sketches for viola

I.
II.
III.
IV.
V.

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dedicated to John Graham and Adam Matthes

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Duration 10 minutes

Quarter tones are only written on non-chromatic pitches and are signified by either or .

Grace notes under slurs signify a short glissando from the grace note to the next pitch.

Col legno battuto should be played with enough horizontal movement to create pitch and enough vertical movement to create a firm accent on each attack.

Dynamics with quotation marks are to be played in context in regards to the playing technique (i.e. "f" in col legno = mf modo ordinario).

Natural harmonics are written with an open diamond notehead with the string labeled above the staff.

Open strings and first-partial harmonics are signified by a "o" above or below the staff.

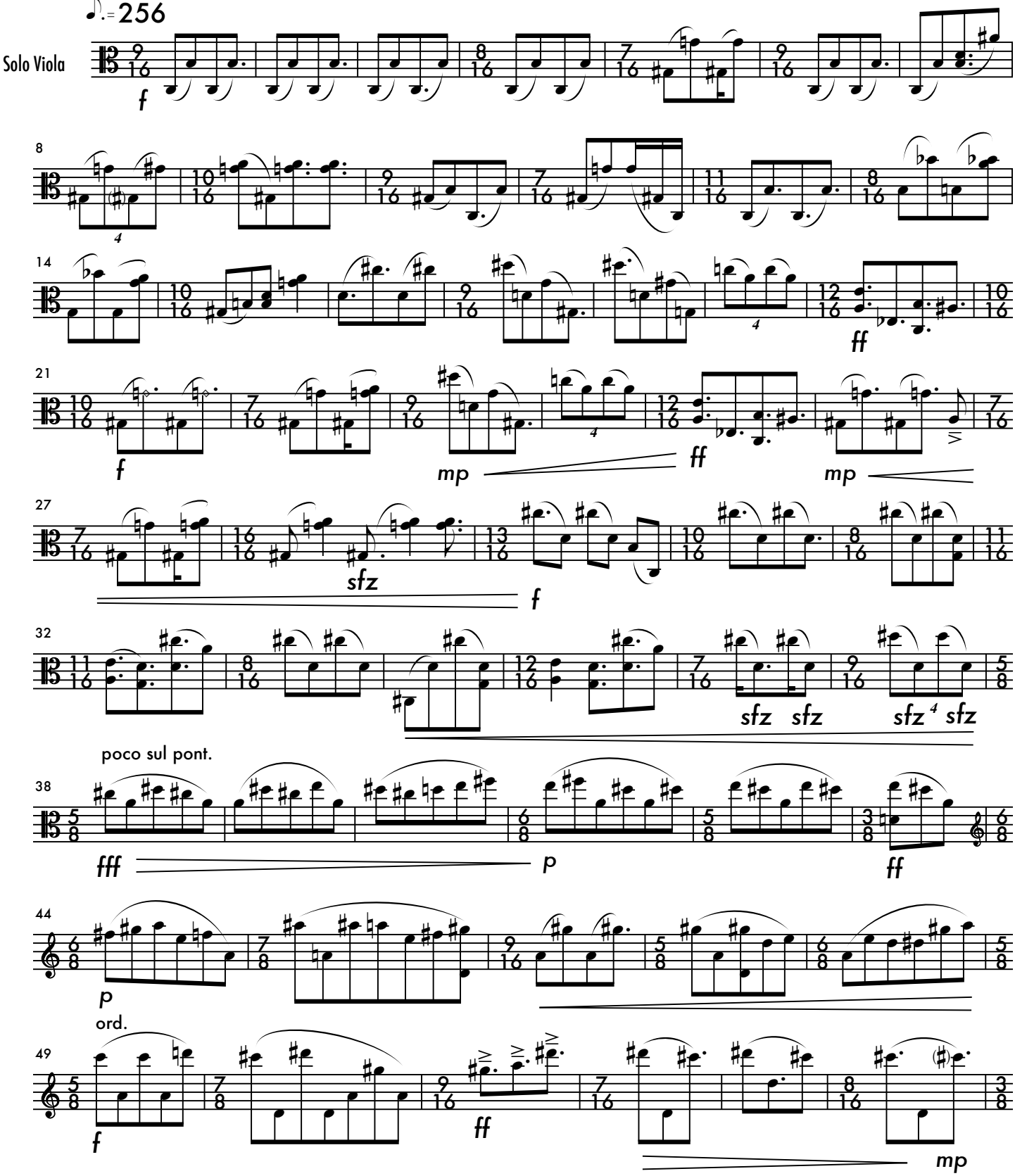
GT-3 Electronics are optional (PD patch in progress)

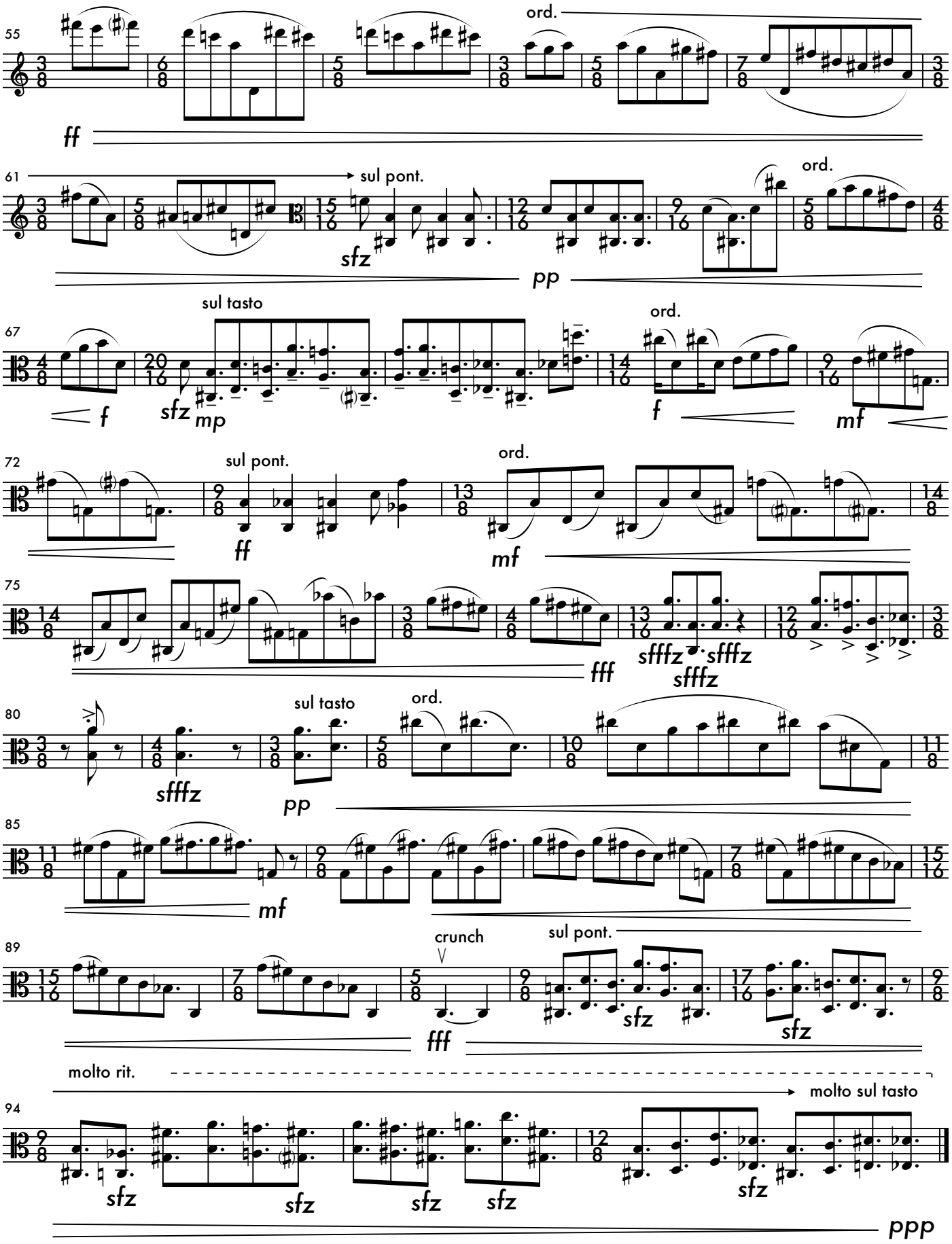
I.

