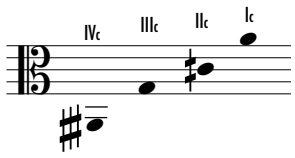
Cristian Morales Ossio

Tacto

Performance notes

Scordatura

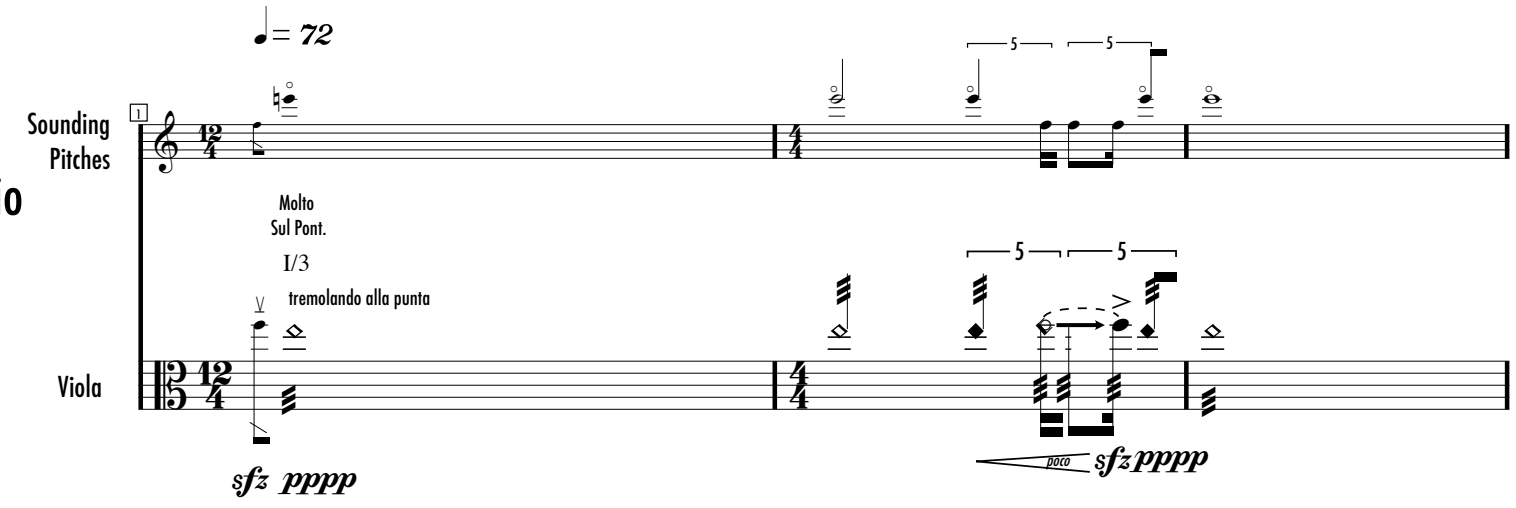


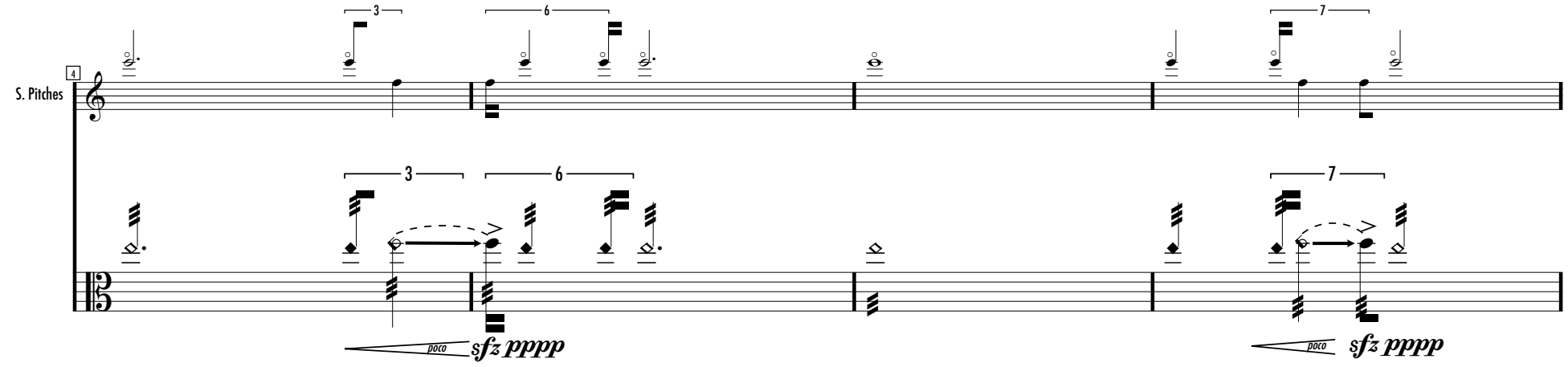
⌀	Open string
I/5	String/Harmonic number
(l.v.)	*Lasciare vibrare*, leave vibrate
	Damping the sound with the bow
~	Short vibrato
◇	Half pressure (fingers of left hand)
	Turning progressively the bow. For instance, from Col legno battuto position to normal position. The target of this action - normally found on faster gestures - is mainly to obstruct the proper (clear) production of sound, creating a distorted and dirty result

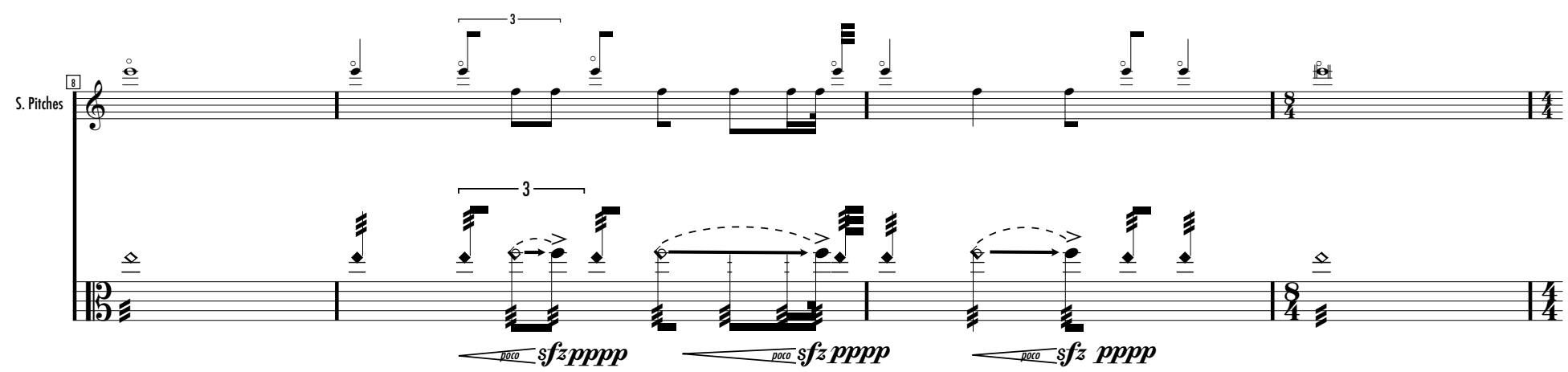
Tacto

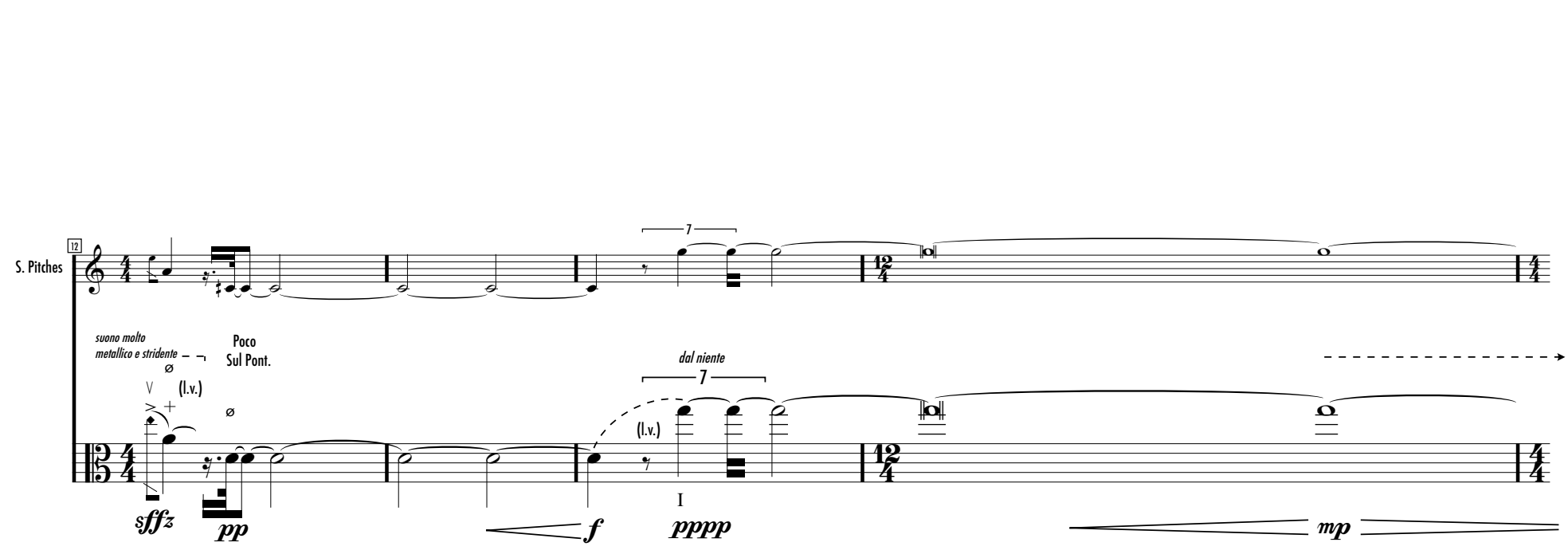
Cristian Morales Ossio
Huddersfield (2016)

to Garth Knox









S. Pitches

16

Molto
Sul Pont.

II

III

III

IV

III/7

IV

III/9

III

II

III

pppp mp

mf<f mf<f p mf p

S. Pitches

20

II/5

(l.v.)

II

I

II

(l.v.)

Poco
Sul Pont.

pppp mf pppp mf pppp pp

S. Pitches

24

Molto
Sul Pont.

IV

II

(l.v.)

Poco
Sul Pont.

I

III

II/6

III

II

f mf mp sfz pp mf f mf<f

S. Pitches

28

Poco
Sul Pont.

III/5

IV

III

rit.

Molto
Sul Pont.

suono molto
metallico e stridente

III
IV

I/3

(l.v.)

mf pppp mf>pppp mf p sfz

S. Pitches

31

A tempo

II/4

III
IV

III

II

Poco
Sul Pont.

(l.v.) Molto
Sul Pont.

II

IV

suono molto
metallico e stridente

(pull-off)
(l.v.)

II

I

II

IV/4

p *subito* *mf* *pp* *f* *mf* *f* *mf* *f* *sfz* *p* *mf* *mp* *mf*

34

S. Pitches

Molto
Sul Pont.

Poco
Sul Pont.

Arco
leggerissimo

pp

rit.

Dietro il ponte

al niente

43

S. Pitches

A tempo

8va

Espressivo, flessibile

I/3 III II IV/7 IV

Molto
Sul Pont.

III/4 III II I

(quasi soffio)

IV/4

p *f* *pp* *mp* *pppp*

47

S. Pitches

Pos. Ord. Molto Sul Pont. Gettato

II ø III II/4 III I II IV II ø I

p sfz p pp f p ppp pppp

50

S. Pitches

Pos. Ord. III III/7 IV II I III Sul Pont. Gett. III/4 IV/4 dal niente I

f pp f pppp

53

S. Pitches

I/3 Sul Pont. Pos. Ord.

