

#2

for solo viola

Brandon Lincoln Snyder

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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 inspect. 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 descends 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 pitch 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 *imperceptibly* expand and contract the interval so that the beatings occurring in the upper combinatorial tones increase and decrease in speed.

Never expand 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.

ppp ————— mp

slightly under mp

pizz. on other side of left hand (pitch will ascend as left hand glisses down)

pizz.

pizz. on other side of left hand

repeat x10

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.)

arco

p

ppp