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.

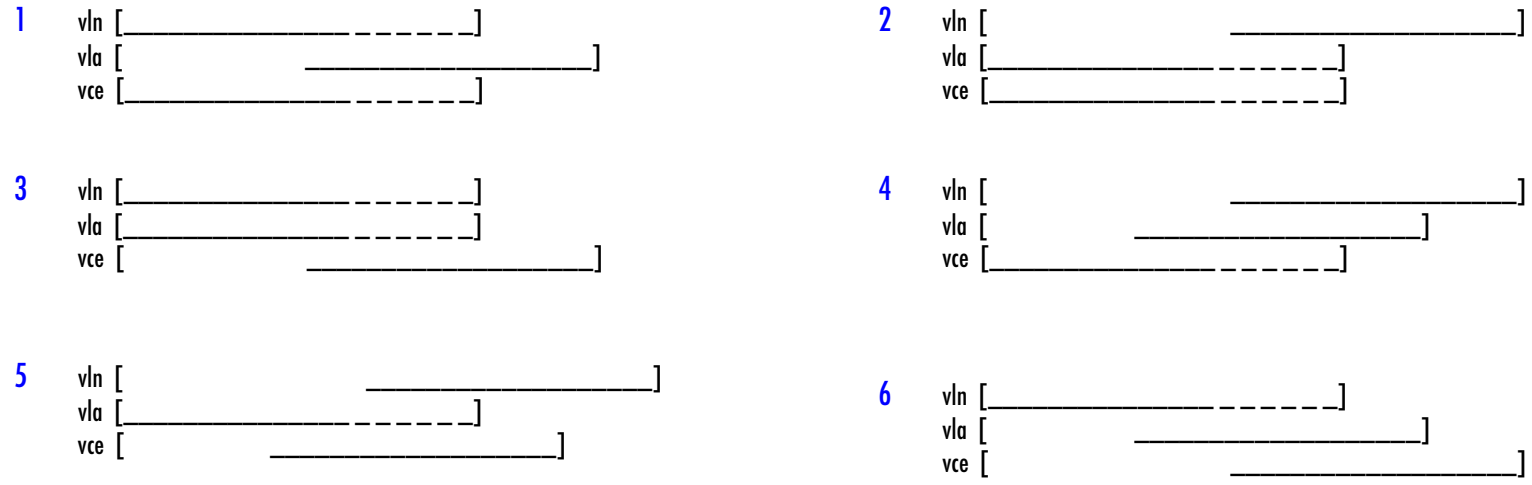
Performance notes

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. Perfomers must choose one of these patterns to play each of the C, E, G, H, J, and K fragments.



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 muscial 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)

NS^1 NS^2 NS^3 NS^4 NS^5 NS^6 — Name and type of polyphonic patterns for the 6 non-synchronised fragments (C E G H J K) (see previous page)

A B^1 D^2 F^3 I^4 — Name for 5 fragments written with a specific polyphonic – synchronised - intention

S^0 is the score A
S^1 is the score B
S^2 is the score D
S^3 is the score F
S^4 is the score I

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

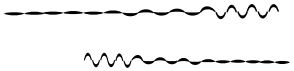
Quartertones

A quarter-tone sharp

Three quarter-tones sharp

Vibrato

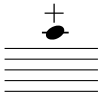
Except in specific passages, the whole of the eleven fragments must be played WITHOUT vibrato



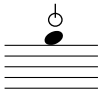
Going increasingly from *poco vibrato* to *molto vibrato* (or vice versa)

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

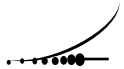
Double or triple bouncing (*gettato*)

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

Bouncing faster and faster, and *diminuendo*

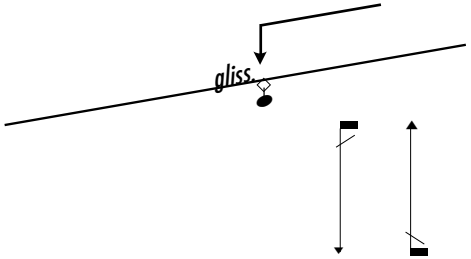
Move the bow progressively from the usual position to molto sul ponticello

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



As above, but adding a *portamento*

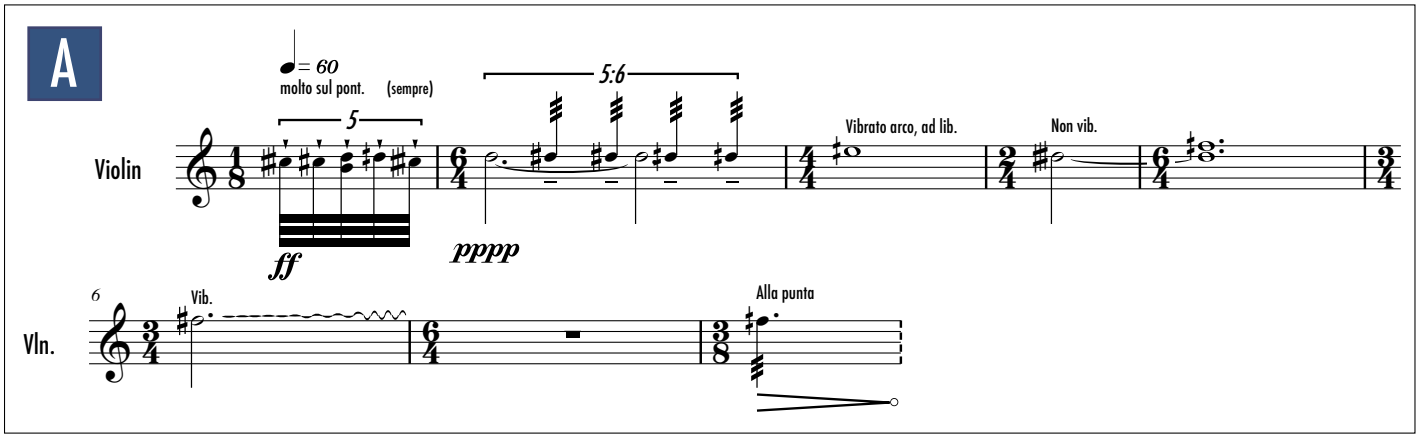
Glissandi

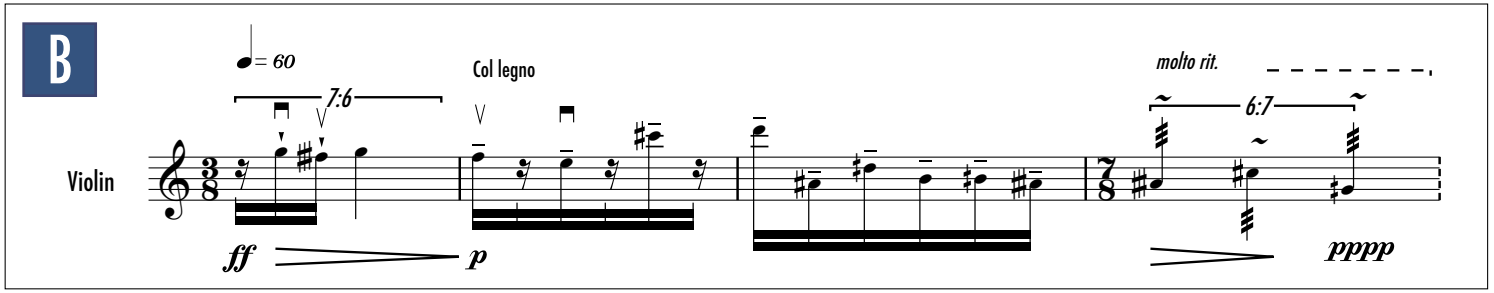


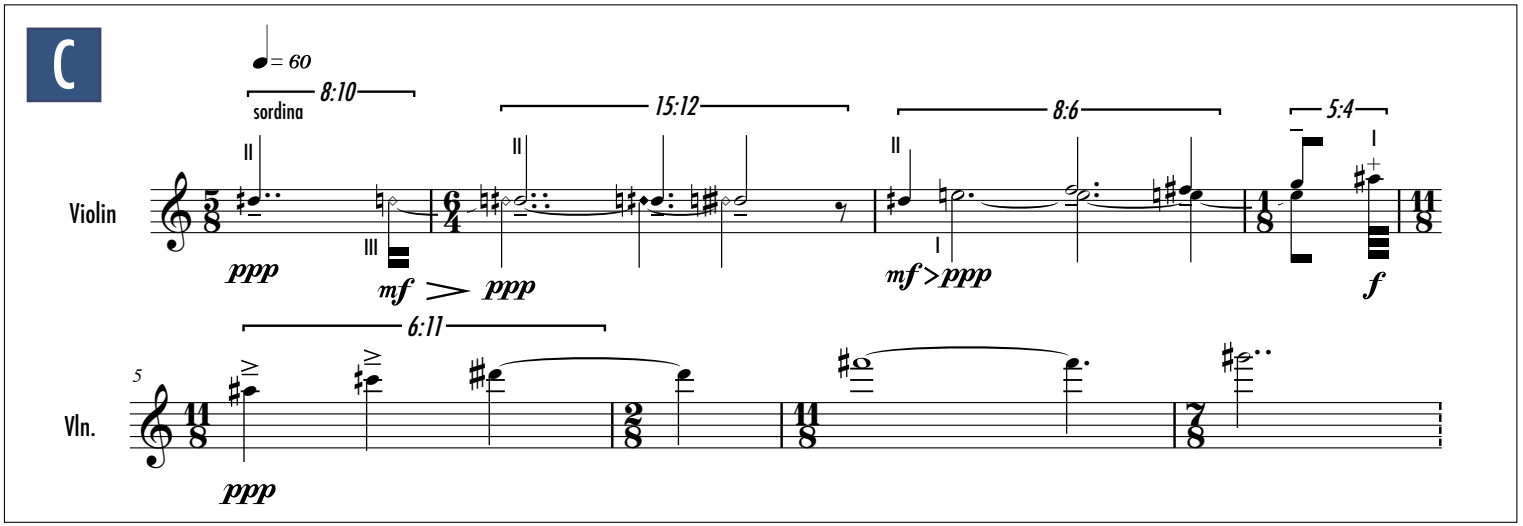
Keep the trajectory of a normal *glissando*, and interrupt it with any artificial harmonic