Pos. Ord. III II II IV/4 I III ø III IV/6 III/4 I (l.v.)

f pp mf pppp mp f

55

S. Pitches

legato possibile

Più calmo ♩= 60

III/9 III/4 IV/5 IV/7 II/6 IV/7 III/6 II/3 IV/7 IV/4 eco II/5 III/7 silenzio ad lib.

pp mp pp

S. Pitches

Arco
leggerissimo

(mezza pressione)

Molto
Sul Pont.

Ord.

simile

Molto
Sul Pont.

Ord.

S. Pitches

silenzio ad lib.

Ord.

Molto
Sul Pont.

Arco
leggerissimo

(mezza pressione)

meno

S. Pitches

Arco
leggerissimo (mezza pressione)

Molto
Sul Pont.

Ord.

simile

Molto
Sul Pont.

Ord.
simile

Molto
Sul Pont.

Ord.

S. Pitches

silenzio ad lib.

Arco
leggerissimo
(mezza pressione)

Molto
Sul Pont.

Ord.
simile

Molto
Sul Pont.

Ord.

S. Pitches

66

simile

I/3 III II III II

9:8

pppp mf p

IV/5 IV/6 II/5 III III/5

Molto Sul Pont. Ord.

f p

silenzio ad lib.

69

S. Pitches

III/4 IV/6 III/9 II III II/3 II III II/3 II/5 III/7 II III II III III II III II III

Molto Sul Pont. Ord. Molto Sul Pont. Ord.

Arco leggerissimo Ord.

p f p f p pppp f pp

71

S. Pitches

II/6 IV/9 IV/9 II/3 IV/7 IV/5 III IV/5 II/5 III/7

Molto Sul Pont. Ord.

silenzio ad lib.

p p f p

75

S. Pitches

III III/5 III/4 II/5 IV/6 II III II III II III II III II III II III

Molto Sul Pont. Ord.

Arco leggerissimo Ord.

Molto Sul Pont.

f p pppp mf p

77

S. Pitches

simile

Ord.

Molto Sul Pont.

Ord.

Molto Sul Pont.

Ord.

Molto Sul Pont.

79

S. Pitches

Pos. Ord.

Ord.

IV/4

Senza tempo, senza misura
Libero, con durate variabile

81

S. Pitches

Sul Pont.

Gett.

83

S. Pitches

Molto Sul Pont.

come andando si lontano

♪ = 80

Tempo variabile, a piacere

S. Pitches

Arco leggerissimo

I II III IV

III II I II

[. . .]

II

pp *ff* *pppp* *ff*

87

S. Pitches

I II III IV

II II I

II III

[. . .]

I

pppp *f*

89

S. Pitches

Sts.

IV III II

II

pppp *ff* *pppp*

91

S. Pitches

Sts.

[. . .] [. . .]

I

III II I

[. . .]

ff *pppp*

S. Pitches

93

Sts.

93

I
II
III
IV

III
IV

I
II
III
IV

[. . .]

[. . .]

[. . .]

ff

pppp

S. Pitches

95

Sts.

95

III
Gettato

[. . .]

[. . .]

[. . .]

p *pppp*

S. Pitches

97

Sts.

97

Gett.

II

I
II
III

p *f* *pppp*

S. Pitches

99

Sts.

99

Sul Pont.

Poco
Sul Tasto

Gett.

II

[. . .]

p *f*

pppp

S. Pitches

Sts.

III

II/4

IV/5

f *pppp*

S. Pitches

Sts.

Gett.

II

p *pppp*

S. Pitches

Sts.

Gett.

I

II

III

p *f* *pppp*

S. Pitches

Sul Pont.

Poco

Sul Tasto

I

II

III

IV

Gett.

I

II/9

p *f* *pppp*

S. Pitches

109

I
II
III
IV

[. . .]

[. . .]

sfz p

pppp

112

S. Pitches

I

ff

115

S. Pitches

Sts.

Arco leggerissimo

II

[. . .]

pppp

Arco Ord.

III

III/4

[. . .]

ff pppp

117

S. Pitches

Sts.

[. . .]

[. . .]

II

fp f

S. Pitches

I
II
III
IV

etc.

II
III
II/3
II/7
III/4
IV/7

p
pppp
[. . .]
p
f
pppp

S. Pitches

Libero, ma non troppo largo

III
II
mf
ff p
mfp
f

A tempo

S. Pitches

Gett.
II
I
II
III

p
pppp
p
f
pppp

S. Pitches

Sts.

Sul Pont.
Poco
Sul Tasto

Gett.
I
II
[. . .]

pppp
p
f
pppp

Libero, ma non troppo largo

S. Pitches

131

31

I
II
III
IV

[. . .] [. . .]

I II

mf p f sffz p

A tempo

etc.

S. Pitches

135

I II/9 III/9 IV/7 II

sfz p pppp

I

p

Libero, ma non troppo largo

S. Pitches

138

suono metallico

etc.

38

I
II
III
IV

A tempo

II III II III IV/7 Gett.

mf sffz subito p pppp mf p f pppp

III/3 II III/3 III/3 IV/7 II

S. Pitches

141

gliss.

III/5 II II/6 III/5 IV/3

Sul Pont.

I

gliss gliss gliss

mf

Senza tempo, senza misura
Libero, con durate variabile

147

S. Pitches

III II V I II/5 I

II II

sffz p sffz p sffz pp mf pp f mf subito f subito p

150

S. Pitches

Gett.

III/4 II/3 III II/3 I IV/7 I II/3 IV/7 III Tremolando (alla Berio)

mf sffz f subito p mf fff

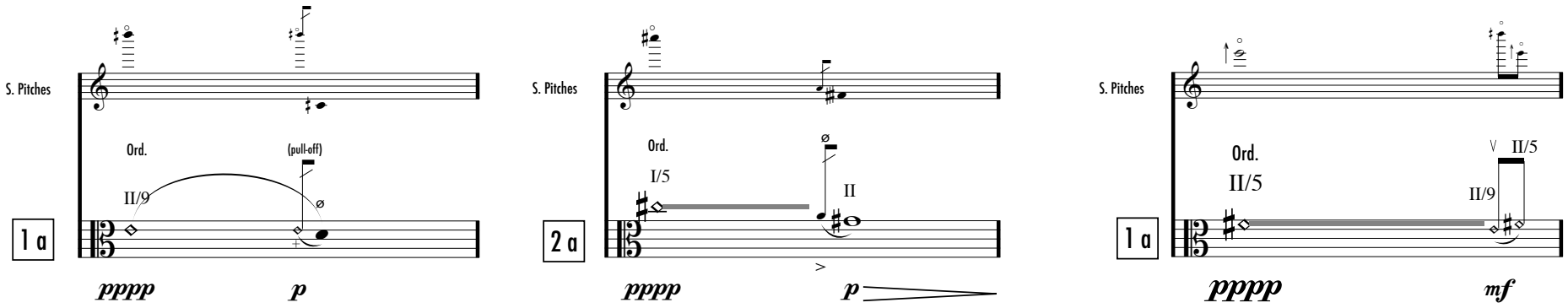
152

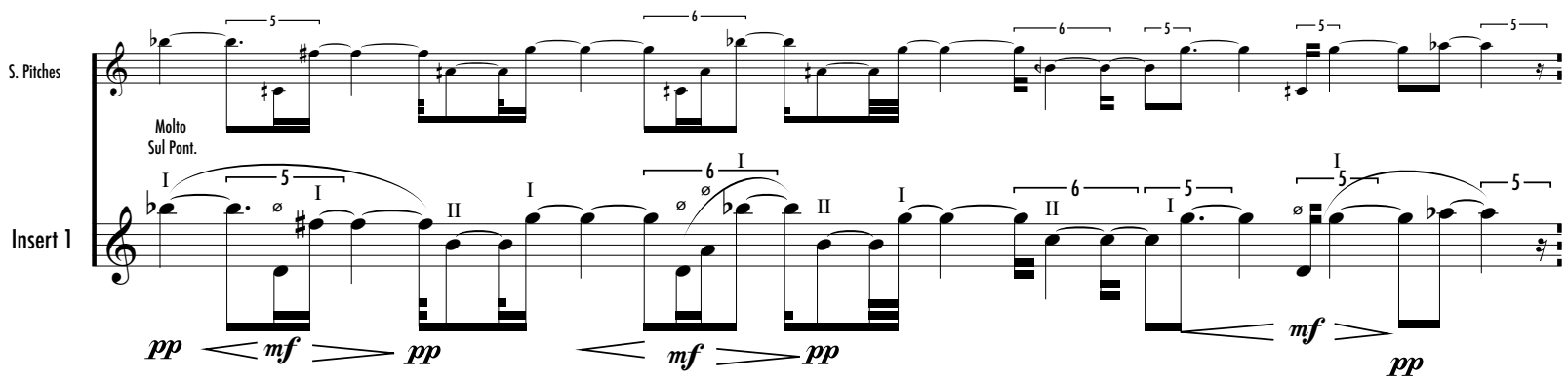
S. Pitches

[. . .]

fff p pppp

1. Choose and play among 1a, 1b and 1c and then play 'Insert 1' (attaca)





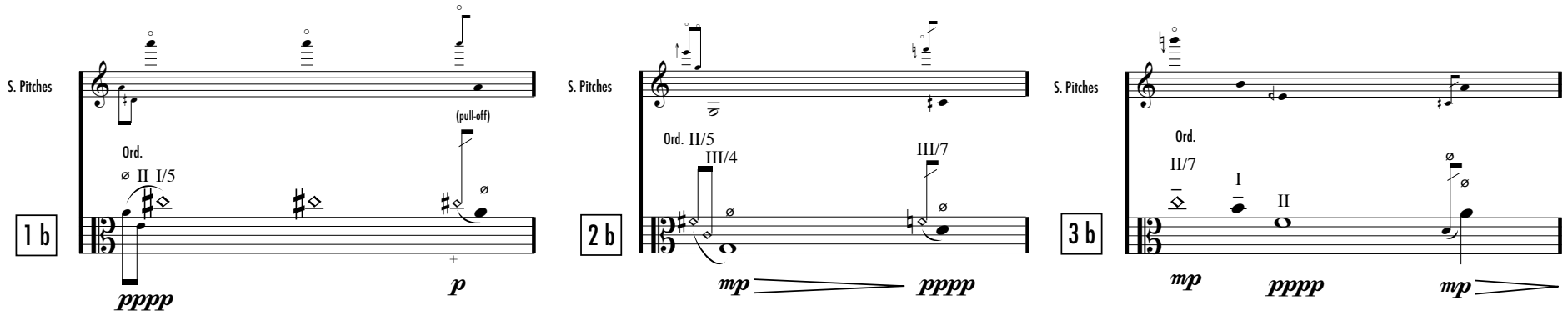
2.