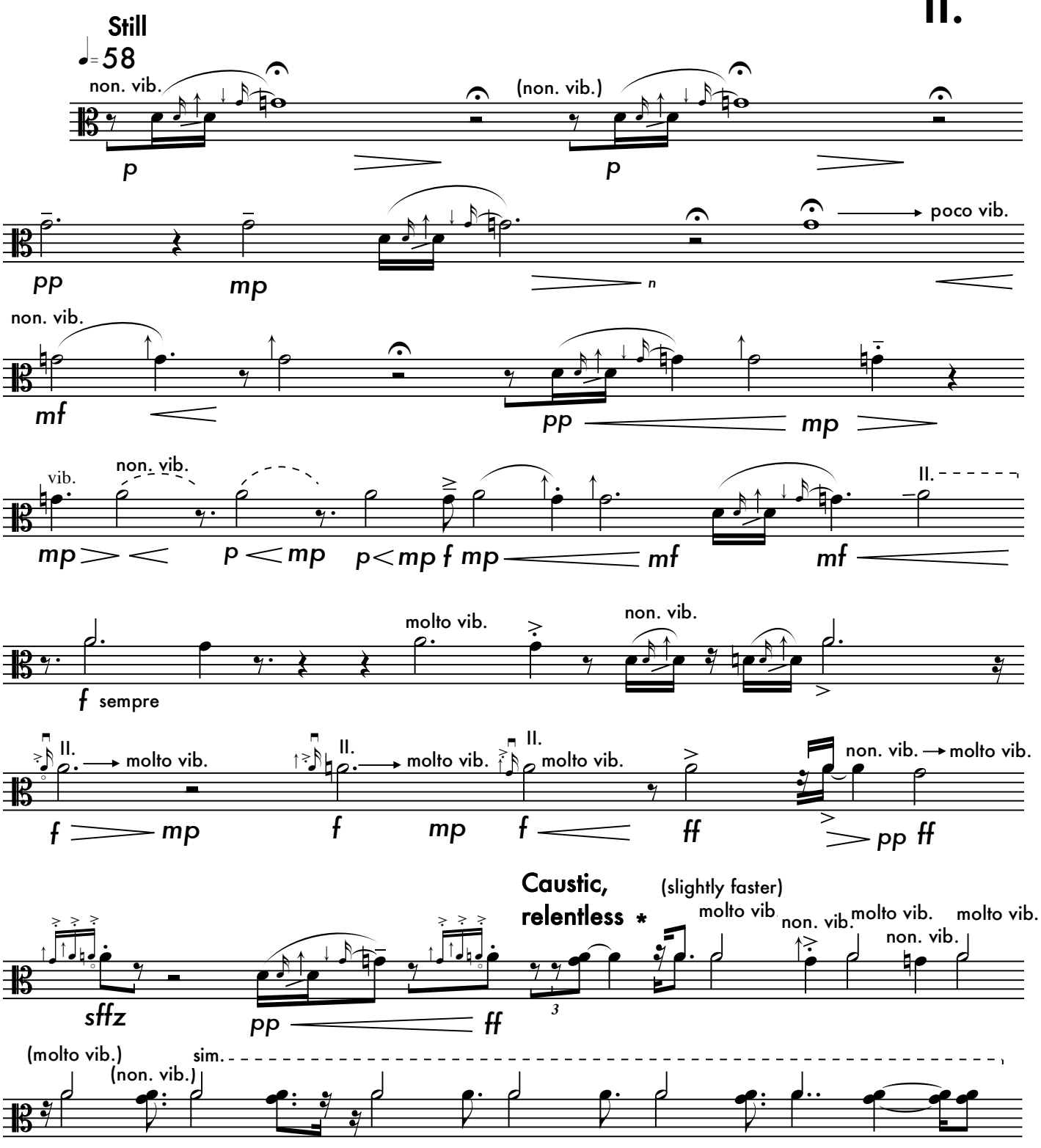
Thick, relentless

♪. = 256

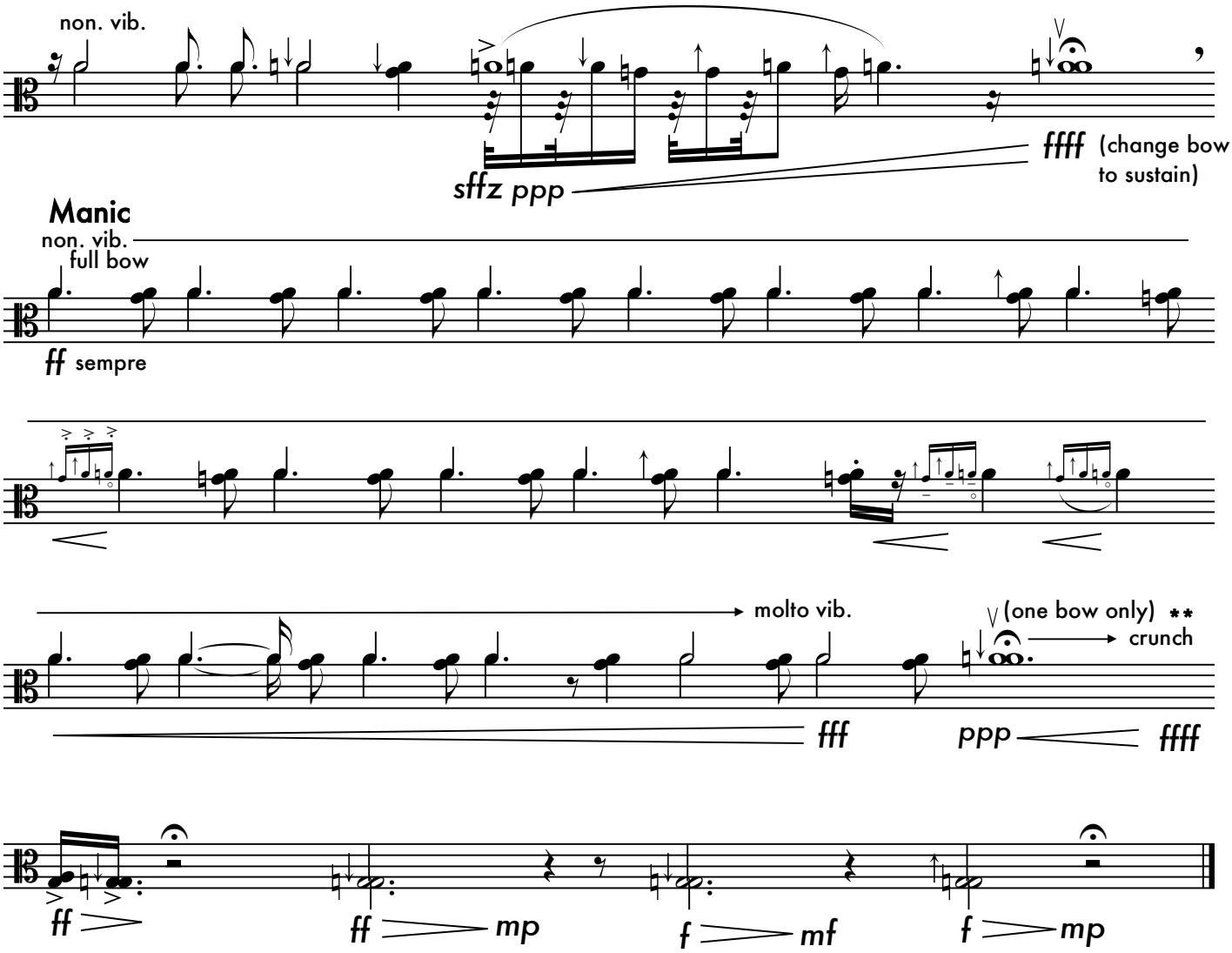
Solo Viola




55
ord.
ff
61
sul pont.
sfz
pp
ord.
67
sul tasto
f
sfz
mp
ord.
f
mf
72
sul pont.
ff
ord.
mf
75
fff
sffz
sffz
sffz
80