Arriving to an indeterminate note (very high or low)

ELEVEN FRAGMENTS
VIOLIN p.1







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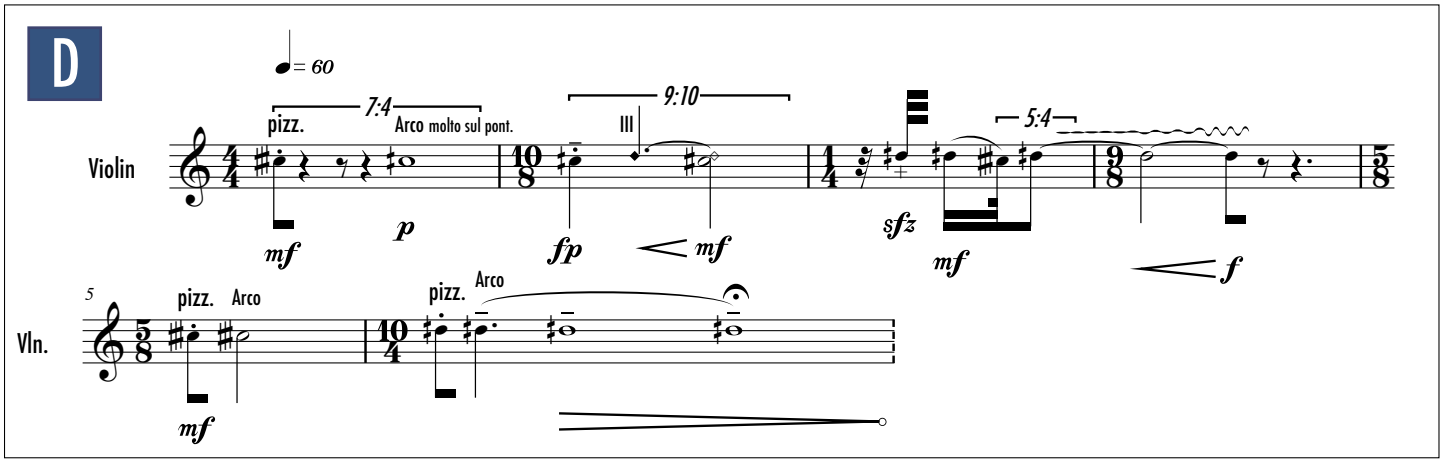

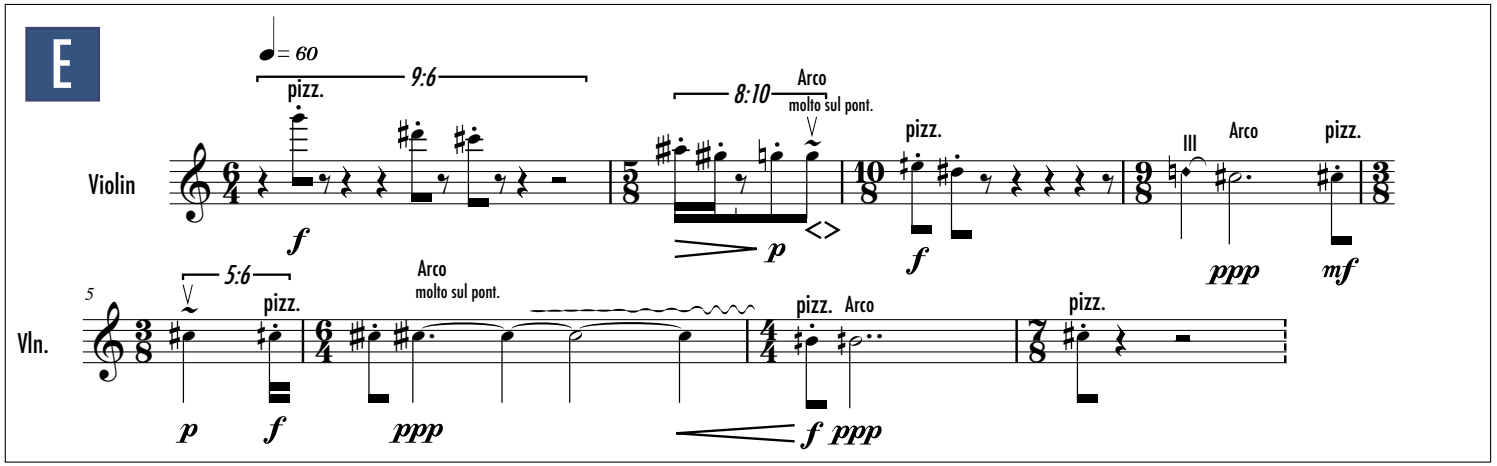

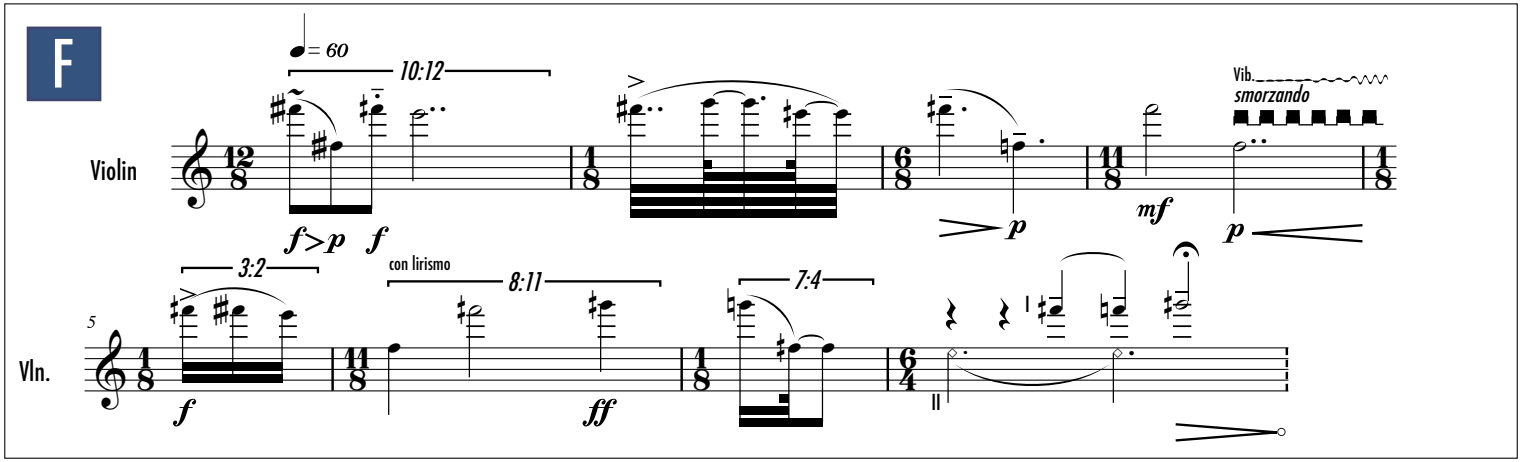

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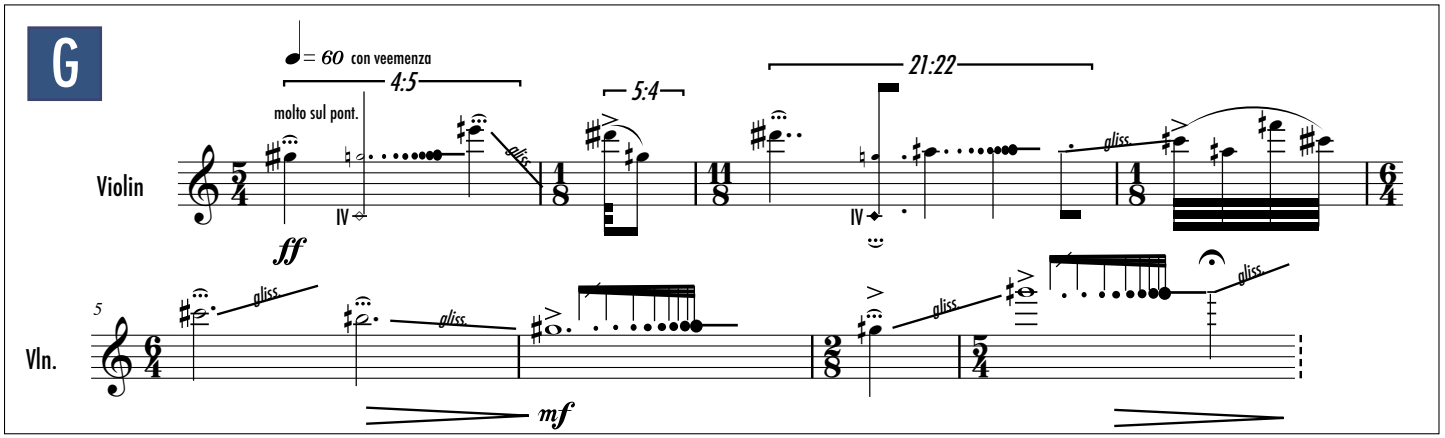