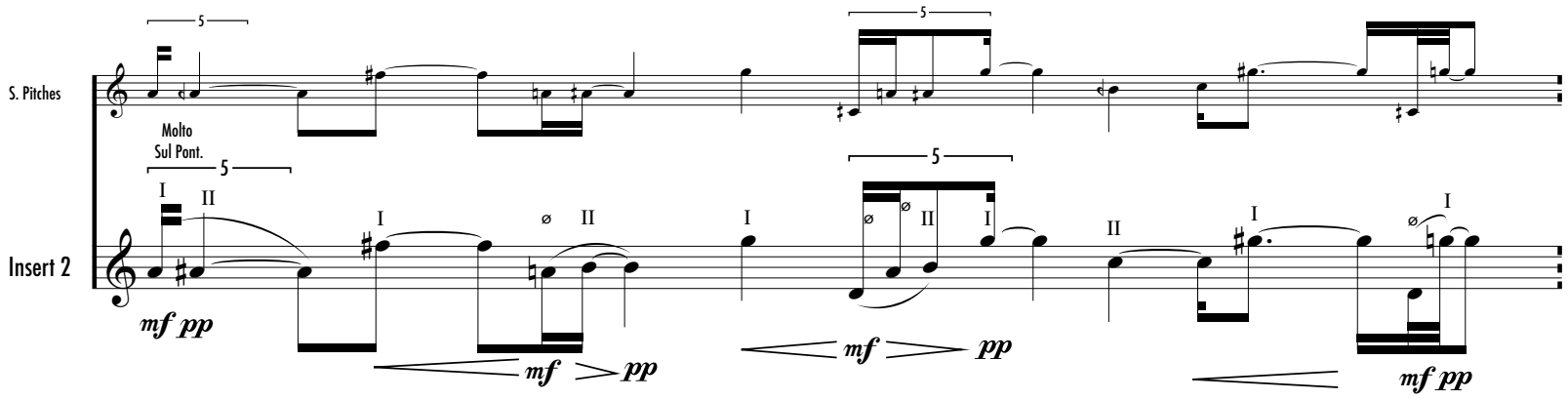
If 1a has been chosen, then you can play 1b or 2b or 3c

If 2a has been chosen, then you should play 2b

If 3a has been chosen, then you can play 2b or 3b

Play 'Insert 2' (attaca)





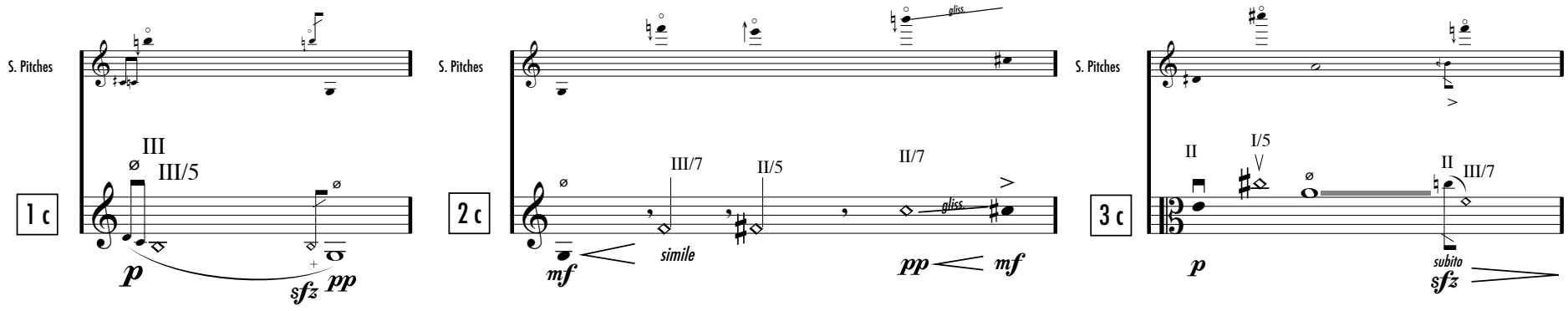
3.

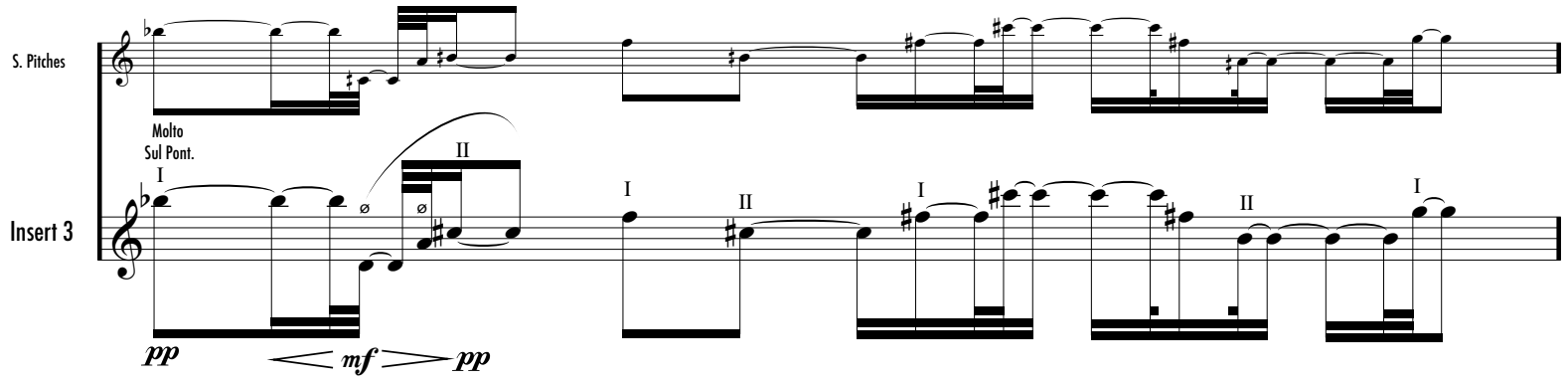
If you have chosen the 1st option on previous page, then then you should play 3c only

If you have chosen the 2nd option on previous page, then you can play 1c or 2c

If you have chosen the 3th option on previous page, then you can skip and then play 'Insert 3' immediatly

Play 'Insert 3' (attaca)





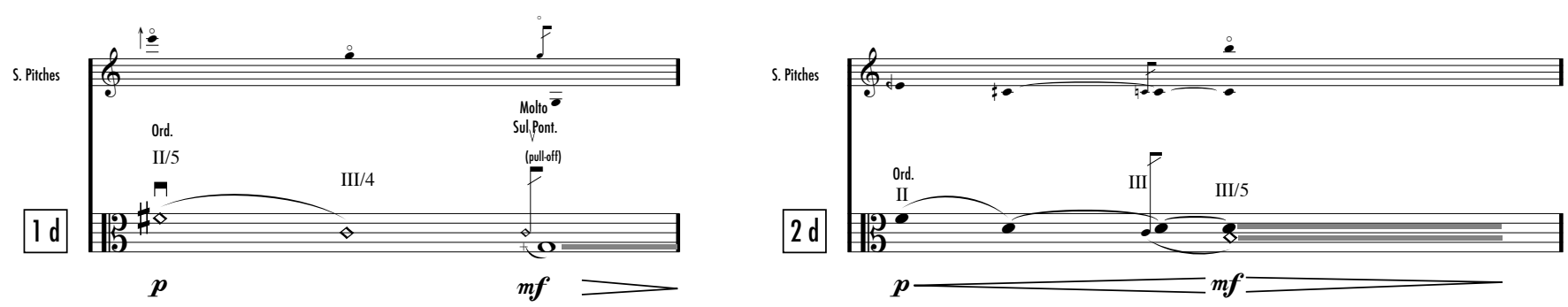
4.

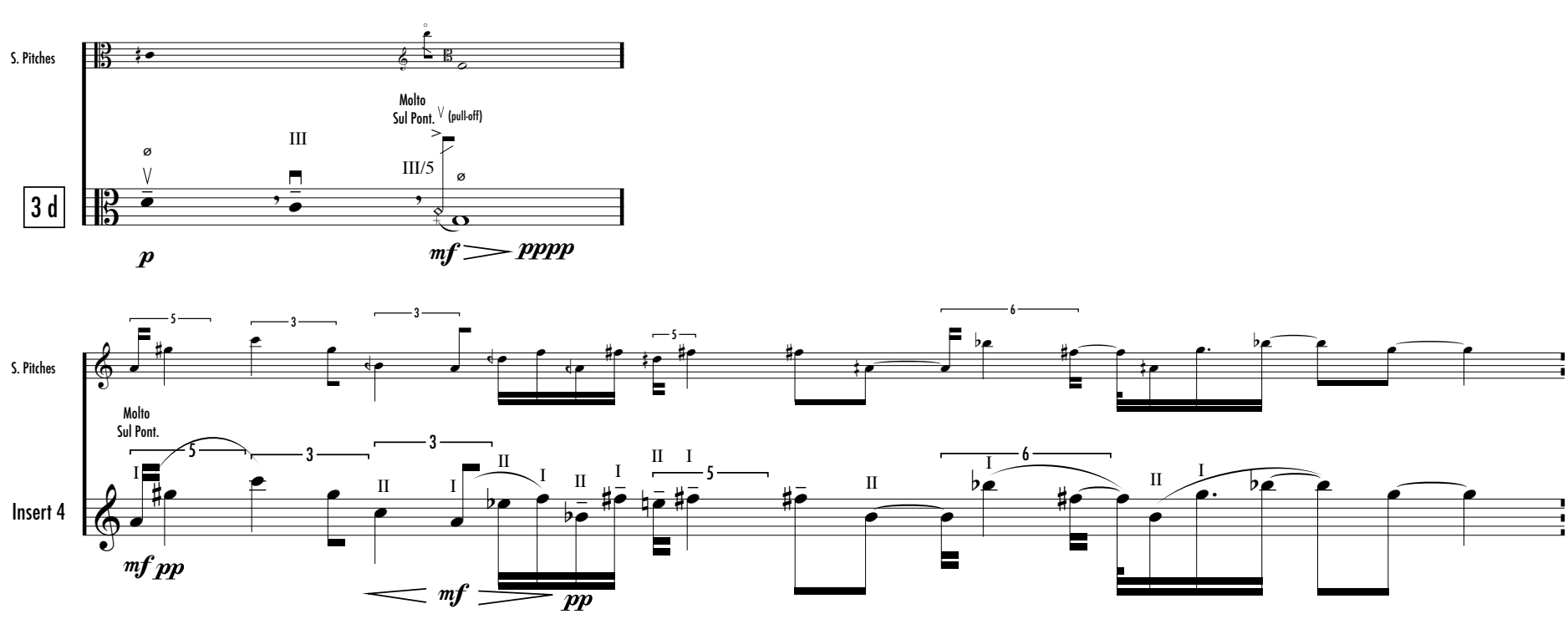
If you have chosen the 1st option on previous page, then you can play 1d or 2d

If you have chosen the 2nd option on previous page, then you can skip and play 'Insert 4' immediatly

If you have chosen the 3th option on previous page, then you can play 1d or 3d

Play 'Insert 4' (attaca)





