

A photograph showing a large number of shards of broken glass scattered across a light-colored, textured surface, possibly concrete or stone. The shards vary in size and shape, creating a pattern of sharp, jagged pieces.

Cristian Morales-Ossio

ELEVEN FRAGMENTS

for violin, viola, cello, and improvising musicians

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Premiered on 19th May 2016 at Teatro Arsenale, Milan, by
MDI Ensemble (string trio); Evan Parker, soprano saxophone;
Matteo Pennese, cornet; Walter Prati, electronics.

to Walter Prati
Huddersfield, April 2016

Programme note

ELEVENT FRAGMENTS was commissioned by Walter Prati as a part of a project in which the main musical idea is based on the possibility of having a fixed (traditionally written) instrumental part, and a soloist improviser instrumentalist playing over such fixed part. Consistent with the original approach, no instruction has been previously set for the improvisers, so that they can improvise in a completely free way. In the case that the improvisers decide to use any kind of electronic treatment for their instrument, it would be strongly recommended setting a (moderate) electronic processing for the string trio, as well. I would especially like to acknowledge MDI ensemble, Walter Prati, Evan Parker, and Matteo Pennese for their valuable contributions at the performance of this work.

Performance notes

For the string trio, the piece should be understood as "a piece to build". Each instrument has eleven fragments (A to K) to be sorted collectively according to the instructions below. Every single fragment has been written both independently - between instruments - and with specific polyphonic ideas and elements.

BUILDING THE PIECE

1. There are 6 'non-synchronised' fragments (C E G H J K), and 5 fragments (A B D F I) to be played in an absolutely synchronised way.
2. 'Non synchronised' fragments have 6 polyphonic patterns. Except in cases when 2 instruments begin to play together (cases 1, 2 and 3) there are no specified points for entrances, thus this has to be played as freely as the musician's feeling considers as proper. Performers must choose one of these patterns to play each of the C, E, G, H, J, and K fragments.

1 vln [_____]
vla [_____]
vce [_____]

2 vln [_____]
vla [_____]
vce [_____]

3 vln [_____]
vla [_____]
vce [_____]

4 vln [_____]
vla [_____]
vce [_____]

5 vln [_____]
vla [_____]
vce [_____]

6 vln [_____]
vla [_____]
vce [_____]

VERSIONS

8 formal versions have been conceived. Musicians are required to choose one of them only, and then they must decide which score (A to K) will be placed in each category by following the table below. The outcome of the choice, it means the sequence itself, must be played with gaps of diverse durations between fragments. During these gaps, string trio musicians can also improvise but always reserving the soloist role to the main improvisers. Improvising soloists are free to create any kind of musical relationship with the string-trio parts.

Nomenclature

A B C D E F G H I J K

Name of scores (see scores of violin, viola, and cello)

NS¹ NS² NS³ NS⁴ NS⁵ NS⁶ Name and type of polyphonic patterns for the 6 non-synchronised fragments (C E G H J K) (see previous page)

A B¹ D² F³ I⁴

Name for 5 fragments written with a specific polyphonic - synchronised - intention

S⁰ is the score A S³ is the score F
S¹ is the score B S⁴ is the score I
S² is the score D

8 versions - Choose one.

Duration: ca. 10 - 20 minutes

I	NS ¹	B	D	A	F	NS ⁵	NS ⁴	NS ⁶	NS ³	NS ²	I
II	NS ⁵	A	NS ⁶	NS ³	NS ³	NS ²	NS ¹	B	D	F	I
III	NS ¹	A	NS ⁶	NS ³	B	NS ²	NS ⁵	D	NS ⁴	F	I
IV	F	D	NS ⁵	NS ³	B	NS ²	NS ⁶	NS ¹	NS ⁴	A	I
V	D	NS ⁶	NS ¹	NS ³	B	NS ²	F	A	NS ⁴	NS ⁵	I
VI	NS ⁶	F	A	NS ³	B	NS ²	D	NS ⁵	NS ⁴	NS ¹	I
VII	NS ¹	NS ⁶	A	NS ³	B	NS ²	D	F	NS ⁴	NS ⁵	I
VIII	NS ¹	NS ⁵	A	NS ³	B	NS ²	D	F	NS ⁴	NS ⁶	I

On symbols

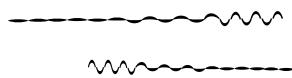
Quartertones

A quarter-tone sharp

Three quarter-tones sharp

Vibrato

Except in specific passages, the whole of the eleven fragments must be played WITHOUT vibrato



Going increasingly from *poco vibrato* to *molto vibrato* (or vice versa)



Bouncing faster and faster, and *diminuendo*

Ord. → molto sul pont.