sul tasto
ord.
sffz
pp
85
mf
89
crunch
sul pont.
fff
sfz
sfz
molto rit.
molto sul tasto
94
sfz
sfz
sfz
sfz
sfz
ppp

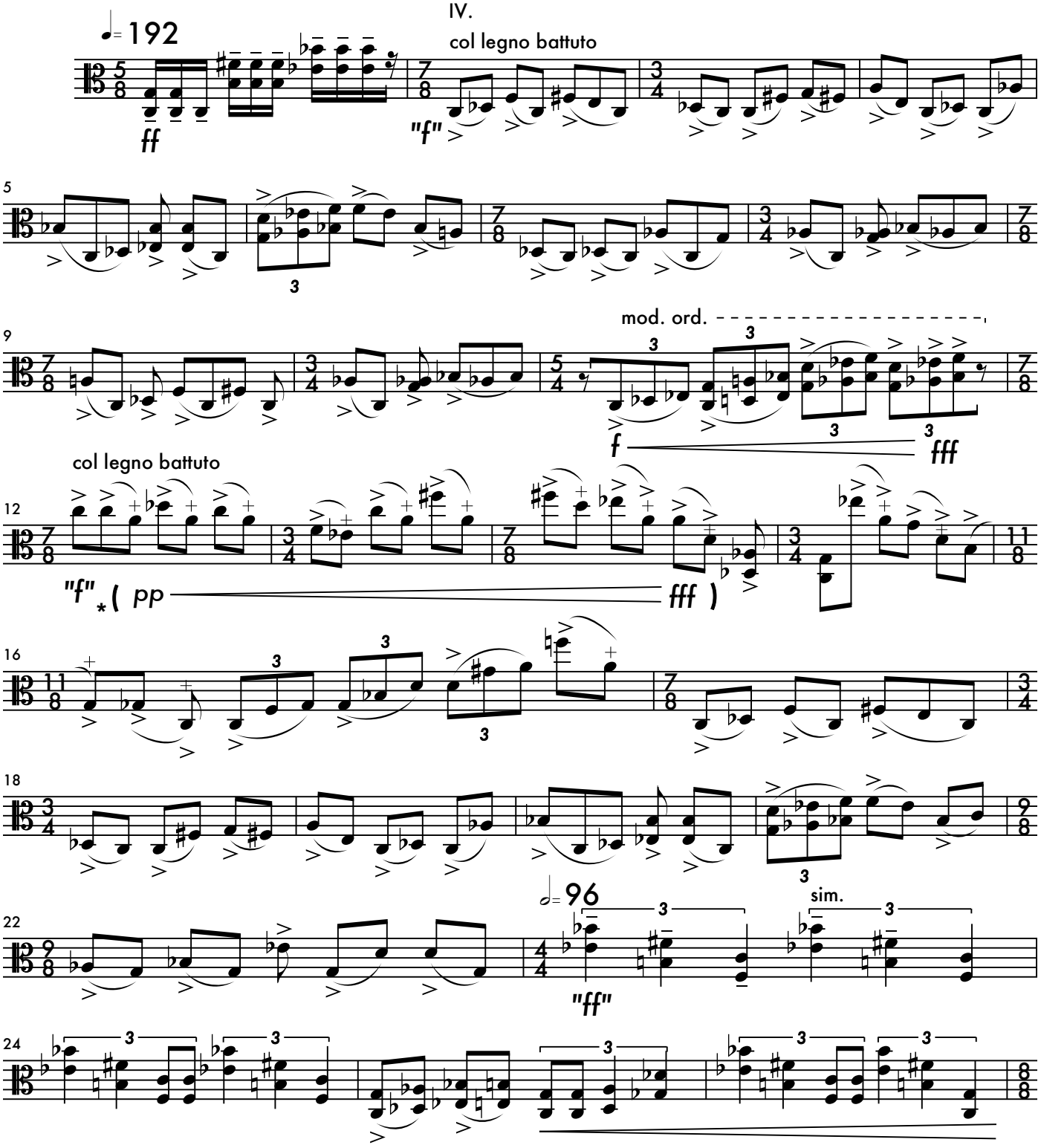


* - From this point forward, all notes should be played with as much bow as possible