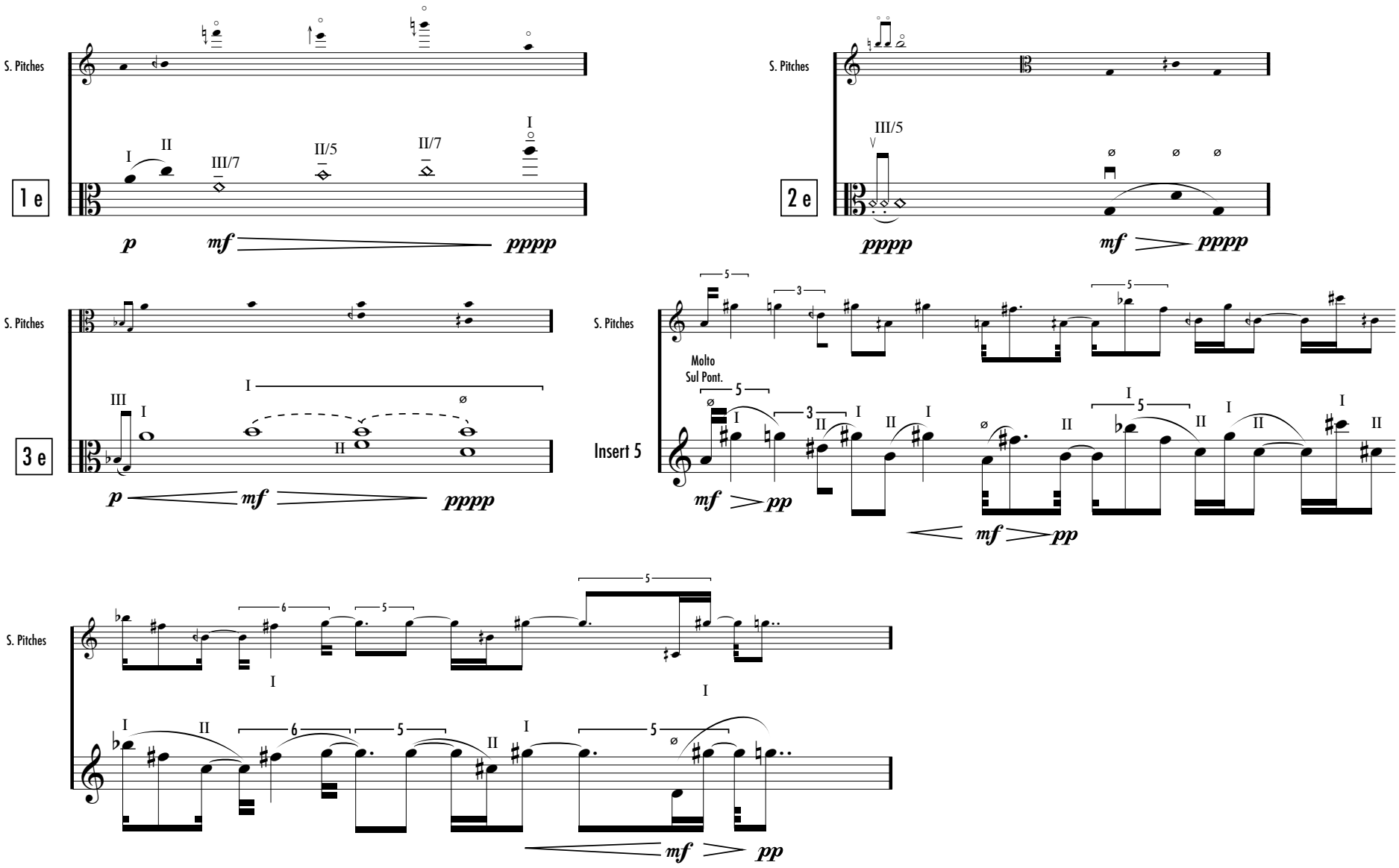
5.

If you have chosen 1d at the 1st option on previous page, then you should play 1e only, otherwise 3e only

If you have chosen the 2nd option on previous page, then you should play 1e only

If you have chosen the 3th option on previous page, then you can play 1e or 2e

Play 'Insert 5' (attaca)



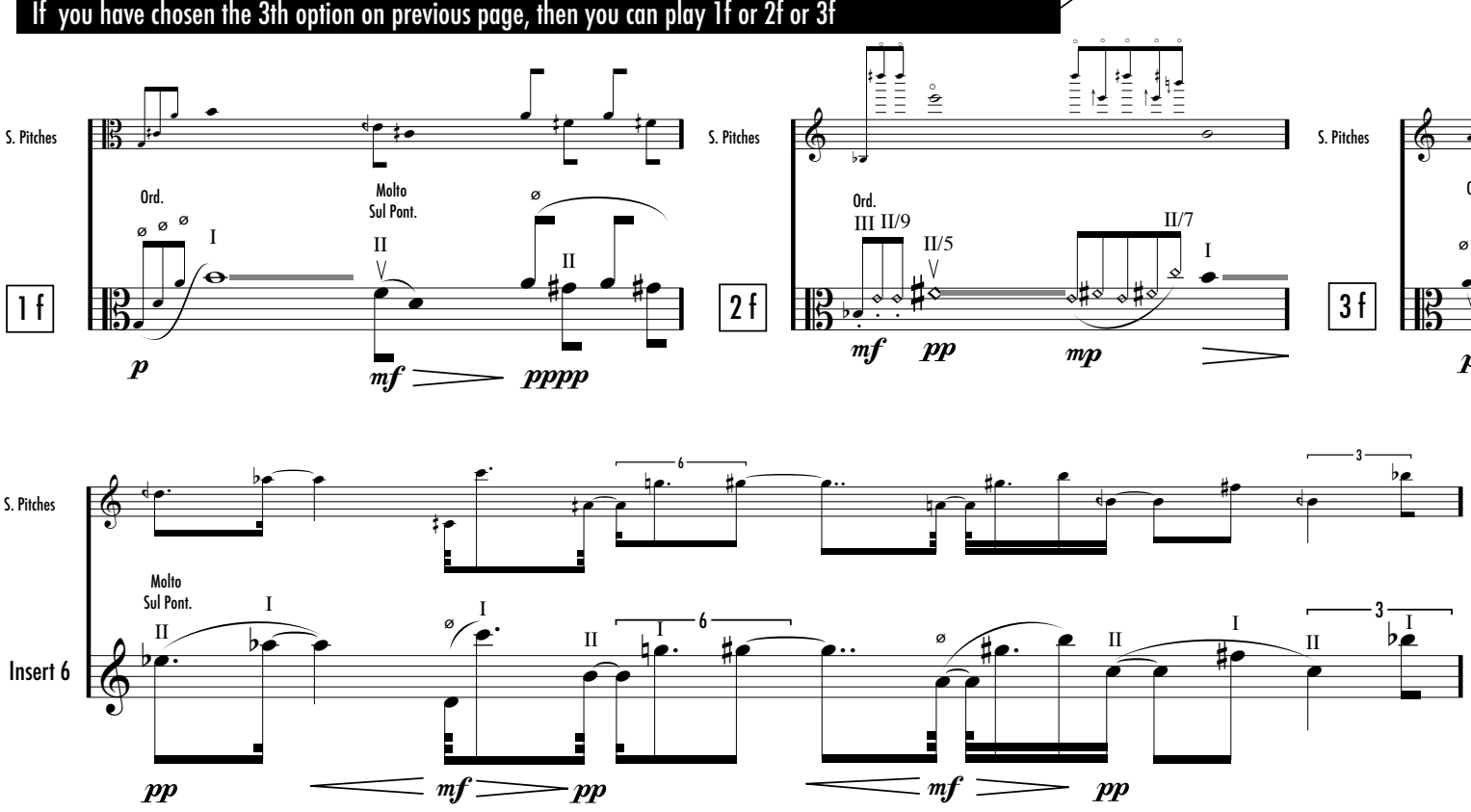
6.

If you have chosen the 1st option on previous page, then you can skip and then play 'Insert 6' immediatly

If you have chosen the 2nd option on previous page, then you should play 2f only

If you have chosen the 3th option on previous page, then you can play 1f or 2f or 3f

Play 'Insert 6' (attaca)



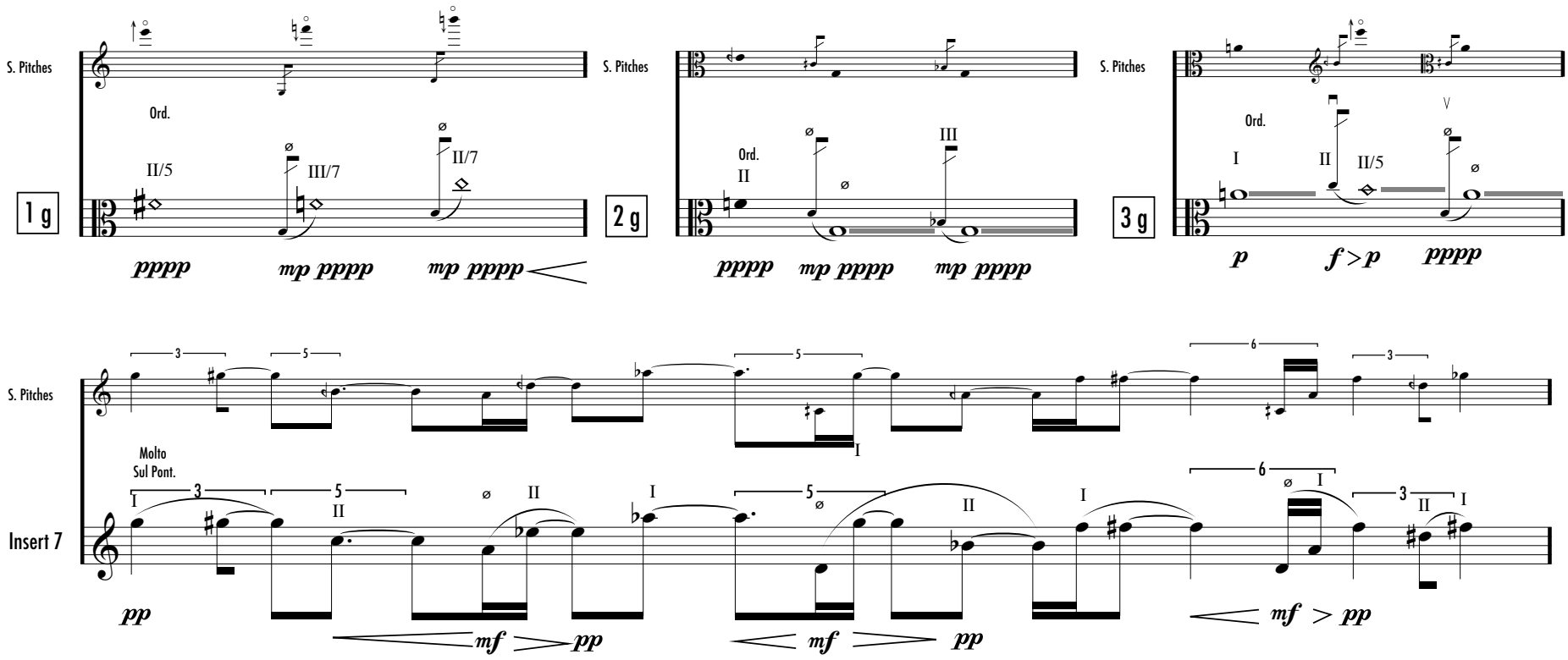
7.

If you have chosen the 1st option on previous page, then you should play 3g only

If you have chosen the 2nd option on previous page, then you should play 1g only

If you have chosen 1f at the 3th option on previous page, then you should play 3g only / 2f then 2g / 3f then 1g

Play 'Insert 7' (attaca)



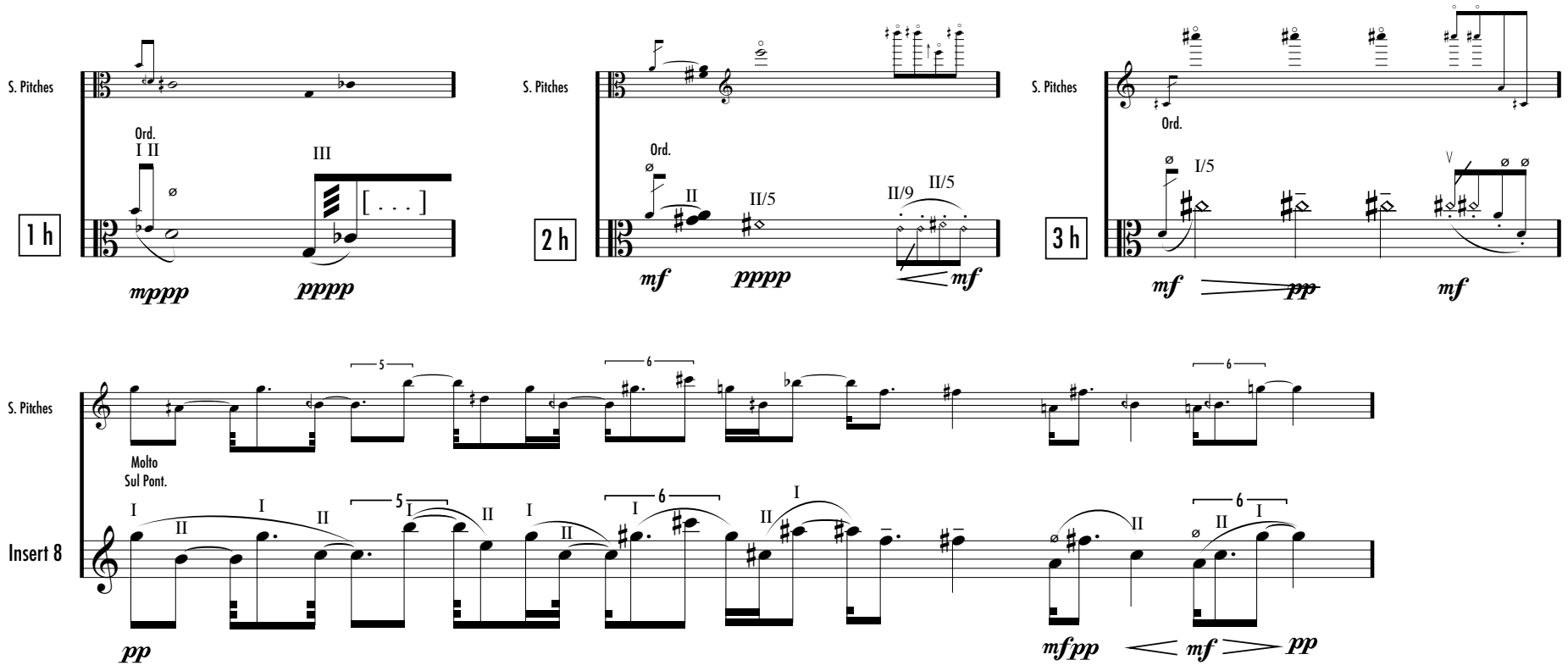
8.

