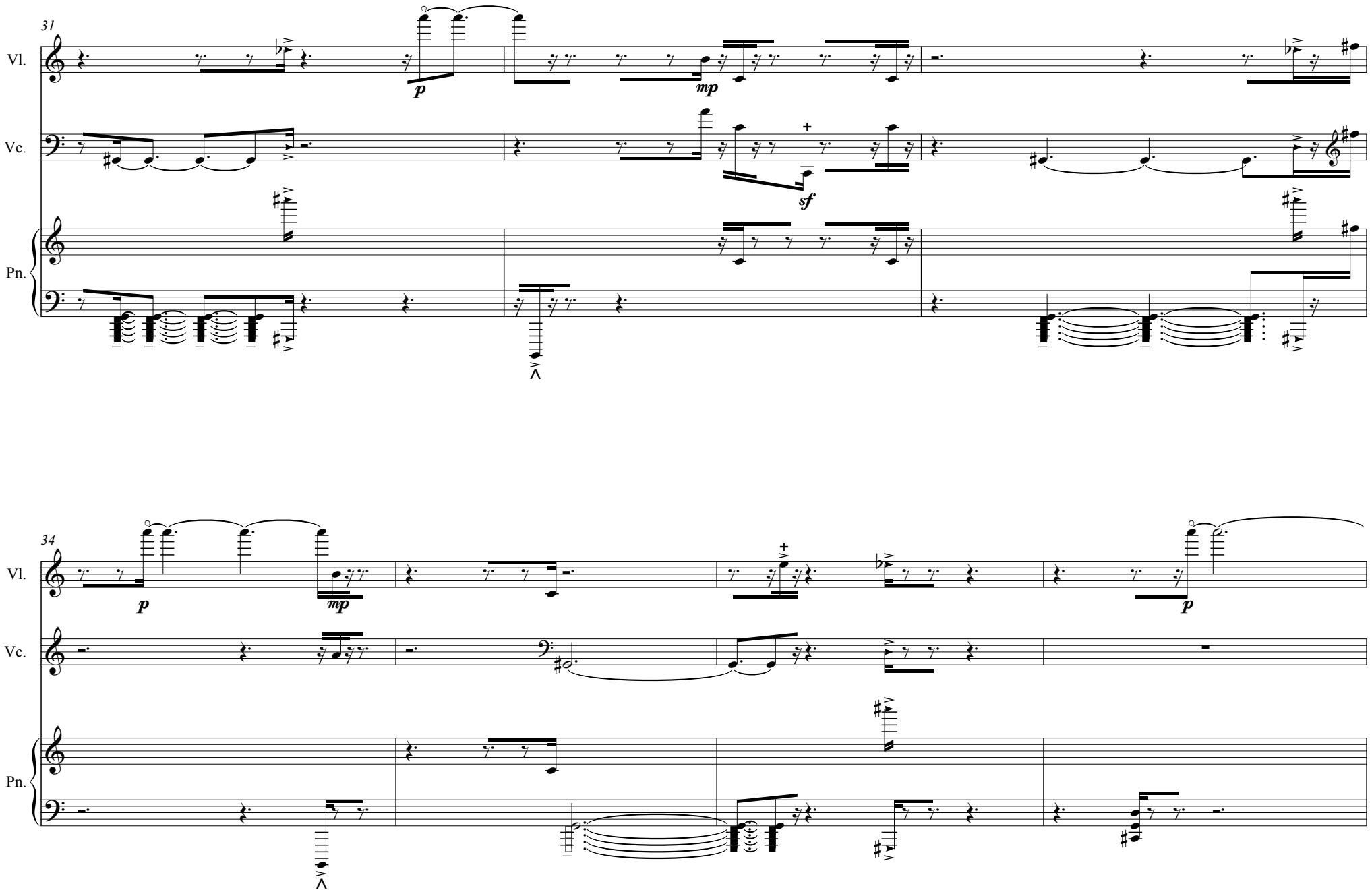
VI

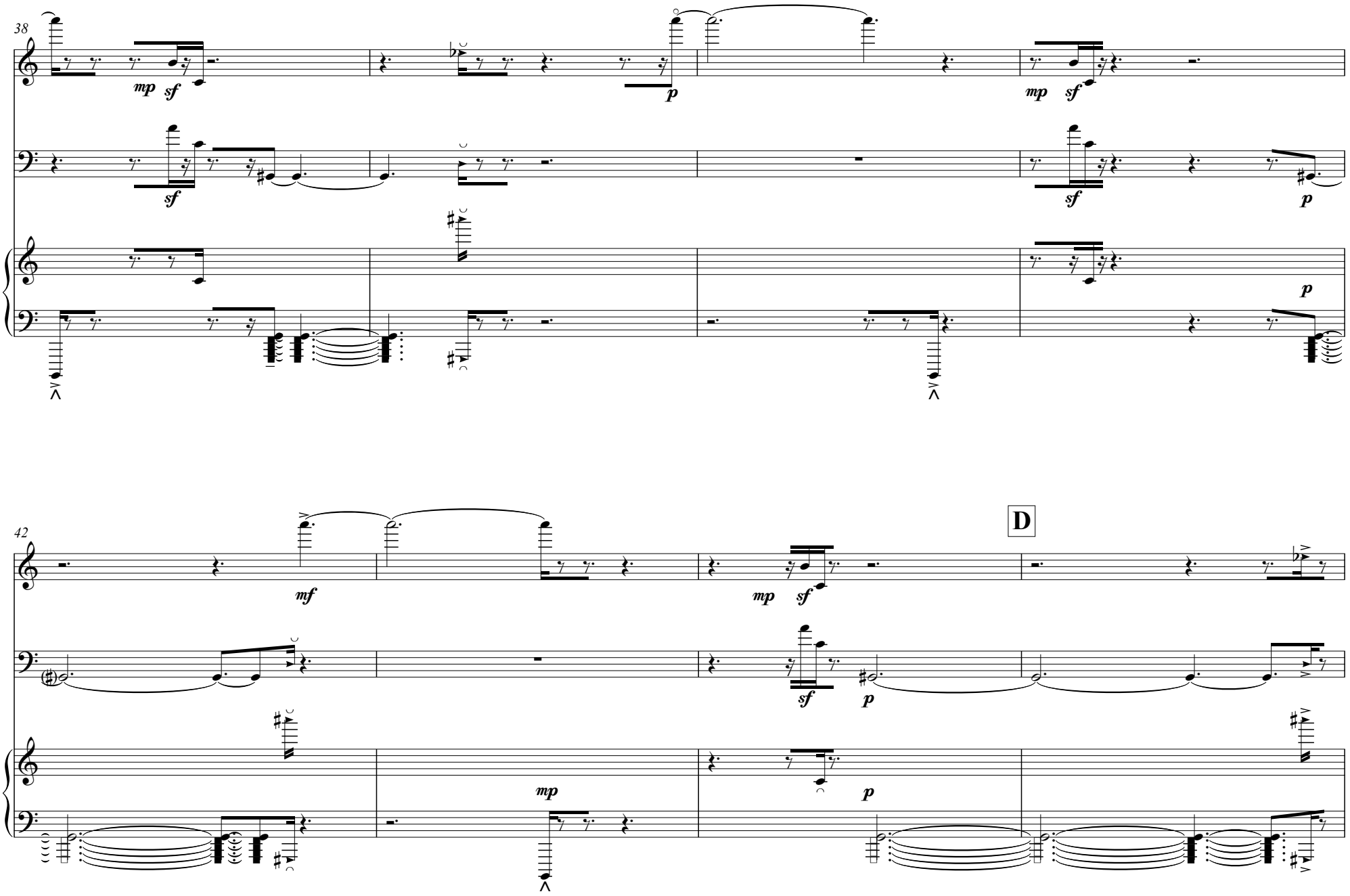


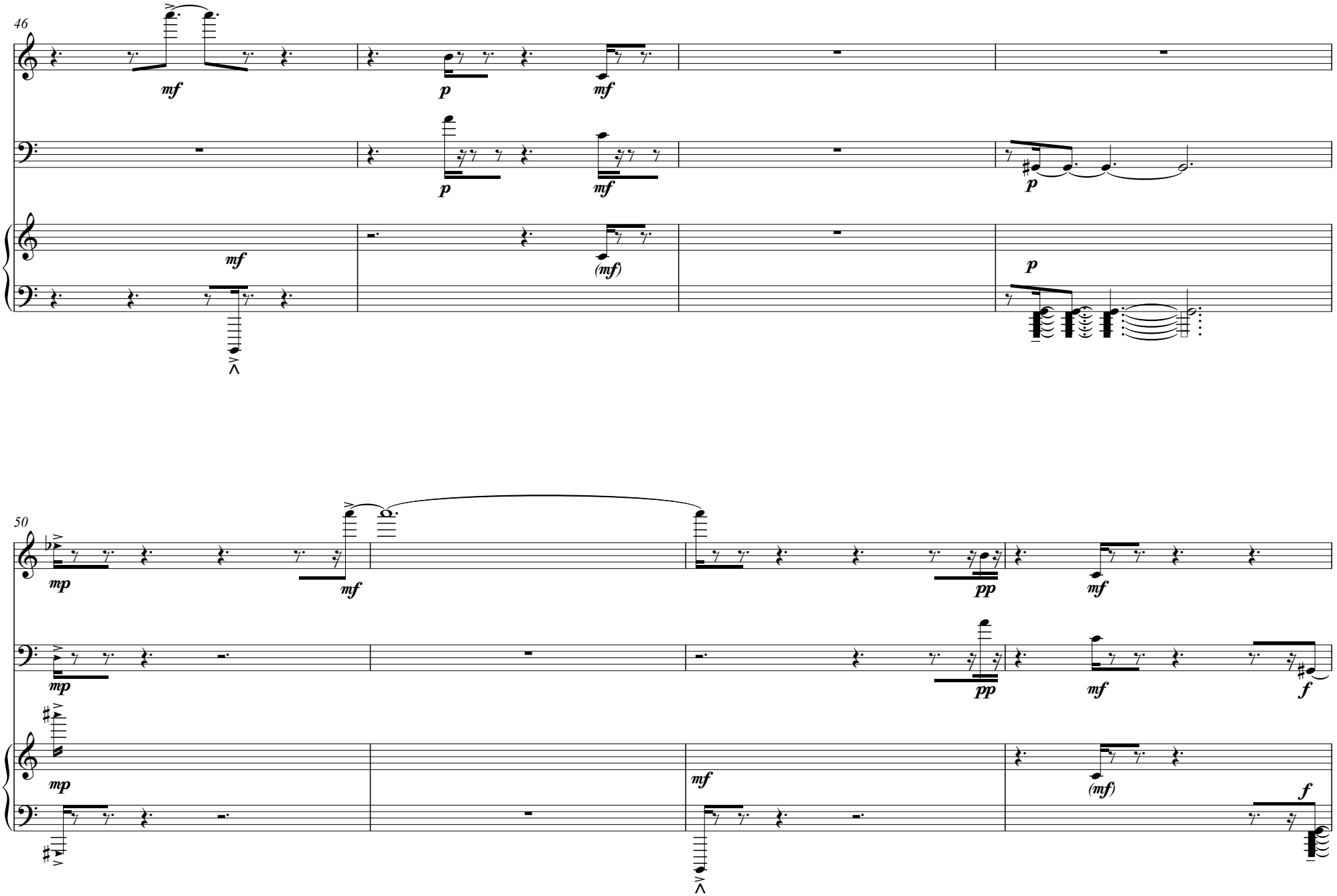