Move the bow progressively from the usual position to *molto sul ponticello*



Bouncing faster and faster, and louder and louder, maintaining the last attack

Articulations

~ Short *molto vibrato*



Left hand pizzicato



Bartok pizzicato

Bow

Flautando Faint sound produced by extremely light bowing pressure in any position of bow

Gettato Bounce the bow on the string as fast as possible

.. Double or triple bouncing (*gettato*)

smorzando



Holding back the velocity of the bow by pressing more and more against the string



Bouncing faster and faster, and *diminuendo*

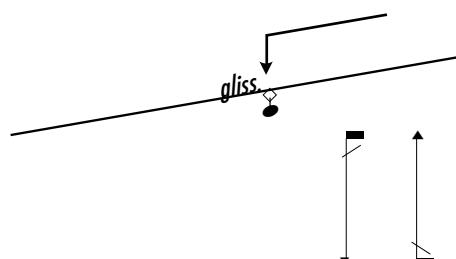


Bouncing faster and faster, and louder and louder, maintaining the last attack



As above, but adding a *portamento*

Glissandi



Keep the trajectory of a normal *glissando*, and interrupt it with any artificial harmonic

Arriving to an indeterminate note (very high or low)

ELEVEN FRAGMENTS
VIOLIN p.1

A

Musical score fragment A for violin and violin. The score consists of two staves. The top staff is for Violin, starting with a dynamic ***ff*** and a tempo of **$\text{♩} = 60$** . The bottom staff is for Vln. (Violin). The score includes various dynamics such as ***ffff***, ***pppp***, ***Vib.***, ***Alla punta***, and ***Non vib.***. Measure numbers 5, 6, and 7 are indicated above the staves. Measure 5 includes a 5:6 time signature change. Measure 6 includes a 3:4 time signature change. Measure 7 includes a 6:7 time signature change.

B

Musical score fragment B for violin. The score starts with a dynamic ***ff*** and a tempo of **$\text{♩} = 60$** . The violin part uses ***Col legno*** technique. The score includes a 7:6 time signature change and a 6:7 time signature change. Dynamics include ***p*** and ***pppp***. The score ends with a ***molto rit.***

C

Musical score fragment C for violin and violin. The score consists of two staves. The top staff is for Violin, starting with a dynamic ***ppp*** and a tempo of **$\text{♩} = 60$** . The bottom staff is for Vln. (Violin). The score includes various dynamics such as ***mf***, ***ppp***, ***mf > ppp***, and ***f***. Measure numbers 5, 6, 7, 8, 9, and 10 are indicated above the staves. Measure 5 includes a 6:11 time signature change. Measures 6, 7, 8, and 9 include 8:10, 15:12, 8:6, and 5:4 time signature changes respectively. Measure 10 includes a 11:8 time signature change.

ELEVEN FRAGMENTS
VIOLIN p.2

D

Violin

Violin

pizz. Arco

fp

Arco molto sul pont.

III

mf

sforzando

mf

f

mf

pizz. Arco

mf

5

10

9:10

5:4

mf

f

E

Violin

Violin

f

pizz.

9:6

8:10

Arco molto sul pont.

pizz.

III

Arco

pizz.

5:6

pizz.

Arco molto sul pont.

pizz. Arco

ppp

f ppp

ppp

mf

p

f

ppp

f ppp

F

Violin

Violin

f

f > p

f

10:12

3:2

con lirismo

8:11

7:4

mf

Vib. smorzando

p

f

ff

ELEVEN FRAGMENTS

VIOLIN p.3

G

Violin

Vln.