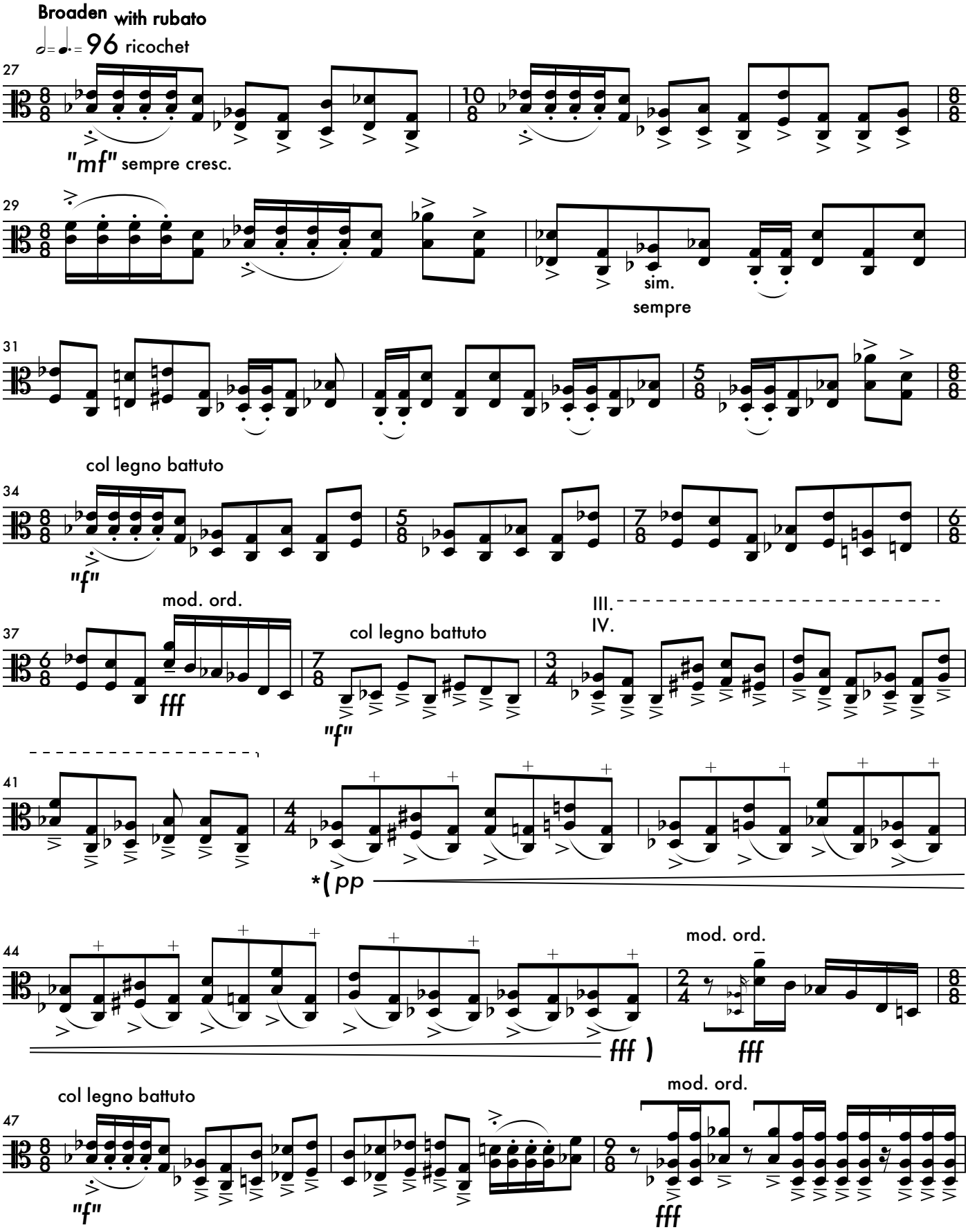
** - Begin light crunch halfway through the bow and finish at the frog with a sustained crunch.

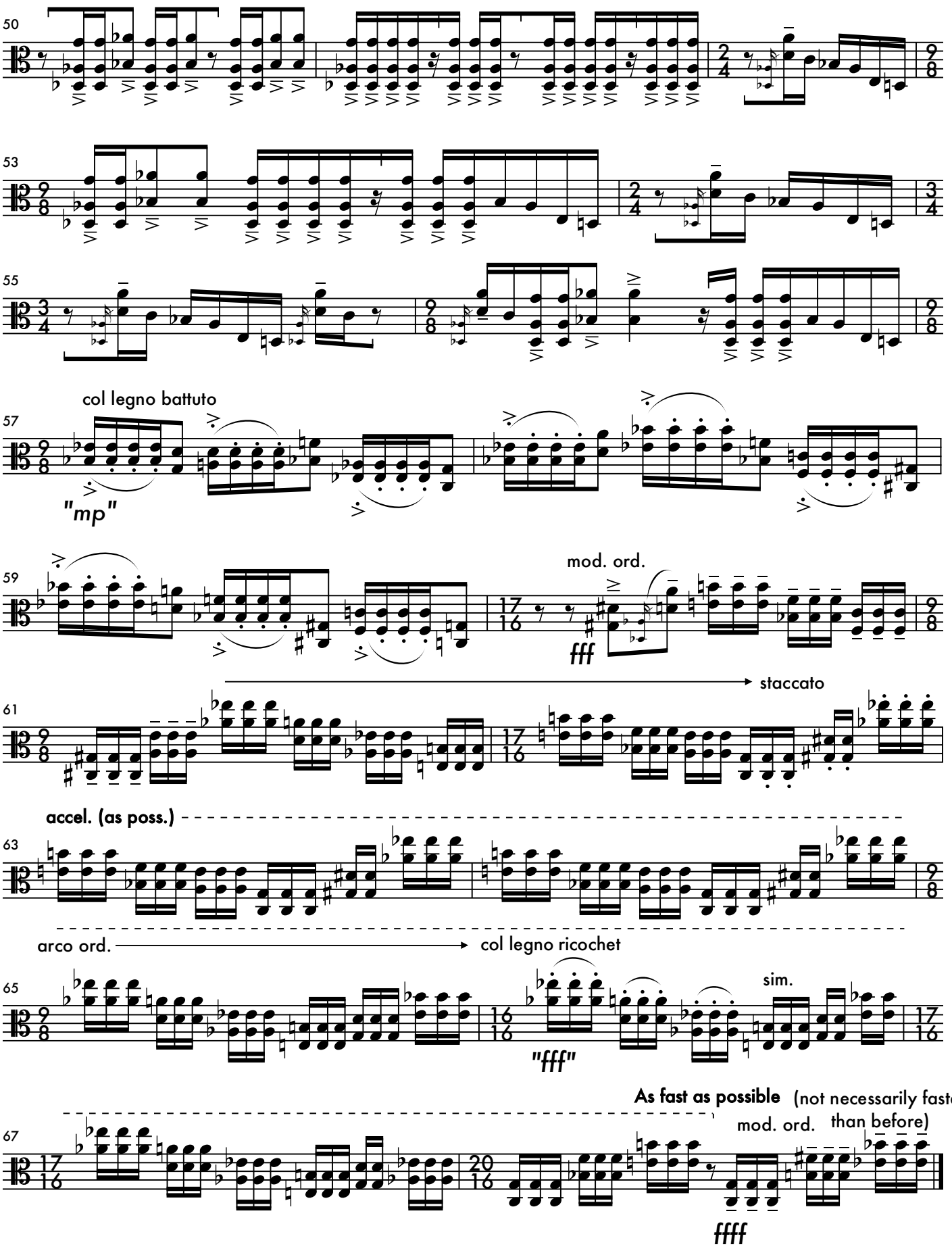
III.



