

impossible translations #2

for Violin, Violoncello, Piano and Video

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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.



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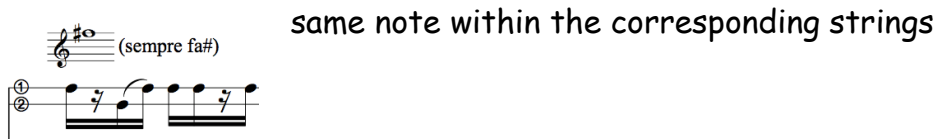
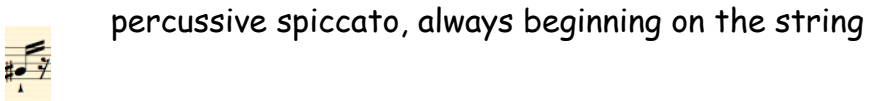
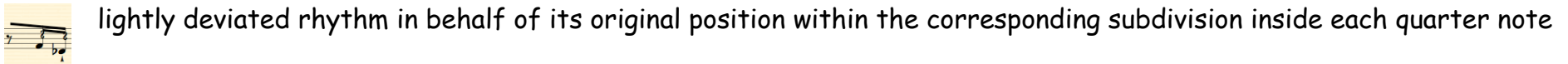
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SYMBOLS AND INDICATIONS



- a bit louder than the written dynamic
- > clearly louder than the written dynamic
- ◡ clearly softer than the written dynamic (anti-accent)



♩ = 100

I

Violin

Violoncello

Piano

27x 20x 12x 10x 17x 7x 6x 12x

poco f

9

VI.

Vc.

Pn.

mf *decresc.*

15

13

VI.

Vc.

Pn.

19

A

17

VI.

Vc.

Pn.

21

VI.

Vc.

Pn.

B

25

VI.

Vc.

Pn.

4 28

VI. *mf sub.* *poco*

Vc. *mf sub.* *poco*

Pn. *mf sub.* (h)

32

VI. *sempre più* *poco cresc.*

Vc. *sempre più* *poco cresc.*

Pn. *poco cresc.* *sf*

41 5

VI. *piu* *poco f* *p subito* **C**

Vc. *piu* *poco f* *p subito*

Pn. *poco f* *p subito*

48

VI. *segue poco f è cresc.* *molto* *sempre più*

Vc. *(segue poco f è cresc.)* *molto* *sempre più*

Pn. *segue poco f è cresc.* *molto* *sim.* *sf* *sf*

D

6 55


VI. 

Vc. 

Pn. 


64


VI. 


Vc. 

Pn. 

72

VI. 

Vc. 

Pn. 

81 7

VI. *mf p mf p mf p mf p mf*

Vc. *mf p mf p mf p mf p mf*

Pn. *p mf p mf p mf p mf*

88

VI. *p mf p mf p mf p mf*

Vc. *p mf p mf p mf p mf s.p.*

Pn. *p mf p mf p mf p mf*

93 **E**

VI. *p mf s.p. ord. s.p. ord. s.p. ord. s.p.*

Vc. *ord. p mf s.p. ord. p mf s.p. ord. s.p. ord. s.p.*

Pn. *p mf p mf p mf*

8

97

VI. *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.*

(mf) cresc. *sf* *sf* *sf*

Vc. *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.*

(mf) cresc. *pp* *(segue cresc.)* *(segue pp)*

Pn. *(mf) cresc.* *mp* *(segue cresc.)* *(segue mp)*

Ped.

101

VI. *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.*

sf *-f segue cresc.* *sf* *sf*

Vc. *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.*

sim. *sim.* *-f segue cresc.* *pp* *poco* *più*

Pn. *sim.* *sim.* *-f segue cresc.* *Ped.* *Ped.* *Ped.* *Ped.*

105

VI. *ff* *sf* *sf* *sf* pizz. arco 9

Vc. *ff* ord. ord. s.p. ord. s.p. ord.

Pn. *ff* Ped. Ped. Ped. Ped. *15^{ma}* *15^{ma}*

109

VI. pizz. arco pizz. pizz. *sf* *sf* *sf* *sf*

Vc. s.p. ord. ord. s.p. ord.

