

composed for the thingNY SPAM music project

# Viola Bastarda

for violin, violoncello, and glockenspiel



David Jason Snow

In music performance, especially in a virtuoso performance, the blood [of ritual sacrifice] is symbolized by the conflict between the performer and his physical limitations, or between the performer and the exigencies of the music he's supposed to play; or, in a very scholarly way, by the conflict between performer and instrument.

From *Virtuosity: some (quasi phenomenological) thoughts*  
by Francisco Monteiro

Duration: ca. 4:30

# Viola Bastarda

for violin, violoncello, and glockenspiel

David Jason Snow

*Très animée avec joie, ca. ♩ = 69*

Violin part (mf) with eighth-note patterns and accents. Violoncello and glockenspiel parts are silent.

Violin part (vln.) with eighth-note patterns and accents. Violoncello part (vlc.) is silent.

Violin part (vln.) with eighth-note patterns and accents. Violoncello part (vlc.) is silent.

Violin part (vln.) with eighth-note patterns and accents. Violoncello part (vlc.) is silent. Measure 19 includes a pizzicato (pizz) instruction and a dynamic marking of mf.

20

vln. *f*

vcl. *f*

Detailed description: This system covers measures 20 to 25. The violin part (vln.) is in the treble clef with a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, starting with a dynamic of *f*. The viola part (vcl.) is in the bass clef, providing a harmonic accompaniment with eighth notes and rests. A crescendo hairpin is shown between the two staves, indicating a gradual increase in volume.

26

vln. *p* *f*

vcl. *p* *f*

Detailed description: This system covers measures 26 to 31. The violin part (vln.) begins with a dynamic of *p* and then shifts to *f*. The viola part (vcl.) also starts with *p* and moves to *f*. The music consists of eighth and sixteenth notes in both parts, with some slurs and ties. The key signature remains one sharp.

32

vln. *p*

vcl. *p*

glock.

Detailed description: This system covers measures 32 to 37. The violin part (vln.) is marked *p* and features a continuous sixteenth-note pattern. The viola part (vcl.) is also marked *p* and has a more sparse accompaniment. The glockenspiel part (glock.) is shown in the treble clef with a key signature of one sharp and contains rests throughout this system.

38

vln. *f*

vcl. *f*

glock. *mf*

Detailed description: This system covers measures 38 to 43. The violin part (vln.) is marked *f* and has a melodic line with eighth notes. The viola part (vcl.) is also marked *f* and provides a harmonic accompaniment. The glockenspiel part (glock.) is marked *mf* and features a melodic line with eighth notes. The key signature remains one sharp.

43 3

43 3

vln.

vlc.

glock.

Detailed description: This system covers measures 43 to 47. The violin part (vln.) features a melodic line with eighth-note patterns and some triplets. The viola part (vlc.) provides a harmonic accompaniment with a mix of eighth and quarter notes. The glockenspiel part (glock.) consists of chords and single notes, often mirroring the harmonic structure of the other parts. The key signature has one sharp (F#).

48

48

vln.

vlc.

glock.

Detailed description: This system covers measures 48 to 52. The violin part continues with its melodic line, showing some chromatic movement. The viola part has a more active role with eighth-note patterns. The glockenspiel part remains accompanimental. The key signature has one sharp (F#).

53

53

vln.

vlc.

glock.

Detailed description: This system covers measures 53 to 57. The violin part has a more rhythmic feel with eighth-note patterns. The viola part has some sustained notes and a melodic line. The glockenspiel part features chords and moving lines. The key signature has one sharp (F#).

58

58

vln.

vlc.

glock.

*ff* *mp*

*ff* *mp*

*f*

Detailed description: This system covers measures 58 to 62. The violin part starts with a dynamic marking of *ff* (fortissimo) and ends with *mp* (mezzo-piano). The viola part also starts with *ff* and ends with *mp*. The glockenspiel part starts with a dynamic marking of *f* (forte). The key signature has one sharp (F#).