If you have chosen the 1st option on previous page, then you can play 1h or 2h

If you have chosen the 2nd option on previous page, then you can play 1h or 3h

If you have chosen the 3th option on previous page, then you should play 1h only

Play 'Insert 8' (attaca)



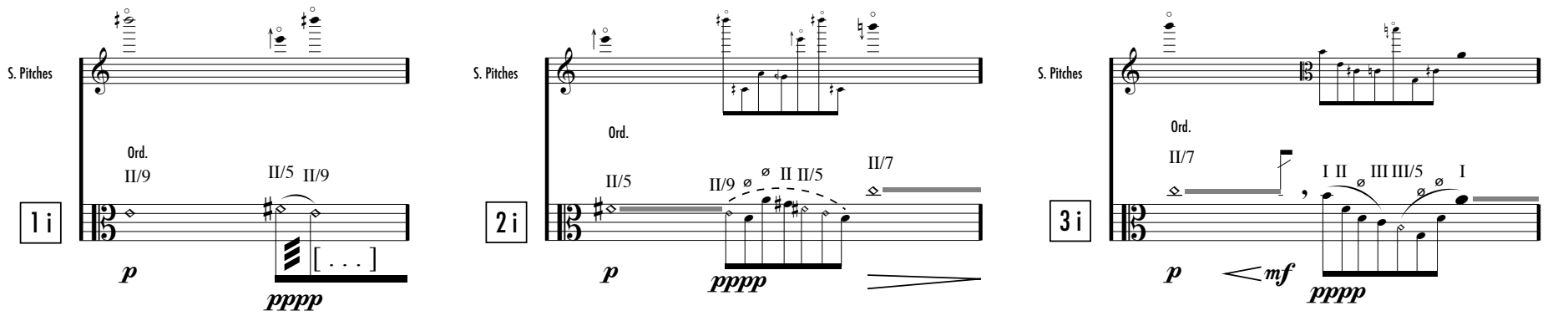
9.

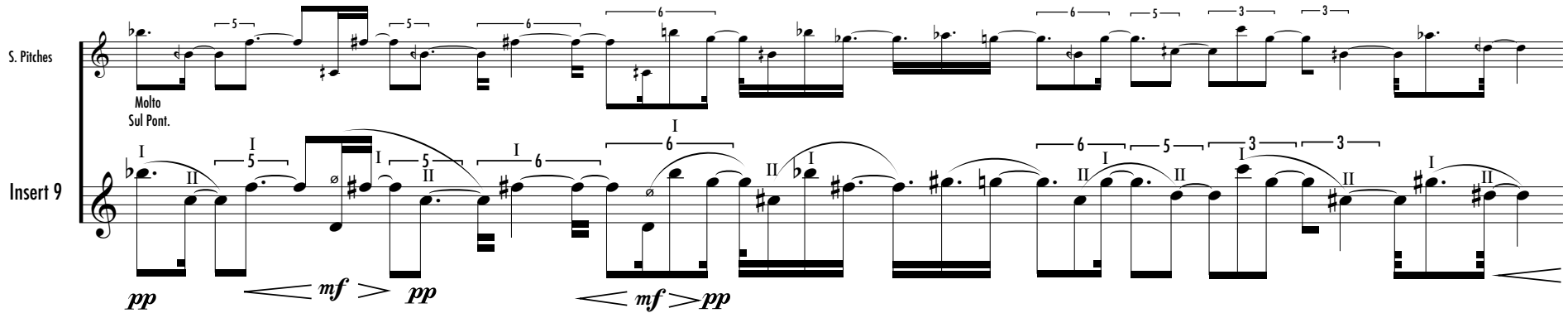
If you have chosen 1h at the 1st option on previous page, then you can skip and make a silence. Otherwise, you can play 1i

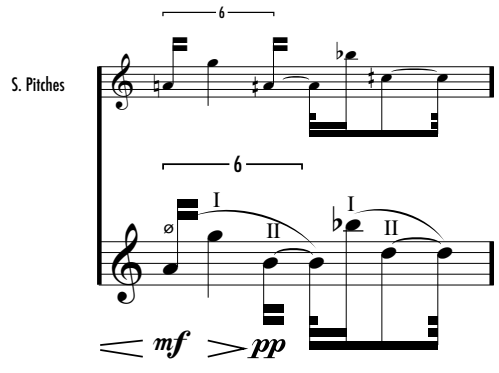
If you have chosen 1h at the 2nd option on previous page, then you should play 2i. Otherwise, you can skip and make a silence

If you have chosen the 3th option on previous page, then you can play 1i or 2i or 3i

→ Play 'Insert 9' (attaca)