Pn. *sim.* *15^{mb}* *15^{mb}* *15^{mb}* *15^{mb}* *15^{ma}* *15^{ma}* *15^{ma}* *15^{ma}*

10

F

113 *pizz.* *sf* *pizz.* *sf* *pizz.* *sf* *pizz.* *sf*

Vc. *moltiss* *mf* *f*

Pn. *15^{ma}* *15^{mb}* *15^{ma}* *15^{mb}* *15^{ma}* *15^{mb}* *15^{ma}* *15^{mb}*

117 *pizz.* *sf* *pizz.* *sf* *pizz.* *sf* *pizz.* *sf*

Vc. *ff*

Pn. *15^{ma}* *15^{mb}* *15^{mb}* *15^{mb}*

II

♩ = 35

Violoncello

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.

p pp mp pp pp mp mp p p mf mf

Piano

mf mf f mf mf poco f quasi ff poco f f quasi ff quasi ff

Detailed description: This system contains the first two staves of the score. The Violoncello staff (top) features a single bass clef with a key signature of one sharp (F#). It contains eleven measures of music, each with a half note. The notes are: C2 (F#), C2 (F#), C2 (F#), C2 (F#), C2 (F#), C2 (F#), C2 (F#), C2 (F#), C2 (F#), C2 (F#), and C2 (F#). Dynamics are indicated below the notes: *p*, *pp*, *mp*, *pp*, *pp*, *mp*, *mp*, *p*, *p*, *mf*, and *mf*. The Piano staff (bottom) consists of two staves. The upper staff has a bass clef and contains eleven measures of chords, each with a half note. The chords are: C2 (F#), C2 (F#), C2 (F#), C2 (F#), C2 (F#), C2 (F#), C2 (F#), C2 (F#), C2 (F#), C2 (F#), and C2 (F#). Dynamics are indicated below the chords: *mf*, *mf*, *f*, *mf*, *mf*, *poco f*, *quasi ff*, *poco f*, *f*, *quasi ff*, and *quasi ff*. The lower staff of the piano part contains a complex accompaniment of chords and notes.

12

Vc. ord. poco s.t. s.t. molto s.t. ord. molto s.t. ord. poco s.t. molto s.t.

mp f mp mf p p p

Pn.

poco f f mp poco f fff quasi ff fff quasi ff f ff fff

Detailed description: This system contains the next two staves of the score. The Violoncello staff (top) features a single bass clef with a key signature of one sharp (F#). It contains eleven measures of music, each with a half note. The notes are: C2 (F#), C2 (F#), C2 (F#), C2 (F#), C2 (F#), C2 (F#), C2 (F#), C2 (F#), C2 (F#), C2 (F#), and C2 (F#). Dynamics are indicated below the notes: *mp*, *f*, *mp*, *mf*, *p*, *p*, and *p*. The Piano staff (bottom) consists of two staves. The upper staff has a bass clef and contains eleven measures of chords, each with a half note. The chords are: C2 (F#), C2 (F#), C2 (F#), C2 (F#), C2 (F#), C2 (F#), C2 (F#), C2 (F#), C2 (F#), C2 (F#), and C2 (F#). Dynamics are indicated below the chords: *poco f*, *f*, *mp*, *poco f*, *fff*, *quasi ff*, *fff*, *quasi ff*, *f*, *ff*, and *fff*. The lower staff of the piano part contains a complex accompaniment of chords and notes.

♩ = 150

III

1 (sempre fa#)

VI. *p*

Vc. *p*

Pn. *p*

poco p (m.s. sempre meno)

5

VI. *mp*

Vc. *mp*

Pn. *mp*

8

VI. *p* *mp* *pp cresc.*

Vc. *p* *mp* *pp cresc.*

Pn. *p* *mp* *pp cresc.*

A

12

VI. ① ② *→mp segue cresc.*

Vc. ① ② *→mp segue cresc.*

Pn. *→mp segue cresc.*

20

VI. ① ② *poco f sub. mp cresc.*

Vc. ① ② *poco f sub. mp cresc.*

Pn. *poco f sub. mp cresc.*

30

VI. ① ② *→mf segue cresc.*

Vc. ① ② *→mf segue cresc.*

Pn. *→mf segue cresc.*

B

38

VI. ① ② $\frac{13}{16}$ $\frac{14}{16}$ \rightarrow poco *f* segue cresc.

Vc. ① ② $\frac{13}{16}$ $\frac{14}{16}$ \rightarrow poco *f* segue cresc.