64

vln.

vlc.

glock.

*ff*

*mp*

*f*

*p*

70

vln.

vlc.

glock.

75

(Spoken text below.)\*

vln.

vlc.

glock.

*f*

*mf*

(Violinist, addressing his/her violin with outrage and contempt:)

Putain, ca me fait chier! Fils de salope, nique ta mere! Casse-toi! Vous stupide, idiot inutile! Comment osez-vous fantaisie mon génie?

\*Complete libretto in French with English translation on p. 13-14.

79 *a tempo*

vln. *f*

vlc. *f*

glock. *mf*

84 *(Spoken text below.)*

vln. *f*

vlc. *f*

glock. *mf*

*(Violinist, addressing his/her violin with outrage and contempt:)*

Bastard! Dois-je les déchets de la vie des moments précieux de compensation pour votre... votre ... négligence égoïste, votre brute idiotie?

88 *a tempo* *(Spoken text below.)*

vln. *f*

vlc. *f*

glock. *mf*

*(Violinist, addressing his/her violin with outrage and contempt:)*

Tenez compte de mon avertissement, esclave, ou de sentir la piqûre de mon fouet!

91

vln.

vlc.

glock.

96

vln.

ffc

(Spoken text below.)

vlc.

ffc

glock.

f

(Violinist, addressing his/her violin with caressing tenderness:)

Oh, mon amour, mon amour. Nous faisons cette belle musique ensemble, n'est-ce pas? Oh, que de vous voir pleurer, c'est comme un poignard dans le coeur. Nous ne devons jamais prétendre à nouveau. Sans vous, je ne suis rien, moins que rien.

99 *a tempo*

vln.

f

(Spoken text below.)

arco

vlc.

f

glock.

mf

(Violinist, addressing his/her violin with outrage and contempt:)

C'est vraiment des conneries.



103

Violin (vln.) and Viola (vlc.) parts play a rhythmic pattern of eighth notes. The violin part starts with a fortissimo (*ff*) dynamic and changes to mezzo-forte (*mp*) at measure 105. The viola part also starts with *ff* and changes to *mp* at measure 105. The Glockenspiel (glock.) part plays a sequence of notes, starting with a fortissimo (*f*) dynamic and ending with a mezzo-forte (*mp*) dynamic at measure 107.

108

Violin (vln.) and Viola (vlc.) parts continue with the rhythmic pattern. Both parts are marked fortissimo (*ff*) throughout this section. The Glockenspiel (glock.) part continues with its sequence of notes, marked fortissimo (*f*) at the beginning of measure 108.

113

Violin (vln.) and Viola (vlc.) parts continue with the rhythmic pattern. The Viola part is marked *pizz* (pizzicato) at the beginning of measure 113. The Glockenspiel (glock.) part continues with its sequence of notes.

118

Violin (vln.) and Viola (vlc.) parts continue with the rhythmic pattern. The Viola part is marked *arco* (arco) at the beginning of measure 122. The Glockenspiel (glock.) part continues with its sequence of notes.

123 8

vln.

vcl.

glock.

128

vln.

vcl.

glock.

133

vln.

vcl.

glock.

138

vln.

vcl.

glock.

143 (Spoken text below.)

vln.

vlc.

glock.

*(Violinist, lecturing his/her violin with cool, imperious disdain, like a Nazi or a high school English teacher:)*

Très bien alors, puisque vous n'avez pas soumis à la raison, je suis obligé de vous la discipline. Toutefois, étant une créature au coeur tendre, une âme de compassion, je vais tempérer la peine avec plaisir.

En fait, votre peine sera lui-même le plaisir ... ou plutôt, la promesse de plaisir, le plaisir proférés alors cruellement arrachée, séduisantes, comme la pomme fait miroiter à la face d'un âne, l'extase de l'accomplissement toujours à peine hors de la portée, encore et encore, jusqu'à ce que votre testament est cassé et vous succombez, épuisé, l'excrétion des larmes de frustration. Alors vous serez mes esclaves. Alors et seulement alors vous comprenez les fous, doux amour et de la remise de prix de l'insupportable, il extraits de nous tous.