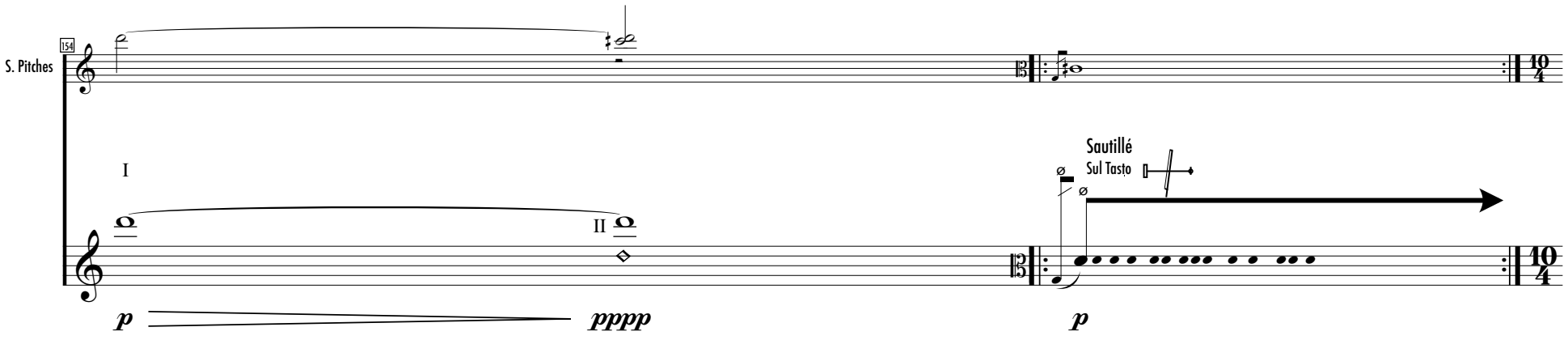


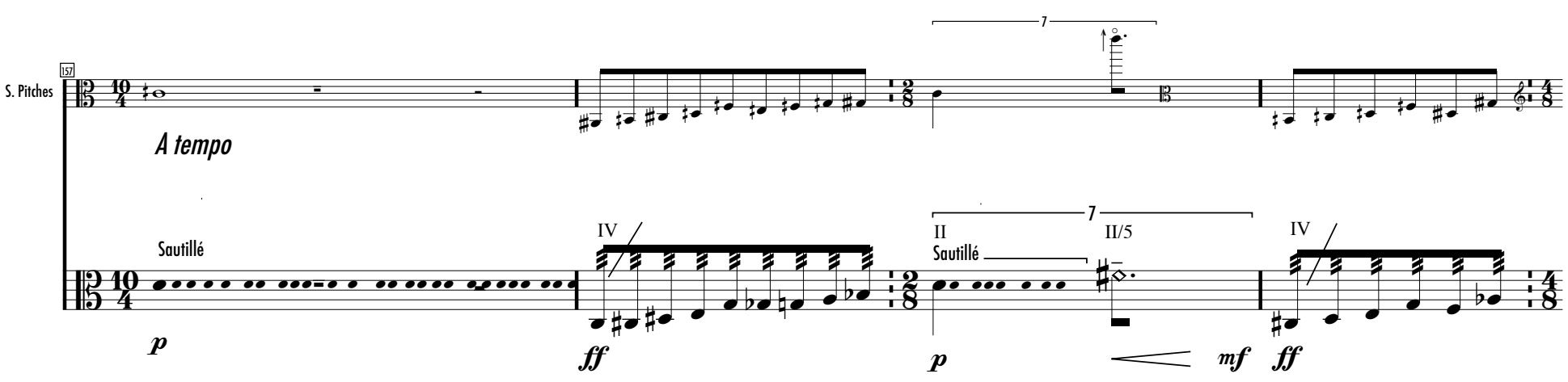


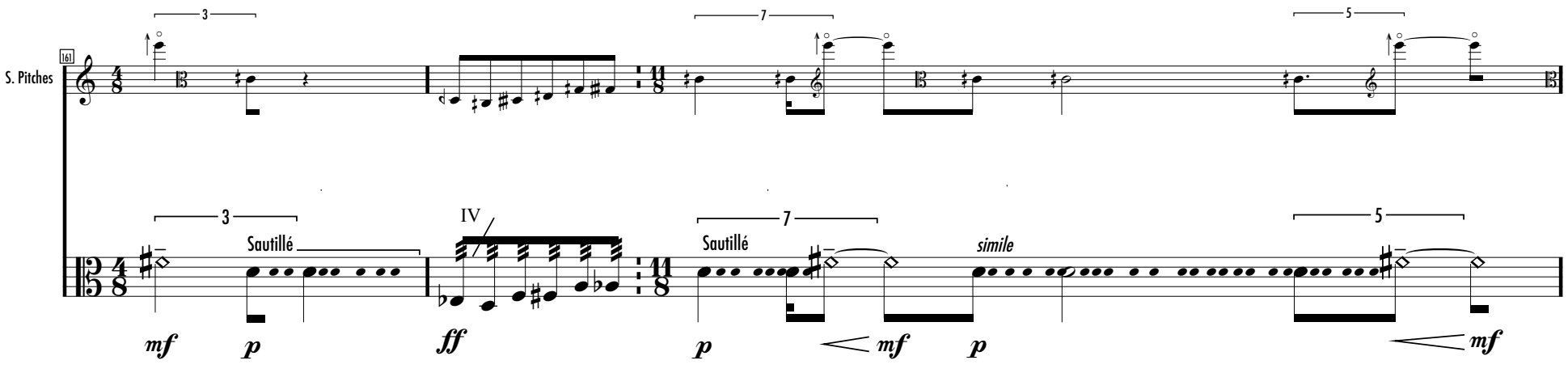


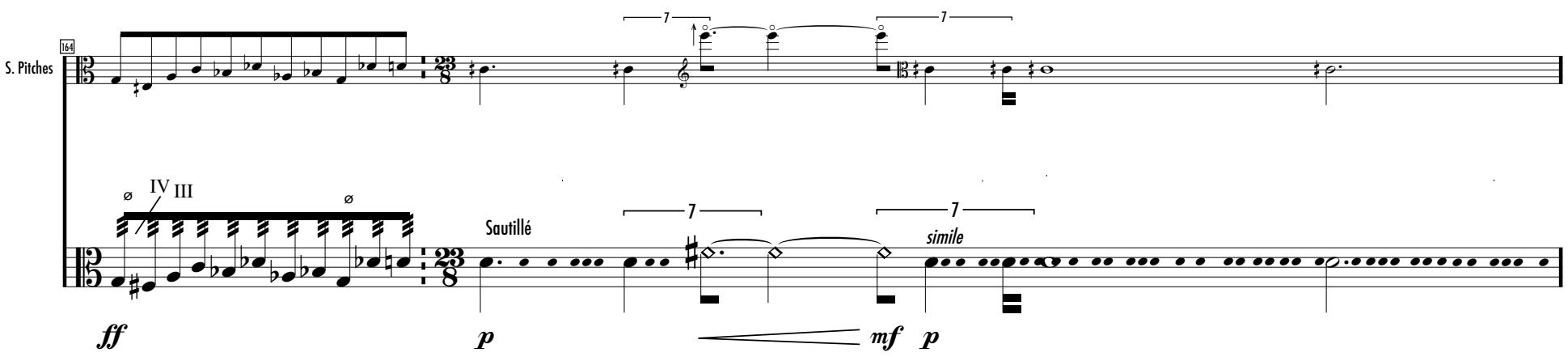
attaca

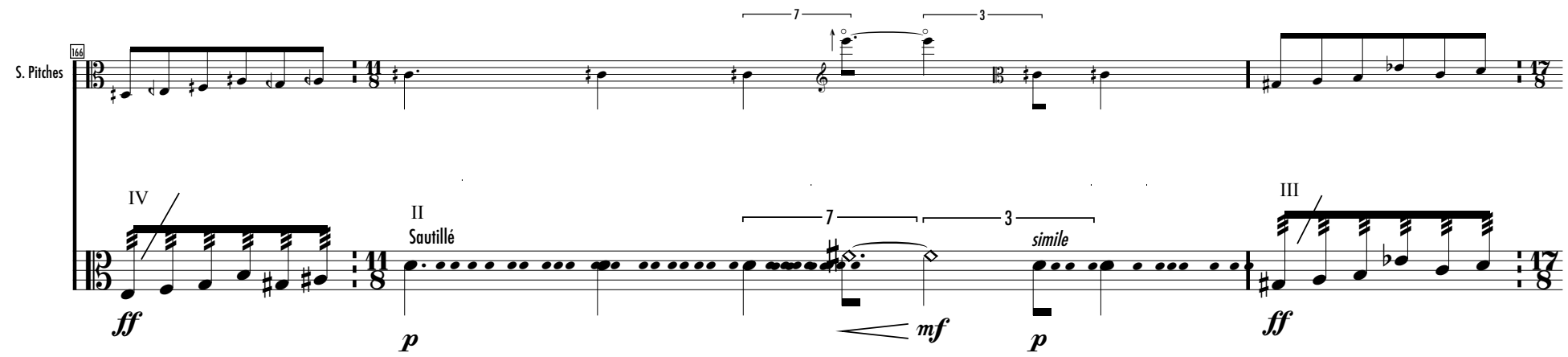
Senza tempo, senza misura

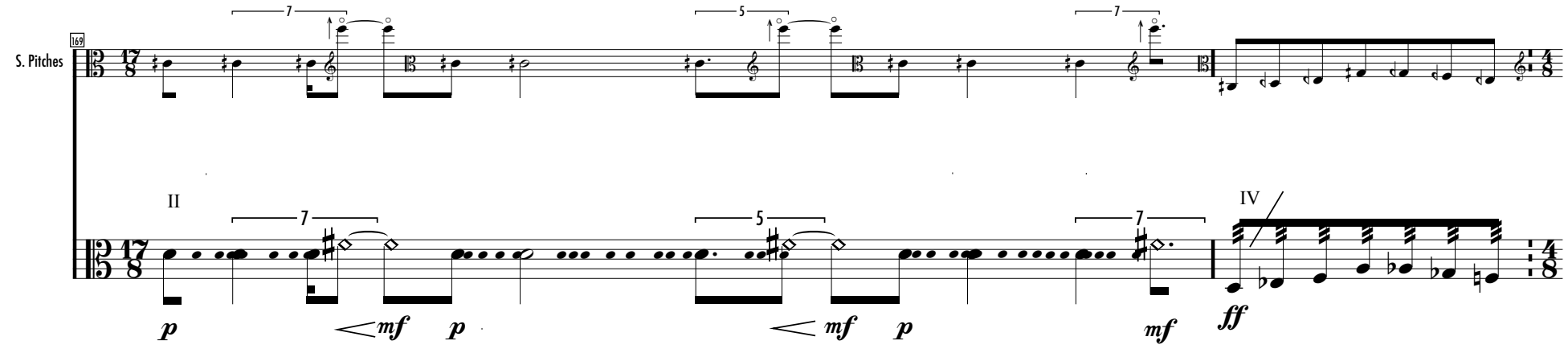


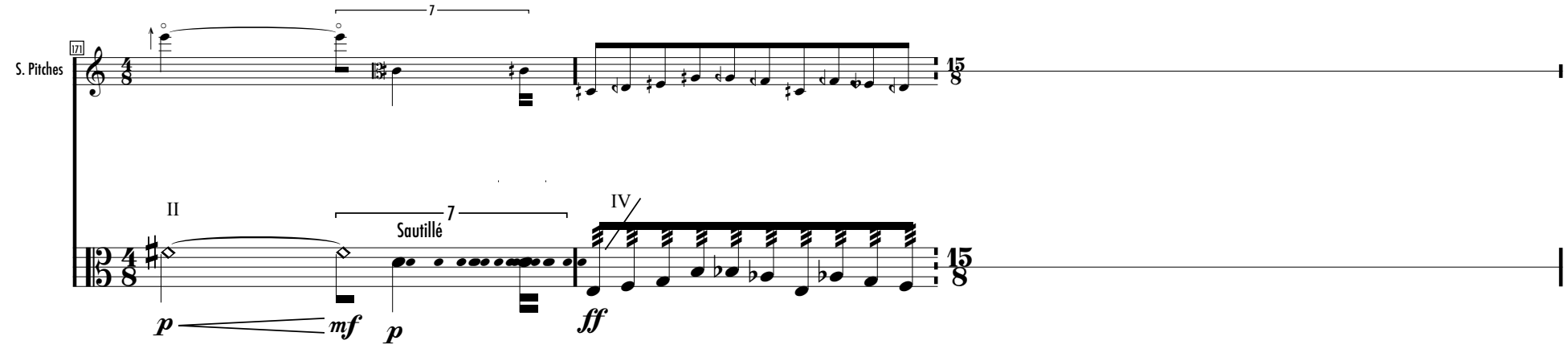


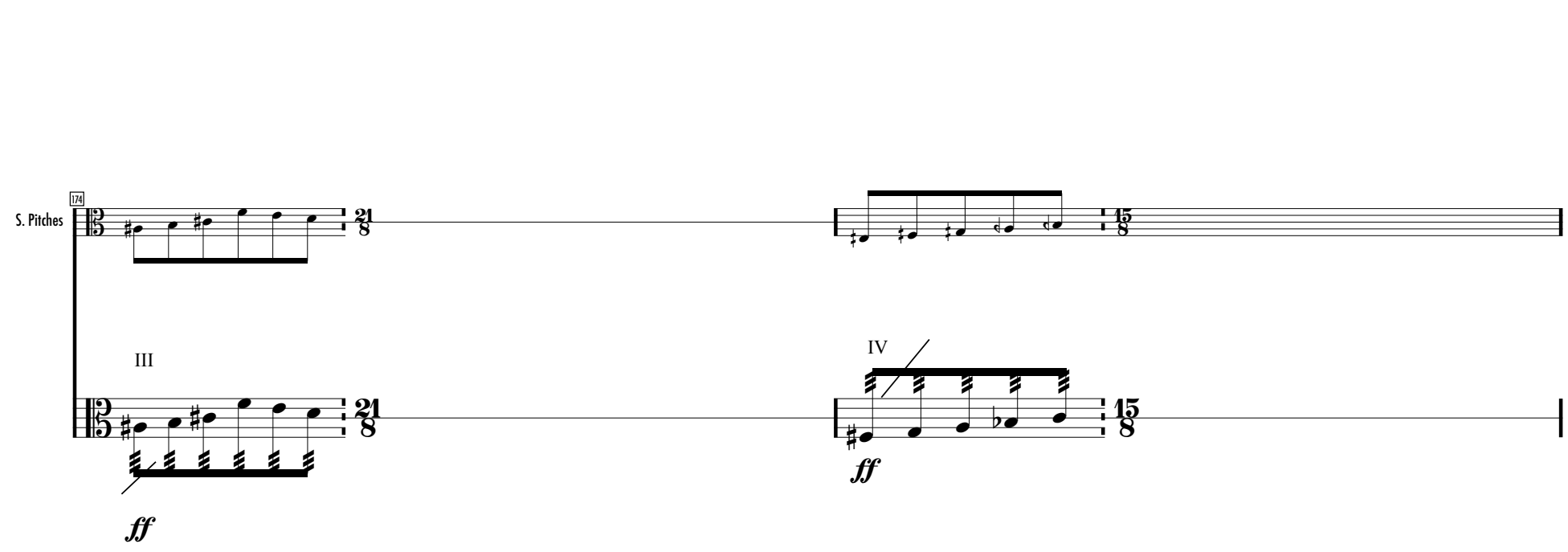


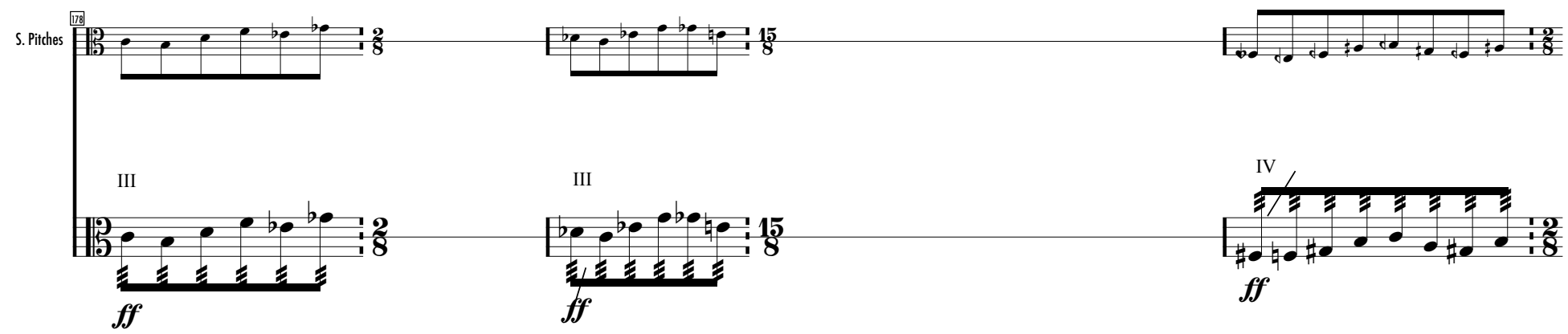


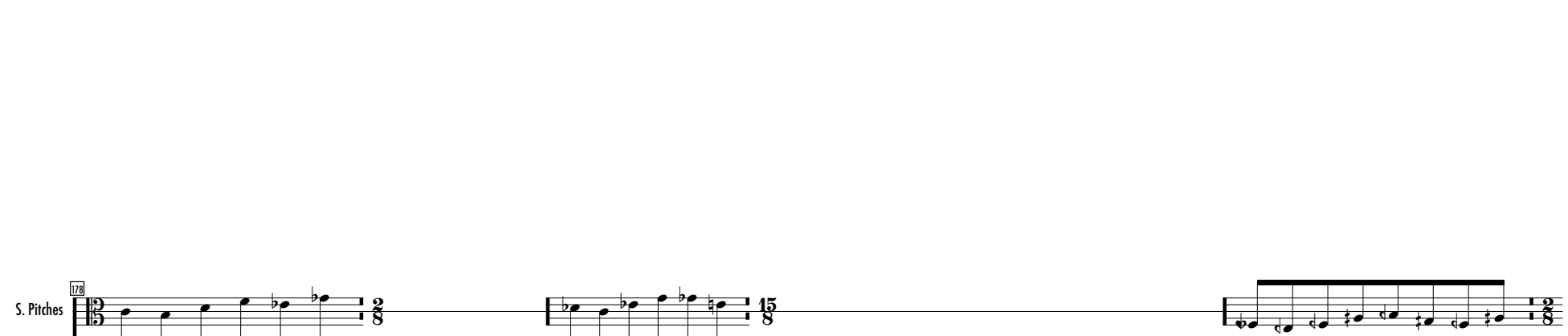

166
S. Pitches
IV
II
Sautillé
simile
III
ff
p
mf
p
ff

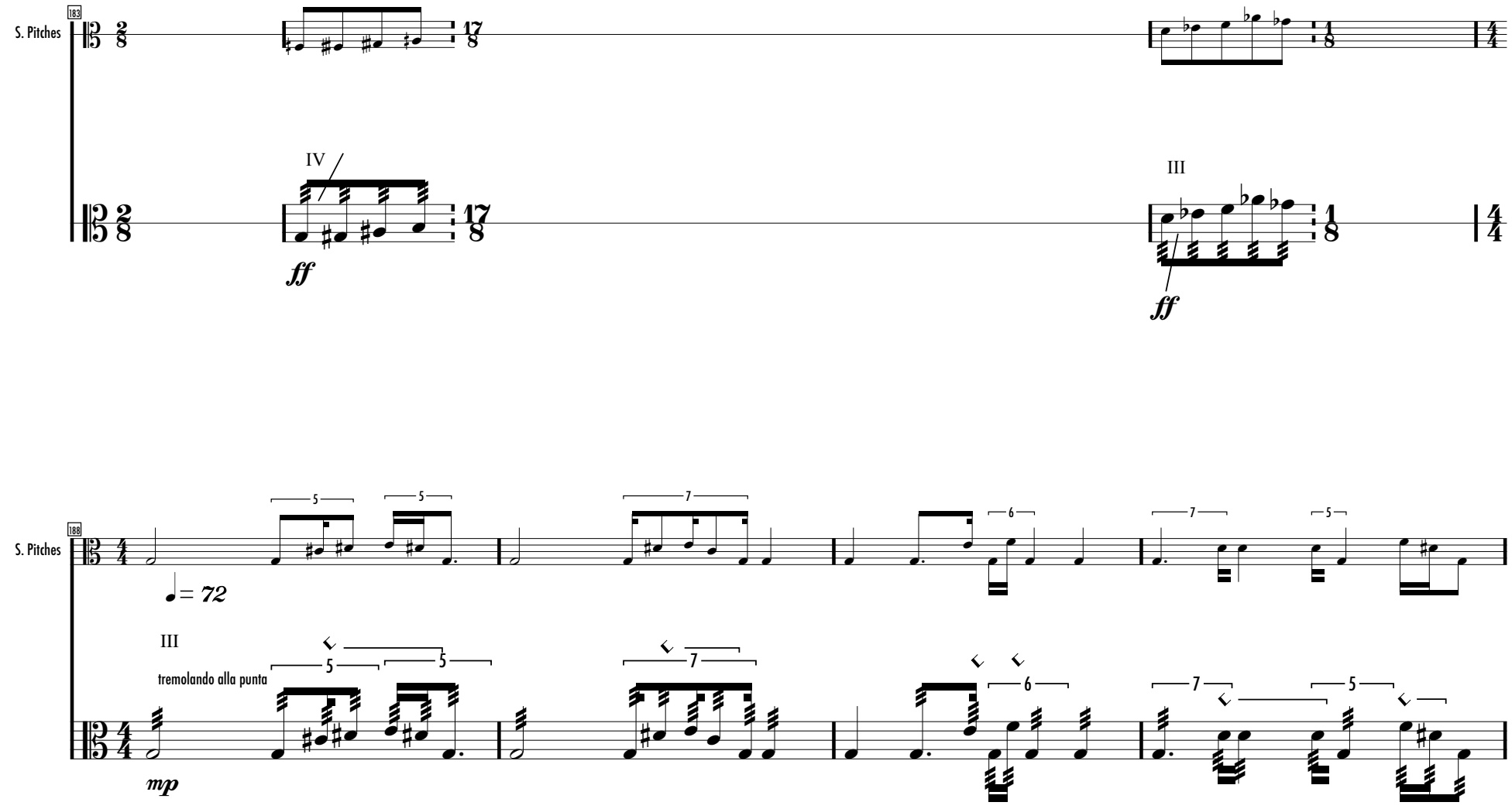

169
S. Pitches
II
IV
p
mf
p
mf
p
mf
ff

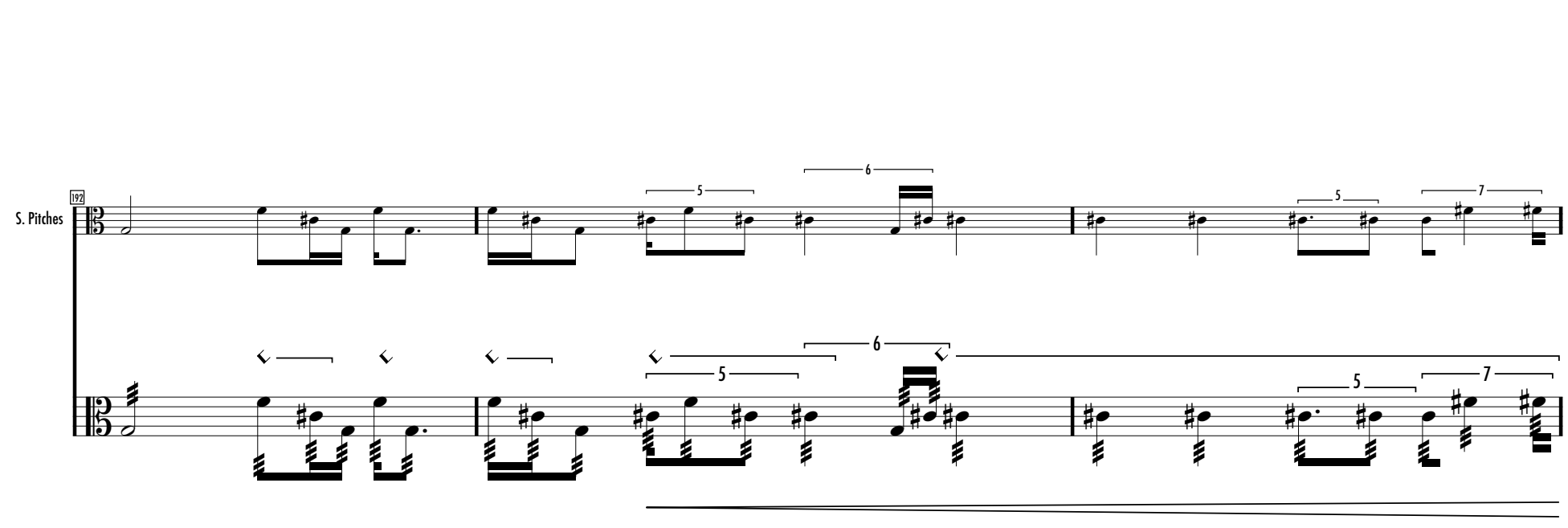

171
S. Pitches
II
Sautillé
IV
p
mf
p
ff


174
S. Pitches
III
IV
ff
ff


178
S. Pitches
III
ff
III
ff
IV
ff

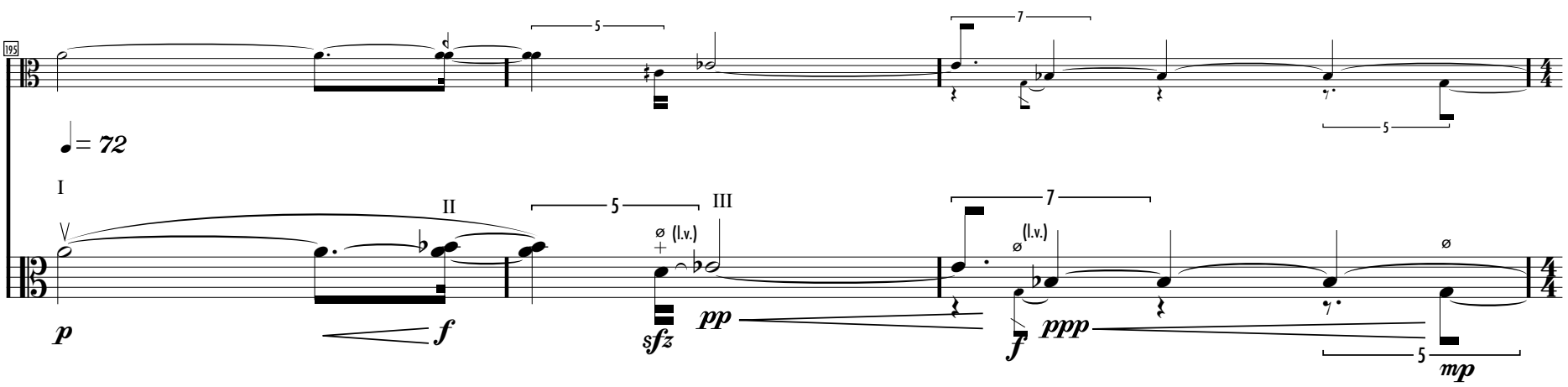