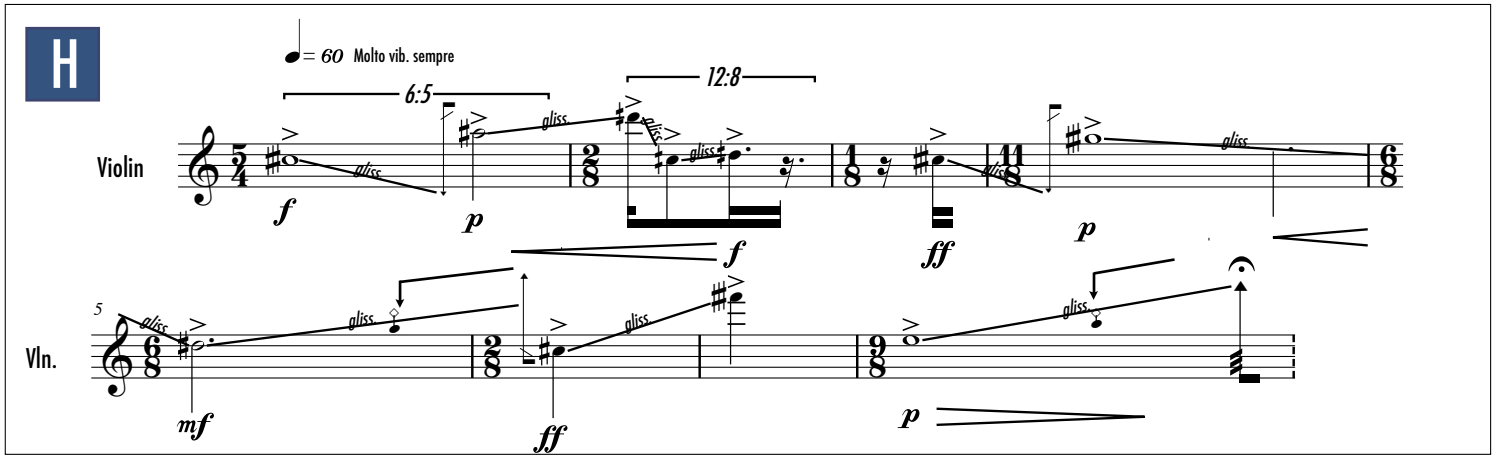

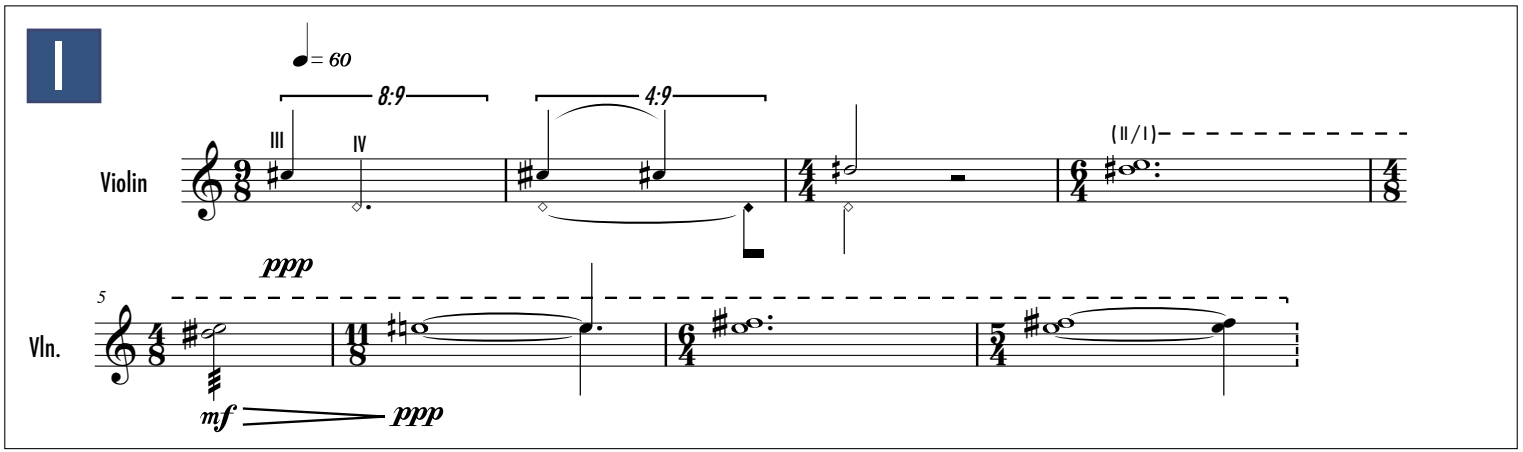

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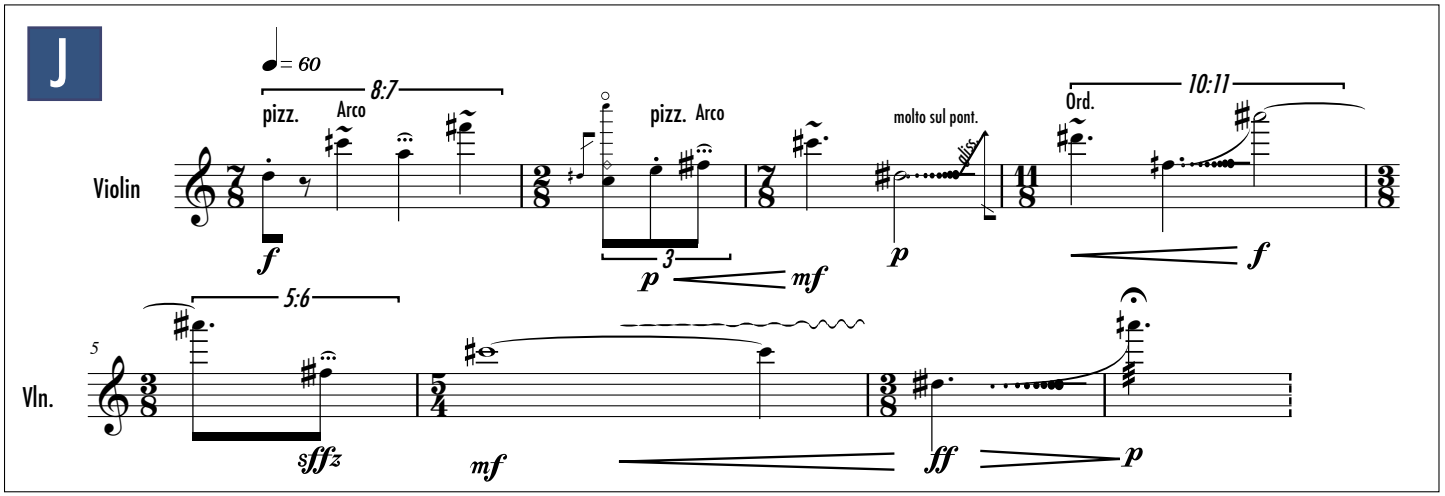