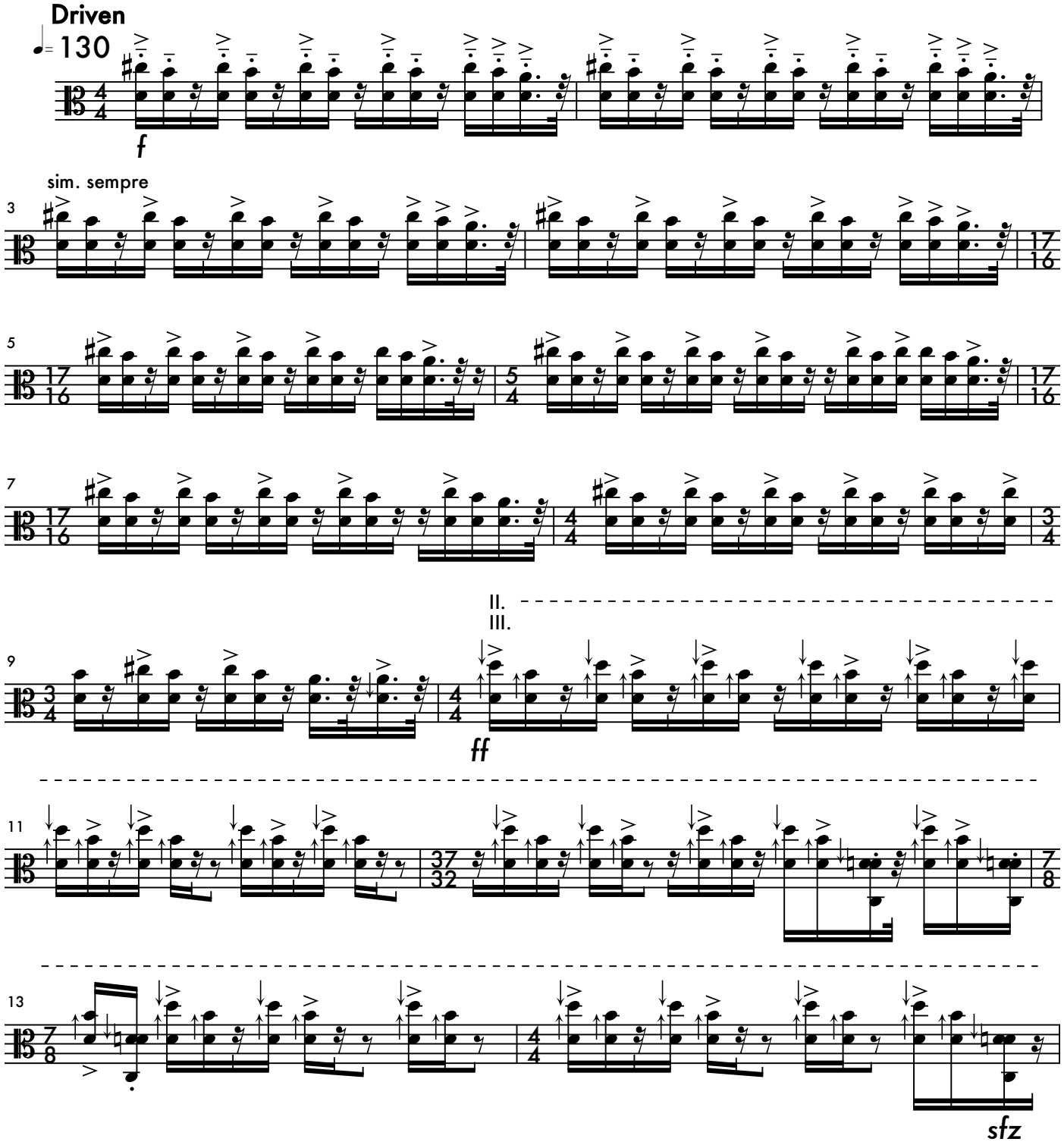
* - Crescendo only applies to l.h. pizz.

note: Col legno battuto should be played with enough horizontal movement to create pitch and enough vertical movement to create a firm accent on each attack. Dynamics with quotation marks are to be played in context in regards to the playing technique (i.e. "*f*" in col legno = ***mf*** modo ordinario)