*(Violinist, stroking and fondling his/her violin:)*

Vous êtes un mauvais garçon, un méchant, méchant, petit garçon. Je vais avoir une fessée à vous. Do you like that? Aimez-vous quand je vous la fessée, vous sale petit garçon?

Vous vous plaisez quand je caresse vos chaînes? Ooh, comment elles vibrent dans ma main. Mmm, bon garçon. Oh, oui, oui, à vibrer. Vibrer dans ma main, vous sale petit garçon.

Quand j'étais une petite fille à Paris, j'ai l'habitude de chanter cette chanson:

*(Violinist, violoncellist, and glockenspieler improvise an a cappella tune upon the following lyrics:)*

Quelqu'un at-il vu ma bite,  
 mon grand Rhode Island Red?  
 Il est principalement rose avec un peu de bleu,  
 et le violet de sa tête ronde.  
 Il se tient droit dans la matinée  
 et il me donne un tel choc.  
 Quelqu'un at-il vu,  
 quelqu'un a vu,  
 quelqu'un at-il vu ma bite?

*(Violinist, addressing his/her violin with condescension:)*

Là, j'espère que vous avez appris votre leçon. Maintenant, se comporter correctement.

147 *Tempo I*

*mf*

*pizz*

*mf*

*mp*

Violin (vln.) part: *mf*, *pizz*

Violoncello (vlc.) part: *mf*

Glockenspiel (glock.) part: *mp*

152

*mf*

*mf*

*mp*

Violin (vln.) part: *mf*

Violoncello (vlc.) part: *mf*

Glockenspiel (glock.) part: *mp*

157

*f*

*f*

*mf*

Violin (vln.) part: *f*

Violoncello (vlc.) part: *f*

Glockenspiel (glock.) part: *mf*

162

*mf*

*mf*

*mp*

Violin (vln.) part: *mf*

Violoncello (vlc.) part: *mf*

Glockenspiel (glock.) part: *mp*

167

vln.

vcl.

glock.

*arco*

172

vln.

vcl.

glock.

177

vln.

vcl.

glock.

*p*

*f*

*pp*

*mf*

182

vln.

vcl.

glock.

*p*

*pizz*

*p*

*pp*

187

vln.

vlc.

glock.

192

vln.

vlc.

glock.

*mf*

*p*

*mf*

*mp*

*rall.*

197

vln.

vlc.

glock.

*ff*

*f*

202

vln.

vlc.

glock.

*ff*

*ff*

*ff*

*Fine*

Pu - tain!

Pu - tain!

Pu - tain!

## Libretto

Putain, ca me fait chier! Fils de salope, nique ta mere! Casse-toi! Vous stupide, idiot inutile! Comment osez-vous fantaisie mon génie?

*Fuck, that pisses me off! Son of a bitch, fuck your mother! Piss off! You stupid, useless fool! How dare you mock my genius?*

Bastard! Dois-je les déchets de la vie des moments précieux de compensation pour votre... votre ... négligence égoïste, votre brute idiotie?

*Bastard! Must I waste life's precious moments compensating for your... your... selfish negligence, your gross idiocy?*

Tenez compte de mon avertissement, esclave, ou de sentir la piqûre de mon fouet!

*Heed my warning, slave, or feel the sting of my whip!*

Oh, mon amour, mon amour. Nous faisons cette belle musique ensemble, n'est-ce pas? Oh, que de vous voir pleurer, c'est comme un poignard dans le coeur. Nous ne devons jamais prétendre à nouveau. Sans vous, je ne suis rien, moins que rien.