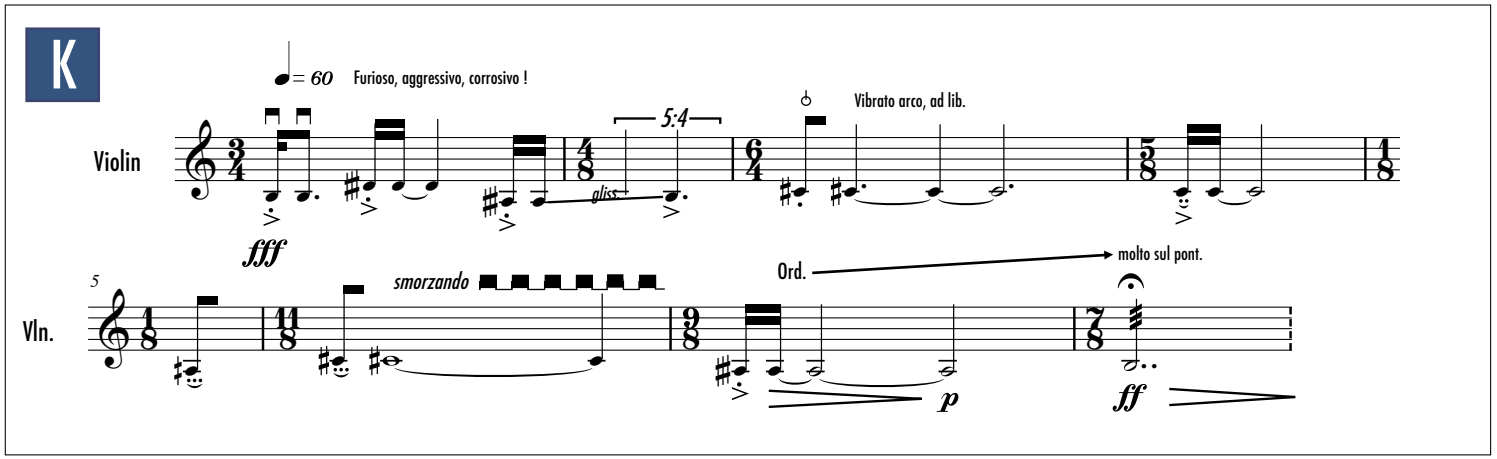

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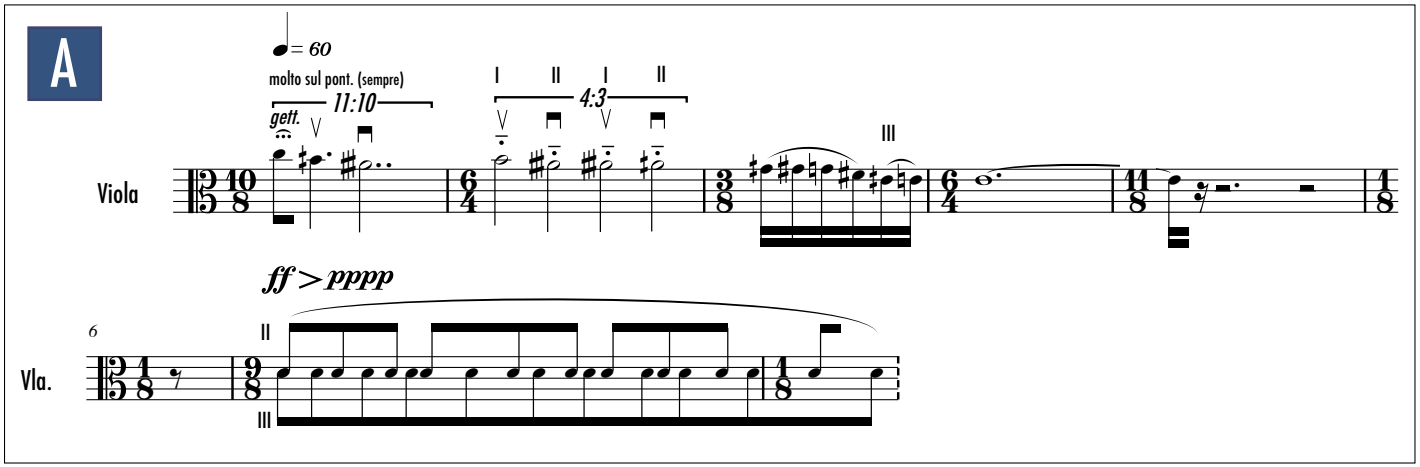
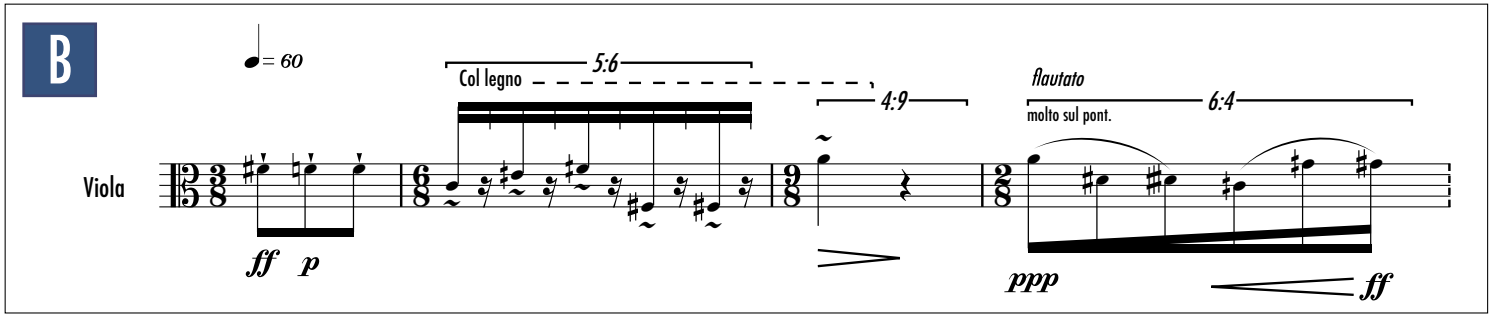
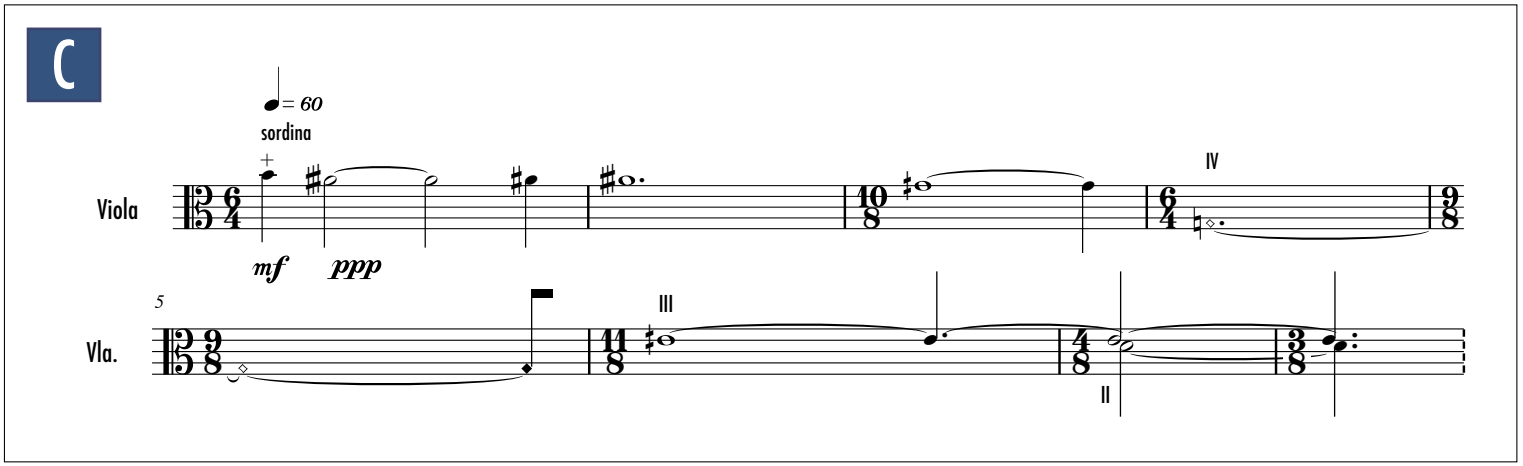
VIOLA p.1







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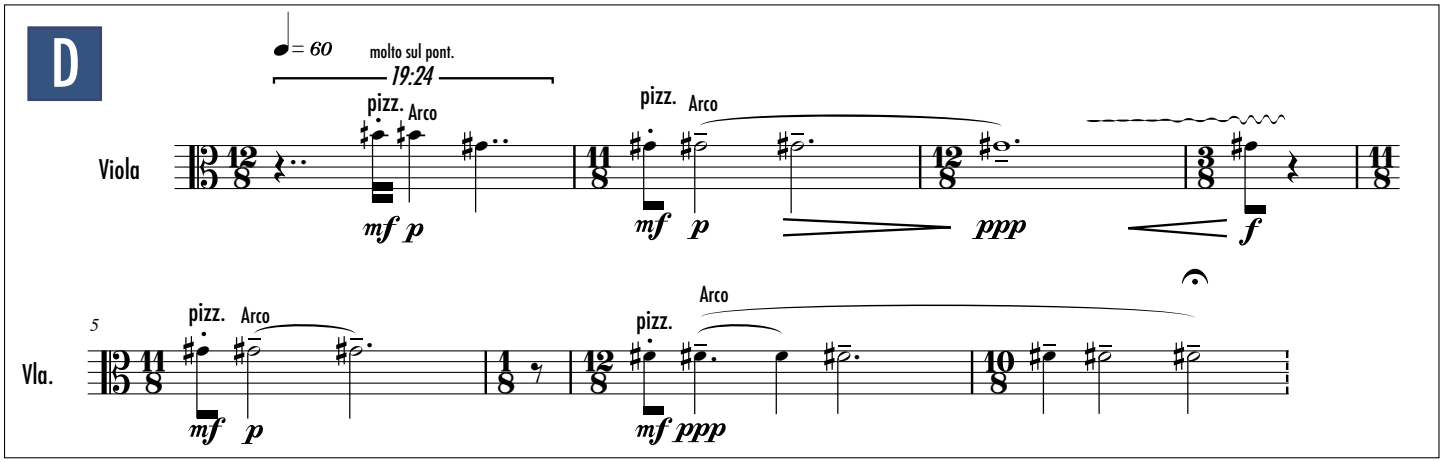