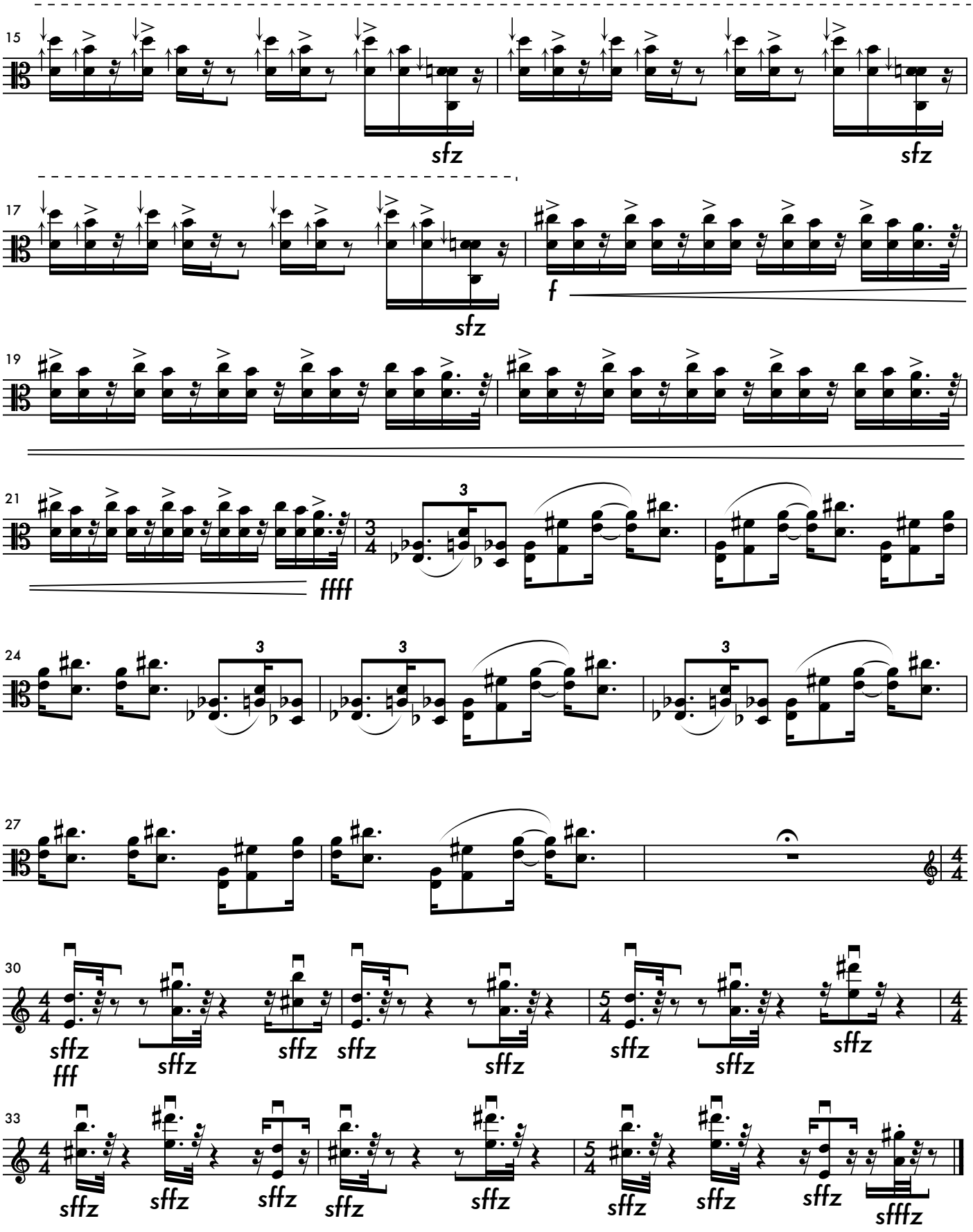

Broaden with rubato
96 ricochet
27
"mf" sempre cresc.
10
29
sim.
sempre
31
col legno battuto
34
"f"
mod. ord.
37
fff
col legno battuto
"f"
III.
IV.
41
*(pp
44
fff)
mod. ord.
fff
col legno battuto
47
"f"
mod. ord.
fff


50
53
55
col legno battuto
57
"mp"
59
mod. ord.
fff
staccato
61
accel. (as poss.)
63
arco ord.
col legno ricochet
65
sim.
"fff"
As fast as possible
(not necessarily faster than before)
67
mod. ord.
ffff

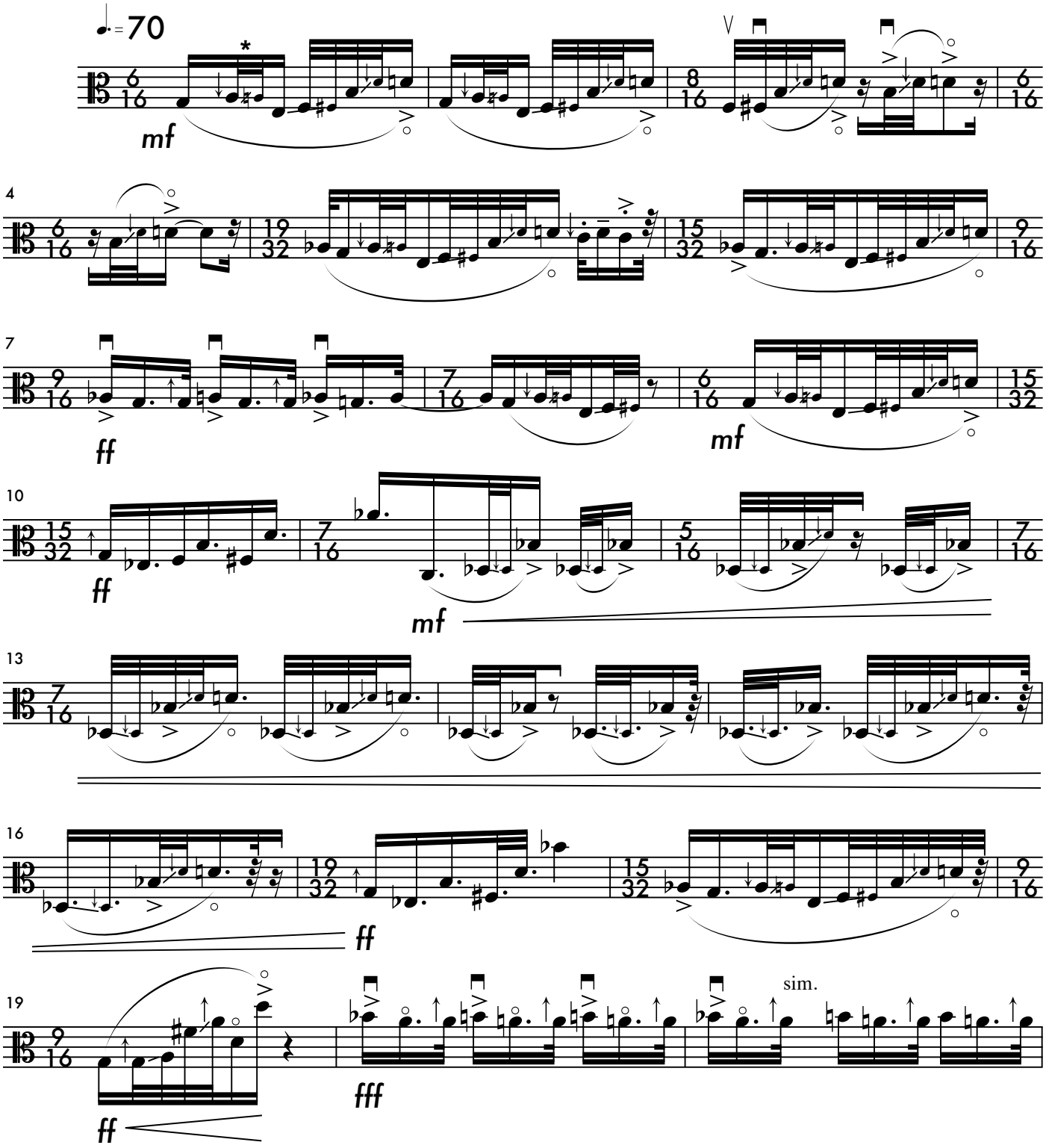
IV.