Pn. $\frac{13}{16}$ $\frac{14}{16}$ \rightarrow poco *f* segue cresc.

45

VI. ① ② *jeté* *jeté* *jeté* *jeté* *sim.* $\frac{13}{16}$

Vc. ① ② *jeté* *jeté* *jeté* *jeté* *f* *f* *sim.* $\frac{13}{16}$ *f*

Pn. \wedge \wedge \wedge \rightarrow *f* segue cresc. $\frac{13}{16}$

52

VI. ① ② *f* *f* *ff* *f* *f* *ff* *ff*

Vc. ① ② *f* *ff* *f* *f* *f* *ff* *ff*

Pn. \wedge \wedge $\frac{12}{16}$ $\frac{16}{16}$

59 C

VI. ① ② *ff* *ff* *ff* *segue ff*

Vc. ① ② *f* *ff* *ff* *ff* *segue ff*

Pn. *ff* *ff* *ff* *ff* *sf* *sf*

66

VI. ① ②

Vc. ① ②

Pn.

72

VI. ① ② *f* *ff* *mf* *ff*

Vc. ① ② *mf* *f*

Pn.

78 D 5

VI. ① ② *mf* *f* *mf* *f* *ff* *mf* *ff* *p*

Vc. ① ② *ff* *mf* *ff* *f* *ff* *ff* *mf*

Pn.

84

VI. ① ② *mp* *mp* *f* *mf* *mf*

Vc. ① ② *mp* *mf* *f* *mf*

Pn.

90

VI. ① ② *mp* *mp*

Vc. ① ② *mp*

93 E

VI. ① ②

Vc. ① ②

IV

$\text{♩} = 120$ 8^{va} 8^{va}

VI. *fff* *delesc.*

Vc. *fff* *delesc.* *sf* *sf*

Pn. *fff* *delesc.* 15^{ma}

4

VI. *ff* *segue decresc.*

Vc. *sf* *ff* *segue decresc.* *sf*

Pn. *ff* *segue decresc.*

2 7

VI.

Vc.

Pn.

sf

15^{ma}

sf

10

VI.

Vc.

Pn.

f segue decresc.

f segue decresc.

f segue decresc.

A

13

VI.

Vc.

Pn.

mf

mf

mf

attacca V

attacca V

attacca V

V

A

B

C

D

E

60"

35"

VI.

archi lunghi possibile (irregolare) -----> 1-2 archi /sec. (irr.)

① *f* (senza cresc.) *gliss.* *gliss.*

② *f* (senza cresc.) *gliss.* *gliss.*

Vc.

archi lunghi possibile (irregolare) -----> 1-2 archi /sec. (irr.)

① *f* (senza cresc.) *gliss.* *gliss.*

② *f* (senza cresc.) *gliss.* *gliss.*

Pn.

♩. = 120

VI

8^{va}-----|

poco f *decresc.*

poco f *decresc.*

poco f *decresc.*

4

15^{ma}-----|

sf (m.d.)

7

sf

Detailed description: This is a page of a musical score for a string quartet, specifically the Violin I, Violoncello, and Piano parts. The score is in 12/8 time and consists of seven measures. The key signature has one sharp (F#). The tempo is marked as quarter note = 120. The first system (measures 1-3) features a dynamic of *poco f* with a *decresc.* marking. The Violin I part starts with an 8^{va} (octave up) marking. The Piano part has a complex texture with many chords and some grace notes. The second system (measures 4-6) begins with a dynamic of *sf* (sforzando) and includes a 15^{ma} (15th measure) marking. The Piano part has a '(m.d.)' marking. The third system (measures 7) continues the *sf* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

10

VI. *8va*

Vc.

Pn. *15ma* *sf* *sf* *sf* *sf* *sf* *sf* *15ma*

14

VI.