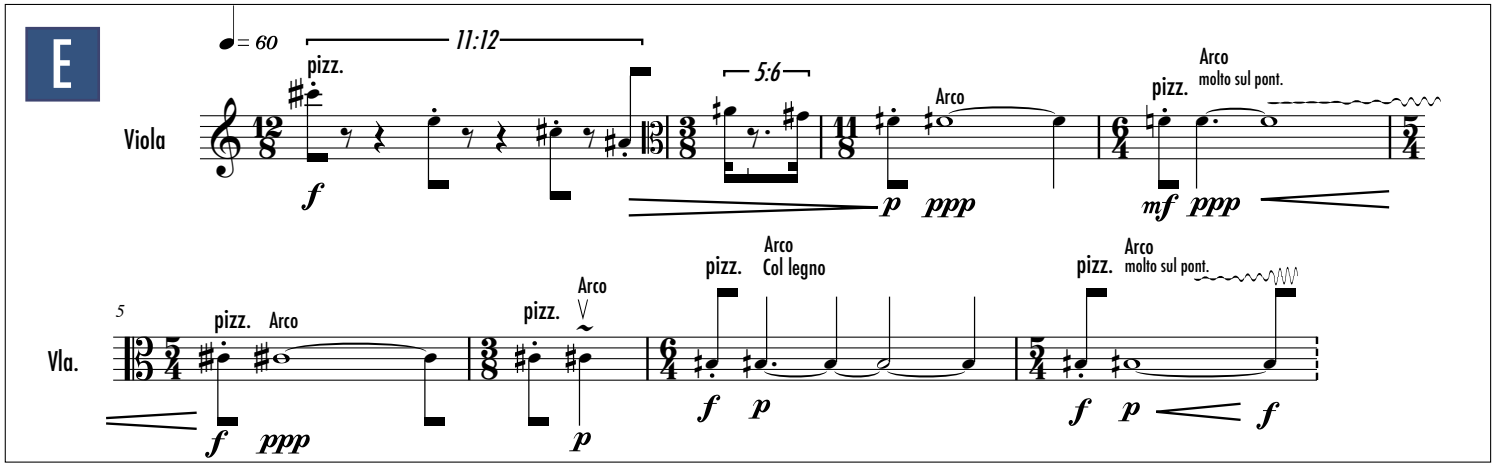

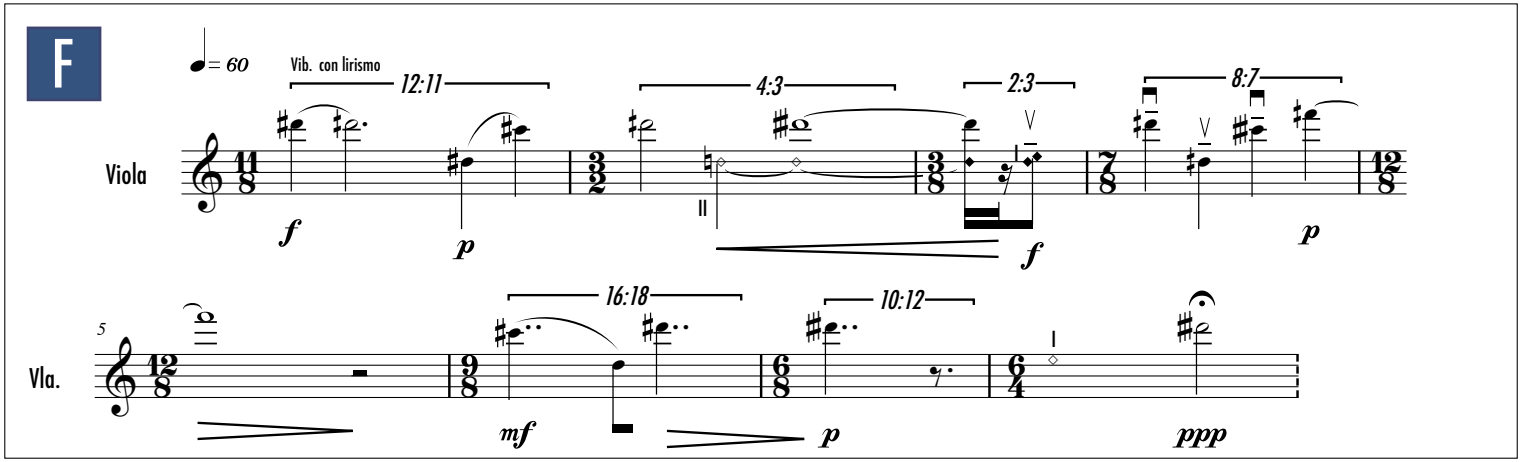

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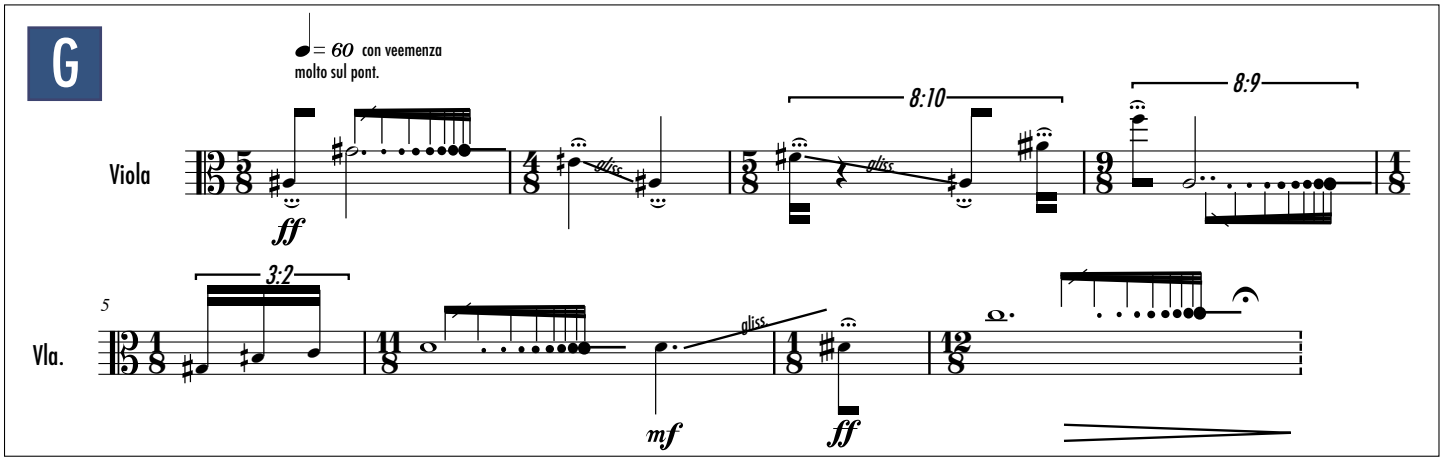