*Oh, my love, my love. We make such beautiful music together, do we not? Oh, to see you weep is like a dagger through the heart. Let us never argue again. Without you, I am nothing, less than nothing.*

C'est vraiment des conneries. Très bien alors, puisque vous n'avez pas soumis à la raison, je suis obligé de vous la discipline. Toutefois, étant une créature au coeur tendre, une âme de compassion, je vais tempérer la peine avec plaisir.

*That is really bullshit. Very well then, since you have not submitted to reason, I am compelled to discipline you. However, being a tender-hearted creature, a compassionate soul, I shall temper punishment with pleasure.*

En fait, votre peine sera lui-même le plaisir ... ou plutôt, la promesse de plaisir, le plaisir proférés alors cruellement arrachée, séduisantes, comme la pomme fait miroiter à la face d'un âne, l'extase de l'accomplissement toujours à peine hors de la portée, encore et encore, jusqu'à ce que votre testament est cassé et vous succombez, épuisé, l'excrétion des larmes de frustration. Alors vous serez mes esclaves. Alors et seulement alors vous comprenez les fous, doux amour et de la remise de prix de l'insupportable, il extraits de nous tous.

*In fact, your punishment will be pleasure itself... or rather, the promise of pleasure, pleasure proffered then cruelly snatched away, tantalizing, like the apple dangled in the face of an ass, the ecstasy of fulfillment always just barely out of reach, time and time again, until your will is broken and you succumb, exhausted, shedding tears of frustration. Then you will be my slave. Then and only then will you understand the mad, sweet surrender of love and the unbearable price it extracts from us all.*

Vous êtes un mauvais garçon, un méchant, méchant, petit garçon. Je vais avoir une fessée à vous. Do you like that? Aimez-vous quand je vous la fessée, vous sale petit garçon?

*You are a bad boy, a naughty, naughty, little boy. I shall have to spank you. Do you like that? Do you like it when I spank you, you dirty little boy?*

Vous vous plaisez quand je caresse vos chaînes? Ooh, comment elles vibrent dans ma main. Mmm, bon garçon. Oh, oui, oui, à vibrer. Vibrer dans ma main, vous sale petit garçon.

*Do you like it when I stroke your strings? Ooh, how they vibrate in my hand. Mmm, good boy. Ooh, yes, Yes, vibrate. Vibrate in my hand, you dirty little boy.*

Quand j'étais une petite fille à Paris, j'ai l'habitude de chanter cette chanson:

*When I was a little girl in Paris, I used to sing this song:*

Quelqu'un at-il vu ma bite,  
mon grand Rhode Island Red?  
Il est principalement rose avec un peu de bleu,

*Has anyone seen my cock,  
my big Rhode Island Red?  
He's mostly pink with a little bit of blue,*

et le violet de sa tête ronde.  
Il se tient droit dans la matinée  
et il me donne un tel choc.  
Quelqu'un at-il vu,  
quelqu'un a vu,  
quelqu'un at-il vu ma bite?

Là, j'espère que vous avez appris votre leçon.  
Maintenant, se comporter correctement.

Putain!

*and purple round his head.  
He stands right up in the morning  
and he gives me such a shock.  
Has anybody seen,  
has anybody seen,  
has anybody seen my cock?*

*There, I hope you have learned your lesson. Now  
behave properly.*

*Fuck!*



## **Biographical note**

David Jason Snow holds degrees in music composition from the Eastman School of Music and Yale University where he studied with Jacob Druckman, Samuel Adler, Warren Benson, and Joseph Schwantner. His music has been performed in concert by the Ensemble Intercontemporaine at the Georges Pompidou Center in Paris, by the American Brass Quintet at the Aspen Music Festival, Carnegie Hall, and the John F. Kennedy Center, and by numerous other artists and ensembles in the United States, Europe, Asia and Africa. Snow is the recipient of awards for composition and musical performance from the National Endowment for the Arts, BMI, and ASCAP, and has been a resident of artist's communities at Yaddo in Saratoga Springs and the Millay Colony in Austerlitz, New York. He resides in New York City.