

Rugg

or Omar ascending to heaven

for viola

affectionately and with endless admiration to

Omar Hernandez

by

Salvador Torr 

Rugg for viola

... I carry two parallel lives, one, the everyday's life with all her chores including that interpretive playing the flute or even my marital relationships, and the other is private, the dreams world, where I feel more comfortable, free, nomadic (I feel much more in touch with my deep, prehistoric, ancient structure) and that's where the creative process is generated, the processes are free ... touring the highlands of my inner self ... would say Deleuze and Guattari ...

This is how I enter this diffuse field and line-dreaming, I cross-breeding, short volumes then take deep in space, thus making the stroke produce the figure. Creating hilarious schemes ¿? hilomorphic or invariant forms of the variables, variables areas of the invariant. It no longer comes exactly from taking constant variables, but to put the variables in a state of "variation-continuum". Beyond creating matter-form (which has been so excellently produced by teachers of history) seems to create materials-forces. If you have to do equations, inequalities rather I do, anyway irreducible differential equations to algebraic form. They capture and interconnect singularities of matter (materials-forces) rather than building a general way. In any case (now, after having passed my "Mayan Cycle" in which the form-ratio was the most important point) I use the form as a shell that is exchanged like a snake sheds her skin, leaving a structure fossil, reusable or recyclable. Contents individuations not by 'object' as matter and form, but by events found in the fuzzy space as *aeceidades* ... etc ...

It is the sound itself that matters in this piece, the roughness of the vibration and the amount of vibration, also transients and parasitic phenomena of malfunctions (greeting Russolo) are other constituents of sound, thus formants same language.

This work is dedicated to Omar Hernandez Hidalgo who suddenly disappeared from this world leaving a brief but stunning interpretative work on his instrument, the viola.

Rugg for viola

Salvador Torr 

la «rhythmique» dans la port  d'en haut, indique le changement d'archet
la «dynamique» indique la vitesse de l'archet
(ind pendant de la dynamique d'en bas)

♩ = 58

arco

(*fff*) *d i m.* *p* *sim.* *ff*

♩ = 58 (ou moins)

glissando lento y gradual, legato sempre

Viola

fff *gliss.* *f* *gliss.* *gliss.* *gliss.* *gliss.*

5

f (*f*) (*f*) (*f*)

(*glissando e legato sempre*) (*gliss, sempre*)

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

11

mf *mp* *fpp* *fp* *fmp* *f* (*unis.*)

pp *mf* *p*

gliss.

16

mp *p* *mp* *f*

IV

III

gliss. *gliss.* *gliss.*

19

ff *mf* *sim.*

I II III IV

gliss *gliss* *gliss* *gliss.* (*tasto*)

f *pp sub.* *3* *mf* *3* *mp*

(les trois cordes doivent sonner ensemble,
si non, tachez de toujours faire sonner celle qui glisse)

21

mp p pp

poco tasto

gliss.

gliss.

pp p mf p pp

espejo

24

sfz sfz

f p mp mf

gliss.

II

III (mp)

29

f mf mp p pp ppp sfz-pp

gliss. gliss. gliss.

(f)pp

ppp ff sub.

34

pp p mp mf f

gliss. (non gliss.) gliss.

pp ppp p molto f

39

ff ssffzz pp sfz

(gliss.) (gliss.) (gliss.)

* Deux façons pour les altérations:
1) digitées, ou 2) glissées,
mais dans les hauteurs (approximatives) écrites

40 (*gliss.*)

(*gliss.*)

pp

41

gliss.

ff

ff

pp

42

f

(*f*)

gliss.

p

(*comodo*)

ord.

gliss.

44

p

etc.

libre

gliss.

p

molto

ff

45

jettato e *ppp*

pp

mf

p

2e. fois jettato (*ppp*)

ff

46

etc.

gliss.

gliss.

jetté

jetté

fp

ff

47

jetté

mf

gliss.

ff

48

Senza Tpo.

gliss.

gliss.

jousq'au bruit blanc
"balleines"

pppp

Tpo.

49

f

50

f

poco a poco scratch

fpp cresc. molto

molto

51

opcional

molto scratch

molto scratch

ord.

ord.

gliss.

gliss.

ffp

mf

libre

54

II

f

pizz main gauche
(pizz Bartok possible)

I.

× = pizz. main gauche

56

ff

pizz Bartock
m. der.

f

57 

58 ord. *sfz* *scratch* II I. II

× = pizz. main gauche

59 *p* *ff*

60 *pp* *gliss.* *jetté*

61 *gliss.* *pp*

62

gliss. *gliss.* *gliss.* *f*

64

gliss. *sfz* *gliss.*

67

r a l l e n t a n d o - - - *gliss.* *gliss.* *gliss.*

70

gliss. *libre* *Tpo.* *pp* *(comodo)* *gliss.* *ord.* *5*

72

r a l l . *3* *etc.* *Tpo.* *f* *gliss.*

73 *p* *f* *p* *ff* *fpp*

74 *gliss.* *gliss.* *fp* *ff* *pp*

75 *gliss* *ff* *gliss* *sul III* *fffz*

76 *Tpo.* *ord.* *ppp* *(sfz)(sfz)* *(sfz) sim.*

77 *crescendo poco a poco* *ff*

78 *sffz* *pp* *sffz* *pp*

79 *s. pont.* *c.l.b. écho* *ff* *ppp* *ppp*

80 ord.

ff *sfz* *(f)* *sffz*

81

sffz *ff* *sfz* *sffz* *p*

82

p *sffz* *ff* *sffz*

sul pont. (toujours doigtées d'harmoniques, même si l'on ne produit pas d'harmoniques entre deux nodes, favoriser le son bruyaux à ces endroits)

83

pp sempre *sffz* *sffz* *sffz*

84

p *sffz* *sffz* *sffz*

85

p *sffz* *sffz* *sffz*

[illegible]

molto sul pont.

92

I II III --- II I
II III IV --- III II

ff *sim.*

*démarrer le glissando très imperceptiblement**gliss.*

93

gliss.

94

95

96

mp

poco rall.

97

ff *ssffzz* *gliss.*

100

p *molto* *rall.* *ff* *gliss.* *5* *5* *gliss.* *fp* *gliss ff* *pppp*

Senza Tpo.

Senza Tpo.

102

gliss.

gliss.

pppp

bruit blanc
"baleines"

13

103

via scratch ...

scratch

molto scratch

gliss.

gliss.

gliss.

gliss.

f

pp cresc. molto

fff

Prestissimo e accelerando

106 *glissando*

(ffff) *sim.* etc..

108

p o c h i s i m o a p o c o

109

(ff) *d i m i n u e n d o*

110

verso ponticello

(f) etc ..

111

sul ponticello

(mf) etc ..

112

8^{va}

(mp)

113

molto sul ponticello

p

114

(pp)

derrière le chevalet,
tout en continuant à jouer avec l'archet à la main droite, lentement baisser la main gauche

arrachez l'archet violemment
(main droit)
rester immobile

plusieurs fois

fff