183
S. Pitches
IV
ff
III
ff

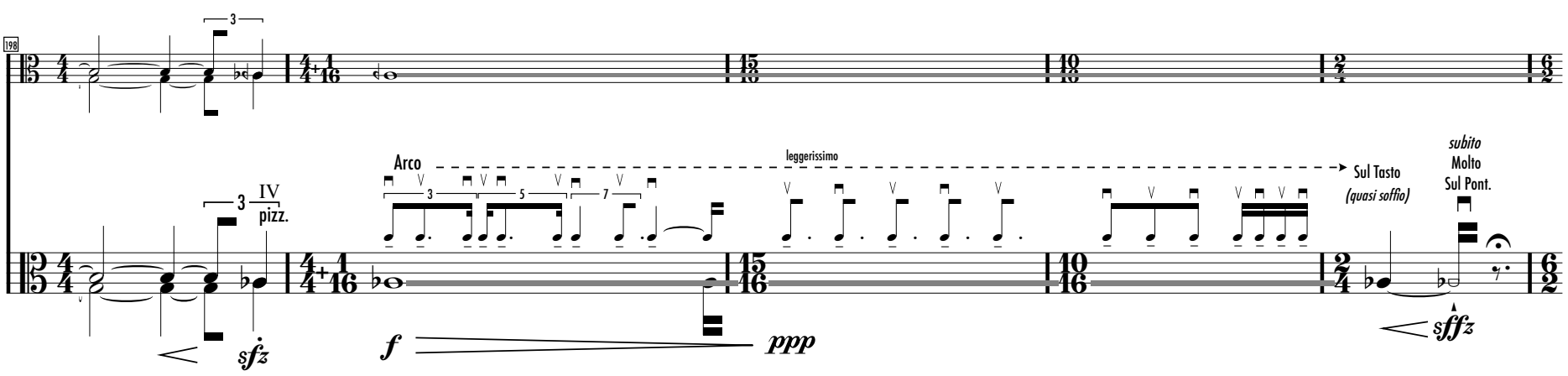

188
S. Pitches
♩= 72
III
tremolando alla punta
mp

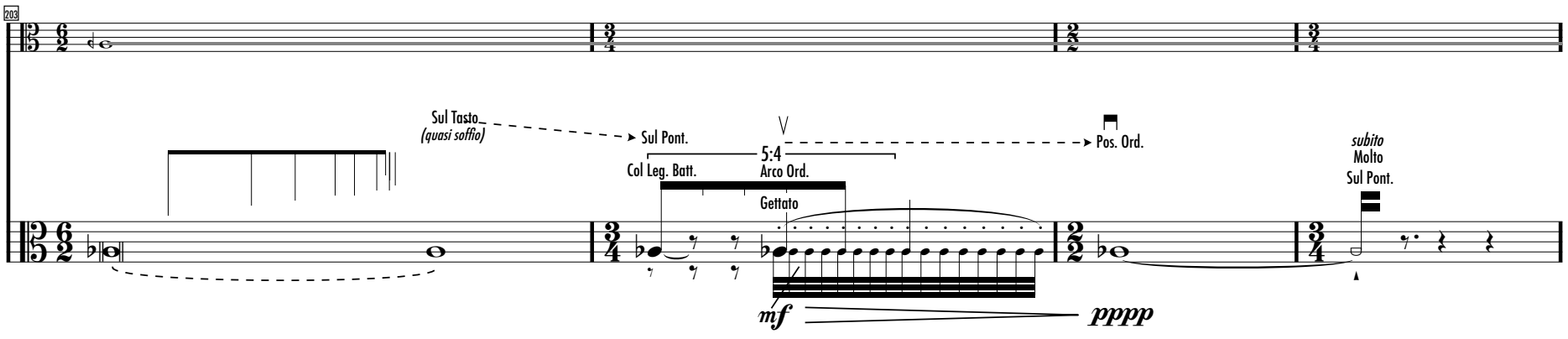

192
S. Pitches

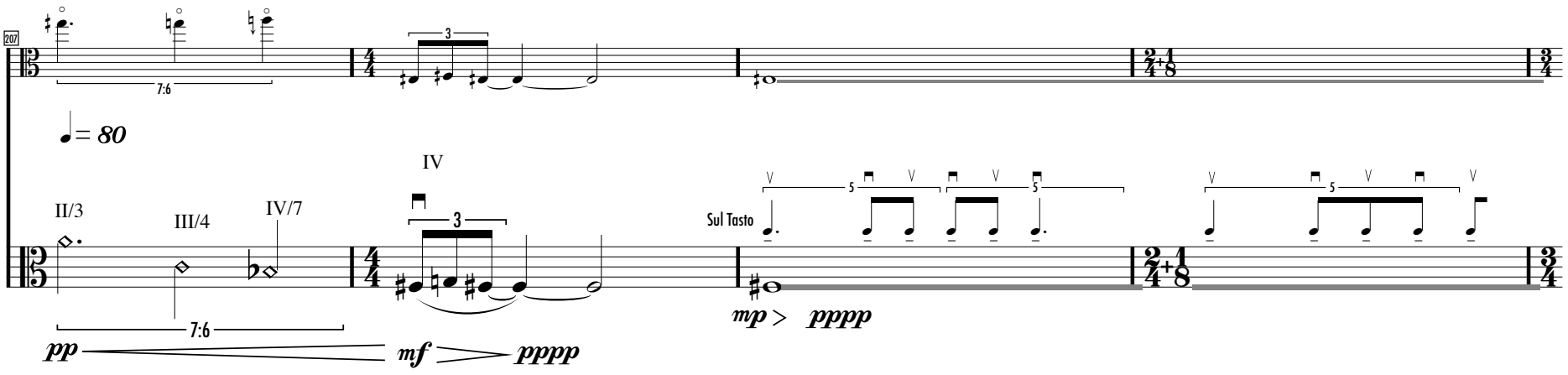
Cadenza Ad Libitum

Agitato e furioso


195
S. Pitches
= 72
I
II
III
p
f
sfz
pp
ppp
mp


198
S. Pitches
3
IV
pizz.
sfz
Arco
leggerissimo
Sul Tasto
(quasi soffio)
subito
Molto
Sul Pont.
f
ppp
sffz


203
S. Pitches
Sul Tasto
(quasi soffio)
Sul Pont.
Col Leg. Batt.
5:4
Arco Ord.
Gettato
Pos. Ord.
subito
Molto
Sul Pont.
mf
pppp


207
S. Pitches
7:6
= 80
II/3
III/4
IV/7
IV
Sul Tasto
pp
mf
pppp
mp

S. Pitches

211

Poco Vib.

(l.v.)

Gettato irregolare

Pos. Ord.

Molto Sul Pont.

IV/9

Pos. Ord.

mf ff

"sffz" mf ppp

217

Poco Sul Pont.