$\text{♩} = 60 \text{ con veemenza}$

4:5

molto sul pont.

ff

5:4

21:22

gliss.

gliss.

mf

gliss.

gliss.

H

$\bullet = 60$ Molto vib. sempre

Violin

6.5 12.8

Violin 5 6 8
ff p

ff p

Vln. 5 ff p

mf ff

p

gliss. gliss. gliss. gliss.

gliss. gliss. gliss. gliss.

A musical score page featuring two staves. The top staff is for the Violin, starting with a tempo of $\bullet = 60$. It shows measures 1-4 with time signatures changing between 9/8, 4/9, 4/4, and 6/4. Measure 1 has a dynamic of ppp . The bottom staff is for the Viola, starting with a dynamic of mf followed by ppp . Both staves include measure numbers III, IV, V, and VI. Measure III ends with a fermata over the first note of the next measure. Measure IV ends with a fermata over the first note of the next measure. Measure V ends with a fermata over the first note of the next measure. Measure VI ends with a fermata over the first note of the next measure.

ELEVEN FRAGMENTS

VIOLIN p.4

J

Violin

pizz. Arco 8:7 pizz. Arco molto sul pont. Ord. 10:11

f p mf p f

Vln.

5:6 sffz mf ff p

K

Violin

Vln.

Tempo: = 60 **Performance Instructions:** Furioso, aggressivo, corrosivo!

Measure 1: Violin starts with a dynamic ***fff***. The first measure consists of eighth-note pairs followed by sixteenth-note pairs.

Measure 2: Violin continues with eighth-note pairs. The dynamic changes to ***smorzando***.

Measure 3: Violin begins a sixteenth-note pattern. The dynamic is ***molto sul pont.***

Measure 4: Violin continues the sixteenth-note pattern. The dynamic is ***Ord.***

Measure 5: Violin continues the sixteenth-note pattern. The dynamic is ***p***.

Measure 6: Violin continues the sixteenth-note pattern. The dynamic is ***ff***.

Measure 7: Violin continues the sixteenth-note pattern. The dynamic is ***ff***.

Measure 8: Violin continues the sixteenth-note pattern. The dynamic is ***ff***.

Measure 9: Violin continues the sixteenth-note pattern. The dynamic is ***ff***.

Measure 10: Violin continues the sixteenth-note pattern. The dynamic is ***ff***.

ELEVEN FRAGMENTS
VIOLA p.1

A

$\bullet = 60$
molto sul pont. (sempre)
gett. II:10

Viola

$ff > pppp$

Vla.

B

$\bullet = 60$
Col legno $5:6$ $4:9$
flautato $molto sul pont.$ $6:4$

Viola

ff p

ppp

ff

C

$\bullet = 60$
sordina

Viola

mf ppp

Vla.

ELEVEN FRAGMENTS
VIOLA p.2

D

$\text{♩} = 60$ molto sul pont.
19.24

pizz. Arco pizz. Arco

Viola

5 pizz. Arco pizz. Arco

Vla.

E

$\text{♩} = 60$ 11.12

pizz. Arco pizz. Arco

Viola

5 pizz. Arco pizz. Arco

Vla.

Arco Col legno Arco molto sul pont.

mf ppp f p

mf ppp f p

F

$\text{♩} = 60$ Vib. con lirismo 12:11

4:3 2:3 8:7

Viola

5 16:18 10:12

Vla.

ELEVEN FRAGMENTS

VIOLA p.3

G

$\text{♩} = 60$ con veemenza
molto sul pont.

Viola

ff

8:10

8:9

Vla.

5

3:2

mf

ff

gliss

H

$\text{= 60 Molto vib. sempre}$

Viola

Vla.