Vc. *mf segue decresc.*

Pn. *mf segue decresc.* *sf* *sf* *15ma* *sf*

17

VI. *8va*

Vc.

Pn. *15ma* *sf* *sf* *sf* *15ma* *15ma*

A

Detailed description: This page of a musical score contains three systems of staves for Violin I (VI.), Violoncello (Vc.), and Piano (Pn.). The first system covers measures 10-13, the second covers measures 14-16, and the third covers measures 17-19. The Violin I part features an 8va marking and a section labeled 'A' in a box. The Violoncello part includes dynamic markings like 'mf segue decresc.' and 'sf'. The Piano part is heavily marked with '15ma' and 'sf' throughout. The score concludes with a double bar line and a final dynamic marking of 'sf'.

B

VI. 20 *8^{va}*
Vc. *15^{ma}*
Pn. *sf*
VI. 23 *8^{va}*
Vc. *sf*
Pn. *sf*
VI. 27
Vc. *mp*
Pn. *sf* *mp*
15^{ma} *sf* *sf* *sf*

Detailed description of the musical score: The score is for three instruments: Violin I (VI.), Violoncello (Vc.), and Piano (Pn.). It consists of three systems of staves. The first system covers measures 20-22, the second system covers measures 23-26, and the third system covers measures 27-30. The key signature has one sharp (F#). The time signature is 3/4. The score includes various musical notations such as dynamics (sf, mp, p), articulation (accents, slurs), and performance instructions (8^{va}, 15^{ma}). A section marker 'B' is placed above the first system. The piano part features complex chordal textures and textures with many accidentals. The violin and cello parts have melodic lines with some grace notes and slurs.

C

31

VI. *p* *mp*

Vc. *sf*

Pn.

Detailed description: This system contains measures 31, 32, and 33. The Violin I (VI.) part begins with a rest in measure 31, followed by a half note G4 in measure 32, and a half note A4 in measure 33. A dynamic marking of *p* is placed under the first measure, and *mp* is placed under the second. A slur covers the notes in measures 32 and 33. The Violin II (Vc.) part has a half note G3 in measure 31, a half note A3 in measure 32, and a half note B3 in measure 33. A dynamic marking of *sf* is placed under the first measure. A slur covers the notes in measures 32 and 33. The Piano (Pn.) part features a complex texture with multiple chords and arpeggios in the left hand, and a single note in the right hand. A dynamic marking of *sf* is placed under the first measure.

34

VI. *p* *mp* *p*

Vc.

Pn.

Detailed description: This system contains measures 34, 35, 36, and 37. The Violin I (VI.) part has a half note G4 in measure 34, a half note A4 in measure 35, a half note B4 in measure 36, and a half note C5 in measure 37. Dynamic markings of *p*, *mp*, and *p* are placed under measures 34, 35, and 37 respectively. A slur covers the notes in measures 34 and 35. The Violin II (Vc.) part has a half note G3 in measure 34, a half note A3 in measure 35, a half note B3 in measure 36, and a half note C4 in measure 37. The Piano (Pn.) part features a complex texture with multiple chords and arpeggios in the left hand, and a single note in the right hand. A dynamic marking of *sf* is placed under the first measure.

38

VI. *mp sf* *p* *mp sf*

Vc. *sf* *sf* *p*

Pn. *p*

42

VI. *mf* *mp sf* **D**

Vc. *sf* *p*

Pn. *mp* *p*

46

VI. *mf* *p* *mf*

Vc. *p* *mf* *p*

Pn. *mf* (*mf*) *p*

50

VI. *mp* *mf* *pp* *mf*

Vc. *mp* *pp* *mf* *f*

Pn. *mp* *mf* (*mf*) *f*

54 E

VI. *mp* *mf* *pp* *f* *p* *mf*

Vc. *mp* *pp* *f* *f p*

Pn. *mp* *mf* *f* *f p* *ff*

58

VI. *f* *f* *mp*

Vc. *f* *f* *fff* *mp*

Pn. *f* *fff* *mp*

62

VI. *mf* *f*

Vc. *f*

Pn. *ff*

66

F

VI. *pp* *mf*

Vc. *pp* *fff* *mf*

Pn. *pp* *fff* *mf*