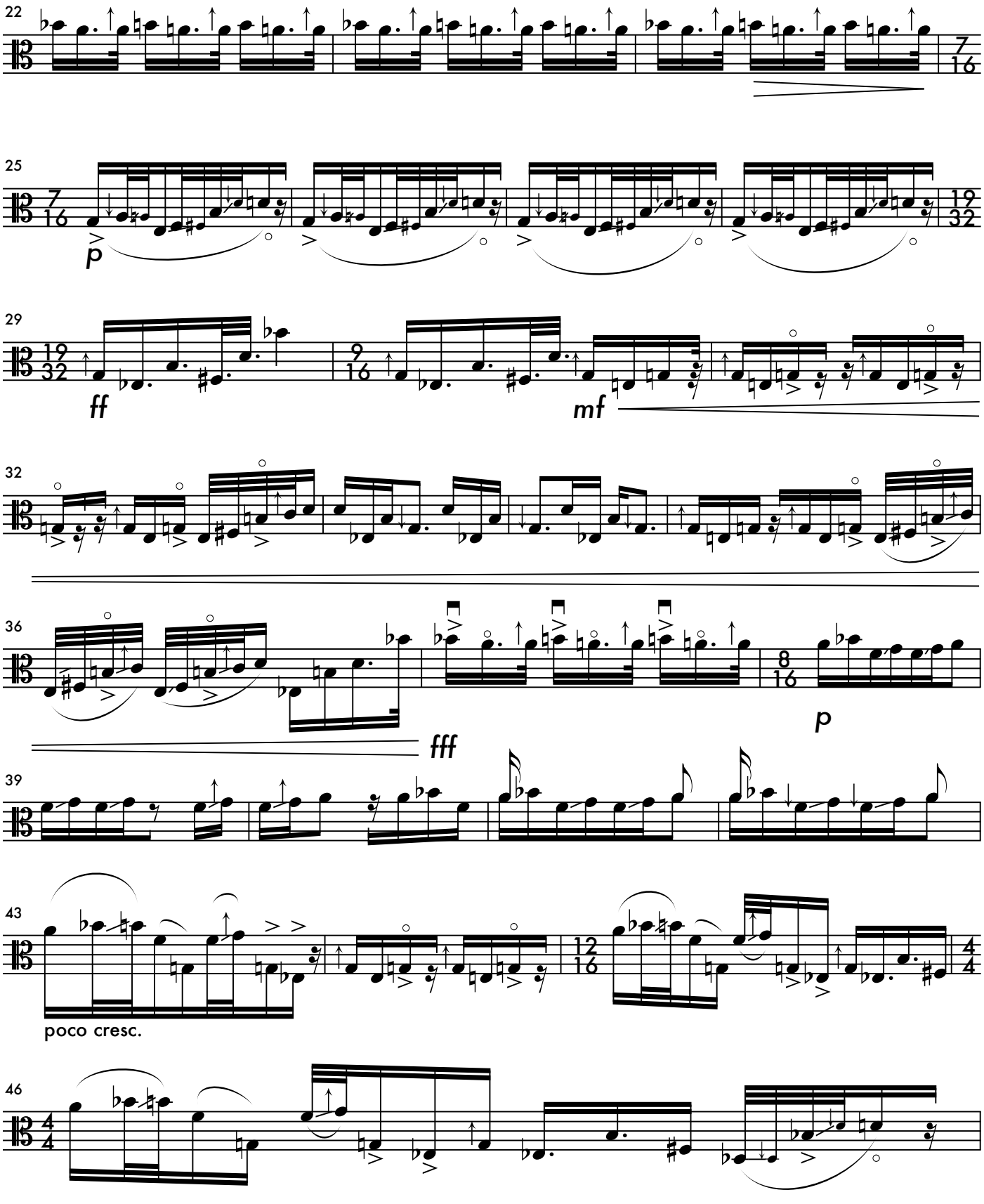
note: All sixteenth notes should be played full-value at the heal yet off the string.