Musical score for Viola, page 1. The score consists of two systems of music. The top system starts with a tempo of $\text{♩} = 60$. It features a single note on the first beat, followed by a measure of rests. Measure 2 begins with a grace note followed by a sustained note. Measures 3-5 show a sequence of changing time signatures: $\frac{3}{8}$, $\frac{4}{4}$, $\frac{6}{8}$, and $\frac{8}{8}$. The dynamics are marked as p and ppp . Measure 5 ends with a fermata over the last note. The bottom system continues the sequence of time signatures: $\frac{11}{8}$, $\frac{11}{8}$, $\frac{3}{8}$, $\frac{3}{8}$, $\frac{6}{8}$, $\frac{6}{8}$, and $\frac{8}{8}$. Dynamics include mf , $=\!\!=\!\!$, and ppp . Measure 5 ends with a fermata over the last note.

ELEVEN FRAGMENTS
VIOLA p.4

J

Viola

f *p* *ff* *mf* *p* *molto sul pont.*

Viola

mf *p* *f* *p*

K

Viola

fff *mf* *fff*

Viola

fff *Arco Ord.* *molto sul pont.*

ELEVEN FRAGMENTS
CELLO p.1

A

$\text{♩} = 60$

molto sul pont. (sempre)

— 3:2 — 9:6 —

Violoncello

Vce.

III

6 10 3

ff >ppp

B

$\text{♩} = 60$

— 3 — Col legno Vib. batt. — 5:6 —

Violoncello

ff p

ppp f ppp

C

$\text{♩} = 60$

sordina pizz.

5:4 7:6

molto sul pont.

Violoncello

IV

Vce.

5:4 7:6

mf ppp

mfp pp

mf ppp

ELEVEN FRAGMENTS
CELLO p.2

D

Musical score for Cello and Double Bass (Vce.). The score consists of two staves. The top staff is for the Cello, and the bottom staff is for the Double Bass (Vce.). The tempo is $\text{♩} = 60$. The score includes dynamic markings such as *p*, *mf*, *f*, *p*, *ppp*, and *molto sul pont.*. Measure numbers 1 through 18 are indicated above the staves. Performance techniques include pizzicato (pizz.) and arco. Measure 1 starts with a sustained note followed by eighth notes. Measures 2-4 show a rhythmic pattern of eighth and sixteenth notes. Measures 5-18 continue this pattern with variations in dynamics and articulation.

E

Musical score for Cello and Double Bass (Vce.). The score consists of two staves. The top staff is for the Cello, and the bottom staff is for the Double Bass (Vce.). The tempo is $\text{♩} = 60$. The score includes dynamic markings such as *ff*, *f*, *mf*, and *p*. Measure numbers 1 through 6 are indicated above the staves. Performance techniques include pizzicato (pizz.) and wavy lines indicating sustained notes or glissandi. Measure 1 starts with a sustained note followed by eighth notes. Measures 2-3 show a rhythmic pattern of eighth and sixteenth notes. Measures 4-6 continue this pattern with variations in dynamics and articulation.

F

Musical score for Cello and Double Bass (Vce.). The score consists of two staves. The top staff is for the Cello, and the bottom staff is for the Double Bass (Vce.). The tempo is $\text{♩} = 60$. The score includes dynamic markings such as *f*, *p*, *mf*, *p*, *ppp*, and *molto sul pont.*. Measure numbers 1 through 12 are indicated above the staves. Performance techniques include pizzicato (pizz.), arco, and ritardando (rit.). Measure 1 starts with a sustained note followed by eighth notes. Measures 2-3 show a rhythmic pattern of eighth and sixteenth notes. Measures 4-5 continue this pattern with variations in dynamics and articulation. Measures 6-12 continue the pattern with further variations.

ELEVEN FRAGMENTS
CELLO p.3

G

d = 60 con veemenza
molto sul pont.

Violoncello

Vce.

H

d = 60 Molto vib. sempre

Violoncello

Vce.

I

d = 60 Col legno

Violoncello

Vce.

ELEVEN FRAGMENTS
CELLO p.4

J

$\text{♩} = 60$

Violoncello

Vce.

f p mf
 $sffz$ mf p

5:6 8:6 6:7 16:12
 9:6 16:12 3:2

pizz. Arco molto sul pont.

K

$\text{♩} = 60$ Furioso, aggressivo, corrosivo !

Violoncello

Vce.

fff mf p

8:6 Arco 3:2 12:9
 4:5 smorzando gliss.
 3:2