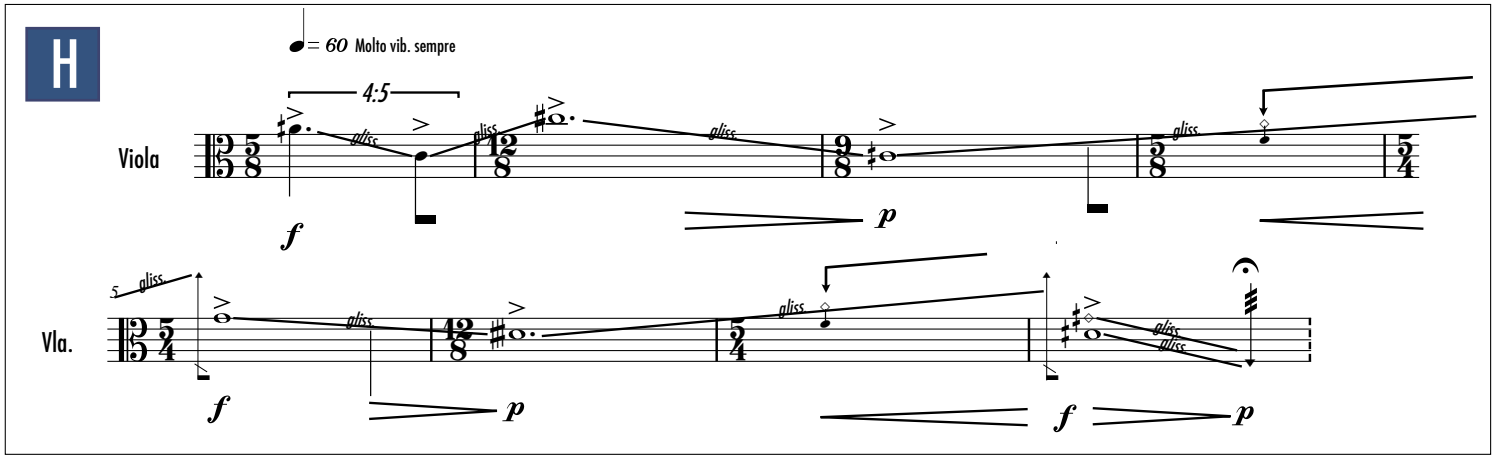

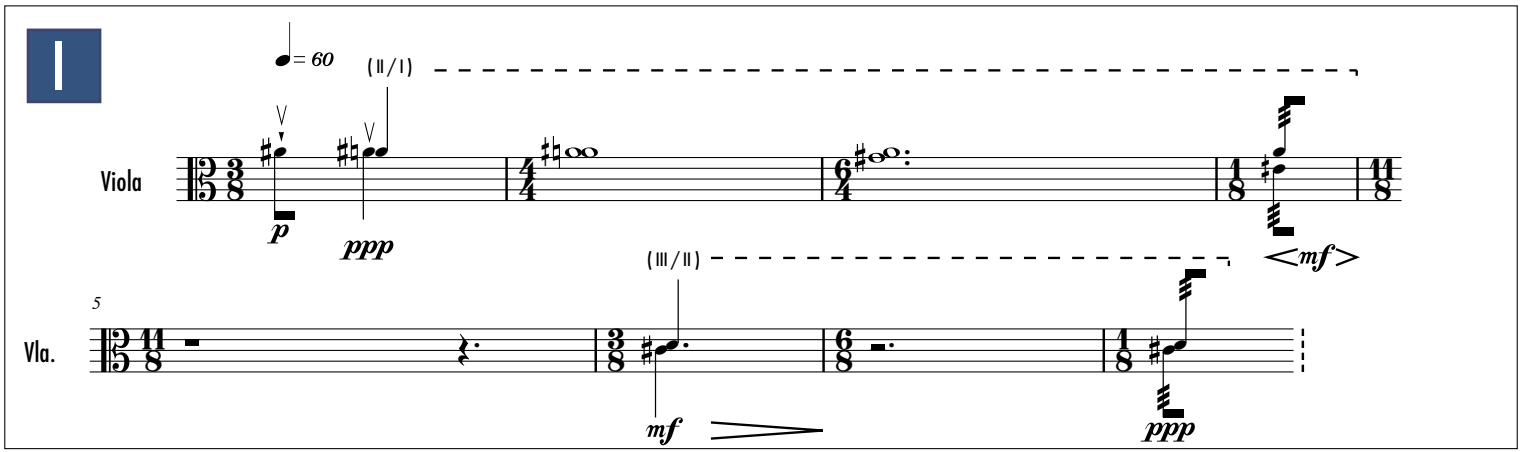

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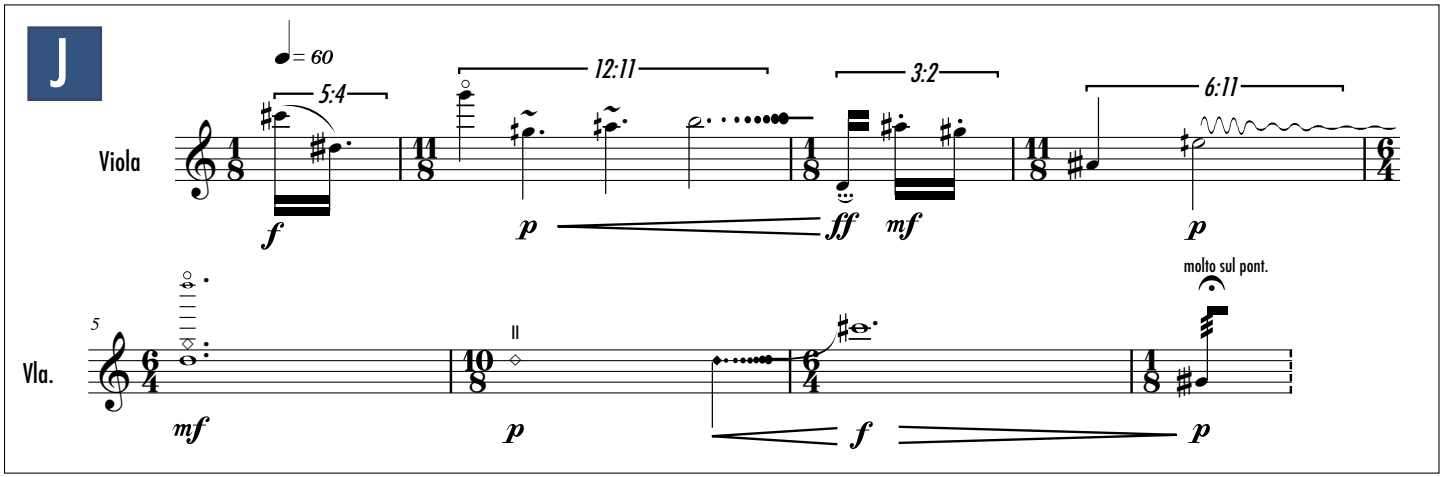

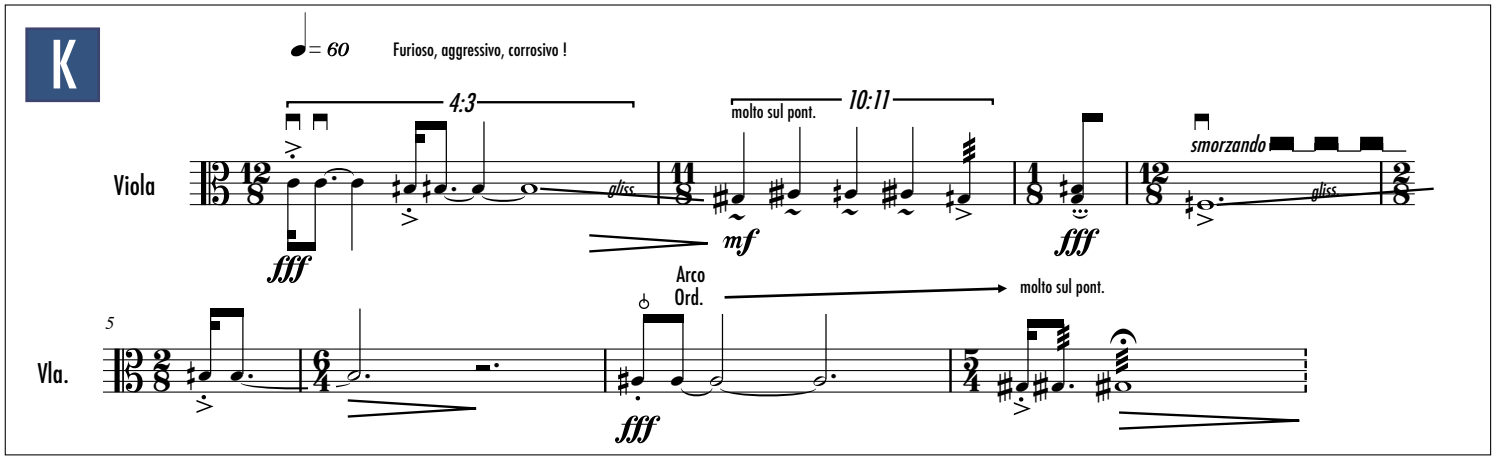

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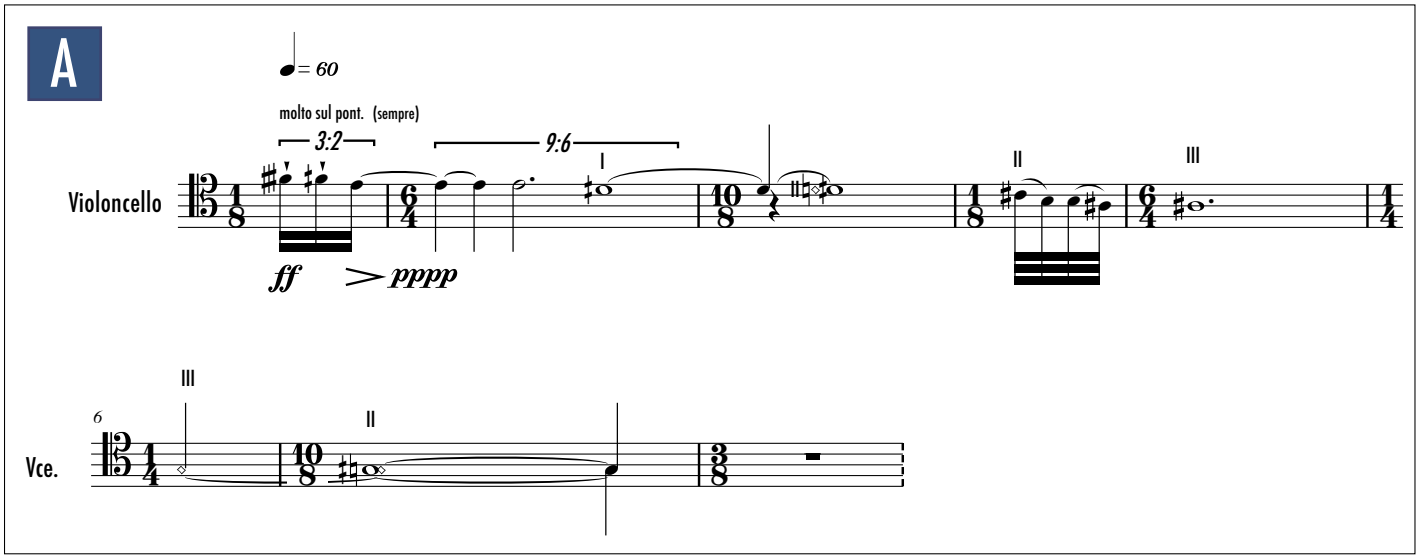