10
A
Vl.
Vc.
Pn.
14
mf segue decresc.
17

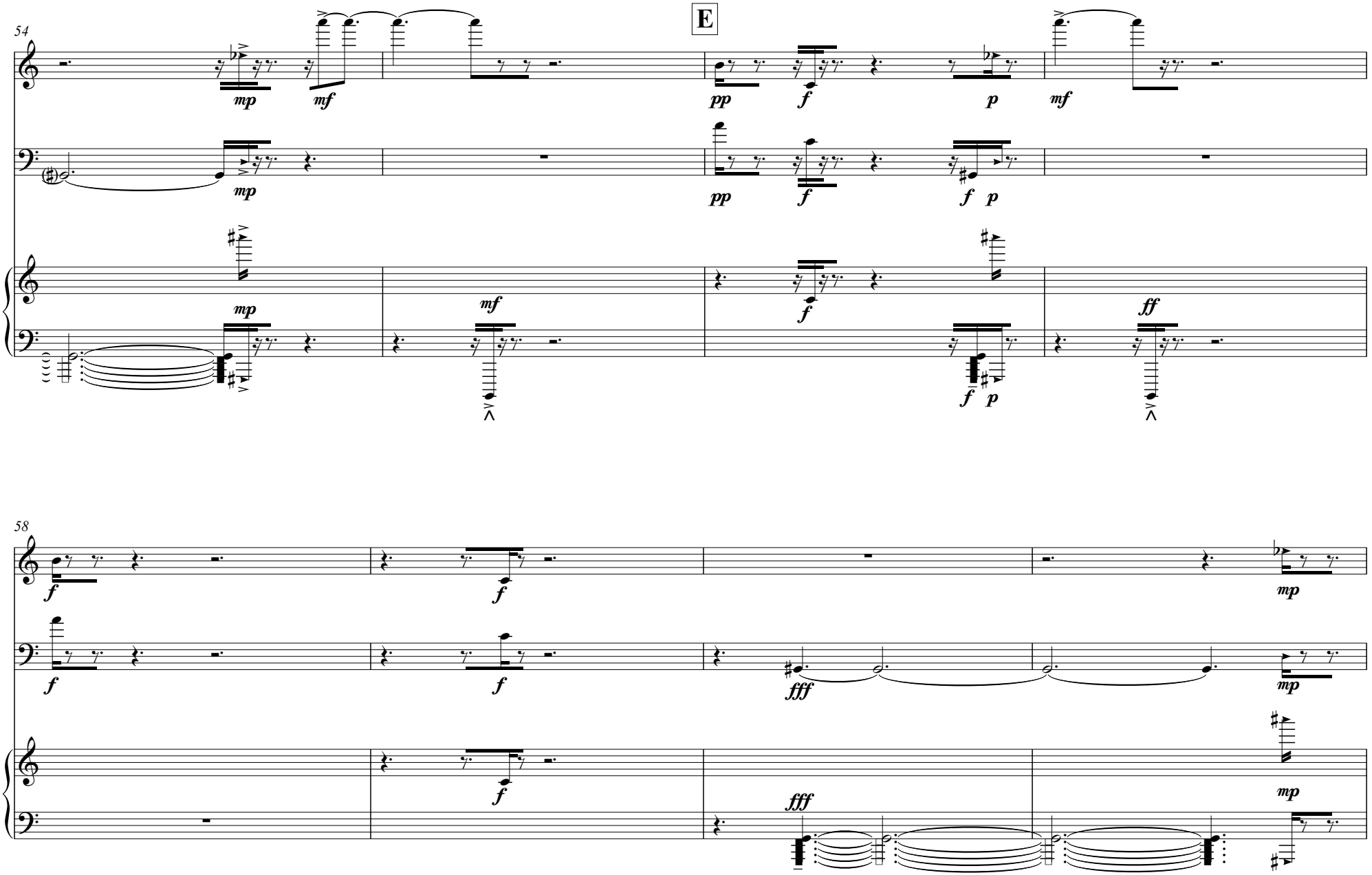

B
20
Vl.
Vc.
Pn.
8va
15ma