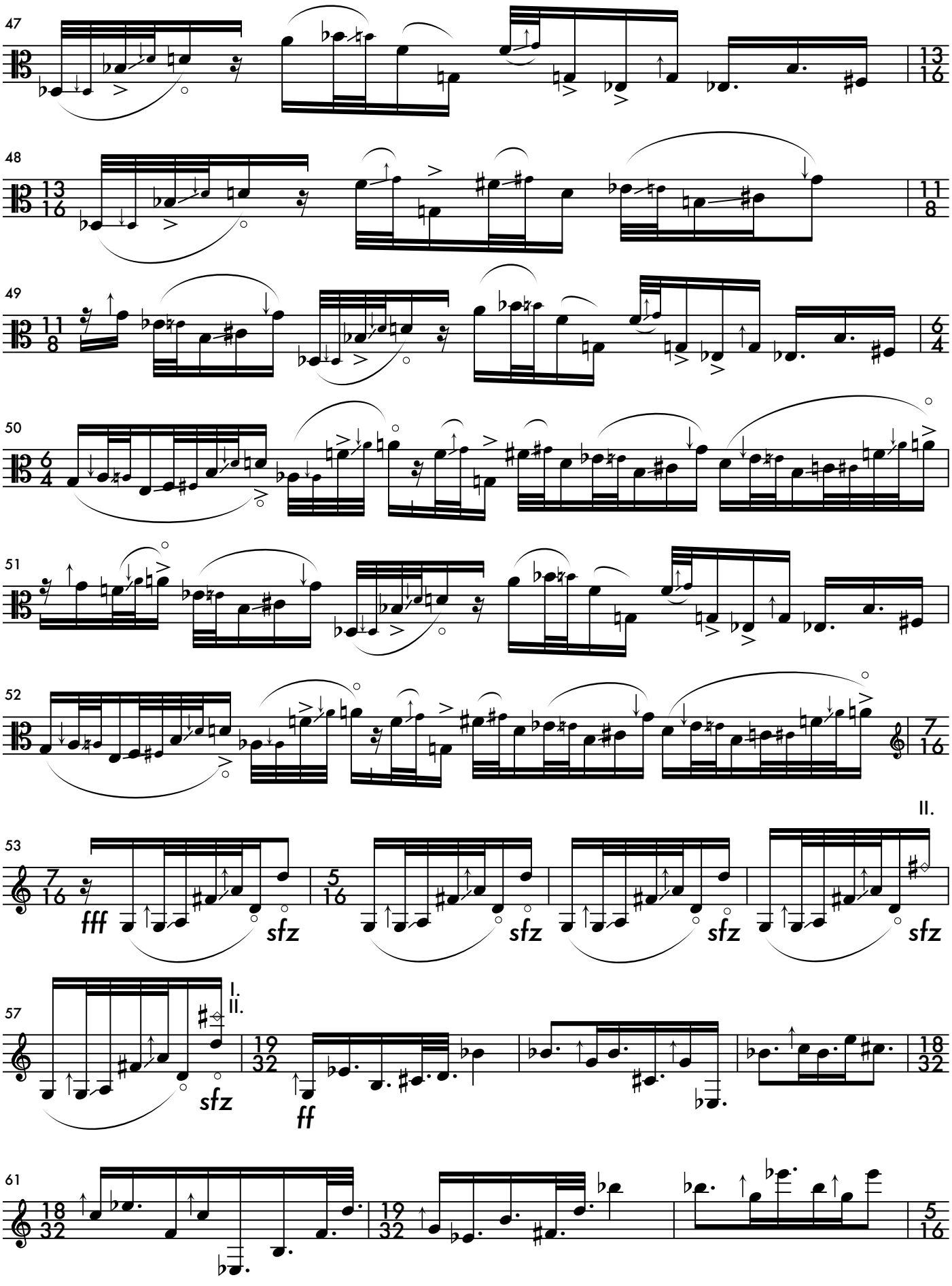

15
sfz
sfz
17
sfz
f
19
21
ffff
3
24
3
3
3
27
30
sffz
fff
sffz
sffz
sffz
sffz
sffz
sffz
sffz
33
sffz
sffz
sffz
sffz
sffz
sffz
sffz

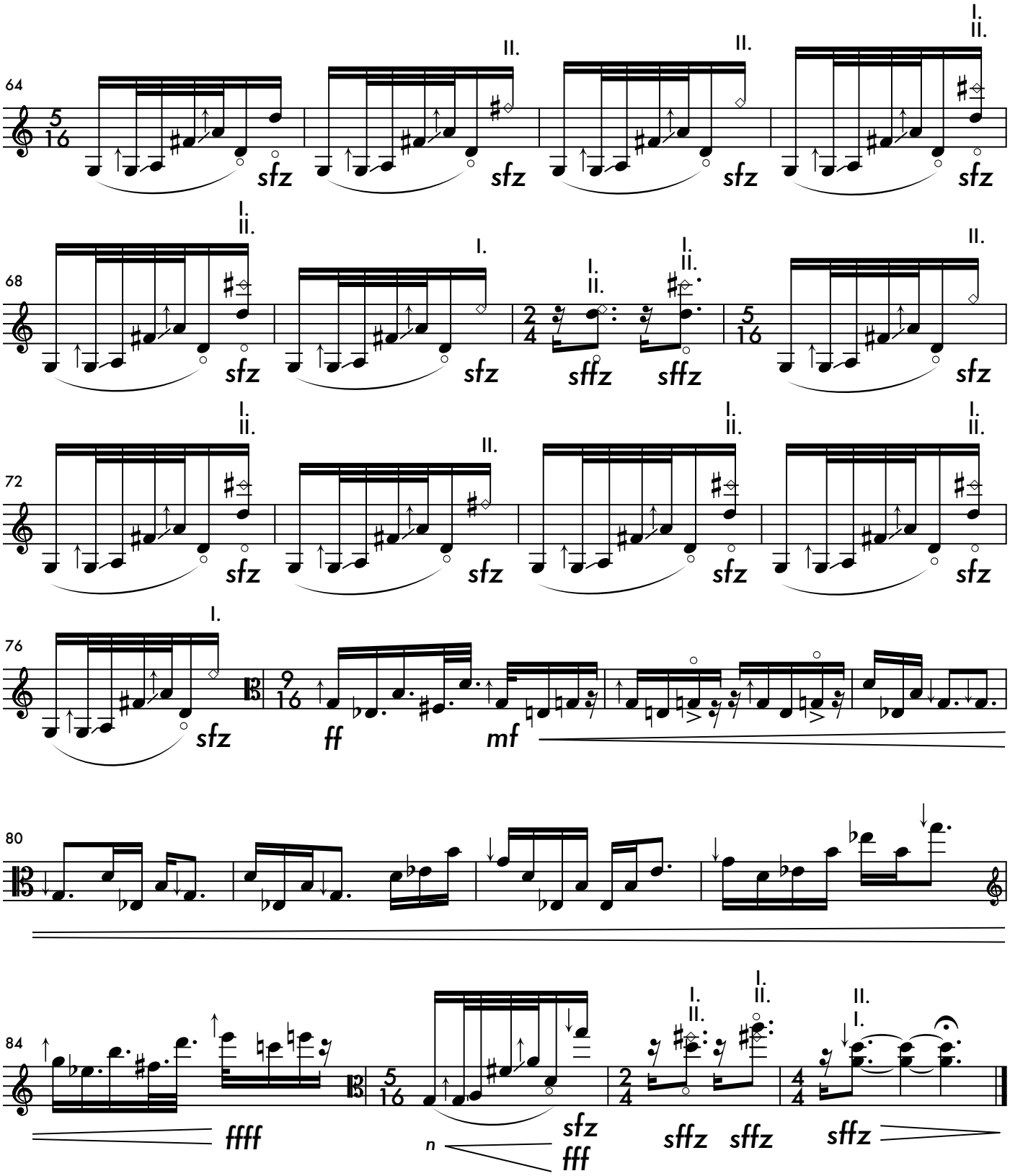
V.



* - Glissandi to smaller noteheads indicates to glissando for the full length of the note. The smaller notehead is the final sounding note of the glissando before the next pitch.


22
7/16
25
7/16
19/32
p
29
19/32
9/16
ff
mf
32
36
8/16
fff
p
39
43
12/16
4/4
poco cresc.
46
4/4


47
13/16
48
13/16
11/8
49
11/8
6/4
50
6/4
51
52
7/16
II.
53
7/16
fff
sfz
5/16
sfz
sfz
sfz
57
I.
II.
sfz
19/32
ff
18/32
61
18/32
19/32
5/16


64
68
72
76
80
84
sfz
sffz
ff
mf
ffff
fff
I.
II.