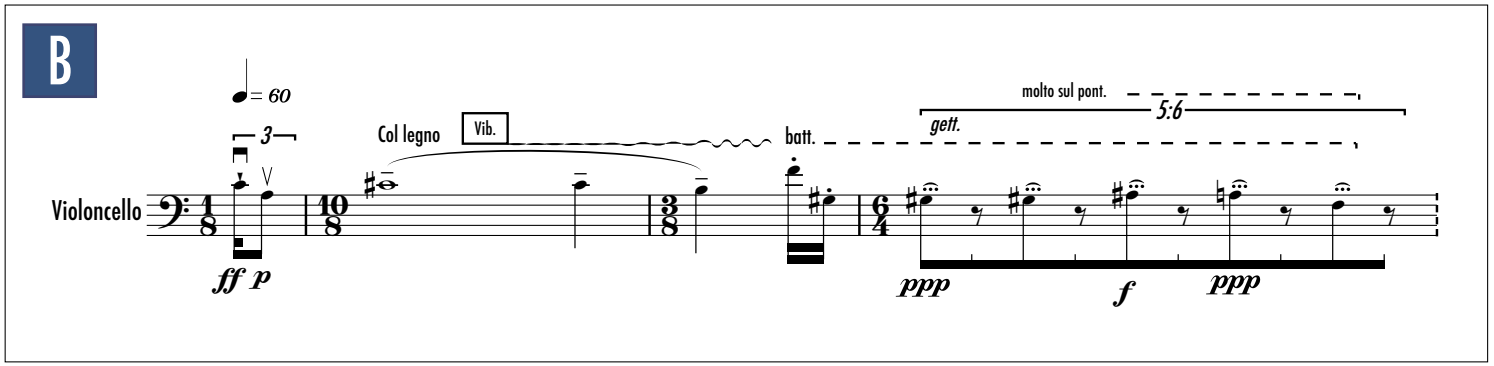

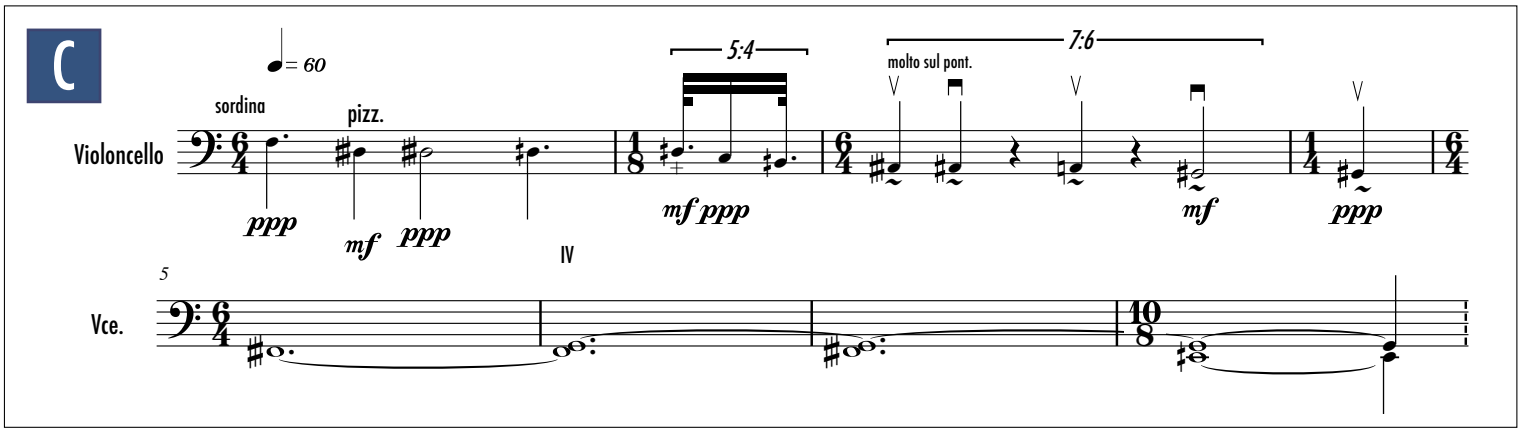

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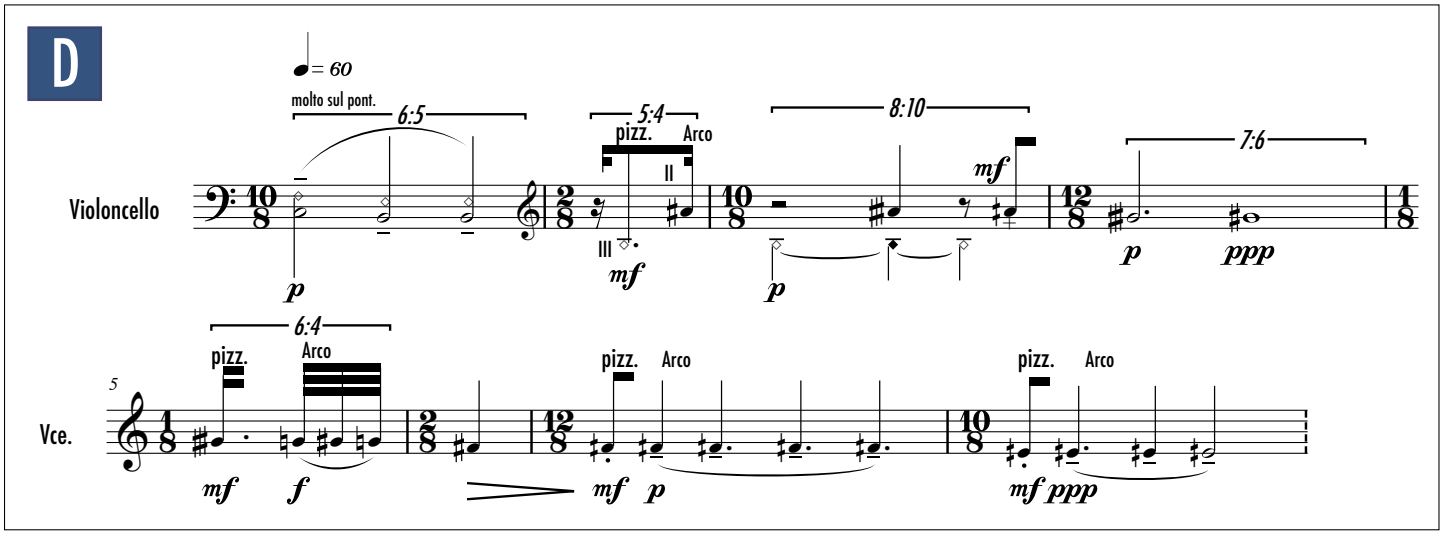

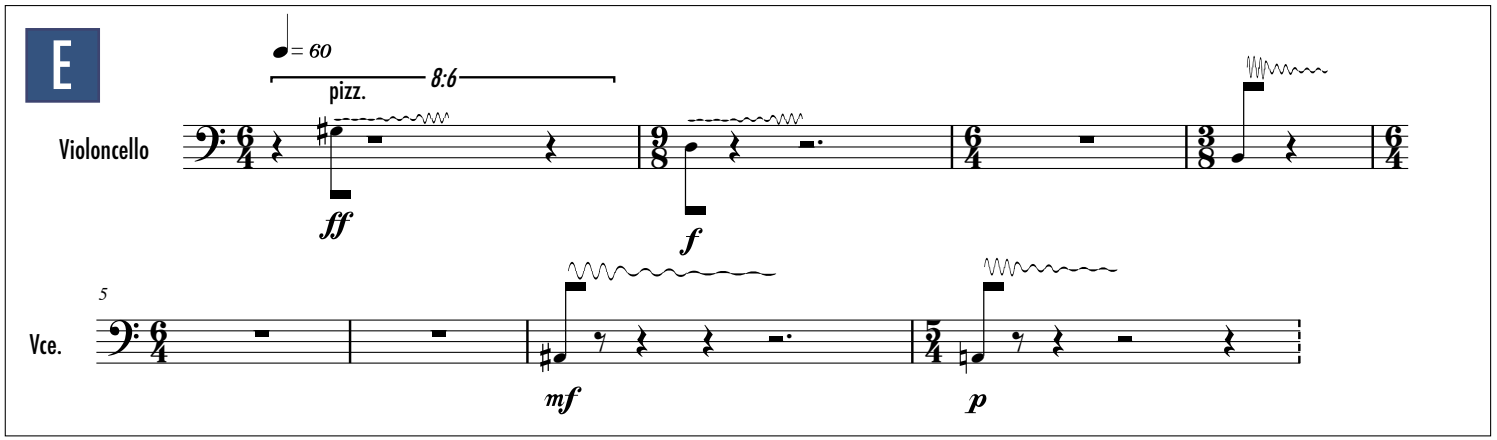

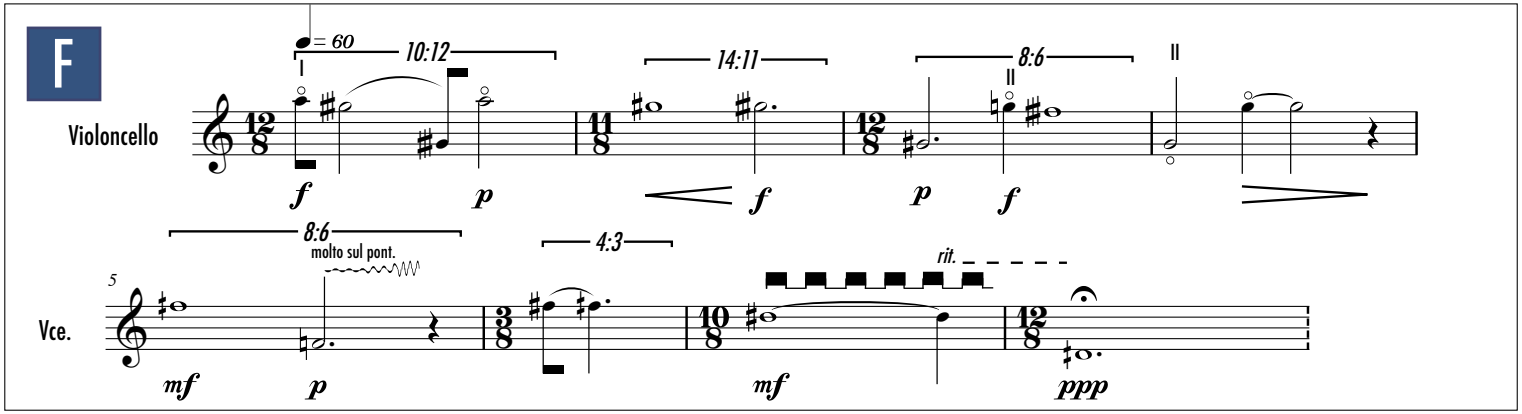

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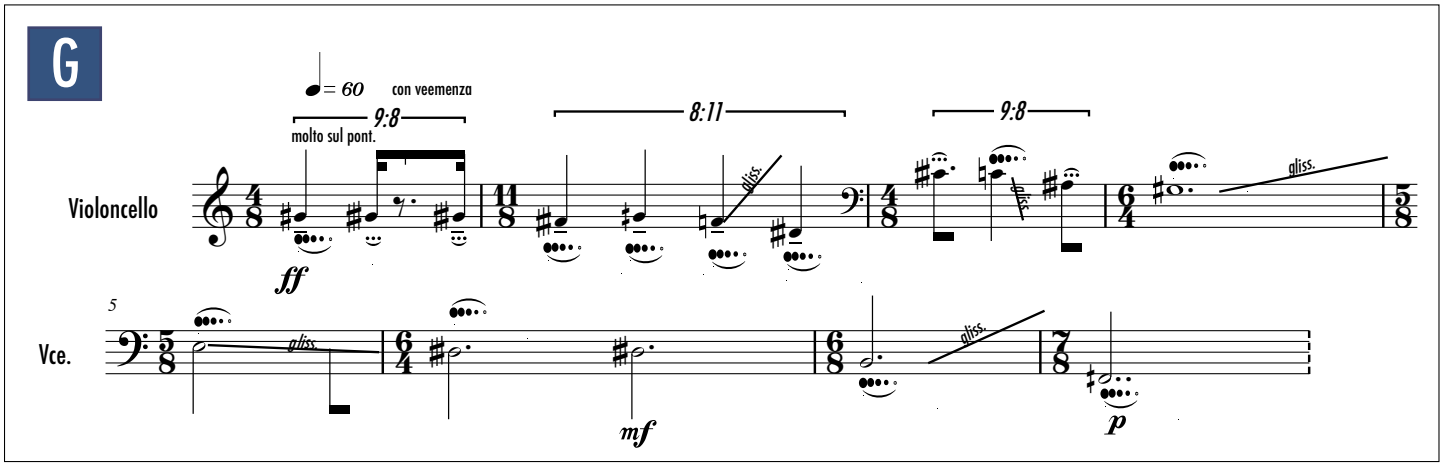

