#2

for solo viola

Brandon Lincoln Snyder

#2 solo viola for Wesley Chou Brandon Lincoln Snyder (2016) The music is in the listener's exploration of these measures, which are like rooms to explore or objects to insepect. Areas a listener may explore are the fingered pitches, the noise of the bowhair, the beatings of the combinatorial tones above, the visual of the performer, the subtle shifts of dynamic and timbre, artifacts from human 'error,' and everything else that can be sensed.

If possible, do not use open strings in the quartertone intervals. The pitch of the glissandi decsends at a *linear* rate (meaning, the left hand will not move linearly). The notated glissandi lines are a guide as to where on the 5 line staff the ptich should be at a given point in time.

The performance practice that exceeds all others for this piece is this: Let everything take its time and nothing sound rushed.

charged with affects of hopelessness

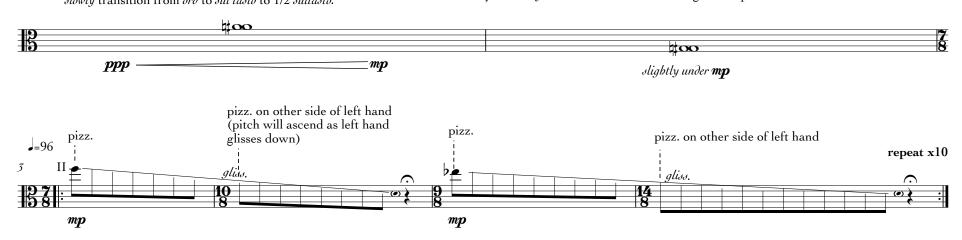
120"

slowly transition bow speed from slow to fast to med. fast. slowly transition from ord to sul tasto to 1/2 sultasto.

100"

slowly and inperceptibly expand and contract the interval so that the beatings occuring in the upper combinatorial tones increase and decrease in speed. Never exapnd beyond a 3/8th tone, never contract to a unison.

- *slowly* transition from *ord* to *sul pont*.
- slowly transition from normal to light bow pressure.



110" make this interval as narrow as possible while never reaching a true unison (ord.)

110"

highest possible pitches while still maintaining a stable quartertone interval.

Change nothing over time. But, over time, the icy noise of the bowhair rubbing the string will become foregrounded in the ear. (ord.)