Col Leg. Batt.

Arco Ord.

5:4

Molto Sul Pont.

III

IV

sfz ppp

gliss.

mf

subito ppp

220

gliss.

Sul Tasto

I II III IV

Gett.

p mf

ppp p ppp

mp

224

Non raffinato, scabroso

Pos. Ord.

Molto Sul Pont.

subito Pos. Ord.

Col Leg. Batt.

Arco Ord.

I II III IV

II/7

II/6

Molto Sul Pont.

Pos. Ord.

IV

divagante

III/3

IV/5

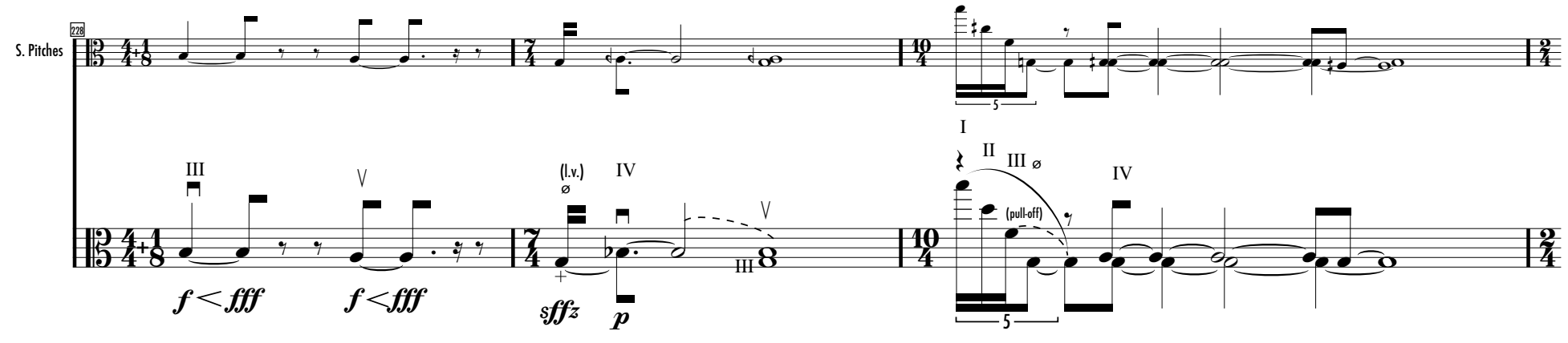
quasi inudibile

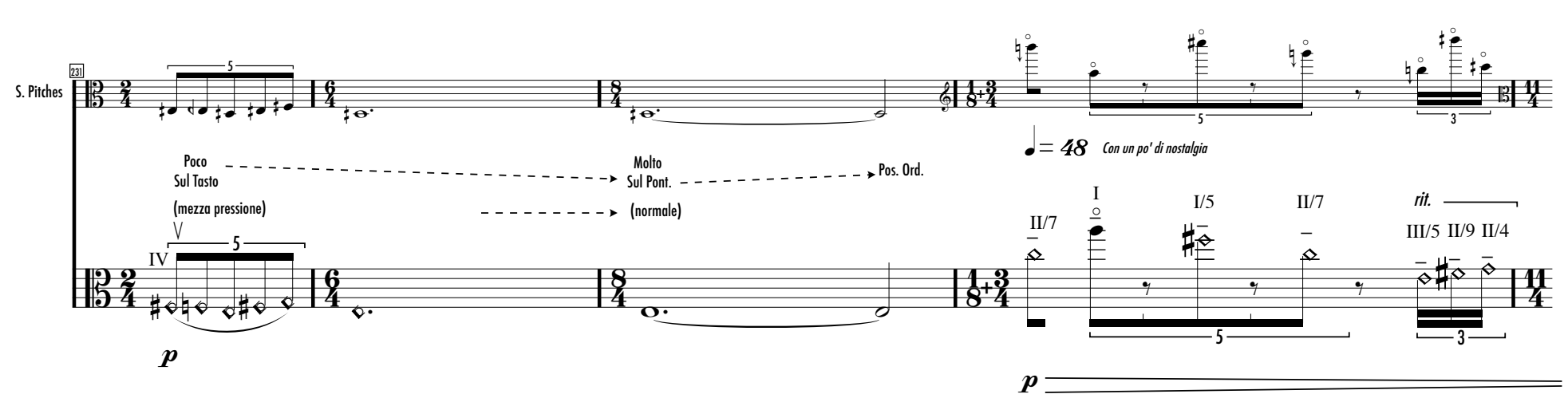
subito pppp

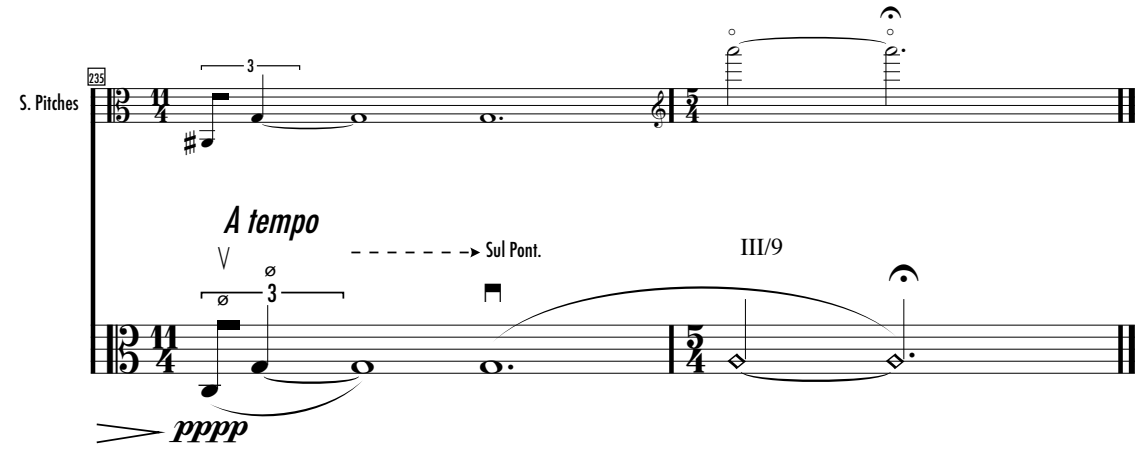
mf fff

p

mf


228
S. Pitches
III
V
(l.v.)
IV
I
II
III
(pull-off)
f < fff
f < fff
sffz
p


231
S. Pitches
Poco
Sul Tasto
(mezza pressione)
Molto
Sul Pont.
(normale)
Pos. Ord.
IV
= 48
Con un po' di nostalgia
I
II/7
I/5
II/7
rit.
III/5 II/9 II/4
p
p


235
S. Pitches
A tempo
Sul Pont.
III/9
pppp