sf
23
27
→mp
mp
p

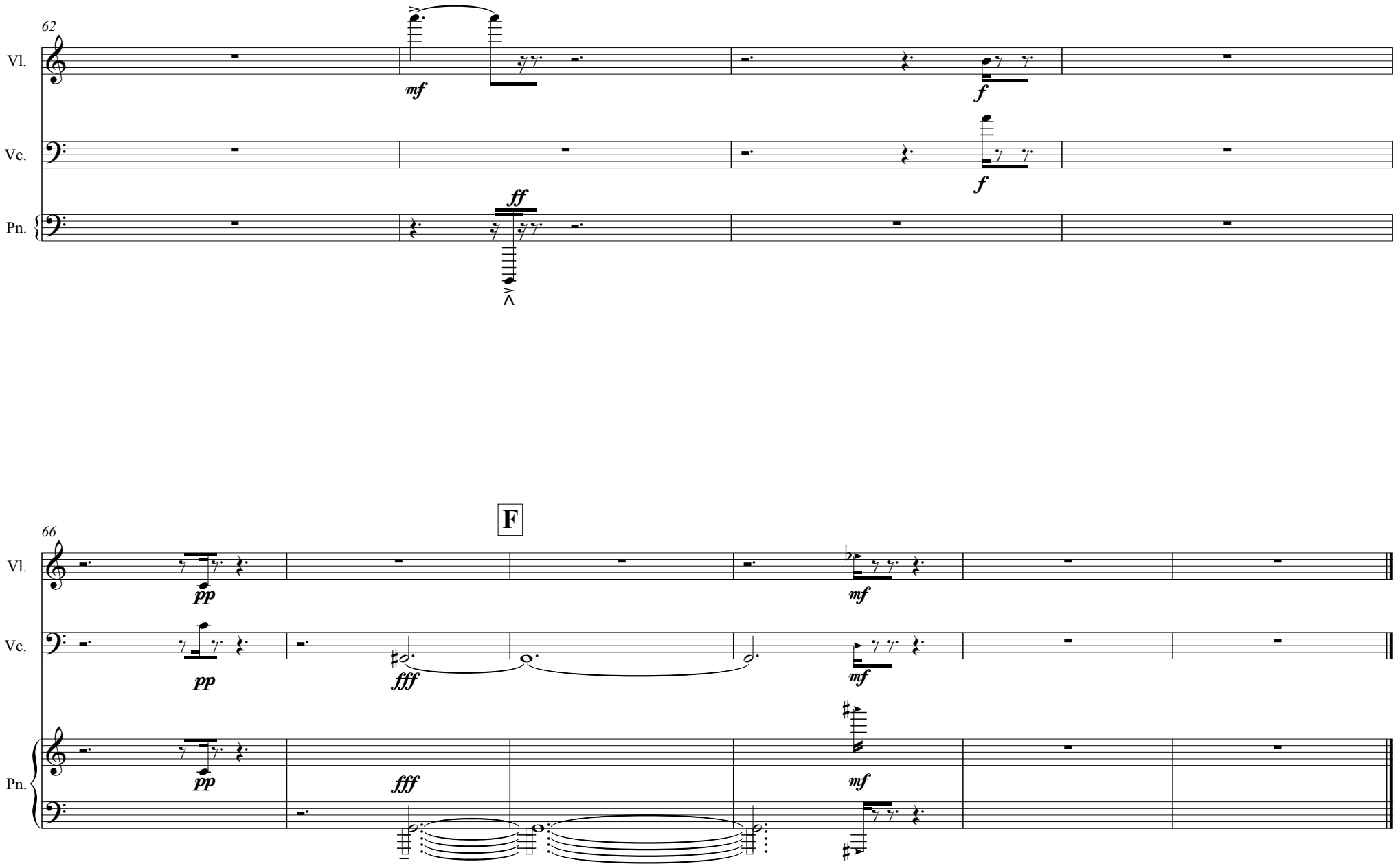
C




38
Vl.
Vc.
Pn.
mp
sf
p
42
mf
D


46
Vl.
Vc.
Pn.
mf
p
mf
p
mf
(mf)
p
p
50
Vl.
Vc.
Pn.
mp
mf
pp
mf
mp
pp
mf
f
mp
mf
(mf)
f


54
E
Vl.
Vc.
Pn.
mp
mf
pp
f
p
mf
mp
pp
f
f p
mp
mf
f
f p
ff
58
Vl.
Vc.
Pn.
f
f
f
f
fff
mp
mp
f
fff
mp


62
Vl.
mf
f
Vc.
f
Pn.
ff
F
66
Vl.
pp
mf
Vc.
pp
fff
mf
Pn.
pp
fff
mf