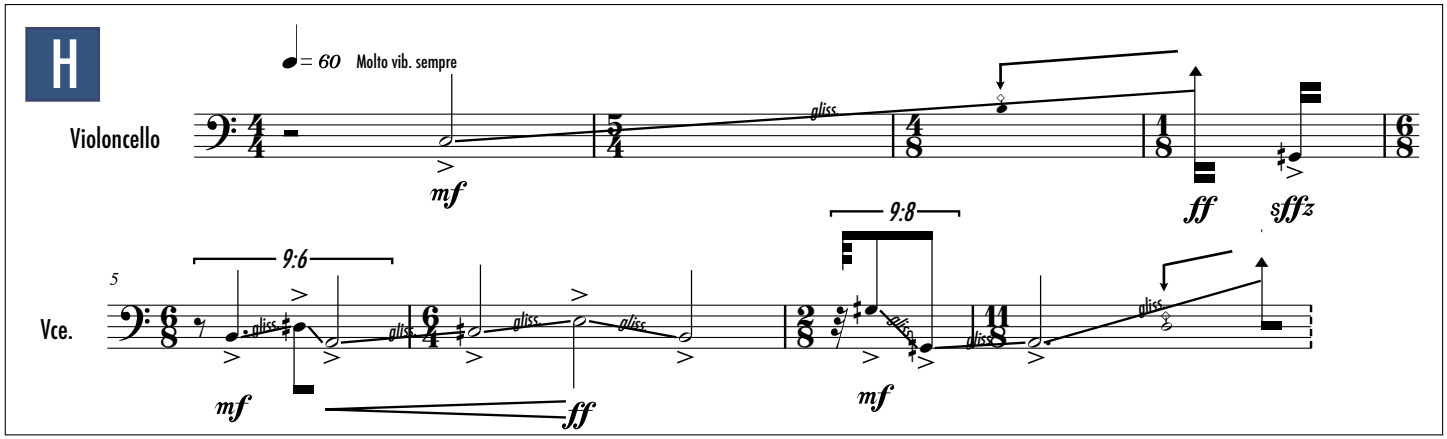

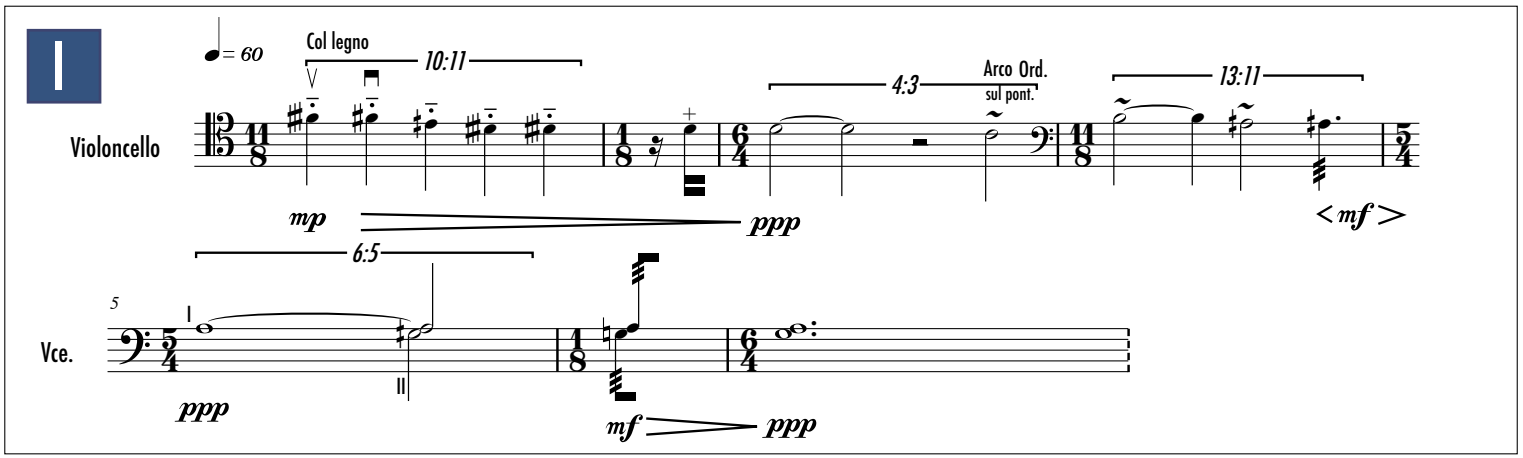

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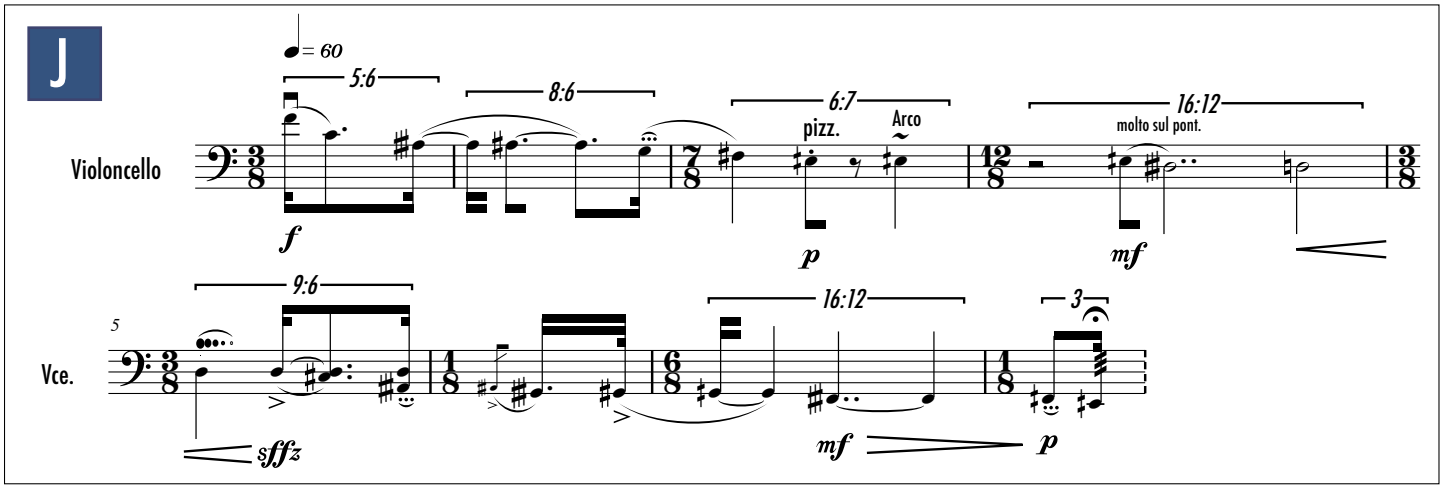

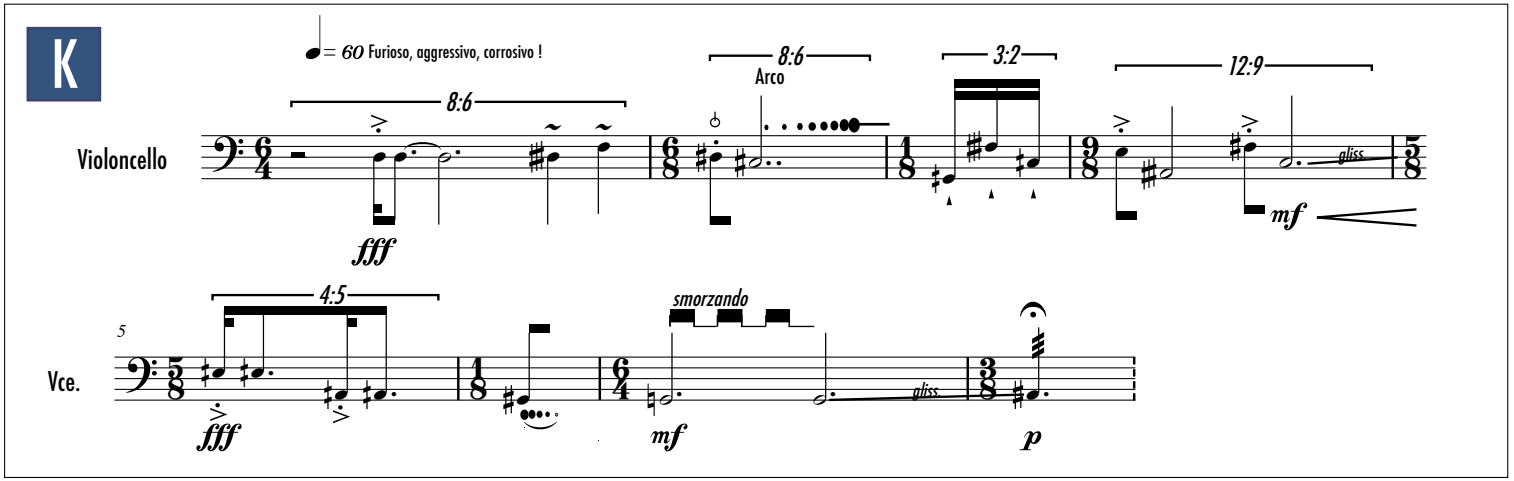

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